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SPONSORSHIP AND PHILANTHROPY

Sponsors
at 30 June 2009

Avant Card: Support sponsor: general
City of Sydney: Support sponsor: Archibald Prize 08; Monet and the Impressionists
Clayton Utz: Disability access programs partner
Consulate-General of the Netherlands: Cultural program partner: Intensely Dutch
Delta Electricity: Support sponsor: Harold Cazneaux, the Impressionists: Principal sponsor: Monet and the Impressionists
Ernst & Young: Principal sponsor: Monet and the Impressionists
FreeHills: Legal services
Events NSW: Government partner: Monet and the Impressionists
French Tourist Bureau: Competition sponsor: Monet and the Impressionists
JCDecaux: Media sponsor: The lost Buddhas; Monet and the Impressionists
Johnson Pilton Walker: Exhibition design partner: The lost Buddhas
J.P. Morgan: Principal sponsor: Brett Whiteley Studio
Hulsbosch Strategy and Design: Film series supporter: Intensely Dutch
Hyundai: Associate sponsor: Korean dreams
ING and ING Direct: Principal sponsors: Intensely Dutch
Korea Foundation: Principal financial supporter: Korean dreams
Korean Chamber of Commerce: Support sponsor: Korean dreams
LG Electronics: Associate sponsor: Korean dreams
Macquarie Capital: Principal sponsor: Focus Room (to end of 2006) and Art After Hours (from 2009)
Myer: Principal sponsor: Archibald, Wynne and Sulman Prizes 2009 exhibitions
Optimal Fund Management: Principal sponsor: The lost Buddhas
Orient Express Travel: Associate sponsor: Korean dreams
Porter’s Original Paints: Official paint supplier
President’s Council of the Art Gallery of NSW: Major exhibitions program partner
Qantas: Principal sponsor: Yiribana Gallery; Official airline: The lost Buddhas; Monet and the Impressionists
Softel Sydney Wentworth: Official hotel partner and support sponsor: Archibald, Wynne and Sulman Prizes 2009, Monet and the Impressionists
The Sydney Morning Herald: Media sponsor: The lost Buddhas; Monet and the Impressionists
Top Media Group: Media partner: Korean dreams
Tourism NSW: Government partner: Monet and the Impressionists
UBS: Contemporary galleries program partner
VisAsia Council: Asian exhibition program partner

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

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

Centenary Fund
Patrons of the Centenary Fund as at 30 June 2009:
Claire Armstrong; Alex & Vera Boyarsky; Jillian Broadbent AO & Olev Rahn; Joanna Capon OAM; Judy Cassingale CBE; David & Michelle Coe; Kenneth Coles AM & Rowena Danziger AM; Jenny Ferguson; David Gonski AC & Orii Wargorn; In memory of Arda Gordon; Yvonne & Christopher Gorman; Alex Holland; Peter & Sharon Ivanov; Nettie & 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; Emily & Eleonora Triguboff; Malcolm & Lucy Turnbull; and Phillip Wolanski AM.

Masterpiece Fund
Patrons of the Masterpiece Fund as at 30 June 2009:
Art Gallery of NSW Foundation; Art Gallery Society of NSW; and Margaret Olley AC.
Geoff & Vicki Ainsworth; the late Adrian Claudelette; and Susan & Garry Rothwell.
The Lowy family; and John Schaeffer AO.
Antoinette Albert; Bell Potter Securities Ltd; Richard A Blair; Jillian Broadbent AO; Sam & Sue Chisholm; The Clitheroe Foundation; Rowena Danziger AM & Ken Coles AM; Brian France AM & Philippa France; Chris & Judy Fullerton; The Gonski Foundation; The Greatorex Foundation; Geoffrey Hassall & Virginia Wilson; Fraser & Victoria Hopkins; Wal & Denise King; Mark & Louise Nelson; Guy & Marian Pynter; The Playoust Family Foundation; the late Michael Patrick Sheehan; Denise Spicel; John Symond AM; Dr & Mrs Hugh Taylor; Max & Nola Tegel; Eleonora & Michael Triguboff; Peter Weiss AM & Doris Weiss; Ray Wilson OAM & the late James Agapitos OAM; and Peter Young AM.

President’s Council
Members of the President’s Council as at 30 June 2009:
Steven Lowy, president.
Peter Young, ABN AMRO; David Baflsyk AO, Accor Asia Pacific; Roger Allen, Allen & Barkeridge; Nigel Williams, ANZ Banking Group; John Symond AM, Aussie Home Loans; Bruce Fink, Bickham Court Group; Michael Ihlein, Brambles; Liam Swiegiers, Delotite Touche Tohnatsu; Chum Darvall, Deutsche Bank AG; Glenn Posswell, Ellerston Capital Limited; James Miller, Ernst & Young; Brian McCarthy, Fairfax Media Limited; Bruce K Cutler, FreeHills; Clark Perkins, Goldman Sachs JBWere; Emmanuel Pohl, Hyperion Asset Management; David Gonski AC, Investec; Stephen O’Connor, JCDecaux Australia; Damian Roche, MBF; Kim Worboys, MBF Australia; Bill Wavish, Myer; Paul O’Sullivan, Optus; Mark Johnson, PricewaterhouseCoopers; Alan Joyce, Qantas; Greg Bartlet, St.George Bank; Justin Miller, Sotheby’s; Luca Belgornio-Nettis, Transfield Holdings; Philip Coleman, UBS AG Australia; and Sally Herman, Westpac Banking Corporation.

VisAsia Council
Members of the VisAsia Council as at 30 June 2009:
Dr John Yu AC, chairman.
Mark Warren, Australia Post; Bill Ferris AC, CHAMP Private Equity; Philip Cox AO, Cox Richardson, 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; William Purcell, The University of Technology, Sydney; Michael Sternberg, Valiant Hire; and William Clark.

Grants
During the year, a $5000 grant was received from the City of Sydney Council to support Indigenous art education programs.

Bequests
The following bequests were received during the 2008–09 financial year:
$1.585 million was received from the Susan Chandler Bequest to be directed towards the Australian Collection Focus Room; $51 116 from Jocelyn Anne Milne’s bequest was directed to the Gallery’s major acquisition of Paul Cézanne’s Bords de la Marne c1888; the sale of shares held by the Myer Family Bequest valued at $318 000 was realised; and the Barbara Tribe Bequest of $952 317 was preserved, with the income from the capital investment to be applied to enhancing and developing sculptural arts in Australia.
ART PRIZES, GRANTS AND SCHOLARSHIPS

Art prizes

The 2009 Archibald, Wynne and Sulman Prize competitions, sponsored by Myer, were held in February 2009. A total of 1981 entries were received, of which 108 were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in September 2008. Of the 586 entries received, 49 were selected for display.

ARCHIBALD PRIZE

The prize of $50 000 for portraiture was awarded to Guy Maestri for his work Geoffrey Gurrumul Yunupingu.

The Archibald Prize: People's Choice competition, which asks the viewing public to vote for their favourite entry, was won by Vincent Fantauzzo for his work Brandon. Fantauzzo received $2500 and a $1000 Myer gift card, as did the Gallery patron whose vote for the winning entry was drawn from all votes cast for the winning artist. The Archibald Prize: Packing Room Prize gives the Gallery employees who receive the entries the chance to vote for their favourite portrait. The 2009 prize was awarded to Paul Jackson for his work Flacco. Jackson receives $500 and a $500 Myer gift card.

WYNNE PRIZE

The prize of $25 000 for an Australian landscape or figure sculpture was awarded to Lionel Bawden for his work The amorphous ones (the vast colony of our being).

THE TRUSTEES' WATERCOLOUR PRIZE

The prize of $2000 was awarded to Graham Fransella for his work Shoreline.

SIR JOHN SULMAN PRIZE

The prize of $20 000 was judged by artist Jon Cattapan and awarded to Ivan Durrant for his work ANZAC match, MCG.

DOBELL PRIZE FOR DRAWING

The $20 000 prize, judged by Anne Kirsner, was awarded to Virginia Grayson for her work No conclusions drawn – self portrait.

ANNE LANDA AWARD

This award has been established in honour of Anne Landa, a trustee of the Art Gallery of NSW, who died in 2002. This is the third in a biennial series of exhibitions for moving image and new media work, each with an acquisitive award of $25 000. The exhibition is by invitation only and is not open to applications. This year’s themed exhibition was guest-curated by Victoria Lyn. The award was selected by a committee comprising the Gallery’s director, Edmund Capon, and our senior curator of contemporary art, Wayne Tunnicliffe. The 2009 recipient was TV Moore for his video installation titled Nina, me and Ricky Jay 2009, which has now become part of the Gallery’s collection.

Grants and scholarships

THE BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at $4000 each, are available each year to fine art students attending recognised schools in New South Wales to assist with the costs of fees, materials and general living expenses. This year a scholarship was awarded to Perran Costi.

THE ELIOHT GRUNER PRIZE

The 2008 prize of $1000 for the best landscape in oil by an art student was awarded to Nicole Kelly.

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 2008 prize of $800 was awarded to Simon Cowell.

DYASON BEQUEST

Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants of $5000 to Australian art students who have already won travelling scholarships. The grants enable recipients to better study architecture, sculpture or painting in countries other than Australia and New Zealand. In 2008, an award was made to Maria Ionico.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

This scholarship provides young artists with an opportunity to travel to Europe and further their artistic interests. It includes a financial award and access to the Gallery’s Paris studio for a period of three months. The scholarship 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, Brett’s mother, for providing the generous donation to fund the scholarship. The 2008 scholarship of $25 000 was awarded to Amber Walls.

STUDIOS IN PARIS

The Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, which it leases at the Cité Internationale des Art in Paris. The studios were occupied during the year by Wayne Tunnicliffe, Nathan Hawkes, Owen Leong, Wendy Wilkins and Wesley Hill, Hayley West, Lily Hibberd, Jessica Mais Wright, Gemma Smith, Anna Kristensen and Natasha Bullock.
• 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
• Archibald 09, 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, hb $80
• Brett Whiteley: studio, Pellow, pb $45
• Celestial silks: Chinese religious and court textiles, Rutherford & Menzies, pb $35
• 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

• Double take: Anne Landa award for video and new media arts 2009, Lynn, pb $30
• Giacometti: sculptures, prints and drawings, Capon, pb $45
• Gifted: Motie Gowing collection, Perkins, pb $12
• Half light: portraits from black Australia, Perkins, pb $45
• Harold Cazneaux: artist in photography, Bullock, pb $45
• Highlights from the collection, Capon, pb $40
• Intensely Dutch: image, abstraction and the word post-war and beyond, Kolenberg, pb $40
• Jeffrey Smart, Capon & Pearce, pb $45, hb $66
• Korean dreams: paintings and screens of the Joseon dynasty, U-Fan, pb $30
• Let’s face it: history of the Archibald Prize, Ross, pb $50
• Lewis Morely, Annear, pb $40
• Lost Buddhas: Chinese Buddhist sculptures from Qingzhou, Capon, pb $35
• Man Ray, Annear, pb $30
• Margaret Olley, revised edition, Pearce, hb $60
• Monet and the Impressionists, Shackleford, pb $40, hb $65
• Nineteenth-century Australian watercolours, drawings & pastels, Kolenberg, hb $45
• One sun one moon: Aboriginal art in Australia, Perkins, hb $120
• Orientalism: Delacroix to Klee, Benjamin (ed), pb $45
• Photography collection, Annear, pb $45
• Pre-Raphaelites and Olympians, Beresford, pb $20
• Rayner Hoff: this vital flesh, Edwards, pb $30.90
• Robert Klippel, Edwards, pb $50
• Self portrait: Renaissance to contemporary, Bond, pb $45
• Sidney Nolan retrospective, Pearce, pb $50, hb $80
• Still life, Tunnicliffe, pb $25
• Tradition today: Indigenous art in Australia, Perkins, pb $40
• Translucent world: Chinese jade from the Forbidden City, Liu, pb $45
• True stories: artists of the East Kimberley, DVD $30
• What colour is that?, Keeler-Mine, pb $18.95
• What number is that?, Keeler-Mine, pb $18.95

Bold denotes new titles in 2008–09.
VISITOR NUMBERS

Monthly visitors

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<tr>
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<td>July</td>
<td>115 194</td>
<td>95 690</td>
<td>113 979</td>
<td>121 745</td>
<td>175 816</td>
<td>86 577</td>
<td>583</td>
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<td>102 579</td>
<td>112 172</td>
<td>115 769</td>
<td>98 682</td>
<td>160 732</td>
<td>71 412</td>
<td>897</td>
<td>88 423</td>
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<td>September</td>
<td>100 238</td>
<td>91 764</td>
<td>93 398</td>
<td>85 902</td>
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<td>October</td>
<td>111 954</td>
<td>97 980</td>
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<td>70 786</td>
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<td>124 276</td>
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<td>82 506</td>
<td>81 415</td>
<td>142 874</td>
<td>131 596</td>
<td>838</td>
<td>10 440</td>
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<td>December</td>
<td>144 923</td>
<td>189 628</td>
<td>84 514</td>
<td>86 642</td>
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<td>January</td>
<td>123 277</td>
<td>231 202</td>
<td>105 646</td>
<td>121 333</td>
<td>221 202</td>
<td>200 922</td>
<td>486</td>
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<td>February</td>
<td>96 651</td>
<td>126 184</td>
<td>88 781</td>
<td>114 862</td>
<td>88 483</td>
<td>63 563</td>
<td>884</td>
<td>24 036</td>
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<td>March</td>
<td>101 521</td>
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<td>166 828</td>
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<td>196 936</td>
<td>126 471</td>
<td>146 874</td>
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<td>151 085</td>
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<td>94 058</td>
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<td>June</td>
<td>121 988</td>
<td>116 295</td>
<td>132 804</td>
<td>148 560</td>
<td>105 405</td>
<td>61 994</td>
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<td>YTD TOTAL</td>
<td>1 351 454</td>
<td>1 690 867</td>
<td>1 301 594</td>
<td>1 355 546</td>
<td>1 705 533</td>
<td>1 312 762</td>
<td>8 960</td>
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Paid exhibition program

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<thead>
<tr>
<th>Exhibition</th>
<th>Months</th>
<th>Visitors</th>
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<tbody>
<tr>
<td>Taisho chic</td>
<td>July–Aug</td>
<td>12 047</td>
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<tr>
<td>The lost Buddhas</td>
<td>Aug–Nov</td>
<td>50 816</td>
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<tr>
<td>Monet and the Impressionists</td>
<td>Oct–Jan</td>
<td>225 745</td>
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<tr>
<td>Archibald, Wynne &amp; Sulman Prizes</td>
<td>March–May</td>
<td>148 336</td>
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<td>TOTAL</td>
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<td>436 944</td>
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Annual total visitor numbers 1999–2000 to 2008–2009
### Exhibitions Listing

<table>
<thead>
<tr>
<th>Dates</th>
<th>Department</th>
<th>Exhibition</th>
<th>AGNSW Ticketed</th>
<th>AGNSW Tour</th>
<th>Publication</th>
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<tbody>
<tr>
<td>01.12.07–20.07.08</td>
<td>Australian: Whiteley Studio</td>
<td>Poetic eye</td>
<td></td>
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<tr>
<td>20.12.07–16.11.08</td>
<td>Australian: Indigenous</td>
<td>Living black</td>
<td></td>
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<tr>
<td>10.04.08–16.07.08</td>
<td>Western: Photography</td>
<td>Ghosts in the machine: anonymous photographs</td>
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<tr>
<td>10.04.08–26.10.08</td>
<td>Western: Contemporary</td>
<td>Focus on contemporary</td>
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<td>10.04.08–27.07.08</td>
<td>Western: Contemporary</td>
<td>Bill Voza: The Tristan Project</td>
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<td>15.05.08–27.07.08</td>
<td>Western: Contemporary</td>
<td>Adam Cullen: let's get lost</td>
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<td>22.05.08–03.08.08</td>
<td>Asian</td>
<td>Taisho chic: Japanese modernity, nostalgia and deco</td>
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<td>29.05.08–31.08.08</td>
<td>Australian</td>
<td>Judy Cassab: landscapes from the collection</td>
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<td>05.06.08–10.08.08</td>
<td>Western: Photography</td>
<td>Harold Cazneaux: artist in photography</td>
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<td>18.06.08–07.09.08</td>
<td>Library</td>
<td>Biennale of Sydney 2008: Revolutions – forms that turn</td>
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<td>18.06.08–03.10.08</td>
<td>Library</td>
<td>Australian bookbinders exhibition</td>
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<td>26.07.08–06.11.08</td>
<td>Western: Photography</td>
<td>Francis J Mortimer</td>
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<td>26.07.08–15.03.09</td>
<td>Australian: Whiteley Studio</td>
<td>Whiteley and the third dimension</td>
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<td>07.08.08–26.10.08</td>
<td>Western: Contemporary</td>
<td>Kate Beynon: auspicious charms for transculural living</td>
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<td>22.08.08–26.10.08</td>
<td>Western: European</td>
<td>War: the prints of Otto Dix</td>
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<td>29.08.08–23.11.08</td>
<td>Asian</td>
<td>The lost Buddhas: Chinese Buddhist sculpture from Qiongzhou</td>
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<td>05.09.08–09.11.08</td>
<td>Australian</td>
<td>Dobell Prize for Drawing 2008</td>
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<td>09.09.08–23.11.08</td>
<td>Australian</td>
<td>Tom Arthur: the fertilization of Drako Vuilen’s cheese pizza</td>
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<td>22.09.08–03.10.08</td>
<td>Public Programs</td>
<td>Monet and the Impressionists</td>
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<td>11.10.08–26.01.09</td>
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<td>Country, culture, community</td>
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<td>21.11.08–22.02.09</td>
<td>Australian: Indigenous</td>
<td>Half light: portraits from black Australia</td>
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<td>21.11.08–15.03.09</td>
<td>Australian</td>
<td>The late landscape paintings of Horace Treney</td>
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<td>Contemporary Australian artists’ books</td>
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<td>12.12.08–15.02.08</td>
<td>Asian</td>
<td>Genji: the world of the Shining Prince</td>
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<td>14.02.09–19.04.09</td>
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<td>19.02.09–14.06.09</td>
<td>Western: Contemporary</td>
<td>Justene Williams: bighead garbageface guards ghost derr sonata</td>
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<td>19.02.09–14.06.09</td>
<td>Western: Contemporary</td>
<td>Oscar Muñoz: biografías</td>
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<td>19.02.09–14.06.09</td>
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<td>Angela Ferrera and Narelle Jubelin: the great divide</td>
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<td>05.03.09–09.06.09</td>
<td>Asian</td>
<td>Korean dreams: paintings and screens of the Joseon dynasty</td>
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<tr>
<td>07.03.09–24.05.09</td>
<td>Australian</td>
<td>Archibald, Wynne and Sulman Prizes 2009 (three exhibitions)</td>
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<tr>
<td>13.03.09–17.05.09</td>
<td>Western: Contemporary</td>
<td>Tim Johnson: painting ideas</td>
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<tr>
<td>21.03.09–03.06.09</td>
<td>Australian: Indigenous</td>
<td>Mountford gifts: works from the American Australian</td>
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<tr>
<td>21.03.09–06.09.09</td>
<td>Australian: Whiteley Studio</td>
<td>Scientific Expedition to Arnhem Land 1948</td>
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<tr>
<td>07.05.09–19.07.09</td>
<td>Western: Contemporary</td>
<td>Double take: Anne Landsa Award for video and new media arts 2009</td>
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<tr>
<td>09.05.09–18.12.09</td>
<td>Australian: Indigenous</td>
<td>The dreamers</td>
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<tr>
<td>18.05.09–30.06.09</td>
<td>Western: Contemporary</td>
<td>Joseph Kosuth: light</td>
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<tr>
<td>05.06.09–23.08.09</td>
<td>Australian</td>
<td>Intensely Dutch: image, abstraction and the word post-war and beyond</td>
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<tr>
<td>06.06.09–30.08.06</td>
<td>Australian</td>
<td>Sydney Long’s Pan</td>
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<tr>
<td>25.06.09–13.09.09</td>
<td>Western: Contemporary</td>
<td>Nicholas Morgan: between a rock and a hard place</td>
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<tr>
<td>25.06.09–13.09.09</td>
<td>Western: Contemporary</td>
<td>Eit al: maintenance of social solidarity</td>
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### 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>06.05.08–14.09.08</td>
<td>J Paul Getty Museum</td>
<td>Los Angeles, USA</td>
<td>August Sander</td>
<td>220 096</td>
</tr>
<tr>
<td>16.06.08–31.08.08</td>
<td>State Library of Queensland</td>
<td>Brisbane, QLD</td>
<td>Indigenous connections</td>
<td>6 974</td>
</tr>
<tr>
<td>01.07.08–28.09.08</td>
<td>Queensland Art Gallery</td>
<td>Brisbane, QLD</td>
<td>Sidney Nolan retrospective</td>
<td>78 961</td>
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<tr>
<td>12.07.08–16.08.08</td>
<td>Goulburn Regional Art Gallery</td>
<td>Goulburn, NSW</td>
<td>Archibald Prize 08</td>
<td>9 961</td>
</tr>
<tr>
<td>12.07.08–07.09.08</td>
<td>Gold Coast City Art Gallery</td>
<td>Gold Coast, QLD</td>
<td>Gold Coast, QLD</td>
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<tr>
<td>20.08.08–12.10.08</td>
<td>Bathurst Regional Art Gallery</td>
<td>Bathurst, NSW</td>
<td>9 shades of Whiteley</td>
<td>10 429</td>
</tr>
<tr>
<td>13.09.08–15.11.08</td>
<td>Lismore Regional Gallery</td>
<td>Lismore, NSW</td>
<td>9 shades of Whiteley</td>
<td>5 377</td>
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<tr>
<td>31.10.08–07.12.08</td>
<td>Lake Macquarie City Art Gallery</td>
<td>Lake Macquarie, NSW</td>
<td>Archibald Prize 08</td>
<td>11 022</td>
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<tr>
<td>22.11.08–02.08.09</td>
<td>New England Regional Art Museum</td>
<td>Armidale, NSW</td>
<td>9 shades of Whiteley</td>
<td>4 141</td>
</tr>
<tr>
<td>15.12.08–18.01.09</td>
<td>Port Macquarie Hastings Regional Art Gallery</td>
<td>Port Macquarie, NSW</td>
<td>Archibald Prize 08</td>
<td>9 415</td>
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<tr>
<td>16.01.09–28.04.09</td>
<td>Peranakan Museum</td>
<td>Singapore</td>
<td>The lost Buddhas</td>
<td>41 918</td>
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<tr>
<td>23.01.09–22.02.09</td>
<td>Lismore Regional Gallery</td>
<td>Lismore, NSW</td>
<td>Archibald Prize 08</td>
<td>7 636</td>
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<tr>
<td>14.02.09–19.04.09</td>
<td>Newcastle Region Art Gallery</td>
<td>Newcastle, NSW</td>
<td>9 shades of Whiteley</td>
<td>19 104</td>
</tr>
<tr>
<td>01.05.09–14.06.09</td>
<td>Bathurst Regional Art Gallery</td>
<td>Bathurst, NSW</td>
<td>9 shades of Whiteley</td>
<td>5 000</td>
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<tr>
<td>30.05.09–12.07.09</td>
<td>Bendigo Art Gallery</td>
<td>Bendigo, VIC</td>
<td>Archibald Prize 09</td>
<td>36 500</td>
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<tr>
<td>20.06.09–30.06.09</td>
<td>Queensland Art Gallery</td>
<td>Brisbane, QLD</td>
<td>Tim Johnson: painting ideas</td>
<td>3 747</td>
</tr>
</tbody>
</table>

* Attendance figure for 2008–09 was 126 710. # Tour organised in association with the Museums & Galleries NSW.
AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

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

The Gallery submitted its Disability Action Plan 2009 to the NSW Department of Ageing, Disability and Home Care.

Major initiatives

The Gallery, in partnership with Clayton Utz, presents a series of access programs especially designed for people with disabilities. These programs allow visitors with disabilities to enjoy their art experience at the Gallery through ‘touch’ and ‘sensory’ tours.

In 2008–09, access awareness training was delivered to teacher-lecturers, Gallery officers, information desk staff, shop staff, volunteer children’s guides and community ambassadors (Asian-languages tour guides) through seven sessions presented with Accessible Arts NSW. These sessions focused on increasing understanding of issues affecting people with disabilities and developing strategies for removing social barriers.

Visitors who are deaf and hearing impaired

Signing Art, which offers Auslan-interpreted tours and events for deaf and hearing-impaired people, is the Gallery’s longest-running access program. Held at 1.30pm on the last Sunday of every month (except December), these free performances incorporate mime, puppetry and improvisation to create vibrant and diverse educational entertainment. On the last Sunday of the month, GalleryKids performances are Auslan interpreted.

A designated education officer manages the Gallery’s accessible arts programs and facilities for people with disabilities.

HELPERS

General entry to the Gallery is free for all visitors. However, where entry fees are charged for major temporary exhibitions, helpers accompanying visitors with disabilities are admitted free of charge.

INFORMATION AND PUBLICITY

The Biannual Highlights brochure is available free at the ground floor information desk. This publication contains information for visitors with special needs.

Free brochures on the accessible arts programs are also available at the information desk.

The Gallery website also contains information regarding all the programs and services outlined here.

EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 2.1% have a disability and 0.4% require some form of adjustment to the workplace.

Visitors who are physically disabled

The Gallery commenced a major upgrade of the dock area. This involves the erection of a wall to separate the disabled ramp from the docking area, making access safer and less chaotic.

There are four dedicated disabled parking spaces available in front of the Gallery and two at the rear. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the southern side of the building. From the rear of the Gallery, access to all exhibitions and displays, as well as public and administrative areas, is by way of ramps and lifts and is signposted.

A wheelchair-accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Timetable details are available by telephoning 13 15 00 or visiting www.131500.info.

The Gallery provides wheelchairs, which, are available by contacting the security office on 9225 1775. All exhibition spaces are accessible by lift.

The Domain Theatre and Centenary Auditorium have access space designed for wheelchair users. Toilets for visitors with disabilities are located throughout the building on the upper level, lower level 1 and lower level 3.

Children with an intellectually disability

The Gallery’s Da Vinci Project 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 online visitors to create their own virtual exhibition using works from the Gallery’s collections. The program offers an interactive arts experience for people with limited mobility.

The availability of the collections online means anyone can search or browse the artworks and video talks without physically being at the Gallery.

STAFF TRAINING

Information and awareness sessions are held for staff and volunteer guides, with particular reference to serving 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.
ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

The Gallery organises many activities which are designed to introduce Aboriginal and Torres Strait Islander visitors and others to the history and culture of the Indigenous peoples of Australia. These offerings include temporary exhibitions, public program events and the permanent collection on view in the lower level 3 Yiribana Gallery.

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. Living black (20 December 2007 – 16 November 2008) took 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 free daily guided tours in conjunction with the exhibition. Mountford gifts (21 March – 3 June 2009): this Focus Room exhibition highlighted the eight bark paintings and 16 works on paper that were gifted from artists engaging with the photographic medium and the portrait. Country, culture, community (12 November 2008 – 19 April 2009): presented in conjunction with the launch of the Gallery’s new Aboriginal and Torres Strait Islander art education kit, this exhibition illustrated Indigenous Australia’s cultural heritage and its many contemporary expressions.

The dreamers (9 May – 18 December 2009): drawing from the Gallery’s collection, this exhibition celebrated the lives and works of eight distinguished Aboriginal artists who have contributed significantly to Australia’s cultural landscape. It featured major works by Kutuwulumi Purawarrumpatu (Kitty Kantilla), Ronnie Tjampijinpa, Rusty Peters, Dr David Malangi, John Mawurndjul, Ginger Riley Munduwalawala, Judy Watson and Mungunrawuy Yunupingu, along with key works by other artists with whom they share a synergy. These artists are the dreamers of the future.

Resources

This year the Gallery launched its major collection-based education kit, Country, culture, community, featuring the work of 32 significant Aboriginal and Torres Strait Islander artists or groups of artists.

A new children’s art trail was designed in conjunction with the Living black exhibition. Art trails are an innovative and interactive education resource, combining viewing and interpreting specific artworks with drawing and writing activities.

Three Indigenous teacher-lecturers successfully completed the educators’ course at the Gallery, adding an important dimension to the Education Department’s delivery of services related to the Yiribana Gallery and Aboriginal and Torres Strait Islander art. They are the first Indigenous teacher-lecturers to complete the course. Volunteer guides received ongoing training that specifically focused on the Aboriginal and Torres Strait Islander art collection. These important training sessions go beyond the artworks, introducing guides to the many social and political issues surrounding the production of Indigenous art in Australia and aiming to ensure they are up to date with the dynamic nature of Indigenous art and culture.

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

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

Hour-long educational tours of the Yiribana Gallery, designed for school children, tertiary students and special needs groups, continue to be conducted regularly. During 2009, the focus of these tours will be on the exhibition The dreamers. The Gallery also continues to conduct Manaoo workshops, named for the Eora word meaning ‘to pick up anything’. These free workshops were designed to support and encourage underachieving gifted primary students in meeting their intellectual, artistic, social and emotional needs. Using the permanent collection as a key resource within this special environment, the workshop serves disadvantaged children from differing backgrounds, with a focus on Indigenous children. Indigenous artists with works in the Gallery’s permanent collection talk to students about their work and assist them with art-making.

Selected highlights of staff and public activities

Aboriginal and Torres Strait Islanders represent 1.5% of the Gallery’s workforce, which is just under the NSW government’s Two Ways Together public sector employment target of 2%.

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.

The Aboriginal Collection Benefactors 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 2008–09

Exhibitions

The Gallery continued to grow its commitment to the promotion and celebration of cultural diversity in 2008–09. This was reflected in the exhibition program, which included: Taishô chic (22 May – 3 August 2008): captured the balance between modernity and nostalgia, 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 interpreted traditional motifs, to sleek glassware that represented the latest in art deco chic. War: the prints of Otto Dix (22 August – 28 October 2008) showcased Dix’s war portfolio Des Krieg 1924 which is regarded as one of the great masterpieces of 20th-century printmaking. The lost Buddhas (29 August – 23 November 2008) featured 6th-century stone Buddhist sculptures that are considered an archaeological find on par with the First Emperor’s terracotta soldiers. Genji: the world of the Shining Prince (12 December 2008 – 15 February 2009) celebrated the 1000th anniversary of Japan’s oldest novel, The tale of Genji, and featured 70 works.
Korean dreams (5 March – 8 June 2009) was the Gallery’s first exhibition of Korean painting, and featured Korean screens, hanging scrolls and album leaves dating from the 17th–19th centuries. Óscar Muñoz: biografías (19 February – 14 June 2008) presented the five-channel video installation Biografías, one of a series of works in which portraits slowly vanish, reflecting the disappearance of people occurring on a regular basis in Colombia. Ângela Ferreira and Narelle Jubelin (19 February – 14 June 2008) was a collaborative exhibition that united the artists’ interests in post-colonial experiences: Ferreira’s in Mozambique and South Africa; and Jubelin’s in Australia.

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 (Decoding dress): this lecture series looked at the stories behind the many forms of Asian dress throughout history.
- Decoding the baroque II: this sold-out lecture series continued to explore the development of Western culture, tracing developments across Europe up to the time roccoco emerged.
- Education kits and language worksheets: the rapidly expanding collection of online education kits has enabled wider access to a culturally diverse range of educational resources. There are now 41 online education kits freely available for download from the Gallery’s website (www.artgallery.nsw.gov.au/ed/resources/ed_kits). Education kits included Adventures in Asia and the language worksheet series Art speaks: Japanese and Art speaks: Italian.
- Film program: significant feature films and documentaries are screened in conjunction with major exhibitions. Exploring the art of cinema within a gallery context, the films expand on ideas and themes present in major exhibitions. Appealing to a diverse, and often multicultural audience, the program is dedicated to presenting fascinating moments in world cinema. In 2008–09 the film program presented screenings in conjunction with exhibitions including The lost Buddhas, Gengi and Korean dreams. The lost Buddhas film series explored the complex spiritual beliefs and practices of Buddhism – political histories, everyday stories, life-altering events and artistic pursuits. The series included The cup by Bhutanese filmmaker (and Buddhist monk) Khyentse Norbu, The story of the weeping camel by Mongolian filmmaker Byambasuren Davaa and Martin Scorsese’s drama detailing the life of the Dalai Lama, Kundun. A series of contemporary Korean cinema was generously sponsored by the Consulate-General of the Republic of Korea in conjunction with the Korean dreams exhibition. Screening from March to June 2009, the series presented a survey of one of the most vital film industries currently on the world stage, with a selection of popular and art cinema from directors such as Kim Ki-duk, Lee Chang-dong, Im Sang-soo, Park Chan-wook, Bong Joon-ho and Kim Dae-seung. The screenings attracted a large contingent of Korean Australians as well as regular viewers fascinated by the output of this robust film industry.

PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications. Tast’o chic was advertised in Nichigo Press and Japaralia and was also promoted to the Chinese community through advertising in Sing Tao. A Chinese language brochure was also produced, which was distributed extensively to the Chinese community. Korean dreams was advertised widely to the Korean community through five Korean publications and also TV Korea. Brochures and posters were distributed extensively to the Korean community through the Korean consulate and other key Korean organisations. Internally Dutch was promoted widely to the Dutch community with brochures and information distributed through the Dutch consulate and other key Dutch community organisations. Throughout the year the Gallery has received significant coverage for exhibitions in the Japanese, French, Chinese, German, Korean, Indian and Dutch language media. The coverage includes articles, listings and reviews in newspapers, magazines, TV and radio. There is ongoing coverage with ABC’s Asia Pacific TV network, which is available in 34 countries to approximately 8.7 million homes. Regular coverage also appears in other international media. The Gallery’s maps are available in Japanese, Mandarin, Korean, Arabic, Italian, French, Spanish and German.

GALLERY EMPLOYEES

This year, 19.7% of the Gallery’s employees were identified as coming from non-English-speaking backgrounds, which is in line with the NSW government’s target of 20%. A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance. All staff were provided with a CONsulate General Training scheme and to extend the range of languages currently represented in jobs at the Gallery. A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance. Community Language Allowance.

Ethnic affairs priority goals for 2009–10

The Gallery’s 2009–10 program of major exhibitions and associated educational programs will continue to reflect and promote cultural diversity and harmony. Exhibitions will include Garden and cosmos: the royal paintings of Jodhpur, which will provide a rare chance to see paintings from the royal collection of the Mehrangarh Museum Trust, Jodhpur, India, and to experience the unique art tradition that flourished in the royal courts between the 17th and 19th centuries. The Gallery will present public and educational programs supporting both exhibitions and associated events in 2009–10, including the lecture series Arts of Asia (Decoding dress), Gardens of Eden and Decoding the baroque II 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.
ELECTRONIC SERVICE DELIVERY

Overall visitation of the website

In addition to the main website, the Gallery operates a number of sub-sites. The total number of actual visits (to all websites) for the year was 1 903 521 or 5215 visits per day on average, peaking at 7 497 per day in March 2009, which coincided with the opening of the Archibald Prize and the associated media coverage of this popular annual exhibition.

The main Art Gallery of NSW website accounted for 75% of visits, followed by the Archibald Prize (10%), the Brett Whiteley Studio (5%), Inside ARTEXPRESS and Art After Hours (3% each) and the last three sub-sites (2% or less). ‘Exhibitions’ was the most visited section of the website (29%), followed by ‘About us’ (15%) ‘Press office’ (12%), ‘Events’ and ‘What’s on’ (11% each) and ‘Education’ (8%).

Messaging via the websites

The ‘Contact us’ form on the main website was used for 728 messages by the general public. General enquiries accounted for 27% of these, followed by 23% for curators, 16% for the Art Gallery Society and 15% for human resources. The education section’s ‘Send a message’ form was used for 516 messages. The research library enquiry form was used for 54 messages by the general public.

New content

Apart from regular updates to the main 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, and some specially made videos, have been posted to the ‘Videos and podcasts’ area of the website, as well as to the Art After Hours sub-site. These and previous videos have been viewed online over 15 500 times.

• Two new ‘encapsulated mini-websites’ have been created for the exhibitions 'The lost Buddhas: Chinese Buddhist sculpture from Qingzhou and The late landscape paintings of Horace Treffery. These are located within the ‘Exhibitions’ section of the main website but also have their own, internal navigation menus.

• The new website for the exhibition Monet and the Impressionists (www.monet.org.au) was launched in November 2008 and featured images of the exhibition and interactive educational content on the life and art of Claude Monet. It had 106 912 page-views during 2008–09, from an estimated 24 500 visitors.

• Inside ARTEXPRESS 09 (www.insideartexpress.com.au) was launched in February 2009. In addition to the usual features (including an interactive, virtual walkthrough, downloadable process diaries and connections with the Gallery’s collection for six works), it also launched the Gallery’s peer2peer project, with video interviews by secondary students of selected ARTEXPRESS 09 artists. This and its predecessor, Inside ARTEXPRESS 08, were visited 57 598 times during 2008–09.

Social media

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

• Facebook (social networking): www.facebook.com/ArtGalleryofNSW
• The Brett Whiteley Studio also has its own Facebook pages: www.facebook.com/BrettWhiteleyStudio
• Flickr (photographs): www.flickr.com/photos/31243265@N02 and the AGNSW Flickr Group: www.flickr.com/groups/artgallery_nsw/
• YouTube (videos): www.youtube.com/user/ArtGalleryNSW
• Twitter (instant, brief updates): twitter.com/ArtGalleryNSW
• Delicious (web bookmarks): www.delicious.com/art_gallery_of_nsw

The Gallery’s Facebook pages had 2875 fans at the end of June 2009 and had been visited 22 160 times. The Brett Whiteley Studio’s Facebook pages had 327 fans at the end of June 2009 and had been visited 7858 times. Videos on the Gallery’s YouTube channel (selections from those available on the Gallery website) had been viewed over 31 000 times. The Gallery’s Twitter feed had 915 followers.

Website access replaces publications

In December 2008, the Gallery published its final issue of Exhibitions & Events, and, in March 2009, a final issue of the separate Events insert. Increasing public use of the Gallery’s website has reduced our reliance on a detailed, printed brochure. A new twice-yearly publication, Highlights, available from the information desk, was launched in June 2009. This takes the form of a six-fold postcard-sized brochure, with exhibition highlights on one side and a complete exhibition listing, general information and event highlights on the other. Readers are directed to the Gallery website for more detailed information. Highlights also complements individual temporary exhibition brochures, which include information about related programs. This initiative also contributes to the Gallery’s WRAPP target for reducing paper waste.
OVERSEAS TRAVEL

Sun Yu, conservator, Asian art
China, 19–31 July 2008
Courier Buddhist sculpture from Qingzhou.

Alan Lloyd, head, conservation
Switzerland, 18–22 July 2008
Supervise printing of Monet exhibition catalogue.

Analiese Cairis, senior graphic designer
Hong Kong and China, 24–30 August 2008
Supervise printing of Monet exhibition catalogue.

Emma Smith, senior registrar, collections
Italy, 25 August – 1 September 2008
Courier Francis Bacon’s Studio for self portrait from Palazzo Reale and Skira Editore.

Judy Annear, senior curator, photography
USA, 14 September – 10 October 2008
Finalise loans for major 2010 exhibition of Alfred Stieglitz photography.

Jackie Menzies, head curator, Asian art
Korea, 20 September – 6 October 2008
Attend international curator’s workshop.

Mark Boxshall, senior graphic designer
Hong Kong and China, 21–28 September 2008
Supervise printing of Half light exhibition catalogue.

Charlotte Davy, senior registrar, exhibitions
Japan and Singapore, 27 September – 4 October 2008
Supervise printing of Half light exhibition catalogue.

Stewart Laidler, senior painting conservator
New Zealand, 2–4 February 2009
Courier accompanying shipment of Monet and the Impressionists exhibition to Wellington.

Peter Raissis, curator, European prints, drawings and watercolours
Spain, 3–10 March 2009
Courier delivery of two works by Maurice de Vlaminck to Sylvestre Verger Art Organisation.

Tony Morris, head, security
USA, 29 March – 7 April 2009
Attend ISC West 2009 security convention and trade show.

Khanh Trinh, curator, Japanese art
Japan, 3–17 April 2009
Courier delivery of La belle captive to Tokyo and conduct research on forthcoming exhibitions.

Edmund Capon, director
China, 7–21 April 2009
Negotiate and research exhibition of terracotta warriors, Tibetan bronze sculpture and an exhibition on Dunhuang and the religions of the Silk Road.

Liu Yang, curator, Chinese art
China, 7–21 April 2009
Negotiate and research exhibition of terracotta warriors, Tibetan bronze sculpture and an exhibition on Dunhuang and the religions of the Silk Road.

Brent Willison, assistant registrar, collections
USA, 20–25 April 2009
Courier return of Pierre Bonnard’s Self portrait from the Metropolitan Museum of Art.

Rebecca Alport, retail operations manager and merchandise buyer, Gallery Shop
USA, 2–7 May 2009
Attend Museum Stores Association of America Annual Trade Fair.

Charlotte Davy, senior registrar, exhibitions
New Zealand, 18–21 May 2009
Courier return of Gallery works from Te Papa Museum, Wellington.

Analiese Treacy, paper conservator
Italy, 21–27 May 2009
Courier Francesco Clemente loan to the Museum of Contemporary Art Donna Regina, Naples.

Denise Faulkner, book buyer, Gallery Shop
USA, 26 May – 3 June 2009
Attend Book Expo America.

Jackie Menzies, head curator, Asian art
Research and develop an exhibition of art from the Philippines in conjunction with AsiaLink, at the University of Melbourne.

Amanda Green, acting registrar, collections
Netherlands and UK, 26 November – 6 December 2008
Courier The modern pre-Raphaelite by J W Waterhouse to Amsterdam and meet with registration staff to discuss off-site storage and security issues of works on display.

Sun Yu, conservator, Asian art
Singapore, 1–5 December 2008
Courier Buddhist sculpture to Singapore.

Edmund Capon, director
UK and France, 10–24 January 2009
Discuss building proposals and negotiate loans for forthcoming major exhibitions.

Paul Solly, registration assistant, collections
USA, 13–17 January 2009
Courier Pierre Bonnard’s Self portrait to the Metropolitan Museum of Art.

Liu Yang, curator, Chinese art
Singapore and China, 14–24 January 2009
Invited to give lectures in Singapore on The lost Buddhas exhibition and to negotiate loans for future Chinese art exhibitions.

Charlotte Davy, senior registrar, exhibitions
New Zealand, 30 January – 14 February 2009
Courier accompanying shipment of Monet and the Impressionists exhibition to Wellington.

Peter Raissis, curator, European prints, drawings and watercolours
Spain, 3–10 March 2009
Courier delivery of two works by Maurice de Vlaminck to Sylvestre Verger Art Organisation.

Tony Morris, head, security
USA, 29 March – 7 April 2009
Attend ISC West 2009 security convention and trade show.

Khanh Trinh, curator, Japanese art
Japan, 3–17 April 2009
Courier delivery of La belle captive to Tokyo and conduct research on forthcoming exhibitions.

Edmund Capon, director
China, 7–21 April 2009
Negotiate and research exhibition of terracotta warriors, Tibetan bronze sculpture and an exhibition on Dunhuang and the religions of the Silk Road.

Liu Yang, curator, Chinese art
China, 7–21 April 2009
Negotiate and research exhibition of terracotta warriors, Tibetan bronze sculpture and an exhibition on Dunhuang and the religions of the Silk Road.

Brent Willison, assistant registrar, collections
USA, 20–25 April 2009
 Courier return of Pierre Bonnard’s Self portrait from the Metropolitan Museum of Art.

Rebecca Alport, retail operations manager and merchandise buyer, Gallery Shop
USA, 2–7 May 2009
Attend Museum Stores Association of America Annual Trade Fair.

Charlotte Davy, senior registrar, exhibitions
New Zealand, 18–21 May 2009
Courier return of Gallery works from Te Papa Museum, Wellington.

Analiese Treacy, paper conservator
Italy, 21–27 May 2009
Courier Francesco Clemente loan to the Museum of Contemporary Art Donna Regina, Naples.

Denise Faulkner, book buyer, Gallery Shop
USA, 26 May – 3 June 2009
Attend Book Expo America.

Jackie Menzies, head curator, Asian art
Research and develop an exhibition of art from the Philippines in conjunction with AsiaLink, at the University of Melbourne.

Amanda Green, acting registrar, collections
Netherlands and UK, 26 November – 6 December 2008
Courier The modern pre-Raphaelite by J W Waterhouse to Amsterdam and meet with registration staff to discuss off-site storage and security issues of works on display.

Sun Yu, conservator, Asian art
Singapore, 1–5 December 2008
Courier Buddhist sculpture to Singapore.

Edmund Capon, director
UK and France, 10–24 January 2009
Discuss building proposals and negotiate loans for forthcoming major exhibitions.

Paul Solly, registration assistant, collections
USA, 13–17 January 2009
Courier Pierre Bonnard’s Self portrait to the Metropolitan Museum of Art.

Liu Yang, curator, Chinese art
Singapore and China, 14–24 January 2009
Invited to give lectures in Singapore on The lost Buddhas exhibition and to negotiate loans for future Chinese art exhibitions.

Charlotte Davy, senior registrar, exhibitions
New Zealand, 30 January – 14 February 2009
Courier accompanying shipment of Monet and the Impressionists exhibition to Wellington.

Stewart Laidler, senior painting conservator
New Zealand, 2–4 February 2009
Courier accompanying shipment of Monet and the Impressionists exhibition to Wellington.

Peter Raissis, curator, European prints, drawings and watercolours
Spain, 3–10 March 2009
Courier delivery of two works by Maurice de Vlaminck to Sylvestre Verger Art Organisation.

Tony Morris, head, security
USA, 29 March – 7 April 2009
Attend ISC West 2009 security convention and trade show.

Khanh Trinh, curator, Japanese art
Japan, 3–17 April 2009
Courier delivery of La belle captive to Tokyo and conduct research on forthcoming exhibitions.
COLLECTION – PURCHASES

Australian art

Tony Ameneiro (Australia, b1959), Big night skull 2006, colour linocut, black and blue ink on eight sheets of Japanese kozo paper. Thea Proctor Memorial Fund 2008

Rick Amor (Australia, b1948), Journey 2007, oil on canvas. Patrick White Bequest Fund 2008

Anthony Dattilo-Rubbo (Australia, 1870–1955), Poverty makes strange bedfellows 1905, oil on canvas. Funded by the Australian Prints, Drawings and Watercolours Benefactors Fund 2009

John Philipides (Egypt; Australia, b1945), Portrait study of the artist’s mother 2008, pencil on white Canson paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2009

Carl Plate (Australia, 1909–77), 2 drawings: False roccoco 1974, manuscript page collage on white wove paper; Wg 74 1975, manuscript page collage on white wove paper. Patrick White Bequest Fund 2009

Peter Powditch (Australia, b1942), 2 paintings: Coastal X 2008, oil and wood on hardboard; Coastal X 2008, oil and wood on hardboard. Patrick White Bequest Fund 2008

Aida Tomescu (Romania; Australia, b1955), Aquai alta 2008, oil on canvas. Patrick White Bequest Fund 2008

John R Walker (Australia, b1957), A road, a gate, and a forest 2008, oil on polyester canvas. Patrick White Bequest Fund 2009

SUB TOTAL 10 WORKS

Aboriginal and Torres Strait Islander art


Julie Gough (Australia, b1965), 2 sculptures: Bind 2008, black crow shelled, twinned Lomandra longifolia, Northern Midlands dropped antlers, Tasmanian oak; Dark valley, Van Diemen’s land 2008, Tasmanian Fingal Valley coal, nylon, Northern Midlands Tasmania dropped antlers, Tasmanian oak. Purchased with funds provided by the Patricia Lucile Bernard Bequest Fund 2008

Malalaba Gumana (Australia, b1952), 3 sculptures: Ganimala 2007, hollow pole; natural earth pigments on wood; Ganimala 2007, hollow pole; natural earth pigments on wood; Ganimala 2007, hollow pole; natural earth pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactors 2008

Ninlington Lewis (Australia, born c1946), Tjantji truckpa 2007, wire, rafia. Purchased with funds provided by the Aboriginal Collection Benefactors 2008

Peter Yanada McKenzie (Australia, b1944), 5 gelatin silver photographs from the series Inner sanctum 1991: The inner sanctum #2 1991, gelatin silver photograph; The inner sanctum #5 1991, gelatin silver photograph; The inner sanctum #6 1991, gelatin silver photograph; The inner sanctum #8 1991, gelatin silver photograph; The inner sanctum #9 1991, gelatin silver photograph. Purchased with funds provided by the Aboriginal Collection Benefactors 2008

Peter Yanada McKenzie (Australia, b1944), 5 gelatin silver photographs: Here you go bones, while I got’em rounded up 1991, gelatin silver photograph; “La per; la per; la per; la per;” 1991, gelatin silver photograph; Moodge,... says it all 1991, gelatin silver photograph; The huddle 1991, gelatin silver photograph; The rabbit and the big rat 1991, gelatin silver photograph; Well I’m glad that game is over 1991, gelatin silver photograph. Purchased with funds provided by the Aboriginal Collection Benefactors 2008

Patrick White Bequest Fund 2009

SUB TOTAL 1 WORK

Chinese Art

Unknown (Papua New Guinea), Dharrin sutra quilt c1875, Qing dynasty 1644–1911, red silk brocade woven with silk thread. Edward and Goldie Sternberg Chinese Art. Purchased Fund 2009

SUB TOTAL 1 WORK

TOTAL AUSTRALIAN ART DEPARTMENT 77 WORKS

Asian art

CHINA

Dharrin sutra quilt c1875, Qing dynasty 1644–1911, red silk brocade woven with silk thread. Edward and Goldie Sternberg Chinese Art. Purchased Fund 2009

SUB TOTAL 1 WORK

JAPAN

Sumiyoshi Gukei (Japan, 1631–1703), Episode from ‘The pink’ with accompanying calligraphy. Chapter 26 from ‘The tale of Genji’ 1650–1700, Edo (Tokugawa) period 1615–1688, 2 album leaves

Puntinia Monica Watson (Australia), Pukara Tjukurpa 2008, etching on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2009

Mulkun Wirranda (Australia, b1947), 3 sculptures: Dhudi Djapu miny’ji 2007, hollow pole; natural pigments on wood; Dhudi Djapu miny’ji 2007, hollow pole; natural pigments on wood; Dhudi Djapu miny’ji 2007, hollow pole; natural pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactors 2008


Nyayati Stanley Young (Australia), Kamupurra: bush tomato 2008, etching on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2009

Nyapanyapa Yunupingu (Australia, b1945), 3 bark paintings: Arntt to Darwin Hospital 2008, natural pigments on bark; Hunting stingray at Branyinyin 2008, natural pigments on bark; Wild apple orchard 2008, natural pigments on bark. Annette Margaret Dupee Bequest Fund 2008

SUB TOTAL 66 WORKS

Art from the Pacific

Unknown (Papua New Guinea), Mudman’s mask collected 1965, mud, netting, leaves, cane, teeth, Job’s Tears (Cocc lycyma-jobi) seeds. Purchased with grateful acknowledgement to Cynthia Nolan 2008

SUB TOTAL 1 WORK

TOTAL AUSTRALIAN ART DEPARTMENT 77 WORKS

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ART GALLERY OF NSW APPENDICES 08–09
mounted in frame, illustration: ink, colour and gold on silk; calligraphy: ink on decorated paper. Asian Collection Benefactors Fund 2008

Sumiyoshi GUEI (Japan, 1631–1705), Episode from ‘Thoroughwort flowers’ with accompanying calligraphy, Chapter 30 of ’The tale of Genji’ 1650–1700, Edo (Tokugawa) period 1615–1868, 2 album leaves mounted in frame, illustration: ink, colour and gold on silk; calligraphy: ink on decorated paper. Purchased with funds provided by Joanna R Coghlan 2008

Nishikawa School (Japan), Beauty with a cat (parody of the Third Princess) 1750s, hanging scroll; ink, colour and mica on paper. D G Wilson Bequest Fund 2009

UNCHUBU Kitamura Tatsuo (Japan, b1952), Suzunbako with design of dragonfly 2008 wood, lacquer. Purchased with funds donated by Joanna R Coghlan, Karma Abraham, Ross and Alex Hurvyr, Srina Snow, Mary Jane Brodrick, Lesley Heath and Andrew and Ann Proctor 2008 SUB TOTAL 4 WORKS

INDIA
Sail marker 1600s–1700s, marble. Margaret Hannah Olley Art Trust 2009 SUB TOTAL 1 WORK

MALAYSIA
Peranakan wedding bed valance early 1900s, silk and gold thread embroidery. Accessioned 2008 SUB TOTAL 1 WORK

VIETNAM
It is as if Uncle Ho shares our great victory 1975, gouache and ink on paper
The north strives hard to work and fight well 1975, collage, gouache and embroidery. Accessioned 2008

Ph-t Phuong (Vietnam), Grow the forest, envision the country 1975, gouache on paper

Truong Singh (Vietnam), 2 drawings: At present against the Americans save the country the priority of everyone 1968, gouache on paper; untitled (two children) 1964, gouache on paper

Tuyen To (Vietnam), Towards unification the north strives hard in production and in combat 1968, gouache on paper

Trang (Vietnam), Unification of Vietnam. The north competes by producing well and combating well 1970s, gouache on paper.

Edward and Goldie Sternberg Southeast Asian Art Fund 2008 SUB TOTAL 7 WORKS TOTAL ASIAN ART DEPARTMENT 14 WORKS

European art pre-1900

Michele Benedetti (Italy; England, 1745–1810) after Henry Fuseli (England, 1741–1825), The apotheosis of Penelope Boothby 1796, stipple engraving. Purchased under the terms of the Florence Turner Blake Bequest 2009


Paul Cézanne (France, 1839–1906), Bords de la Marne c1888, oil on canvas. Purchased 2008 with funds provided by the Art Gallery of NSW Foundation, the Art Gallery Society of NSW and donors to the Masterpiece Fund in joint celebration of the Foundation’s 25th anniversary and the 30th anniversary of Edmund Capon AM, OBE as director of the Gallery.

Jean-Baptiste-Camille Corot (France, 1796, stipple engraving. Purchased 2008 with funds provided by the Art Gallery Society of NSW, the Art Gallery of NSW Foundation, the Art Gallery Society of NSW and donors to the Masterpiece Fund in joint celebration of the Foundation’s 25th anniversary and the 30th anniversary of Edmund Capon AM, OBE as director of the Gallery.


John Raphall Smith (England, 1752–1812) after Henry Fuseli (England, 1741–1825), Espresso musing over the body of his wife Meduna, slain by him for her infidelity during his absence in the crusades 1781, mezzotint. Purchased under the terms of the Florence Turner Blake Bequest 2009

Théodore Géricault (France, 1791–1824), The Flemish farrier 1821, lithograph. Don Mitchell Bequest Fund 2009


F Noel, after Horace Vernet (France, 1789–1863), Portrait of Géricault, lithograph. Don Mitchell Bequest Fund 2009


Thomas Ryder (England, 1741–1825), The mill at Terracina 1791, mezzotint. Purchased with funds provided by the Art Gallery Society of NSW Contempo Group 2009

Mark Dion (United States of America, b1961), The return (a cosmological cabinet for New South Wales) 2008, jarrah bookcase, unopened posted packages. Mervyn Horton Bequest Fund 2008


Narelle Jubelin (Australia, b1960), Ungrammatical landscape 3 2003–09, fold-down display in two parts. Form ply with piano hinges; paint; Duxul Vinyl Matt and Acquachete gloss, black and red. Colour and distribution adapted from Ian Bunn, Left to right painting 1965. Polymer paint on canvas, 38.5 x 64cm. A landscape is not something you look at but something you look through 2004–06, Madrid, 13-part sewn essay, 2003–06, petit point cotton thread over silk ground, perspex, each 15 x 20 x 2.5 cm, white lettering. Title and structure of elements adapted from Ian Bunn, Homage to Albert (south through Heawtree Gap 1952) 1989. Watercolour on broomide, plexiglas, wood, 30 x 23 x 10 cm, exhibited Artworkers Union Benefit, Tin Sheds, Sydney, 1989. Ian Bunn is an Australian artist who formed part of the New York wing of Art & Language. Purchased in 2009 with funds from the Contemporary Collection Benefactors with the assistance of Andrew and Sylvia Rose, Cathy Cameron and the support of Claire Armstrong and John Sharpe, Bambi Blumberg, Joe Catanzariti, Kernley Brennan and Stephen Buzacott, Edmund and Joanna Capon, Ginny, Leslie and Donna Green, Jan McIlwraith, Reg Richardson, Garry and Susan Rothwell, Sheryl Ryan, John Schaeffer and Tina Dalton, Penelope Seidler, Vivienne Sharpe

SUB TOTAL 14 WORKS

Modern and contemporary art

Stephen Bush (Australia, b1958), I am still what I meant to be 2009, oil on linen. Purchased with funds provided by the Art Gallery of NSW Contempo Group 2009

Christo (Bulgaria; United States of America, b1935), Jeanne-Claude (United States of America, b1935), Wrapped vestible project for the Art Gallery of New South Wales, Sydney 1990, offset print, collage. Accessioned 2008

Mark Dion (United States of America, b1961), The return (a cosmological cabinet for New South Wales) 2008, jarrah bookcase, unopened posted packages. Mervyn Horton Bequest Fund 2008
Photography

Miles Coolidge (Canada; United States of America, b.1963), Stool 2006, printed 2008, type C photograph. Gift of Geoff and Vicki Ainsworth 2009


John Fuller (Australia, active 1980s), Woolshed paddock – Cambalung 1982, gelatin silver photograph. Accessioned 2009

Bill Henson (Australia, b.1955), 2 type C photographs: Untitled 2007/08–2007/08, type C photograph. Purchased with funds provided by the Photography Collection Benefactors 2008


Tracey Moffatt (Australia; United States of America, b.1960), 1 DVD and 1 type C photograph: Love 2003, colour and black and white DVD, sound, 21 mins; The movie star: David Gulpilil on Bondi Beach 1985, printer 2002, type C photograph. Purchased with funds provided by the Photography Collection Benefactors 2008

Raquel Ormeila (Australia, b.1969), Going back/volver – (37 ‘home sweet home’) 2006, 44 digital prints. Purchased with funds provided by the Photography Collection Benefactors Program 2009


Alfred Stieglitz (United States of America, 1864–1946), Camera Work no 46 1914, a photographic quarterly edited and published by Alfred Stieglitz New York, 13 hand pulled photogravures, tipped in (2 plates by Paul Haviland, 1 by Frederick H Pratt, 10 caricatures by Marius de Zayas); texts and poetry by John Weischal, Katharine Rhoades, Mina Loy, Marius de Zayas, Paul Haviland, SSS, Horace Traubel; printed gray wrappers. Purchased with funds provided by the Photography Collection Benefactors 2009

Justene Williams (Australia, b.1970), Derr sonata 2008, video transferred to DVD, black and white, 30 mins. Purchased with funds provided by the Photography Collection Benefactors 2009

Wols (Alfred Otto Wolfgang Schulze) (Germany, 1913–51), Jean Sendy (Abelton) with monochrome c1930, gelatin silver photograph. Akstair McAlpine Photography Fund 2008

SUB TOTAL 20 WORKS
TOTAL WESTERN ART DEPARTMENT 60 WORKS
TOTAL ALL DEPARTMENTS 151 WORKS PURCHASED

COLLECTION – GIFTS

Australian art

MADAME ANNE ATYEO
Sam Atyeo (Australia; France, 1910–90), 4 watercolours and 2 paintings: Aix c1970s–c80s, watercolour on ivory wave paper; Candy c1970s, watercolour and gouache on ivory wave paper; Gate c1970s–c80s, watercolour on ivory wave paper; Gipsyland c1932, watercolour on ivory wave paper; Rondo no 17 c1970s–c80s, synthetic polymer paint on canvas; Shamash 22 c1970s–c80s, synthetic polymer paint on canvas

CHRISTOPHER DAY
Sir William Dobell (Australia, 1899–1970), Dobell in his dressing gown, pen and ink on paper

TRUSTEES OF THE SIR WILLIAM DOBELL ART FOUNDATION
Virginia Grayson (Australia; New Zealand, b.1967), No conclusions drawn – self portrait 2008, charcoal, watercolour, pencil and gesso on Lana paper

ANDREW DOUGLAS
Allan Mitelman (Australia, b.1946), 13 drawings: untitled 1978, pastel, gouache on ivory wave paper; untitled 1981, oil with scratching out on cream wave watercolour paper; untitled 1987, pencil, pastel on pale grey wave paper; untitled 1988, pencil with scratching out on thick ivory wave watercolour paper; untitled 2001, watercolour, pastel on white wave paper; untitled 1988, pencil, pastel on white wave paper; untitled 1988, watercolour, pastel on thick white wave watercolour paper; untitled 1990, watercolour on white wave card; untitled 1998, pencil, watercolour on ivory wave card; untitled 1998, watercolour on grey laid paper; untitled 2000, pencil, watercolour on white wave card; untitled 2002, pencil, watercolour on thick white wave card; untitled 2004, watercolour, pen and ink on white wave card

VINCENT FANTAUZZO AND SALLY LEDGER
Vincent Fantauzzo (United Kingdom; Australia, b.1979), Heath 2008, oil on canvas

BETTY AND BRIAN KELLY
Alek Danko (Australia, b.1950), 2 sculptures: ‘just a pile of trics’, handmade ceramic brick; ideas, words, processes, ceramic plaque

Clement Meadmore (United States of America; Australia, 1929–2005), untitled c1961, steel and steel rod wall sculpture

VICTORIA LYNN
Elwyn Lynn (Australia, 1917–97), 2 drawings: Table and plan 1987, watercolour, synthetic polymer paint, pastel and collage on paper; Tables 1979, mixed media on paper

MISS PM MCKEE, IN MEMORY OF ROBERT ‘BRUCE’ FERGUSON OAM (1916–2008) IN RECOGNITION OF HIS MANY YEARS OF SERVICE TO THE COMMUNITY OF CAMDEN AND THE STATE OF NEW SOUTH WALES
Margaret Preston (Australia, 1875–1963), Flowers 1922, oil on cardboard

BEQUEST OF KEN MYER
George Baldessin (Italy; Australia, 1936–80), Triptych from ‘Occasional images from a city chamber’ 1975, etching, soft ground, aquatint; black ink on silver JAC laminate paper on three sheets of white wave paper

Sidney Nolan (Australia; United Kingdom, 1917–92), Ned Kelly 1964, colour screenprint on paper

MARGARET OLLEY
Michel Le Goff (France, b.1940), J Wolfgang Cardamats 1991, oil on canvas

MARGARET HANNAH OLLEY ART TRUST
Robert Barnes (Australia, b.1947), The Massey hammer 2006, oil on canvas

JOHN OLSEN
John Olsen (Australia, b.1928), Loopy rivers, Cape York 2007, oil on canvas

PANCONTINENTAL MINING LTD
Robert Klippel (Australia, 1920–2001), No 728 King of Kings Well 1988, 18 carat gold

JOCelyn AND CassI Plate
Carl Plate (Australia, 1909–77), 11 collages: (15 Franco pig) 1945, magazine paper collage and ink on thin card; (17 James Cagney) 1945, magazine paper collage and ink on thin card; (32 ain’t that sad) 1945, magazine paper collage and ink on thin card; (34 fishing) 1945, magazine paper collage on thin card; (37 ‘home sweet home’) 1945, magazine paper collage on thin card; (39 pig and hole) 1945, magazine paper collage on thin ivory card; (39 pink small) 1945, magazine paper collage
from the series Pictures of ladies’ etiquette 1891, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; Sewing lesson 1887, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; Short biography of Murasaki Shikibu 1891, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; Tea ceremony from the series Pictures of ladies’ etiquette 1890, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; 

TOYOKUNI III triptych, colour woodblock print; ladies’ etiquette (Japan, 1838–1912), 3 prints: colour woodblock print; Pictures of ladies’ woodblock print; concertina album, triptych, colour woodblock print; 1891, Meiji period 1868–1912, wood, gold maki-e, silver; Miniature armour box (kabaritsu) with design of cranes on a fan-shape reserve 1800s–early 1900s, Meiji period 1868–1912, wood, gold lacquer, aogi and metal inlay; Set of comb and hair pin with design of cranes and heroes 1850s, Edo (Tokugawa) period 1615–1868, wood, gold and black lacquer; Set of comb and hair pin with designs of manservants (yakko-san) and bamboo late 1800s, Edo (Tokugawa) period 1615–1868, Meiji period 1868–1912, wood, gold, black and red lacquer

JAMES HAYES Utagawa KUNISADA I / TOYOKUNI III (Japan, 1778–1855), Courtesan Masuharu (in Kyo-machi 1-chome, Shinagawa) 1850s, colour woodblock print; Portrait of a lady 1850s, colour woodblock print; Portrait of a lady 1850s, colour woodblock print; 

Utagawa TOYOKUNI II (Japan, 1776–1838), Courtesan Masaunavi of the Matsubaya compared to Mt Matsuchi of ‘Ten famous views of Edo’ from the series A comparison of beauty (bijin awase) 1820, colour woodblock print

Utagawa school (Japan), 2 prints: Courtesan Nagao of Owarya (in Edomachi 10-chome, Shin-Yoshiiwara) 1850s, colour woodblock print; Courtesan Shigeoka of Okomotoro (in Kyomachi 1-chome, Shin-Yoshiiwara) 1850s, colour woodblock print

MASA HIROAKA IN MEMORY OF HIS WIFE SETSKU HIROAKA 5 textiles: Baeju (rice age) 88th birthday celebration costume, red hood with rice plant design; Kanreki 60th birthday celebration costume, red hood and coat; Aged lady’s formal beige coloured visiting kimono with arubesque pattern with obi and obijime, cotton; Aged lady’s formal dark blue visiting kimono with hollyhock leaf pattern with obi, cotton; Young boys formal cotton haori (coat), cotton

LESLEY KHEOE GALLERIES UNRYU IN KITAMURA Tatsuuo (Japan, b1962), Lotus leaf 2006, kashitsu (dry lacquer), silver lacquer finish

Rev Muneharu Kuruzumi SARAGAYA Hisako (Japan, b1926), Flower vase 2008, earthenware with grey glaze and abstract decor

ALAN LLOYD Tomioka EiSEN (Japan, 1864–1905), Hidden in deep mountains 1900s, kuchi-e woodblock print; ink and colour on paper

HELEN MOON Utagawa KUNISADA I / TOYOKUNI III (Japan, 1786–1864), Chapter 25, Fireflies from the Series Faithful depictions of the places of the eastern capital 1800s, gilt copper alloy; Early 1900s, Taisho period 1912–1926, 2 hanging scrolls:

1. Untitled (village scene) 1970s, woodcut
2. Six scenes from ‘The tale of Genji’ 54 textiles: colour woodblock print; 1982, colour woodblock print

KAWADA Kan (Japan, 1927–), Winter trees, Katsura 1982, colour woodblock print

KOZUKU Sarayama Hisako (Japan, b1926), Flower vase 2008, earthenware with grey glaze and abstract decor

A two-handled censer with a turquoise bead, wrapped terracotta piece inside box; Amulet box early 1900s, low-grade silver decorated with 5 bullet casings, coral bead, Apron 1700s–1800s, bone; Butter lamp early 1900s, copper inlaid with silver; Censer 1800s–1900s, beaten silver; Circular amulet box 1800s, box of silver and copper(?) decorated with a turquoise bead, wrapped terracotta medallion inside box, paper prayers; Flint case 1800s–1900s, leather with a metal striker, copper repousse; Human bone collar c1500s–1700s, human bone; Set of four miniature enrothement implements; silver; Skull crown 1800s, bone; Skull crown 1800s, bone

SUB TOTAL 14 WORKS TOTAL ASIAN ART DEPARTMENT 107 WORKS European art pre-1900

MARGARET SPRATT Blair Hughes-Stanton (England, 1902–81), The model 1926, wood engraving

SUB TOTAL 1 WORK
Modern and contemporary art

GEOFF AND VICKI AIRNSWORTH

Mona Hatoum (Lebanon; England; b1952), Bukhara (red) 2007, wool and cotton

JOHN BEARD

John Beard (Wales; Australia, b1943), Sphynx 2007, oil and wax on linen

ADAM CULLEN

Adam Cullen (Australia, b1965), Residual paradox of unspoken subterfuge with a nice exit from a malady of necrogenic and extended closures interrogated by a malady of necrogenic subterfuge with a nice exit from 1993, 2008, television, air-conditioning filters, rubber, fiberglass bath, disposable nappies, various adhesives, glass-filament adhesive tape, pharmaceutical apparatus, wood, plastic/paper, sheeting, timber, varnish, mucus, ink

MICHAEL HOBBIS

Imants Tillers (Australia, b1950), 52 displacements (no 2) 1979–80, gelatin silver photograph, matt with ink stamp, sandblasted glass; The heen feeler #2 1985, printed 2004, gelatin silver photograph, matt with ink stamp, sandblasted glass; He fills in the ditch after the calf has drowned 1985, gelatin silver photograph, matt with ink stamp, sandblasted glass

JUAN ROBERSON

Francis J Mortimer (England, 1874–1944), 6 photographs: Britannia’s realm 1910, relief halftone print; untitled (portrait of F J Mortimer) 1921–34, relief halftone print; untitled (study for Shipwrecked / lest we forget - an eye for an eye; a tooth for a tooth – family in boat) 1917–19, composite collage: gelatin silver photographs, oil paint, gouache; untitled (study for untitled (little girls with buckets & spades) 1911–12, composite collage: gelatin silver photographs, gouache; untitled (study for All’s well – ship’s crew and battleship destroyer) 1917, composite collage: gelatin silver photographs, oil paint; gouache; untitled (study for The wreck / the trail of the Huns – lifeboat crew attending shipwreck) 1916, composite collage: gelatin silver photographs, gouache

FRANCES TURNER

attrib J Craig Annan (Scotland, 1864–1946), untitled (portrait of F J Mortimer) 1913, carbon print photograph

SUB TOTAL 21 WORKS

TOTAL WESTERN ART DEPARTMENT 29 WORKS

TOTAL ALL DEPARTMENTS 353 WORKS GIFTED

TOTAL WORKS PURCHASED AND GIFTED IN 2008–09: 504

COLLECTION – LOANS

* Renewed loans

Works lent to the Gallery

*PRIVATE COLLECTION
George W Lambert, Archibald A Fanklin 1925, oil on canvas

*PRIVATE COLLECTION
Oskar Kokoschka, Landscape at Ulloapoo 1945, oil on canvas

MAXIMILLIAN HUGHES
Standing Buddha 8th century CE, bronze

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

PRIVATE COLLECTION
Pierre-Auguste Renoir, Jeune femme se baignant 1886, oil on canvas

GIUSEPPE PENONE
Giuseppe Penone, Idee di pietra 2004, bronze and natural river stone

PRIVATE COLLECTION
William Kentridge, Walking man turning into a tree 2000, linocut

*PRIVATE COLLECTION
Judy Cassab, Landscape 1961, oil on hardboard

*NELSON MEERS FOUNDATION
Sidney Nolan, Gigle Palace 1945, rizipol enamel and oil on hardboard

*MRS J FINDLAY
Horse and rider, earthenware Lady polo player, earthenware Male polo player, earthenware

*SATIS ARNOLD
ZHANG Daqian, Homeward passing through the stone gate at dusk 1974, colour lithograph

ZHANG Daqian, Mountain monastery by the waterfall 1974, colour lithograph

ZHANG Daqian, Peonies 1974, colour lithograph

ZHANG Daqian, Shrike amidst the autumn leaves 1974, colour lithograph

ZHANG Daqian, Hanging gibbon over the autumn stream 1974, colour lithograph

ZHANG Daqian, Cinnabar lotus 1974, oil on canvas

ZHANG Daqian, Lotus 1973, oil on canvas

ZHANG Daqian, Persimmons 1973, oil on canvas

ZHANG Daqian, Village in the mountains 1973, oil on canvas

ZHANG Daqian, Temple in the mountains 1973, colour lithograph

ZHANG Daqian, Lotus 1973, colour lithograph

MR AND MRS SCOTT REID
Racial vessel ding, bronze

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

PRIVATE COLLECTION
Lord Frederic Leighton, An athlete wrestling with a python, white marble

Lord Frederic Leighton, Athlete struggling with a python, bronze

Lord Frederic Leighton, The sluggard, bronze

*VICTORIA BRIEN AND DEREK SICKLEN
Unknown, Confucius and his seventy-two disciples 15th–17th century, half-fold screen; ink and colour on silk

JAMES OSWALD FAIRFAx
Three scenes from ‘The tale of Genji’ late 19th century, single six-fold screen; ink, gold and colour on paper

PRIVATE COLLECTION
Justin O’Brien, Portrait of a young man (Martin Sharp) 1969, oil on paper on hardboard

PRIVATE COLLECTION
Rital vessel ‘you’ 13th–11th century BCE, bronze

Rital vessel ‘bu’ 13th–11th century BCE, bronze

Rital vessel ‘he’ 770–476 BCE, bronze

Rital vessel ‘dun’ 475–221 BCE, bronze

*PRIVATE COLLECTION
Tracey Moffatt, Something more 7 1989, Cibachrome photograph

*JOHN KILEY AND EUGENE SILBERT

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Colin McDonald
Sword: Daisho Koshirae
Sword: Taikei Naotane Kō Wakisashi 1845
Kuniyasu, Sword: Honkawa Kuniyasu Katana 1596
Sword: BiZen Suksesada Katana 1578
attrib Nachide, Sword: Sojō Nachide Tanto (plus koshirae) 1881
Suō Muratoshi, Sword: Suō Muratoshi Katana (plus koshirae) 1849
Akasaka Sejun, Sword: Akasaka Sejun Katana 1450
Sword: Michitatsu Tanto (plus koshirae) 1680
Sword furniture: Goto Ichijo Kozuka Gotō Mitsukuni, Sword guard: Goto Mitsukuni (Ishiguro) 17th–19th century
Sword guard: Iron Massachika (tō school)
Sword guard: Iron Masayoshi (tō school)
Hamano Noriyuki, Sword furniture: Shakudo Menuki (shells) (Hamano school)
Suruga Takaoki, Sword guard: Iron Suruga Takaoki (goose and grass) 17th–19th century
Ishiguro Teruaki, Sword guard: Shakudo Ishiguro Teruaki (gold rim)
Sword furniture: Shakudo Kogai (Ko-Goto) (Dragon and Ken)
Masatsune III, Sword furniture: Shakudo Masatsune III (Ishiguro school)
Sword furniture: Shakudo Ichiju (Ishiguro school)
Sword furniture: Gun-bori fuchi-kashira c1780
*PRIVATE COLLECTION
Anselm Kiefer, Viwe Der Weltweissheit: Die Hermannsschacht 1978, mixed media (woodblock print, synthetic polymer paint, varnish)
Sugito Hiroshi, Elephant & buckie 1999, diplych: acrylic, pigment and graphite on paper on canvas
Neo Rauch, Marzchnacht 2000, oil on paper
Anish Kapoor, Untitled 2002, stainless steel and lacquer
Tony Oursler, Mo 2003, fiberglass, DVD projection, sound
Tracey Emin, I do not expect 2002, mixed media: appliqué blanket
Neo Rauch, Gebot 2002, oil on canvas

National Library of Australia, ACT
A modern vision: Charles Bayliss photographer 1850–1897
11.07.08 to 26.10.08
Charles Bayliss, Macquarie Chair c1885, albumen photograph
Charles Bayliss, Bourke 1886, albumen photograph
Charles Bayliss, A reach on the Darling 1886, albumen photograph
Charles Bayliss, Wool-washing at Gundabooka Station, Darling River 1886, albumen photograph
Charles Bayliss, Junction of Darling and Warrego Rivers (first view) 1886, albumen photograph
Charles Bayliss, View from Dunlop Range, near Louth, Darling River (looking south) 1886, albumen photograph
Charles Bayliss, Homestead, Dunlop Station, Darling River 1886, albumen photograph
Charles Bayliss, Group of local Aboriginal people, Dunlop Station 1886, albumen photograph
Charles Bayliss, Bullock teams at Wilcannia 1886, albumen photograph
Charles Bayliss, Mob of 1000 bullocks crossing Darling River, near Wilcannia (first view) 1886, albumen photograph
Charles Bayliss, Waterworks, Wilcannia 1886, albumen photograph
Charles Bayliss, Group of local Aboriginal people, Chowilla Station, Lower Murray River, South Australia 1886, albumen photograph
Charles Bayliss, Overland Comer, Lower Murray, South Australia 1886, albumen photograph
NATIONAL GALLERY OF AUSTRALIA, ACT
Picture paradise: Asia-Pacific photography 1840–1940s
11.07.08 to 06.11.09
Yamawaki Iwao, Untitled (glass abstraction) 1930–1932, gelatin silver photograph
F R Ratnagar, Evening in the hills 1937, gelatin silver photograph
Dorothy Lange, White angel breadline, San Francisco 1932 (printed 1940s), gelatin silver photograph
Powerhouse Museum, NSW
Modern times
Powerhouse Museum, NSW 01.06.08 to 08.02.09
Heide Museum of Modern Art, VIC 23.03.09 to 12.07.09
State Library of Queensland, QLD 31.07.09 to 25.10.09
Grace Cossington Smith, Rushing c1922, oil on canvas on paperboard
Ludwig Hirschfeld-Mack, Dark red abstract lines 1937, oil on canvas on plywood
Weaver Hawkins, Jitterbugs 1945, oil on canvas
Rayner Hoff, Decorative portrait – Len Lye 1925, marble
Frank Hinder, Subway, Wynyard 1948, tempera on hardboard
Margaret Preston, Implement blue 1927, oil on canvas on hardboard
Margaret Preston, Adria c1946, colour screenprint on wool
Peter Purves Smith, New York 1936, oil on canvas
Weaver Hawkins, Atomic power 1947, oil on hardboard
Stanislaus Ostoji-Kotkowski, Sunrise c1965, collage and synthetic polymer paint on aluminium
Frank Hinder, Dark image 1967, linuml kinetic: electric motors, coloured lights, tinted perspex, glass
Roy de Maistre, Rainbow scale. Dm Minor – F# Minor, coloured crayon, pencil
Roy de Maistre, Rainbow scale. E–A, coloured crayon, pencil
Roy de Maistre, Rainbow scale. G – G, coloured crayon, pencil
Roy de Maistre, Rainbow scale. G & F, coloured crayon, pencil
Roy de Maistre, Rainbow scale. G Major & A Minor, coloured crayon, pencil
Roy de Maistre, Rainbow scale. C# – Eb, coloured crayon, pencil
Ludwig Hirschfeld-Mack, Abstract composition 1921, colour woodcut, black, blue, red, yellow and beige on ivory laid paper
Ludwig Hirschfeld-Mack, Reaching the stars 1922, colour lithograph, black, dark blue, light blue, fawn and yellow on thin cream mulberry paper
Ludwig Hirschfeld-Mack, The world to come 1940, pencil, watercolour on ivory wove paper, varnish
Frank Hinder, Abstract 1933, pencil and watercolour on paper
Frank Hinder, Carnival 1944, pencil, tempera on white wove paper
Frank Hinder, Space perspective 1961, ink and wash on graph paper
Frank Hinder, Space lab 1967, watercolour
Margel Hinder, Six studies for abstract sculptures, pencil (one with coloured chalk)
Margel Hinder, Two studies for abstract sculptures, pencil (one with coloured chalk), on tracing paper
Margel Hinder, Six studies for abstract sculptures, pencil on tracing paper
Margel Hinder, Eight studies for abstract sculptures 1966, pencil, pastel on tracing paper
Margel Hinder, Eight studies for abstract sculptures, pencil on tracing paper
Margel Hinder, Four studies for abstract sculptures, pencil on tracing paper
Irene Bayer, Portrait of Grit Kallin, Bauhaus Dessau 1928, gelatin silver photograph
Gritt Kallin-Fischer, Eduard Fischer on Mart Stam chairs, Bauhaus Dessau 1928, gelatin silver photograph, vintage
Max Dupain, Sunbaker 1937 (printed later), gelatin silver photograph
Max Dupain, Untitled (nude with pole), gelatin silver photograph
Max Dupain, Illustration for Kelvinator advertisement 1936 (printed later), gelatin silver photograph
Stanislaus Ostoj-A-Kotkowski, Nymphex 1970s (printed later), gelatin silver photograph from electronic image

SCOTTISH NATIONAL GALLERY OF MODERN ART, SCOTLAND
Tracey Emin
Scottish National Gallery of Modern Art, SCOTLAND
02.08.08 to 09.11.08
Centro de Arte Contemporáneo de Málaga, SPAIN
28.11.08 to 22.02.09
Kunstmuseum Bern, SWITZERLAND
10.03.09 to 26.06.09
Tracey Emin, I do not expect to 2002, mixed media: appliqué blanket
S H ERVIN GALLERY, NSW
Yin-Yang: China in Australia 08.08.08 to 28.09.08
Ian Fairweather, Tea garden, Peking c1936, oil on cardboard
Ian Fairweather, Chinese mountain 1933, oil and gouache on cardboard
Ian Fairweather, West Lake, Hangchow 1933, oil and gouache on paper on canvas on cardboard
Ian Fairweather, Landscape near Peking 1936, oil on cardboard
Margaret Preston, I lived at Berowra 1941, oil on canvas
Margaret Preston, Grey day in the ranges 1942, oil on hardboard
Margaret Preston, Begonia c1935, woodcut, black ink on thin ivory laid Japanese paper
HISTORIC HOUSES TRUST OF NEW SOUTH WALES, NSW
Lost gardens of Sydney Museum of Sydney, NSW 09.08.08 to 30.11.08
Maurice Felton, Portrait of Mrs Alexander Spark 1840, oil on canvas
ART GALLERY OF SOUTH AUSTRALIA, SA
Misty moderns: Australian tonalism 1915–1950
Art Gallery of South Australia, SA 14.08.08 to 19.10.08
McClelland Gallery, SA 16.11.09 to 28.04.09
Hazelhurst Regional Gallery and Arts Centre, NSW 05.09.09 to 21.06.09
University Art Museum, QLD 17.07.09 to 13.09.09
Newcastle Region Art Gallery, NSW 09.10.09 to 29.11.09
Percy Leason, Flowers 1922, oil on paperboard
Percy Leason, Self portrait 1922, oil on cardboard
A M E Bale, Last of the season 1921, on canvas
Roland Wakelin, Self portrait 1920, oil on paperboard
Roy de Maistre, Still life c1922, oil on paper on paperboard
Arnold Shore, The park 1941, oil on cardboard
IVAN DOUGHERTY GALLERY, NSW
Colour in art – revisiting 1919
Ivan Dougherty Gallery, NSW 21.08.08 to 27.09.08
Heide Museum of Modern Art, VIC 23.03.09 to 12.07.09
State Library of Queensland, QLD 25.07.09 to 20.11.09
Roland Wakelin, Synchrony in orange major 1919, oil on cardboard
Roland Wakelin, Causeway, Tuggerah 1919, oil on paper on paperboard
Roland Wakelin, Berry’s Bay 1919, oil on paperboard
Roy de Maistre, Colour keyboard c1919, oil on cardboard
Roy de Maistre, (Colour chart) c1919, oil on cardboard
Roy de Maistre, (A set of colour discs, scales, wheels) c1919, oil on paperboard
Roy de Maistre, Rhythmic composition in yellow green minor 1919, oil on paperboard
Roy de Maistre, Colour music c1934, gouache, music roll
Roy de Maistre, Indigo F, gouache, pencil on paper
Roy de Maistre, Green D, watercolour, gouache and pencil on paper
Roy de Maistre, Yellow green (C# Minor), oil and pencil on paper
Roy de Maistre, Violet blue F#, watercolour and pencil on paper
Roy de Maistre, Rainbow scale (Exhibit I), coloured crayon, pencil on cream card
Roy de Maistre, Rainbow scale (Exhibit II), coloured crayon, pencil on cream card
Roy de Maistre, Rainbow scale (Exhibit III), coloured crayon, pencil on cream card
Roy de Maistre, Rainbow scale (Rainbow again), coloured crayon, pencil on cream card
Roy de Maistre, Rainbow scale. A – C Majors, coloured crayon, pencil
Roy de Maistre, Rainbow scale E – D#, c1930s, coloured crayon, pencil
Roy de Maistre, Rainbow scale E – G#, coloured crayon, pencil
Roy de Maistre, Rainbow scale E – B, coloured crayon, pencil
Roy de Maistre, Rainbow scale E & G#, coloured crayon, pencil
IVAN DOUGHERTY GALLERY, NSW
Ralph Balson – Anthony Hordern Gallery 1941
21.08.08 to 07.09.08
Ralph Balson, Painting 1941, oil on paperboard
ANNE AND GORDON SAMSTAG MUSEUM OF ART, SA
William Kentridge: Tide table 29.08.08 to 17.10.08
William Kentridge, Tide table 2003, animated 35mm film, video and DVD transfer, sound 8 mins 53 secs
BALLARAT FINE ART GALLERY, VIC
The naked and the nude 13.09.08 to 07.12.08
Arthur Fleischmann, Kneeling girl c1937, wood
Rayner Hoff, Australian Venus c1927, Angaston marble
Sir William Dobell, The duchess disrobes 1936, oil on plywood
Arthur Boyd, The expulsion 1947–48, oil on hardboard
Frank Hodgkinson, Sensuality 1971, charcoal
Nora Heysen, Male nude in moonlight, charcoal, white chalk on blue paper
Janet Cumberla Stewart, The model disrobing 1917, pastel on paper
Charles Meere, Cartoon for ‘Australian beach pattern’ 1939, pencil, pen and black ink, squared on ivory wove paper
Eric Wilson, Seated female nude, front view c1938, crayon
Justin O’Brien, Venus no 1 1988, oil on canvas
ALBURY REGIONAL ART GALLERY, NSW
Step right up
Albury Regional Art Gallery, NSW 10.10.08 to 04.01.09
Wollongong City Gallery, NSW 12.12.08 to 25.01.09
David Strachan, Sketchbook (thirty-four sketches of circus figures, female figures, abstract landscapes), bound sketchbook: 31 leaves, 34 drawings, mixed media on cream wove paper
David Strachan, Clown and magician 1947, pen and black ink, wash
Donit Black, The acrobats 1927–1928, colour Inoucit, yellow, green and black ink on ivory mulberry paper
BATHURST REGIONAL ART GALLERY, NSW
Themes and variations: Australian drawings from the collection of the Art Gallery of NSW 17.10.08 to 30.11.08
George Coates, Head study of a bearded man c1895, pencil, pen and sepia ink
George W Lambert, H Desbrowe Annear 1921, pencil on off-white wove paper
Kevin Connor, Victoria Road, North Melbourne 1999, pen and black ink on paper

LEWERS BEQUEST AND PENRITH REGIONAL ART GALLERY, NSW

Sydney Ball: the colour paintings
Lewers Bequest and Penrith Regional Art Gallery, NSW
08.11.08 to 25.01.09
Mcclelland Gallery + Sculpture Park, VIC
15.02.09 to 26.04.09

Sydney Ball, Canto no XXX 1966, synthetic polymer paint on canvas

ART GALLERY OF SOUTH AUSTRALIA, SA

Hans Heysen retrospective
Art Gallery of South Australia, SA
14.11.08 to 15.02.09
Monarto Peninsula Regional Gallery, VIC
23.04.09 to 21.06.09
Ballarat Fine Art Gallery, VIC
11.07.09 to 02.10.09
Tasmanian Museum and Art Gallery, TAS
27.11.09 to 14.02.10
National Gallery of Australia, ACT
30.04.10 to 04.07.10
Queensland Art Gallery, QLD
31.07.10 to 24.10.10
Newcastle Region Art Gallery, NSW
19.11.10 to 30.01.11

Hans Heysen, Hauling timber 1911, oil on canvas
Hans Heysen, The track to the farm 1926, oil on canvas
Hans Heysen, The fall of the creeping shadow 1929, oil on canvas
Hans Heysen, Summer 1909, pencil, watercolour on ivory wove paper
Hans Heysen, Drought sheep 1916–21, pencil, watercolour on paper
Hans Heysen, The quarry 1922, pencil, watercolour on paper
Hans Heysen, Red gums of the far north 1931, watercolour on paper
Hans Heysen, The farmyard gum 1936, pencil, watercolour on white wove paper

TASMANIAN MUSEUM AND ART GALLERY, TAS

Mike Parr, Bronze liars (minus 1 to minus 16) 1996, bronze and beeswax sculpture
Mike Parr, Bronze liars (minus 1 to minus 16) 1996, bronze and beeswax sculpture
Mike Parr, Bronze liars (minus 1 to minus 16) 1996, bronze and beeswax sculpture
Mike Parr, Bronze liars (minus 1 to minus 16) 1996, bronze and beeswax sculpture
Mike Parr, Bronze liars (minus 1 to minus 16) 1996, bronze and beeswax sculpture
Mike Parr, Bronze liars (minus 1 to minus 16) 1996, bronze and beeswax sculpture
Mike Parr, Bronze liars (minus 1 to minus 16) 1996, bronze and beeswax sculpture

NIAGARA GALLERIES, VIC
Ravel
2.12.08 to 20.12.08
Aida Tomescu, Aqua alta 2008, oil on canvas

NATIONAL PORTRAIT GALLERY, ACT
Open air: portraits in the landscape
04.07.09 to 01.03.09
Russell Drysdale, Picture of Donald Friend 1948, oil on hardboard
Clifford Possum Tjapaltjarri, Tim Leura Tjapaltjarri, Warlubungu 1976, synthetic polymer paint on canvas
Mawalan Marika, Figure of Djan’kawu, ancestral being of the Dhuwa moiety 1960 (collected), wood, human hair, bark fibre, parakeet feathers, white feathers, natural pigments
Mawalan Marika, Figure of Djan’kawu, ancestral being of the Dhuwa moiety 1960 (collected), wood, human hair, bark fibre, parakeet feathers, white feathers, natural pigments
Mawalan Marika, Djan’kawu creation story 1959, natural pigments on bark
Wandjuj Marika, Mathamani Marika, Woreimo, Mawalan Marika, Djan’kawu creation story 1959, natural pigments on bark

HADIJA HUSAIN
REGIONAL ART GALLERY, NSW
Flora: still life moving fast
06.12.08 to 02.02.09
Nora Heysen, Spring flowers 1938, oil on canvas on hardboard
Jean Bellette, Coastal still life 1955, oil on hardboard
Frank Medworth, Autumn flowers 1945, oil on plywood
Charles Blackman, Angry young girl 1958, oil on canvas
Arthur Murch, Flower piece 1937, oil on canvas on paperboard
Jean Appleton, Red Carnas 1948, oil on paperboard
John Passmore, Poppies, fruit and skull 1953, oil and charcoal on canvas on hardboard
Adrian Feint, (Flowers) 1949, oil on canvas
Tom Roberts, Roses 1911, oil on canvas on hardboard
Grace Cossington Smith, Wildflowers 1940, oil on paperboard
Joshua Smith, Flower piece 1954, oil on plywood
Tim Maguire, Untitled 94U39 1994, diptych: oil on canvas
Rupert Bunny, Flowers c1927–c1930, oil on canvas
Mark Titmarsh, Face to face 1987, collage, synthetic polymer paint on paper
John Young, Cloud and generic flower study #2 summer–autumn 1998, NECO scan and oil on canvas
Elywn Lynn, A green table and swallows 1955, oil on hardboard
Arthur Streeton, Cupid c1900s, oil on wood panel
John Coburn, Tree of life 1964–65, oil on hardboard
William Delafield Cook, Waterlilies 1972–73, synthetic polymer paint on canvas

ART GALLERY OF NSW APPENDICES 08–09
GRONINGER MUSEUM, THE NETHERLANDS
J W Waterhouse: the modern pre-Raphaelite
Groninger Museum, THE NETHERLANDS
13.12.08 to 03.05.09
Royal Academy of Arts, ENGLAND
27.07.09 to 13.09.09
John Waterhouse, Diogenes, 1882, oil on canvas
NATIONAL MUSEUM OF AUSTRALIA, ACT
Australian journeys
17.12.08 to 16.12.10
Adelaide Ironside, St Catherine 1859, oil and gold leaf on canvas
IAN POTTER CENTRE: NGV AUSTRALIA, VIC
Rosalie Gascoigne
19.12.08 to 15.03.09
Rosalie Gascoigne, Enamel ware
1976, wood, kitchen utensils
Rosalie Gascoigne, Clouds / 1992, hardboard on plywood
Rosalie Gascoigne, Metropolis 1999, retro-reflective road signs
S H ERVIN GALLERY, NSW
Cressida Campbell
S H Ervin Gallery, NSW 10.01.09 to 22.02.09
Queensland University of Technology Art Museum, QLD
05.03.09 to 19.04.09
Cressida Campbell, Kitchen utensils 1993, colour woodcut on cream wove paper, unique impression
Cressida Campbell, White waratah 2000, carved woodblock, hand painted in watercolour pigment
Cressida Campbell, Nasturtiums 2002, colour woodblock
METROPOLITAN MUSEUM OF ART, USA
Pierre Bonnard: the late interiors 26.01.09 to 19.04.09
Pierre Bonnard, Self portrait c1938–c1940, oil on canvas
UNIVERSITY ART MUSEUM, QLD
Margaret Olley: life’s journey University Art Museum, QLD
06.02.09 to 19.04.09
S H Ervin Gallery, NSW 01.05.09 to 21.06.09
Newcastle Region Art Gallery, NSW 15.08.09 to 25.10.09
Margaret Olley, Nizzani 1952, monotone, dark green/brown ink, watercolour wash, scraping out on grey laid paper
*INVERELL ART GALLERY, NSW
09.02.09 to 09.02.14
Ben Quilty, Golden soil, wealth for tol 2004, oil on canvas
TE PAPA – MUSEUM OF NEW ZEALAND, TE PAPA TONGAREWA, NEW ZEALAND
Monet and the Impressionists
14.02.09 to 17.05.09
Gustave Courbet, Landscape with stag 1873, oil on canvas
Eugene Boudin, The beach 1864, oil on panel
Claude Monet, Port-Goulphar, Belle-Île 1887, oil on canvas
Edgar Degas, After the bath c1900, charcoal
Edgar Degas, Dancer looking at the sole of her right foot 1900–10, (cast 1919–21), bronze, cire perdu (lost wax)
IPSWICH ART GALLERY, QLD
Curious cars and miniature movers
14.02.09 to 10.05.09
Simryn Gill, Roadkill 2000, found run-over objects, toy wheels
MUSEUM OF CONTEMPORARY ART, NSW
Yayoi Kusama: mirrored years Museum of Contemporary Art, NSW
25.02.09 to 07.06.09
City Gallery Wellington, NEW ZEALAND
27.09.09 to 07.02.10
KUSAMA Yayoi, Stars infinity (ABC) 2003, synthetic polymer paint on canvas, 4 panels
MORNINGTON PENINSULA REGIONAL GALLERY, VIC
Jeffrey Smart: the question of portraiture 04.03.09 to 13.04.09
Jeffrey Smart, Portrait of Clive James 1991–92, oil on canvas
Jeffrey Smart, Figure study for Margaret Olley 1994, pencil on white wove paper
Jeffrey Smart, Study I for ‘Margaret Olley in the Louvre Museum’ 1995, pencil on paper
Jeffrey Smart, Study II for ‘Margaret Olley in the Louvre Museum’ 1995, pencil on paper
Jeffrey Smart, Atlitio 1957, pen and brown ink on paper
ART GALLERY OF SOUTH AUSTRALIA, SA
The golden journey: Japanese art from Australian collections
06.03.09 to 13.06.09
Sakai HÔITSU, Portrait of Abbot Zotsuigai c1803, hanging scroll: colours on silk
Tani BUNCHÔ, Early summer mountains in the rain 1826, hanging scroll; ink and colour on paper
Utagawa TOYOHARU, Portrait of kongaroo c1900, bronze
Arita ware, Shaving dish with flower design late 17th–early 18th century porcelain with underglaze blue, overglaze enamel and gold
Arita ware, Rectangular plate decorated with a map of Japan and neighbouring islands and countries 1830–1843, porcelain with underglaze blue
KANZAN Denshichi, Vase with various designs in panels of different shapes 19th century, porcelain
Unknown, Images of the Amida Buddha 12th century, woodblock print
The peacock king c1903, woodblock print; framed
JUN Sonja, YUSHO Zakkean, Karzan and Jittoku, hanging scroll; ink on paper
HISTORIC HOUSES TRUST OF NEW SOUTH WALES, NSW
Nora Heysen: light and life Carrick Hill Historic House, NSW 01.04.09 to 28.06.09
Geelong Art Gallery, VIC 11.07.09 to 06.09.09
S H Ervin Gallery, NSW 14.11.09 to 20.12.09
New England Regional Art Museum, NSW 15.01.10 to 19.03.10
Riddoch Art Gallery, SA 25.03.10 to 02.05.10
Nora Heysen, Self portrait 1932, oil on canvas
Nora Heysen, Moulasi, New Guinea 1954, pastel
Nora Heysen, King Mitakaka, New Guinea 1962, sanguine, pastel on laid paper
Nora Heysen, Pines, The Cedars, Hahndorf 1932, wood engraving, black ink on white wove paper
HISTORIC HOUSES TRUST OF NEW SOUTH WALES, NSW
Shooting through: Sydney by tram Museum of Sydney, NSW 04.04.09 to 18.10.09
Eveline Syme, Sydney tram line (1936), colour linocut printed from three blocks on thin ivory tissue
Alisa Lee Brown, Sydney trams 1927, linocut, black ink on thin Japanese tissue
Louis Kahan, The last tram 1960, Reed pen and red/brown ink
Frank Hinder, Tram reflections (Study for ‘Tram kaleidoscope’) 1940, pencil on paper
Frank Hinder, In the tram (Study for ‘Tram kaleidoscope’) 1939, pencil, watercolour on paper
Frank Hinder, *Planes in and around (Study for ‘Tram kaleidoscope’)* 1940, pencil on paper

Frank Hinder, *Proportion study for ‘Tram kaleidoscope’* 1940, pencil on paper

Frank Hinder, *Tram kaleidoscope* (1939), pen and ink on paper

Frank Hinder, *Study for ‘Tram kaleidoscope’* (1939), pencil on paper

HYOGO PREFECTURE MUSEUM OF ART, JAPAN
Visual deception
Nagoya City Art Museum, JAPAN

Visual deception

Frank Hinder, *‘Tram kaleidoscope’* paper kaleidoscope 1940, pencil on paper

John Brack, *Tram kaleidoscope* 1940, oil on canvas

Hans Bellmer
24.04.09 to 19.07.09
Soft sculpture
AUSTRALIA, ACT
NATIONAL GALLERY OF ART EXHIBITIONS AUSTRALIA LTD

John Brack, *The character of Mrs Everage*, 1969, oil on canvas

Sidney Nolan
1957, oil on canvas

Ernesto Neto
1999, vinyl, canvas, synthetic toil

Ben Quilty, *Golden soil, wealth for toil* 2004, oil on canvas

MUSEO MADRE, ITALY
Francesco Clemente: *shipwreck with the Spectator* 1974–2004
29.05.09 to 12.10.09


ART EXHIBITIONS AUSTRALIA LTD
American Impressionism and realism: a landmark exhibition from the Met
Queensland Art Gallery, QLD
30.05.09 to 20.09.09

Charles Conder, *Departure of the Orient – Circular Quay* 1888, oil on canvas

Hugh Ramsay, *The sisters* 1904, oil on canvas on hardboard

Tom Roberts, *Holiday sketch at Coogee* 1898, oil on canvas

Furnishing loans

*SUPREME COURT*

Jeffrey Smart, *Alma Mahler feeding the birds* 1968, oil on canvas

George Lawrence, *Autumn morning, Hyde Park* 1948, oil on paperboard

Robert Richmond Campbell, *Avenue du Maine, Paris* 1888, oil on canvas

Jean Appleton, *Bush landscape with rocks* 1962, oil on hardboard

Jean Appleton, *Landscape c1955*, oil on hardboard

Douglas Dudas, *Chianti country* 1929, oil on canvas

Lloyd Rees, *Dusk at North Ryde* 1948, oil on canvas

Seymour Lucas, *The Gordon Riots* 1780, 1879, oil on canvas

Tony Tuckson, *Interior with figures* 1954, oil on canvas

Sidney Nolan, *Kelly and policeman* 1964, oil on hardboard

Fred Williams, *La-Lal Falls 1976*, oil on canvas

Justin O’Brien, *Little boy in costume* 1957, oil on hardboard

Justin O’Brien, *Supper at Emmaus* c1953, oil on hardboard

Sidney Nolan, *Ned Kelly at the river bank* 1964, oil on hardboard

Sidney Nolan, *Policeeman floating in the river* 1964 oil on hardboard

Will Ashton, *Pont Philippe IV, Paris, oil on canvas*

Desiderius Orban, *Village church in Hungary c1925–c1926*, oil on canvas on paperboard on plywood

“LOWY INSTITUTE”

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

Sidney Nolan, *Ant hills, Australia* 1960, synthetic polymer paint on plywood

Paqita Sabrafen, *Australian wildflowers* 1990, oil on canvas

Will Ashton, *The Cornish coast* 1932, oil on canvas

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

John Brack, *In the corner* 1973, oil on canvas

Howard Ashton, *Jamieson Valley* 1931, oil on canvas

Will Ashton, *Kosciusko* oil on canvas

Charles Bush, *Landscape near Tarquinia*, Italy 1952, oil on hardboard

Sali Herman, *Laneway at the Cross*, 1946 oil on canvas on plywood

Charles David Jones Bryant, *Low tide, St Ives oil on canvas*

Charles David Jones Bryant, *Quayside, St Ives, Cornwall*, oil on canvas on paperboard

Kevin Connor, *Man on stairs* 1963, oil on hardboard

Alun Leach-Jones, *Moonson* 1979, synthetic polymer paint on canvas

Albert Rydge, *Morning in Neutral Bay* 1955, oil on hardboard

Douglas Pratt, *The old toll house, Rushcutters Bay* 1899, oil on canvas

Jeffrey Smart, *Parkland* 1950, oil on canvas

Lawrence Daws, *Poinciana tree* 1991, oil on hardboard

Russell Drysdale, *Rocky landscape early 1960s*, oil on canvas

Max Ragless, *Second valley* 1964, oil on canvas

Eugene Cricl Claux, *Street scene*, oil on canvas

Jan Senbergs, *Structure with black peaks* 1973, oil, screenprint on canvas

Dora Meeson, *Thames at Chelsea Reach*, oil on canvas

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

Michael Knit, *Woman and gir* 1967, oil on hardboard

*DORISisure HOUSE*

Arthur Streeton, *Beneath the peaks, Grampians* 1921, oil on canvas

Dora Toovey, *How does your garden grow* 1939, oil on canvas on paperboard

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

George Bell, *Lady in black* c1923, oil on canvas

J Browne, *Landscape with view of Salisbury Cathedral* 18th century, oil on canvas

Dorothy Thornhill, *Morning at Cremorne* 1939, oil on canvas

James R Jackson, *The old road, South Coast*, oil on canvas

James R Jackson, *The timber schooner, oil on canvas*

Gion Pentelei Molnar, *Pears*, oil on canvas

Nora Heysen, *Petunias* 1930, oil on canvas

James Kerr-Lawson, *Refugees returning to Cambrai under protection of an Australian Trooper*, oil on canvas

William Marlow, *The Rialto Bridge, Venice*, oil on canvas

William Marlow, *San Giorgio Maggiore*, oil on canvas, relined

John Longstaff, *Sir George Reid*, oil on canvas

Tom Roberts, *Sir Henry Parkes* c1894, oil on canvas

George W Lambert, *The three kimonos* 1905, oil on canvas

Charles Wheeler, *The Upper Murray*, oil on plywood

John Masquerier, *Warren Hastings (1732–1819)* 1810, oil on canvas

*GOVERNOR MACQUARIE TOWER*

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

*HISTORIC HOUSES TRUST OF NEW SOUTH WALES, NSW Government House*

Clifton Pugh, *Acacia and bush* 1957, oil on hardboard

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

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

Robert Johnson, *Macleay River* 1968, oil on canvas

Tom Roberts, *Harrow Hill* c1910–c1912, oil on canvas on plywood

Robert Johnson, *Out west*, oil on canvas

Elioth Gruner, *New England* 1921, oil on canvas


**STAFF, VOLUNTEERS AND INTERNS**

**Staff**

as at 30 June 2009

Director and chief curator

Edmund Capon AM, OBE, M Phil

Executive personal assistant to the director

Lisa Franey BA (Hons)

Curators, special exhibitions

Terence Maloon BA (Hons), Dip Art and Design

Jacqueline Strecker BA (Hons), PhD

Benefaction manager

Jane Wynter BA LLB

Development coordinators

Fiona Barbour Pitt M Art Admin, BA, Dip Ed

Lesley Anderson BA, Adv Cert

Head of business development

Leith Brooke BA (Communications)

Business development executive

Penny Cooper BA (Art History)

Assistant director, curatorial services

Head curator, Western art

Curator, international modern and contemporary art

Anthony Bond OAM, BA Ed (Hons)

Registrar, collections system integration

Jesmond Calleja BA

Coordinators, study room

Deborah Jones BA, Grad Dip (Museum Studies)

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

Project officer, curatorial services

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

Sales coordinator, rights and images

Michelle Andringa 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 Tunnicliffe 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), Grad Dip (Art Curatorship and Museum Management), MA

Assistant curator, contemporary art

Naomi Flitt BA

Coordinator, Contemporary Collection Benefactors and Aboriginal Collection Benefactors

Bambol 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

Liu Yang, BA, MA, PhD

Curator, Japanese art

Khanh Trieb BA, MA, PhD

Senior curator, Asian programs

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

Assistant registrar (curatorial), Asian art

Natalie Seiz BA (Hons), M Art Admin

Assistant curator, Asian art

Yingying Mai

Head curator, Australian art

Barry Pearce Dip Art Ed

Senior curator, Australian art

Deborah Edwars BA (Hons), M Phil

Assistant curators, Australian art

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

Caroline Geraghty

Denise Mimmochi BA (Hons), MA (Art History and Theory)

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

Assistant registrar (curatorial), Australian art

Emma Collerton BA (Visual Arts), M Mus Studies

Senior curator, Australian prints, drawings and watercolours

Hendrik Kolenberg

Curator, Australian prints

Anne Ryan BA (Hons), M Art Admin

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)

Coordinator, Aboriginal programs

Jonathan Jones BA (Fine Arts)

Head librarian/archivist

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

Senior librarian/technical services

Kay Truelove BA, Dip Lib

Librarians

Vivian Huang B App Sc, LIM Assoc

Dip Arts

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

John Tse

Archivist

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

Head of public programs

Brian Ladd Dip Fine Art, Dip Ed

Senior coordinator, public and tertiary programs and Art After Hours

Sheona White BA, Post Grad Prof

Art Studies and Visual Arts

Senior curator, education programs

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

Manager, information

Jonathan Cooper Dip Art Ed

Information assistant

Olivia Shimeld

Museum educator, contemporary art

George Alexander BA (Hons)

Public programs coordinator and Art After Hours assistant

Ashlie Pellow BCA (Visual and Performing Arts)

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 and Talented), PGID, FA B Ed

Coordinator, access programs

Amanda Peacock BA (Visual Arts), Dip Ed

Coordinator, secondary school and Asian education programs

Leeanne Carr B Ed (Visual Arts)

Clerical managers

Camilla Shanahan

Liliana Torressan (on leave)

Bookings officers

Sienna Brown

Peta Pattinson
Volunteers

**Volunteer Guidelines**

Gwyneth Morgan, guides coordinator 2009

David Paine, JP
Bar Partridge
Hudson Qureshi
Bryan Reynolds
Lorraine Xuererb

Deputy, Gallery services
Benjamin Goodwin
Team leaders, Gallery services
Rosh Dhillon
Kuldeep Dhan
Janak Kadian BA
Sheila Weir

Gallery officers
Freddi Alam
Samih Baket
Ian Bolt
Arthur Boucas
Alan Boyd
Kevin Callope
Anthony Caracoglia
Murray Castles
Ana Crespi
Romeo Domingo
Thomas Fielding
Terry Forde
David Grech
Brian Hope-Johnstone
Sheraq Hundal
Rita Ibrahim
Peter Karamanis
John Kavallaris

Volunteers – Task Force

Robin Amm; Task Force coordinator 2009

Betty Allerton; Jan Anderson; Julie Apps; Greta Archbold-Lavroff; Ruth Attwood; Meredith Aveling; Julia Baldo; Alexandra Ballard; Linda Barnes; Julia Bates; Philippa Beeston; Diana Berlyn; Deborah Blay; Anne Blomfield; Georgie Blythe; Joyce Botta; Spencer Bough; Valda Brodie; Madeleine Brown; John Buchanan; Geraldine Bull; Petah Burns; Susan Bye; Wendy Canning; Jennifer Carey; Annette Carlisle; Mary Casey; Brenda Chad; Faith Charity; June Chattlefli; Maria Cicutto; Jill Cipan; Annie S Clarke; Lea-Ann Clarke; Anne Cole; Gabrielle Cousins; Patricia Anne Curtis; Susan Dawdell; Beverley Darby; Ann Dawson; Gail Dendle; Lynette Dening-Franklin; Charlotte Denison; Francine De Valence; Diane Devine; Ann Dodd; Margaret Doherty (Cunningham); Betty Dornely; Ruth Donnan; Jutta Dubiel; Judy Duff; Peter Eames; Caroline Eburn; Judy Embrey; Dale Falconer; Ingrid Farago; Eva Feher; Yvonne Fell; Coraile Fergus; Carol Forsyte; Christine Frewer; Kitty Gassiner; Yvette Geczy; Patricia Governor; Leonie Gratian; Lyn Gray; Sandy Green; Maria Farnes Greene; Sheila Greenberg; Mary Grin; Beverley Griffiths; Kirsten Gross; Janette Habel; Aiko Higawara; Ben Hall; Simone Hancock; Susan Hand; Carmella Harding-Farrell; Averi Hargreaves; Jocelyn Harris; Susan Hartigan; Eva Havas; Engelina Heddemia; Fran Heller; Ann Henderson; Mary Hillier; Margaret Hunt; Madeline Hunter; Teresa Jakubovskis; Patricia James; Heather Jells; Jennifer Jenkins; Felicita Jennings; Dennis Johnson; Patricia Johnson; Karen Johnston; Margaret J Johnston; Nita Jones; Sandra Jones; Rhonie Joyce; Donna Kelly; Sue Kemp; Vere Kenny; Ursula Knight; Egmont Lademann; Triny Lademann; Caroline Le Paster; Penny Levette; Narelle Lloyd; Roslyn Luger; Gay Lyserko; Laura Lyubomirsky; Kristine Mackenzie; Lesley Mackintosh; Sue Mandelberg; Margaret Marshall; Barbara Martin; Jan McClelland; Ray McDonald; Robin McIntyre; Margaret McLellan; Ann McLeod; Marlene McPherson; Heather Mead; Emma Mendelsohn; Mary Meep; Sheilah Mirro; Robin Miller; Susan Mitchell; Sally Molony; Peta Moore; Denise Morris; Hilary Moxon; Gai Murphy; Peter Nicholls; Kate Noble; Bryan Nugent; Lyn Oliver; Petra O’Neill; Elizabeth Oomans; Ruth Olsen; Sue Pajor; Glenda Paradise; Rebecca Pearson; Hetti Penn; Dan Pitson; Michael Poole; Penny Porter; Judy Preshaw; Cynthia Pretty; Marie Puntigam; Margaret Radford; Patricia Reid; Astrid Robinson; Stana Rogac; Carol Roth; Charles Rushton; Kim Sandford; AnnetteScarfe; Cassie Sheehan; Margaret Sheppard; Judy Sherman; Irene Shillington; Dana Skakavac; Anne Smith; Joyce Smith; Victoria Smyth; Lesley Sommervile; Meryn Sowell; Joanne Spiteri; Julie Stedman; Judith Stefanek; May Steiberg; Peter Strand; Marsha Swenson; Ann Taylor; Irene Thom; Sue Thomas; Fay Thurlow; Susan Tompkins; Judith Tribe; Judith Twist; Mary Unwin; Ursula Ure; Valerie Vogt; Julie Wallace; Melissa Ward; Cilla Ware; Gail Watt; Carolyn Webb; Rita Webberauer; Maggie Weleky; Peter Whathawell; Annie Wicks; Clarice Wilkins; Michelle Wilkinson; Joanne Wilson; Jenni Wood; Los Wouliams; Jill Wunderlich.

Volunteers – Contempo

Jacqui Tosi, president
Alie Townsend, senior vice president
Valerie Marteau, vice president
Lynleigh McPherson, treasurer/secretary

University volunteers, coordinator
Nancy Ling, volunteers coordinator

Marina Bromley; Andrea Brown; Julian Edwards; Louise Farrar; Jasmine Morris; Yaeli Obama; Renee Siros; Alana Stepanovska; Norma Tran; Holly Vale

Volunteers – Curatorial Support

Elizabeth Callanan; Anne Gérard; Clara Heiderreich; Patricia James; Kelly McDonald; Rhiannon Paget; Margalt Monroe; Rebecca Wright; Erika Ferner; Eleanor Webber; Trudie Leigo; Victoria Tokarowski; Chen Ying

Tertiary internships

Gallery internships took place across a range of departments, including Education and Public Programs; Curatorial; Exhibitions; Research Library and Archives; Registration; Conservation and Marketing. A total of 25 internship placements for undergraduate and post-graduate students from Australia and overseas took place in 2008–09; from faculties such as Museum Studies; Arts Administration; Art History and Theory; Visual Arts Education and Conservation. Participating institutions included the University of Sydney; University of New South Wales; Melbourne University; University of Western Sydney; Australian Catholic University; Design Centre Enmore; University of Technology, Sydney; Australian National University; University of Wollongong; Georgetown University (Washington DC) and Ecolé Polytechnique (France).
Unless otherwise stated all lectures and presentations were held at the AGNSW.

Abbreviations:

AAH: Art After Hours
ACU: Australian Catholic University
AGNSW: Art Gallery of New South Wales
AGS: Art Gallery Society of NSW
BoS: Biennale of Sydney
Exh: exhibition
MCA: Museum of Contemporary Art
MGNSW: Museums & Galleries NSW
NAS: National Art School
NU: Newcastle University
QAG: Queensland Art Gallery
UWS: University of Western Sydney
UMelb: University of Melbourne
Wales
Wollongong City Gallery, 27 Aug 2009

AGNSW, 6 Sept 2009

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Judge: Randwick Council sculpture commission, Feb 2009
Launch: 30th anniversary of Wollongong City Gallery, 4 Dec 2008
Launch: Ben Quilty, Newcastle University Gallery, 22 Aug 2008
Launch: Face to face, Newcastle Regional Gallery, 5 Sept 2008
Launch: Seed project, Jocelin Caves, 19 Sept 2008
Opening address: Art and the Archive conference and exhibition, NU, Oct 2008
Opening address: Blackheath Art Gallery, 5 Oct 2008
Opening address: Presentation/ Representation, SCA, 14 May 2009
Opening address: RMWF gallery, Melbourne, 16 Apr 2009
Speech: Finnisage of Mike Parr’s
opening address: RMIT gallery, Representation, SCA, 14 May 2009
opening address: Archive conference and exhibition, Regional Gallery, 5 Sept 2008

Donna Brett

Council Grants in the category of
Association of Australia and New
Member: Council for the Power
committees
exhibitions & selection sub-

Casey and his team, 2008–12
Chair: Biennale of Sydney exhibitions & selection sub-
committees
Member: Council for the Power Foundation, USyd
Member: Executive of Art
Association of Australia and New Zealand
Assessor: Australian Research Council Grants in the category of Fine Arts

Donna Brett (Project officer, curatorial services)

Paper: ‘“Unheimliches sehen”: the agoraphobic turn in German photography’, AAANZ conference, Griffith University, Brisbane, Dec 2008
Committee member: Museums Australia, Art, Craft & Design SIG
Doctoral research: PhD candidate, Uncanny vision: documenting place in post-war German photography, Art History & Film Studies, USyd

Natalia Bullock (Curator, contemporary art)
Managing curator with (Naomi Flatt): Justene Williams: bighed garbageface guards ghost den-
sorans, 19 Feb – 14 June 2009
Member: Curator’s group, AGNSW, Sydney
Award: Cité internationale des arts, Paris, France, Apr–May 2009

Jesmonde Galella (Registrar, collections systems integration)

Helen Campbell (Assistant curator, Australian prints, drawings and watercolours)
Leeanne Carr (Coordinator, secondary school and Asian education programs)
Paper: ‘Language kits: Art speaks...all languages’, A Language Day Like No Other, Association of Independent Schools of NSW conference, Aug 2008
Lecture: ‘Asian programs at the AGNSW, Working Together: HSIE 2009 Connecting Classrooms, HSIE and Asia conference, Department of Education & Training (DET) and the Asian Education Foundation, Nov 2008
Judge: Art speaks Japanese Comes Alive, Japan Foundation, Nov 2008

Victoria Collings (Coordinator, K–6 schools and family programs)
Advisor: Art & Australia new children’s book based on Kaldor Public Art Projects
Lecture: ‘How to teach young children about art’, ACU, 2009
Lectures: Twelve two-hour lectures for 50 volunteer children’s guides 2008–09: core training on the Gallery’s permanent collection and major temporary exhibitions

Jonathan Cooper (Manager, information)
Panelist: ‘Maintaining positive organisation reputation through effective internal web content management and external monitoring’, 5th Annual Web Content Management Forum (Marcus Evans), Sydney, 1 Sept 2008

Matt Cox (Coordinator, study rooms)
Curator: Littoral drift, UTS Gallery, 2 June – 3 July 2009
Article: ‘indo-Persian kingship and Islamic architecture in Malaysia’, The Asian Arts Society of Australia (TAASA), Mar 2009

Doctoral research: PhD candidate, Indonesian portraiture, Art History & Film Studies, USyd

Charlotte Davy (Senior registrar, exhibitions)
Editor: arc journal no 57, Australasian Registrars Committee, Dec 2008
Lecture: ‘Exhibition registration’, ACU, May 2009
Lecture: ‘Couriers: managing objects in transit’, facilitated and presented four full-day workshops, Melbourne and Sydney, Apr 2009
President: Australasian Registrars Committee

Barbara Dabrowa, (Conservator, frames)
Article: ‘Archibald, Wynne, Sulman 09’, Arts Poloni (Polish web magazine), in English

Paula Dredge (Senior conservator, paintings)
Project partner and researcher: AGNSW partner, Australian Research Council (ARC) Linkage Grant, ‘The eighteenth century in paint

Deborah Edwards (Senior curator, Australian art)
Lecture: Robert Klippe, public lecture, NGV, 15 Aug 2008
Chair: Sculpture by the Sea, 16 Oct 2008
Judge: 2009 Adelaide Perry Drawing Prize, Feb 2009

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2009 Hoba Art Prize, Mar and June 2009
Interview: Ola Cohn, Hindsight,
ABC Radio National 702,
Melbourne, 16 Aug 2008
Grant: 18 months sculpture
research, The Balnaves
Foundation, Dec 2008
Prize: Bertram Mackennal, shortlist,
AAANZ Best Large Catalogue 2008
Host: USyd Fine Arts Alumni
evening, AGNSW, 29 Oct 2008
Doctoral research: PhD, Australian
sculpture, Art History & Film
Studies, USydfilms
Member: USyd Fine Arts Alumni
Committee
Member: Dictionary of Australian
Artists Online
Member: Art Association
of Australia and New Zealand

Naomi Flatt (Assistant curator,
contemporary art)
Coordinating curator: Kate Beynon,
auspicous charms for transcultural
living, 7 Aug – 26 Oct 2008
Assistant curator: Tim Johnson;
painting ideas, AGNSW, 12 Mar
– 17 May 2009; GoMA, Brisbane,
20 June – 11 Oct 2009; The Ian
Potter Museum of Art, Uni Melb,
11 Nov 2009 – 14 Feb 2010
Managing curator: Brett
Mountford
Guest curator: William: bighead
garbageface guards ghost der sonata,
19 Feb – 14 June 2009
Coordinating curator: Óscar
Murillo: biography, 19 Feb –
14 June 2009
Article: ‘Kate Beynon: auspicious
charms for transcultural living’,
Look, AGS, Aug 2008, p 21
Essay: ‘Be an artist: a biography’,
Tim Johnson: painting ideas,
AGNSW & QAG 2009

Alec George (Coordinator, Brett
Whiteley Studio)
Judge: Mosman Youth Art Prize,
Mosman Gallery, Sydney, May
2009
Opening address: 9 shades
of Whiteley, touring exhibition,
NERAM, Nov 2008

Jonathan Jones (Coordinator,
Aboriginal and Torres Strait Islander
programs/Acting assistant curator,
Aboriginal and Torres Strait Islander
art)
Curator: Mountford gifts, 21 Mar
– 6 June 2009
Curator: Country, culture,
community, 12 Nov 2008 – 19 Apr
2009
Co-curator: The dreamers, 9 May
– 18 Dec 2009
Co-curator: Half light: portraits from
black Australia, 21 Nov 2008 – 22
Feb 2009
Co-editor: Half light: portraits from
black Australia, AGNSW, Sydney
2008
Author: Country, culture,
community, Aboriginal and Torres
Strait Islander education kit,
AGNSW, Sydney 2008
Essay: ‘Half light: portraits from
black Australia’, AGNSW, Sydney
2008
Essay: ‘Mountford gifts’, AGNSW,
Sydney, 2008
Entries: ‘Owen Yalanda’, ‘Lena
Yarinka’, ‘Marina Mundilinga’ and
‘Yvonne Koomitari’, Menagene:
contemporary indigenous
sculpture, Object Gallery, Sydney
2009
Lecture: ‘On Ricky Maynard’,
UTS gallery, Sydney, June 2009
Lecture: ‘Papunya Tula’,
Wollongong University, Wollongong,
Apr 2009
Lecture: ‘Country, culture,
community’, teachers day, Mar
2009
Lecture: ‘Aboriginal art and history’,
USyd, Sept 2008
Lecture: ‘Aboriginal art for the
Board of Studies’, Aug 2008

Hendrik Kolenberg (Senior
curator, Australian prints, drawings
and watercolours)
Exhibitions curator: Intensely
Dutch: image, abstraction and the
word post-war and beyond, 5 June
– 23 Aug 2009
Author: ‘Intensely Dutch: image,
asstraction and the word post-war
and beyond’, AGNSW, Sydney
2009
Article: ‘Intensely Dutch: a showing
of modern works from here and
there’, Look, AGS, Sept 2008
Article: ‘Intensely Dutch: yet they
tend to be invisible’, Look, AGS,
May 2009
Essay: ‘Kevin Connor, new
work’, Kevin Connor: paintings &
drawings, Liverpool Street Gallery,
Sydney 2008
Interviews: Numerous radio and
press interviews, lectures and
talks for public and guides in
connection with Intensely Dutch
exhibition
Judge: Jacaranda Acquisitive
Drawing Award, Grafton Regional
Art Gallery, 24 Oct 2008
Opening addresses: Ana Pollak: ifluas;
Sara Roney Gallery,
PaddINGTON, 5 Aug 2008; Themes
and variations: drawings from the
collection of the Art Gallery of
New South Wales, Bathurst Regional
Art Gallery, 17 Oct 2008; Students
and teachers, Julian Ashton Art
School, Sydney, 30 Nov 2008;
Geoff Crispin pottery, Freeland
Gallery, Paddington, 18 June 2009;
Geoffrey de Groen, Goulburn
Regional Art Gallery, 27 June 2009

Brian Lad (Head, public
programs)
Chair: Intensely Dutch Forum in
conjunction with the Intensely
Dutch exhibition, AGNSW, 5 June
2009
Tour leader and lecturer: New
Year in New York tour, AGS, 27 Dec
2008 – 5 Jan 2009
Chair: ‘Locating sculptural space: what
works where’; panel discussion at
Scultpure by the Sea, conference,
16 Oct 2008
Lecture: ‘Sculpture highlights from
AGNSW collection’, Queen’s Club;
7 July 2008
Lecture: ‘2009 Archibald Prize’, TF,
14 Mar 2009
Talk: ‘Archibald Prize touring
exhibition’, Benidito Art Gallery, 2 &
3 June 2009
Opening address: Plus minus
equals, exhibition of sculptures and
drawings by Brian Kirby, Sturt
Gallery, Mittagong, 21 June 2009
Judge: Operation art, Penrith
Regional Art Gallery, 3 July 2008
Director: Brett Whiteley Foundation,
Sydney
Member: Editorial Advisory Panel,
Art & Australia, Sydney
Art advisor: William Fletcher
Foundation, Sydney
Member: Curatorial Panel for
Headland Sculpture Park, Sydney
Member: Steering Committee for
biennial Sites of Communication:
Art Museums Symposium
AGNSW representative on the
National Heads of Education and
Public Programs (NHEPP) group

Liu Yang (Curator, Chinese art)
Curator: The lost Buddhas:
Chinese Buddhist sculpture from
Qingzhou, AGNSW, 29 Aug
– 23 Nov 2008; Asian Civilizations
Museum, Singapore; Jan–Apr 2009
Co-author: (with Edmund Capon),
The lost Buddhas: Chinese
Buddhist sculpture from
Qingzhou’, Shanghai Guji Press,
2009
Essay: ‘Self portrait and the
representation of spatial time in
Wu Zhen’s Fishman handscool’ in
Shanghai Museum (ed), Great
classics of ancient Chinese painting
and calligraphy – symposium
proceedings, Shanghai Gui Press,
Shanghai 2008, pp 204–10
Essay: ‘A heaven from the
world’, Aileen Lau (ed), The China
Society, Singapore 60th anniversary
1949–2009, pp 80–90
Article: ‘Mountford gifts’, AGNSW,
Sydney 2008
Essay: ‘Mountford gifts’, AGNSW,
Sydney 2008

Jethro Lynne (Coordinator, public
programs)
Lecture: ‘Spanish baroque’, AGS,
Dec 2008
Presenter: ABC Radio National 702
Article: ‘Art and censorship’, SMH
Guest lecturer: National Art School
& the University of Sydney
Doctoral research: PhD candidate,
French medieval sculpture, Art
History & Film Studies, USyd

Jefro MacArthur, (Senior
coordinator, Asian programs)
Lecture: ‘Japanese art of the
seasons’, travel talk, AGS, Sept
2008
Lecture: Term 2 revision, Arts of
Asia series: Literature and legend
2, AGS, Oct 2008
Lecture: Term 1 revision, Arts of
Asia series: Decoding dress, AGS,
June 2009
Judge: ‘Art speaks Japanese
comes alive’, Japan Foundation,
Nov 2008
Opening address: ‘Journey to the
last place of happiness’, Bondi
Pavilion, Dec 2008
Tristan Sharp (Senior coordinator, education programs)
Curator and coordinator: ARTEXPRESS 09, 14 Feb – 19 Apr 2009
Papers: ‘Interpreting original art objects’; ‘The value and role of education: AGNSW program overview’; ‘Fees, funding and philosophy: education program strategy and planning’; ‘Volunteers as educators’; Education kits: designing them, using them, making them’.
Great Educators:
Regional Gallery, Dec 2008
Regional Teachers’ conference (program developer, presenter and forum participant across multiple programs), Museum & Galleries NSW, Albany Regional Gallery and Museum, June 2009
Opening address: Caroline Chisholm College, Visual Art Exhibition
Opening address: Loretto Kirribilli, Visual Art Exhibition
Member: Sydney Art Management Advisory Group (SAMAG) Committee
Member: AGNSW, Visual Arts Reference Group
Member: University of Sydney Union, Creative Arts Grants Committee
Member: AGNSW, Incoming Touring Exhibition Grants Panel

Dr Jacqueline Strecker (Curator, special exhibitions)
Talk: War: the prints of Otto Dix, 3 Sept 2008

Khanh Trinh (Curator, Japanese art)
Curator: Innovations through continuity: modern Japanese ceramics from the collection of the AGNSW, 10 July – 12 Dec 2009
Editor: Genji: the world of the Shining Prince, AGNSW, Sydney 2008
Lecture: ‘China in the floating world: illustrations of the 18th heroes of the Suikoden’, Arts of Asia series, AGS, 30 Sept 2008

Josephine Touma (Coordinator, public programs)
Paper: ‘From the playhouse to the page: visual sources for Watteau’s theatrical universe’, American Society for Eighteenth Century Studies, Richmond VA, Apr 2009

Wayne Tunnicliffe (Senior curator, contemporary art)
GoMA, Brisbane, 20 June – 11 Oct 2009
The Ian Potter Museum of Art, UMelb, 11 Nov 2009 – 14 Feb 2010
Curator: Angéla Ferreira & Narelle Jubelin: the great divide, 19 Feb – 14 June 2009
Co-selector: AGNSW Contemporary Projects: Kate Beynon, Justene Williams, Oscar Muňoz, Nicholas Mangan
Essay: ‘No man is an island’ in Nicholas Mangan: between a rock and a hard place, AGNSW, Sydney 2009
Lecture: ‘Curating contemporary art at the AGNSW’, Master of Museum Studies, USyd, 7 Apr 2009
Lecture: ‘Contemporary art, new directions’, Artists in Conversation group, Erskineville, 10 June 2009
Judge: Redlands Westpac Art Prize, Mosman Art Gallery, 14 Nov 2008
Judge: Jenny Birt Award, CoFA, UNSW, 6 Apr 2009
Judge: Anne Landa Award, AGNSW, 7 May 2009
Judge: Global Switch public art commission, Sydney, 26 May 2009
Judge: Paris Studios, AGNSW, 30 June 2009
Member: Contemporary Collection Benefactors, AGNSW
Interview panel: Curator, Ivan Dougherty Gallery, UNSW, 27 Mar 2009
Award: Cité internationale des arts research residency, Paris, France, July–Aug 2008

Sheona White (Senior coordinator, public programs)
Consultant curator: Palingiŋŋŋ saltwater 2009, Wollongong City Gallery, Dec 2009
Interviews: FRF, producer & presenter Natalie Smith, 18 Apr 2009;
Voice of Islam, producer & presenter Bass Adasi, 23 June 2009
Opening address: Monet and the Impressionists, Tourism NSW industry group, 7 Oct 2008
Opening address: Monet and the Impressionists collection talks; Picturing the land; J. Llewellyn Jones the dry season, 8 Oct 2008
Opening address: Archibald, Wynne and Sulman Prizes 2009, AGS corporate members, 3 Apr, 27 Apr and 12 May 2009
Member: Higher Education Assessment Panel, Department of Education, Sydney
Consultant curator: Coomaditchie United Aboriginal Corporation

Natalie Wilson (Assistant curator, Australian art)
Interviews: ‘Art on Show Award 09’, Daily Mercury, Mackay; ABC Radio, Mackay; Seven Mackay Local News, WIN News, WIN Television, Mackay, 15–16 June 2009
Judge: Art on Show Award 09, Mackay, Queensland, 13–14 June 2009
Opening address: Art on Show Award 09, Mackay, Queensland, 15 June 2009
Member: S H Ervin Gallery Art Advisory Committee, S H Ervin Gallery, Sydney

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In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions in the visitors suggestion book.

More than 1.3 million people visited the Gallery's Domain site in 2008–09. Despite attendance numbers exceeding the previous year by more than 300,000, comment numbers remained similar. The comments book is regularly reviewed by the Gallery’s executive team for response and further action, where appropriate.

The majority of positive remarks were directed toward the volunteer guides, who provide free daily tours of the permanent collections and temporary exhibitions. The breadth and quality of the education and public programs were also highly praised, as were the film screenings. These comments are in line with positive reviews from previous years.

The majority of complaints reflected the highly active nature of the Gallery’s business and the limitations of operating in a heritage building. While all complaints are taken seriously and given due consideration, relative to overall visitor numbers, the level of complaints recorded is very low, reflecting a high level of overall visitor enjoyment and satisfaction with their experiences at the Gallery.

Areas of major concern to visitors during 2008–09 were:

**Introduction of the new ticketing system**

In October 2008 the Gallery introduced a new centralised ticketing system for admission to special exhibitions. This was a large cultural and physical change for many of the Gallery’s regular visitors. The sales point for purchasing tickets was relocated to the front entrance information desk, rather than at the entrance of each specific exhibition display gallery. The largest number of complaints was recorded during the beginning weeks of the highly attended Monet and the Impressionists exhibition, while the public was still adjusting to the new arrangements and attendance was at record levels. Complaints centred on: the location of the ticket sales desk having been moved; slow eftpos purchase times; the length of the queue and therefore waiting times and the lack of a separate members queue.

By the following exhibition, Archibald, Wynne and Sulman Prizes 2009, our audiences had familiarised themselves with the new arrangements and attendance was at record levels. Complaints centred on: the location of the ticket sales desk having been moved; slow eftpos purchase times; the length of the queue and therefore waiting times and the lack of a separate members queue.

By the following exhibition, Archibald, Wynne and Sulman Prizes 2009, our audiences had familiarised themselves with the new arrangements and the level of complaints dropped to a negligible level. While the queues initially appeared extensive, they moved quickly, with waiting times only exceeding 10 minutes on extremely busy weekends. Waiting times were further reduced through the introduction of internet ticket sales via the Gallery’s website. Technical issues were addressed and the eftpos service was upgraded. An online ticket sales capability was located in the members lounge to ease members’ concerns.

**Mobility-impaired access**

Access for mobility-impaired people is via the rear of the building. There were a number of complaints regarding the ability for people with mobility issues, wheelchairs and prams to access the building via the front door.

New signage was placed at the front of the Gallery and at the beginning of the driveway to assist with directions. Also a temporary pathway was constructed to allow easier access to the ramp at the rear of the building and the education entrance. Future improvements to the building will be aimed at increasing the ease of access for mobility-impaired visitors.

**Food service**

There were a number of complaints about slow service and high prices in the cafe. During popular exhibitions such as Monet and the Impressionists or the Archibald Prize, increased pressure is placed on the available food and beverage service due to the sheer number of customers.

This year the buffet-style cafe service has been redesigned with a new coffee and food preparation bench. Customers now place their order and pay at the register, then their food and beverages are delivered to their table, increasing the ability of cafe staff to process orders in a quicker timeframe. The restaurant has received favourable comments, and good support for the exhibition viewing plus lunch special offers. Complaints regarding prices have been forwarded to our contract caterers to assist them in planning their future pricing policy. A discount on food services is already available to members.
COMPLIANCE REPORTING

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.

Engagement and use of consultants
There were two consultancies in 2008–09, costing a total of $31,800. One of the consultancies, Ether Pty Ltd, was engaged in the information technology category and was paid $30,000. The other consultancy was engaged in the environmental category.

Legal change
No changes were made to the Art Gallery of New South Wales Act 1980 during the reporting period and there were no significant judicial decisions affecting the Gallery or visitors to the Gallery.

Major assets
The Gallery’s major assets are its artwork collections, valued at $813 million (as at 30 June 2009), and the perimeter land and building in the Domain, valued at $175.5 million (as at 30 June 2009).

Summary of land holdings
The following is a listing of land owned by the Art Gallery of NSW as at 30 June 2009:
Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000

Land disposal
The Gallery did not acquire or dispose of any land in 2008–09.

Heritage management
The Gallery’s museum building located in the Domain Parklands of Sydney’s CBD is listed on the state government’s heritage register. A revised Conservation Plan was finalised last year to assist in the management of the building. The building is maintained to serviceable standards via an annual capital grant of $2.37 million from the NSW government. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

Privacy management
During 2008–09, there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the Privacy and Personal Information Protection Act 1988 (PPIP Act).

The Gallery’s designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:
Human Resources
Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000
Telephone: (02) 9225 1795
Fax: (02) 9226 1622
Email: privacy@ag.nsw.gov.au

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 New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000

Major capital works

<table>
<thead>
<tr>
<th>Capital works project</th>
<th>Costs 2008–09 $’000</th>
<th>Completion date</th>
<th>Overrun $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworks purchased</td>
<td>17 205</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Building works</td>
<td>14 324</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Plant &amp; equipment replacement</td>
<td>421</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Total</td>
<td>31 950</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Payment performance

Aged creditor analysis at the end of each quarter 2008–09

<table>
<thead>
<tr>
<th>Quarter ended</th>
<th>Current (ie within due date)</th>
<th>Less than 30 days overdue</th>
<th>Less than 60 days overdue</th>
<th>Less than 90 days overdue</th>
<th>More than 90 days overdue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 2008</td>
<td>546 065</td>
<td>44 110</td>
<td>10 413</td>
<td>110</td>
<td>–5 322</td>
</tr>
<tr>
<td>Dec 2008</td>
<td>404 703</td>
<td>47 179</td>
<td>–669</td>
<td>–59</td>
<td>–5 212</td>
</tr>
<tr>
<td>Mar 2009</td>
<td>773 461</td>
<td>–961</td>
<td>691</td>
<td>–177</td>
<td>–5 436</td>
</tr>
<tr>
<td>June 2009</td>
<td>424 699</td>
<td>2 619</td>
<td>–1 612</td>
<td>0</td>
<td>–6 617</td>
</tr>
</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>
<tr>
<td>Sept 2008</td>
<td>90.00</td>
<td>99.98</td>
<td>13 163 907</td>
<td>13 166 017</td>
</tr>
<tr>
<td>Dec 2008</td>
<td>90.00</td>
<td>99.93</td>
<td>9 114 597</td>
<td>9 120 770</td>
</tr>
<tr>
<td>Mar 2009</td>
<td>90.00</td>
<td>99.97</td>
<td>8 054 273</td>
<td>8 056 890</td>
</tr>
<tr>
<td>June 2009</td>
<td>90.00</td>
<td>99.96</td>
<td>11 862 558</td>
<td>11 867 489</td>
</tr>
<tr>
<td>Total</td>
<td>90.00</td>
<td>99.96</td>
<td>42 195 335</td>
<td>42 211 186</td>
</tr>
</tbody>
</table>
Freedom of information
– statement of affairs

The following statement of affairs is presented in accordance with the Freedom of Information Act 1989, sections 14(1)(b) and (3). The Gallery’s statement is correct as at 30 June 2009. The Gallery (FOI Agency no 376) received three formal requests for information during 2008–09, two classified as ‘other’, and one classified as ‘personal’ under the Act. All requests were completed. No requests were carried over from the previous financial year.

The Gallery regularly receives representations from the public concerning our operations. 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 minutes of meetings; collection management policies and procedures; annual reports; EEO annual report; film and photography policy; corporate plan 2009; financial reports; and human resources policies and procedures.

Documents available for purchase include a range of catalogues and art books published by the Gallery (see the appendix: AGNSW publications for sale). Publication prices are regularly reviewed by the Gallery Shop. Selected items are available from our main website (www.artgallery.nsw.gov.au/shop).

Details of freedom of information (FOI) requests received by the Gallery:

<table>
<thead>
<tr>
<th></th>
<th>2008–09</th>
<th>2007–08</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOI requests</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New applications</td>
<td>1 2 3</td>
<td>0 3 3</td>
</tr>
<tr>
<td>Completed</td>
<td>1 2 3</td>
<td>0 3 3</td>
</tr>
<tr>
<td>Total processed</td>
<td>1 2 3</td>
<td>0 3 3</td>
</tr>
<tr>
<td>Unfinished (carried forward) – nil</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Results of FOI request

<table>
<thead>
<tr>
<th></th>
<th>2008–09</th>
<th>2007–08</th>
</tr>
</thead>
<tbody>
<tr>
<td>Granted in full</td>
<td>1 0 1</td>
<td>0 1 1</td>
</tr>
<tr>
<td>Completed</td>
<td>1 2 3</td>
<td>0 3 3</td>
</tr>
</tbody>
</table>

Type of discounts allowed – nil

<table>
<thead>
<tr>
<th></th>
<th>2008–09</th>
<th>2007–08</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees received</td>
<td>$0 $60 $60</td>
<td>$0 $90 $90</td>
</tr>
</tbody>
</table>

Basis of internal review grounds on which requested access reviewed – nil

EEO statistics

Parliamentary annual report tables

A Trends in the representation of EEO groups

<table>
<thead>
<tr>
<th>EEO group</th>
<th>Benchmark or target</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>50%</td>
<td>51%</td>
<td>53%</td>
<td>53%</td>
<td></td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander people</td>
<td>2%</td>
<td>1.8%</td>
<td>2.2%</td>
<td>1.7%</td>
<td>2.1%</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>20%</td>
<td>20%</td>
<td>19%</td>
<td>24%</td>
<td>24%</td>
</tr>
<tr>
<td>People with a disability</td>
<td>12%</td>
<td>2%</td>
<td>3%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>7%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
</tr>
</tbody>
</table>

B Trends in the distribution of EEO groups

<table>
<thead>
<tr>
<th>EEO group</th>
<th>Benchmark or target</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>100</td>
<td>117</td>
<td>117</td>
<td>100</td>
<td>116</td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander people</td>
<td>100</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>100</td>
<td>90</td>
<td>90</td>
<td>98</td>
<td>89</td>
</tr>
<tr>
<td>People with a disability</td>
<td>100</td>
<td>na</td>
<td>114</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>100</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td>na</td>
</tr>
</tbody>
</table>

Notes:
1. Staff numbers are as at 30 June.
2. Excludes casual staff.
3. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by ODEPOE.
4. na indicates not applicable.