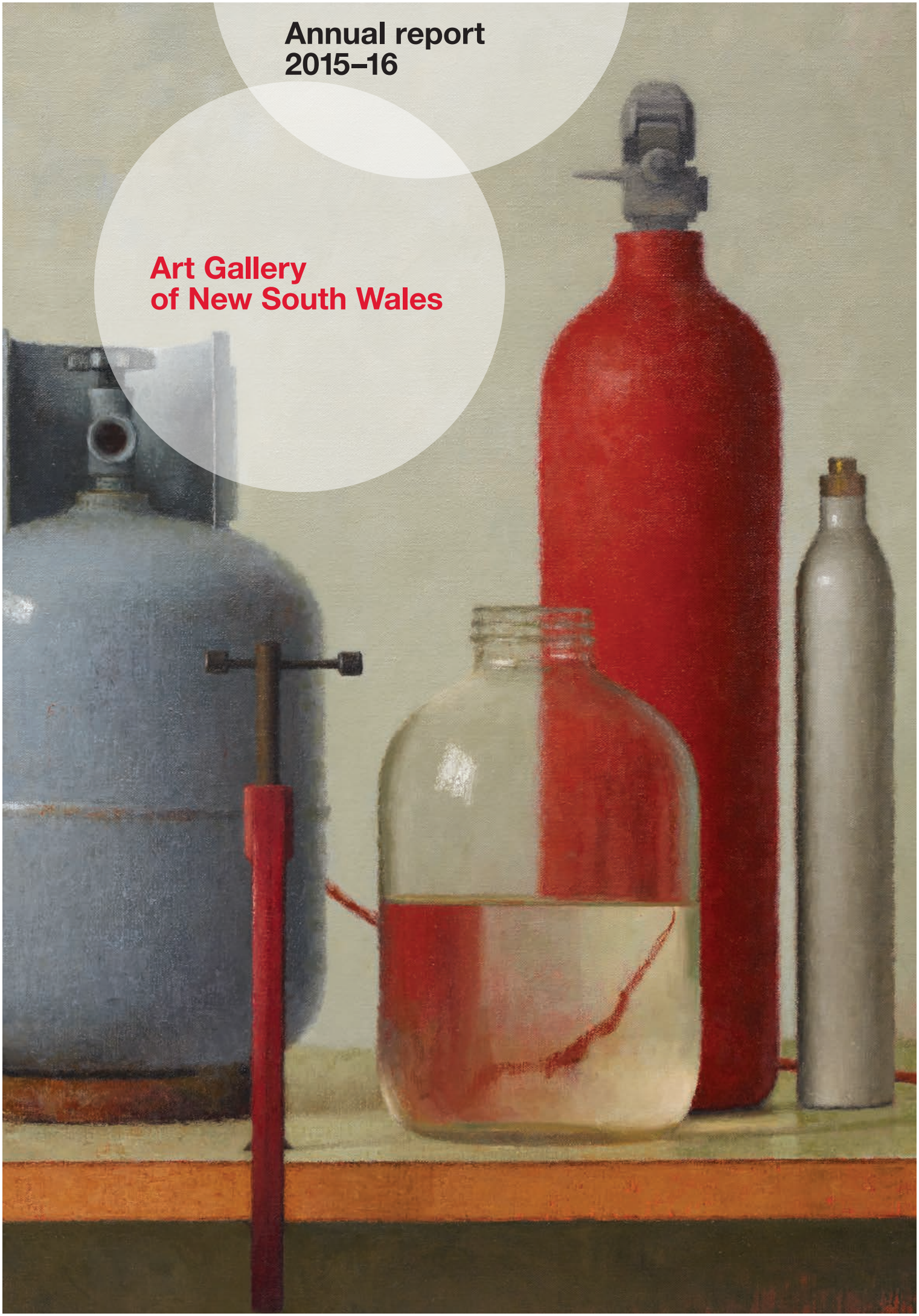
Annual report 2015–16

Art Gallery of New South Wales



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Cover image
Jude Rae
SL 359 (detail), 2016
oil on Belgian linen, 122 x 153 cm
Art Gallery of New South Wales
Art Gallery of New South Wales, Bulgari Art Award 2016
© Jude Rae

Acknowledgments
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Edited by Lisa Girault

Art Gallery of New South Wales
ABN 24 934 492 575. Entity name: The Trustee for Art Gallery of NSW Trust.

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and, from 1 July 2015, an executive agency related to the Department of Justice.

The Hon Troy Grant MP
Deputy Premier and Minister for the Arts
Parliament House
Macquarie Street
SYDNEY NSW 2000

Dear Minister,

It is our pleasure to forward to you for presentation to the NSW Parliament the Annual Report for the Art Gallery of New South Wales for the year ended 30 June 2016.

This report has been prepared in accordance with the provisions of the *Annual Report (Statutory Bodies) Act 1984* and the *Annual Reports (Statutory Bodies) Regulations 2010*.

Yours sincerely,

David Gonski AC
President
Art Gallery of New South Wales Trust

Dr Michael Brand
Director
Art Gallery of New South Wales

7 October 2016

PRESIDENT'S FOREWORD

From its base in Sydney, the Art Gallery of New South Wales is dedicated to serving the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas. Our goal is that by the time of our 150th anniversary in 2021, the Gallery will be recognised both nationally and internationally for the quality of our collection, our facilities, our staff, our scholarship and the innovative ways in which we engage with our various audiences.

Regional engagement

The Gallery is committed to developing targeted and collaborative programs – and to sharing its art collection – with communities in Western Sydney and across regional NSW, and our touring program is a priority. To this end, the Gallery launched its inaugural *Regional NSW and Western Sydney Engagement Plan* in late 2015. This plan will continue to be updated as the Gallery holds ongoing conversations with our Western Sydney and regional NSW partners and stakeholders.

This year, the Gallery has also invested in two new staff members whose primary role is to engage with communities in Western Sydney and regional NSW and to develop a range of collaborative partnerships, skills exchange opportunities and touring exhibitions: a Community Programs Producer and a Touring Manager.

Sydney Modern Project

The Gallery has also been working with architectural practice SANAA to refine the initial design concept for the Sydney Modern Project – a significant expansion and transformation of one of the state's leading cultural institutions. The planning and competition for the Sydney Modern Project was enabled by the NSW State Government, which provided $14.8 million for the Initial Engagement Phase of the project, and I wish to thank the NSW Government for this significant support.

Self-generated revenue

Based on a state priority to increase self-generated revenue, this year the Gallery delivered an operating surplus, owing to the success of commercial operations, including ticketed exhibitions, the Gallery Shop, a newly refurbished café, venue hire and catering. The Gallery also received two significant bequests. The John Fairlie Cuningham Bequest – worth over $16 million – is the biggest bequest in the history of the Gallery. The other significant bequest this financial year, of over $6.5 million, was left by Steve Watson. These two bequests were made to the Art Gallery of NSW Foundation, the endowment fund for major acquisitions, and have almost doubled the Foundation's annual income from its greatly increased capital base.

Sponsorship

Our engagement with schools is stronger than ever. Art Pathways is a major two-year educational program that provides creative learning opportunities for students and teachers in Western Sydney and is generously supported by Crown Resorts Foundation and the Packer Family Foundation. In 2015, 620 students from low SES schools participated in the program, 257 students from schools with Indigenous background students and 130 students from access school communities. In 2016, the Gallery is also working with regional galleries and Western Sydney University on this program.

This was the second year of the philanthropic gift of $1 million per annum for ten years from Crown Resorts Foundation, through their Sydney Arts Fund, for which we are most grateful. The funds assisted with a number of core projects including the establishment of the National Art Archive, the development of the *Pure Land* augmented reality project, the commissioning and exhibition of *Manifesto*, and the production of greatly enhanced content to support the Gallery collection online.

This was the sixth year of the Sydney International Art Series – an ongoing partnership to bring the world's most outstanding exhibitions to Australia – and we gratefully acknowledge the support received from the NSW Government through our strategic partner, Destination NSW. I would like to make special mention of our leadership partners, ANZ (for which I also have the privilege of being chairman) and EY, whose significant support enables us to present inspiring exhibitions, such as the *Archibald, Wynne and Sulman prizes* and *The Greats: masterpieces from the National Galleries of Scotland*.

I would like to welcome and thank our new partners: Aqualand for their groundbreaking support of *Tang: treasures from the Silk Road capital*; Paspaley Pearls for supporting the Atelier program; Bailey Gifford with their major partnership of *The Greats*; and Champagne Taittinger and McWilliam's Wines. I also acknowledge our presenting sponsors: Herbert Smith Freehills, our legal partner; J.P. Morgan for their ongoing support of the Brett Whiteley Studio; Macquarie for their commitment to the Australian Galleries; and UBS for their continued relationship with our Contemporary Galleries.

Additionally, our principal sponsors make an invaluable contribution to numerous Gallery programs through their ongoing support: City of Sydney, Fairfax Media, JCDecaux, Porter's Original Paints, Official Hotel partner Sofitel Sydney Wentworth; and Variety, the Children's Charity. The Gallery also receives substantial support from members of the President's Council and VisAsia Council.

Edmund Capon Fellowship

The Edmund Capon Fellowship aims to foster a closer relationship with Asian art museums that will lead to the further exchange of ideas, programs, individual works of art and temporary exhibitions between Australia and Asia. Through the fellowship, a museum professional from an Asian institution will spend up to four weeks at the Gallery and a member of Gallery staff will spend an equal amount of time in an Asian museum. I acknowledge the leading role of the Balnaves Foundation in supporting the fellowship.

The 2016 recipient was Ana Maria Theresa P Labrador, assistant director, National Museum of the Philippines, who has been collaborating with the Gallery on the Bayanihan Philippines Project, which will be launched in October 2016. Next year, Yuki Kawakami, the Gallery's assistant programs producer, will visit Singapore, Japan and China to learn about how better to engage youth audiences through tailored programming.

Acknowledgments

I would like to acknowledge formally the strong support of the NSW State Government – the Premier, the Hon Mike Baird MP, and the Deputy Premier and Minister for the Arts, the Hon Troy Grant MP. My thanks are also extended to Andrew Cappie-Wood, Secretary, Department of Justice, and Samantha Torres, Deputy Secretary Justice Services, Arts & Culture, Department of Justice.

I also thank and acknowledge the work of all of the staff of the Gallery under the direction of our director, Michael Brand. 2016 has been a successful year for the Gallery and the trustees and myself acknowledge that that success is the product of the hard work and talent of our staff.

The work of the volunteers and their contribution to the Gallery cannot be underestimated, and we sincerely acknowledge and thank them too.

I would also like to thank the vice-president, Dr Mark Nelson, as well as the other sub-committee chairs, Geoff Ainsworth and Samantha Meers, for their hard work and dedication throughout the year.

I thank all of my fellow trustees. We are working alongside the director and executives of the Gallery to realise the Sydney Modern vision to continue to transform the Gallery into a truly global 21st century art museum, with a focus on maintaining and developing a superb collection accessible to diverse audiences.

David Gonski AC
President
Art Gallery of New South Wales Trust

6 October 2016

DIRECTOR'S STATEMENT

The Art Gallery of New South Wales aims to continue building on our reputation as one of Australia's leading art museums, with our strength in the field of contemporary art balanced by our significant commitment to historical Aboriginal and Torres Strait Islander, Australian, Asian and European art. In doing so, we must reflect the continuing evolution of the visual arts in the 21st century alongside the development of new channels of global communication that increasingly transcend national boundaries. While we live in an era of overall financial constraint, we are also blessed with high levels of new thinking and entrepreneurship. For this reason, the Gallery's financial performance was strong this year and all aspects of commercial revenue increased. At the same time the Gallery was able to keep its operating expenses down through the introduction of a number of control measures.

Sydney Modern Project

During the year, the Gallery worked with SANAA and the Australian Executive Architect, Architectus, to complete the Initial Engagement Phase of the project. This included evolving the design concept and the preparation of a Development Application. Workshops were held in both Sydney and Tokyo to progress the ideas underpinning SANAA's design concept. Internal workshops with staff further evolved the design brief and enabled consideration of the future operational needs of the Gallery.

A public exhibition of Stage 1 and Stage 2 design competition entries was held at the Gallery during August and September. The exhibition attracted over 43,000 visitors during the seven-week period, with public response overwhelmingly positive.

Visitation

The total number of visitors to the Gallery was just under 1.3 million during the financial year, on par with last year, and visitation numbers to our building in Sydney's Domain increased slightly overall. We anticipate strong visitation from the beginning of 2016/17 owing to the initial response to the exhibition *Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection* and then the *Archibald, Wynne and Sulman prizes* 2016. While touring numbers appear to have decreased from the previous financial year, they were skewed by the two large touring exhibitions in 2014/15 and the split of touring exhibitions across venues and financial years. Brett Whiteley Studio visitation numbers remain consistently strong, almost at capacity, so great emphasis is now being placed on developing engaging touring exhibitions. In 2016/17, the Gallery is delighted to be touring five exhibitions to regional centres, including two from the Brett Whiteley Studio.

I am further delighted that the Gallery had over 109,000 followers on Facebook by the end of 2016, making us the most followed art museum in the country; this is the second biggest number for a cultural institution (after the Sydney Opera House). Our Instagram following also grew by a significant 213 per cent during the year to 60,600.

Art collection

In the last financial year, the art collection developed through purchase, gift and bequest with the addition of 642 works worth $12 million. There are currently 32,786 objects in the art collection, valued at over $1.3 billion. Major acquisitions include John Russell's *In the afternoon* 1891, purchased with funds provided by the Art Gallery Society of New South Wales 2016; Djambawa Marawili's *Mundukul* 2015, purchased with funds provided by the Mollie Gowing Acquisition fund for Contemporary Aboriginal art 2016; Louise Bourgeois's *Arched figure* 1993, an Art Gallery of New South Wales Foundation Purchase; and eight photographs from Yasumasa Morimura's series *Las meninas reborn in the night I–VIII* 2013 (printed 2016), an Art Gallery of New South Wales Foundation acquisition with support from the John Fairlie Cuningham Bequest 2016.

We have also received two further extraordinary long-term loans from the Lewis Collection, Amedeo Modigliani's *Nu assis au collier* 1917 and Francis Bacon's *Triptych* 1974 (reworked 1977). I wish to extend my sincere thanks to all our supporters and benefactors who enable our collection and our displays of art to be enriched so wonderfully each year to the benefit of both the people of NSW and all visitors onsite and online.

Among many loans from our collection to exhibitions in Australia and internationally were 21 works lent to the National Gallery of Australia's Tom Roberts retrospective, highlighting that we have one of the finest collections of the artist's work in Australia. Further, the Gallery's book from our 2014/15 Summer International Art Series exhibition, *Pop to popism*, won the prestigious Best Large Catalogue at the Art Association of Australia and New Zealand (AAANZ) prizes.

Major exhibitions

The 2015/16 exhibition program celebrated both Australian and international perspectives. The major summer exhibition, *The Greats: masterpieces from the National Galleries of Scotland*, was exclusive to Sydney and part of the Sydney International Art Series. Drawn from the prestigious collection of the National Galleries of Scotland in Edinburgh, the exhibition spanned a period of more than 400 years and attracted 140,429 visitors.

Tang: treasures from the Silk Road capital continued the Gallery's strong focus on historical Asian art and culture. This was also Australia's first exhibition on the Tang dynasty and featured *Pure Land: inside the Mogao Grottoes at Dunhuang*, an augmented-reality installation of a UNESCO World Heritage listed cave developed in collaboration with Professor Sarah Kenderdine (University of NSW), City University of Hong Kong and the Dunhuang Academy, China.

Nigel Milsom won the prestigious Archibald Prize 2015 for his portrait of Charles Waterstreet, *Judo house pt 6 (the white bird)*; Natasha Bieniek won the Wynne Prize 2015 for her miniature oil painting, *Biophilia*; and Jason Phu won the Sir John Sulman Prize 2015 for *I was at yum cha when in rolled the three severed heads of Buddha: Fear, Malice and*

Death. The annual ARTEXPRESS 2016 exhibition featured a selection of outstanding student artworks developed for the artmaking component of the 2015 HSC examination in Visual Arts.

This year the Gallery celebrated 40 years of partnership with the Biennale of Sydney and was a major venue for the 20th Biennale, *The future is already here – it's just not evenly distributed*. Julian Rosefeldt's *Manifesto* video installation, commissioned by the Gallery in partnership with the Australian Centre for the Moving Image (ACMI) and showing until January 2017, features Cate Blanchett delivering a series of monologues inspired by some of the most provocative artist manifestos.

The program was also marked by significant Indigenous art exhibitions. Curated by Cara Pinchbeck, *When silence falls* presented works by artists from across the globe who respond to the inherent violence of massacres, ethnic cleansing, cultural displacement and political force. Artists included Vernon Ah Kee, Paddy Bedford, Daniel Boyd, Fiona Hall, Ben Quilty, Pedro Reyes, Hossein Valamanesh and Judy Watson. Curated by Jonathan Jones, *Murruwaygu: following in the footsteps of our ancestors* celebrated the Aboriginal culture of south-east Australia by exploring the use of line by Koori male artists and included shields, paintings and works on paper.

National Art Archive

The formal establishment of the National Art Archive recognises the depths of the Gallery's archival collections and marks a commitment to making them more widely available for research and learning. The Gallery has been Australia's leading collector of visual arts archives since its foundation in the 1870s. The gifting of material from the Biennale of Sydney's archive this year adds a strong international focus to these holdings.

Bulgari Art Award

Jude Rae was the recipient of the $80,000 Bulgari Art Award for her painting *SL 359* 2016. Now in its fifth year, this partnership to support contemporary Australian painting allows the Gallery to acquire a major work by a leading artist to the value of $50,000 and provides the winning artist with a residency in Italy valued at $30,000.

Travelling Art Scholarships

Tom Polo won the 2015 Brett Whiteley Travelling Art Scholarship. This scholarship was established in 1999 and the winner receives $25,000 and a three-month residency at the Cité Internationale des Arts in Paris, which is administered by the Gallery. Elena Papanikolakis was the recipient of the 2016 Eva Breuer Travelling Art Scholarship, established last year to support young Australian female artists for the purpose of travel and study in Paris. Papanikolakis will take up a three-month residency at the Dr Denise Hickey Memorial Studio in Paris with a $25,000 stipend.

Benefactors

The Atelier program and Friends of New Zealand Art (FoNZA) were launched this year. Atelier aims to inspire next generation philanthropists in their 20s to 40s and we are proud to have 84 Atelier supporters already. FoNZA is aimed at improving the Gallery's collection of important New Zealand art, as we look to frame our collection in the regional as well as the broader international context, and the initial gifts have been very gratifying. The Contemporary Collection Benefactors supports the acquisition of contemporary Australian art for the Gallery's collection and this year acquired Richard Tipping's *Hold up ahead 1983* 2004, *Wrong day 2012* 2015 and *Caution – there is no avant-garde 1993* 2012. The Aboriginal Collection Benefactors, Contemporary Collection Benefactors, Photography Collection Benefactors and Australian Prints, Drawings & Watercolours Benefactors also acquired important works for the collection.

Acknowledgments

I would like to extend my most sincere thanks to the Executive Team and all Gallery staff who have done an outstanding job this year in delivering a raft of such high-calibre exhibitions, public programs and related support services. We farewelled some senior staff members during the year and I would like to thank all of them for their significant contribution to the Gallery. I wish to acknowledge the great work of our front-of-house staff, including the volunteer guides and the Task Force volunteers, who deliver an exceptional level of service to the community. Ron Ramsay joined as executive director of the Art Gallery Society and Brian Ladd took up the role of president of the Society – I am looking forward to working with both of them in the years ahead to serve our members.

During a major building maintenance project, approximately 85 staff members have temporarily been located at the State Library of NSW (since February 2016). I wish to acknowledge the collegial support of Dr Alex Byrne, the recently retired state librarian and chief executive, during this time.

Lastly, Guido Belgiorno-Nettis AM's term as president of the Board of Trustees expired at the end of 2015. Guido has made a significant contribution to the Gallery since he joined the Board of Trustees in 2007. He continues to be a great friend and supporter. At the beginning of January 2016, we welcomed David Gonski AC as president. David was previously president between 1997 and 2006 and is now again providing extremely valuable advice and guidance during this critical phase of the Gallery's history. I look forward to working with him as a strong advocate for our Sydney Modern vision. I would also like to acknowledge the reappointment of our valued trustees, Geoff Ainsworth, Mark Nelson and Ben Quilty.

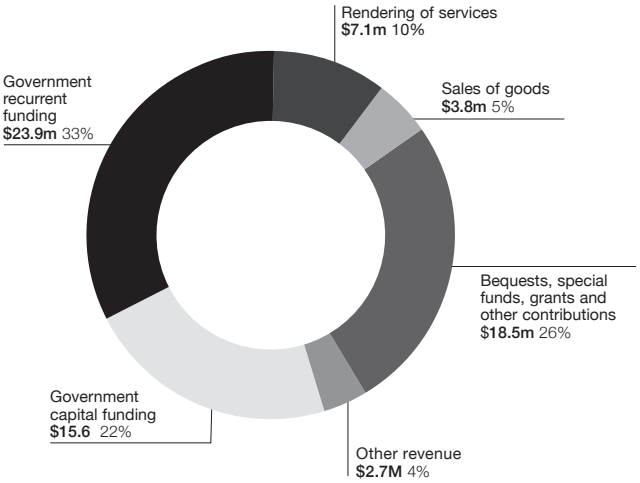
Dr Michael Brand
Director

5 October 2016

YEAR IN BRIEF

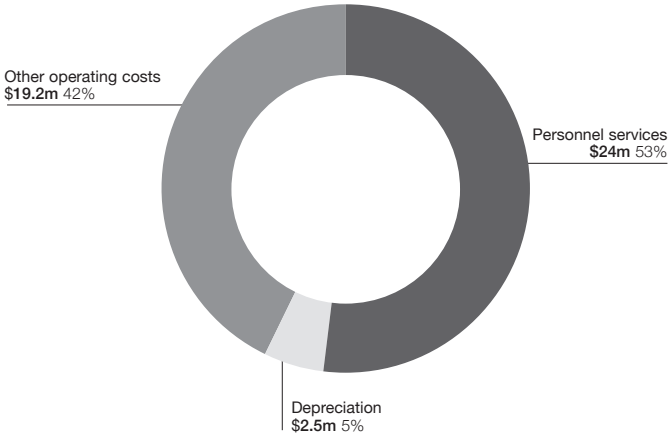
REVENUE 2015–16

$71.6 MILLION



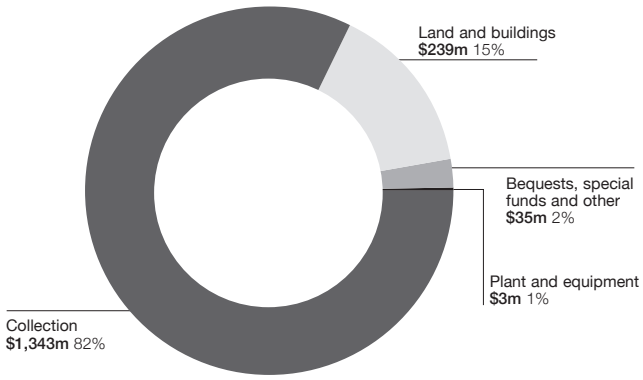
EXPENDITURE 2015–16

$45.7 MILLION



NET ASSETS AS AT 30 JUNE 2016

$1.620 BILLION



Building

SYDNEY MODERN PROJECT

The Sydney Modern vision is to create an art museum for the 21st century. Realisation of the vision will create shared spaces of discovery for all our visitors and an art museum energised by living artists. It will transform the way we engage with our visitors, enable us to display more of the state's art collection, provide a more complete story of Australian art and create a special centre of Aboriginal and Torres Strait Islander art as a national and international destination.

A major exhibitions gallery will attract the world's best art exhibitions and an inspiring Learning Centre will enable audiences of all ages to engage and participate in a wide variety of art and learning experiences.

Through the Sydney Modern vision, a significant cultural and architectural landmark with open spaces and inspiring experiences and will be added to the cultural life of Sydney as a global city.

In May 2015 the Gallery engaged Tokyo-based architectural firm SANAA, headed by Kazuyo Sejima and Ryue Nishizawa, as the Design Architect for the Sydney Modern Project, a new building and refurbishment of the existing building.

During the year, the Gallery has worked with SANAA and the Australian practice Architectus as Executive Architect to deliver the Initial Engagement Phase of the project. The key components of this work included evolution of the concept design that was delivered through the competition process and preparation of a Development Application (DA). A full consultant team was appointed to support this phase of development of the project.

The work of the architectural and consult teams during the year has given the Gallery a clearer understanding of the complexity of the site, which is to the north of the Gallery on an existing concrete slab (land bridge) and into disused fuel bunkers. Ownership of the site is held by the Gallery (6%); Roads and Maritime Service (37%) and Royal Botanic Gardens (RBG) (57%).

A number of images were sourced by Gallery staff during the year and demonstrate the urban transformation of the Gallery's site and environs. The pictures illustrate the Gallery's phases of expansion in 1972, 1988 and 2003 and mirror significant urban planning changes in the city. They are a powerful reminder that significant incursions have occurred on our site with 60% of the site area concrete slab over existing structures and the remaining 40% undisturbed land.

Workshops were held in both Sydney and Tokyo to progress the ideas underpinning SANAA's design concept. Internal workshops with staff further evolved the brief developed for the competition.

The demanding requirements of the topography of the site were also better understood and SANAA's design will have the bulk of the footprint of the new building (80%) constructed on existing concrete slab.

As required under the competition conditions endorsed by the Australian Institute of Architects (AIA), a public exhibition of Stage 1 and Stage 2 entries was held at the Gallery during August and September. The exhibition attracted over 43,000 visitors during the seven-week period with very positive public feedback.

The Sydney Modern Project web page continues to provide information for stakeholders and is regularly updated. All the material displayed in the public exhibition of competition entries, including the Jury Report, is now available on the website. A dedicated email address (smpcommunication@ag.nsw.gov.au) captures comments and feedback.

The Gallery engaged the Institute of Sustainable Futures at the University of Technology, Sydney to undertake initial research to identify best-practice strategies and global benchmarks for art museums in the areas of power, water and waste reduction as well as guidance on achievable environmentally sustainable targets. Sydney Modern has been registered with the Green Building Council of Australia and will be the first gallery in Australia to achieve a Green Star rating. The Gallery is working closely with the architectural and consultant team to achieve at least a 5 Green Star rating.

The Gallery continued to work closely with key stakeholders within the precinct, particularly the Royal Botanic Gardens (RBG) and Domain Trust. Collaboration has occurred in a number of areas including sustainability. A key element of SANAA's design are several pavilions with green roofs, and the advice of RBG scientific staff has been sought to determine appropriate native vegetation for these areas in order to ensure a compatible biodiverse environment is created.

As part of the ongoing consultation process, briefings were regularly held throughout the year to update the local community on the development of the project.

The Preliminary Business Case for the project was submitted to Government in January following a successful Gateway review outcome.

The first major public event with SANAA took place on 27 July 2016 with Kazuyo Sejima and Ryue Nishizawa in conversation with Michael Brand in a session moderated by Ken Maher, national president of the AIA. Over 3600 visitors attended the Art After Hours event, with an overwhelmingly positive response to the presentation.

Art

ART COLLECTION

The Gallery's art collection is broadly divided into Australian and international art. The total number of objects in the art collection is currently 32,786 and this continues to grow. At present, it is valued at $1,317,417,124. It is the Gallery's greatest asset, as well as a significant cultural asset of the state of NSW and the country.

Over this financial year the Gallery acquired 642 artworks from 153 Australian artists and 62 international artists. A total of 228 artworks (valued at $6,164,024) were purchased – 131 works from Australian artists and 97 works from international artists – and 414 artworks (a value of $5,835,964) were gifted, adding a total value of $12 million to the collection.

ACQUISITION HIGHLIGHTS

Dorrit Black (Australia, 1891–1951), *Elizabeth Street, Sydney* 1939, colour linocut, printed in five colours on thin white paper. Purchased with funds provided by the Australian Collection Benefactors Program 2015

Louise Bourgeois (France/USA, 1911–2010), *Arched figure* 1993, cast 2010, bronze, fabric and metal. Art Gallery of New South Wales Foundation Purchase 2016

Daniel Boyd (Australia, b1982), *Untitled (FS)* 2016, oil, charcoal and archival glue on linen. Wendy Baron Bequest 2016

Grace Cossington Smith (Australia, 1892–1984), *Arums growing* c1926, oil on cardboard. Dagmar Halas Bequest Fund 2016

Edward Henry Corbould (England, 1815–1905), *The magic mirror* 1853, watercolour and bodycolour with gum arabic. Parramore Purchase Fund 2016

Thomas Hirschhorn (Switzerland, b1957), *The subjecter no 1* 2009, model, nails, screws, plastic base, wood

Unknown (Decca, India), 2 miniatures from the manuscript *Gulshan-i 'Ishq (Rose Garden of Love)* 1710: *Prince Manhar protects the Princess Champavati and confronts the Demon* 1710, Deccani Mughal c1590–c1800, opaque watercolour and gold on paper; *Prince Manhar cuts off part of the Demon's head*, c1700, Deccani Mughal c1590–c1800, opaque watercolour and gold on paper. Purchased 2016

NARELLE JUBELIN IN MEMORY OF JENNIFER PHIPPS 2016

Narelle Jubelin (Spain/Australia, b1960), *Case no: T961301* 1998, marine plywood laminated with stainless steel, silver framed cotton thread on silk mesh petit point, silver gelatin photographs, black ink on vegetal paper, silver and stainless steel cutlery, tye-dyed damask

Jitish Kallat (India, b1974), *Public Notice 2* 2007, resin

Martin Lewis (Australia, 1881–1962), *Glow of the city* 1929, drypoint. Purchased with funds provided by the Art Gallery Society of New South Wales 2016

Djambawa Marawili (North-east Arnhem Land, b1953), *Mundukul* 2015, natural pigments on bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2016

Yasumasa Morimura (Japan, b1951), 8 photographs from the series *Las meninas reborn in the night I–VIII* 2013, printed 2016: *Las meninas reborn in the night I: kneeling before Velazquez's casket* 2013, printed 2016, type C photograph; *Las meninas reborn in the night II: finding a tiny waver within silence* 2013, printed 2016, type C photograph; *Las meninas reborn in the night III: opening the door in the depth of the painting* 2013, printed 2016, type C photograph; *Las meninas reborn in the night IV: peering at the secret scene behind the artist* 2013, printed 2016, type C photograph; *Las meninas reborn in the night V: drawn by a distant light, awaken to the darkness* 2013, printed 2016, type C photograph; *Las meninas reborn in the night VI: kingdom's painting, painting's kingdom* 2013, printed 2016, type C photograph; *Las meninas reborn in the night VII: in fact, nothing really happened* 2013, printed 2016, type C photograph; *Las meninas reborn in the night VIII: and then there were none* 2013, printed 2016, type C photograph. Art Gallery of New South Wales Foundation acquisition with support from the John Fairlie Cuningham Bequest 2016

Eko Nugroho (Indonesia, b1977), *Lot Lost* 2013–15, synthetic polymer paint on fiberglass, manual embroidery rayon thread on fabric, and vinyl. Purchased with funds provided by the Neilson Foundation and Dr Dick Quan 2015

Jude Rae (Australia, b1956), *SL 359* 2016, oil on Belgian linen. Art Gallery of New South Wales, Bulgari Art Award 2016

Hilda Rix Nicholas (Australia, 1884–1961), *Through the gum trees, Toongabbie* c1920, oil on canvas. Dagmar Halas Bequest Fund 2016

Ugo Rondinone (Switzerland, b1964), *clockwork for oracles* 2010, mirror, colour plastic gel, wood, paint, mixed media

John Russell (Australia, 1858–1930), *In the afternoon* 1891, oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales 2016

Dana Schutz (USA, b1976), *Breast-feeding* 2015, oil on canvas. Purchased with funds provided by the 2015 USA Foundation Tour and the Mollie and Jim Gowing Bequest Fund 2016

Mori Sosen (Japan, 1747–1821), *Monkey Troop* 1700s–1800s, Edo (Tokugawa) period 1615–1868, ink and colours on silk. Yasuko Myer Bequest Fund and Asian Collection Benefactors Fund 2016

Judy Watson (Australia, b1959), *a picnic with the natives – the gulf* 2015, pigment and acrylic on canvas. Wendy Barron Bequest Fund 2015

COLLECTION PURCHASES

AUSTRALIAN ART 91 WORKS

Yvonne Audette (Australia, b1930), *Italia benvenuto* 1957, oil on hardboard. Wendy Barron Bequest Fund 2015

Dorrit Black (Australia, 1891–1951), *Elizabeth Street, Sydney* 1939, colour linocut, printed in five colours on thin white paper. Purchased with funds provided by the Australian Collection Benefactors Program 2015

Ian Burn (Australia/USA, 1939–93), *Blue premiss no 1* 1966, synthetic polymer paint on canvas. Patrick White Bequest Fund 2015

Gunter Christmann (Germany/Australia, 1936–2013), 7 watercolours: *Untitled* 1975, pencil, watercolour, ink on paper; *Untitled* 1975, pencil, ink, watercolour on paper; *Untitled* 1975, pencil, watercolour, fibre tipped pen on ivory laid paper; *Untitled* 1977, pencil, watercolour on ivory laid paper; *Untitled* 1977, pencil, watercolour on ivory laid paper; *Untitled* 1977, pencil, watercolour on ivory laid paper; *Untitled* 1977, pencil, watercolour on ivory laid paper. Kathleen Buchanan May Bequest Fund 2015

Grace Cossington Smith (Australia, 1892–1984), *Arums growing* c1926, oil on cardboard. Dagmar Halas Bequest Fund 2016

Adam Cullen (Australia, 1965–2012), 2 prints: *Head* 2000, hard ground etching, roulette, printed in black ink on white BFK Rives paper; *Alien* 2000, hard ground etching on white BFK Rives paper. John Gillespie Bequest Fund 2016

Douglas Dundas (Australia, 1900–81), 2 drawings: *seated female* 1927, pencil on ivory wove paper; *study of male hands and arms* 1927, pencil on ivory wove paper. Purchased with funds provided by the Joe Penn and Lesley O'Shea Fund 2015

Adrian Feint (Australia, 1894–1971), *The striped petunia* 1939, oil on canvas. Purchased with funds provided by the Australian Collection Benefactors Program 2015

Emily Floyd (Australia, b1972), 4 prints from the suite *'All day workshop', a suite of four lithographs* 2012: *Herrnhut commune number one* 2012, colour lithograph on ivory wove paper; *Linux for beginners number two* 2012, colour lithograph on ivory wove paper; *Social insects number three* 2012, colour lithograph on ivory wove paper; *Structure and silence of the cognitariat number four* 2012, colour lithograph on ivory wove paper. Contemporary Collection Benefactors 2015

William Frater (Scotland/Australia, 1890–1974), *Mt Gillen* 1950, oil on card. Purchased 2015

Joy Hester (Australia, 1920–60), *Of war* c1945, brush and ink on ivory wove paper. David George Wilson Bequest 2015

Frank Hinder (Australia, 1906–92), *Female figure (recto) and Margel (verso)* 1946, pencil, pastel on ivory wove paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2015

Michael Johnson (Australia, b1938), 2 collages: *Two fold homage to a square* 1973, paper collage; *Collage* 1972, paper collage. Purchased with funds provided by Henry Salkauskas Fund 2015 and Australian Collection Benefactors Program 2015

Locust Jones (New Zealand/Australia, b1963), 2 prints: *Moon hair runt* 2012, linout on ivory wove paper; *Yazidi refugees in northern Iraq fleeing ISIL advance, Mount Sinjar* 2014, lithograph on ivory wove paper. Thea Proctor Memorial Fund 2015

Martin Lewis (Australia, 1881–1962), 2 prints: *Stoops in the snow* 1930, drypoint, sand ground etching on ivory wove paper; *Glow of the city* 1929, drypoint. Purchased with funds provided by the Art Gallery Society of New South Wales 2016

Dane Lovett (Australia, b1984), 2 watercolours: *Cream I* 2014, pencil, acrylic, watercolour, pastel on thick white wove paper; *Vase study* 2014, pencil, watercolour on thick white wove paper. Kathleen Buchanan May Bequest Fund 2015

Guy Maestri (Australia, b1974), *Hill End no 2* 2011, colour lift-ground aquatint printed from two plates on white Arches BFK Rives paper. Thea Proctor Memorial Fund 2016

Godfrey Miller (Australia, 1893–1964), *objects at night* 1948–51, oil, pen and ink on canvas. Purchased with funds provided by the Gleeson O'Keefe Foundation 2015

John Peart (Australia, 1945–2013), *untitled – pink* 1967, quadriptych: synthetic polymer paint on canvas. Marshall Bequest Fund 2016

Margaret Preston (Australia/England/France, 1875–1963), *Aboriginal art* 1949, colour stencil on black card. John Gillespie Bequest Fund 2016

Norma Redpath (Australia, 1928–2013), *Horizontal forms* 1959, Queensland maple. Barbara Tribe Bequest Fund 2015

Hilda Rix Nicholas (Australia, 1884–1961), *Through the gum trees, Toongabbie* c1920, oil on canvas. Dagmar Halas Bequest Fund 2016

John Russell (Australia, 1858–1930), *In the afternoon* 1891, oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales 2016

Ann Thomson (Australia, b1933), 3 watercolours from the *Reims* series 2014: *Untitled II* 2014, gouache on white wove paper; *Untitled III* 2014, gouache on white wove paper; *Untitled IV* 2014, gouache on white wove paper. Purchased 2016 with funds provided by John and Margaret Ryan in memory of Alison Mitchell

Sydney Ure Smith (Australia, 1887–1949), 46 prints:

Parbury's bond 1914, etching, printed in black ink with pale plate tone on ivory laid paper

Wind-swept 1914, etching, printed in black ink with pale plate tone on cream laid paper

Stables of the currency lass, Parramatta 1914, etching, printed in brown/black ink with plate tone on cream laid paper

Old house off Princes Street, The Rocks 1914, etching, printed in black ink with plate tone on cream wove paper

Top of King Street 1915, etching, printed in brown/black ink with plate tone on cream wove paper

The council yard, McMahon's Point 1915, etching, printed in brown/black ink on cream laid paper

Pyrmont from Balmain 1915, etching, printed in brown/black ink with plate tone on cream laid paper

Old cottage, Elizabeth Street 1916, etching, printed in brown/black ink with pale plate tone on cream laid paper

Lennox Bridge, Parramatta 1917, etching, printed in brown/black ink with plate tone on cream laid paper

The church on the hill 1918, etching, printed in black ink with pale plate tone on cream laid paper

Old Treasury, Lang Street 1919, etching, printed in brown/black ink with pale plate tone on cream laid paper

The Observatory 1919, etching, printed in brown/black ink on cream laid paper

Brickworks, St Leonards 1920, etching, printed in black ink with plate tone on cream wove paper

Tree with chopped branches 1922, etching, printed in black ink with plate tone on cream laid paper

The farm sheds 1923, etching, printed in black ink with pale plate tone on ivory laid paper

Farm scene, Windsor c1920s, etching, printed in black ink with pale plate tone on cream laid paper

The Windsor farm c1919, etching, printed in black ink on ivory paper

River in flood c1920s, etching, printed in brown/black ink with pale plate tone on cream laid paper

Matthew Place looking into Princes Street from Upper Fort Street 1926, etching, printed in black ink with pale plate tone on cream wove paper

Observatory Hill from North Sydney nd, etching, printed in black ink with pale plate tone on ivory wove paper

Sandhills, Bellevue Hill 1922, etching, printed in black ink with pale plate tone on cream laid paper

Packing oranges nd, etching, printed in brown/black ink on ivory laid paper

St Paul's College 1926, etching, printed in black ink with pale plate tone on cream laid paper

Freezing works, Parramatta River 1914, etching, printed in black ink on cream laid paper

Old house off Princes Street, The Rocks 1914, etching, printed in black ink with plate tone on cream wove paper

Laneway to Playfair Street, The Rocks 1915, etching, printed in black ink with plate tone on grey laid paper

The old mill, Mt Gilead 1915, etching, printed in brown/black ink on cream laid paper

The launching of the HMAS Brisbane 1915, etching, printed in brown ink on thin ivory laid paper

Darling Harbour from Balmain 1915, etching, printed in brown/black ink with plate tone on cream wove paper

Argyle Cut 1916, etching, printed in black ink with pale plate tone on ivory laid paper

Shell Cove 1917, etching, printed in black ink with pale plate tone on cream laid paper

The building of HMAS Adelaide (The bows) 1918, etching, printed in brown/black ink with pale plate tone on cream laid paper

The little porch, Campbelltown 1919, etching, printed in black ink on ivory laid paper

The Observatory 1919, etching, printed in brown ink with plate tone on cream laid paper

Entrance, Bank of NSW 1919, etching, printed in brown ink with plate tone on cream laid paper

St Matthew's church, Windsor c1919, etching, printed in black ink with pale plate tone on cream laid paper

Entrance to the farm, Campbelltown c1919, etching, printed in black ink with plate tone, hand drawn additions in pencil on cream laid paper

The barn, Winnstay 1920, etching, printed in brown/black ink with plate tone on cream laid paper

Deserted courtyard, Hartley 1920, etching, printed in brown/black ink with plate tone on cream laid paper

Brickworks, St Leonards 1920, etching, printed in black ink with plate tone on cream laid paper

The three barns, Windsor c1920s, etching, printed in black ink with plate tone on cream laid paper

The sunlit barn c1920s, etching, printed in brown/black ink on cream wove paper

Sandhills, Bellevue Hill 1922, etching, printed in black ink with plate tone on cream laid paper

Ah Lum's farm, Windsor 1923, etching, printed in brown ink on cream laid paper

Elizabeth Bay House 1934, etching, printed in brown/black ink with plate tone on cream laid paper

St Paul's College 1926, etching, printed in brown/black ink with pale plate tone on cream laid paper.

Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2016

Frank Weitzel (Australia/New Zealand, 1906–32), 2 prints: *Abstract design 1* c1932, colour linocut on thin ivory tissue; *Abstract design 2* c1932, colour linocut on thin white paper. Purchased with funds provided by the Australian Collection Benefactors Program 2015

Margaret Worth (Australia, b1944), *Genus 0 no 3* 1968, diptych: synthetic polymer on canvas. Rudy Komon Memorial Fund 2016

Judith Wright (Australia, b1945), *Significant others* 2016, acrylic, wax on five sheets of Japanese paper. Contemporary Collection Benefactors 2016

ABORIGINAL AND TORRES STRAIT ISLAND ART 40 WORKS

Hector Burton (Pitjantjatjara/Southern Desert region, born c1937), *Anumara Tjukurpa* 2015, synthetic polymer paint, ink and gouache on watercolour paper. Wendy Barron Bequest Fund 2015

Brenda L Croft (Gurindji/Malngin/Mudpurra, Fitzmaurice region, b1964), *Jinparrak* 2015, etching on archival paper. Mollie Gowing Acquisition fund for Contemporary Aboriginal art 2016

Marion Gaemers (Australia, b1958), **Lynette Griffiths** (England, b1963), **Florence Gutchen** (Australia, b1961), **Racy Oui-Pitt** (Australia, b1953) and **Ellarose Savage** (Australia, b1969), *Solwata* 2015–16, ghost net (reclaimed fishing net and rope). Purchased with funds provided by Vicki Olsson 2016

Fred Grant (Pitjantjatjara, Southern Desert region, b1943), *Kulpitjara* 2014, acrylic on linen. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2016

Lamangirra Gumana (Dhalwangu, Arnhem region, b1977), *Garraparra* 2015, natural pigments on board.

Purchased with funds provided by the Aboriginal Collection Benefactors Group 2015

Malaluba Gumana (Dhalwangu, Arnhem region, b1952), *Garrimala* 2014, natural pigments on board. Wendy Barron Bequest Fund 2015

Roy Kennedy (Wiradjuri, Southern Riverine region, b1934), 2 paintings: *Untitled* c1999, synthetic polymer paint on canvas; *Untitled* c1999, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2015

Glen Mackie (Kala Lagaw, Torres Strait region, b1975), 6 prints: *Kubar E (black on white)* 2011, vinylcut printed in black ink; *Kubar E (red on black)* 2011, vinylcut, printed in black ink dusted with copper on black paper; *Kubar E (white on black)* 2011, vinylcut, printed in black ink; *The coming of Sigai* 2013, vinylcut, hand-coloured; *The Githalai Effect I* 2015, vinylcut, hand-wiped, printed in black ink; *Journey of Malu, Sigai, Kulka and Siu* 2015, vinylcut, printed black, hand-wiped and hand-coloured. Purchased with funds provided by Vicki Olsson 2015

Djambawa Marawili (Madarrpa, Arnhem region, b1953), *Mundukul* 2015, natural pigments on bark. Mollie Gowing Acquisition fund for Contemporary Aboriginal art 2016

Nonggirrnga Marawili (Madarrpa/ Arnhem region, born c1939), *Lightning and the rock* 2015, etching on paper. Purchased with fund provided by the Aboriginal Collection Benefactors' Group 2015

Barayuwa Mununggurr (Djapu, Arnhem region, b1980), *Yarrinya* 2015, natural pigments on board. Wendy Barron Bequest Fund 2015

Marrnyula Mununggurr (Djapu, Arnhem region, b1964), *Rapiny Gapu* 2015, etching on paper. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2015

Kevin Namatjira (Arrente, Central Desert region, b1958), *Outside Haast Bluff, near Mt Liebig, NT* 2015, watercolour on paper. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2015

Lenie Namatjira (Western Arrente, Central Desert region, b1951), *Glen Helen Station* 2015, watercolour on paper. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2015

Daniel O'Shane (Kuku Yalangi, West Cape region/Miriam Mer, Kulkagal, Torres Strait region, b1990), 6 prints: *Auka Metkar Goweh (Plenty pelican)* 2013, vinylcut; Geb, *Omai ene Sirr (Coconut story)* 2014, vinylcut, hand-wiped; *Dari* 2014, vinylcut, hand-wiped; *Aib Ene Zogo ni Pat (Story of Aib and the sacred waterhole)* 2015, vinylcut, hand-wiped and hand-coloured; *Meuram and Zogo ni Pat* 2015, vinylcut, hand-wiped; *Kerbi Arer ra Tobarkarr (The life and customs of our ancestors)* nd, vinylcut, hand-wiped. Purchased with funds provided by Vicki Olsson 2015

Patju Presley (Pitjantjatjara, Southern Desert region, b1945), *Kali Impil* 2015, acrylic on linen. Wendy Baron Bequest Fund 2016

Angelina Pwerle (Alyawarr, Central Desert region, b1946), *Bush Plum* 2005, synthetic polymer paint on canvas. Wendy Barron Bequest Fund 2015

Marlene Rubuntja (Western Arrernte, Central Desert region), 2 prints: *raining through the Gap in Alice Springs* 2015, etching on paper; *we love rain you know* 2015, etching on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2015

Rhonda Sharpe (Luritja, Central Desert, b1977), *Bird with wings* 2015. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2015

Spinifex Arts Project – Men's Collaborative (Australia, active since 1997), *Watiku Nguru Pulkana* 2015, acrylic on linen. Wendy Baron Bequest Fund 2016

Bobby West Tjupurrula (Pintupi, Western Desert region, b1958), *Tingari sites around Kiwirrkura* 2015, synthetic polymer paint on canvas. Wendy Baron Bequest Fund 2016

Michael Tuffrey (Australia), **Matatia Warrior** (Australia), **Avril Ahwang** (Australia), **Warren Brim** (Australia), **Ethel Sambo** (Australia), **Bianca Mahoney** (Australia), **Glen Mackie** (Kala Lagaw, Torres Strait region, b1975), **Anna Eglitas** (Australia), **Sheila Sparks** (Australia), **Vicki Igibi** (Australia), *A canoe of many passengers* 1998, woodcut. Purchased with funds provided by Vicki Olsson 2016

Garawan Wanambi (Marrakulu, Arnhem region, b1965), *Marrangu* 2015, etching on paper. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2015

Ben Galmidle Ward (Mirriwoong, East Kimberley region, b1951), *Our country* 2015, natural pigments on plywood. Mollie Gowing acquisition fund for Contemporary Aboriginal art 2016

Judy Watson (Waanyi, Gulf region, b1959), *a picnic with the natives – the gulf* 2015, pigment and acrylic on canvas. Wendy Barron Bequest Fund 2015

Carlene West (Pitjantjatjara, Southern Desert region, b1944), *Tjitjiti* 2014, acrylic on linen. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2016

Carlene West (Pitjantjatjara, Southern Desert region, b1944), *Tjitjiti* 2015, acrylic on linen. Wendy Baron Bequest Fund 2016

INTERNATIONAL ART

CHINA 1 WORK

Unknown (China), *Eagles and magpies* late 1400s – early 1500s, hanging scroll, ink and colour on silk. Purchased with funds provided by the Asian Collection Benefactors Program (AGNSW), the Edward & Goldie Sternberg Chinese Art Purchase Fund and Moira Burns, Edmund Capon, Key Foundation, Lisa Cattani, Rowena Danziger, Jean Findlay, Peter Hesky, Warwick Johnson, Carole Lamerton, Vicki Liberman, Judith Rutherford, Michael Sternberg, Mary Tancred Bequest Fund (Foundation), Alenka Tindale 2015

INDIA 2 WORKS

Unknown (Decca/India), 2 miniatures from the manuscript *Gulshan-i 'Ishq (Rose Garden of Love)* 1710: *Prince Manhar protects the Princess Champavati and confronts the Demon* 1710, Deccani Mughal c1590–c1800, opaque watercolour and gold on paper; *Prince Manhar cuts off part of the Demon's head*, c1700, Deccani Mughal c1590–c1800, opaque watercolour and gold on paper. Purchased 2016

JAPAN 1 WORK

Mori Sosen (Japan, 1747–1821), *Monkey troop* 1700s–1800s, Edo (Tokugawa) period 1615–1868, ink and colours on silk. Yasuko Myer Bequest Fund and Asian Collection Benefactors Fund 2016

PAPUA NEW GUINEA 4 WORKS

Massim people (Papua New Guinea), 2 ceremonial objects: *Ghena wanamo* (turtle shell spatula), late 1800s, turtle shell, bagi shell (Spondylus), plant fibre string; *Ghena wanamo* (turtle shell spatula), late 1800s, turtle shell, *bagi* shell (*Spondylus*), shell discs and pendants, plant fibre string. Purchased with funds provided by the Florence Turner Blake Bequest and the Patricia Lucille Bernard Bequest 2016

Nakanai people (Papua New Guinea), Barkcloth funerary mask cover, mid 1900s, barkcloth, red, yellow, black and white pigments. Purchased with funds provided by the Florence Turner Blake Bequest and the Patricia Lucille Bernard Bequest 2016

Wahgi people (Papua New Guinea), *Peng kokn* (ceremonial wig), c1992, collected 1992, barkcoth over cane frame, tree resin, plant fibre string, yellow orchid stem fibre (*Dendrobium*), coix seeds (*Coix lacryma-jobi*), yellow and red pigments, cowrie shells, red, black and white feathers. Purchased with funds provided by the Florence Turner Blake Bequest and the Patricia Lucille Bernard Bequest 2016

PHILIPPINES 1 WORK

Rodel Tapaya (Philippines, b1980), *Adda Manok Mo, Pedro? (Do you have a rooster, Pedro?)* 2015–16, acrylic on canvas. Gift of Geoff Ainsworth AM & Johanna Featherstone 2016

SOLOMON ISLANDS 3 WORKS

Armbands *(aba gwaro)*, late 1800s – early 1900s, red-lipped oyster shell (*Chana pacifica*), black mussel shell (*Atrina vexillum*), ridged white cockle shell (*Anadara granosa*), black *fulu* seeds, plant fibre string. Purchased under the terms of the Florence Turner Blake Bequest 2015

Belt *(fo'o'aba)*, late 1800s – early 1900s, 9 lengths of shell beads consisting of ridged white cockle shell (*Anadara granosa*) disks, red-lipped oyster shell (*Chana pacifica*) disks, black mussel shell (*Atrina vexillum*) disks, black *fulu* seeds, 6 turtoise shell spacers, plant fibre string. Purchased under the terms of the Florence Turner Blake Bequest 2015

Shell wealth *(tafuli'ae)*, late 1800s – early 1900s, 10 lengths of shell beads consisting of red-lipped oyster shell (*Chana pacifica*) disks, ridged white cockle shell (*Anadara granosa*) disks, black mussel shell (*Atrina vexillum*) disks, black *fulu* seeds, two tortoise shell spacers, 8 black seed pods, plant fibre string. Purchased under the terms of the Florence Turner Blake Bequest 2015

EUROPEAN ART PRE 1900

7 WORKS

George Price Boyce (England, 1826–97), *An old farmhouse at Hambledon in Surrey* c1876, watercolour on paper. European Art Collection Benefactors Fund 2015

Edward Henry Corbould (England, 1815–1905), *The magic mirror* 1853, watercolour and bodycolour with gum arabic. Parramore Purchase Fund 2016

Charles Altamont Doyle (England, 1832–93), *The spirits of the prisoners* c1885, pencil, pen and brown ink, blue wash. European Art Collection Benefactors Fund 2015

William Hogarth (England, 1697–1764), 4 prints from the series *The four stages of cruelty* 1751: *The first stage of cruelty* 1751, etching and engraving; *The second stage of cruelty* 1751, etching and engraving; *Cruelty in perfection* 1751, etching and engraving; *The reward of cruelty* 1751, etching and engraving. European Art Collection Benefactors Fund 2015

MODERN AND CONTEMPORARY 57 WORKS

Louise Bourgeois (France/USA, 1911–2010), *Arched figure* 1993, cast 2010, bronze, fabric and metal. Art Gallery of New South Wales Foundation Purchase 2016

Daniel Boyd (Australia, b1982), *Untitled (FS)* 2016, oil, charcoal and archival glue on linen. Wendy Baron Bequest 2016

Robert Boynes (Australia, b1942), *Blind leading the blind* 2015, triptych: synthetic polymer paint on canvas, timber. Patrick White Bequest Fund 2015

Mitch Cairns (Australia, b1984), *Peter Powditch* 2015, oil on linen. Trustees Acquisition 2015

On Kawara (Japan, 1932–2014), 2 multimedia and 1 print: *One million years (past/future)* 2002, 32 CD Box set; *One million years (past and future)* 2000, boxed set of 10 compact discs: 5 *past* compact discs; 5 *future* compact discs. 74 min each compact disc; *One million years* 1999, artist book in two volumes. Mervyn Horton Bequest Fund 2016

Deborah Kelly (Australia, b1962), 11 collages and 2 multimedia: *Venus variations (reclining)* 2015, paper collage on foamcore, wool, artificial pearls and wall sconce; *The Venus variations – various collages #1* 2015, paper collage; *The Venus variations – various collages #2* 2014, paper collage; *The Venus variations – various collages #3* 2015, paper collage; *The Venus variations – various collages #4* 2015, paper collage; *The Venus variations – various collages #5* 2015, paper collage; *The Venus variations – various collages #6* 2015, paper collage; *The Venus variations – various collages #7* 2015, paper collage; *The Venus variations – various collages #8* 2015, paper collage; *The Venus variations – various collages #9* 2014, paper collage; *The Venus variations – various collages #10* 2015, paper collage; *Lying women* 2016, stop-motion animation made from analogue paper collages; *Beastliness* 2012, digital animation made from analogue paper collages. Contemporary Collection Benefactors 2016

Judy Millar (New Zealand, b1957), *Ferryman* 2011, synthetic polymer paint and oil on canvas. Purchased with funds provided by the Friends of New Zealand Art 2016

Nigel Milsom (Australia, b1975), 2 paintings: *Judo house part 5 (faith, hope and luck)* 2013, oil on linen; *Judo house part 6 (the white bird)* 2014–15, oil on linen. Contemporary Collection Benefactors 2015, with the generous assistance of Alenka Tindale, Peter Braithwaite, Anon, Chrissie & Richard Banks, Susan Hipgrave & Edward Waring, Abbey & Andrew McKinnon

Nell (Australia, b1975), *Where Maitland meets Newcastle* 2015, synthetic polymer paint, pencil and mixed media on linen, wood. Contemporary Collection Benefactors 2016

Eko Nugroho (Indonesia, b1977), *Lot lost* 2013–15, synthetic polymer paint on fiberglass, manual embroidery rayon thread on fabric, and vinyl. Purchased with funds provided by the Neilson Foundation and Dr Dick Quan 2015

Raquel Ormella (Australia, b1969), 2 textiles: *I'm worried I'm not political enough (Julie)* 1999–2009, double-sided banner, sewn wool and felt; *I'm worried this will become a slogan (Anthony)* 1999–2009, double-sided banner, sewn wool and felt. Contemporary Collection Benefactors Fund 2015

Grayson Perry (England, b1960), *Animal spirit* 2016, woodcut. Purchased with funds provided by Hamish Parker 2016

Jude Rae (Australia, b1956), *SL 359* 2016, oil on Belgian linen. Art Gallery of New South Wales, Bulgari Art Award 2016

Eugenia Raskopoulos (Czechoslovakia; Australia, b1959), 8 photographs: *Diglossia #1* 2009, pure pigment prints on archival paper; *Diglossia #2* 2009, pure pigment prints on archival paper; *Diglossia #3* 2009, pure pigment prints on archival paper; *Diglossia #4* 2009, pure pigment prints on archival paper; *Diglossia #5* 2009, pure pigment prints on archival paper; *Diglossia #6* 2009, pure pigment prints on archival paper; *Diglossia #7* 2009, pure pigment prints on archival paper; *Diglossia #8* 2009, pure pigment prints on archival paper. Contemporary Collection Benefactors 2016

Pedro Reyes (Mexico, b1972), 5 sculptures: *Disarm (Xylophone VII)* 2015, metal; *Disarm (Guitar XIII)* 2015, metal; *Disarm (Double psaltery II)* 2015, metal; *Disarm (Pan pipes III)* 2015, metal; *Disarm (Rain stick II)* 2015, metal. Mervyn Horton Bequest Fund 2015

Richard Tipping (Australia, b1949), 10 sculptures: *Airpoet* 1979, 2012, reflective tape on aluminium; *Sing* 1981, 2012, reflective tape on aluminium; *Hold up ahead* 1983, 2004, reflective tape on aluminium; *Caution – there is no avant-garde* 1993, 2012, reflective tape on aluminium; *Private poetry* 2001, 2010, reflective tape on aluminium; *No understanding* 2002, reflective tape on aluminium; *Exit strategy* 2003, reflective tape on aluminium; *Artwork* 2012, 2014, reflective tape on box-edged steel sheet, A-frame legs; *Reduce need* 2012, 2015, reflective tape on box-edged steel sheet; *Wrong day* 2012, 2015, reflective tape on aluminium. Contemporary Collection Benefactors Fund 2015

Robert Rooney (Australia, b1937), *The art of illustration* 1983, synthetic polymer paint on canvas. Contemporary Collection Benefactors 2015

Dana Schutz (USA, b1976), *Breast-feeding* 2015, oil on canvas. Purchased with funds provided by the 2015 USA Foundation Tour and the Mollie and Jim Gowing Bequest Fund 2016

teamLab (Japan), *Flowers and people – gold* 2015, 3–8 channel interactive digital artwork; endless. DG Wilson Bequest Fund and Asian Collection Benefactors Fund 2015

Geoff Thornley (New Zealand, b1942), *Voice of mimesis* 1999–2000, oil on canvas. Purchased with funds provided by the Friends of New Zealand Art and the Mollie and Jim Gowing Bequest Fund 2016

William Wright (Australia, 1937–2014), *House* 2001–11, diptych: oil, wax, marble dust on wood. Patrick White Bequest Fund 2015

PHOTOGRAPHY 21 WORKS

Brook Andrew (Australia, b1970), 2 photographs from the series *Possessed* 2015: *Possessed III* 2015, gelatin silver photograph, carbonised frame; *Possessed V* 2015, gelatin silver photograph, carbonised frame. Purchased with funds provided by the Aboriginal Collection Benefactors Program and the Photography Collection Benefactors Program 2016

Pat Brassington (Australia, b1942), *The branching* 2015, 2 pigment prints, diptych. Purchased with funds provided by the Photography Endowment Fund, 2015

Charles Dennington (Australia, b1982), *Composite of faces II* 2013, printed 2016, archival pigment photographic print. Purchased in memory of Reginald John Vincent 2016

Robert Frank (Switzerland/USA, b1924), *US 91, leaving Blackfoot, Idaho* 1956, printed 1960s, gelatin silver photograph. Purchased with funds provided by The Russell Mills Foundation, 2015

Ronnie van Hout (New Zealand/Australia, b1962), *Handwalk* 2015, single channel video, 6.27 min. Purchased with funds provided by the Friends of New Zealand Art 2015

Geoff Kleem (Australia, b1953), *Untitled* 2016, photographic mural. Purchased with funds provided by Anthony Medich 2015

Deb Mansfield (Australia, b1976), *(Swinging) I am trying to quieten my love for you* from the series *Avoiding and courting collision* 2015, photo-tapestry, bronze frame, hidden marine rope and love letter. Viktoria Marinov Bequest Fund 2016

Yasumasa Morimura (Japan, b1951), 8 photographs from the series *Las meninas reborn in the night I–VIII* 2013, printed 2016:

Las meninas reborn in the night I: kneeling before Velazquez's casket 2013, printed 2016, type C photograph

Las meninas reborn in the night II: finding a tiny waver within silence 2013, printed 2016, type C photograph

Las meninas reborn in the night III: opening the door in the depth of the

painting 2013, printed 2016, type C photograph

Las meninas reborn in the night IV: peering at the secret scene behind the artist 2013, printed 2016, type C photograph

Las meninas reborn in the night V: drawn by a distant light, awaken to the darkness 2013, printed 2016, type C photograph

Las meninas reborn in the night VI: kingdom's painting, painting's kingdom 2013, printed 2016, type C photograph

Las meninas reborn in the night VII: in fact, nothing really happened 2013, printed 2016, type C photograph

Las meninas reborn in the night VIII: and then there were none 2013, printed 2016, type C photograph

Art Gallery of New South Wales Foundation acquisition with support from the John Fairlie Cuningham Bequest 2016

Kate Robertson (Australia, b1981), 2 photographs from the series *Celestial body model* 2014: *Mustard Mars* 2014, gelatin silver photograph; Pinhead mercury 2014, gelatin silver photograph. Viktoria Marinov Bequest Fund 2016

Lew Thomas (USA, b1932), *ALPHA-BET* 1972, printed 2015, 28 gelatin silver photographs. Purchased with funds provided by Geoff Ainsworth AM, 2015

James Tylor (Australia, b1986), 2 photographs from the series *Terra botanica II* 2015: *Banksia ericifolia* 2015, Becquerel daguerreotype; *Eucalyptus leucoxylon I* 2015, Becquerel daguerreotype. Purchased in memory of Reginald John Vincent 2016

COLLECTION GIFTS

AUSTRALIAN ART 276 WORKS

YVONNE AUDETTE

Yvonne Audette (Australia, b1930), *Black on grey* 1960–61, oil on composition board

ROBERT BOYNES. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Robert Boynes (Australia, b1942), *Auto sex* 1968, synthetic polymer paint on canvas

ANDREW CHRISTOFIDES

Andrew Christofides (Australia, b1946), 34 drawings from the book project *Harmony of numbers* 2011–12:

Harmony of numbers (page 1) 2011, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 1a) 2011, pen and ink on graph paper

Harmony of numbers (page 2) 2011, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 3) 2011, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 4) 2011, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 5) 2011, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 6) 2011, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 7) 2011, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 8) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 9) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 10) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 11) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 12) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 13) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 14) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 15) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 16) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 17) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 18) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 19) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers (page 20) 2012, ink, acrylic and watercolour on graph paper

Harmony of numbers: (1,2,3) subtractive x 80 2011, acrylic, ink on cream Fabriano paper

Harmony of numbers: (1,2,5) subtractive x 48 2011, acrylic, ink on Fabriano paper

Harmony of numbers: (1,2,8) subtractive x 30 2012, acrylic, ink on Fabriano paper

Harmony of numbers: (1,3,5) subtractive x 32 2012, acrylic, ink on Fabriano paper

Harmony of numbers: (1,3,8) subtractive x 20 2012, acrylic, ink on Fabriano paper

Harmony of numbers: (1,5,8) subtractive x 12 2012, acrylic, ink on Fabriano paper

Harmony of numbers: (2,3,5) subtractive x 16 2012, acrylic, ink on Fabriano paper

Harmony of numbers: (2,3,8) subtractive x 12 2012, acrylic, ink on Fabriano paper

Harmony of numbers: (2,5,8) subtractive x 6 2012, acrylic, ink on Fabriano paper

Harmony of numbers: (3,5,8) subtractive x 4 2012, acrylic, ink on Fabriano paper

Harmony of numbers: (1,2,3) subtractive x 80 2012, acrylic, card, plastic on mountboard

Harmony of numbers: (1,2,5) subtractive x 48 2012, acrylic, card, plastic on mountboard

Harmony of numbers: (1,3,8) subtractive x 20 2012, acrylic, card, plastic on mountboard

Andrew Christofides (Australia, b1946), 7 prints from the suite *Geometric variations* 1991: *Geometric variation I* 1991, screenprint on ivory wove Arches paper; *Geometric variation II* 1991, screenprint on ivory wove Arches paper; *Geometric variation III* 1991, screenprint on ivory wove Arches paper; *Geometric variation IV* 1991, screenprint on ivory wove Arches paper; *Geometric variation V* 1991, screenprint on ivory wove Arches paper; *Geometric variation VI* 1991, screenprint on ivory wove Arches paper; *Geometric variation VII* 1991, screenprint on ivory wove Arches paper

ANDREW CHRISTOFIDES. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Andrew Christofides (Australia, b1946), *Pantheon: after Kurt II* 2008, dyptich: synthetic polymer paint on canvas

DANIEL MUDIE CUNNINGHAM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Arthur McIntyre (Australia, 1945–2003), *Dante's people* c1992, mixed media on canvas; synthetic ploymer paint, felt-tip marker and paper collage on canvas

CATRIONA DUNCAN

Anne Judell (Australia, b1942), 2 drawings from *The order* series 1996: *The order I* 1996, pastel on ivory paper; *The order VI* 1996, pastel on ivory paper

DANNY GOLDBERG

Allan Mitelman (Australia/Poland, b1946), *Untitled* 1977, ink, coloured pencil on paper

THE ESTATE OF ROY JACKSON

Roy Jackson (Australia/England, 1944–2013), *Gilgai Gibber Plains* 1994, acrylic and oil stick on canvas

MICHAEL AND MARGO JOHNSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Michael Johnson (Australia, b1938), 3 paintings: *Quasar I* 1984, oil on canvas; *Quasar II* 1984, oil on canvas; *Quasar III* 1984, oil on canvas

INGE KING. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Inge King (Germany/Australia, 1915–2016), *Captive* 1965, bronzed steel

HERTHA KLUGE-POTT

Hertha Kluge-Pott (Australia, b1934), 14 prints:

Birds 1963, aquatint, drypoint, printed in black ink with pale plate tone from one plate on Fabriano paper

Cantankerous tranquility 1980, drypoint, sugarlift aquatint, printed in three colours with plate tone from one plate on BFK Rives paper

Dream 1981, sugarlift, drypoint printed in two colours with plate tone from one plate on Arches paper

The hill 1982, sugarlift, drypoint printed in two colours with plate tone from one plate on Arches Velin paper

Self-portrait 1984, drypoint, printed in black ink with plate tone from one plate on Arches Velin paper

Site 1988, drypoint printed in black ink with plate tone from one plate on Arches Velin paper

Rock on a shore 1997, etching, drypoint printed in black ink with blue hand-stain from six plates on six sheets of BFK Rives paper

Silent site 1999, drypoint, printed in green-black ink with plate tone from one plate on BFK Rives paperwith hand-dyed green BFK chine collé

Place 2001, etching, drypoint printed in black ink from six plates on six sheets of orange-stained Arches Velin paper

Departure 2003, drypoint printed in black ink from one plate on BFK Rives paper with hand-dyed orange ricepaper chine collé

Guardian 2003, drypoint, printed in black ink with plate tone from one plate on BFK Rives paper

Melaleuka inside in 2005, drypoint, printed in green-black ink with plate tone from one plate on BFK Rives paper

Personage 2005, drypoint, printed in green-black ink with plate tone from one plate on rice paper sheet

Hertha Kluge-Pott (Australia, b1934), 4 prints from the suite *Wings of kelp* 2009: *Wings of kelp – page 1* 2009, drypoint, printed in black ink from one plate with plate tone on BFK Rives paper; *Wings of kelp – page 2* 2009, drypoint, printed in black ink from one plate with plate tone on BFK Rives paper; *Wings of kelp – page 3* 2009, drypoint, printed in black ink from one plate with plate tone on BFK Rives paper; *Wings of kelp – page 4* 2009, drypoint, printed in black ink from one plate with plate tone on BFK Rives paper

VICTORIA LYNN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Elwyn Lynn (Australia, 1917–97), 3 paintings: *Nicht Grösser Schneller Muss Man Sein* 1971, mixed media on canvas; *Late fall* 1969, mixed media on canvas; *Piet stormed* 1993, mixed media on canvas

HILARIE MAIS. DONATED THROUGH THE AUSTRALIAN GOVERNEMENT'S CULTURAL GIFTS PROGRAM

William Wright (Australia, 1937–2014), 2 paintings: *Night swimmer* 1965, oil on canvas; *Big London green* 1968, oil on canvas

ROBYN MARTIN-WEBER

Andrew Christofides (Australia, b1946), **Jenny Zimmer** (Australia, b1941), **Nguib Mahfouz** (Egypt, 1911–2006), *Passage: a book of drawings by Andrew Christofides with musings from 'Echoes of an autobiography' by Naguib Mahfouz* 2005, artist book: 10 folded leaves of ivory Fabriano Tiepolo paper with 8 tipped-in drawings in watercolour, ink and acrylic accompanied by selected quotes

MICHELLE AND JOHN MURCH

Arthur Murch (Australia, 1902–89), 3 drawings: *Study for 'The idle hour'* 1933, pencil on paper; *Baby (Study for 'The idle hour')* 1933, sanguine on paper; *Baby (Study for 'The idle hour')* 1933, pencil, sanguine on paper

JOHN OLSEN

John Olsen (Australia/England/Spain/Portugal, b1928), *Birds, fish and river* 1980, etching, aquatint printed in brown ink on cream Velin Arches paper

ALAN & JANCIS REES. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Lloyd Rees (Australia, 1895–1988), 141 drawings:

Spreading tree 1920s, pencil on ivory laid paper

Trees (recto) and *Tree in landscape* (verso) 1920s, pencil on ivory wove paper

Trees on a bank and footbridge 1920s, pencil on ivory wove paper

Trees on bank (recto) and *Harbour foreshore* (verso) 1920s, pencil on ivory wove paper

Trees and house chimney 1920s, pencil on ivory wove paper

Man reclining in park and park with figures 1920s, pencil on ivory wove paper

Tree with house and figure (recto) and *Landscape details* (verso) 1920s, pencil on ivory wove paper

Wooded hillside and house by the water, Trees on rocky hillside and street of houses 1920s, pencil on ivory wove paper

Tree with park bench and eroded rock (recto) and *Eroded rock* (verso) 1920s, pencil on ivory wove paper

Tree (recto) and *Woman's profile and flower* (verso) 1920s, pencil on ivory wove paper

Tree and head (recto) and *Tree with houses and trees with people on park bench* (verso) 1920s, pencil on ivory wove paper

Stone house and landscape with water 1920s, pencil on ivory wove paper

Reclining figures and beachscape (recto) and *Large rocks* (verso) 1920s, pencil on ivory wove paper

Cloudy sky over water 1920s, pencil on ivory wove paper

Landscape with clouds 1920s, pencil on ivory wove paper

House by the water (recto) and *Rocky harbour shore with Old Musgrave Street wharf* (verso) 1920s, pencil on ivory wove paper

Landscape with houses 1920s, pencil on ivory wove paper

House façade and Rocky landscape 1920s, pencil on ivory wove paper

Rocky landscape with house (recto) and *Harbour foreshore* (verso) 1920s, pencil on ivory wove paper

Landscape with rocks 1920s, pencil on ivory wove paper

Seascape with figures on the beach 1920s, pencil on ivory wove paper

Landscape with figures (recto) and *Landscape* (verso) 1920s, pencil on ivory wove paper

View of the harbour 1920s, pencil on ivory wove paper

Composition sketch and landscape with church 1920s, pencil on ivory wove paper

Church interior, seascape and Ball's Head 1920s, pencil on ivory wove paper

Cliffs and boatsheds 1920s, pencil on ivory wove paper

Landscape with building (recto) and *Building on a hill* (verso) 1920s, pencil on ivory wove paper

Trees and buildings by the water 1920s, pencil on ivory wove paper

Landscape with rocks and building, roofline and landscape (recto) and *Beach landscape with figures and hillside with houses* (verso) 1920s, pencil on ivory wove paper

Hillside with houses and building with spire and composition sketch of hillside with tower (recto) and *Landscape* (verso) 1920s, pencil on ivory wove paper

Beachscape with figures (recto) and *Three figures from behind* (verso) 1920s, pencil on ivory wove paper

Harbour landscape and group of people (recto) and *Two studies of figure by a cliff* (verso) 1920s, pencil on ivory wove paper

House on a harbour cliff 1920s, pencil on ivory wove paper

Large harbourside house, house and garden and tower amongst trees 1920s, pencil on ivory wove paper

Harbourside houses 1920s, pencil on ivory wove paper

House at the harbour's edge, rock, house and large building (recto) and *Bent tree* (verso) 1920s, pencil on ivory wove paper

Houses by the harbour and landscape 1920s, pencil on ivory wove paper

Harbour sketch (1920s), pencil on ivory wove paper

Boatshed by the water 1920s, pencil on ivory wove paper

Tree and building (recto) and *Building by the water and landform* (verso) 1920s, pencil on ivory wove paper

Landscape composition and house by the harbour (recto) and *Harbour cliff, house by the harbour and man in a hat* (verso) 1920s, pencil on ivory wove paper

Pier and shed, Sydney Harbour 1920s, pencil on ivory wove paper

Headland with tower and harbour sketch (recto) and *Harbour view with boat and pile driver* (verso) 1920s, pencil on ivory wove paper

Two ferry studies, water view with ferry and landform (recto) and *Tree and rocks, tree and headland* (verso) 1920s, pencil on ivory wove paper

Old Government House, Parramatta and architectural details (recto) and *Three studies for Old Government House, Parramatta* (verso) 1920s, pencil on ivory wove paper

St Patrick's Cathedral, Parramatta 1920s, pencil on ivory wove paper; View from Parramatta Park towards the town 1920s, pencil on ivory wove paper

Willows along the Parramatta River 1920s, pencil on ivory wove paper

Trees on riverbank and landscape with fence and tower 1920s, pencil on ivory wove paper

Lennox Bridge, Parramatta 1920s, pencil on white wove paper

Bend in the river with a bridge in the distance 1920s, pencil on ivory wove paper

Rings Bridge over the Parramatta River 1920s, pencil on ivory wove paper

Trees with a distant view 1920s, pencil on ivory wove paper

Farmhouse with cow under a tree, Parramatta and cow studies (recto) and *Cow studies* (verso) 1920s, pencil on ivory wove paper

A cottage, Parramatta (recto) and *Sketch of Rings Bridge, Parramatta* (verso) 1920s, pencil on ivory wove paper

Landscape (recto) and *Bare trees* (verso) 1920s, pencil on ivory wove paper

Two altar boys (recto) and *Old King's School, Parramatta* (verso) 1920s, pencil on ivory laid paper

A view of Parramatta 1920s, pencil on ivory wove paper

Male figure swinging a bat (recto) and *Male figure swinging a bat and detail of the grip* (verso) 1920s, pencil on ivory wove paper

Parramatta countryside (1920s), pencil on ivory wove paper

Clump of trees (1920s), pencil on ivory wove paper

A bend in the river 1920s, pencil on ivory wove paper

Sketchbook cover (two attached leaves) 1930s, sketchbook covers: 2 attached leaves, 4 pencil drawings

Tree 1920s, pencil on ivory wove paper

Tree and figure 1920s, pencil on ivory wove paper

Horse studies 1920s, pencil on ivory wove paper

Horse studies (recto) and *Sketch of horse* (verso) 1920s, pencil on ivory wove paper

Horse studies 1920s, pencil on ivory wove paper

Male figure swinging a bat (recto) and *Female figure swinging a bat* (verso) 1920s, pencil on ivory wove paper

Seated male figure contemplating a spider (recto) and *Don Quixote and a windmill* (verso) 1920s, pencil on ivory wove paper

Sketchbook (three attached leaves) 1930s, bound sketchbook: 3 attached leaves, 3 pencil drawings

Sketchbook covers: cooking pot and tower across the water (inside front cover) and *view over the harbour* (inside back cover) 1930s, sketchbook covers: no attached leaves, 3 pencil drawings inside front and back covers

Pastel drawing book 1930s, bound sketchbook: 8 attached leaves, 3 drawings, 1 architectural plan

Sketchbook covers: house and tree behind fence (inside front cover) and *landscape sketch* (inside back cover) 1930s, sketchbook covers: no attached leaves, 2 pencil drawings inside front and back covers

Rose c1920–34, pencil on ivory wove paper; *Fig tree, McMahon's Point* 1933, pencil on ivory wove paper

Port Jackson fig tree 1934, pencil on white wove paper

Trees (recto) and *Shrubs and tree on slope* (verso) 1930s, pencil on white wove paper

Upper branches of a fig tree 1934, pencil on white wove paper

Garden gate with house 1930s, pencil on white wove paper; *Trees and a house* 1930s, pencil on ivory wove paper

Study for 'Towards Parramatta' 1932, pencil on white wove paper

Shed and tree 1930s, pencil on ivory wove paper

House with trees 1930s, pencil on ivory wove paper

Trees 1930s, pencil on ivory wove paper

Trees behind a fence 1930s, pencil on white wove paper

Trees and shed in the country 1933, pencil on ivory wove paper

Trees 1930s, pencil on ivory wove paper

Tree 1930s, pencil on ivory wove paper

Landscape over the plain (recto) and *Gore Creek aqueduct and tree* (verso) 1930s, pencil on ivory wove paper

Study of Gore Creek aqueduct 1930s, pencil on ivory wove paper

Tree 1930s, pencil on ivory wove paper

Trees 1930s, pencil on ivory wove paper

Rocky ground, trees and house chimney 1930s, pencil on ivory wove paper

Rocky hillside 1930s, pencil on ivory wove paper

Study for cliffs at Greenwich 1930s, pencil on cream wove paper

Rock fishermen 1930s, pencil on cream wove paper

Landscape with water 1930s, pencil on cream wove paper

Trees beside river 1930s, pencil on cream wove paper

Rural landscape 1930s, pencil on cream wove paper

Country lane to house (recto) and *Outline of a tree* (verso) 1930s, pencil on cream wove paper

Two storey house (recto) and *Fenced country road to a house* (verso) 1930s, pencil on white wove paper

Landscape with tree on a slope 1930s, pencil on white wove paper

Bare hilly landscape 1930s, pencil on white wove paper

Harbour view with church 1930s, pencil on cream wove paper

Wooden fence on a cliff, Waverton early 1930s, pencil on white wove paper

Over the hill, Waverton early 1930s, pencil on white wove paper

Buildings in a landscape 1930s, pencil on ivory wove paper

Harbour view from the north shore 1930s, pencil on white wove paper

Ship rounding the point 1930s, pencil on ivory wove paper

Church on a hillside 1930s, pencil on white wove paper

Down a country road 1930s, pencil on white wove paper

Study, a view of the harbour (recto) and *Hillside sketch* (verso) 1930s, pencil on ivory wove paper

Fisherman out from the boatshed 1930s, pencil on cream wove paper

Landscape with road and building 1930s, pencil on cream wove paper

Fountain, Cook Park, Orange 1930s, pencil on ivory wove paper

A bush sketch (recto) and *A guesthouse* (verso) 1930s, pencil on cream wove paper

Study of landscape with houses 1930s, pencil on ivory wove paper

House on the harbourside 1930s, pencil on ivory wove paper

Looking over roofs to the harbour 1930s, pencil on cream wove paper

Harbour view with rooftop (recto) and *Sketch of a house* (verso) 1930s, pencil on cream wove paper

Roof and harbour view 1930s, pencil on cream wove paper

A view from Northwood with ferry (recto) and *Study of the house and foliage* (verso) 1930s, pencil on cream wove paper

River view 1930s, pencil on cream wove paper

River view (recto) and *Child's drawing of a street scene* (verso) 1930s, pencil on ivory wove paper

The harbour with houses on the hillside 1930s, pencil on ivory wove paper

Harbour with trees and hilltop house and small study of trees (recto) and *Tree study and tree study* (verso) 1930s, pencil on ivory wove paper

Hillside view 1930s, pencil on cream wove paper

Boy in a tree, Northwood 1930s, pencil on cream wove paper

Two children in the bush 1930s, pencil on cream wove paper

Bush view (recto) and *Bare trees and rooftop* (verso) 1930s, pencil on ivory wove paper

Path through the bush 1930s, pencil on cream wove paper

A bush sketch 1930s, pencil on cream wove paper

Two trees (recto) and *Saddleback with Werri lagoon* (verso) 1930s, pencil on cream wove paper

Street view and trees (recto) and *Trees and head of a man* (verso) 1930s, pencil on cream wove paper

Harbour with fence and bench and pathway through trees (recto) and *Man on a bench by the water and trees* (verso) 1930s, pencil on cream wove paper

Bushland (recto) and *House and garden* (verso) 1930s, pencil on cream wove paper

Landscape (recto) and *Landscape with avenue and stepped path with fence* (verso) 1930s, pencil on cream wove paper

Gore Creek aqueduct and hillside 1930s, pencil on cream wove paper

House with palm tree and two trees in rural landscape (recto) and *Two trees, toy animal and trees on a slope* (verso) 1930s, pencil on ivory wove paper

Pathway, trees and rooftop (recto) and *Fence by a road* (verso) 1930s, pencil on ivory wove paper

DENIS SAVILL. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Arthur Boyd (Australia/England, 1920–99), *Narcissus reflected* 1976, oil on copper

Rupert Bunny (Australia/France, 1864–1947), *Portrait of CF Keary* c1891, oil on canvas

MEG STEWART

Jean Bellette (Australia/Spain, 1908–91), *Young girl* 1952, red conté on paper

BEQUEST OF PAMELA THALBEN-BALL

Evelyn Chapman (Australia, 1888–1961), 24 drawings, 8 paintings and 2 watercolours:

Bridge and spire nd, Belgium?, charcoal?, pastel on brown wove paper

Head of an old woman, pastel on buff wove paper

Gate of an old chateau Villers-Bretonneux 1919, pastel on dark grey laid paper

Female nude seated on stool 1912, charcoal on laid paper

Standing male, right fist closed c1912, charcoal on laid paper

Seated female nude, left arm behind head 1912, charcoal on laid paper

Seated female nude with necklace 1912, charcoal on laid paper

Standing female nude, arms extended behind head c1912, charcoal on laid paper

Bearded male nude, seated c1912, charcoal on laid paper

Plaster cast of head nd, charcoal on paper

Standing male nude holding staff nd, charcoal on paper

Seated female nude, looking over right arm nd, charcoal on paper

Seated female nude, back view nd, charcoal on paper

Two standing female nudes nd, red chalk on paper

Head of a woman, eyes downcast, charcoal on paper

Head of a woman, wearing necklace nd, charcoal, white chalk on paper

Head of a young woman nd, charcoal, white chalk on paper

Head of a nurse nd, charcoal on paper

Seated nurse reading a letter nd, charcoal on paper

Young girl with red tam o'shanter nd, pastel on card

Head of a young girl in a sou'wester nd, pastel on card

Francis Chapman nd, pastel on card

Street scene with street lamp nd, pastel on grey wove paper

Bruges nd, pastel on grey/green wove paper

Ruined church tower, France c1919, oil? on grey card on board

Ruins, France c1919, oil? on thick grey card

Beguinage, Bruges c1921, oil? on grey paper on board

Beguinage, Bruges c1921, oil? on grey paper on board

Beguinage, Bruges c1921, oil? on grey paper on board

Old Exeter, oil? on grey paper on board

Chy an chy, St Ives, England c1918, oil? on grey card on board

Still life with poppies, gouache/oil? on grey paper on card

Ruined buildings c1919, pencil?, gouache, wash on grey card

Ruined buildings, France nd, pencil, gouache on thin grey card

attrib. Evelyn Chapman (Australia, 1888–1961), 5 prints: *Pont de l'Hydromel, Bruges* c1921, monotype on cream laid paper; *Cobbled street with figures, Bruges?* c1921, monotype on cream laid paper; *Street scene with passage, Bruges?* c1921, colour monotype on cream wove paper; *Street scene with passage and peaked roofs, Bruges?* c1921, monotype on cream wove paper; *Street with passage, Bruges?* c1921, monotype on cream wove paper

Louis Reckelbus (Belgium, 1864–1958), *Seascape with clouds* nd, gouache? on grey card

attrib. Louis Reckelbus (Belgium, 1864–1958), *Lighthouse by the seashore* nd, gouache? on grey card

MARY TONKIN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Mary Tonkin (Australia, b1973), *Sketchbook for 'Between two logs, Kalorama'* 2013, sketchbook: 77 leaves, 76 pencil drawings on ivory wove paper

BEQUEST OF BARBARA TRIBE

Barbara Tribe (Australia/England, 1913–2000), 4 sculptures: *Squadron Leader RH Gibbes* 1943, plaster; *Rear Gunner RAAF (Warrant Officer Norman Williams)* 1943, plaster; *The spirit of the sea* 1933, plaster, wood; *Figure* 1950, mountain ash

BEQUEST OF MARGARET TUCKSON

Tony Tuckson (Egypt/England/Australia, 1921–73), 4 paintings: *Black on white* c1962, synthetic polymer paint and paper on hardboard; *BB* c1964, synthetic polymer paint on hardboard; *Red, black and white – arabesques no 1* c1962–65, synthetic polymer paint on hardboard; *Two panels blue* 1970–73, diptych: synthetic polymer paint on hardboard

GREG WATERS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Joseph Backler (Australia, c1813–95), 2 paintings: *Portrait of Elizabeth Wills (neé Porter)* 1858, oil on canvas; *Portrait of John Thomas Wills* 1858, oil on canvas

ABORIGINAL AND TORRES STRAIT ISLANDER ART 13 WORKS

TIM ALLISON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Miniyawany Yunupingu (Gumatj, Arnhem region, 1947–2008), *Gumati Larrakitj* 1998, natural pigments on wood

JUDITH ALTMAN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT CULTURAL GIFTS PROGRAM

Jimmy Angunguna (Burarra, Arnhem region, b1935), *Ancestral sorcer spirits* 1995, natural pigments on bark

HELEN EAGER AND CHRISTOPHER HODGE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Queenie Kemarre (Alyawarr, Central Desert region, born c1920), *Echidna* c1989, synthetic polymer paint on wood

Lucky Kngwarreye (Alyawarr, Central Desert, born c1952), 2 sculptures: *Possum* 1989, synthetic polymer paint on wood; *Echidna* c1989, synthetic polymer paint on wood

Ruby Kngwarreye (Alyawarr, Central Desert, b1968), 2 sculptures: *Dreamtime pup* 1993, synthetic polymer paint on wood; *Dreamtime pup* 1993, synthetic polymer paint on wood

Phyllis Thomas (Gija, Kimberley region, b1933), *Gemerre* 2006, diptych: synthetic polymer paint and sand on canvas

George Tjungurrayi (Pintupi, Western Desert region, born c1945), *Untitled* 2001, acrylic on linen

Unknown, *Wallaby* 1989, 2 sculptures: synthetic polymer paint on wood; *Crow* 1990, synthetic polymer paint on wood

BETTY KELLY

Tom Djawa (Gupapuyngu, Arnhem region, 1905–80), *Three snakes* 1950, natural pigments on bark

Yirawala (Kuninjku, Arnhem region, 1903–76), *Mardayin ceremony* 1960s, natural pigments on bark

INTERNATIONAL ART 125 WORKS

CHINA 1 WORK

GENE AND BRIAN SHERMAN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Yang Zhichao (China, b1963), *Chinese Bible* 2009, 3000 found books

INDIA 1 WORK

GENE AND BRIAN SHERMAN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Jitish Kallat (India, b1974), *Public notice* 2 2007, resin

PAPUA NEW GUINEA 14 WORKS

EVARNÉ COOTE

Kewa or Anganen people (Papua New Guinea), *Rimbu* (ceremonial headdress), mid 1900s, wood, rattan cane, bamboo, plant fibres, white mineral pigment

PETER SACK

Armband, mid 1900s, plaited rattan, bark inner coil

Armband, mid 1900s, plaited yellow orchid stem fibre (*Dendrobium*) with light brown and red-brown split cane fibres

Belt, mid 1900s, plaited rattan, wood

3 *bilum* (looped string bag), c1960s, plant fibre string, natural dyes

Koráy mabe (boy's loincloth), mid 1900s, plant fibre string, yellow orchid stem fibre (*Dendobrium*), 14 pigs' tails, traces of red pigment

Headband, mid 1900s, barkcloth, nassa shells, plant fibre string

Koráy mabe (man's loincloth), mid 1900s, plant fibre string, 23 pigs' tails

Looped string hat, mid 1900s, plant fibre string, cowrie shells, bivalve mollux shell

Looped string hat, mid 1900s, plant fibre string, animal fur

Waistband, mid 1900s, plaited rattan and yellow orchid stem fibre (*Dendrobium*), plant fibre string

Wut (looped string bag), c1960s, looped plant fibre string, natural dyes

EUROPEAN ART PRE 1900 2 WORKS

BEQUEST OF PAMELA THALBEN-BALL

Louis Reckelbus (Belgium, 1864–1958), *Rural house, with snow* nd, pastel, gouache on grey card

attrib. Louis Reckelbus (Belgium, 1864–1958), *Street scene with passage* nd, pastel on grey wove paper

MODERN AND CONTEMPORARY 81 WORKS

ACCESSIONED 2016

Frank Auerbach (Germany/England, b1931), 5 prints from the suite *Heads and figures* 1966–67: *Reclining figure I* 1966, colour screenprint; *Reclining figure II* 1966, colour screenprint;

Seated figure 1966, colour screenprint; *Playing card – two heads JYM* 1969, screenprint; *Head of GB* 1967, screenprint

Frank Auerbach (Germany; England, b1931), *Head* 1969, colour screenprint

ART AND AUSTRALIA. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Del Kathryn Barton (Australia, b1972), *girl #8* 2004, pen, gouache, watercolour and acrylic on polyester canvas

Kushana Bush (New Zealand, b1983), *Pressed open hook* 2009, gouache and pencil on paper

Zoë Croggon (Australia, b1989), *Hall* 2013, C-type print

Louisa Dawson (Australia, b1980), *Temporary displacement* 2005, rubbish skip, swimming pool tiles, swimming pool ladder, water

Christian de Vietri (b1981), *2nd law* 2006, polyurethane, fibreglass, metal fridge

Patrick Francis (New Zealand/Australia, b1991), *Not titled (Napoleon)* 2012, diptych: synthetic polymer paint on paper

Mark Hilton (Australia, b1976), *Champion from the series Collective autonomy* 2006, lambda duratran on double-sided lightbox

Astra Howard (Australia, b1978), *DomestiCITY* 2005, video, 41:37 min; photograph and video documentation

Sara Hughes (Canada/New Zealand, b1971), *Torpedo* 2008, paper tags hand dipped and painted, synthetic polymer paint

Helen Johnson (Australia, b1979), *Assembling a propositional register: individual action in society as environmental science; a dream of the forest (nothing happened in the dream, there was only the complex, wet smell, leaf litter and dimness. He was a part of it)* 2006, synthetic polymer paint, pencil and mixed media on paper

Jonathan Jones (Australia, b1978), *blue poles* 2004, perspex, 2-pack medium density fibreboard, steel, fluorescent tubes and fittings, electrical cable

Ash Keating (Australia, b1980), *The uprising #5* 2009, type C photograph

Laith McGregor (Australia, b1977), *Opal* 2011, black fibre-tipped pen on tarpaulin

Rob McHaffie (Australia, b1978), *Everybody's got baggage but nobody's going anywhere* 2006, oil on canvas

Alasdair McLuckie (Australia, b1984), *The sun as my witness* 2010, woven glass seed beads, glass vessels, perspex, glass beads and timber

Peter Madden (New Zealand, b1966), *She* 2007, found photographs, pins and archival glue

Nicholas Mangan (Australia, b1979), *Untitled (nest)* 2004, aluminium ladder, Western red cedar, Tasmanian oak

Amanda Marburg (Australia, b1976), *Giving the devil his dues* 2004, oil on canvas, plasticine on board encased in perspex covered plinth

Sanné Mestrom (Australia/New Zealand/Netherlands, b1979), *Black Painting (i), 1959* 2013, unspun, undyed woollen tapestry (stretched)

Selina Ou (Australia, b1977), *Young couple with deer, Nara* 2005, type C photograph

Giles Ryder (Australia, b1972), *Silver strutter (daze of disco)* 2006, neon, transformers and epoxy enamel on timber panels

Noël Skrzypczak (Australia, b1974), *Mountain painting #9* 2014, synthetic polymer paint on canvas

Grant Stevens (Australia, b1980), *The way* 2007, lambda print, custom cabinet, car stereo, sound by Rex Goh, 23:37 min

Michelle Ussher (Australia, b1975), *Picnichead II* 2006, watercolour, aquarelle and pencil on paper

Louise Weaver (Australia, b1966), 2 sculptures: *Guido Valdez (Vendetta for love)* 2006, hand-crocheted lambs wool, Lurex, plastic and cotton thread over a taxidermic Pacific Gull (*Larus pacificus*); *Out on a limb* 2007, screenprint on Belgium linen bag with cotton lining, customised with various found and constructed elements

Emma White (Australia, b1976), *The plastic arts* 2011, HD stop-motion animation, 1:29 min

Jamil Yamani (Australia, b1971), *Standing, washing, reading, standing* 2008, aluminium, fabric, projector, HD video, stereo/audio

JIM BARR, MARY BARR AND RICHARD KILLEEN

Richard Killeen (New Zealand, b1946), *Dreamtime* 1980, acrylic lacquer on aluminium, 26 pieces

CLINTON BRADLEY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Michael Parekowhai (New Zealand, b1968), *Cosmo McMurtry* 2006, woven nylon substrate, pigment, electrical components

MARTIN BROWNE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Laurence Aberhart (New Zealand, b1949), *Taranaki* 1986, 4 gelatin silver photographs

Kushana Bush (New Zealand, b1983), *Woman among potted plants* 2012, gouache and pencil on paper

Cindy Sherman (USA, b1954), *Untitled* 1999, gelatin silver photograph

THE COE FAMILY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Brian Blanchflower (England/Australia, b1939), 2 paintings: *Canopy XXXVIII (blue/sliver)* 1997, oils with powdered pumice on acrylic gesso on laminated hessian; *Canopy XXXIII (skin)* 1995–96, micaceous acrylic with powdered pumice on acrylic gesso on laminated hessian

SHANE COTTON AND LUANNE BOND

Shane Cotton (New Zealand, b1964), 2 paintings: *Paradise club* 2012, synthetic polymer paint on white ash; *Talisman clutch red* 2015, synthetic polymer paint on white ash

ET AL. AND MICHAEL LETT GALLERY, AUCKLAND

et al. (New Zealand, 1900s), *trans-cryption* 2011, mixed media (welded angle steel, hardboard, D clamps, Super 8 film converted to digital, 16mm film converted to digital, laptop computer, metal trolley, stools)

THE ESTATE OF DON DRIVER, JOYCE DRIVER AND HAMISH MCKAY

Don Driver (New Zealand, 1930–2011), *Split* 1994, mixed media

PETER FAY

Richard Tuttle (USA, b1941), 3 prints: *Woodblock for 'Firenze gold'*, woodblock; *Grouse* 1990, colour linocut and pochoir; *Pig* 1990, colour linocut and pochoir

RICK AND JAN FROLICH. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Fiona Pardington (New Zealand, b1961), *Portrait of a life cast of Jules Sébastien César Dumont d'Urville from the series Āhua: a beautiful hesitation* 2010, pigment ink print

CHRISTOPHER HODGES AND HELEN EAGER. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Ian Burns, *Across the Nile* 2008, found object sculpture producing live video and audio

ANDREW JENSEN AND EMMA FOX. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Gordon Walters (New Zealand, 1919–95), *Untitled* 1982, synthetic polymer paint on canvas

SIMON JOHNSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Tony Fomison (New Zealand, 1939–90), 2 paintings: *Hopes, you have lost them* 1988, oil on canvasboard; *Unfinished (man laughing)* 1989, oil on canvasboard

NARELLE JUBELIN IN MEMORY OF JENNIFER PHIPPS 2016

Narelle Jubelin (Spain/Australia, b1960), *Case no: T961301* 1998, marine plywood laminated with stainless steel, silver framed cotton thread on silk mesh petit point, silver gelatin photographs, black ink on vegetal paper, silver and stainless steel cutlery, tye-dyed damask

THE JOHN KALDOR FAMILY COLLECTION. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Allora & Calzadilla (USA/Puerto Rico, b1974; Cuba/Puerto Rico b1971), *Chalk* 1998 (unfinished), chalk

Francis Alÿs (Belgium/Mexico, b1959), *New York triptych* from *The sign painting project 1993–97* 1995–96, oil on canvas, enamel on metal series consisting of one painting by Francis Alÿs (left) and sign paintings by Enrique Huerta (centre) and Emilio Rivera (right)

Paul Chan (Hong Kong/USA, b1973), 1st light from the series *The 7 lights 2005–07* 2005, 2013 (digitised), computer generated projection, colour, silent

Thomas Demand (Germany, b1964), *Gangway* 2001, type C photograph/ Diasec

Ugo Rondinone (Switzerland, b1964), *clockwork for oracles* 2010, mirror, colour plastic gel, wood, paint, mixed media

Thomas Struth (Germany, b1954), *Stanze di Raffaello II, Roma* 1990, type C photograph

HAMISH KEITH CNZM OBE AND NGILA DICKSON ONZM

Len Lye (New Zealand, 1901–81), *Free radicals* 1958, 1979 (revised), 16mm film, black and white, sound, 4 min Courtesy of the Len Lye Foundation. From material preserved and made available by Ngā Taonga Sound & Vision, New Zealand. Digital version by Park Road Post Production and Weta Digital Ltd

ILDIKO KOVACS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Ildiko Kovacs (Australia, b1962), *In my heart* 2015, oil on plywood

PETER LIN AND HARRY JOHN WILSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Daniel Crooks (New Zealand/Australia, b1973), *Intersection no 2 (vertical plane)* 2008, single channel digital video, colour, sound

Shaun Gladwell (Australia, b1972), 2 multimedia: *In a station of the metro* 2006, HDV/DVD, 2-channel, 9:45 min, 9:16, stereo; *Planet and stars sequence: Barrier Highway* 2009, single channel digital video, colour, sound

SUZIE MELHOP AND DARREN KNIGHT. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Laurence Aberhart (New Zealand, b1949), *'Te Waiherehere', Koroniti, Wanganui River, 29 May 1986* 1986, 1997 (printed), gelatin silver photograph

MARK AND LOUISE NELSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Frances Hodgkins (New Zealand/ England, 1869–1947), *Blackberry and apple* c1930, watercolour and pencil

DR CLINTON NG. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Huma Bhabha (Pakistan/USA, b1962), *Untitled* 2010, ink on gelatin silver photograph

Thomas Hirschhorn (Switzerland, b1957), *The subjecter no 1* 2009, model, nails, screws, plastic base, wood

BEN QUILTY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Ben Quilty (Australia, b1973), *Self-portrait, the executioner* 2015, oil on linen

PAMELA AND HANNS SCHÜTTLER

Dame Barbara Hepworth (England, 1903–75), *Autumn shadows* 1969, colour lithograph

Victor Vasarely (Hungary/France, 1908–97), 2 prints: *Siam III* c1964, colour screenprint; *Lauda IV* c1958, screenprint

PENELOPE SEIDLER AM IN MEMORY OF HARRY SEIDLER AC OBE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Sam Francis (USA, 1923–94), 6 prints, each *Untitled*, from the portfolio *Michel Waldberg: sky poems*: 1986, colour lithograph printed on Rives wove paper

RICHARD TIPPING

Richard Tipping (Australia, b1949), *Hum* 1981, 2012, reflective tape on aluminium

NIGEL WILLIAMS AND RAE-ANN SINCLAIR. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Don Driver (New Zealand, 1930–2011), *Blue skin* 66 1984, mixed media

PHOTOGRAPHY 26 WORKS

ANONYMOUS GIFT

Robert Rooney (Australia, b1937), *Kiffy Rubbo I* 1979, Cibachrome

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

Pat Brassington (Australia, b1942), 7 photographs from the series *Quill* 2013: Deuce 2013, ink jet print; *Blink* 2013, ink jet print; *The Guest* 2013, ink jet print; *Matinee* 2013, ink jet print; *Quicksilver* 2013, ink jet print; *Candie* 2013, ink jet print; *Ciphon* 2013, ink jet print

Pat Brassington (Australia, b1942), 2 photographs from the series *In search of the marvellous* 2013: *By catch* 2013, ink jet print; Gifted 2013, ink jet print

GEOFFREY BATCHEN

Cazneau & Connolly studio (New Zealand, active 1883–85), *Untitled* 1883–85, carte de visite

DR PAUL FOX IN MEMORY OF JENNIFER PHIPPS (1944–2014)

Unknown (Turkey), *Untitled (unknown man with dark hair and beard, gold watch chain, rings and shirt studs, holding an ambrotype? with Ottoman embroidered table cloth)* 1860s, ambrotype, cased

ADAM FUSS

Adam Fuss (England/Australia/USA, b1961), *Untitled* 2015, unique Cibachrome photogram

JANINA GREEN

Janina Green (Germany/Australia, b1944), 3 photographs: *Thornbury 2005* 2005, 2010 (printed), gelatin silver photograph (on fibre-based paper); *Morwell 1996* 1996, 2010 (printed), gelatin silver photograph on fibre-based paper; from the *Dummies* series 1993, 2010 (printed), gelatin silver photograph on Ilford fibre-based paper

GRANT KERR AND CHARNWOOD TRUST, NEW ZEALAND

Peter Peryer (New Zealand, b1941), *Drowned forest, Kai Iwi Lakes* 2013, pigment ink print

THE RUSSELL MILLS FOUNDATION

Olive Cotton (Australia, 1911–2003), 3 photographs: *Spring forest* 1982, gelatin silver photograph; *Silver poplars*, gelatin silver photograph; *Max after surfing* 1939, 1998 (printed), gelatin silver photograph

NOEL TOVEY AM

Alphonse Mucha (Czechoslovakia, 1860–1939), *Untitled (Sarah Bernhardt)* 1890s, 1970s (printed), gelatin silver photograph

PETER TYNDALL

Robert Rooney (Australia, b1937), *Corners* 1972, 36 gelatin silver photographs and ink on paper

ANDREAS WIESSNER & CHRISTIAN WICHURA. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Petrina Hicks (Australia, b1972), 3 photographs: *Lambswool* from the series *The descendents* 2008, lightjet print; *Zara 2* 2005, lightjet print; *Lauren with fruit* from the series *Beautiful creatures* 2011, lightjet print

YASUMASA MORIMURA

Yasumasa Morimura (Japan, b1951), *In praise of Velazquez: distinguished ones in confinement* 2013, 2016 (printed), type C photograph

REGISTRATION

During 2015–16, the Gallery's Registration Department packed and managed the outward loan of 296 collection artworks to 48 national cultural institutions and four international cultural institutions; managed the inward loan of 345 objects from 24 lenders to the collection; processed 44 furnishing loans; managed 2451 artwork movements comprising 10,482 collection works within the Gallery and externally. The department also undertook the collection inventory of the Asian Art collection.

During this period, we supervised the visit of 179 people to the off-site store. The visitors comprised tertiary art students, benefactors, Art Gallery Society and Task Force tour participants, institutional colleagues and members of the public viewing specific works in the collection.

The Registration Department continues to manage the Gallery's print study room and works on paper store and the off-site collection store.

LONG-TERM INWARD LOANS

(*Renewed Loan)

WENDY WHITELEY

Brett Whiteley *Soup kitchen* 1958, oil on canvas; *Untitled abstract* c1960, oil and charcoal on canvas; *Untitled red painting II* c1960–c1961, oil on canvas

NAOMI MILGROM AO*

Ugo Rondinone *No 254 EINUNDDREISSIGSTEROKTOBER-ZWEITAVSENDUNDEINS* 2001, ink on canvas, wooden frame; *No 287 NEUNUNDZWANZIGSTERJULIZWEIT-AUSENDUNDZWEI* 2002, ink on paper, wooden frame; *No 243 ZWEIUNDZWANZIGSTERMAERZ-ZWEITAUSENDUNDEI* 2001, synthetic polymer paint on canvas; *The twenty-third hour of the poem* 2010, cast wax, pigments

Michael Landy *H2NY self-destroying machine* 2006, oil stick on paper

THE MILNER TRUST*

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

VIVIENNE LEWIS (USA)*

Francis Bacon *Study from 'Portrait of Pope Innocent X' by Velazquez* 1959, oil on canvas; *Triptych* 1974, oil, pastel and dry transfer lettering on canvas, reworked 1977

Lijun Fang *Swimming no 1* 1994, oil on canvas

Lucian Freud *And the bridegroom* 1993, oil on canvas; *Susie* 1988–89, oil on canvas; *Two men in the studio* 1987–89, oil on canvas

David Hockney *Portrait of an artist (pool with two figures)* 1972, synthetic polymer paint on canvas

Amedeo Modigliani *Nu assis au collier* 1917, oil on canvas

Yan Pei-Ming *Untitled (Mao Triptych)* 1998, oil on canvas, triptych

Pablo Picasso *Femme allongée sur un canapé (Dora Maar)* 1939, oil on canvas

Chaïm Soutine *L'homme au foulard rouge* c1921, oil on canvas

Zhang Xiaogang *Mother with three sons (Bloodline series)* 1993, oil on canvas; *Portrait in red* 1993, oil on canvas

MR KEN AND MRS JUDITH RUTHERFORD

Unknown (China), *Ancestor portrait large family scene*, late 19th century – early 20th century, paint on paper

SH ERVIN GALLERY*

Unknown (China), Horse and rider, nd, earthenware covered in chesnut cream and olive glaze; head, hands and calves of rider unglazed

LONGBRIDGE NOMINEES P/L AS TRUSTEE FOR LONGBRIDGE TRUST

William Kentridge *Second-hand reading* 2013, flipbook film from drawings on single pages of the *Shorter Oxford English Dictionary*; HD video, approx 7 min

DANNY GOLDBERG*

Ai Weiwei *Coca Cola vase* 2011, industrial paint on Han Dynasty vase (206BC–220AD)

IAIN CLARK*

Fu, *Fu* ritual vessel, porcelain with dark blue glaze, Qing dynasty, Daoguang period (1821–50); Dou, *Dou* ritual vessel, porcelain with dark blue glaze Qing dynasty, Jiaqing period (1796–1820); Deng, *Deng* ritual vessel, porcelain with dark blue glaze, Qing dynasty, Guangxu period (1875–1908); Dou/Deng, *Dou/den*g ritual vessel, porcelain with red glaze, Qing dynasty, Qianlong period (1736–95); Dou/Deng, *Dou/deng* ritual vessel, porcelain with light blue glaze, Qing dynasty, Qianlong period (1736–95); Gui, *Gui* ritual vessel, porcelain with yellow glaze, Qing dynasty, Guangxu period (1875–1908); Xing, *Xing* ritual vessel, porcelain with yellow glaze, Qing dynasty, Tongzhi period (1862–74); Zun, *Zun* ritual vessel, porcelain with white glaze, Qing dynasty, Qianlong period (1736–95)

COLIN MCDONALD*

Unknown, *Armour ('Tosei gusoku (ni mai do)')* 1750; Unknown, *Armour ('Tosei gusoku (Kebiki odoshi ni mai do)')* 1780; Unknown, *Tsuba (Pine)* 1860; Nagayuki Choko, *Katana and koshirae* 1688, steel; Chu-Mihara School, *Tachi and koshirae* 1390, steel; Goto School, *Menuki* 1790; Hamano School, *O-Kozuka* 1830; Hamano School, *Menuki (Nio)* 1840; Heianjo School, *Tsuba* 1650; Ishiguro Ichiju, *Tsuba* 1820; Masayoshi Ito, *Tsuba* 1746; Hyoe Ko Kongo, *Katana* nd, steel; Kunitoshi, *Tanto and koshirae* 1850, steel; Kanemoto Tashiro Magoroku, *Wakizashi and koshirae* 1624, steel; Ito Masachika, *Tsuba* 1747; Ozaki Masataka, *Ko Wakizashi and koshirae* 1830, steel; Masayasu, *Tsuba* 1736; Gotô Mitsukuni, *Tsuba* 1650, steel; Hamano Naoyuki, *Kozuka* 1781; Hamano Naoyuki, *Tsuba* 1781; Hamano Noriyuki, *Menuki* 1736; Sendai School, *Tsuba* 1820; Akasaka Senjuin, *Katana* 1362–68, steel; Shigeharu, *Fuchi-gushira* 1680; Tadashige, *Katana* 1624, steel; Michitoki Tatsu, *Tanto and koshirae* 1711, steel; Hidetsugu Teru, *Katana* 1860, steel; Tomoyasu,

Tanto and koshirae, 1550, steel; Tomoyoshi, *Tsuba* 1852; Tsujo, *Kozuka* 1663; Yanagawa School, *Menuki* 1800; Yasumasa, *Fuchi-gushira* 1800; Yoshimichi, *Wakizashi* 1688, steel

SH ERVIN GALLERY

Charles Meere *Atalanta's eclipse* 1938, oil on canvas

STEVE SHELLEY

Brett Whiteley *New York 3* 1968, charcoal, pencil, ink and paper on paper on composition board

SATIS ARNOLD*

Zhang Daqian *Lotus* 1973, colour lithograph; *Persimmons* 1973, colour lithograph; *Village in the mountains* 1973, colour lithograph; *Village in the mountains* 1973, colour lithograph; *Temple in the mountains* 1973, colour lithograph; *Lotus* 1973, colour lithograph *Homeward passing through the stone gate at dusk* 1974, colour lithograph; *Mountain monastery by the waterfall* 1974, colour lithograph; *Peonies* 1974, colour lithograph; *Shrike amidst the autumn leaves* 1974, colour lithograph; *Hanging gibbon over the autumn stream* 1974, colour lithograph; *Cinnabar lotus* 1974, colour lithograph

NELSON MEERS FOUNDATION*

Sidney Nolan *Giggle Palace* 1945, Ripolin enamel and oil on hardboard

KENNETH REED*

Unknown, Globular jar, nd, tin-glazed earthenware (maiolica); Globular jar, nd, tin-glazed earthenware (maiolica); Albarello, nd, tin-glazed earthenware (maiolica); Drug bottle, nd, tin-glazed earthenware (maiolica); Broad-rimmed bowl, c1490–1520, tin-glazed earthenware (maiolica); Spouted drug jar, c1500–25, tin-glazed earthenware (maiolica); Two-handled vase, c1530–40, tin-glazed earthenware (maiolica);

Fluted dish: The death of Crassus, c1545, tin-glazed earthenware (maiolica); Plate: Gaius Popilius Laenas before the King of Syria, c1545, tin-glazed earthenware (maiolica); Albarello, c1550, maiolica; Large plate: Hercules and the Cretan bull, c1550, tin-glazed earthenware (maiolica); Plate: Europa and the bull, c1552–60, tin-glazed earthenware (maiolica); Plate: Woman with a basket of fruit, mid 1500s, tin-glazed earthenware (maiolica); Plate: Orpheus clubbed to death by the frenzied Maenads of Ciconia, mid 1500s, tin-glazed earthenware (maiolica); Large plate: Figures on horseback, c1550, tin-glazed earthenware (maiolica); Large plate: Warrior, c1560–80, tin-glazed earthenware (maiolica); Albarello, c1570–90, tin-glazed earthenware (maiolica); Albarello, c1600?, tin-glazed earthenware (maiolica); Albarello, early 1600s, tin-glazed earthenware (maiolica); Albarello [one of a pair], c1620–40, tin-glazed earthenware (maiolica); Albarello [one of a pair], c1620–40, tin-glazed earthenware (maiolica); Large plate: Routing of an infidel army, c1655–65, tin-glazed earthenware (maiolica)

Abraham Bloemart *Cymon and Iphigenia* c1660, oil on panel

Hans Bollongier *Vase of flowers with a snail and a caterpillar* c1670–c1690, oil on oak panel

Bourg-la-Reine porcelain factory, Group of musicians, c1770, porcelain

Bow, Spring from the seated rustic seasons, c1747–c1748, soft-paste porcelain; Neptune or water, c1750–c1752, soft-paste porcelain; Dancing shepherdess, c1752–c1753, soft-paste porcelain; Summer from the seated rustic seasons, c1752–c1755, soft-paste porcelain; Sweetmeat container with female monkey, c1755–60, soft-paste porcelain; Sweetmeat container with male monkey, c1758–c1760, soft-paste porcelain; Abess seated reading the divine office, c1758–c1762, soft-paste porcelain; Winter from the seated rustic seasons, c1758–c1762, soft-paste porcelain; Vulcan or fire, c1760, soft-paste porcelain; Plate, c1760–65, soft-paste porcelain; Small jug or sauce boat, c1770–80, soft-paste porcelain; Autumn from the seated rustic seasons, c1755–c1758, soft-paste porcelain; Winter from the seated rustic seasons, c1755–c1758, soft-paste porcelain; Shepherd boy piper, c1755–c1758, soft-paste porcelain; Girl fish seller, c1755–c1758, soft-paste porcelain; Boy fish seller, c1755–60, soft-paste porcelain; Woodcutter splitting logs with an axe, c1755–60, soft-paste porcelain

Quiringh van Brekelenkam *Man cleaning fish with two children* 1642, oil on oak panel

Bristol porcelain factory, Shepherdess holding a posy, c1770, hard-paste porcelain; Vase and cover, c1770–c1773, hard-paste porcelain; Vase and cover, c1772–c1775, hard-paste porcelain

Andrea Camassei *St Peter in prison baptising Sts Processus and Martinian* c1710–49, oil on canvas

Capodimonte, *A fisherman and his companion* c1791–c1793, soft-paste porcelain

Chantilly porcelain manufactory, Pair of tea bowls and saucers and a sugar bowl and cover, 1754, hard-paste porcelain

Chelsea, Black and white Chinese cock pheasant, c1745–c1749, soft-paste porcelain; Goat and bee jug, c1750, soft-paste porcelain; Tea bowl and saucer, c1750–c1752, soft-paste porcelain; Scent bottle in the form of a pug, c1752–c1753, soft-paste porcelain; Tryolean dancers, c1753–c1755, soft-paste porcelain; Large dish, c1754–c1755, soft-paste porcelain; Tea bowl and saucer, c1755, soft-paste porcelain; Plate, c1755–c1758, soft-paste porcelain; Covered bowl and cover, c1755–60, soft-paste porcelain; Plate, c1756, soft-paste porcelain; Plate, c1758–c1760, soft-paste porcelain; Plate, c1760–65, soft-paste porcelain; Girl holding a nest of chicks (Summer?), c1760–65, soft-paste porcelain; Shepherd with dog, c1760–65, soft-paste porcelain; Vase, c1762–c1765, soft-paste porcelain; Potpourri vase [one of pair], c1762–c1765, soft-paste porcelain; Potpourri vase [one of pair], c1762–68, soft-paste porcelain; Urania, c1762–68, soft-paste porcelain; Male gardener [one of a pair], c1762–68, soft-paste porcelain; Female gardener [one of a pair], c1765, soft-paste porcelain; Dish, c1765–70, soft-paste porcelain; Italian beggar, c1770, soft-paste porcelain; Teapot and cover, c1772–c1775, soft-paste porcelain

Jacques de Lajoue *Landscape with pyramid* c1740–60, oil on canvas

Corneille de Lyon *Portrait of John Calvin* c1746–c1748, oil on panel

Derby, Violinist, c1750–c1755, soft-paste porcelain; Spring from the rustic seasons, c1755–c1757, soft-paste porcelain; Frill vase [one of pair], c1758, soft-paste porcelain; Frill vase [one of pair], c1760–65, soft-paste porcelain; Harlequin c1760–c1770, soft-paste porcelain; Lady with hunting dog [one of a pair], c1765, soft-paste porcelain; Gentleman with hunting dog [one of a pair], c1765, soft-paste porcelain; Winter from the rustic seasons, c1765–c1769, soft-paste porcelain; Vase and cover, c1765–c1769, soft-paste porcelain; Birds in branches' candlestick [one of a pair], c1765–70, soft-paste porcelain; Columbine, c1765–c1770, soft-paste porcelain; Birds in branches' candlestick [one of a pair], c1775–c1780, soft-paste porcelain

Doccia, Piper, c1752–c1754, hard-paste porcelain; Flower gatherers, c1753–c1755, hard-paste porcelain; Boy with dog kennel, c1756–c1759, hard-paste porcelain

Francesco Fontebasso *Rachel hiding the idols from Laban* 1718–20, oil on canvas

Frankenthal, Cup and saucer, c1775–85, hard-paste porcelain

Fürstenberg, Tea canister and cover, c1770–75, hard-paste porcelain; Sugar bowl and cover, c1775–85, hard-paste porcelain

Giacinto Gimignani *Time revealing truth* c1631–c1633, oil on canvas

Höchst, Sportsman, c1750, hard-paste porcelain; Boy with kennel, model, c1750, hard-paste porcelain; Resting boy with helmet, model, c1750–55, hard-paste porcelain; Tea service, c1755–c1757, hard-paste porcelain; Girl carrying a pitcher, model, c1770, hard-paste porcelain; Girl crying over spilt milk, model, c1770, hard-paste porcelain; Boy with poodle, c1770–75, hard-paste porcelain; Seated shepherdess with lamb, model, c1773, hard-paste porcelain

Antonio Joli *Venice: the Dogana and San Giorgio Maggiore* 1669, oil on canvas

Sir Peter Lely *Portrait of Dorothy Mason* 1634, oil on canvas

Longton Hall, Plate, c1751–c1759, porcelain; Plate, c1755–c1757, porcelain; Plate, c1755–c1757, porcelain; Plate, c1755–c1760, porcelain; Plate, c1765–70, porcelain

Ludwigsburg, Female dancer, c1762–c1763, hard-paste porcelain; Putto as hussar, c1760-65, hard-paste porcelain; Male dancer, 1785, hard-paste porcelain

Alessandro Magnasco *Landscape* 1659, oil on canvas

Meissen, Teapot and cover, c1715–20, hard-paste porcelain (Böttger porcelain); Dog on kennel, c1715–20, hard-paste porcelain; Tureen, cover and stand, c1720–30, hard-paste porcelain; The Spanish lovers, model, c1728, hard-paste porcelain; Tea canister and cover, c1730, hard-paste porcelain; Tureen and cover, c1730, hard-paste porcelain; Du Paquier, Ollio tureen and cover, c1730–35, hard-paste porcelain; Tea canister and cover, c1735, hard-paste porcelain; Cup and saucer, c1735–40, hard-paste porcelain; Cellist, c1735–40, hard-paste porcelain; Snuff box, c1740, hard-paste porcelain; Two-handled beaker and saucer, c1740, hard-paste porcelain; Two-handled soup bowl and cover, c1740, hard-paste porcelain; Cup and saucer, c1740, hard-paste porcelain; Bagpipe player, model, c1740–45, hard-paste porcelain; Cup and saucer, c1740–45, hard-paste porcelain; Bohemian waxwing, model, 1741, hard-paste porcelain; Greyhound, 1741, hard-paste porcelain; Male gardener, model, c1742, hard-paste porcelain; Female gardener, model, c1743–49, hard-paste porcelain; Capitano, model, c1743–49, hard-paste porcelain; Parrots, model, 1744, hard-paste porcelain; Harlequin and a lady with parrots, model, 1745, hard-paste porcelain; Dancers, model, 1745, hard-paste porcelain; Hungarian, 1745, hard-paste porcelain; Persian lady, c1745, hard-paste porcelain; Cup and saucer, c1745, hard-paste porcelain; Two-handled soup bowl and cover, c1745, hard-paste porcelain; Plate, c1745, hard-paste porcelain; Slop bowl, c1740–50, hard-paste porcelain; Jodelet, c1745–50, hard-paste porcelain; The delights of childhood (*Les delices d'enfance*), model, c1745–50, hard-paste porcelain; Atlas, c1748, hard-paste porcelain; Crimean Tatar, 1750, hard-paste porcelain; Savoyard woman with cradle, model, c1750, hard-paste porcelain; Incense burner, c1750–55, hard-paste porcelain; The squire of Alsatia, model, c1750–60, hard-paste porcelain; A London courtesan, model, c1753–c1754, hard-paste porcelain; Aeneas rescuing Anchises and Ascanius, model, 1754, hard-paste porcelain

Mennecy-Villeroy porcelain, Boy playing the pipe, c1772–c1775, soft-paste porcelain; Girl playing the hurdy-gurdy, c1775, soft-paste porcelain

Ottweiler, Coffee pot, c1770, hard-paste porcelain

Sir Joshua Reynolds *The Holy Family* late 1620s, oil on canvas

Hubert Robert *Landscape with temple* c1540?, oil on canvas

George Romney *Portrait of William Hamilton* c1767–c1770, oil on canvas

Giuseppe Salviati *The entombment* 1635, oil on canvas

Saint-Cloud Porcelain Manufactory, Covered bowl and stand, c1720–30, soft-paste porcelain; Inkstand, c1765–70, soft-paste porcelain

St James's, Scent bottle in the form of Cupid holding the globe, c1765–70, porcelain

Sassoferrato *The Virgin in prayer* c1560?, oil on canvas

Andrea Schiavone *Mythological subject* early 1540s, oil on panel

Sèvres, Tea service, 1754–55, soft-paste porcelain; Tray (*Plateau carré*), 1757–58, soft-paste porcelain; Flower vase (*Cuvette Courteille*), 1757–58, soft-paste porcelain; Cup and saucer (*Gobelet Hebert*), 1758–59, soft-paste porcelain; Cup and saucer, 1759–60, soft-paste porcelain; Square dish, c1760, soft-paste porcelain; Milk jug (*Pot a lait a trois pieds*), 1761?, soft-paste porcelain; Tea canister and cover, 1762, soft-paste porcelain; Boy offering flowers, 1764, soft-paste porcelain; Cup and saucer (gobelet litron), 1765, soft-paste porcelain;

Ice-cream cooler (*Seau à glace*), c1765–70, soft-paste porcelain; Cup and saucer, c1766–73, hard-paste porcelain; Square dish (*Compotier carré*), c1766–73, soft-paste porcelain; Square dish (*Compotier carré*), 1767, soft-paste porcelain; Square dish (*Compotier carré*), 1767, soft-paste porcelain; Square dish (*Compotier carré*), 1767, soft-paste porcelain; Mortar (*Morteir*), 1767, soft-paste porcelain; Cup and saucer (*Gobelet Bouillard*), 1767, soft-paste porcelain; Cup and saucer (*Gobelet Bouillard*), 1767, soft-paste porcelain; Cup and saucer (gobelet Bouillard), 1767, soft-paste porcelain; Salt (*Saliere simple*), 1767, soft-paste porcelain; Salt (*Saliere simple*), 1768, soft-paste porcelain; Monteith (*Seau crennele*), 1769, soft-paste porcelain; Cup and socketed saucer (*Gobelet et soucoupe enfonce*), 1769, soft-paste porcelain; Soup plate (*Assiette à potage*), 1770, soft-paste porcelain; Soup plate (*Assiette à potage*), 1771, soft-paste porcelain; Milk jug (pot a lait a trois pieds), 1773, soft-paste porcelain; Tea canister and cover, 1773, soft-paste porcelain; Girl offering flowers, 1775, soft-paste porcelain; Vase [one of pair], c1775–80, soft-paste porcelain; Vase [one of pair], 1776, soft-paste porcelain; Cup and saucer (*Gobelet litron*), 1777, soft-paste porcelain; Sugar bowl and lid (*Pot a sucre Bouret*), 1777, soft-paste porcelain; Square dish, 1781, soft-paste porcelain; Plate (*Assiette uni*), 1785, soft-paste porcelain; Bust of Louis XV, 1785, hard-paste porcelain; Plate *(Assiette uni)*, c1785, soft-paste porcelain

Fransesco Solimena *Noli me tangere* post 1640, oil on canvas

Strasbourg porcelain factory, Girl with squirrel, c1775–80, hard-paste porcelain

Abraham van Beyeren *Still life with fruit, a glass and a Chinese Wanli porcelain bowl* 1656, oil on oak panel

Salomon van Ruysdael *River scene with a fort sailing ships and figures* 1779, oil on panel

David Teniers II *Landscape with a man feeding chickens* c1768–c1772, oil on panel

Jan van Goyen *Landscape with a monastery* c1765, oil on oak panel

Cornelis van Haarlem *Christ triumphant* c1740, oil on oak panel

Maria van Oosterwyck *Flowers and grapes hanging from a ring* 1632, oil on panel

Vincennes, Jug (*Pot à eau ordinarie*), c1730–35, soft-paste porcelain with silver-gilt mounts; Pair of vases, c1748–c1749, soft-paste porcelain; Teapot, 1754–55, soft-paste porcelain; Cup and saucer (*Tasse à qustre pans ronds*), c1760–70, soft-paste porcelain

Wallendorf, Juno, c1770, hard-paste porcelain; Apollo, c1770, hard-paste porcelain; Diana, c1770, hard-paste porcelain; Mercury, c1770, hard-paste porcelain; Jupiter, c1770–c1771, hard-paste porcelain; Saturn, c1773, hard-paste porcelain

Worcester, Vase [one of a pair], 1751, soft-paste porcelain; Tureen and cover in the form of a partridge, c1756–c1758, soft-paste porcelain; Teapot and cover, c1760–65, soft-paste porcelain; Jug, c1760–65, soft-paste porcelain; Pair of cups and saucers, c1760–65, soft-paste porcelain; Milk jug, c1760–65, soft-paste porcelain; Teapot and cover, c1760–65, soft-paste porcelain; Mustard pot and cover, c1765–70, soft-paste porcelain; Jug, c1765–70, soft-paste porcelain; Basket, c1765–70, soft-paste porcelain; Cream basin, cover and stand [one of a pair], c1765–70, soft-paste porcelain; Cream basin, cover and stand [one of a pair], c1765–70, soft-paste porcelain; Vase [one of a pair], c1768–c1772, soft-paste porcelain; Tureen, cover and stand, c1768–c1772, soft-paste porcelain; Dish, c1768–c1772, soft-paste porcelain; Dish, c1768–c1772, soft-paste porcelain; Small dish, c1768–c1772, soft-paste porcelain; Vienna porcelain, snuff box, c1770, hard-paste porcelain with guilt-metal mounts; Cup and saucer, c1770–75, soft-paste porcelain; Small oval tureen, cover and stand, c1773, soft-paste porcelain; Junket dish, c1775–80, soft-paste porcelain

Zurich Porcelain Manufactory, Drink seller, c1760–65, hard-paste porcelain; Fisherfolk, c1770, hard-paste porcelain

LAWRENCE WILSON ART GALLERY, UNIVERSITY OF WESTERN AUSTRALIA*

Freda Robertshaw *Standing nude (self-portrait)* 1944, oil on canvas

Nora Heysen *Ruth with a blue background* 1933, oil on canvas

CLINTON NG

Daniel Boyd *Untitled (ZVDG)* 2014, oil and archival glue on linen

ACE BOURKE*

Tracey Moffatt *Something more 7* 1989, Cibachrome photograph

ROBERT CHEVAL AND NATASHA BLAIN

Shane Cotton *After New Zealand; the second version* 2005, synthetic polymer paint on canvas

NORMAN R GOODSIR*

Agnes Goodsir *Self-portrait* 1912, oil on hardboard

JOHN KILEY AND EUGENE SILBERT*

Bill Henson *Untitled 1997/2000* 1997–2000, type C photograph

DENNIS MAISTER

Jean-Louis Forain *Sortie des Folies Bergère* c1895, pastel, gouache on paper mounted on canvas

MEGAN BARTLETT*

Shaun Gladwell *Tangara* 2003, digital video, 4:3 ratio, colour, silent, 14 min

JOHN KALDOR

Paul Chan *4th light* 2006, digital video; *Untitled* 2006, charcoal; *Untitled* 2006, charcoal; *Oh why so serious?* 2008, plastic and electronics, computer keyboard; *Untitled* 2011, oil on book cover; *Untitled* 2011, oil on book cover; *Untitled* 2011, oil on book cover

Daniel Crooks *Static no 9* 2005, DV/DVD

Gary Hill *Liminal objects #8* 1998, video installation

Wilhelm Sasnal *Two men at a rail* 2010, oil on canvas

Tino Sehgal *This is so contemporary* 2004, performance

OUTWARD LOANS

ALBURY REGIONAL GALLERY

On Wiradjuri Country
2 October 2015 – 6 December 2015

Elioth Gruner *On the Murrumbidgee* 1929, oil on canvas

Lloyd Rees *Evening on the Bathurst Hills* 1936, oil on canvas on paperboard

ART GALLERY OF BALLARAT

Kevin Lincoln: the eye's mind
Art Gallery of Ballarat, 23 April 2016 – 19 June 2016, Queen Victoria Museum and Art Gallery, Launceston, 9 July 2016 – 4 September 2016

Kevin Lincoln *The sea in winter IV* 2004, triptych: oil on canvas; *Rengetsu*, 2009, oil on linen canvas

ART GALLERY OF SOUTH AUSTRALIA

Yvonne Koolmatrie survey
1 October 2015 – 31 January 2016

Yvonne Koolmatrie *Eel trap* 1997, sedge rushes (*Lepidosperma canescens*); *Eel trap* 2013, sedge rushes (*Lepidosperma canescens*)

ART GALLERY OF WESTERN AUSTRALIA

Sacred and profane
7 May 2016 – 22 August 2016

Jitish Kallat *Public Notice* 2 2007, resin

Yang Zhichao *Chinese Bible* 2009, 3000 found books

AUCKLAND ART GALLERY TOI O TAMAKI (NEW ZEALAND)

Space to dream: recent art from South America
7 May 2016 – 25 September 2016

Ernesto Neto *Just like drops in time, nothing* 2002, textile, spices

BAYSIDE ARTS AND CULTURAL CENTRE

The ordinary instant
2 July 2016 – 11 September 2016

Clarice Beckett *Beaumaris foreshore* c1926, oil on canvas on paperboard; *Evening, St Kilda Road* c1930, oil on board

BEGA VALLEY REGIONAL GALLERY

Motion
17 July 2015 – 22 August 2015

Shaun Gladwell *Hikaru: fast food sequence* 2001, single-channel digital video, colour, silent; *Approach to Mundi Mundi* 2007, dual-channel digital video, colour, silent

The emotional striptease series 2003
5 February 2016 – 5 March 2016

Christian Bumbarra Thompson
Untitled 2003, Pegasus digital print;
Untitled 2003, Pegasus digital print;
Untitled 2003, Pegasus digital print;
Untitled 2003, Pegasus digital print;
Untitled 2003, Pegasus digital print
Untitled 2003, Pegasus digital print;
Untitled 2003, Pegasus digital print;
Untitled 2003, Pegasus digital print;
Untitled 2003, Pegasus digital print;
Untitled 2003, Pegasus digital print

Flora Australis
11 March 2016 – 11 June 2016

Rupert Bunny *Flowers* c1927–30, oil on canvas

Roy de Maistre *Still life (pink dahlias)* nd, oil on canvas

Elioth Gruner *Snapdragons* 1927, oil on wood

Hans Heysen *Delphiniums and lilies* 1924, oil on canvas, AE Aldis, Cootamundra wattle (c1916), oil on paperboard

Tim Maguire *Untitled 94U39* 1994, diptych: oil on canvas

Margaret Olley *Cornflowers* c1978–82, oil on hardboard

Katie Petyarre *Untitled* 1990, woodcut

Margaret Preston *(Australian wild flowers)* 1923, oil on canvas on cardboard on hardboard; *(Still life with national flowers)* 1957, oil on canvas

Tom Roberts *Roses* 1911, oil on canvas on hardboard

Arthur Streeton *Lilium Auratum* 1933, oil on canvas on hardboard

BIENNALE OF SYDNEY

Carriageworks, 18 March 2016 – 5 June 2016

Mike Parr *The side I least like* 1998–2012, mixed media on 164 sheets of white gloss paper on cardboard

CAIRNS REGIONAL GALLERY

Donald Friend: Far North Queensland
17 July 2015 – 20 September 2015

Donald Friend *Cairns store* 1942, oil on plywood; *The schooner 'Miena' refitting at Townsville* 1954, oil on canvas

CAMPBELLTOWN ARTS CENTRE

With secrecy and despatch
8 April 2016 – 12 June 2016

Robert Campbell Jnr *Map of the massacres of blacks on the Macleay Valley* 1991, synthetic polymer paint on canvas

Milton Budge *Aborigines in chains* 1991, synthetic polymer paint on canvas

CANBERRA MUSEUM AND ART GALLERY

Michael Taylor: a survey
9 July 2016 – 16 October 2016

Michael Taylor *Down the river* 1963, oil, synthetic polymer paint on canvas; *Cape 3 Points* 1969, oil, synthetic polymer paint on canvas; *Untitled* 1984, ink wash

CASULA POWERHOUSE ARTS CENTRE AND LIVERPOOL REGIONAL MUSEUM

Refugees
30 July 2016 – 11 September 2016

Khadim Ali *Untitled* 2013–14, merino wool, afghan wool, cotton

Christian Boltanski *Dog in the street* 1991, gelatin silver photograph, biscuit box, lamp and electrical wires; *Children playing* 1991, gelatin silver photograph, biscuit box, lamp and electrical wires; *Bathtime* 1991, gelatin silver photograph, biscuit box, lamp and electrical wires; *Toys* 1991, gelatin silver photograph, biscuit box, lamp and electrical wires

Judy Cassab *Stanislaus Rapotec* 1960, oil on hardboard; *Portrait of Judy Barraclough* 1955, oil on hardboard; *The old stove* 1954, oil on canvas on paperboard

Marc Chagall *Paysage bleu (Blue landscape)* 1958, colour lithograph; *Jerusalem's victory over Babylon, according to the prophecy of Isiah XIV, 1–7* 1930–55, etching, hand coloured; *L'ange a l'epee* 1956, colour lithograph

Lucian Freud *Girl sitting* 1987, etching on Somerset Satin white paper; *Eli* 2002, etching; *Self-portrait: reflection* 1996, etching on Somerset textured white paper

Mona Hatoum *Bukhara (red)* 2007, wool and cotton

Sir Anish Kapoor *Untitled* 2002, stainless steel and lacquer

Nalini Malani *Mother India: transactions in the construction of pain* 2005, 5 channel video play, colour, sound, 5 min

DRILL HALL GALLERY, AUSTRALIAN NATIONAL UNIVERSITY

Birth of the cool

Anne & Gordon Samstag Museum of Art, 17 July 2015 – 18 September 2015, Drill Hall Gallery, 6 November 2015 – 21 December 2015

David Aspden *Outer spice* 1969, synthetic polymer paint on canvas

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

Michael Johnson *Night* 1968, synthetic polymer paint on canvas

Roy Jackson: retrospective 1963–2013

Tamworth Regional Gallery, 5 December 2015 – 30 January 2016, Wollongong Art Gallery, 5 February 2016 – 3 April 2016, Maitland Regional Art Gallery, 30 April 2016 – 19 June 2016, Orange Regional Gallery, 3 September 2016 – 6 November 2016

Roy Jackson *Backback* 2012, synthetic polymer paint, oilstick, pencil on paper

GEELONG ART GALLERY

Land of the Golden Fleece – Arthur Streeton in the Western District

Geelong Art Gallery, 20 February 2016 – 15 June 2016

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

GLEN EIRA CITY COUNCIL GALLERY

The Murrumbeena Boyds

26 September 2015 – 6 December 2015

Arthur Boyd *The mockers* 1945, oil on canvas on hardboard; *The expulsion* 1947–48, oil on hardboard

GOVETT-BREWSTER ART GALLERY (NEW ZEALAND)

Emanations: the art of the cameraless photograph

29 April 2016 – 14 August 2016

Adam Fuss from the series *My ghost* 2001, unique gelatin silver photogram; from the series *My ghost* 2001, photogravure

Jean-François Millet *Woman emptying a bucket* c1862, cliché verre

Juliana Swatko *Untitled (branches crossed centre image, with spiked leaves and one flower)* 1980, thermal monoprint; *Untitled (overlapped stems, branches and leaves with bunch of long leaves/grass)* 1980, thermal monoprint *Gum leaves* 1981, thermal monoprint; *Untitled ('v' shaped branch with dark brown foliage)* 1981, thermal monoprint

GRIMALDI FORUM (MONACO)

Francis Bacon, Monaco et le French Culture

Grimaldi Forum, 1 July 2016 – 4 September 2016, Guggenheim Museum Bilbao, 30 September 2016 – 8 January 2017

Francis Bacon *Study for self-portrait* 1976, oil and pastel on canvas

HAMILTON ART GALLERY

Arthur Streeton Western District paintings

20 June 2016 – 31 August 2016

Arthur Streeton *Beneath the peaks, Grampians 1*921, oil on canvas

HARVARD ART MUSEUMS (USA)

Everywhen: the eternal present in Indigenous art from Australia

5 February 2016 – 18 September 2016

Paddy Bedford *Untitled* 1998, watercolour on white wove paper; *Untitled* 1998, watercolour and pastel on white wove paper; *Untitled* 1998, pastel on white wove paper

Julie Gough *Dark Valley, Van Diemen's Land* 2008, Tasmanian Fingal Valley coal, nylon, Northern Midlands Tasmania dropped antlers, Tasmanian oak

Doreen Reid Nakamarra *Untitled*, 2007, synthetic polymer paint on canvas

Eubena Nampitjin *Kinyu* 2007, synthetic polymer paint on canvas

Lena Nyadbi *Hideout* 2002, natural pigments on linen canvas

Nyirlpirr Spider Snell *Kurtal* 1996, synthetic polymer paint on paper

Anatjari Tjakamarra *Untitled* 1971, pencil on paper

Timmy Payungka Tjapangati *Bush Tucker Dreaming* 1971, watercolour on paper

Tommy Watson *Wipu rockhole* 2004, synthetic polymer paint on canvas

Unknown *Untitled* 1971, watercolour on paper

LAKE MACQUARIE CITY ART GALLERY

Lore & order

4 September 2015 – 11 October 2015

Roy Kennedy *Mission boy dreams* 2006, etching

HJ Wedge *Stop and think* 1993, 5 panels, synthetic polymer paint on canvas

MANLY ART GALLERY AND MUSEUM

Destination Sydney

5 December 2015 – 14 February 2016

Lloyd Rees *The harbour from McMahon's Point* 1950, oil on canvas; *Spring at Lane Cove* 1961, oil on canvas; *Fire haze at Gerringong* 1980, oil on canvas; *The waterfall, Tasmania* 1982, oil on canvas

Brett Whiteley *Big orange (sunset)* 1974, oil and collage on wood; *(Free standing ultramarine) Palm trees* 1974, painted fibreglass; *The balcony 2* 1975, oil on canvas; *Self-portrait in the studio* 1976, oil, collage, hair on canvas

MCCLELLAND GALLERY + SCULPTURE PARK

Australian artists in Bali: 1930s to now

20 September 2015 – 29 November 2015

Ian Fairweather *Chinese mountain* 1933, oil and gouache on cardboard

Arthur Fleischmann *Study of Balinese Legong dancer* 1939, terracotta

Donald Friend *The Abduction of Sita, Bali* c1969, pen and black ink, pastel, gouache on board; *Self-portrait on Balinese door (Donald Friend)* (recto) and *Jungle motif with devotional figure*

(I made Jojol) (verso) 1978, oil, gold leaf on wooden door with carved frame (recto); carved jackfruit tree (*Artocarpus heterophyllus*) (verso)

Brett Whiteley *The green mountain (Fiji)* 1969, oil, collage on cardboard; *(Palm tree, Bali)* 1976, pen and brush and black ink on canvas on board; *Joel dying* 1980, brush and black ink on white paper; *Jenny's Lake* c1983, brush and black ink, wash on rice paper

MELBOURNE SHRINE OF REMEMBRANCE

Humanity under fire
24 October 2015 – 9 October 2016

George Coates *Will Dyson (Sketch portrait)* nd, oil on canvas

MONASH UNIVERSITY MUSEUM OF ART

Linda Marrinon: figure sculpture 2005–2014
11 July 2015 – 19 September 2015

Linda Marrinon *Joan Sutherland* 2012, painted plaster; *Lorenzo St DuBois* 2012, painted plaster; *Ingenue* 2012, painted plaster; *Monty in Italy* 2012, painted plaster; *Toulouse-Lautrec* 2012, painted plaster; *Voltaire* 2012, painted plaster; *Woman with postiche* 2012, painted plaster; *Young man as Hussar* 2012, painted plaster

MONASH UNIVERSITY MUSEUM OF ART

Electric dreams
2 October 2015 – 12 December 2015

Nam June Paik *TV cello* 1976, transparent synthetic polymer resin, television monitors, video tape and player, wood, mixed media

MORNINGTON PENINSULA REGIONAL GALLERY

Storm in a teacup
24 July 2015 – 27 September 2015

Anne Zahalka *Saturday 5:18 pm* 1995 (printed later), type C photograph, 1997 (printed)

On the beach
11 December 2015 – 28 February 2016

Arthur Murch *Beach idyll* 1930, tempera on canvas on plywood; *By the sea* 1954, oil on canvas on plywood

Jeffrey Smart *The surfers, Bondi* 1963, oil on board

MOSMAN ART GALLERY

Destination Sydney
5 December 2015 – 7 February 2016

Kevin Connor *Night road to the Harbour Bridge* 1987, oil on canvas

Peter Kingston *Big Saturday* 1995, oil on canvas; *Morning star* 2002, hand-coloured sugarlift aquatint, printed in black ink and gouache on white BFK Rives paper

John Olsen *Entrance to the seaport of desire* 1964, synthetic polymer paint on canvas; *Nightfall, when wattle stains the doubting heart* 1980, oil on canvas

MURRAY ART MUSEUM ALBURY

Impressions of Paris: Lautrec, Degas, Daumier
11 December 2015 – 31 January 2016

Edgar Degas *Dancer looking at the sole of her right foot* 1900–10, bronze, cire perdu (lost wax), 1919–21 (cast)

MUSEUM OF CONTEMPORARY ART

Aleks Danko
Museum of Contemporary Art, 30 July 2015 – 18 October 2015, Heide Museum of Modern Art, 7 November 2015 – 21 February 2016

Aleks Danko *Log dog* 1970, wood, metal, chain, leather, casters; *Art stuffing* 1970, synthetic polymer paint on paper stuffed hessian bag; *ideas, words, processes* 1972, ceramic plaque; *Yesterday/today/tomorrow* 1972, earthenware; *Just one more light work* 1974, chair, light sockets, bulbs, electrical flex, wheels, Traffolyte panels

Matthys Gerber
22 September 2015 – 6 December 2015

Matthys Gerber *Clouds #2*, 1995, oil on polyester

Grayson Perry
10 December 2015 – 1 May 2016

Grayson Perry *Map of truths and beliefs* 2011, acrylic, wool and cotton tapestry

NATIONAL GALLERY OF AUSTRALIA

Art of the Sepik River
10 July 2015 – 25 October 2015

Unknown, Female figure, carved wood; Male figure, carved wood, woven rattan

Tom Roberts retrospective
4 December 2015 – 28 March 2016

Tom Roberts *Fog, Thames Embankment* 1884, oil on paperboard; *An autumn morning, Milson's Point, Sydney* 1888, oil on canvas; *Holiday sketch at Coogee* 1888, oil on canvas; *Evening train to Hawthorn* c1889, oil on cedar panel; *Smike Streeton age 24* 1891, oil on canvas; *Aboriginal head – Charlie Turner* 1892, oil on canvas on paperboard; *Eileen* 1892, oil on canvas; *The Golden Fleece* 1894, oil on canvas; *Bailed up* 1895, oil on canvas; *Miss Florence Greaves* 1927, pastel on paper; *Adagio* 1898, oil on paperboard; *Portrait of Florence* c1893, oil on canvas on paperboard; *The camp, Sirius Cove* c1898, oil on canvas on paperboard; *Storm at sea* 1899, oil on canvas on plywood; *Thames barges* c1907, oil on canvas on cardboard; *Grey lady (Mrs Ince)* c1909, oil on canvas; *Springtime in Sussex* c1910–12, oil on canvas on plywood; *Washing day Kallista* 1921, oil on canvas on hardboard; *Sherbrooke Forest* c1923–25, oil on canvas on paperboard; *Self-portrait* 1924, oil on canvas; *Harrow Hill* c1910–12, oil on canvas on plywood

Derwent Wood *Tom Roberts* 1924, patinated plaster head

Celestial Empire: life in China, 1644–1911
1 January 2016 – 31 May 2016

Zhou Yan *Elegant gathering* 1902, fan painting; ink and colours on paper

Dai Xi *Landscape after the brush method of Juran* 1856, fan; ink on paper, double-sided cheat's handkerchief, calligraphy on cotton

NATIONAL GALLERY OF VICTORIA

Lurid beauty: Australian surrealism and its echoes
9 October 2015 – 31 January 2016

James Gleeson *The sower* 1944, oil on canvas

Robert Klippel and James Gleeson *No 35 Madame Sophie Sesostoris (a pre-raphaelite satire)* 1947–48, beech and various woods, painted in oil

Roy de Maistre *Conflict* 1932, oil on canvas

Herbert McClintock *Dawnbreakers* 1939, oil on canvas on hardboard

Sidney Nolan *Untitled* c1940, collage of wood-engraved illustrations on page torn from book; *Untitled* c1940, collage of wood-engraved illustrations on page torn from book

Carl Plate *Untitled* c1940, collage of wood-engraved illustrations on page torn from book; *39 (pink snail)* 1945, magazine paper collage on thin card; *37 ('Home sweet home')* 1945, magazine paper collage on thin card

Peter Purves Smith *New York* c1936, oil on canvas

Eric Thanke *Archaeopteryx* 1941, oil on canvas

Jan Senbergs: observation/ imagination
18 March 2016 – 12 June 2016

Jan Senbergs *Architecture* 1963, colour screenprint on cartridge paper; *Objects and accessories* 1969, colour screenprint on offset lithographic paper; *Structure with black peaks* 1973, oil, screenprint on canvas; *Entrance to Port Liardet* 1981, synthetic polymer paint on canvas; *Studio interior* 1993, diptych: pastel on paper; *Otway night* 1994, synthetic polymer paint on canvas

Degas: a new vision
24 June 2016 – 18 September 2016

Edgar Degas *After the bath* c1900, charcoal on tracing paper mounted on board

ORANGE REGIONAL GALLERY

Christian Thompson
26 September 2015 – 15 November 2015

Christian Bumbarra Thompson *Untitled*, 2003, Pegasus digital print; *Untitled* 2003, Pegasus digital print; *Untitled* 2003, Pegasus digital print; *Untitled* 2003, Pegasus digital print; *Untitled* 2003, Pegasus digital print; *Untitled* 2003, Pegasus digital print; *Untitled* 2003, Pegasus digital print; *Untitled* 2003, Pegasus digital print; *Untitled* 2003, *The devil made him do it* 2011, type C photograph; Pegasus digital print; *Lamenting the flowers* 2012, type C photograph; *Trinity 1* 2014, type C photograph

Best in show
9 April 2016 – 3 July 2016

Aleks Danko *Log dog* 1970, wood, metal, chain, leather, casters

Rachel Ellis *Dog* 1991, charcoal on white wove paper

Douglas Fry *My best friend* 1910, oil on wood

Frank Hinder *Dog gymkhana* 1939, pencil and tempera on paper on hardboard

Peter Kingston *Dent at sea* 2006, linocut, black and coloured inks on thin cream Japanese tissue

Lucky Kngwarreye *Dog* c1990, synthetic polymer paint on wood

Frank Mahony *Study of a dog – opening of Centennial Park* 1890, pencil, watercolour, white gouache

QUEENSLAND ART GALLERY | GALLERY OR MODERN ART

Robert Macpherson: the painter's reach
25 July 2015 – 18 October 2015

Robert MacPherson *Group 9* 1976–77, oil on canvas, 7 panels; *Mayfair: smoko for Tommy Lamare* 1992–2002, Dulux weathershield acrylic on masonite, 6 panels

Mirdidingkingathi Juwarnda (Sally Gabori) retrospective
21 May 2016 – 28 August 2016

Sally Gabori *Dibirdibi Country* 2012, pencil and watercolour on wove paper; *Dibirdibi Country* 2012, pencil on wove paper

SH ERVIN GALLERY

Destination Sydney
11 December 2015 – 21 February 2016

Cressida Campbell *Bondi* 1987, colour woodblock printed on cream wove paper; *Tailor shop* 1984, colour woodcut; *White waratah* 2000, carved woodblock, hand-painted in watercolour pigment

Grace Cossington Smith *Rushing* c1922, oil on canvas on paperboard; *Centre of a city* c1925, oil on canvas on hardboard; *Circular Quay from Milson's Point* 1929, coloured pencil, crayon; *Wonga Wonga Street, Turramurra* c1930, pencil, watercolour on paper on paperboard; *Landscape at Pentecost* c1932, oil on paperboard; *Golden morning* 1945, oil on paperboard; *Drapery and wattle* 1952, oil on hardboard

Margaret Preston *Thea Proctor's tea party* 1924, oil on canvas on hardboard; *Sydney Heads (2)* 1925, woodcut, printed in black ink, hand coloured with gouache on thin ivory laid tissue; *Harbour foreshore* 1925, woodcut, printed in black ink, hand coloured with gouache on thin cream laid tissue; *Wooden bridge, Mosman* 1925, woodcut, printed in black ink, hand coloured with gouache on thin cream Japanese paper; *Circular Quay* 1925, woodcut, printed in black ink, hand-coloured with gouache on thin ivory mulberry paper; *Mosman Bridge* c1927, woodcut, printed in black ink, hand coloured in gouache on thin cream laid paper; *Rocks and waves* c1929, woodcut, black ink hand coloured with gouache on thin cream laid Japanese tissue; *Sydney Bridge* c1932, woodcut, printed in black ink, hand coloured with gouache on cream Japanese laid paper; *NSW orchid* c1935, woodcut, printed in black ink, hand coloured with gouache on ivory laid paper; *Banksia in jug* 1952, colour stencil and gouache, printed in black ink on thin black card *Manly pines* 1953, colour stencil, gouache on thin black card with gouache hand colouring; *Sydney bridge* 1957, colour screenprint on buff wove paper

Genesis of a painter: Guy Warren at 95
15 April 2016 – 29 May 2016

Guy Warren *Horizontal image III* 1960, oil on hardboard; *Estuary in winter, Shoalhaven* 1963, oil on hardboard; *Mungo brush* 1963, pen, brush and ink; *Mungo Brush no 18* 1965, watercolour; *Hidden memories, secret lives* 2006, synthetic polymer paint on canvas

SYDNEY LIVING MUSEUMS

Painting with pencil – Lloyd Rees: Sydney drawings 1930–36

12 December 2015 – 10 April 2016

Lloyd Rees *Harbour study with trees and house* early 1930s, pencil on paper; *Balls Head, Sydney Harbour* 1931, pencil on paper; *Ball's Head, Sydney Harbour* (recto) and *A sketch of the Sobraon* (verso) 1931, pencil on paper; *Ball's Head, Sydney Harbour* 1931, pencil; *The fig tree, McMahons Point* 1931, pencil on ivory wove paper; *Sydney skyline from McMahons Point* 1932, pencil, watercolour on white watercolour paper; *Balls Head* (recto) and *Study for 'Sydney skyline from McMahon's Point'* (verso) c1932, watercolour on paper (recto); pencil, watercolour on paper (verso); *Study for 'Round towards Berry's Bay'* c1932, pencil on paper; *Study for 'The Port Jackson fig tree'* 1934, pencil on paper; *The Bridge, South Coast landscape* 1936, pencil, pen and black ink, wash on cream wove paper; *The Three Spires* 1935, pen and ink

TARRAWARRA MUSEUM OF ART

Howard Arkley

5 December 2015 – 28 February 2016

Howard Arkley *Superb + solid* 1998, synthetic polymer paint on canvas

TASMANIAN MUSEUM AND ART GALLERY

The Tempest

10 June 2016 – 26 November 2016

Claude Lorrain after Henry Fuseli, *The Tempes* 1630, etching

Philippe Jacques de Loutherbourg *A shipwreck off a rocky coast* 1760s, oil on canvas

Jean-Pierre Simon *Prospero, Miranda, Caliban and Ariel* 1797, stipple engraving

Frank William Bourdillon *On Bideford Sands* 1889, oil on canvas

TURNER CONTEMPORARY (UK)

Seeing round corners

25 May 2016 – 25 September 2016

Ute Klophaus *Joseph Beuys in the Action 'Iphigenie / Titus Andronicus'* 1969 (printed later), 1997 (printed), gelatin silver photograph

TWEED REGIONAL GALLERY AND MARGARET OLLEY ART CENTRE

The mystery of things: Margaret Olley and David Strachan

13 February – 7 August 2016

Margaret Olley *Still life in green* 1947, oil on cardboard; *Still life with pink fish* 1948, oil on cheesecloth on hardboard; *Still life with kettle* 1955, oil on canvas on hardboard; *Late afternoon* 1972, oil on hardboard

David Strachan *Still life with almonds and plums* 1966, oil on canvas; *Faces in flannel flowers* 1970, oil on canvas on hardboard; *Flowers, lovers and doves* c1969–70, oil on canvas

UNSW GALLERIES

The streets of Papunya

5 September 2015 – 7 November 2015

Walter Tjampitjinpa *Men's journey* 1971, synthetic polymer paint on hardboard

Clifford Possum Tjapaltjarri *Lungkata's two sons at Warlugulong* 1976, synthetic polymer paint on canvas board

Billy Stockman Tjapaltjarri *Two quiet snakes dreaming* 1972, carved and painted wood; *Wallaby and yam dreaming (Coolamon)* 1972, synthetic polymer paint on white wood

Shorty Lungkata Tjungurrayi *Women's dreaming (Two women)* 1972, synthetic polymer powder paint on hardboard

Johnny Warangkula Tjupurrula *Untitled* c1975, synthetic polymer paint on cotton duck; *Emu dreaming* 1974, synthetic polymer paint and PVA glue on plywood

FURNISHING LOANS

NEW SOUTH WALES PARLIAMENT HOUSE – PREMIER'S OFFICE

25 July 2015 – 24 July 2017

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

John Eldershaw *Tilba Tilba* (NSW) c1938, oil on canvas

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

Sidney Nolan *Gallipoli soldier (3)* nd, synthetic polymer paint on hardboard; *Broome – Continental Hotel* 1949, synthetic polymer paint and red ochre oil paint on hardboard; *Magpie* 1950, synthetic polymer paint on hardboard; *Wounded Kelly* 1969, synthetic polymer paint on hardboard

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

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

NEW SOUTH WALES PARLIAMENT HOUSE

25 September 2015 – 24 September 2017

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

Arthur Boyd *Landscape at Murrumbeena* c1968, oil on canvas

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

William Dargie *La Perouse* 1947, oil on canvas

Douglas Dundas *Chianti country* 1929, oil on canvas; *The towers of San Gimignano* nd, oil on canvas

Henry Edgecombe *Nerriga landscape* 1946?, oil on canvas on cardboard

Elaine Haxton *Sweet and sour* 1958, oil on hardboard

Henry Hanke *Shops on Ponte Vecchio, Florence* 1950, oil on canvas on cardboard; *Santa Eulalia, Murcia* 1950, oil on canvas on hardboard

Sali Herman *Sleeping cat* 1960, oil on canvas

Sydney Long *Reflections, McDonald River* c1926, oil on canvas

John Longstaff *Sir George Reid*, oil on canvas

Dora Meeson *Ville Franche-Sur-Mer* 1983, oil on linen

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

NEW SOUTH WALES PARLIAMENT HOUSE – MINISTER SKINNER'S OFFICE

17 November 2015 – 16 November 2017

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

Margaret Preston *Rose and banksia* 1936, oil on canvas

NSW PREMIER'S DEPARTMENT, MARTIN PLACE

1 July 2015 – 1 June 2017

Arthur Boyd *River bank and four rocks* 1993, oil on canvas

Kenneth Jack *Drifting dust, white cliffs, NSW* 1970, synthetic polymer paint on hardboard

Euan MacLeod *Two up, two down* 2004, oil and synthetic polymer paint on canvas

Margaret Olley *Ranunculus and pears* 2004, oil on hardboard

William Salmon *Six frames* 1975, synthetic polymer paint on canvas

James Simon *My favourite place* 1996, diptych: synthetic polymer paint on canvas

Tony Tjakamarra *Untitled* 2000, synthetic polymer paint on linen canvas

John Perceval *Dairy farm, Victoria* 1960, oil on canvas on hardboard

Roland Wakelin *The bridge* 1958, oil on hardboard

Brett Whiteley *Stanner's dream* 1974, oil on plywood

SBS TELEVISION

1 June 2016 – 31 May 2018

Peter Schipperheyn *Maschera Maschio* 1991, carrara marble; *Maschera Femina* 1991, carrara marble

THE HON N GREINER'S OFFICE

26 March 2016 – 25 March 2018

Ray Crooke *Chillagoe* 1961, oil on canvas on hardboard

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

Kenneth Green *Fallen tree* 1968, oil on hardboard

Nyurapayia Nampitjinpa *Untitled* 1997, synthetic polymer paint on linen canvas

Wallace Thornton *Landscape Binnia Downs* 1946, oil on canvas

LONG-TERM OUTWARD LOANS

POWERHOUSE MUSEUM

30 September 2015 – 30 September 2020

Les Blakebrough, Covered storage jar, 1962, stoneware, reduced iron glaze; Bowl, 1967, stoneware with grey celadon type glaze, also motifs

Harry Davis, Dish, 1970, stoneware

May Davis, Bowl, 1964, stoneware with wax resist and wood ash glaze

Anne Douglas, Covered jar with cane handle, 1964, stoneware

Mollie Douglas, Decanter, 1961, stoneware, wax resist decoration, glaze

Ivan Englund, 'The unlimited' vase, 1966, stoneware; 'Form' vase, 1965, stoneware, glazed

Patricia Englund, Bowl, 1963, carved mangrove wood

Toni Carver Farley, Plate, 1963, stoneware, pine ash and temmoko glaze

Wanda Garnsey, Float prop, 1968, earthenware, enamel

Bill Gregory, Teapot, 1962, stoneware, with cane handle, brown glaze

Gwyn Hanssen Pigott, Bottle, 1962, glazed stoneware

HR Hughan, Vase, 1962, glazed stoneware; Dish, 1968, stoneware, tenmoku glaze with wax resistant decoration; Covered jar with cut sides, 1969, stoneware, tea dust glaze

Eileen Keys, 'Ancient symbols' covered jar, 1963, stoneware

Alex Leckie, Wine jar, 1964, glazed stoneware

Col Levy, Bowl, 1964, stoneware, iron glaze, magnesia glaze; Bowl, 1977, stoneware, bizen ware

Carl McConnell, Vase, 1963, stoneware, white feldspathic glaze

Ivan McMeekin, Vase, stoneware; Vase, 1962, glazed stoneware with brush decoration

Milton Moon, Bottle, 1962, glazed stoneware

Frederick Olsen, Wine bottle, 1970, stoneware, high iron glaze

Alan Peascod, Bowl, 1962, glazed stoneware

Bernard Sahm, Bottle vase, 1963, stoneware; Bowl, 1963, glazed earthenware

Tom Sanders, Bowl, 1968, stoneware

Derek Smith, Copper plaque (round centre with dragon design, flat octogonal rim), 1912, beaten copper

Elizabeth Söderberg, *On the wing* 1981, stoneware

Hiroe Swen, 'Ovaloid' pot, 1967, stoneware

Peter Travis, 'Round flanged form' jar, 1964, stoneware

Robin Welch, Ashtray, 1965, glazed stoneware

CONSERVATION

The Conservation Department has been involved in extensive preparations for a number of exhibitions with over 1500 works assessed/prepared for display. Conservation staff have worked on all types of permanent collection rehangs, including the exhibitions *Landscapes of pleasure, Sentient lands* and *Conversations*, as well as *See you at the barricades*, *Rosemary Laing*, *Body dimensions*, *The Greats*, *The modernists*, *Murruwaygu*, *When silence falls*, *Biennale of Sydney*, *Tang*, *Monet to Hockney*, *Manifesto*, *Imprint* and *Tracey Moffatt*. Conservation work has included assessment, research and analysis, treatment, mounting, preparation of custom supports, installation and documentation.

In 2015–16, over 600 acquisitions were checked, given a condition report and prepared for entry into the collection. More than 300 works were prepared and documented for outward loan, including a large number of works for the Tom Roberts exhibition at the National Gallery of Australia and the forthcoming exhibitions *John Olsen* and *Making modernism*. Major preparations were also undertaken for several large installation works by Mike Parr for loan to the National Gallery of Australia. These works included *The bridge*, *The wax bride*, *Bronze liars* and *AMERIKA*. A new reproduction frame was made for the Frank William Bourdillon painting *On Bideford Sands*, for loan to the Tasmanian Museum and Art Gallery.

Conservation welcomed the addition of a temporary position in time-based art conservation in August 2015. The Gallery's collection of time-based art includes analogue and digital artworks across a range of media such as video, audio, film, kinetics, computer interactives, slide works, iterative works and installations. There are also significant time-based holdings in the National Art Archive. The conservation of time-based art is a relatively new area of conservation specialisation, which requires a distinctly different approach to the management of collections in traditional media. The position of a time-based art conservator is increasingly important and the Gallery is fortunate that Friends of Conservation along with other individual benefactors could provide the much needed funds to get this essential work underway.

Two major painting and frame conservation projects have been completed. The conservation of John Webber's *A view of Otaheite Peha* 1785 was funded by Friends of Conservation. The treatment of Hugh Ramsay's *The foil*, was generously funded by The Pohl Foundation. In addition, the 90-panel Imants Tillers' work *Once upon a time* has been given a pioneering magnetic hanging system enabling rapid installation with minimal handling.

The treatment and preparation of watercolours and their frames for the 2017 exhibition *Victorian watercolours* began in earnest, with ongoing Gallery staff able to complete half of the conservation work needed for this project. Additional funds from the Women's Art Group for the conservation of the watercolours and from a number of other conservation benefactors for the conservation of the original frames have made the completion of the remainder of this project possible.

The benefactor-sponsored Frames Traineeship, undertaken by Tom Langlands, in the making of historical reproduction frames is now complete. This traineeship was generously funded by two benefactors and has made a significant contribution to the Gallery's ability to plan for the eventual retirement of a senior staff member.

The Conservation Department was involved in a number of collaborative conservation research partnerships this year with the University of Sydney Vibrational Spectroscopy Core Facility; Grimwade Centre for Cultural Materials Conservation and University of Melbourne; Australian Synchrotron and Heide Museum of Modern Art; Australian National University and Australian Synchrotron; and Cracow University of Technology.

Conservation held a workshop and symposium in August 2015 on the *Preservation of digital prints and contemporary colour photographs*, presented by Martin Jürgens, conservator of photographs from the Rijksmuseum and author of *The digital print*, the primary reference book on the identification of digital prints. Attendees came from all over Australia and New Zealand to attend the workshop and the one-day symposium. The event was supported by the Australian Institute for the Conservation of Cultural Material and the Australian Decorative and Fine Arts Society.

The Conservation Department provided over 20 conservation tours for corporate clients, benefactors, student groups, Gallery Kids Festival 2015 programs, staff and professional colleagues and also provided regular 'Caring for the collection' training for Gallery staff and contractors. Conservation hosted five conservation interns and was the recipient of an FAIC Kress Fellowship in Objects Conservation from the Foundation of the American Institute for Conservation, funded by the Samuel H Kress Foundation.

THE NATIONAL ART ARCHIVE AND THE CAPON RESEARCH LIBRARY

The most significant event for the Gallery's Research Library and Archive this financial year was the launch of the National Art Archive on 12 November 2015. The Gallery has been Australia's leading collector of visual arts archives since its foundation in the 1870s. Current holdings include the personal papers of 230 artists, the business records of 50 commercial galleries and a large collection of artists' painting materials and related artefacts. The Biennale of Sydney archive adds a strong international focus to these holdings. The formal establishment of the National Art Archive recognises the depths of the Gallery's archival collections and marks a commitment to making them more widely available for research and learning.

Important donations of books and archives were received, including the personal archives of Peter Kingston, Colin Lanceley and Peter Upward, along with the business archives of the Blake Society and the Roslyn Oxley9 Gallery. Founding director of the National Gallery of Australia, James Mollison, began the gifting of his superb scholar's library. Along with these collections, 2000 books and 100 serial titles were added to the collections. These were processed and catalogued by staff, along with our devoted team of 14 volunteers. 8400 researchers used the library and archive in person during the year. Another 2000 researchers accessed the collections remotely through phone or web enquiries.

The appointment of Shari Lett as a dedicated archivist of Aboriginal and Torres Strait Islander collections was the first for an Australian public gallery. The funding of this position was made possible through the generosity of trustee Geoff Ainsworth.

The Edmund Capon Fellow for 2015 was Pitra Hutomo from the Indonesian Visual Arts Archive (IVAA) in Yogyarkarta. She was hosted in the Research Library while researching the image projected in Australia through exhibitions and cultural exchanges of contemporary Indonesia.

PRINTS, DRAWINGS AND PHOTOGRAPHS STUDY ROOM

Due to building works in the Gallery, from January to June 2016 the Study Room's opening hours where restricted to Fridays only. Despite limited public access the Study Room enabled over 640 people to directly engage with the Gallery's collection of works on paper either by appointment to view art from storage or to study collection highlights displayed on the walls. The Study Room offers a supportive and intimate environment for the exploration of over 21,000 original works of art, and is utilised as an important resource by scholars, artists, students, museum and gallery professionals, along with interested members of the public.

The Study Room is recognised as a key feature of the Gallery experience for diverse groups, evidenced in repeat visits from universities, TAFE, colleges, community art centres, and primary and secondary schools. Interdepartmental gallery staff collaborations have resulted in the continued use of the Study Room as a resource for promoting awareness and access to the Gallery's collections by participating in the Djamu Indigenous Program, Community Access Program as well as Starting with Art at the House partnership between Sydney Opera House and the Gallery.

Throughout the year Study Room exhibitions highlighted works on paper from the permanent collection. Featured works included the newly acquired set of prints by William Hogarth, *The four stages of cruelty* 1751; a selection of stencils by French modernists; Australian watercolours by Lucy Culliton; and concluded with a display of etchings by Australian printmaker Elizabeth Rooney.

In addition to facilitating access to collections, Study Room staff completed the Asian works on paper inventory: staff sighted 1235 works, processed 164 new acquisitions, managed the preparation of 280 works for display within the Gallery, as well as 59 works for 17 loans to local, interstate and international venues.

PHOTOGRAPHY STUDIO

Major exhibition related projects in the Photography Studio included photography for *The Greats*, *Tang*, *When silence falls* and Photography Gallery exhibitions – *Rosemary Laing*, *Body parts*, *Imprint* plus extensive photography of artworks for *Milingimbi*, *Yoshitoshi*, *Eko Nugrohu* and *Dobell Australian drawing biennial 2016*.

A calligraphy performance by Liang Xiao Ping, who created an 11-metre calligraphy work for the *Tang* exhibition, was documented in stills and video for the Gallery channel.

The participatory public artwork *Chalk* (1998–) by artists Jennifer Allora and Guillermo Calzadilla at the forecourt of the Queen Victoria Building, Sydney, was extensively documented in stills and video and formed part of the photographic documentation of the exhibition *Seven artists from the John Kaldor Family Collection*. A time-lapse video of the installation of Michael Landy's artwork over a five-day period was also included.

As part of the Spectrum Now festival in March 2016, Tom Polo created a wall painting in the Gallery for the event 'Painting live: Tom Polo', which was documented over a ten-day period as a time-lapse video.

All 110 works exhibited in the *2015 Archibald, Wynne and Sulman prizes* were photographed for catalogue, media and web purposes. Additional video footage of the preparations for the exhibition and announcements was also generated for Gallery channel and multimedia purposes. Over 6100 high-resolution images of collection artworks were added to the digital asset management system. Over 31,000 images of events and activities were catalogued and added to the digital asset archive, consisting of images relating to exhibitions and programs around the Gallery.

BRETT WHITELEY STUDIO

In 2015–16, the Brett Whiteley Studio exhibitions, functions, education and public programs received total attendances of 14,639 visitors. Public attendances alone were 11,552. We thank our principal sponsors J.P. Morgan for their continued support in providing free admission to the public.

The Brett Whiteley Studio would also like to offer a special acknowledgment and sincere appreciation of Wendy Whiteley's continued significant support as curator, and for her promotion of the studio.

The studio is open five days per week. Education groups and private functions are catered for on Wednesdays and Thursdays. Fridays, Saturdays and Sundays are dedicated to the general public from 10am – 4pm.

Brett Whiteley: sculpture and ceramics

5 June – 6 December 2015

Brett's Whiteley used a diversity of materials – wood, bronze, plaster, ceramics, paint, brush and ink, fiberglass and found objects. Birds, animals and nudes inspired Whiteley to create a unique vision which continues to astound and delight. Many of the drawings, collages, studies for sculpture and ceramics were displayed here for the first time.

Other places (somewhere else)

11 December 2015 – 8 May 2016

Whiteley travelled extensively and recorded his experiences in charcoal, photography and paint – he created a visual diary of New York, Fiji, Tokyo, London and Tangier. This exhibition featured many of these works and included Whiteley's early response to Paris at the age of 20, to his last experiences of this beautiful city at 50.

Brett Whiteley: tributes

13 May – 13 November 2016

This exhibition celebrates the art of Brett Whiteley through three key themes: visual art, literature and music. The influences on Whiteley's art and life were many and varied, from writers and poets to musicians, photographers, playwrights and painters. Whiteley paid tribute to artists Francis Bacon, Henri Matisse, van Gogh, musician Bob Dylan and poet Arthur Rimbaud in prints, drawings and paintings as both subject and inspiration.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP 2015

14 Aug – 13 Dec 2015

Tom Polo, 30, from Smithfield in Western Sydney, NSW, won the 2015 Brett Whiteley Travelling Art Scholarship for his body of work, highlighted by his painting *All she needs* 2015. Begun in 1999, this scholarship for young Australian painters is now in its 17th year. Mrs Beryl Whiteley, the mother of Brett Whiteley, established the scholarship in 1999 and generously made funds available to continue this legacy. It is open annually to young Australian painters aged between 20 and 30 years. The winner is awarded $30,000 and a three-month residency at the Cité Internationale des Arts in Paris, which is administered by the Gallery, and three months to travel anywhere in Europe.

This year's judges were Australian painter Fiona Lowry (2014 Archibald Prize–winner) and Wayne Tunnicliffe, head curator, Australian art, at the Art Gallery of New South Wales. Seven finalists were selected from 80 entries. Polo has been a finalist on two previous occasions: 2012 (highly commended) and 2013 (finalist). The judges also awarded Jordan Richardson's work *Dane holding Emily's tongue* 2015 as highly commended. Richardson received $5000 from the Brett Whiteley Foundation.

EDUCATION PROGRAMS

The Brett Whiteley Studio hosted serviced education programs (discussion tours and drawing workshops) on Wednesdays and Thursdays for 1456 students over the year. Interstate and regional schools were allowed limited time for self-guided visits on Friday, Saturday and Sunday – with a total of 326 students coming to the studio. The overall total for education groups' visitation was 1782 students.

PUBLIC PROGRAM HIGHLIGHTS

The Brett Whiteley Studio quarterly drawing courses, Life Drawing and Follow the Curve, continue to be held on Saturdays in six-week blocks in the studio. In total 376 people participated in these classes.

SYDNEY POETRY AT THE STUDIO

Sydney Poetry, held on the fourth Sunday of every month from February to December, included an array of prominent published guest poets and writers, as well as open forum sessions dedicated to emerging poets. In May 2016 Sydney Poetry held special additional events in association with the Sydney Writers Festival. Coordinated by Angela Stretch, Sydney Poetry continues to engage a loyal audience with 300 visitors for the events this year.

CLASSICAL SUNDAYS AT THE STUDIO

Held on the third Sunday of the month (April – October 2016). The musical repertoire included contemporary and classical composers and was performed by principal musicians Emma Le Froy (flute) and Emma Hunt (clarinet), joined by guest musicians on instruments from harp, violin, cello and oboe. This year there has been 145 people in attendance.

ADVERTISING AND PROMOTION

The studio's promotional brochure was distributed through the Gallery's information desk, the Society's Members Room, Gallery mail-outs, the *Art Almanac* and *Art Guide* monthly periodicals, and through local Surry Hills businesses and Sydney tourism centres. The studio is also promoted on the Gallery's LCD information screen, its electronic newsletters and Sydney urban walkabout guides. In addition, the Brett Whiteley Studio Artmail e-newsletter is distributed three times a year with updates on studio news, exhibitions and events, with over 2329 subscribers.

BRETT WHITELEY STUDIO WEBSITE AND FACEBOOK PAGE

The total Brett Whiteley Studio website page views this financial year was 96,998.

Brett Whiteley was the most-searched artist on the Gallery website during July 2015 – June 2016. Whiteley's *Self-portrait in the studio* 1976 was the most viewed work online in the Gallery's collection (10,285 views). *The balcony 2* is the next most viewed Whiteley work (5281 views). The Brett Whiteley artist page (which went live in February 2016) had 4215 page views in 2015–16.

A Facebook fan page created to bring together lovers of Brett Whiteley and his studio continues to attract members. The fan page currently has an average weekly reach of 1246 people. With regular content about Whiteley, current news and the latest schedule of public events, the Facebook page attracts enthusiasts, new studio visitors and students alike.

SPECIAL EVENTS

ED TV (DART) Distance education – filmed on Wednesday 17 November 2015

At the Brett Whiteley Studio a virtual discussion tour was filmed and conducted for ten schools – 164 students and teachers participated from the following schools: Forbes High School, Heathfield High School (SA), Merriwa Central School, Dubbo College South Campus, Keira High, Murrumburrah High School, Warren Central School, West Wyalong High School, Willyama High School and Young High School. The virtual tour of the exhibition *Brett Whiteley: sculpture and ceramics* was conducted over one hour and done in collaboration with the Department of Education.

ART AFTER HOURS

Art Gallery of New South Wales, 7 October 2015, 5.30pm

Wendy Whiteley was in conversation with author Janet Hawley on the publication of *Wendy's secret garden*, attended by 200 patrons.

Lavender Bay, 12 November 2015, 10.30am

Members talk: Janet Hawley and Wendy Whiteley in Wendy Whiteley's 'secret garden'.

TOURING PROGRAM

Between July 2015 and June 2016, the Gallery toured four exhibitions to major state institutions and regional galleries in NSW, Queensland and Victoria. Seen by over 134,000 visitors, these exhibitions were *The photograph and Australia*, *John Kaldor Family Collection Artist Room #2 – Bill Viola*, *2014 Archibald prize* regional tour and *2015 Archibald prize* regional tour.

There were many highlights from the touring exhibitions, particularly in the accompanying public programs and audience engagement opportunities at the venues. The extensive public programs connected with *The photograph and Australia* at Queensland Art Gallery | Gallery of Modern Art (QAGOMA) included an opening weekend celebration with a keynote illustrated lecture by exhibition curator Judy Annear, senior curator, photographs, at the Art Gallery of New South Wales. Annear also led a curators' conversation tour with Michael Hawker, associate curator, Australian art, QAGOMA. Artists Patrick Pound and Rowan McNaught presented at an 'in conversation' session about their installation, *The compound lens project* 2014–15. Hawker led a second curator's tour and the weekend ended with a 'Beyond the lens' contextual floor talk with Michael Aird, publication contributor and freelance curator, researcher and writer, focusing on some of the early Queensland works and the depiction of Aboriginal Australians.

The 2014 and 2015 *Archibald prize* regional tours were a great success, with regional communities across NSW enjoying the exhibition, participating in the People's Choice Award and Young Archie Competitions. Nigel Milsom, winner of the 2015 Archibald Prize, was guest speaker at Tweed Regional Gallery and Margaret Olley Arts Centre and Lake Macquarie City Art Gallery. Other artists participated throughout the tour with floor talks and workshops.

EXHIBITION LISTING

Dates	Exhibition	Ticketed	Tour	Catalogue
25-10-2014 – 04-10-2015	Conversations: through the Asian collections			
15-11-2014 – 01-11-2015	Our spirits lie in the water			
04-04-2015 – 01-11-2015	Ronnie Tjampitjinpa			
25-04-2015 – 11-10-2015	Mad through the darkness: Australian artists and the Great War			
25-04-2015 – 25-10-2015	Matisse and the moderns			
30-05-2015 – 29-11-2015	See you at the barricades			X
30-05-2015 – 26-04-2016	Seven artists from the John Kaldor Family Collection			
30-05-2015 – 29-05-2016	Colourwheel			
05-06-2015 – 06-12-2015	Brett Whiteley: sculptures and ceramics			
11-07-2016 – 20-09-2015	Rosemary Laing: transportation			
18-07-2015 – 27-09-2015	Archibald, Wynne and Sulman prizes 2015	X	X	X
14-08-2015 – 25-10-2015	Julia Margaret Cameron: from the Victoria and Albert Museum, London	X		X
26-09-2015 – 31-01-2016	Body parts			
24-10-2015 – 14-02-2016	The Greats: masterpieces from the National Galleries of Scotland	X		X
07-11-2015 – 17-01-2016	James Gleeson centenary: works from the collection			
07-11-2015 – 10-07-2016	Modernists: highlights from the European collection			
28-11-2015 – 21-02-2016	Murruwaygu: following in the footsteps of our ancestors			
11-12-2015 – 08-05-2016	Brett Whiteley: other places			
19-12-2015 – 01-05-2016	When silence falls			X
06-02-2016 – 18-05-2016	Imprint: photography and the impressionable image			
18-02-2016 – 13-03-2016	Operation art			
16-03-2016 – 15-05-2016	ARTEXPRESS 2016			
18-03-2016 – 05-06-2016	20th Biennale of Sydney: the future is already here – it's just not evenly distributed			X
09-04-2016 – 10-07-2016	Tang: treasures from the Silk Road capital	X		X
30-04-2016 – 17-16-2016	Landscapes of pleasure: from Monet to Hockney			
13-05-2016 – 13-11-2016	Brett Whiteley: tributes			
28-05-2016 – 04-09-2016	Tracey Moffatt: 'Laudanum' and other works			
28-05-2016 – 05-03-2017	Manifesto			X
04-06-2016 – 2017	Sentient lands			
04-06-2016 – 2017	Yuendumu: of fire and water			
25-06-2016 – 23-10-2016	Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection	X		X
25-06-2016 – 19-02-2017	Eko Nugroho: Lot lost			

PAID EXHIBITION PROGRAM

Exhibition	Months	Visitors
Archibald, Wynne and Sulman prizes 2015	July – September	140,234
Julia Margaret Cameron: from the Victoria and Albert Museum, London	August – October	14,736
The Greats: masterpieces from the National Galleries Of Scotland	October – February	140,429
Tang: treasures from the Silk Road capital	April – July	24,063*
Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection	June – October	9583*
TOTAL		322,051

* NOTE: Visitor numbers from 1 July 2015 – 30 June 2016 for exhibitions running over two financial years

REGIONAL EXHIBITIONS

Dates	Venue	Location	Exhibition	Visitors
5-06-2015 – 19-07-2015	Broken Hill Regional Art Gallery	Broken Hill, NSW	Archibald prize regional tour 2014	2175
25-07-2015 – 6-09-2015	Griffith Regional Art Gallery	Griffith, NSW	Archibald prize regional tour 2014	4131
4-07-2015 – 11-10-2015	Queensland Art Gallery	Brisbane, QLD	The photograph and Australia	14,282
15-08-2015 – 1-11-2015	Newcastle Art Gallery	Newcastle, NSW	John Kaldor Family Collection Artist Room #2 – Bill Viola	9926
2-10-2015 – 15-11-2015	Art Gallery of Ballarat	Ballarat, VIC	Archibald prize regional tour 2015	56,915
20-11-2015 – 10-01-2016	New England Regional Art Museum	Armidale, NSW	Archibald prize regional tour 2015	4308
15-01-2016 – 28-02-2016	Tweed Regional Gallery and Margaret Olley Arts Centre	Murwillumbah, NSW	Archibald prize regional tour 2015	25,466
4-03-2016 – 17-04-2016	Manning Regional Art Gallery	Taree, NSW	Archibald prize regional tour 2015	3398
22-04-2016 – 5-06-2016	Lake Macquarie City Art Gallery	Lake Macquarie, NSW	Archibald prize regional tour 2015	11,923
10-06-2016 – 24-07-2016	Blue Mountains Cultural Centre	Katoomba, NSW	Archibald prize regional tour 2015	2235

NOTE: Attendance from 1 July 2015 – 30 June 2016 for exhibitions running over two financial years

MONTHLY VISITORS 2011/12–2015/16

	Total visitors							
Month	2011/12	2012/13	2013/14	2014/15	2015/16	Domain	BW Studio	Reg. touring
July	117,528	95,127	101,535	194,761	109,343	100,971	1152	7220
August	97,530	89,035	87,890	119,222	135,525	124,410	1348	9767
September	81,978	94,250	91,766	107,699	109,862	101,186	1112	7564
October	77,559	74,838	92,808	91,988	112,830	79,302	1021	32,507
November	115,730	80,196	96,539	118,653	106,079	73,701	1092	31,286
December	134,759	88,834	89,217	102,056	94,621	92,111	512	1998
January	188,212	112,778	116,089	118,686	146,793	135,328	1354	10,111
February	158,014	114,800	80,334	119,806	119,763	101,820	1193	16,750
March	188,094	112,692	102,956	100,388	81,850	79,153	1186	1511
April	105,800	121,660	114,819	83,525	95,966	92,225	1375	2366
May	97,731	91,970	101,995	76,696	85,420	74,147	1631	9642
June	82,332	86,484	87,743	70,027	88,223	82,867	1319	4037
YTD TOTAL	1,445,267	1,162,664	1,163,651	1,303,508	1,286,275	1,137,221	14,295	134,759

FORTHCOMING EXHIBITIONS IN 2016

Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection
25 June – 23 October 2016
This exhibition presents 33 artworks from the renowned collection of Jacques and Natasha Gelman, including outstanding self-portrait paintings and drawings by Frida Kahlo, and major examples of Diego Rivera's canvas paintings. Alongside these works are over 50 photographs by figures such as Edward Weston, Lola Alvarez Bravo and Guillermo Kahlo, Frida's father, which provide insights into the artists' worlds and their intriguing relationship.

Archibald, Wynne and Sulman prizes 2015
16 July – 9 October 2016
The *Archibald, Wynne and Sulman prizes* is an annual exhibition eagerly anticipated by artists and audiences alike.

The Archibald Prize, first awarded in 1921, is Australia's favourite art award, and one of its most prestigious. Awarded to the best portrait painting, it's a who's who of Australian culture – from politicians to celebrities, sporting heroes to artists.

The Wynne Prize is awarded to the best landscape painting of Australian scenery, or figure sculpture, while the Sulman Prize is given to the best subject painting, genre painting or mural project in oil, acrylic, watercolour or mixed media.

Each year, the trustees of the Gallery judge the Archibald and Wynne, and invite an artist to judge the Sulman; this year's judge was Judy Watson.

Close to home: Dobell Australian Drawing Biennial 2016
30 July – 11 December 2016
The second Dobell Australian Drawing Biennial brings together the drawings of Jumaadi, Maria Kontis, Richard Lewer, Noel McKenna, Catherine O'Donnell and Nyapanyapa Yunupingu. These artists have created works that have grown from memory and been nurtured by the imagination. Collectively they investigate the possibilities of the medium to express complex themes that resonate on both a personal and a shared level.

Yoshitoshi: one hundred aspects of the moon
20 August – 20 November 2016
For the first time, the Gallery will present from its own collection the full series of *One hundred aspects of the moon* by Tsukioka Yoshitoshi (1839–92). This remarkable series was published between 1885 and 1892 and is recognised as the artist's masterwork, designed in the last seven years of his life.

The exhibition showcases the impressive technical skill and imaginative designs that have secured Yoshitoshi's place in art history and as an originator of *manga* and *anime*. Each image is a moment in time and poetically draws from stories relating to the moon in Japanese and Chinese history, famous legends, literature and theatre as well as folklore. The characters of these stories are diverse, from stoic warriors and samurai to everyday townspeople, demons and courtesans, many expressing a reverence to the moon.

Beyond words: calligraphic traditions of Asia
27 August 2016 – 30 April 2017
Calligraphy, the art of beautiful handwriting, is considered the highest artistic achievement in many Asian cultures.

Drawn from the Gallery's collection and enriched with a significant loan from the Islamic Arts Museum Malaysia, this exhibition showcases diverse calligraphic traditions in both religious and secular contexts, across a range of mediums from the ancient to the contemporary. On display are treasures from the Chinese scholar's desk such as brushes, pots and holders as well as exquisite works on paper, textiles and ceramics.

The art of writing using brush and ink is a marker of cultivation and character for educated women and men in China, Korea and Japan. In the Islamic world, where writing the Arabic script is primarily associated with the Qur'an, the practice of calligraphy is seen as a way to express piety.

Two interactive contemporary works illuminate the place of calligraphy in art and society today. Xu Bing's *Square Word Calligraphy Classroom* 1994–96 replicates a classroom where instructions are provided for preparing ink, holding the brush and making brushstrokes; *Persian for kids* 2012 by Iranian-born artist Parastou Forouhar gives viewers the chance to practise calligraphy by using zoomorphic script to draw animals.

New matter: recent forms of photography
10 September 2016 – 12 February 2017
Drawn from the Gallery's collection, this exhibition features recent work by Australian and international photographers who expand the limits of photographic representation. These artists are preoccupied with the material properties of the photograph and challenge our tendency to treat a photographic object as a passive conduit that we look *through*, not *at*.

The selected works resist the category of the purely representational. They experiment with the abstraction of form and acknowledge illusion and artifice as inherent to the medium. Exposing fissures or gaps in the image that either camouflage the subject or render it illegible, they offer new ways of reading and interpreting photography itself.

The artists – most of whom are in the early stages of their careers – include Jacqueline Ball, Walead Beshty, Matthew Brandt, Zoë Croggon, Christopher Day, Charles Dennington, Cherine Fahd, Deb Mansfield, Todd McMillan, Luke Parker, Kate Robertson, James Tylor and Justine Varga.

Nude: art from the Tate collection
5 November 2016 – 5 February 2017
n a partnership between Tate, London and the Art Gallery of New South Wales, *Nude: art from the Tate collection* will present over 100 major representations of the nude, including paintings, sculptures, photographs and prints by renowned artists such as Pablo Picasso, Lucian Freud, Henri Matisse and Louise Bourgeois.

At the heart of the show lies the world's most famous image of erotic love, Auguste Rodin's sculpture *The kiss* 1901–04. Never before has this work from Tate's collection left Europe. Other notable works include Pierre Bonnard's *The bath* 1925, Picasso's *Nude woman in a red armchair* 1932 and Ron Mueck's *Wild man* 2005.

Each artist in the exhibition offers a different way of looking at the naked human body. Some look tenderly; some idealise it; some look anxiously or politically. Together they show how the nude in art has persisted yet changed, shifting shape and acquiring new meanings in the hands of successive generations, from the idealising painters of the Victorian era to the artist-provocateurs of our time.

Nude: art from the Tate collection is a spectacular tour through many major art movements, including romanticism, cubism, expressionism, realism, surrealism and feminism. It is also a story of beauty, truth, desire, vulnerability and human drama.

Art from Milingimbi: taking memories back

12 November 2016 – 29 January 2017

In the 1950s there was a strong artistic community working at Milingimbi, producing jewel-like works on barks as well as fine wooden sculptures and exquisite weavings. Binyinyuwuy, Lipundja and Djawa are three exceptional artists from Milingimbi whose works are highlights of the Gallery's Milingimbi collection. This exhibition will showcase bodies of work by these men, alongside many of their peers and the broader Milingimbi collection, highlighting the strength and diversity of practice from this small island in central Arnhem Land at that particular moment.

People

EXECUTIVES

DIRECTOR

Dr Michael Brand
BA (Hons), MA, PhD (History)

Michael Brand joined the Art Gallery of New South Wales as director in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum under construction in Toronto and scheduled to open in 2014.

From 2005 to 2010, he was director of the J Paul Getty Museum in Los Angeles, leading both the Getty Center and Getty Villa sites and establishing its new Center for Photography. Previously, he was director of the Virginia Museum of Fine Arts in Richmond from 2000 to 2005; assistant director of curatorial and collection development at the Queensland Art Gallery in Brisbane from 1996 to 2000; curator of Asian art at the National Gallery of Australia in Canberra from 1988 to 1996; and co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan from 1988 to 1993.

Dr Brand currently serves on the Visiting Committee of the Harvard Art Museums and the International Advisory Board of the State Hermitage Museum in St Petersburg. He is a past member of the Governing Board of the Courtauld Institute of Art in London.

DEPUTY DIRECTOR AND DIRECTOR OF COLLECTIONS

Ms Suhanya Raffel
BA, Dip Museum Studies

Suhanya Raffel joined the Gallery in 2013. Previously, she was at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane, where she held many senior curatorial positions since 1994, including deputy director of curatorial and collection development from 2010 and acting director during 2012. She was instrumental in building its contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art (since 2002) as well as major curatorial projects such as *Andy Warhol* (2007–08) and *The China project* (2009). Ms Raffel was a member of the Asian Art Council at the Guggenheim Museum, New York (2009–14), and serves on the boards of the Australia–China Council, Department of Foreign Affairs and Trade, Canberra and Griffith University Asia Institute, Brisbane.

Ms Raffel is responsible for all curatorial areas including Australian and international art as well as conservation, registration, collection management, exhibition management, photography, the research library and archives, and the Brett Whiteley Studio.

DIRECTOR OF FINANCE AND COMMERCIAL OPERATIONS/ CHIEF FINANCIAL OFFICER

Mr John Wicks
B Bus, FCPA

John Wicks joined the Gallery in 2008. He is a fellow of the Australian Society of Certified Practising Accountants, a member of the NSW Public Sector Community of Finance Professionals Advisory Board, and holds a Bachelor of Business with an accounting major from Charles Sturt University. He spent ten years in the banking and finance sector in Australia and overseas and has over 20 years' experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts in Sydney and thereafter as chief financial officer at the Cultural Facilities Corporation in Canberra. His last position was chief financial officer at Hurstville City Council.

Mr Wicks is the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of NSW Foundation, VisAsia and the Brett Whiteley Foundation. He is also responsible for finance, administration, human resources, corporate governance, legal services, information technology/audio visual, procurement, security and risk management, building services and the Gallery Shop.

DIRECTOR OF PUBLIC ENGAGEMENT

Ms Jacquie Riddell

Jacquie Riddell joined the Gallery in 2014. Her entire career has involved senior leadership positions within cultural institutions and she is highly experienced at audience development, creative direction, strategy development, content creation, programming, brand development and marketing and communications. As the director of marketing at SBS, she created, programmed and launched national arts television channel STUDIO, and developed the organisation's content strategy for television, radio and online as well as the multi-award-winning brand platform 'Six Billion Stories and counting …'. At the ABC, she led the Triple J network, including spearheading the expansion of the network to 44 regions across Australia, and was instrumental in the establishment of the Hottest 100, Unearthed and Beat the Drum projects. She has also held the role of general manager of Foxtel's music television channels group, leading a large production team in the creation of new television channels, documentaries and live television productions. She is on the board of the Australia–Korea Foundation for the Department of Foreign Affairs and Trade.

Ms Riddell is responsible for public engagement, including public programs, learning and participation, web/digital content, marketing and communications, design and publishing, and for liaising with the Gallery's membership organisation.

DIRECTOR OF DEVELOPMENT

Mr John Richardson
MA (Arts Administration), BA (Economics)

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

Mr Richardson is responsible for business development, philanthropy, corporate partnerships, venue management, the restaurant and café, and will be heading up the private capital campaign to realise the Sydney Modern Project vision.

Director Michael Brand	**Directorate**	Government relations Sydney Modern Project
	Deputy Director/Director of Collections Suhanya Raffel	Australian art/Brett Whiteley Studio International art Collection management Conservation Exhibition management/ installation Photography Research Library and Archives Registration
	Director of Finance and Commercial Operations/ Chief Financial Officer John Wicks	Administration Building services Finance Gallery Shop Human resources Information and communication technology/ audio visual services Corporate governance Legal Procurement Security and risk management Company secretarial services Visitor engagement services
	Director of Public Engagement Jacquie Riddell	Design Digital engagement Learning and participation Marketing and communications Membership Publishing
	Director of Development John Richardson	Philanthropy Business development Foundation Venue management, café and restaurant

BOARD OF TRUSTEES

PRESIDENT

Mr David Gonski AC
B Com, LLB, FAICD (Life), FCPA, Hon LLD (UOW)

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

Initial date of appointment 1 January 2016; expiry of current term 31 December 2018.

VICE-PRESIDENT

Dr Mark Nelson
B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and chief investment officer of the Caledonia Investment Group and a director of the Caledonia Foundation. He is a director of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Australian Football Association; and governor of the Florey Neuroscience Institutes.

Initial date of appointment 10 February 2010; expiry of current term 31 December 2018.

MEMBER

Mr Geoff Ainsworth AM
BA (Hons), MA (Counselling), Dip Fin Mgt, FAICD

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

Initial date of appointment 10 February 2010; expiry of current term 31 December 2018.

MEMBER

Mr Khadim Ali

Khadim Ali is an internationally acclaimed contemporary artist. Born in Quetta, Pakistan, of Hazara ethnicity (a minority group from Afghanistan), he moved to Australia on a Distinguished Talent Visa and is now based in Western Sydney. Mr Ali was trained in the tradition of Persian and Indian miniature painting and graduated from the National College of Arts in Lahore, Pakistan. His works are in the collections of leading galleries and museums, including the Victoria and Albert Museum, British Museum, Guggenheim Museum, Australian War Memorial Museum and the Art Gallery of New South Wales. He has won the Qantas Foundation's Encouragement of Australian Contemporary Art Award and a fellowship from the Australia Council.

Initial date of appointment 1 January 2015; expiry of current term 31 December 2017.

MEMBER

Mrs Ashley Dawson-Damer AM

A director of Yuills group of companies since 2000, Ashley Dawson-Damer has been a Festival of Sydney board director and alternate for the NSW Premier since 2012, a member of the National Gallery of Australia Council since 2005, a trustee of the National Gallery Foundation since 2004, and a member of the Opera Australia Capital Fund Council of Governors since 2005. She has also been a patron and benefactor of the Sydney Children's Writing Competition since 2002. She was previously a board member of the National Institute of Dramatic Arts from 1997 to 2003, trustee of the Museum of Sydney Foundation from 1995 to 1999, and member of the Acquisitions Committee for the Australiana Fund from 1993 to 1994.

Initial date of appointment 26 February 2014; expiry of current term 31 December 2016.

MEMBER

Professor S Bruce Dowton
MB BS MD FACMG FRACP

Professor S Bruce Dowton is the vice-chancellor of Macquarie University. He is a paediatrician, clinical geneticist, molecular biologist, researcher and academic. He has served as a senior medical executive at a range of universities, healthcare institutions and consulting organisations. Mostly notably, he served as a paediatrician at the Massachusetts General Hospital for Children, and Clinical Professor of Paediatrics at Harvard Medical School. Professor Dowton serves on a number of boards, and is the chairman of Open Universities Australia. He was born in Ivanhoe, NSW, and raised in Dubbo before moving to Sydney as the first in his family to go to university.

Initial date of appointment 1 January 2015; expiry of current term 31 December 2017.

MEMBER

Ms Samantha Meers
BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chairman of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Over the past decade, Ms Meers has also held a diverse portfolio of board appointments across the not-for-profit sector. Her current directorships include: deputy chairman of Creative Partnerships Australia; a director of the State Library of NSW Foundation, The Climate Institute and the Sherman Contemporary Art Foundation; and a member of the Advisory Council of the Centre for Social Impact at the University of New South Wales. Previously, Ms Meers practised as a corporate lawyer, subsequently holding senior management positions in the media sector.

Initial date of appointment 1 January 2011; expiry of current term 31 December 2016.

MEMBER

Ms Gretel Packer

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

Initial date of appointment 5 February 2014; expiry of current term 31 December 2016.

MEMBER

Mr Ben Quilty
BA (Visual Arts), B Des (Vis Com)

Ben Quilty is a practising artist and Sydney College of the Arts graduate. He also graduated from the University of Western Sydney School of Design and has completed studies in Aboriginal culture and history through Monash University, Melbourne. His work is held in numerous institutional collections including the Museum of Contemporary Art, Sydney, Art Gallery of South Australia and Art Gallery of New South Wales. He has won numerous awards in Australia including the Archibald Prize, Doug Moran Portrait Prize, Redlands Westpac Art Prize, National Self Portrait Prize and Brett Whiteley Travelling Art Scholarship. Quilty has guest lectured extensively and is a former board member of Artspace in Woolloomooloo.

Initial date of appointment 1 January 2013; expiry of current term 31 December 2018.

MEMBER

Mr Andrew Roberts

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

Initial date of appointment 5 February 2014; expiry of current term 31 December 2016.

MEMBER

Ms Eleonora Triguboff
BA (Art History), AAS

Eleonora Triguboff established a career as a sculptor in the 1980s, exhibiting in New York, Europe and Japan. In 2003 she became publisher and editor-in-chief of the quarterly publication *Art & Australia*. In this role, she developed initiatives such as the Art & Australia/ANZ Private Bank Contemporary Art Award, the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program, an annual *25/25* magazine with *Noise*, and the New Word Order writing competition for secondary school students, now Artwrite, with the Art Gallery of New South Wales. She set up the Dot Publishing imprint to produce art and design titles, the first of which – *Current: contemporary art from Australia and New Zealand* – was launched in November 2008. She is a council member of the Animal Protection Institute.

Initial date of appointment 16 July 2008; expiry of current term 31 December 2016.

BOARD OF TRUSTEES MEETINGS

ATTENDANCES AT BOARD OF TRUSTEES MEETINGS

There were six meetings of the Board of Trustees during the period July 2015 to June 2016.

Trustee attendances were as follows: David Gonski (3/3); Guido Belgiorno-Nettis (3/3); Mark Nelson (6/6); Geoff Ainsworth (5/6); Eleonora Triguboff (6/6); Samantha Meers (6/6); Ben Quilty (6/6); Gretel Packer (5/6); Andrew Roberts (4/6); Ashley Dawson-Damer (6/6); Khadim Ali (4/6), Bruce Dowton (5/6).

Note: Guido Belgiorno-Nettis' term of appointment ended on 31 December 2015; David Gonski was appointed president from 1 January 2016.

BOARD OF TRUSTEES SUB-COMMITTEES

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

ACQUISITIONS AND LOANS SUB-COMMITTEE

The Acquisitions and Loans Sub-Committee plays an important role in overseeing the Gallery's collections policy. It considers curatorial proposals on acquisitions, gifts, inward and outward loans and, if applicable, de-accessions. Based on these considerations, recommendations are made to the board for approval.

There were six meetings of the Acquisitions and Loans Sub-Committee between July 2015 and June 2016. Trustee attendances were as follows: Geoff Ainsworth (chair) (6/6); Mark Nelson (5/6); Eleonora Triguboff (5/6); Gretel Packer (5/6); Samantha Meers (5/6); Ben Quilty (6/6); Khadim Ali (5/6).

AUDIT AND RISK SUB-COMMITTEE

The Audit and Risk Committee is responsible for overseeing and providing guidance on both strategic and operational risk-management matters. It oversees all audit matters, submits reports and makes recommendations to the main board to enable it to discharge its responsibilities with regard to these matters.

There were four meetings of the Audit and Risk Committee between July 2015 and June 2016. Trustee attendances were as follows: Guido Belgiorno-Nettis (1/2); Bruce Dowton (2/2); Samantha Meers (4/4).

Note: Guido Belgiorno-Nettis' term of appointment ended on 31 December 2015. Bruce Dowton was appointed to the committee from February 2016.

FINANCE SUB-COMMITTEE

The Finance Sub-Committee oversees all financial aspects of the Gallery, including budgeting, performance monitoring and stewardship of assets.

There were six meetings of the Finance Sub-Committee between July 2015 and June 2016. Trustee attendances were as follows: Mark Nelson (chair) (6/6); Geoff Ainsworth (5/6); Guido Belgiorno-Nettis (3/3); Andrew Roberts (3/6); Ashley Dawson-Damer 4/6); David Gonski (3/3).

Note: Guido Belgiorno-Nettis' term of appointment ended on 31 December 2015. David Gonski was appointed to the committee from January 2016.

SYDNEY MODERN PROJECT JOINT STEERING SUB-COMMITTEE

There were seven meetings of the Sydney Modern Project Joint Steering Sub-Committee between July 2015 and June 2016.

Trustee attendances were as follows: Guido Belgiorno-Nettis (chair until December 2015) (4/4); David Gonski (chair from January 2016) (3/3); Mark Nelson (4/7); Andrew Roberts (5/7); Eleonora Triguboff (7/7).

SYDNEY MODERN CAPITAL CAMPAIGN COMMITTEE

There were five meetings of the Sydney Modern Capital Campaign Sub-Committee between July 2015 and June 2016. Trustee attendances were as follows: Mark Nelson (chair) (5/5); David Gonski (1/2); Guido Belgiorno-Nettis (2/3); Andrew Roberts (2/5); Gretel Packer (4/5); Bruce Dowton (2/5); Ashley Dawson-Damer (2/3).

Note: Guido Belgiorno-Nettis' term of appointment ended on 31 December 2015; David Gonski was appointed president from 1 January 2016.

PUBLIC ENGAGEMENT SUB-COMMITTEE

The Public Engagement Sub Committee gives oversight to the various engagement strategies of the Gallery.

There were six meetings of the Public Engagement Sub-Committee between July 2015 and June 2016. Trustee attendances were as follows: Samantha Meers (chair) (5/6); Gretel Packer (5/6); Ben Quilty (5/6); Eleonora Triguboff (3/6); Ashley Dawson-Damer (5/6).

STAFF PROFILE

SUMMARY OF SENIOR POSITIONS AS AT 30 JUNE 2016

Staff headcount in classifications	2013–14	2014–15	2015–16
Administration and clerical staff	276	244	244
Conservators	20	12	14
Curators and registrars	46	43	41
Education officers	6	7	8
General division staff	33	32	34
Librarians and archivists	5	6	8
Security staff	17	16	15
Senior officers	1	0	0
Senior executive staff	7	8	8
Total headcount	411	368	372
Effective full-time number			
Staff number	190	205	212

SENIOR EXECUTIVE REPORTING 2015–16

Band	Female	Male
Band 4	0	0
Band 3	0	1
Band 2	2	1
Band 1	1	3
Totals	3	5
Totals	8	

SENIOR EXECUTIVE REPORTING 2015–16

Band	Range $	Average renumeration 2015–16 $
Band 4	441,201 – 509,750	0
Band 3	313,051 – 441,200	441,200
Band 2	248,851 – 313,050	274,000
Band 1	174,500 – 248,850	224,000

PARLIAMENTARY ANNUAL REPORT TABLES

TRENDS IN THE REPRESENTATION OF WORKFORCE DIVERSITY GROUPS

Workforce diversity group	Benchmark/target	2014	2015	2016
Women	50%	64.0%	64.2%	63.7%
Aboriginal and Torres Strait Islanders	2.6%	0.0%	1.1%	1.7%
People whose first language spoken as a child was not English	19.0%	9.5%	10.5%	11.8%
People with a disability	N/A	1.0%	1.5%	0.6%
People with a disability requiring work-related adjustment	1.5%	0.0%	0.5%	0.6%

TRENDS IN THE DISTRIBUTION OF WORKFORCE DIVERSITY GROUPS

Workforce diversity group	Benchmark/target	2014	2015	2016
Women	100	115	113	110
Aboriginal and Torres Strait Islanders	100	N/A	N/A	N/A
People whose first language spoken as a child was not English	100	91	93	96
People with a disability	100	N/A	N/A	N/A
People with a disability requiring work-related adjustment	100	N/A	N/A	N/A

Note 1: A Distribution Index of 100 indicates that the centre of the distribution of the workforce diversity group across salary levels is equivalent to that of other staff. Values less than 100 mean that the workforce diversity 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 workforce diversity group is less concentrated at lower salary levels.

Note 2: The Distribution Index is not calculated where workforce diversity group or non-workforce diversity group numbers are less than 20.

EMPLOYEE REMUNERATION AND STAFF BENEFITS

The Crown Employees (Public Sector Salaries) Award July 2015 provided a 2.5% pay increase to Gallery staff with effect from 3 July 2015.

The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and salary packaging for purchase of motor vehicles, and staff scholarships.

Other staff benefits include staff discounts at the Gallery Shop, on Art Gallery Society membership, the restaurant and café. The Gallery has also negotiated arrangements for staff to access discounted parking at the Domain Car Park.

STAFF TRAINING

The Gallery is an active supporter of professional development of staff. Staff are supported through the provision of study leave and flexible working hours and work arrangements to enhance their academic qualifications.

Internal training focused on upgrading of Microsoft Office skills. Sixty staff undertook skills training for Word and Excel. Fifteen management staff undertook training aimed at skills to achieve rapid consensus. Twenty staff across the Gallery were trained in emergency response, including dealing with an active shooter incident.

All staff and volunteer briefings were provided covering Safety Management at the Gallery as well as information about the Gallery's revised Code of Ethics and Conduct.

EMPLOYEE ASSISTANCE PROGRAM

For many years the Gallery has offered employees a confidential counselling service, external to the Gallery. The counselling service is available to all staff and their immediate family and provides counselling on a range of issues including interpersonal relationships, financial planning, stress and critical incident debriefing. The current provider of counselling services to the Gallery is Optum.

WORK, HEALTH AND SAFETY

Number of work-related injuries resulting in worker's compensation claims: 7
Number of lost-time injuries: 5
Number of work-related illnesses: 0
Prosecution under the OH&S Act: 0

The Gallery's injury management process is effective in returning workers to pre-injury duties as quickly as possible. This is reflected in reduced time lost and the capacity of the Gallery to provide suitable duties and gradual return-to-work programs, minimising time lost. The Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers. Preventative measures such as flu injections are made available to all staff.

The Gallery's Work Health and Safety (WH&S) Committee is an internal advisory body, meeting on a quarterly basis. It undertakes workplace inspections and reviews procedures and practices and, where appropriate, makes recommendations to management for improvements to minimise WH&S workplace risks. Quarterly reports on the incidence of accidents and worker's compensation claims are reviewed by the Committee and the Trust's Audit and Risk Committee.

INDUSTRIAL RELATIONS

There were no industrial disputes during 2015–16.

WORKFORCE DIVERSITY

The Gallery continues to surpass the benchmark for the employment of women. At 64%, the Gallery maintained the same level as last financial year for the employment of women. This number still exceeds the public sector benchmark by 14%. The Gallery's executive team maintained the rate of 37% women and the leadership team at 61% women. This year 11.8% of the Gallery's employees identified as coming from a racial, ethnic or ethnic-religious minority group. A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance. As at 30 June 2015 the Gallery had staff officially designated as able to offer assistance in Hindi, Polish, Italian, French, Mandarin and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees' commitments to meet their religious obligations.

Aboriginal and Torres Strait Islanders represent 1.7% of the Gallery's workforce, including curatorial, which represents an increase from last financial year of 0.6%. We continue to work on strategies for increasing the percentage further in 2016–17.

Ideas

PUBLISHING

Nine titles were published in 2015–16, including five exhibition books, a second co-publication with NewSouth Publishing, a revised edition of *Margaret Preston* with Thames & Hudson Australia, and *The legacies of Bernard Smith* by Power Publications (University of Sydney) in association with the Gallery.

The Gallery continued to grow its national and international reach through trade distribution with two new titles – *Tang* and *Frida & Diego* – with direct sales of the latter to The Heard Museum in Phoenix, Arizona.

The photograph and Australia (March 15) by Judy Annear and designed by Matt Nix was shortlisted in the prestigious international Kraszna-Krausz photography book awards and included in an exhibition at Somerset House during Photo London in May 2016. The book was also shortlisted for best book in the Museums Australasia Multimedia & Publication Design Awards 2016.

PUBLISHED TITLES

2015 Archibald prize
Jo Litson
Jul 2015, 76 pp, pb, 51 illus, rrp $16

The 11th in the series of this ever-popular title featuring the year's Archibald finalists.

The idea of art: building a contemporary international art collection
Anthony Bond
Aug 2015, 192 pp, pb, 65 illus, rrp $49.99; ePub $39.99
Published with NewSouth Publishing

Anthony Bond is the former international art curator and head of collections at the Gallery. Here, he maps out a way of thinking about art of the late 20th century and reflects on the guiding philosophies that steered his formation of the Gallery's international contemporary art collection, which includes artists such as Francis Bacon, Anish Kapoor, Anselm Kiefer, Yves Klein, Antony Gormley, Gerhard Richter, Doris Salcedo and Rachel Whiteread.

The Greats: masterpieces from the National Galleries of Scotland
National Galleries of Scotland
Oct 2015, 192 pp, hc, over 70 illus, rrp $39.95

Published in conjunction with the exhibition of paintings, drawings and watercolours dating from c1495 to c1904 by some of the Western world's most magnificent artists, including Botticelli, Titian, El Greco, Velázquez, Rembrandt, Vermeer, Monet, Sargent, Gauguin and Cézanne.

When silence falls
Cara Pinchbeck with Amanda Peacock
Dec 2015, 48pp, pb, 42 illus, rrp $16.95

The second in the Gallery's new contemporary exhibition project series, this publication looks at the work of artists from across the globe who contemplate, investigate and respond to the inherent violence of often unacknowledged events – massacres, ethnic cleansing, cultural displacement, political force – and provide a voice for those who have been silenced.

Art Gallery of New South Wales 2015
Mar 2016, 90 pp, pb, over 145 illus, free

A summary of the Gallery's year and achievements.

Margaret Preston revised edition, licensed to Thames & Hudson
Deborah Edwards
Mar 2016, 300 pp, hc plus CD-ROM, richly illus, rrp $80

First published by the Gallery in 2005, due to demand this title was re-licensed to Thames & Hudson Australia for a revised edition.

Tang: treasures from the Silk Road capital
Cao Yin (ed)
Apr 2016, 168 pp, pb, over 120 illus, rrp $45.00 ($39.95 Gallery price)

Published in conjunction with the exhibition, this publication includes essays by Cao Yin, Edmund Capon, Qi Dongfang, Jessica Rawson and Zhang Jianlin, with spectacular archaeological findings, drawn from 11 institutions in Shaanxi province including gold, silver, glass, ceramics, sculptures and mural paintings which demonstrate the high artistic achievements of this golden age of China.

Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman collection
Nicholas Chambers (ed)
Jun 2016, 92 pp, pb, over 60 illus, rrp $29.95 ($24.95 Gallery price)

Published to support the exhibition, this publication includes an introduction to the art and lives of Frida Kahlo and Diego Rivera as well as an essay by each artist on the other from the 1940s.

The legacies of Bernard Smith: essays on Australian art, history and cultural politics
published by Power Publications in association with the Gallery
Edited by Jaynie Anderson (University of Melbourne), Dr Christopher R Marshall (University of Melbourne) and Dr Andrew Yip (AGNSW)
Jun 2016, 372 pp, pb, rrp $40

This publication brings together international academics to focus on everything Bernard Smith left his mark on, including the definition of Australian art, gallery scholarship and public art education, museological practice, art criticism, Australian art biography and local heritage.

IN PRODUCTION

Archibald prize (Jul 16)

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

John Olsen: a recipe for art (Oct 16)

O'Keeffe, Preston and Cossington Smith: making modernism – a co-publication with Heide Museum of Modern Art (Sep 16/Mar 17)

Art Gallery of New South Wales souvenir book (Oct 16)

Nude: art from the Tate collection (Nov 16)

Art from Milingimbi: taking memories back (Nov 16)

ART PRIZES

Competitions for the *2015 Archibald, Wynne and Sulman prizes*, sponsored by ANZ, were held in July 2015. A total of 2003 entries were received, 110 of which were selected for display.

2015 ARCHIBALD PRIZE

The prize of $100,000 for portraiture was awarded to Nigel Milsom for his work *Judo house pt 6 (the white bird)*, a portrait of Sydney barrister Charles Waterstreet.

The People's Choice competition, which asks the viewing public to vote for their favourite entry in the Archibald Prize, was won by Bruno Jean Grasswill for his portrait of Michael Caton. Grasswill received a $3500 cash prize as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist.

The Packing Room Prize gives the Gallery staff who receive the entries for the Archibald Prize the chance to vote for their favourite portrait. In 2015, the prize was awarded to Bruno Jean Grasswill for his portrait of Michael Caton, for which he received a $1500 cash prize.

WYNNE PRIZE

The prize of $50,000 for an Australian landscape or figure sculpture was awarded to Natasha Bieniek for her work *Biophilia*.

TRUSTEES' WATERCOLOUR PRIZE

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. In 2015, the $2000 prize was awarded to Max Miller for his work *'The world of dew is only the only the world of dew and yet … oh … and yet …' Kobayashi Issa (1763–1828)*.

JOHN & ELIZABETH NEWHAM PRING MEMORIAL PRIZE

Entries in the Wynne Prize are also eligible for the John & Elizabeth Newham Pring Memorial Prize. In 2015, the $250 prize was awarded to Viola Dominello for her work *On the river*.

SIR JOHN SULMAN PRIZE

The prize of $40,000 was judged by artist Lindy Lee and awarded to Jason Phu for his work *I was at yum cha when in rolled the three severed heads of Buddha: Fear, Malice and Death*.

YOUNG ARCHIES

Budding artists between the ages of 5 and 18 years were invited to submit a portrait for the Gallery's inaugural Young Archie competition, as part of our family-focused activities for the *2015 Archibald, Wynne and Sulman prizes* exhibition. The portrait is to be of 'a person who is special to you – someone who is known to you and plays a significant role in your life'.

There are four age categories: 5–8, 9–12, 13–15 and 16–18 years. The competition was judged by artist Del Kathryn Barton, an Archibald Prize–winner in 2008 and 2013, and Victoria Collings, the Gallery's senior coordinator of education and family programs, based on merit and originality. There were 1284 entries received for the 2015 prize.

Each finalist receives an ANZ money box and *2015 Archibald prize* catalogue. Each winner receives a $100 ANZ gift card, an art pack from Faber-Castell and a family pass to our major exhibition at the Gallery as well as an ANZ money box and *Archibald* catalogue.

The winner for the age category 5–8 was Daniel Harford.

The winner for the age category 9–12 was Marium El-Hajj.

The winner for the age category 13–15 was Ellie Arnott.

The winner for the age category 16–18 was Harriet Mitchell.

THE BULGARI ART AWARD

This award has been established to support contemporary Australian painting. Each year, the Gallery will identify a significant painting by a mid-career Australian artist to be acquired for the collection. The award, sponsored by Bulgari, consists of $50,000 for acquisition of the painting and a residency for the artist in Italy valued at $30,000. The total award of $80,000 makes it one of the most valuable art awards in Australia. The award is selected by the Art Gallery of NSW Trustees and the head curator of Australian art. The 2016 recipient is Jude Rae for her painting *SL 359* 2016.

Audience

DIGITAL ENGAGEMENT

ONLINE COLLECTION

After three and a half years of planning, developing and testing, a new enriched online collection was launched in July 2015. Pages on collection works now include a wealth of contextual information including video, audio, mapping, relevant shop product, links to artist profiles, an ability to share and collect online material into 'art sets' and more alongside the original curatorial data and image. This contextual information is designed to give visitors a sense of the person behind the art as well as the time and place it was created.

ARTIST PROFILES

Artist profiles were also launched alongside the new collection interface with 85 Indigenous artist profiles to be the first to go live; in many cases, these profiles provide the only content online about these important historical and contemporary artists. These were followed by a further 50 artist profiles from the Australian collection, including most of our most popular and searched for names. Many of the profiles feature rarely seen portraits sourced predominantly from the Gallery's archives.

EDUCATION WEBSITE

A new online education section of the website was launched in May 2016 to better represent the new programming focus of the Learning and Participation team, including a new focus on access and outreach. The online learning resources have been reimagined to give teachers access to the Gallery's rich multimedia resources, such as the new collection works and artist profile pages, the Gallery channel, art sets and tours, the INSIDEARTEXPRESS and the prizes online archives, and education-specific competitions and scholarships. This replaces a very long and out-of-date list of past education kits.

VIDEO ONLINE

Over 30 new videos were uploaded onto Gallery's YouTube and web channel this year, including a series of shorts produced in conjunction with the exhibitions *Murruwagyu*, *The Greats*, *2015 Archibald prize*, *Tang*, *When silence falls* and the *Biennale of Sydney*. Other videos include a recording of international artists' Jennifer Allora and Guillermo Calzadilla's *Chalk* performance in Sydney, as well as a performance of Pedro Reyes' artworks from the series *Disarm*. We continue to collect artist interviews for our Australian artists' archive; the short *Artist Nigel Milsom in his studio* proved popular this year with over 4000 views. A short we produced last year in conjunction with the *Pop to popism* exhibition, *A guide to pop art*, was again the most popular short of the year, attracting 68,458 views.

PURE LAND – TANG IMMERSIVE

The exhibition *Tang: treasures from the Silk Road capital* opened in April 2015 and featured *Pure Land: inside the Mogao Grottoes at Dunhuang*, an immersive interactive installation of one of the UNESCO World Heritage listed Mogao Grottoes, known as the Caves of the Thousand Buddhas, now closed to public for conservation reasons. *Pure Land* was developed in collaboration with Professor Sarah Kenderdine (University of NSW), City University of Hong Kong and the Dunhuang Academy, China and was also the focus of a Vivid Ideas panel during the Vivid 2016 festival entitled 'Art and experiential design: how can exhibition design and immersive technologies help audiences engage with the past?'

CONVERSATIONS APP

The Conversations app was developed to accompany the exhibition *Conversations: through the Asian collections* and uses geolocation to deliver audio, text and rich imagery to visitors depending on where they are in the exhibition. The audio features the voice of curator Justin Paton and includes accessible content for hard of hearing and deaf audiences via Auslan videos. Sponsored by VisAsia.

GET CLOSER TO FRIDA

'Get closer to Frida' is a digital hub that was launched in June 2016 and offers access to stories about Frida Kahlo and Diego Rivera, their artworks, photos, video and special offers associated with the exhibition *Frida Kahlo and Diego Rivera*. Visitors will be encouraged to access this information while queuing and pre and post visit. Part of this project is an in-gallery digital installation of six of Frida's personal letters that gives visitors the opportunity to read translations.

ARCHIBALD PEOPLE'S CHOICE COMPETITION

For the first time, People's Choice competitions were enabled for each of our five touring exhibition partners to run in each venue alongside the touring Archibald exhibition. The competitions are run through a Gallery-built web platform that is locked down so that visitors can only complete their entry when leaving the exhibition having seen the works up close. There winners differed across regions: the Art Gallery of Ballarat and the Manning Regional Gallery's people's choice was a portrait of Abbe May by Angus MacDonald; New England Regional Art Museum and the Blue Mountains Cultural Centre's winner was Jason Benjamin's portrait of Paul Kelly; the Tweed River Art Gallery shared the same winner as the Art Gallery of New South Wales – Bruno Jean Grasswill's portrait of Michael Caton.

NEW PAYMENT GATEWAY

A new, more flexible online payment gateway was implemented to serve the Gallery's ecommerce channels including the online shop, prize entries and online donations. The new system (Braintree.com) has vastly improved reporting and testing capabilities and most importantly allows the Gallery to accept repeat payments, which is important for the future development of online donations and memberships.

CULTURAL INSTITUTIONS DIGITAL SURVEY

A survey, *Digital infrastructure, resourcing and governance*, was developed by the Gallery's Digital team and distributed to 70 cultural institutions of similar size across the world. There were 52 particpating institutions, with many offering to share further information on similar planning in other institutions. The results of the survey were collated into a report that was then distributed to the participating institutions, giving a snapshot of digital activity around the world. This formed an integral part the research undertaken for the Gallery's Digital Strategy.

OVERALL VISITATION

Visitation to the Gallery's website (including our mobile site) for this year was 3,173,848 sessions (9% increase), 2,089,497 users (17% increase; however, we have changed the way we collect users after an audit on our metrics) and 11,208,178 page views (4% increase). The highest number of sessions for any one day was 49,290 on 9 July 2015 when the winners of the 2015 Archibald, Wynne and Sulman Prizes were announced.

This year, the most visited part of the site was the prizes database online showcasing the finalists and winners throughout the years of the Archibald, Wynne and Sulman Prizes and the Dobell Prize for Drawing (22%), followed by the collection online (21%), 'What's on', which includes the calendar of events, exhibitions and galleries (19%), education including Inside ARTEXPRESS (6%) and the Gallery Shop online (5%). The homepage received 6% of the traffic.

Eighty-three per cent of all online visitations are from Australia, with 74% of these from NSW. The percentage of website users accessing the Gallery's website via mobile devices (phone or tablet) reached 44% this year, making the mobile optimisation of all digital content more and more important.

The most popular artists (by profile page views rather than number of works) were Tracey Moffatt, Tom Roberts, Margaret Preston, Brett Whiteley, Grace Cossington-Smith, Jeffery Smart, Arthur Boyd, Sidney Nolan, James Gleeson and Margaret Olley. Visitation to the Gallery's pages on Google Art Project (which includes 464 works from the Gallery's collection) for this financial year was 73,434 sessions, 61,707 users and 158,518 page views.

MESSAGING ONLINE

The Gallery received 1466 messages from the general public through the online 'contact us' form during 2015–16. Of these, 36% were for general enquiries, followed by 13% for exhibitions, 11% for Archibald and other art prizes, 7% for events and programs, 7% for education and 6% for the collection; the other ten categories made up the final 20% combined. There were 104 website feedback submissions and 52 online reference enquiries to the Research Library.

SOCIAL MEDIA

Social networking channels continue to play an increasingly important role in Gallery marketing and communications. We are seeing high levels of interaction, sharing and communication with an extremely engaged audience. Instagram is our fastest growing channel, with our followers increasing by an impressive 213% over the last 12 months.

A key social media initiative this year was a special partnership with Instagram for the Gallery's very first 'Emptymeet' event. The event saw key Instagrammers invited to *The Greats: masterpieces from the National Galleries of Scotland* for an exclusive exhibition viewing and promotion across their influential Instagram accounts. Due to the success of the event – with over 20,000 interactions across Instagram – we have held similar events for other exhibitions including *Frida Kahlo and Diego Rivera* and will continue to incorporate this in future social media campaigns.

SOCIAL MEDIA GROWTH

Facebook + 26% (109,600 fans)
YouTube +23% (4970 subscribers)
Twitter + 18% (46,700 followers)
Instagram + 213% (62,500 followers)

EMAIL NEWSLETTERS

Title	Issues and frequency	Subscriber numbers
Artmail	15 (monthly plus specials)	179,500
Art After Hours	48 (weekly)	8300
Brett Whiteley Studio e-news	5	3200
Education update	2	1500
Tertiary update	3	2300
Gallery Shop	2	1200

LEARNING AND PARTICIPATION

Learning and Participation programs at the Gallery provide vibrant and engaging art experiences for a diverse range of visitors to the Gallery, from first-time visitors to art enthusiasts and artists, educational groups to specialised community and access groups. We strive to develop and deliver welcoming and stimulating programs and resources which inspire curiosity, ignite imagination and provoke new ways of thinking about the world. This year, our education programs engaged over 91,514 students and teachers; public programs attracted 64,292 visitors; and family programs saw a record attendance of 108,319.

EXHIBITION AND COLLECTION PROGRAMS

The dynamic suite of public programs accompanying the summer blockbuster *The Greats* successfully engaged a diverse and high-attending audience. Events included an artist's recreation of a 19th-century oil painting, talks on select masterpieces within the exhibition, large-scale drawing workshops and a fun series of talks on the history of European art by comedian Hannah Gadsby. In partnership with the Australian Brandenburg Orchestra, classical music and art were brought together in a series of special performances inspired by the exhibition, drawing a crowd of over 2000 people over four nights. Another programming highlight this year was for the exhibition *Tang: treasures from the Silk Road capital*. A major symposium on the art and culture of Tang dynasty China featured local and international speakers, and the exhibition closed with a sold-out concert from internationally acclaimed, Grammy award-winning pipa player Wu Man, held in partnership with the University of Sydney's Confucius Institute.

Our monthly photography talks saw over 500 visitors engage with our photography exhibitions and featured speakers including Rosemary Laing in conversation with academic Donna West Brett, assistant curator Isobel Parker Philip and artist William Yang. This year, we developed a new stream of programs based on the permanent collection, including Thursday lunchtime talks and popular Saturday drop-in drawing sessions. We also participated in several of Sydney's premier cultural festivals, holding three booked-out panel discussions in the Vivid Ideas festival on the future of galleries and museums, and commissioning a live painting project with artist Tom Polo for Spectrum Now.

With live music, talks, workshops and special events, our Art After Hours program offers audiences a way to experience art and culture in a social environment every Wednesday night. Some of this year's highlight celebrity speakers included writer Linda Jaivin, journalist Stan Grant, the Honourable Michael Kirby, musician Simon Tedeschi, writer Benjamin Law, and broadcaster Rachael Kohn. In a special musical performance, Stu Hunter and his band performed on musical instruments created from disused guns by artist Pedro Reyes from the exhibition *When silence falls*. Our Frida Kahlo–themed nights engaged hundreds of visitors with colourful paper flower-making workshops accompanied by the festive sounds of Victor Valdes' mariachi band, to accompany the exhibition *Frida Kahlo and Diego Rivera*.

FAMILY PROGRAMS

Family programming at the Gallery continued to increase its popularity and reach with audience numbers rising from over 70,000 last financial year to 108,319 this year. The number of hands-on, drop-in workshops offered throughout the year on Sundays and during school holidays increased, and dedicated exhibition activity spaces were created to allow families to engage more closely with both the Gallery's collection and visiting exhibitions. The specially designed family activity area in the *Tang* exhibition was highly successful, encouraging children to imagine they were Silk Road travellers and make puppets for a shadow light-box theatre. The family activity space in the *Colourwheel* exhibition attracted 66,485 visitors, and 17,721 visitors attended the Gallery Kids *colour and creativity* festival across the September/October 2015 two-week school holiday. Held in association with principal sponsor State Street, the festival brought to life the most colourful artworks on display through commissioned live performances, music, films, talks, drawing workshops, guided tours and art-making activities. Following the success of family programming this year, the development of art-making activities in exhibitions will be continued in 2016–17 in conjunction with Indonesian artist Eko Nugroho with the development of an artist-designed zine activity.

The Young Archie competition continued to grow in 2015–16 with 1284 entries from every state and territory in Australia. Archibald Prize–winning artist Del Kathryn Barton co-judged the competition, selecting the winners of the four different age categories. The 20 finalists and their families attended a special event in August to celebrate their success and for the announcement of the winners. The winner of the 16–18 year old category was invited to talk about the experience on *ABC News Breakfast*. The Gallery's senior coordinator of education programs, Victoria Collings, also spoke, talking to the value and importance of artistic expression and creativity in young people.

VISITOR EXPERIENCE

This year, the Visitor Experience team was created to facilitate a vibrant and engaging visitor experience for all audiences, supporting the Gallery's strategic objective to connect with existing and potential audiences more effectively. This newly created team was formed as part of an organisational restructure and encompasses all front-of-house operations including ticketing and information; it also integrates and supports the other teams across the Learning and Participation division. The hosts assist and support public, community engagement and education programs to deliver outstanding visitor experience.

The team relies on the ongoing support of the volunteer committees to deliver a wide range of support. The volunteer committees help to ensure that effective integrated communication reaches the visitor-facing volunteer guides and the Art Gallery Society Task Force, who support the children's programs, audience research and are on the concierge for the ticketed exhibitions.

VOLUNTEER GUIDES PROGRAM

The Gallery has approximately 150 volunteer guides who actively engage with visitors to our collections and exhibitions daily. The guides offer a range of tours for the general public, children and students, private groups and sponsors, and access groups as well as presenting tours in Cantonese, Mandarin, Korean and Japanese. This year, approximately 30,000 visitors attended a guided tour.

The Gallery supports the professional development of the guiding team through ongoing training. In October 2015, approximately 20 volunteer guides attended the four-day 20th biennial conference of the Association of Australian Gallery Guiding Organisations in Adelaide, entitled *Engage with art, engage with audiences, engage with Adelaide*. Participation in these conferences ensures professional development for the guiding cohort and the sharing of industry best-practice between cultural organisations.

COMMUNITY PROGRAMS

The Community Ambassador program continued throughout 2015–16 with the free Gallery Highlight guided tours and special exhibition tours of the *2015 Archibald prize*, *Go East*, *Matisse and the moderns*, *The Greats*, *Conversations through the Asian collections*, *Colourwheel*, *John Kaldor Family Collection*, *Our spirits lie in the water*, *See you at the barricades*, *When silence falls* and *Tang* conducted in Cantonese, Japanese, Korean and Mandarin. The ambassadors also provided language-based content and publicity for local media and radio such as SBS Radio, Chinese, Japanese and Korean radio, *Korean community magazine* and Nichigo Press (a Japanese-language newspaper).

As part of the 2016 City of Sydney Chinese New Year Festival (6–21 February), the Gallery presented a mix of free events to engage and inspire visitors of all ages and abilities. Events included English, Mandarin and Cantonese tours of the collection, family art-making activities, and an artist panel discussion with 2016 festival curator Claudia Chan Shaw and artists Laurens Tan, Tianli Zu and Dongwang Fan, to discuss the inspiration and concepts behind each of their lantern-inspired installations.

A new position entitled Community Programs Producer was created in 2016 to prioritise engagement with Western Sydney and the local communities of Woolloomooloo and Potts Point. The producer develops specific programs, projects and collaborations that will engage with both the Woolloomooloo and Potts Point arts precinct and community, and Western Sydney–based communities, organisations and regional galleries. One of the inaugural programs was a gallery tour for parents from Condell Park High School in Western Sydney, a school involved in the Art Pathways program. For the first time in Gallery history, the tour, led by Sydney-based contemporary artist Marian Abboud, was conducted in both Arabic and English. The visit provided an opportunity for the families of students to engage with the Gallery, opening an intergenerational dialogue. The tour's success will bring more parents and families from the community to the Gallery and has sparked conversation with other schools in the area for a similar experience.

ABORIGINAL AND TORRES STRAIT ISLANDER ART PROGRAMS

Aboriginal and Torres Strait Islander art programs have two broad objectives: to engage local, interstate and international audiences with the Gallery's collections of Indigenous Australian art as well as to engage local, regional and remote Indigenous audiences with the collections, resources and services of the Gallery. This year, Aboriginal and Torres Strait Islander staff developed and implemented the 'Guiding with Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales' protocols based on the recently published 'Aboriginal and Torres Strait Islander Engagement Policy'. Ongoing professional development and training for Indigenous Gallery educators, artist educators and the Gallery's volunteer guides focused on an informed and nuanced engagement with contemporary and historical Aboriginal and Torres Strait Islander art practice and our collections.

Digital engagement is essential to the engagement strategy, with the creation of five new art sets and nine films for the Aboriginal and Torres Strait Islander Digital Media Archive. The exhibition *Murruwaygu: following in the footsteps of our ancestors*, curated by Wiradjuri/Kamilaroi artist Jonathan Jones, presented new research and scholarship relating to Aboriginal art history in the south-east of Australia. The exhibition was supported by a suite of programs including a free public one-day symposium, demonstrations and talks as part of an artist residency by artists Roy Kennedy and Andy Snelgar, and talks by significant Indigenous cultural figures including journalist Stan Grant, actor Jack Charles, Professor Joy Murphy Wandin AO, and artists Roy Kennedy, Andy Snelgar and Simon Penrose. A series of five short films featuring artists, historians, curators and other specialists were created to support and interpret the exhibition content and to ensure a high-quality digital legacy.

In partnership with the Arts Unit (Department of Education) and Wagga Wagga Art Gallery, the *Home: Aboriginal art from NSW* program continued our engagement with schools in Wiradjuri Country in Western NSW. The program expanded in 2016 under the name 'Gulbalanha' to include 17 schools in the Wagga Wagga region, and to Dubbo Regional Gallery, with seven schools in the Dubbo

region. In July 2015, the Aboriginal and Torres Strait Islander Art programs producer and the assistant curator of Aboriginal and Torres Strait Islander art travelled to Wagga Wagga Art Gallery to deliver a Teacher's Professional Learning Day in association with this next phase of the project. Twelve regional schools visited the Gallery on a virtual 'e-excursion' tour of the collection with curator Cara Pinchbeck, and artist Jonathan Jones.

Koori kwiz: the deadly art game show was hosted at Australian Catholic University (Strathfield) this year, offering 182 primary and tertiary students the opportunity to explore Indigenous art and culture in a fun, accessible way. Programs for NAIDOC Week 2015 included a series of 'Drop-in and make' art-making workshops, performances by Aboriginal artist Adam 'Blak Douglas' Hill, and a celebrity talk by the Honourable Michael Kirby on the role of art in protest and change at Art After Hours.

ACCESS PROGRAMS

The Gallery is committed to creating an inclusive environment through a range of Access programs designed to enhance the participation of diverse audiences of all ages and abilities including visitors with physical, sensory or intellectual disabilities and mental health conditions. This financial year, 3007 individuals and carer partners accessed specifically designed programs.

This year the Signing Art program was expanded, with deaf artists invited to present tours of temporary exhibitions to the deaf community. The Gallery has been widely praised by the deaf community and key access organisations, the Deaf Society and Accessible Arts, for its innovation and community consultation in Auslan program development.

The Art & Dementia program serviced 1047 individuals living with dementia, support staff and carers, twice as many as the 2014–15 year (581). The Access volunteer guides were instrumental in delivering this volume of programming. A research project with the University of Technology, Sydney on the impact of arts engagement for individuals with dementia was conducted in 2015–16; the final report is due for release late 2016.

The innovative creative arts 'Momentum' project was presented to the public during the Art After Hours program in celebration of International Day for People with a Disability, and included a panel discussion exploring the arts and disability. Momentum was a unique four-month collaboration between Sunnyfield Disability Services and the Gallery, funded by Arts NSW and Parramatta Council, and focused on 12 emerging artists with disability and/or acquired brain injury from Western Sydney.

In the past year, strong partnerships have developed with organisations such as Arts and Health Australia and the Arts Health Institute, with the Gallery hosting the International Arts & Health conference (November 2015) and the Music and Memory (March 2016) NSW health program. The Gallery highlighted diversity and inclusion through developing programs in association with Seniors Week (April 2016), Youth Week (April 2016), Dementia Awareness Month (September 2015), Deaf Awareness week and International Day for People with a Disability (3 December). The Gallery also participated in the inaugural Arts and Disability Expo, coordinated by Accessible Arts as a part of community consultation and direct promotion to the disability community.

The Starting with Art program, supported by Variety, the Children's Charity, engaged 510 students with disability this year. This artist-led experience engaged students with works of art, creating opportunities for self-expression and social interaction. Teachers were provided with links to art sets, and open-ended outcomes were encouraged in the program. Access-awareness training was delivered to new artist educators as part of staff training.

OUTREACH

Art Pathways provides creative learning opportunities for Year 5–12 students and teachers in Western Sydney. The program aims to create access to the Gallery collection and resources as well as connecting with the life of Western Sydney. Art Pathways includes Indigenous art education programs, low socio-economic status school communities programs and access programs for students with a disability. 2405 students and teachers have been involved in the program so far, moving towards 2600 by the end of 2016. Research and evaluation has begun by Western Sydney University to see the impact of this program on students and teachers.

REGIONAL ENGAGEMENT

The Gallery is committed to supporting the needs of communities in regional NSW. Each year, the Gallery hosts professional development days for educators and curators from regional galleries exhibiting the touring *Archibald prize*, aiming to share ideas and provide networking opportunities. Gallery staff share their expertise across a range of programming and resources that are produced annually. Discussions centre on guiding strategies, supporting education groups, using the online education material and public programming. Participants have the opportunity to experience various education programs, this year viewing the Study Morning program with over 200 school students.

In August 2015, the Access Programs Producer trained staff and volunteers at Mosman Regional Gallery on developing strategies and programs for individuals with dementia. This is part of a larger engagement plan to increase dementia programming in regional galleries.

SCHOOL PROGRAMS

An invigorated schools program was introduced to respond to changing educational practice, curriculum and community expectations. With 21st-century learning strategies in mind, a range of active and participatory programs for both the primary and secondary school sector were developed in consultation with schools, teachers and educational authorities. Led by a team of volunteer children's guides and artist educators, 91,514 students and teachers participated in a range of creative education programs, including artist experience workshops, study mornings, volunteer adventures, art box sessions, teacher salons and art lab professional learning programs. The annual *ARTEXPRESS* exhibition attracted 16,621 student and teacher visitors, 18% of the overall student and teacher attendance at the Gallery. This year, exhibiting students led lectures to inspire emerging senior visual arts students.

Teachers' professional learning continued to be a priority, with high demand for a range of quality programs across primary, secondary and tertiary endorsed by the Board of Studies, Teaching and Educational Standards NSW (BOSTES). New programs such as teacher salons (for primary and secondary teachers) and art labs (primary teachers) offered one free registration to reduce the financial pressure on school budgets. This initiative resulted in capacity attendance at most events, with excellent feedback on the quality of the program and increased school bookings as a result. The 2016 Koori Art Teachers' Day also reached capacity, attracting a record 70 primary and secondary public school teachers to the Gallery for an innovative professional learning program in partnership with the Department of Education. The rich program of talks and workshops featured presentations from well-known Indigenous artists, curators and educators. Due to the program's success, a repeat of the program was scheduled to meet the demand.

TERTIARY PROGRAMS

The Gallery provides facilitated and independent visits for tertiary students from a range of disciplines, especially those in art history, studio practice and museum studies. This financial year 6494 students visited the Gallery as part of their course work.

Internships are an important component of student and early-career professional development. This year, the Gallery placed 22 interns in departments including conservation, curatorial, learning and participation, registration, marketing, research library, and business development.

Our annual Sydney Students Speak program invites tertiary students from Sydney's art schools and universities to present a public talk on an artwork of their choice. The program provides invaluable experience and training for a career in the arts. The eight students selected for this year's program discussed different abstract or contemporary works in the collection.

The Gallery also awards several scholarships and prizes to art students and artists. This year's recipients were:

Robert Le Gay Brereton Memorial Prize: Yvonne East

Elioth Gruner Prize: Hannah Pembroke

Basil and Muriel Hooper Scholarship: Jannette Deng

Dyason Bequest: Jennifer Hou and Simon Wilson

The 2016 recipients of the Studios in Paris residences at the Cité Internationale des Arts were:

Eva Breuer Travelling Art Scholarship: Elena Papanikolakis (Denise Hickey Memorial Studio)

Moya Dyring Memorial Studio: Anita Holtsclaw, Elena Betros, Chris Dolman, Sadie Chandler, Lynne Barwick and Madeleine Preston

Denise Hickey Memorial Studio: Anna Theresa McMahon and Kevin Platt

FILM PROGRAM

The film program presents features, documentaries and experimental film in conjunction with major exhibitions at the Gallery. Encompassing the history of cinema, the program specialises in historically significant films which are screened using prints accessed from public and private archives worldwide.

From 17 June – 19 July 2015, in conjunction with the exhibition *Go East*, we screened a series of provocative cinema drawn from some of the most dynamic film industries in the world: Japan, Vietnam, Singapore, South Korea, Hong Kong and China. The *Taking flight* film series included *Mother* (director Bong Joon-ho, 2009), *Election* (director Johnnie To, 2005), *Departures* (director Yōjirō Takita, 2008) and *Be with me* (director Eric Khoo, 2005) and *Oldboy* (director Park Chan-wook, 2003).

From 5 August – 30 September 2015 we presented a comprehensive collection of features and documentaries exploring cinema's long engagement with social struggle and revolutionary culture. The *Wild in the streets* film series, in conjunction with the exhibition *See you at the barricades*, included some of the most powerful films ever made about political and humanitarian struggle. Films included *Attica* (director Cinda Firestone, 1973), *The patriot game* (director Arthur Mac Caig, 1979), *The 17th parallel* (director Joris Ivens and Marceline Loridan Ivens, 1968), *If …* (director Lindsay Anderson, 1968), *Paradise now* (director Hany Abu-Assad, 2005) and *Town bloody hall* (director, DA Pennebaker and Chris Hegedus, 1979). This series was particularly popular with the under-35s.

From 3 October – 25 October 2015, in conjunction with The Japan Foundation, we presented a retrospective of the work of Kon Ichikawa. With an oeuvre ranging from war films to family dramas, Ichikawa is one of Japan's most significant directors. One of the highlights was presenting a new 35mm print of his celebrated *Tokyo Olympiad* (1965) – considered to be one of the finest documentaries ever made.

In conjunction with *The Greats: masterpieces from the National Galleries of Scotland*, a series of European cinema classics was screened from 11 November 2015 – 7 February 2016. Featuring historical dramas, literary adaptions and biographies, the series included the work of celebrated directors such as Ingmar Bergman, Pier Paolo Pasolini, Jean Cocteau, Jean Renoir, Andrei Tarkovsky, Roman Polanski and Werner Herzog.

In conjunction with the Sydney Film Festival, the Gallery hosted a major retrospective of the work of American film director Martin Scorsese. Presented by David Stratton, the retrospective included *Taxi driver* (1976), *King of comedy* (1983), *Raging bull* (1980) and *Goodfellas* (1990) among others. Most sessions sold out.

Screening in parallel with the 20th Biennale of Sydney, the *Putting on a show* film series explored the transformative power of theatrical performance to create illusion, alter perception and re-invent the everyday. Ranging from cinéma-vérité documentary to Hollywood musicals, highlights included *Cabaret* (director Bob Fosse, 1972), *Santa sangre* (director Alejandro Jodorowsky, 1989), *The harder they come* (director Perry Henzell, 1973) and *Latcho drom* (director Tony Gatlif, 1993).

Offering a rare opportunity to experience the original cinematic scope and intention of filmmakers, the gallery audience took advantage of this unique opportunity to see films projected from original 16mm and 35mm prints. Throughout the year the film program presented a total of 82 features, documentaries and shorts with 25,109 people attending – an average of 210 people per screening session. The overall attendance was lower than previous years due to an 11-week break when no films were screened.

Partnerships

CORPORATE PARTNERS

The Gallery is able to present high-calibre exhibitions, programs and initiatives due to the strong support of its family of sponsors and partners. These organisations share the Gallery's commitment to culture and are a vital part of our vision for the future.

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

Sponsorship retention remained high during the year thanks to the loyalty of our corporate partners and the inclusion of several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability for the Gallery.

This year was the sixth year of the Sydney International Art Series – an ongoing partnership to bring the world's most outstanding exhibitions to Australia. We acknowledge the support received from the NSW Government through Destination NSW.

We would like to make special mention of our leadership partners ANZ and EY whose significant support enables us to present inspiring exhibitions such as the *Archibald prize* and *The Greats: masterpieces from the National Galleries of Scotland*.

We welcome and thank our new partners: Aqualand, for their groundbreaking support of *Tang*; Paspaley Pearls, attached to our Next Generation cultivation program, Atelier; Bailey Gifford with their major partnership of *The Greats*; and Champagne Taittinger and McWilliam's Wines.

Our presenting sponsors: Herbert Smith Freehills, our legal partner; J.P. Morgan for its ongoing support of the Brett Whiteley Studio; Macquarie for its commitment to the Australian Galleries; and UBS for their continued relationship with our Contemporary Galleries.

In addition, we thank our generous and loyal supporters: City of Sydney, Fairfax Media, JCDecaux, Porter's Original Paints, official hotel partner Sofitel Sydney Wentworth; and Variety, the Children's Charity.

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

Partnership with the Gallery provides opportunities for the corporate community to creatively build their brand identity and to engage with their clients and employees in a style that sets them apart from their competitors. Our position as a national icon, staging world-class exhibitions and cultural events, allows us to create true, valuable and lasting partnerships.

With an exciting program of upcoming exhibitions, community and education initiatives, and strategically tailored partnerships, there has never been a better time to be involved with the Gallery.

SPONSORSHIP

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

Aqualand: Presenting partner: *Tang*

Baillie Gifford: Major partner: *The Greats*

City of Sydney: Support sponsor: *Archibald prize* and *The Greats*

Destination NSW: Strategic partner: *The Greats*

EY: Presenting sponsor: *The Greats*

Fairfax Media: Media partner: *Archibald*, *The Greats*

Herbert Smith Freehills: Presenting partner: Asian Galleries; Major sponsor: *Tang* and legal provider

JCDecaux: Media partner: *Archibald prize*, *The Greats* and *Tang*

J.P. Morgan: Presenting sponsor: Brett Whiteley Studio

Macquarie: Presenting sponsor: Australian Art Collection

McWilliam's Wines and Champagne Taittinger: Support partners: *Archibald prize*

Paspaley Pearls: Program supporter for Atelier

Porter's Original Paints: Official paint supplier and Support sponsor: *Archibald prize* and *The Greats*

President's Council of the Art Gallery of New South Wales: Major exhibitions program partner

Sofitel Sydney Wentworth: Official hotel partner and Support sponsor: *Archibald prize* and *The Greats*

S&S Creative: Support partner: education programs

UBS: Contemporary Art Partner: Contemporary Galleries

Variety: Support sponsor: Starting with Art

VisAsia Council of the Art Gallery of New South Wales: Asian exhibition program partner

PRESIDENT'S COUNCIL

Members of the President's Council as at 30 June 2016

President: David Gonski AC

Membership

Noel Condon – AIG
Nigel Williams – ANZ Banking Group Limited
Jin Lin – Aqualand
John Symond AM – Aussie Home Loans
Scott Nisbet – Baillie Gifford
Sandra Chipchase – Destination NSW
Damian Hackett – Deutscher and Hackett
Tony Johnson – EY
Sean Aylmer, Darren Goodsir – Fairfax Media Limited
Miles Bastick – Herbert Smith Freehills
Milton Samios – Investec Australia Limited
Steve O'Connor – JCDecaux Australia
Andrew Best – J.P. Morgan
Martin Blake – KPMG
Steven Lowy AM – LFG
Michael Cook – Macquarie Capital
Cathryn Carver – National Australia Bank
Wayne Spanner – Norton Rose Fulbright
Michael Bracher – Paspaley Pearls
Shaun Bonett – Precision Group of Companies
Peter Allen – Scentre Group

Alfred Moufarrige OAM – Servcorp
Ryan Stokes – Seven Group Holdings
Tim Church – UBS AG Australia
Andrew McDonald – Westpac Banking Corporation

VISASIA COUNCIL

VisAsia Council members as at 30 June 2016

Chairman: Warwick Johnson – Optimal Fund Management

Membership

Stephen Menzies – Ashurst
Bill Ferris AC, Su-Ming Wong – CHAMP Ventures
Philip Cox AO – Cox Richardson
Seng Huang Lee – Mulpha Australia
Yixu Lu, Jeffrey Riegel – the University of Sydney
William Purcell – University of Technology, Sydney
Michael Sternberg – Valiant Hire
Judith Neilson AM – White Rabbit Gallery

INDIVIDUAL GIVING

ART GALLERY OF NSW FOUNDATION

The Art Gallery of NSW Foundation continues to raise funds to support the Gallery's acquisition program. Its policy is to invest its capital and use the income to purchase works of art for the Gallery's permanent collection.

The Foundation has over $52 million in funds under investment. With the income from these investments the Foundation has contributed over $38 million to acquire 36 works for the collection since 1984. The majority of these works were funded exclusively by the Foundation; however, in recent years, with the price of the major Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The most recent acquisition to which the Foundation was the sole contributor is Yasumasa Morimura's 2013 series *Las meninas reborn in the night.* As this is the first acquisition made since the Foundation received a major bequest from John Fairlie Cuningham, Cuningham's name has been listed alongside all references to the work, including the wall label and online listing, in recognition.

The Foundation publishes its own biannual newsletter, containing details of recent acquisitions, arts-based activities and events, a listing of new members and a financial summary. A copy of the Foundation's financial reports is also available on the Gallery's website: http://www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation/

COLLECTION BENEFACTORS AND OTHER SUPPORT GROUPS

Many departments within the Gallery have their own support group to help raise funds either for their collection or, in the case of the Research Library and Archive, Conservation, and Learning and Participation departments, for special projects. Members of all groups who pledge a minimum commitment of $1800 per year for four years are deemed to be members of the Foundation and are entitled to have their names listed on the Foundation's honour board for the duration of their support or as otherwise agreed. The minimum annual commitment was increased to $1800 from 1 July 2015; $300 of this annual donation is directed to the Foundation's endowment fund, with the balance directed as the donor chooses – from either one of the acquisition or resource groups, or the endowment fund.

Examples of works acquired in whole or in part with collection benefactor groups' funds last year include:

Aboriginal Collection Benefactors (ACB) – Fred Grant, *Kulpitjara* 2014; Brook Andrew, *Possessed III and IV* 2015

Contemporary Collection Benefactors (CCB) – Richard Tipping, *Hold up ahead 1983* 2004, *Wrong day 2012* 2015 and *Caution – there is no avant-garde 1993* 2012

Photography Collection Benefactors (PCB) – Pat Brassington, *The branching* 2015

Australian Prints Drawings & Watercolours (PDW) – Sydney Ure Smith, *Top of King Street* 1915 and *The building of HMAS Adelaide (The bows)* 1918

BEQUESTS

The Gallery's acquisition programs last year were again given considerable support through bequest funds, most notably from the estates of John Fairlie Cuningham, Stephen Watson and Dr Janet Carr. The Cuningham bequest of over $16 million is the largest bequest ever received by the Foundation, and the Watson bequest of over $6.5 million is the second largest bequest ever received by the Foundation.

RECOGNITION

Donors of both works of art and cash, and supporters who have pledged a bequest to the Gallery or to the Foundation, are in most instances offered acknowledgment through membership of the Foundation and an invitation to have their names included on the Foundation's honour board in a category and for a length of time commensurate with their gift. They are also invited to Foundation events.

PHILANTHROPY AND BEQUESTS RECEIVED

Life Governors as at 30 June 2016

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

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent AO; Edmund Capon AM OBE; Rowena Danziger AM; Ken Cowley AO; James Fairfax AC; Brian France AM; James Gleeson AO & Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; John Olsen AO OBE; Max Sandow AM; John Schaeffer AO;

Julie Schaeffer; Edward Sternberg AM & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC

ART GALLERY OF NSW FOUNDATION

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2016, are listed below:

Life Benefactors

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

Gold Benefactors

Jim Bain AM & Janette Bain; The Balnaves Foundation; Dr Janet Carr; Susan Chandler; Patrick Corrigan AM; John Anthony (Tony) Gilbert; Nelson Meers Foundation; Vicki Olsson; Roger Pietri; Alan & Jancis Rees; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson

Benefactors

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

NEW BEQUESTS

The Trust received one new bequest this financial year from Lawrence Hinchliffe, 'to acquire a maritime-themed Australian or European painting'.

The major bequests this year were left to the Art Gallery of NSW Foundation – see 'Individual Giving'.

ART GALLERY SOCIETY OF NSW

The Art Gallery Society of NSW was established in 1953 and is a public company limited by guarantee. Its purpose is to provide a range of services and programs to its 27,000 members and to support the Gallery through financial assistance for acquisitions, programs and exhibitions – opportunities to enhance the experience of the Gallery for our members and the public.

In 2015–16 financial contributions to works of art included Martin Lewis's *Stoops in the snow* 1930 and John Russell's *In the afternoon* 1891. The Society's Dagmar Halas Bequest provided funds for the purchase of Hilda Rix Nicholas's *Through the gum trees, Toongabbie* c1920 and Grace Cossington Smith's *Arums growing* 1926.

Once again the Society supported the Art After Hours program with a donation of $240,000. This popular evening continues to be extremely successful for both members and the public. The Society provided $30,000 to Learning and Participation and $12,000 to the Staff Development Scholarship, which was awarded to Kuldeep Duhan, head of security and Gallery services.

The Task Force volunteers continue to provide excellent support for Society programs as well as to the public. Society programs were well attended with 45,555 people attending 446 events. The 2016 Art Appreciation lecture series was fully subscribed and the theme of 'Collections and collectors' was found to be a rich source for content. Classes for children were extremely popular, with 66 Kids Club workshops for 5–8 year olds and 55 Art Club sessions for 9–12 year olds taking place. 1650 children attended and the average attendance rate was 99% for Kids Club and 75% for Art Club.

International tours continue to be popular, however, some destinations were reconsidered due to security concerns. There were 14 tours which included two to Eastern Europe, one to the Caucasus, five to Europe, one to the Middle East, three to Asia and two to the United States.

Les Moseley resigned as Society president in December and Brian Ladd, vice president, was elected president in the new year. Executive director Judith White retired in December and Ron Ramsey commenced in the position in February.

Art Gallery of NSW Trust

President: David Gonski AC Director: Michael Brand
Staff: 212 (FTE) Net assets: $1.6 billion as at 30 June 2016

Art Gallery of NSW Foundation

Chairman:
Andrew Cameron AM
Value: $56 million as at 30 June 2016
Established: 1983

Non-controlled entity

ABN/gift deductible status

Enabling legislation: Art Gallery of NSW Foundation Trust Deed 1983 with subsequent amendments

Purpose: to raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery

Board of Trustees comprises:

Gallery representatives: Andrew Cameron AM; Julien Playoust (deputy chair); Kiera Grant; Alison Tarditi; David Maloney; Mark Hughes

Company secretary: John Wicks

Donor representatives: Justin Butterworth; Anne Fulwood; Christopher Fullerton; Robyn Martin-Weber; John Schaeffer AO; John Sharpe; Alenka Tindale; Alison Tarditi; Peter Braithwaite

Finance Sub-Committee: Julien Playoust (chair); Alison Tarditi; Kiera Grant; Christopher Fullerton

Brett Whiteley Foundation

Chairman: John Meacock
Value: $2.5 million as at 30 June 2016
Established: 1994

Non-controlled entity

ABN/gift deductible status

Enabling legislation: Brett Whiteley Agreements 1994; incorporated entity

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

Board of Directors comprises:

Independent representative: John Meacock (chair)

Gallery representatives: Brian Ladd, former Gallery head, public programs; Wayne Tunnicliffe

Company secretary: John Wicks

Brett Whiteley Estate members: Anna Schwartz; Wendy Whiteley OAM

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

VisAsia

Chairman:
Warwick Johnson
Value: $1.4 million as at 30 June 2016
Established: 1999

Non-controlled entity

ABN/gift deductible status

Enabling legislation: VisAsia Constitution 1999; incorporated entity

Purpose: to promote Asian arts and culture

Board of Directors comprises:

Gallery representatives: Michael Brand (director); John Richardson

Company secretary: John Wicks

Director/member representatives: Warwick Johnson (chair), Steve Burdon; Philip Cox AO; Simon Chan; Sharon Chen; Evan Hughes; Ann Proctor; Judith Rutherford AM

VisAsia has its own audited financial statements that are lodged with the Australian Securities and Investment Commission (ASIC). In December 2008 the VisAsia Board resolved to change its constitution and removed control of the VisAsia Board by the Gallery. As the operating mandate of VisAsia remains unchanged and benefits are still directed to the Gallery, the financial statements of VisAsia continue to be consolidated into the financial statements of the Gallery.

Art Gallery Society of NSW

President: Brian Ladd
Executive director:
Ron Ramsey
Established: 1953

A separate legal entity controlled and operated by the Society's Council and members.

The Art Gallery Society of New South Wales produces its own annual report.

Michael Brand and Ashley Dawson-Damer AM are Gallery representatives on the Society's Council.

Platforms

RISK MANAGEMENT

Risk management is essential to good corporate governance. The Gallery is committed to a risk-management approach when implementing activities under our corporate plan's seven key strategic areas. External risks, their indicators and the management strategies that control them are part of the Gallery's strategic management processes. Internal risks are addressed through policies, procedures and internal controls.

The Gallery's strategic risks include: strategic financial management; remaining competitive; reputation and impact; Sydney Modern; corporate strategy; government relationships; and stakeholder management.

The operational risks are: corporate governance; damage, loss or theft of art work; security management; business continuity/disaster recovery; information security management; contract and procurement management; performance management and succession planning; operational financial management; intellectual property; work health and safety; legislative compliance; and management of hazardous substances.

The Gallery's risk-management framework is managed in accordance with the NSW Government's Internal Audit and Risk Management Policy (Treasury Policy Paper: TPP 15–03). The mandatory annual attestation certification is included below.

The Audit and Risk Sub-Committee confirmed the setting of the Gallery's internal audit program and risk profile for 2015–16 and regularly reviewed work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of the Art Acquisition Policy, Exhibition Development Policy, Incoming Loans Policy, Outgoing Loans Policy, Provenance and Due Diligence Research Policy, Code of Ethics and Conduct Policy, Art Acquisition Policy, Safety Management Policy, Audit and Risk Committee Charter and the Internal Audit Charter. The committee meets each year with the senior managers of the external and internal audit team to discuss findings from their review of statutory accounts and other audited areas.

INTERNAL AUDITS 2015/16

There were three internal audit reviews completed by Deloitte during the year:

GIFTS AND BENEFITS AUDIT

The objective of the audit was to evaluate the effectiveness of managing gifts, benefits and hospitality within the Sponsorship and Philanthropy teams.

BUILDING SERVICES AND SYDNEY MODERN PROJECTS PROCUREMENTS INTERNAL AUDIT

The objective of the audit was to evaluate the design and operating effectiveness of the key controls established to mitigate specific risks, associated with procurements undertaken by the Building Services and Sydney Modern Project teams.

DIGITAL INFORMATION SECURITY POLICY INTERNAL AUDIT

The objective of the audit was to evaluate the activities the Gallery has undertaken to meet the requirements of the DISP and highlight any identified potential gaps in meeting the requirements.

Recommendations from the audits are implemented by management on an agreed timeframe, as resources allow. The Audit and Risk Sub-Committee review and monitor implementation of internal audit review findings.

INSURANCE

As a NSW statutory authority, the Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the NSW Government self-insurance scheme.

POLICY DEVELOPMENT

During the year, the Gallery continued to revise and refresh key policies including the corruption prevention policy and the protected disclosures policy as outlined under 'Risk management'.

OTHER GALLERY ENTITIES

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of NSW Foundation, the Brett Whiteley Foundation and VisAsia. Each of these entities has a separate legal structure established by a trust deed or incorporated with a memorandum and articles of association. Each has a board of trustees/directors, as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The Art Gallery of NSW Foundation also has a Finance Sub-Committee which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

CUSTOMER SERVICE DELIVERY

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions at the information desk via the Visitor Response Register. In 2015–16, 665 comments were received in writing and via email. Overall, there were 232 positive comments, 343 negative comments and 90 suggestions. Comments are responded to by reception desk officers and referred to a relevant senior staff member for their reference or action, as appropriate.

The majority of positive comments received in 2015–16 related to public programs and how enjoyable and informative the guided tours of exhibitions were. This is testament to the Gallery's commitment to providing an enriching visitor experience. *The*

Greats: masterpieces from the National Galleries of Scotland exhibition also received a large number of positive comments, with one visitor remarking, 'One of the most important and historical exhibitions to come to Australian shores' and another: 'I was in awe of many works and still find myself reflecting on the experience. Thanks for the opportunity to catch a train for three hours each way and see a world-class collection.'

Most of the complaints related to visitors disagreeing with the choice of works included in the *Archibald, Wynne and Sulman prizes*, which demonstrates an ongoing interest in this perennially engaging exhibition.

Other areas of concern included some visitors wanting to see alternative menu options and design at the Gallery café.

COMPLIANCE

CREDIT-CARD USAGE

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

CONSULTANTS

The Gallery engaged 37 consultancies costing a total of $1,571,653 during the reporting period. Six of these consultancies were valued at greater than $50,000.

Fyusion Asia Pacific P/L was engaged to provide strategic organisation design advice regarding a restructure of the Gallery's workforce including redesign of workflow systems. Total cost was $87,571.

Engtec P/L was engaged to provide mechanical engineering advice and guidance regarding the replacement of air conditioning chillers. Total cost $118,240.

WSP Buildings P/L was engaged to provide economically sustainable design advice regarding the major office fit-out on the upper level. Total cost $132,410.

McGregor Coxall Unit Trust was engaged to provide landscape architecture advice for the Sydney Modern Project. Total cost $158,196.

Arup Pty Ltd was engaged to provide advice on a range of services for the Sydney Modern Project covering security, civil engineering, structural engineering, fire and traffic management. Total cost $317,521.

Hibbs and Associates P/L was engaged to provide advice regarding Gallery refurbishments. Total cost $366,747.

Other consultancies included: conservation and curatorial (one engagement costing $698); construction and engineering (five engagements costing $43,104); information technology and telecommunications (one engagement costing $7000); management services (five engagements costing $50,967); marketing and public relations (two engagements costing $29,000); strategic development and organisational review (three engagements costing $24,298); Sydney Modern Project (14 engagements costing $236,401).

HERITAGE MANAGEMENT

The Gallery's museum building located in the Domain parklands of Sydney's CBD is listed on the NSW Government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The collection assets and works of art on loan to the gallery are maintained to international museum standards.

LAND HOLDINGS AND DISPOSALS

Land owned by the Gallery as at 30 June 2016 includes: The Art Gallery of New South Wales site, Art Gallery Road, The Domain, Sydney, NSW 2000; and the Brett Whiteley Studio, 2 Raper Street, Surry Hills, NSW 2010.

The Gallery did not dispose of any land during the reporting period.

LEGAL CHANGE

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

MAJOR ASSETS

The Gallery's two major asset categories, as at 30 June 2015, are its artwork collection, valued at $1.3 billion; and the perimeter land and building in The Domain, Sydney, the Brett Whiteley Studio at Surry Hills and the building at Lilyfield, in total valued at $211,458 million.

PRIVACY MANAGEMENT

During 2015–16 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* (the PPIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Administration
Art Gallery of New South Wales
Art Gallery Road
The Domain, Sydney, NSW 2000
Telephone: (02) 9225 1655
Fax: (02) 9225 1701
Email: privacy@ag.nsw.gov.au

PUBLIC INTEREST DISCLOSURES

During 2015–16 no public officials made a Public Interest Disclosure to the Gallery, no Public Interest Disclosures were received and no Public Interest Disclosures were finalised during the reporting period.

GOVERNMENT INFORMATION (PUBLIC ACCESS) ACT 2009

The Gallery has reviewed information available to the public under section 7(3) of the *Government Information (Public Access) Act 2009* (the Act). No new information has been identified as appropriate for public access.

The Gallery received two access applications for information that was held by the Gallery.

No access applications were refused by the Gallery because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure.

TABLE A: NUMBER OF APPLICATIONS BY TYPE OF APPLICANT AND OUTCOME*

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Media	2	3	2	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the public (application by legal representative)	0	0	0	0	0	0	0	0
Members of the public (other)		0	0	0	0	0	0	0

*More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B.

TABLE B: NUMBER OF APPLICATIONS BY TYPE OF APPLICATION AND OUTCOME

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Personal information application*	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	2	3	2	0	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

*A 'personal information application' is an access application for personal information (as defined in clause 4 of schedule 4 to the Act) about the applicant (the applicant being an individual).

TABLE C: INVALID APPLICATIONS

REASON FOR INVALIDITY	Number of applicants
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	1
Application contravenes restraint order (section 100 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

TABLE D: CONCLUSIVE PRESUMPTION OF OVERRIDING PUBLIC INTEREST AGAINST DISCLOSURE – MATTERS LISTED IN SCHEDULE 1 TO ACT

	Number of times consideration used*
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	1
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies in relation to Table E.

TABLE E: OTHER PUBLIC INTEREST CONSIDERATIONS AGAINST DISCLOSURE – MATTERS LISTED IN SECTION 14 OF ACT

	Number of occasions when application not successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	0
Business interests of agencies and other persons	4
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

TABLE F: TIMELINESS

	Number of applications
Decided within the statutory timeframe (20 days plus any extension)	6
Decided after 35 days (by agreement with applicant)	1
Not decided within time (deemed refusal)	0
TOTAL	7

TABLE G: NUMBER OF APPLICATIONS REVIEWED UNDER PART 5 OF THE ACT (BY TYPE OF REVIEW AND OUTCOME)

	Decision varied	Decision upheld	Total
Internal review	1	1	2
Review by Information Commissioner*	1	1	2
Internal review following recommendation under section 93 of Act	1	0	1
Review by ADT	0	0	0
Total	3	2	5

* The Information Commissioner does not have the authority to vary decisions, but can make recommendations to the original decision-maker. The data in this case indicates that a recommendation to vary or uphold the original decision has been made by the Information Commissioner.

TABLE H: APPLICATIONS FOR REVIEW UNDER PART 5 OF THE ACT (BY TYPE OF APPLICANT)

	Number of applications under review
Application by access applicants	0
Applications by persons to whom information the subject of access application relates (see section 54 of the Act)	0

INTERNAL AUDIT AND RISK-MANAGEMENT ATTESTATION FOR THE 2015–16 FINANCIAL YEAR FOR THE ART GALLERY OF NEW SOUTH WALES

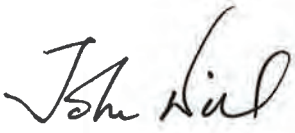
I, Michael Brand, am of the opinion that the Art Gallery of New South Wales (the Gallery) has internal audit and risk management processes in place that are compliant with the core requirements set out in Treasury Circular NSW TC 15/03 *Internal Audit and Risk Management Policy for the NSW Public Sector*.

These processes, including the practicable alternative measures implemented, provide a level of assurance that enables the senior management of the Gallery to understand, manage and satisfactorily control risk exposures.

I, Michael Brand, am of the opinion that the Audit and Risk Committee for the Gallery is constituted and operates in accordance with the independent and governance requirements of Treasury Circular NSW TC 09/08. The independent chair and members of the Audit and Risk Committee are:

- Chair: Ms Samantha Meers, appointed to the Committee 12 February 2015 to 11 February 2018.
- Member: Prof. S. Bruce Dowton, appointed to the Committee 8 February 2016 to 7 February 2019.
- Member: Mr Miles Bastick, appointed to the Committee from August 2013 to 7 August 2019.
- Member: Mr Ross Gavin, appointed to the Committee from March 2013 to 8 May 2019.

I, Michael Brand, declare that this Internal Audit and Risk Management Attestation is made on behalf of the Art Gallery of New South Wales.



Michael Brand
Director, Art Gallery of New South Wales

John Wicks
Director, Finance and Commercial Operations

31 August 2016

DIGITAL INFORMATION SECURITY

Annual Attestation Statement for the 2015–16 Financial Year

I, Michael Brand, Director, Art Gallery of NSW, am of the opinion that the Art Gallery of NSW has implemented actions towards an Information Security Management System during the financial year being reported on, consistent with the Core Requirements set out in the Digital Information Security Policy for the NSW Public Sector.

I, Michael Brand, am of the opinion that the security controls in place and planned to mitigate identified risks to the digital information and digital information systems of the Art Gallery of NSW are adequate for the foreseeable future. We will continue to work with our parent agency, the Department of Justice, to achieve full compliance.

Signed 1 September 2016

Michael Brand,

Director, Art Gallery of NSW

Sustainability

BUILDING MANAGEMENT

BUILDING UPGRADE

Through ongoing generous NSW Government support, the Gallery continues to upgrade and refurbish its building in line with other prominent state institutions and government requirements. In 2015–16 a number of building upgrades were implemented:

- The Entrance Court, Court 1, was fully refurbished including new LED energy-saving exhibition lighting, a new three-circuit Dali lighting track and retrofitted house lights with new energy-saving LED lights. All walls were re-lined and all the air-conditioning ductwork was replaced. All fire dampers were upgraded to comply with the current code, as was new acoustic panelling installed above the ceiling. All electrical cabling was upgraded and all smoke detectors, EWIS speakers and detectors plus their cabling were replaced.
- The section of the Conservation laboratories originally built in 1972, the Captain Cook wing, was refurbished with new energy-saving LED lighting, ductwork replacements, new electrical cabling, an upgraded skylight to ensure better daylighting for conservation work requiring daylight, an upgrade to the fire damper in the ductwork and replacement smoke detectors and wiring.
- The previously very congested and siloed administration, curatorial and executive office area is in the process of being reconfigured and refurbished to provide a more open plan and efficient office environment, including more meeting spaces, break-out discussion facilities and enhanced staff amenities. At the time of writing the work was 75% complete, with completion planned for October 2016. The office reconfiguration will ensure that the vast majority of staff will have direct access to daylight and views. The open-plan configuration is intended to facilitate greater levels of communication and collaboration among staff. Energy-saving LED lighting has been introduced and the air-conditioning ductwork replaced. All fire dampers were upgraded to comply with the current code, as was new acoustic panelling installed above the ceiling. All electrical cabling was upgraded and all smoke detectors, EWIS speakers and detectors plus their cabling were replaced. During the refurbishment the staff have been generously housed in a vacant office area in the Mitchell Library wing of the State Library of NSW. This has ensured staff have readily stayed in contact with the Gallery via a short walk across The Domain park and access to the Gallery's server and phone system has been maintained seamlessly via a direct wireless link to the roof of the Gallery building.
- The floor slab of the heritage Vernon wing below the entrance portico, cloaking and vestibule areas has been refurbished and reinforced, with the original cast iron beams rust-treated and additional steel supports installed. These works ensure that the Vernon wing floor will remain structurally sound for another 100 years and be able to support maintenance vehicles as well as the many thousands of visitors entering through the building.
- The Gallery's critical air-conditioning system has received a major upgrade. Two of the three chillers had reached the end of their life and have been replaced with two chillers that are considerably more energy efficient, use less water and are quieter. As part of this chiller replacement project the four cooling towers have been reconfigured to be in parallel, with an increased efficiency in power and water usage. In addition, variable speed drives were added to the numerous water pumps and the three chillers, ensuring the power consumption is maintained at optimum efficiency. The project is currently in the last stages of being completed.
- The Café at the Gallery was reconfigured and refurbished in partnership with the operator, Morsul. The Café at the Gallery can now seat many more patrons and is able to provide an enhanced food and beverage offering.

BUILDING MAINTENANCE

The maintenance of all three buildings owned by the Gallery – the Gallery Domain building, the off-site Collection Store and the Brett Whiteley Studio – continued in 2015–16 to ensure the buildings remained regulation and code compliant, as well as ensuring the buildings continued to operate within the strict environmental standards necessary to protect the collections and meet artwork loan requirements.

ENERGY MANAGEMENT

During 2015–16, parts of the Gallery were shut down for extended periods due to upgrades, so it is difficult to obtain an accurate assessment of how the Gallery is performing from an energy management perspective. However, all upgrades involve initiatives which will increase efficiencies in energy consumption and management, in particular the chiller upgrade project. The forecast decrease in energy consumption is between 12% and 20%, which should start to be realised over 2016–17.

Our computer network has been configured to automatically switch off any computers left on by employees at 9.30pm every night, potentially saving hours of unproductive wasted electricity usage. The lights in the fire stairs have been replaced with automatically dimming LED lights, ensuring minimal power usage when the stairs are not in use.

Over the last year sophisticated power consumption metres were added to the key switchboards throughout the Gallery, enabling more detailed collection of usage data. Electricity usage is monitored very closely to achieve minimum consumption while maintaining international museum standards for temperature and humidity.

ELECTRICITY

Our electricity usage currently comprises a 6% green energy component. The average daily electricity consumption at our Domain site in 2015–16 was 21,268 kilowatt-hours.

GAS

The average daily consumption of gas in 2015/16 was 111 gigajoules.

WATER

Through the Smart Green Business initiative by the City of Sydney in conjunction with Sydney Water, the Gallery has fitted flow regulators to every tap in the Gallery building to control the level of water usage. The chiller upgrade project will enable a more efficient use of water in the air-conditioning system and a reduction is forecast for 2016–17.

The average daily water usage in 2015–16 was 99.8 kilolitres.

MOTOR VEHICLE FLEET

The Gallery's permanent small fleet of seven motor vehicles includes a sedan and a van that run on E10 petrol, and a utility truck, a two-tonne truck and a 4.5-tonne truck that use diesel. The Gallery's wagon is a Prius Hybrid vehicle, which is compliant with the NSW Government policy that all departments are required to meet the vehicle fleet target of 5% of their passenger fleet being hybrid, plug-in hybrid electric or electric vehicles by December 2015.

Acquisition and maintenance of the motor vehicle fleet is undertaken in accordance with the NSW Government fleet management policy, including the purchasing of fuel-efficient cars.

The Gallery's motor vehicle procedures provide guidelines for environmentally sound driving. All employees driving our fleet vehicles are directed to use E10 unleaded petrol when refuelling, where applicable.

WASTE REDUCTION

With the implementation of a new CRM system, the Gallery has moved to email invites for the majority of Gallery events and other correspondence. This has resulted in a significant reduction in paper consumption.

The main Gallery printers/photocopiers are set to default to double-sided black and white printing. The printers also function as scanners and staff are increasingly scanning documents, such as plans and contracts, rather than photocopying them and sending documents via the post office.

The development of the Gallery's intranet to replace previously paper-based systems continued in 2015–16. The 'Log a job' feature allows staff to book work by, or report problems to, our Building Services, Graphics, IT, Photographic Studio, Security and AV Services departments. The information available in the intranet's policy and procedures section was increased again during the year, giving staff easy online access to information relevant to their work.

The Gallery continued to use rechargeable batteries and recycle used batteries.

The Gallery will upgrade TRIM to increase licenses and continue to roll out the electronic documents management system to more users, which will decrease the use for paper-based records.

RESOURCE RECOVERY INITIATIVES

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

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop and building materials are sent to an external recycler. The Conservation Department recycles its paper and cardboard off-cuts internally.

Used toner cartridges, drums and waste collectors were sent for recycling, with 89 kilograms being diverted from landfill in 2015–16.

The Research Library and Gallery Shop continue to reuse cardboard boxes for packaging interlibrary loans and filling visitor and ecommerce merchandise orders. All food and beverage services are handled by our new contract caterer, Morsul, which ensures that all glass bottles from the food outlets and functions are appropriately recycled.

The IT Department participates in the SORT Recycling program (sort.org.au), a whole-of-government initiative which enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals.

Appendices

OVERSEAS TRAVEL

Name	Position	Destination	Purpose	Period of travel
Steven Miller	Head of Library Services	Hong Kong, UK	Investigate how best practice and innovation in the way in which a public gallery's core functions of conserving its collections and making them available for display and research are being extended and developed at some of the world's leading art institutions.	5/07/2015 – 24/07/2015
Carolyn Murphy	Head of Conservation	Hong Kong, UK and USA	Investigate how best practice and innovation in the way in which a public gallery's core functions of conserving its collections and making them available for display and research are being extended and developed at some of the world's leading art institutions.	5/07/2015 – 24/07/2015
Jenni Carter	Photographer	China	Supervise/art direct photography of Tang dynasty objects in Xi'an for publication, exhibition graphics and interactive material for the *Tang* exhibition in 2016.	3/08/2015 – 15/08/2015
Nicholas Chambers	Senior Curator International Art	Japan and South Korea	View and conduct meetings concerning the ***Frida Kahlo and Diego Rivera*** exhibition at the Seoul Olympic Museum of Art, which travelled to Gallery in 2016. Research potential partner venues for planned Gallery exhibitions. Conduct studio and gallery visits in relation to future exhibition and collection development opportunities.	9/08/2015 – 17/08/2015
Suhanya Raffel	Deputy Director	Sri Lanka and Japan	Attend AGM and associated site visits for the Geoffrey Bawa Trust (Sri Lanka) and Sydney Modern Architecture workshop.	22/08/2015 – 7/09/2015
Michael Brand	Director	Japan, Russia and Germany	Attend the first in a series of workshops with SANAA (the architect) for the Sydney Modern Project in Tokyo, meet with museum director in Germany regarding proposed exhibitions and collaborative projects, and attend State Hermitage Museum International Advisory Board meeting in St Petersburg, Russia.	26/08/2015 – 6/09/2015
Judy Annear	Senior Curator, Photography	USA	Visit the Los Angeles Country Museum and the J Paul Getty Museum to finalise selection of works and loan details for a major exhibition to be held at the Gallery in 2017.	31/08/2015 – 11/09/2015
Jacquie Riddell	Director, Public Engagement	Japan, Turkey, United Kingdom	Participate in workshops with the architects working on the Gallery's new building project in Tokyo, attend the Communicating the Museum Conference 2015 in Istanbul, and meet with her counterparts in London-based cultural institutions to share ideas and working practices.	1/09/2015 – 17/09/2015
Matthew Nix	Designer	USA, France, Netherlands, Denmark, Germany and Korea	Conduct research on digital design innovation best practices as part of a scholarship awarded by the Art Gallery of NSW Society.	2/09/2015 – 29/09/2015
Michael Brand	Director	United Kingdom, Germany, Italy	Attend the Bizot group meeting of international art museum directors in Berlin, meet with directors of museums in London and attend the Venice Biennale.	18/09/2015 – 5/10/2015
Charlotte Davy	Head of Exhibitions	USA	Condition check and sign off indemnity for works that have been loaned to the Gallery for the exhibition ***The Greats: masterpieces from the National Galleries of Scotland***. Ms Davy and Ms Cumming accompanied the works back to Sydney.	20/09/2015 – 29/09/2015
Frances Cumming	Exhibition Conservator	USA	Condition check and sign off indemnity for works that have been loaned to the Gallery for the exhibition ***The Greats: masterpieces from the National Galleries of Scotland***. Ms Davy and Ms Cumming accompanied the works back to Sydney.	20/09/2015 – 2/10/2015

OVERSEAS TRAVEL continued

Name	Position	Destination	Purpose	Period of travel
Diarne Wiercinski	Exhibitions Manager	USA	Visit the Kimbell Art Museum to condition check and sign off indemnity for works that have been loaned to the Gallery for the exhibition ***The Greats: masterpieces from the National Galleries of Scotland***.	25/09/2015 – 02/10/2015
Fiona Barbouttis	Philanthropy Manager	USA	Tour manager for key Gallery supporters and potential benefactors on an art tour of New York and Washington.	29/09/2015 – 13/10/2015
Justin Paton	Head of International Art	USA	Art guide for key Gallery supporters and potential benefactors on an art tour of New York and Washington.	29/09/2015 – 13/10/2015
Jane Wynter	Head of Philanthropy	USA	Tour leader for key Gallery supporters and potential benefactors on an art tour of New York and Washington.	29/09/2015 – 13/10/2015
Suhanya Raffel	Deputy Director	Japan	Attend CIMAM annual conference and attend second Sydney Modern Architecture workshop.	6/11/2015 – 13/11/2015
Georgia Connolly	Touring Manager	New Zealand	Meet with major cultural institutions in Auckland, Wellington and Christchurch to discuss the Gallery touring program and future opportunities for New Zealand institutions to host the Gallery's touring exhibitions.	9/11/2015 – 14/11/2015
Nicholas Chambers	Senior Curator International Art	Hong Kong	Participate in Asia Society's 2015 Arts and Museum Summit, Hong Kong.	18/11/2015 – 22/11/2015
Charlotte Davy	Head of Exhibitions	New Zealand	Finalise contract negotiations and content for a joint exhibition and catalogue.	22/11/2015 – 24/11/2015
Lily Yang	Conservator Asian Art	China	Undergo intensive study and research in the fields of antique painting conservation and Tibetan Thangka conservation at the Palace Museum in Beijing. Funds for this section of Ms Yang's visit were provided by the Edmund Capon Fellowship.	18/01/2016 – 29/01/2016
Michael Brand	Director	Japan and Netherlands	Attend a workshop with SANAA (the architect) for the Sydney Modern Project in Tokyo and meet with colleagues at art museums in Amsterdam, including the Rijksmuseum.	27/01/2016 – 3/01/2016
Suhanya Raffel	Deputy Director	Bangladesh	Attend Dhaka Art Summit and present at panel discussion.	4/02/2016 – 8/02/2016
Nicholas Chambers	Senior Curator International Art	USA	Research for a major exhibition.	14/02/2016 – 23/02/2016
Justin Paton	Head of International Art	United Kingdom	Filming for a digital film featuring key artworks in their collection that will accompany the Gallery's major summer exhibition.	5/03/2016 – 13/03/2016
Charlotte Cox	Manger Loans and Touring	China	Courier for exhibition ***Tang: treasures from the Silk Road capital***.	9/03/2016 – 24/03/2016
Frances Cumming	Exhibition Conservator	China	Courier for exhibition ***Tang: treasures from the Silk Road capital***.	9/03/2016 – 23/03/2016
Natalie Wilson	Curator Australian Art	New Zealand	Attend XII International Symposium of the Pacific Arts Association and the annual Pasifika Festival held in Auckland and meet with counterparts in New Zealand to discuss future collaborations.	12/03/2016 – 20/03/2016
Suhanya Raffel	Deputy Director	Hong Kong	Attend Art Basel Hong Kong and host a VIP event as part of Art Basel in Hong Kong and host two events for current and potential benefactors.	20/03/2016 – 25/03/2016
John Richardson	Director, Business Development	Hong Kong	Attend Art Basel Hong Kong and host a VIP event as a part of Art Basel in Hong Kong and host two events for current and potential benefactors	20/03/2016 – 25/03/2016
Nicholas Chambers	Senior Curator, International Art	Hong Kong and USA	Attend Art Basel Hong Kong Art Fair, finalise aspects of developing an exhibition, including conduct research and studio visits towards other forthcoming projects.	21/03/2016 – 10/04/2016

OVERSEAS TRAVEL continued

Name	Position	Destination	Purpose	Period of travel
Francesca Ford	Manager, Digital Engagement	USA	Work on digital initiatives with the Andy Warhol museum digital team and while in New York meet a number of museum digital leaders.	24/03/2016 – 4/04/2016
Diarne Wiercinski	Exhibitions Manager	United Kingdom, Ireland, France, USA, Singapore and Taiwan	As part of the Trustees scholarship awarded for 2016, attend the International Meeting of Head of Exhibitions in Dublin and to visit various museums in USA, UK and Paris regarding exhibitions in process and to visit galleries and make contact with colleagues to develop partnerships.	2/04/2016 – 29/04/2016
Suhanya Raffel	Deputy Director	United Kingdom, Ireland, France	Attend the International Exhibition Organisers Conference in Dublin and to visit various museums in Britain and Paris regarding exhibitions in process.	12/04/2016 – 24/04/2016
Justin Paton	Head of International Art	New Zealand	Art guide for key Gallery supporters and potential benefactors on an art tour of New Zealand.	21/05/2016 – 29/05/2016
Jane Wynter	Head of Philanthropy	New Zealand	Tour leader and organiser for Gallery supporters and potential benefactors on an art tour of New Zealand.	21/05/2016 – 29/05/2016
John Richardson	Director of Development	United Kingdom and Switzerland	Connect with key potential donors to the Gallery's new building project, Sydney Modern, and attend Art Basel.	6/06/2016 – 15/06/2016
Frances Cumming	Exhibition Conservator	Mexico	Condition report, sign on the indemnity and accompany freight in transit from Mexico City to Sydney for works in ***Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection*** exhibition that have been loaned to the Gallery for the exhibition.	12/06/2016 – 19/06/2016
Paula Dredge	Head Paintings Conservation	France	Accompany works to Monaco, then oversee installation and sign off indemnity.	14/06/2016 – 22/06/2016

OVERSEAS TRAVEL continued

SYDNEY MODERN PROJECT

Name	Position	Destination	Purpose	Period of travel
Sally Webster	Sydney Modern Project Manager	Japan	Attend the first in a series of workshops with SANAA (the architect) for the Sydney Modern Project.	1/09/2015 – 6/09/2015
Sally Webster	Sydney Modern Project Manager	Japan	Attend the second in a series of workshops with SANAA (the architect) for the Sydney Modern Project.	8/11/2015 – 13/11/2015
Michael Brand	Director	Japan	Attend the second in a series of workshops with SANAA (the architect) for the Sydney Modern Project.	10/11/2015 – 13/11/2015
Suhanya Raffel	Sydney Modern Project Manager	Japan	Attend Sydney Modern architecture workshop.	16/12/2015 – 19/12/2015
Sally Webster	Sydney Modern Project Manager	Japan	Attend workshops with SANAA (the architect) for the Sydney Modern Project and meet with Ambassador to Japan.	16/12/2015 – 19/12/2015 27/01/2016 – 30/01/2016
Sally Webster	Sydney Modern Project Manager	USA	Undertake site visits at art museums in Los Angeles with the SANAA team and meet with key museum personnel to further the development of the Sydney Modern design brief.	22/02/2016 – 29/02/2016
Michael Brand	Director	USA	Undertake site visits at art museums in Los Angeles with the SANAA team and meet with key museum personnel to further the development of the Sydney Modern design brief.	23/02/2016 – 3/03/2016
Sally Webster	Sydney Modern Project Manager	Japan	Attend workshops with SANAA (the architect) for the Sydney Modern Project and meet with Ambassador to Japan.	27/03/2016 – 30/03/2016 15/05/2016 – 19/05/2016
John Richardson	Director Development	Japan	Attend workshops with SANAA (the architect) for the Sydney Modern Project and meet with Ambassador to Japan.	15/05/2016 – 19/05/2016

FINANCIAL PERFORMANCE

The Gallery's financial position in 2015–16 improved significantly over the financial position in 2014–15. The Gallery was able to improve its financial position this financial year by curtailing discretionary costs, despite the impact of government efficiency dividend measures, and by increasing non-government revenue. During the financial year, general visitation to the Gallery increased over the previous financial year. The main drivers for the increase in visitation were a successful exhibition program; creative use of the Gallery's art collection in its various galleries in conjunction with a range of public programs; the ongoing success of the Art After Hours program on Wednesday nights; a popular lecture program; other member activities; excellent food options at the Gallery café and CHISWICK at the Gallery restaurant; high use of the Gallery's venues for functions and events; and sales in the Gallery Shop.

In terms of revenue, exhibition ticket sales increased significantly in 2015–16. Venue hire, catering revenue and shop revenue increased by 18% over the previous year. Revenue from exhibition ticket sales increased by 18%. The Gallery continues to attract a high level of donations of art works in kind ($6.2 million) and cash donations for the acquisition of art ($7.6 million) from benefactors. Cash sponsorship revenue was also higher than in the previous year.

In terms of costs, employee costs have increased mainly due to the compulsory pay increase to all staff and a one-off redundancy cost funded by Treasury. Fixed and variable costs were less than the previous year due to control measures implemented during the year.

The overall Net Result for the year was $26 million, as reported in the Gallery's Statement of Comprehensive Income (SOCI), which is prepared in accordance with Australian Accounting Standards. This result includes non-operating specific purpose funds such as capital grants from government, art works donated and cash and non-cash donations. These funds have already been expensed, either to acquire assets, such as works of art or on specific capital projects, but the expense is recorded in the Statement of Financial Position (Balance Sheet) and not in the SOCI. Therefore, even though these revenue items are included in arriving at the net result in accordance with accounting standards, the funds are not available for operating purposes. The Gallery's underlying operating result in 2015–16 was a surplus of $412,000.

LOOKING FORWARD

The Gallery has made strategic capital investments to curtail operating costs and increase commercial revenue in 2016–17 and forward years. There is a growing demand for the hiring of the Gallery's venues for functions and events. The Gallery continues its successful partnership with Aria Catering, enhancement of the café and the revitalisation of the product range in the Gallery Shop. A popular exhibition program in the 2016–17 financial year has already seen a significant increase in visitor numbers to the Gallery in July and August 2016, and therefore revenue in 2016–17 is expected to be higher than in 2015–16.

BUDGET SUMMARY

	UNIT	2011–12	2012–13	2013–14	2014–15	2015–16	Five-year total	Average p.a.
Total visitors - incl touring/studio	m	1.44	1.16	1.16	1.3	1.28	6.34	1.27
Artworks purchased	$'m	$7.2	$7.1	$5.7	$8.8	$6.3	$35.1	$7.0
Donations of artwork	$'m	$7.2	$8.6	$3.6	$4.2	$6.2	$29.8	$6.0
Total works of art acquired	**$'m**	**$14.4**	**$15.7**	**$9.3**	**$13.0**	**$12.5**	**$64.9**	**$13.0**
Exhibition admission revenue	$'m	$5.4	$3.0	$2.0	$3.8	$4.4	$18.6	$3.7
Merchandise, books and publication sales	$'m	$5.2	$3.1	$3.5	$3.3	$3.8	$18.9	$3.8
Other services/activities	$'m	$4.3	$5.4	$4.6	$5.1	$3.7	$23.1	$4.6
Bequests and special funds	$'m	$8.1	$8.4	$4.6	$12.0	$7.6	$40.7	$8.1
Other grants and contributions/other misc	$'m	$12.9	$12.8	$9.1	$9.6	$10.9	$55.3	$11.1
Total revenue from exhibitions, visitor services and benefaction	**$'m**	**$35.9**	**$32.7**	**$23.8**	**$33.8**	**$30.4**	**$156.6**	**$31.3**
Personnel expenses	$'m	$24.1	$23.9	$20.6	$22.2	$24.0	$114.8	$23.0
Depreciation	$'m	$5.4	$5.0	$4.1	$3.5	$2.5	$20.5	$4.1
Insurance	$'m	$3.5	$2.3	$1.2	$1.3	$1.3	$9.6	$1.9
Other operating expenses	$'m	$19.8	$15.6	$18.8	$19.4	$17.9	$91.5	$18.3
Total operating expenses	**$'m**	**$52.8**	**$46.8**	**$44.7**	**$46.4**	**$45.7**	**$236.4**	**$47.3**
Recurrent appropriation	$'m	$27.1	$27.3	$23.9	$23.8	$23.9	$126.0	$25.2
Liabilities assumed by government	$'m	$1.4	$0.2	$0.8	$1.0	$1.7	$5.1	$1.0
Capital appropriation/other	$'m	$3.0	$3.2	$6.0	$9.0	$15.6	$36.8	$7.4
Total government grants	**$'m**	**$31.5**	**$30.7**	**$30.7**	**$33.8**	**$41.2**	**$167.9**	**$33.6**
Total revenue	**$'m**	**$67.4**	**$63.4**	**$54.5**	**$67.6**	**$71.6**	**$324.5**	**$64.9**
Government recurrent contribution as a % of operating revenues	%	43%	46%	50%	41%	44%	N/A	39%
Govt contribution as % of total revenue	%	47%	48%	56%	50%	58%	N/A	52%
Net surplus	**$'m**	**$14.6**	**$16.6**	**$9.8**	**$21.2**	**$25.9**	**$88.1**	**$17.6**
Employees – effective full-time (FTE)	number	238	227	199	205	212	N/A	216
Average salary per head	$'000	$101	$105	$103	$110	$110	N/A	106
Net assets	**$'m**	**$1,338.0**	**$1,355.5**	**$1,366.8**	**$1,578.6**	**$1,620.1**	**N/A**	**$1,451.8**

Data in this table has not been subject to audit

AUDITED FINANCIAL STATEMENTS

INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust (the Trust), which comprise the statements of financial position as at 30 June 2016, the statements of comprehensive income, statements of changes in equity and statements of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the Trustees' declaration of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the year.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2016, and of their financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015
- have been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and Division 60 of the Australian Charities and Not–for–profits Commission Regulation 2013.

My opinion should be read in conjunction with the rest of this report.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the 'Auditor's Responsibilities for the Audit of the Financial Statements' section of my report.'

I am independent of the Trust and the consolidated entity in accordance with the auditor independence requirements of:

- Australian Auditing Standards
- ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants' (the Code).

I have also fulfilled my other ethical responsibilities in accordance with the Code.

The PF&A Act further promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies, but precluding the provision of non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

The Trustees' Responsibility for the Financial Statements

The Trustees are responsible for preparing financial statements that give a true and fair view in accordance with Australian Accounting Standards, the PF&A Act and *the Australian Charities and Not-for-profits Commission Act 2012*, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees must assess the ability of the Trust and consolidated entity to continue as a going concern unless the operations will be dissolved by an Act of Parliament or otherwise cease. The assessment must include, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibility for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A further description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: http://www.auasb.gov.au/Home.aspx.

The description forms part of my auditor's report.

My opinion does *not* provide assurance:

- that the Trust or the consolidated entity carried out their activities effectively, efficiently and economically
- about assumptions used in formulating the budget figures disclosed in the financial statements
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented.

Margaret Crawford
Auditor–General of New South Wales

4 October 2016
SYDNEY

To the Trustees
Art Gallery of New South Wales Trust

Auditor's Independence Declaration

As auditor for the audit of the financial statements of the Art Gallery of New South Wales Trust for the year ended 30 June 2016, I declare, to the best of my knowledge and belief, that there have been no contraventions of any applicable code of professional conduct in relation to the audit.

Margaret Crawford
Auditor-General of New South Wales

4 October 2016
SYDNEY

ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS
For the year ended 30 June 2016

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

a) The accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the Public Finance and Audit Regulations 2015, applicable Australian Accounting Standards and the Financial Reporting Code for NSW General Government Sector Entities;

b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2016 and the financial performance for the year then ended;

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;

D Gonski
PRESIDENT

M Brand
DIRECTOR

S Meers
CHAIR
AUDIT AND RISK COMMITTEE

J Wicks
DIRECTOR
FINANCE & COMMERCIAL OPERATIONS / CFO

Dated the 29th of September 2016

ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS
For the year ended 30 June 2016

Australian Charities and Not-for-profits Commission Act 2012 Declaration

In accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

a) The financial statements and notes of the Art Gallery of New South Wales Trust are in accordance with the Australian Charities and Not-for-profits Commission Act 2012; including giving a true and fair view of its financial position as at 30 June 2016 and of its performance for the financial year ended on that date.

b) The Art Gallery of New South Wales Trust complies with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulation 2013.

c) There are reasonable grounds to believe that the Art Gallery of New South Wales Trust will be able to pay its debts as and when they become due and payable.

David Gonski
PRESIDENT

M Brand
DIRECTOR

S Meers
CHAIR
AUDIT AND RISK COMMITTEE

J Wicks
DIRECTOR
FINANCE & COMMERCIAL SERVICES / CFO

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2016

		Consolidated Entity			Parent Entity	
		2016 $'000	2015 $'000	Annual Budget 2016 $'000	2016 $'000	2015 $'000
EXPENSES EXCLUDING LOSSES	**Notes**					
Operating expenses						
Personnel Services	2(a)	-	-		24,022	22,252
Employee Related Expenses	2(b)	24,022	22,252	21,722	-	-
Other operating expenses	2(c)	19,180	20,640	18,411	19,173	20,633
Depreciation and amortisation	2(d)	2,475	3,497	5,352	2,475	3,497
Total expenses		**45,677**	**46,389**	**45,485**	**45,670**	**46,382**
REVENUE						
Sale of goods and services	3(a)	10,907	9,219	10,538	10,907	9,219
Grants and contributions	3(b)	57,937	54,346	47,551	59,937	55,405
Acceptance by the Crown Entity of employee benefits and other liabilities	3(c)	1,672	1,031	685	-	-
Investment revenue	3(d)	918	2,893	2,500	870	2,842
Other revenue	3(e)	204	71	895	139	71
Total revenue		**71,638**	**67,560**	**62,169**	**71,853**	**67,537**
Gain on disposal of assets	4	6	12	-	6	12
NET RESULT *		**25,967**	**21,183**	**16,684**	**26,189**	**21,167**
Other comprehensive income						
Items that will not be reclassified to net result						
Net increase in building revaluation		18,212	190,492	-	18,212	190,492
Total other comprehensive income		**18,212**	**190,492**	**-**	**18,212**	**190,492**
TOTAL COMPREHENSIVE INCOME		**44,179**	**211,675**	**16,684**	**44,401**	**211,660**

* The 'net result' for the year includes revenue from capital grants and cash and in-kind donations and bequests. Therefore this amount does not represent surplus cash available for operational requirements.

The accompanying notes form part of these financial statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF FINANCIAL POSITION

As at 30 June 2016

	Notes	Consolidated Entity			Parent Entity	
		2016 $'000	2015 $'000	Annual Budget 2016 $'000	2016 $'000	2015 $'000
ASSETS						
Current Assets						
Cash and cash equivalents	6	16,037	18,467	17,484	14,269	16,810
Receivables	7	3,160	1,315	2,883	3,488	1,308
Inventories	8	1,452	1,504	1,196	1,452	1,504
Total current assets		**20,649**	**21,286**	**21,563**	**19,209**	**19,622**
Non-current assets						
Financial assets at fair value through profit or loss	9	26,009	25,671	26,073	26,009	25,671
Property plant and equipment	10					
- Land		21,000	21,000	21,000	21,000	21,000
- Buildings		218,027	190,458	199,913	218,027	190,458
- Plant and equipment		3,159	2,442	4,173	3,159	2,442
- Collection assets		1,343,039	1,330,586	1,142,320	1,343,039	1,330,586
Total property, plant and equipment		**1,585,225**	**1,544,486**	**1,367,406**	**1,585,225**	**1,544,486**
Intangible assets	11	525	382	44	525	382
Total non-current assets		**1,611,759**	**1,570,539**	**1,393,523**	**1,611,759**	**1,570,539**
Total assets		**1,632,408**	**1,591,825**	**1,415,086**	**1,630,968**	**1,590,161**
LIABILITIES						
Current liabilities						
Payables	12	9,615	9,782	4,156	9,609	9,773
Provision for Employment Benefits	13	2,611	3,445	2,932	2,664	3,494
Total current liabilities		**12,226**	**13,227**	**7,088**	**12,273**	**13,267**
Non-current liabilities						
Provision for Employment Benefits	13	53	48	22	-	-
Total non-current liabilities		53	48	22	-	-
Total liabilities		**12,279**	**13,275**	**7,110**	**12,273**	**13,267**
Net assets		**1,620,129**	**1,578,550**	**1,407,976**	**1,618,695**	**1,576,894**
EQUITY						
Reserves	1 (g) (i)	781,943	766,331	586,112	781,943	766,331
Accumulated funds	1 (g) (ii)	838,186	812,219	821,864	836,752	810,563
Total equity		**1,620,129**	**1,578,550**	**1,407,976**	**1,618,695**	**1,576,894**

The accompanying notes form part of these financial statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2016

CONSOLIDATED ENTITY

	Accumulated Funds $'000	Asset Revaluation Surplus $'000	Total Equity $'000
Balance at 1 July 2014	**790,996**	**575,879**	**1,366,874**
Net result for the year	**21,183**	-	**21,183**
Other comprehensive income			
Valuation increment / (decrement)		190,492	190,492
Impairment	-	-	-
Transfers on disposal	41	(41)	-
Total other comprehensive income	41	190,452	190,492
Total comprehensive income for the year	**21,224**	**190,452**	**211,675**
Balance at 30 June 2015	812,219	766,331	1,578,550
Balance at 1 July 2015	**812,219**	**766,331**	**1,578,550**
Net result for the year	**25,967**	-	**25,967**
Other comprehensive income			
Valuation increment / (decrement)		**18,212**	**18,212**
Impairment		**(2,600)**	**(2,600)**
Transfers on disposal	-	-	-
Total other comprehensive income	-	**15,612**	**15,612**
Total comprehensive income for the year	**25,967**	**15,612**	**41,579**
Balance at 30 June 2016	**838,186**	**781,943**	**1,620,129**

PARENT ENTITY

	Accumulated Funds $'000	Asset Revaluation Surplus $'000	Total Equity $'000
Balance at 1 July 2014	**789,355**	**575,879**	**1,365,234**
Net result for the year	**21,167**	-	**21,167**
Other comprehensive income			
Valuation increment / (decrement)	-	190,492	190,492
Impairment	-	-	-
Transfers on disposal	41	(41)	-
Total other comprehensive income	41	(41)	-
Total comprehensive income for the year	**21,208**	**190,452**	**211,660**
Balance at 30 June 2015	**810,563**	**766,331**	**1,576,894**
Balance at 1 July 2015	**810,563**	**766,331**	**1,576,894**
Net result for the year	**26,189**	-	**26,189**
Other comprehensive income			
Valuation increment / (decrement)	-	**18,212**	**18,212**
Impairment		**(2,600)**	**(2,600)**
Transfers on disposal	-	-	-
Total comprehensive income for the year	**26,189**	**15,612**	**41,801**
Balance at 30 June 2016	**836,752**	**781,943**	**1,618,695**

The accompanying notes form part of these financial statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF CASH FLOWS
For the year ended 30 June 2016

	Notes	Consolidated Entity			Parent Entity	
		2016 $'000	2015 $'000	Annual Budget 2016 $'000	2016 $'000	2015 $'000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee related and personnel services expenses		(24,851)	(21,608)	(21,037)	(24,852)	(21,607)
Operating Expenses		(21,696)	(19,708)	(20,471)	(21,686)	(19,447)
Total payments		(46,547)	(41,316)	(41,508)	(46,538)	(41,054)
Receipts						
Sale of goods and services		11,728	9,434	10,538	11,471	9,431
Grants and contributions		48,724	48,564	40,661	49,052	48,339
Interest received		545	668	1,700	533	623
Other		1,821	1,969	7,955	1,642	1,969
Total receipts		62,818	60,635	60,744	62,698	60,362
NET CASH FLOWS FROM OPERATING ACTIVITIES	14	16,271	19,319	19,236	16,160	19,308
CASH FLOWS FROM INVESTING ACTIVITIES						
Proceeds from sale of property, plant and equipment		6	12	-	6	12
Proceeds from sale of Investments		-	-	-	-	-
Purchases of property, plant and equipment		(18,707)	(20,504)	(18,160)	(18,707)	(20,504)
Purchases of investments		-	(2,000)	(800)	-	(2,000)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(18,701)	(22,492)	(18,960)	(18,701)	(22,492)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		(2,430)	(3,173)	276	(2,541)	(3,184)
Opening cash and cash equivalents		18,467	21,640	17,208	16,810	19,994
CLOSING CASH AND CASH EQUIVALENTS	6	16,037	18,467	17,484	14,269	16,810

The accompanying notes form part of these financial statements

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting entity

The Art Gallery of NSW Trust (the Gallery) as a reporting entity comprises all the entities under the Gallery's control including the Gallery's exhibitions, merchandising, venue hire, and catering as well as the activities of the Australian Institute of Asian Culture, Visual Arts (VisAsia) and Art Gallery of NSW Staff Agency. Other entities associated with the Gallery but not controlled or consolidated include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

The Art Gallery of NSW Staff Agency (the agency), being a special purpose entity, is a NSW Government Services established on 24th February 2014 under the Government Sector Employment Act 2013 (GSE Act). The objective is to provide personnel services to the parent entity, Art Gallery of NSW Trust.

In the process of preparing the consolidated financial statements for the economic entity consisting of all entities controlled at year end or any time during the year, all inter-entity transactions and balances have been eliminated and like transactions and other events are accounted for using uniform accounting policies.

The Art Gallery of NSW Trust (the Gallery) is a statutory body of the NSW State government. The Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

These financial statements have been authorised for issue by the Board of Trustees on 29 September 2016.

(b) Basis of preparation

The Gallery's financial statements are general purpose financial statements which have been prepared on an accruals basis and in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements for the *Public Finance and Audit Act 1983*, the Public Finance and Audit Regulation 2015; and
- the Financial Reporting Directions published in the Financial Reporting Code for NSW General Government Sector Entities or issued by the Treasurer.

Property, plant and equipment, collection assets, and financial assets at fair value through profit or loss are measured at fair value. Other financial statements items are prepared in accordance with historical cost convention.

Judgements, key assumptions and estimates that management have made are disclosed in the relevant notes to the financial statements.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

(c) Changes to accounting policy

There were no changes to accounting policy this year.

(d) Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations and the requirements of the Australian Charites and Not-for-profits Commission Act 2012.

(e) Income recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below:

(i) ***Grants and contributions***

Grants and contributions include donations and grants from Department of Justice. Grants and contributions from other bodies (including donations) are generally recognised as income when the Gallery obtains control over the assets comprising the grants / contributions. Control over grants and

contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, upon receipt of cash.

(ii) ***Sale of goods***
Revenue from the sale of goods is recognised as revenue when the Gallery transfers the significant risks and rewards of ownership of the assets.

(iii) ***Rendering of services***
Revenue is recognised when the service is provided. Royalty revenue is recognised in accordance with AASB 118 *Revenue* on an accrual basis in accordance with the substance of the relevant agreement.

(iv) ***Investment revenue***
Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*. TCorp Hour Glass distributions are recognised in accordance with AASB 118 *Revenue* when the Gallery's right to receive payment is established. The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported as 'Investment revenue'.

(f) Personnel services and other provisions

(i) Personnel services arrangements

The Government Sector Employment Act 2013 (GSE Act) came into effect from 24th February 2014 and it replaced the Public Sector Employment and Management Act 2002. The new Act is supported by the GSE Regulation 2014 and GSE Rules 2014. As at 24th February 2014 all assets and liabilities relating to personnel services were transferred to the Art Gallery of NSW Staff Agency.

(ii) Personnel Services - salaries and wages, annual leave, sick leave and on-costs

Liabilities for personnel services are stated as liabilities to the service provider Art Gallery of NSW Staff Agency. Salaries and wages (including non-monetary benefits) and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

If applicable, long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 *Employee Benefits*. Market yields on government bonds are used to discount long-term annual leave.

Unused non-vesting sick leave does not give rise to a liability, as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to the provision of personnel services by the Staff Agency, are recognised as liabilities and expenses where the personnel services to which they relate have been recognised.

(iii) Long service leave and superannuation

The Gallery's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The Gallery accounts for the liability as having been extinguished; resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors (specified in NSW TC 15/09) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The defined benefits superannuation on-cost expense for the financial year is determined by using the formulae specified in the NSW Treasury Circular TC 14/05. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super), is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

(g) Equity and reserves

(i) Revaluation surplus
The revaluation surplus is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery's policy on revaluation of property, plant and equipment as discussed in note 1(l).

(ii) Accumulated Funds
The category of 'Accumulated Funds' includes all current and prior period retained funds.

(h) Insurance

The Gallery's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience, asset values and risk.

(i) Accounting for the Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the Gallery as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense and
- Receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investment and financing activities which are recoverable from, or payable to the Australian Taxation Office are classified as operations cash flows.

(j) Acquisitions of assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Gallery. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or where applicable the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

Gifts of artworks or works acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition and brought to account as assets and revenues for the period.

Fair value is the price that would be received to sell an asset in an orderly transaction between market participants at measurement date.

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. the deferred payment amount is effectively discounted at an asset-specific rate.

(k) Capitalisation thresholds

Property, plant and equipment, and intangible assets costing $5,000 and above individually (or forming part of a network costing more than $5,000) are capitalised.

(l) Revaluation of property, plant and equipment and collection assets

Physical non-current assets were valued in accordance with the "*Valuation of Physical Non-Current Assets at Fair Value*" Policy and Guidelines Paper (TPP14-01). This policy adopts fair value in accordance with AASB 13 *Fair Value Measurement* and AASB 116 *Property, Plant and Equipment.*

AASB 13 Fair Value Measurement is complied with for this revaluation using the market approach. Appropriate valuation technique is used to measure the fair value and the following fair value hierarchy is being used:

- Land – Level 2 – other observable inputs used
- Building – Level 3 – largely relied on unobservable inputs
- Collections – Level 2 – other observable inputs used

Collection assets include art works.

There is a part of the building that is listed in the heritage assets.

Property, plant and equipment is measured at the highest and best use by market participants that is physically possible, legally permissible and financially feasible. The highest and best use must be available at a period that is not remote and take into account the characteristics of the asset being measured, including any socio-political restrictions imposed by government. In most cases, after taking into account these considerations, the highest and best use is the existing use. In limited circumstances, the highest and best use may be a feasible alternative use, where there are no restrictions on use or where there is a feasible higher restricted alternative use.

Fair value of property, plant and equipment is based on a market participant's perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. Also refer to note 10 for further information regarding fair value. The Gallery revalues each class of property, plant and equipment at least every three years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. Details of the last revaluations are shown at note 10 and were based on independent assessments.

Non-specialised assets with short useful lives are measured at depreciated historical cost, as a surrogate for fair value. When revaluing non-current assets using the cost approach, the gross amount and the related accumulated depreciation are separately restated. For other assets valued using other valuation techniques, any balances of accumulated depreciation at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are credited directly to the asset revaluation surplus, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the asset revaluation surplus in respect of the same class of assets, they are debited directly to the asset revaluation surplus.

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise. Where an asset that has previously been revalued is disposed of, any balance remaining in the asset revaluation surplus in respect of that asset is transferred to accumulated funds.

(m) Impairment of property, plant and equipment

As a not-for-profit entity with no cash generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. As property, plant and equipment is carried at fair value, impairment can only arise in the rare circumstances where the costs of disposal are material. Specifically, impairment is unlikely for not-for-profit entities given that AASB 136 modifies the recoverable amount test for non-cash generating assets of not-for-profit entities to the higher of fair value less costs of disposal and depreciated replacement cost, where depreciated replacement cost is also fair value.

(n) Intangible Assets

The Gallery recognises intangible assets only if it is probable that future economic benefits will flow to the Gallery and the cost of the asset can be measured reliably. The intangible assets held by the Gallery comprise the website and software for internal use and are recognised at cost.

Intangible assets are subsequently measured at fair value only if there is an active market. As there is no active market for the Gallery's intangible assets the assets are carried at cost less any accumulated amortisation.

The useful life of intangible assets is assessed to be finite. The Gallery's intangible assets are amortised on a straight line basis over three years.

Intangible assets are tested for impairment where an indicator of impairment exists. If the recoverable amount is less than its carrying amount, the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

(o) Depreciation of property, plant and equipment

Except for certain heritage assets and collection assets, depreciation is provided for on a straight-line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Gallery.

All material identifiable component assets are depreciated over their shorter useful lives.

Land is not a depreciable asset. Certain heritage assets have an extremely long useful life, including original art works and collections and heritage buildings because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates for each category of depreciable assets for the year and 2014-15 are as follows:

Plant and Equipment	7-20%
Motor Vehicles	20%
Furniture and Fittings	20%
Office Equipment	33%
Computer Equipment	33%
Catering Equipment	20%
Other Equipment	20%
Building Infrastructure	1-7%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

(p) Maintenance

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.

(q) Leased assets

The Gallery does not have any assets subject to finance leases. Operating lease payments are charged to the Statement of Comprehensive Income in the periods in which they are incurred.

(r) Inventories

The Gallery's inventories are held for sale and are stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost method.

The Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

(s) Financial instruments policies

The Gallery's principal financial instruments policies and the main risks arising from financial instruments are outlined below, together with the Gallery's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

These financial instruments arise directly from the Gallery's operations or are required to finance its operations. The Gallery does not enter into or trade financial instruments including derivative financial instruments for speculative purposes.

(i) Financial instruments

(a) Cash & Term Deposits
Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value. Interest is earned on daily bank balances and received monthly at the normal commercial rate.

The Gallery has placed funds in bank deposits "at call" or for a fixed term. The interest rate payable is negotiated initially and is fixed for the term of the deposits. These term deposits are usually held to maturity. The fair value includes the interest accrued as at 30 June 2016.

(b) Trade and Other Receivables
Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when there is objective evidence that the entity will not be able to collect all amounts due. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. The evidence included past experience and current and expected changes in economic conditions and debtors credit ratings. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

(c) Investments
Investments are initially recognised at fair value.plus, in the case of investments not at fair value through profit or loss, transaction costs. In accordance with the Investment Policy and in line with NSW Treasurer's Direction, the only equity based investments permitted are in TCorp, a government approved investment fund. The Gallery determines the classification of its investments after initial recognition and when allowed and appropriate, re-evaluates this at each financial year end.

The Gallery investments in TCorp Hour Glass medium and long term facilities are classified as "at fair value through profit or loss" based on its investment strategy. The Gallery's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon. The fair value of these investments is determined by reference to quoted current bid prices at the close of business on the reporting date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported in the line item 'Investment revenue'.

These investments are generally able to be redeemed with 24 hours notice. The value of the investments represents the Gallery's share of the value of the underlying assets of the funds and is stated at fair value, based on the market value.

TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

(d) Payables
These amounts represent liabilities for goods and services provided to the Gallery and other amounts, including interest. Trade and other payables are recognised initially at fair value usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

(e) Financial guarantees
A financial guarantee contract is a contract that requires the issuer to make specified payments to reimburse the holder for a loss it incurs because a specified debtor fails to make payment when due in accordance with the original or modified terms of a debt instrument. Financial guarantee contracts are recognised as a liability at the time the guarantee is issued and initially measured at fair value, where material. After initial recognition, the liability is measured at the higher of the amount determined in accordance with AASB 137 *Provisions, Contingent Liabilities and Contingent Assets* and the amount initially recognised, less accumulated amortisation, where appropriate.

The Gallery has not granted any financial guarantees. However, refer note 20 regarding disclosures on contingent liabilities.

(ii) Risk management
The Gallery's Investment Policy was reviewed in 2015/16 and its Strategic Risk Management Plan was reviewed by the Audit and Risk Management Committee during 2015/16.

The Gallery's Audit and Risk Committee has overall responsibility on behalf of the Board for the establishment and oversight of risk management and reviews and recommends policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Gallery, to set risk limits and controls and to monitor risks. Compliance with policies relating to financial matters is managed by the Finance Committee and will be reviewed by the Audit and Risk Committee on a periodic basis.

The risk management analysis reviewed the major risks associated with the financial instruments i.e. Credit, Liquidity, Market, Interest rate, Currency and other risks. Risk impact area and implications arising from each risk factor is analysed and a risk rating has been assigned. The likelihood and the consequences of each risk were analysed and the controls and risk mitigation strategies confirmed.

(a) Credit risk
Credit risk arises when there is the possibility of the Gallery's debtors defaulting on their contractual obligations, resulting in a financial loss to the Gallery. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. The credit risk for trade debtors is the carrying amount (net of any allowance for impairment).

No collateral is held by the Gallery.

Credit risk associated with the Gallery's financial assets, other than receivables, is managed through the selection of counterparties and establishment of minimum credit rating standards. In accordance with the Gallery's Investment Policy cash and term deposits will only be made in those banks and building societies approved by the Reserve Bank/Australian Prudential Regulatory Authority (APRA) and included in the "AGNSW Approved List" all of which have A ratings or better and no more than 30% of the Gallery's funds or $6 million (whichever is the smaller) to be invested in any one institution. The Finance Committee during 2015/16 continued to confine the deposits to the four major banks and this policy remains unchanged.

Gallery deposits held with NSW TCorp are guaranteed by the State. The value that best represents the maximum credit risk exposure is the fair value.

(b) Liquidity risk
Liquidity risk is the risk that the Gallery will be unable to meet its payment obligations when they fall due. The Gallery continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets.

The Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as arrangements have been put in place to call in term deposits at short notice if needed. A penalty of reduced interest rate may sometimes be incurred.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts due to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW Treasury circular TC 11/12. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

(c) Market risk
Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices.

The Gallery endeavours to limit the market risk by investing in NSW TCorp funds which provide diversification through asset allocation over a spread of financial assets (cash, bonds, fixed interest securities and equities) over medium and long term investment horizons. NSW TCorp is required to act in the best interest of the unit holders and to administer the investments accordingly. Notwithstanding these controls, market risk is inevitable in the equity markets, which is subject to global volatility.

(d) Currency risk
The Galley is exposed to currency risk on purchases made in currencies other than Australian Dollars. The Gallery fully hedges any substantial future foreign currency purchases when contracted. The Gallery uses forward exchange contracts to hedge its currency risk, as soon as the liability arises.

(e) Interest rate risk
Interest rate risk is limited as the Gallery only enters into fixed interest terms on its term deposits. The Gallery has no interest bearing liabilities and therefore is not exposed to interest rate risk on borrowings.

(iii) Fair value
Financial instruments are generally recognised at cost, with the exception of the TCorp Hour-Glass facilities, which are measured at fair value. The amortised cost of financial instruments recognised in the statement of financial position approximates the fair value, because of the short-term nature of many of the financial instruments.

A number of the Gallery's accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13, the Gallery categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:
Level 1 - quoted prices in active markets for identical assets / liabilities that the entity can access at the measurement date.
Level 2 – inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.
Level 3 – inputs that are not based on observable market data (unobservable inputs).

There were no transfers between Level 1 or 2 during the periods. The value of the Hour-Glass Investments is based on the entity's share of the value of the underlying assets of the facility, based on the market value. All of the Hour-Glass facilities are valued using 'redemption' pricing.

The Gallery recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred.
Refer Note 10 and Note 16 for further disclosures regarding fair value measurements of financial and non-financial assets.

(iv) Impairment of financial assets
All financial assets, except those measured at fair value through profit or loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the Gallery will not be able to collect all amounts due.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the net result for the year. Reversals of impairment losses of financial assets carried at amortised cost cannot result in a carrying amount that exceeds what the carrying amount would have been had there not been an impairment loss.

Any reversals of impairment losses are reversed through the net result, where there is objective evidence.

(v) De-recognition of financial assets and liabilities
A financial asset is de-recognised when the contractual rights to the cash flows from the financial assets expire; or if the Gallery transfers the financial asset:

- Where substantially all the risks and rewards have been transferred; or
- Where the Gallery has not transferred substantially all the risks and rewards, if the entity has not retained control.

Where the Gallery has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the Gallery's continuing involvement in the asset.

A financial liability is de-recognised when the obligation specified in the contract is discharged, cancelled or expired.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

(t) Current assets held for resale

Current Assets held for sale are recognised at lower of carrying amount and fair value less costs to sell. These assets are not depreciated while they are held for sale.

(u) Bequests and special purpose funds

The Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been stated as revenue in the 'Bequest and Special Purpose Funds' Statement of Comprehensive Income in note 5. These revenues provide for expenditure in the current year and in future years. Any revenues unspent in the current year have been carried forward for appropriate expenditure in future years.

(v) Budgeted Amounts

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period. Subsequent amendments to the original budget (e.g. adjustment for transfer of functions between entities as a result of Administrative Arrangements Orders) are not reflected in the budgeted amounts. Major variances between the original budgeted amounts and the actual amounts disclosed in the primary financial statements is explained in note 18.

(w) Comparative information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

(x) Trustee benefits

The trustees of the Gallery have not entered into any contract with the Gallery and do not receive any other benefits.

(y) Taxation status

The activities of the Gallery are exempt from income tax. The Gallery is registered for GST purposes and has gift deductible recipient status.

(z) Services provided at no cost

Where material contributions are made to the Gallery at no charge an expense is recorded in the accounts to reflect activities at the Gallery and is offset by an equivalent revenue entry. Services provided by volunteers are calculated using the actual hours worked at an average Gallery guide salary rate - refer to note 15.

(aa) Changes to Accounting Policies, including new or revised Australian Accounting Standards

At reporting date a number of accounting standards adopted by the AASB had been issued but are not yet operative. At present New South Wales Treasury is mandating not to early adopt new Australian Accounting Standards, unless Treasury determines otherwise.

(i) Applicable for the first time

The following standards are applicable for the first time in 2015-16.

- AASB 2013-9 (Part C), AASB 2014-1 (Part E) and AASB 2014-8 regarding amendments to AASB 9 Financial Instruments
- AASB 2015-3 regarding withdrawal of AASB 1031 Materiality
- AASB 2015-4 regarding amendments to AASB 128 Investments in Associates and Joint Ventures relating to financial reporting requirements for Australian groups with a foreign parent

(ii) Issued but not yet effective

The following new Australian Accounting Standards have not been applied and are not yet effective. It is considered that the adoption of these standards will not have any material impact on the Gallery's financial statements.

- AASB 9, AASB 2014-7 regarding financial instruments

- AASB 14 and AASB 2014-1 (Part D) regarding Regulatory Deferral Accounts
- AASB 15, AASB 2014-5 and AASB 2015-8 regarding Revenue from Contracts with Customers
- AASB 1056 Superannuation Entities
- AASB 1057 and AASB 2015-9 Applications of Australian Accounting Standards
- AASB 2014-3 regarding accounting for acquisitions of interests in joint operations
- AASB 2014-4 regarding acceptable methods of depreciation and amortisation
- AASB 2014-6 regarding bearer plants
- AASB 2014-9 regarding equity method in separate financial statements
- AASB 2014-10 and AASB 2015-10 regarding sale or contribution of assets between and investor and its associate or joint venture
- AASB 2015-1 regarding annual improvements to Australian Accounting Standards 2012-2014 cycle
- AASB 2015-2 regarding amendments to AASB 101 disclosure initiatives
- AASB 2015 amendments to Australian Accounting Standards – investment entities applying the consolidation exception
- AASB 124 related party disclosures
- AASB 2015-7 amendments to Australian Accounting Standards - fair value disclosures of not-for-profit public sector entities

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

	Consolidated Entity 2016 $'000	Consolidated Entity 2015 $'000	Parent Entity 2016 $'000	Parent Entity 2015 $'000
2 EXPENSES EXCLUDING LOSSES				
(a) Personnel Services				
Salaries and wages (including recreation leave)	-	-	19,218	18,032
Superannuation - defined benefit plans *	-	-	164	152
Superannuation - defined contribution plans	-	-	1,651	1,455
Long service leave *	-	-	770	955
Workers' compensation insurance	-	-	179	185
Redundancy	-	-	782	313
Payroll tax and fringe benefit tax	-	-	1,258	1,160
	-	-	24,022	22,252
(b) Employee Related Expenses				
Salaries and wages (including recreation leave)	19,218	18,032	-	-
Superannuation - defined benefit plans *	164	152	-	-
Superannuation - defined contribution plans	1,651	1,455	-	-
Long service leave *	770	955	-	-
Workers' compensation insurance	179	185	-	-
Redundancy	782	313	-	-
Payroll tax on superannuation *	-	-	-	-
Other payroll tax and fringe benefit tax	1,258	1,160	-	-
	24,022	22,252	-	-

* These are assumed by the Crown. A corresponding amount is also shown under note 3(c).
Personnel services costs capitalised for capital projects and excluded from above in 2016 $1,078,579 ($967,551 in 2015).

(c) Other operating expenses				
Auditor's remuneration - audit of the financial statements	100	98	94	92
Cost of sales	1,998	1,744	1,998	1,744
Travel and accommodation	618	826	618	826
Operating lease rental expense - minimum lease payments	107	99	107	99
Maintenance (refer reconciliation below)	316	514	316	514
Insurance	1,332	1,327	1,332	1,327
Consultants	471	228	471	228
Contractors	63	277	63	277
Consumables	368	470	368	470
Exhibition fees and related costs	2,049	541	2,049	541
Fees - general professional	814	607	814	607
Freight, packing and storage	1,491	2,299	1,491	2,299
Marketing and promotion	1,101	1,578	1,101	1,578
Printing/graphics	460	461	460	480
Property expenses	2,166	2,416	2,166	2,416
Value of services provided by volunteers - Note 3(b)	871	1,405	871	1,405
Sponsorship in kind	629	847	629	847
Other	4,226	4,903	4,225	4,903
	19,180	20,640	19,173	20,633
Reconciliation - total maintenance				
Maintenance expense as above	316	514	316	514
Personnel services maintenance expense included in Note 2(a)	-	-	-	-
Total maintenance expenses included in Note 2(a) & 2(b)	316	514	316	514
(d) Depreciation and amortisation				
Buildings	1,954	2,189	1,954	2,189
Plant and equipment	475	1,276	475	1,276
Intangibles	46	32	46	32
	2,475	3,497	2,475	3,497

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

	Consolidated Entity 2016 $'000	Consolidated Entity 2015 $'000	Parent Entity 2016 $'000	Parent Entity 2015 $'000
3 REVENUE				
(a) Sale of goods and services				
Sale of goods				
Merchandise, book and publication sales	3,790	3,331	3,790	3,331
Rendering of services				
Admission fees	4,428	3,756	4,428	3,756
Venue hire and catering	1,844	1,490	1,844	1,490
Other	845	642	845	642
	7,117	5,888	7,117	5,888
	10,907	9,219	10,907	9,219
(b) Grants and contributions				
From Department of Justice				
Recurrent grants	23,910	23,795	23,910	23,795
Capital grants	15,570	9,001	15,570	9,001
	39,480	32,796	39,480	32,796
Donations - cash *	7,642	12,032	7,487	11,805
Sponsorship - cash	2,601	2,639	3,084	2,894
Grants - other	476	372	476	372
Sponsorship - in kind	629	847	629	847
Donations - works of art	6,238	4,255	6,238	4,255
Value of services provided by volunteers - Note 2(c)	871	1,405	871	1,405
	18,457	21,550	18,785	21,578
Other grants – personnel services	-	-	1,672	1,031
	-	-	1,672	1,031
	57,937	54,346	59,937	55,405

* Donations include funding for acquisition of art works and other specific purposes.

(c) Acceptance by the Crown Entity of Employee Benefits and Other Liabilities				
Long Service Leave	726	879	-	-
Superannuation - defined benefits	164	152	-	-
Redundancy	782	-	-	-
	1,672	1,031	-	-
(d) Investment revenue				
TCorp Hour Glass Investment facilities	444	2,402	444	2,402
Interest	474	491	426	440
	918	2,893	870	2,842
(e) Other revenue				
Workers compensation recovery	204	71	139	71
	204	71	139	71
4 GAIN / (LOSS) ON DISPOSAL				
Proceeds from disposal of property, plant & equipment and art works	6	12	6	12
Written down value of assets disposed	-	-	-	-
	6	12	6	12

	Consolidated Entity 2016 $'000	Consolidated Entity 2015 $'000	Parent Entity 2016 $'000	Parent Entity 2015 $'000
5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS				
The following investments are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds.				
Bequest and Special Purpose Fund				
Short term deposits	**8,539**	8,233	**8,539**	8,233
TCorp Hour Glass investment - medium term and long term facilities	**26,009**	25,671	**26,009**	25,671
	34,548	**33,904**	**34,548**	**33,904**
Included in the total accumulated funds is an amount attributed to the bequests and special purpose funds as follows:				
Revenue				
Sale of goods and services	**-**	-	**-**	-
Investment revenue	**669**	2,625	**669**	2,625
Grants and contributions	**12,449**	14,453	**12,449**	14,453
Other revenue	**348**	192	**348**	192
	13,466	**17,270**	**13,466**	**17,270**
Expenditure				
Personnel Services	**477**	463	**477**	463
Other	**630**	567	**630**	567
	1,107	**1,030**	**1,107**	**1,030**
Surplus for the year	**12,359**	**16,240**	**12,359**	**16,240**
Equity				
Opening balance	**33,904**	29,257	**33,904**	29,257
Transfers	**-**	(361)	**-**	(361)
Acquisitions	**(11,715)**	(11,232)	**(11,715)**	(11,232)
Surplus for the year	**12,359**	16,240	**12,359**	16,240
Closing balance	**34,548**	**33,904**	**34,548**	**33,904**
6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS				
Cash at bank and on hand	**1,387**	2,417	**1,269**	2,310
Short term deposits	**14,650**	16,050	**13,000**	14,500
	16,037	**18,467**	**14,269**	**16,810**
Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in notes 16.				
For the purpose of the Statement of Cash Flows, cash includes cash at bank, cash on hand and short term deposits. Cash and cash equivalent assets recognised in the Statement of Financial Position are reconciled at end of the financial year to the Statement of Cash Flows as follows:				
Cash and cash equivalents (per Statement of Financial Position)	**16,037**	18,467	**14,269**	16,810
Closing cash and cash equivalents (per Statement of Cash Flows)	**16,037**	**18,467**	**14,269**	**16,810**
7 CURRENT ASSETS - RECEIVABLES				
Trade debtors (sale of goods and services)	**796**	473	**796**	473
Accrued income	**305**	488	**263**	480
Other receivables	**569**	342	**939**	343
Prepayments	**1,490**	12	**1,490**	12
Total receivables	**3,160**	**1,315**	**3,488**	**1,308**
Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in notes 1(t)(i)(b) and 16.				
8 CURRENT ASSETS - INVENTORIES				
Held for resale				
Stock on hand - at cost	**1,452**	1,504	**1,452**	1,504

	Consolidated Entity		Parent Entity	
	2016	2015	2016	2015
	$'000	$'000	$'000	$'000
9 NON-CURRENT ASSETS- FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS				
TCorp Hour Glass investment - medium term and long term facilities	**26,009**	25,671	**26,009**	25,671

Details regarding credit risk, liquidity risk and market risk are disclosed in notes 1(t) (i) (c) and 16.

10 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT (CONSOLIDATED AND PARENT ENTITY)

	Land $'000	Buildings $'000	Plant and Equipment $'000	Collection Assets $'000	Total $'000
At 30 June 2015 -fair value					
Gross carrying amount	21,000	224,179	19,282	1,330,586	1,595,047
Accumulated depreciation and impairment	-	(33,721)	(16,840)	-	(50,561)
Net carrying amount	21,000	190,458	2,442	1,330,586	1,544,486
At 30 June 2016 -fair value					
Gross carrying amount	21,000	260,767	20,445	1,343,039	1,645,251
Accumulated depreciation and impairment	-	(42,740)	(17,286)	-	(60,026)
Net carrying amount	**21,000**	**218,027**	**3,159**	**1,343,039**	**1,585,225**

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the each reporting period are set out below:

	Land $'000	Buildings $'000	Plant and Equipment $'000	Collection Assets $'000	Total $'000
Year ended 30 June 2015					
Net carrying amount at 1 July 2014	18,250	182,779	2,265	1,130,140	1,333,434
Additions	-	9,868	1,453	13,100	24,421
Transfers	-	-	-	-	-
Disposals	-	-	-	(396)	(396)
Depreciation and Impairment	-	(2,189)	(1,276)	-	(3,465)
Net revaluation increment/revaluation decrements	2,750	-	-	187,742	190,492
Net carrying amount at 30 June 2015	**21,000**	**190,458**	**2,442**	**1,330,586**	**1,544,486**
Year ended 30 June 2016					
Net Carrying Amount at 1 July 2015	21,000	190,458	2,442	1,330,586	1,544,486
Additions	-	14,418	685	12,453	27,556
Transfers		(506)	506		-
Disposals	-	-	-	-	-
Depreciation and Impairment	-	(4,554)	(475)	-	(5,029)
Net revaluation increment/revaluation decrements	-	18,212	-	-	18,212
Net Carrying Amount at 30 June 2016	**21,000**	**218,027**	**3,159**	**1,343,039**	**1,585,225**

Fair Value Measurement of Non Financial Assets

Fair Value Hierarchy

2015	Level 1	Level 2	Level 3	Total fair value
	$'000	$'000	$'000	$'000
Land	-	21,000	-	21,000
Buildings	-	-	190,458	190,458
Collection Assets	-	1,242,421	88,165	1,330,586
	-	**1,263,421**	**278,623**	**1,542,044**

2016	Level 1	Level 2	Level 3	Total fair value
	$'000	$'000	$'000	$'000
Land	-	21,000	-	21,000
Buildings	-	-	218,027	218,027
Collection Assets	-	1,254,874	88,165	1,343,039
	-	**1,275,874**	**306,192**	**1,582,066**

There were no transfers between Level 1 and 2 during the period for collections.

Land was revalued last year by a registered valuer from the Land and Property Information. Increase in value has been recorded in the asset revaluation reserve.

The Gallery's building was revalued this year at fair value by qualified professional personnel from the Buildings Engineering Services, NSW Public Works. The increase in value is recorded in the asset revaluation reserve.

Library collection has been revalued last year at fair value by Mr Simon Taaffe, accredited valuer for the Taxation Incentives for the Arts Scheme for Australian books, including artists' books and manuscripts after 1900.

The art collection was valued last year at fair value by RHAS Valuers. The increase in value is recorded in the asset revaluation reserve. Details regarding valuation techniques and inputs are disclosed in Note 1(l)

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

Reconciliation of recurring Level 3 fair value measurements

	Building	Collections
	$'000	$'000
Year ended 30 June 2015		
Fair value as at 1 July 2014	182,779	-
Additions	9,868	-
Revaluation increments/ decrements	-	-
Transfers from Level 2	-	88,165
Disposals	-	-
Depreciation and Impairment	(2,189)	-
Fair value as at 30 June 2015	190,458	88,165
Year ended 30 June 2016		
Fair value as at 1 July 2015	190,458	88,165
Additions	14,418	-
Revaluation increments/ decrements	18,212	-
Transfers from Level 2	(506)	-
Disposals	-	-
Depreciation and Impairment	(7,154)	-
Fair value as at 30 June 2016	215,428	88,165

11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)

	2016	2015
	$'000	$'000
Sorlware Cost (gross carrying amount)	1,028	839
Less: accumulated amortisation	(503)	(457)
Net carrying amount	525	382
Movements during the year		
Net carrying amount at start of year	382	78
Additions	189	338
Amortisation	(46)	(34)
Net carrying amount at end of year	525	382

	Consolidated Entity		Parent Entity	
	2016	2015	2016	2015
	$'000	$'000	$'000	$'000
12 CURRENT / NON-CURRENT LIABILITIES - PAYABLES				
Trade creditors	8,152	6,876	8,146	6,867
Other creditors	1,463	2,906	1,463	2,906
Current Liabilities	9,615	9,782	9,609	9,773
13 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS				
Creditors personnel services:				
Accrued personnel services costs	369	1,285	2,664	3,494
Recreation leave	1,876	1,814	-	-
Long service leave on-costs	429	394	-	-
	2,664	3,493	2,664	3,494
Current	2,611	3,445	2,664	3,494
Non-current	53	48	-	-
	2,664	3,493	2,664	3,494
14 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT				
Net Cash used on operating activities	16,271	19,319	16,160	19,308
Net gain / (loss) on sale of non-current assets	6	(386)	6	(386)
Depreciation and amortisation	(2,475)	(3,497)	(2,475)	(3,497)
Increase / (decrease) - other financial assets	337	2,334	337	2,334
Gifts of works of art	6,238	4,255	6,238	4,255
(Increase) / decrease in trade and other payables	3,798	(1,089)	3,794	(1,089)
Increase / (decrease) in trade and other receivables	1,845	81	2,182	75
Increase / (decrease) in inventories	(52)	166	(52)	166
Net Result	25,967	21,183	26,189	21,167
15 NON-CASH FINANCING AND INVESTING ACTIVITIES				
The following non-cash transactions are included in the financial statements for the year:				
Donations of assets - brought to account by creating an asset and crediting non cash donations				
Works of art	6,238	4,255	6,238	4,255
The following items are brought to account as expenses in the statement of comprehensive income and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge:				
Services provided by volunteers	871	1,405	871	1,405
Advertising, freight, accommodation, travel, legal fees and similar expenses	629	847	629	847

	Consolidated Entity		Parent Entity	
	2016	2015	2016	2015
	$'000	$'000	$'000	$'000

16 FINANCIAL INSTRUMENTS

The Gallery's principal financial instruments are outlined below:

(a) Financial instrument categories

Financial Assets	Notes	Category	Carrying Amount	Carrying Amount	Carrying Amount	Carrying Amount
Class:						
Cash and cash equivalents	6	N/A	**16,037**	18,467	**14,269**	16,810
Receivables (excluding prepayments and statutory receivables)	7	Receivables (at amortised cost)	**796**	473	**796**	473
Financial assets at fair value	9	At fair value through profit or loss designated as such upon initial recognition	**26,009**	25,671	**26,009**	25,671
Payables (excluding unearned revenue and statutory payables)	12	Financial liabilities (at amortised cost)	**8,103**	5,792	**10,795**	8,645
Receivables - trade debtors			**796**	473	**796**	473
		Past due but not impaired < 3 months	**4**	55	**4**	55

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. The only financial assets that are past due are 'sales of goods and services' category of the Statement of Financial Position. There is no debtor in receivership as at 30 June 2016. (nil 2015)

TCorp Hour Glass Investment facilities

The Gallery has investments in the following TCorp's Hour Glass Investment facilities. The Gallery's investments are represented by a number of units in managed investments within the facilities.

Facility	Investment Sectors	Investment horizon				
Medium term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	3 years to 7 years	**11,914**	11,657	**11,914**	11,657
Long term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	7 years and over	**14,095**	14,014	**14,095**	14,014
Total			**26,009**	**25,671**	**26,009**	**25,671**

The unit price of each facility is equal to the total fair value of net assets held by the facility divided by the total number of units on issue for that facility. Unit prices are calculated and published daily.

(b) Interest rate risk

As the Group has no debt obligations, interest rate risk is considered minimal. The Group's exposure to interest rate risk is set out below:

	Change in interest rate			Impact on net result / equity		
Cash & cash equivalents	+/-	1%	**160**	2	**143**	2

(c) Sensitivity Analysis

	Change in unit price			Impact on net result / equity		
Year ended 30 June 2015						
Medium term growth facility	+/-	6%	**699**	6	**699**	6
Long term growth facility	+/-	15%	**2,102**	18	**2,102**	18
Returns			%	%	%	%
Medium term growth facility	Achieved		**7.35**	7.66	**7.35**	7.66
	Benchmark		**7.32**	7.58	**7.32**	7.58
Long term growth facility	Achieved		**12.66**	13.50	**12.66**	13.50
	Benchmark		**12.62**	13.57	**12.62**	13.57
Year ended 30 June 2016						
Medium term growth facility	+/-	6%	**715**	6	**715**	6
Long term growth facility	+/-	15%	**2,114**	18	**2,114**	18
Returns			%	%	%	%
Medium term growth facility	Achieved		**2.22**	7.35	**2.22**	7.35
	Benchmark		**3.01**	7.32	**3.01**	7.32
Long term growth facility	Achieved		**0.57**	12.66	**0.57**	12.66
	Benchmark		**2.07**	12.62	**2.07**	12.62

(d) Fair value recognised in the statement of financial position

The Gallery uses the following hierarchy for disclosing the fair value of financial instruments by valuation technique:
Level 1 - Derived from quoted prices in active markets for identical assets / liabilities
Level 2 - Derived from inputs other than quoted prices that are observable directly or indirectly
Level 3 - Derived from valuation techniques that include inputs for the asset / liability not based on observable market data (unobservable inputs)

Consolidated and Parent entity	Level 1 $'000	Level 2 $'000	Level 3 $'000	2015 Total $'000
Financial assets at fair value				
TCorp Hour Glass investments	-	25,671	-	25,671
	-	25,671	-	25,671

	Level 1 $'000	Level 2 $'000	Level 3 $'000	2016 Total $'000
Financial assets at fair value				
TCorp Hour Glass investments	-	26,009	-	26,009
	-	26,009	-	26,009

(The table above only includes financial assets, as financial liabilities are not measured at fair value in the statement of financial position)

	Consolidated Entity 2016 $'000	2015 $'000	Parent Entity 2016 $'000	2015 $'000
(e) Payables				
Non-derivative financial liabilities				
Trade and other payables - non-interest bearing	**8,103**	9,337	**10,795**	9,329

The table below summarises the maturity profile of the Group's financial liabilities:

	Maturity Dates < 1 yr	1-5 yr	> 5 yrs
2015			
Payables:			
Accrued Salaries	634	-	-
Creditors	5,158	-	-
	5,792	-	-
2016			
Payables:			
Accrued Salaries	**(34)**	-	-
Creditors	**8,138**	-	-
	8,104	-	-

The amounts disclosed are the contractual undiscounted cash flow based on the earliest date on which the entity can be required to pay and therefore will not reconcile to the statement of financial position.

17 COMMITMENTS FOR EXPENDITURE

(a) Capital commitments
There are $3,345,632 inclusive of GST of capital commitments outstanding as at 30 June 2016. (2015 $1,286,217). GST: $334,593
All capital commitments are not later than one year.

(b) Operating lease commitments
Future non-cancellable operating lease rentals not provided for and payable:

Not Later than one year	**138**	93	**138**	93
Later than one year and not later than five years	**525**	133	**525**	133
Later than five years	-	-	-	-
Total inclusive of GST	**663**	226	**663**	226

18 BUDGET REVIEW

On the financial statement the split for employee related and other operating expenses differ to the published budget. Due to the GSE Act, the split had to be done to provide a more realistic comparison. Also, the publised budget figure for property, plant and equipment had to be split to give better information.

Net result
The actual net result is better than budget due to higher than expected admission income, venue hire income and shop merchandise sale revenue.
Donation of artwork is also higher than anticipated.

Assets and Liabilities
Higher asset value than budget due to revaluation increments for building and collection assets. Liabilities also higher than budget due to higher capital creditors for the Sydney Modern project.

Cash flows
The net cash flows from operating activities slightly lower than budget. Despite donations and contributions being higher than budget, employee and other operating expenses were slighty higher.

19 EVENTS AFTER THE REPORTING PERIOD

There are no significant events after the reporting period that will impact the financial statements.

20 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2015 - Nil)

END OF AUDITED FINANCIAL STATEMENTS

INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Trust Staff Agency

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust Staff Agency (the Staff Agency), which comprise the statement of financial position as at 30 June 2016, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Staff Agency as at 30 June 2016, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015.

My opinion should be read in conjunction with the rest of this report.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the 'Auditor's Responsibilities for the Audit of the Financial Statements' section of my report.

I am independent of the Staff Agency in accordance with the auditor independence requirements of:

- Australian Auditing Standards
- ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants' (the Code).

I have also fulfilled my other ethical responsibilities in accordance with the Code.

The PF&A Act further promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies, but precluding the provision of non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

The Director's Responsibility for the Financial Statements

The Director is responsible for preparing financial statements that give a true and fair view in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the Director determines is necessary to enable the preparation of financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Director must assess the Staff Agency's ability to continue as a going concern unless the Staff Agency will be dissolved by an Act of Parliament or otherwise cease operations. The assessment must include, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibility for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A further description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: http://www.auasb.gov.au/Home.aspx.

The description forms part of my auditor's report.

My opinion does *not* provide assurance:

- that the Staff Agency carried out its activities effectively, efficiently and economically
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented.

Margaret Crawford
Auditor–General of New South Wales

4 October 2016
SYDNEY

ART GALLERY OF NEW SOUTH WALES STAFF AGENCY

STATUTORY FINANCIAL STATEMENTS
For the year ended 30 June 2016

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Staff Agency, we state that:

a) The accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the Public Finance and Audit Regulations 2015 and applicable Australian Accounting Standards;

b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30th June 2016 and the financial performance for the year then ended;

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;

D Gonski
PRESIDENT

M Brand
DIRECTOR

S Meers
CHAIR
AUDIT AND RISK COMMITTEE

J Wicks
DIRECTOR
FINANCE & COMMERCIAL OPERATIONS / CFO

Dated the 29th of September 2016

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2016

	Note	2016 $'000	2015 $'000
Revenue			
Personnel services	2(a)	22,349	21,221
Acceptance by the Crown Entity of employee benefits and other liabilities	2(b)	1,672	1,031
Total Revenue		24,021	22,252
Expenses	3		
Salaries and Wages		18,862	17,760
Annual Leave		190	104
Annual Leave - Leave Loading		165	168
Long Service Leave - accepted by Crown Entity		726	879
Long Service Leave - on-costs		44	76
Superannuation – Defined Contribution Plans		1,651	1,455
Superannuation – Defined Benefits Plans - accepted by Crown Entity		164	152
Payroll Tax		1,208	1,125
Redundancy Payment		782	313
Fringe Benefits Tax		50	35
Workers Compensation		179	185
Total Expenses		24,021	22,252
Net result		-	-
Other comprehensive income		-	-
TOTAL COMPREHENSIVE INCOME		-	-

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2016

	Note	2016 $'000	2015 $'000
Assets			
Current Assets			
Receivables	4	2,664	3,493
Total Current Assets		2,664	3,493
Non Current Assets			
Receivables		-	-
Total Non Current Assets		-	-
Total Assets		2,664	3,493
Liabilities			
Current Liabilities			
Payables	5(a)	132	1,075
Provisions	5(b)	2,479	2,370
Total Current Liabilities		2,611	3,445
Non Current Liabilities			
Provisions	6	53	48
Total Liabilities		2,664	3,493
Net Assets		-	-
Equity			
Accumulated Funds		-	-
Total Equity		-	-

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2016

	Accumulated Funds 2016	Accumulated Funds 2015
	$	$
Balance at 1st July 2014	-	-
Net result for the period	-	-
Balance at 30 June 2015	-	-
Balance at 1st July 2015	-	-
Net result for the period	-	-
Balance at 30 June 2016	-	-

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2016

	Note	2016 $'000	2015 $'000
Net Cash flows from operating activities		-	-
Net Cash flows from investing activities		-	-
Net Cash flows from financing activities		-	-
NET INCREASE / (DECREASE) IN CASH AND CASH EQUIVALENTS		-	-
Opening cash and cash equivalents		-	-
CLOSING CASH AND CASH EQUIVALENTS		-	-

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

1 Summary of Significant Accounting Policies

(a) Reporting Entity

The Art Gallery of New South Wales Trust Staff Agency's (Staff Agency) objective is to provide personnel services to the Art Gallery of New South Wales Trust.

The Staff Agency commenced operations on 24 February 2014, when it assumed responsibility for the employees and employee related liabilities of the former employer, the Department of Trade and Investment, Regional Infrastructure and Services. The assumed liabilities were recognised on 24 February 2014 together with the offsetting receivable representing the related funding due from the former employer for the year ended 30th June 2014. The funding and liabilities are due from the Trust for the year ended 30th June 2016.

These financial statements as at 30 June 2016 have been authorised for issue by the Board of Trustees on 29 September 2016.

(b) Basis of Preparation

The entity's financial statements are general purpose financial statements which have been prepared in accordance with the requirements of Australian Accounting Standards which include Australian Accounting Interpretations, the Public Finance and Audit Act 1983, the Public Finance and Audit Regulation 2015 and specific directions issued by the Treasurer.

Generally, the historical cost convention has been adopted. However, certain provisions are measured at fair value.

The accrual basis of accounting has been adopted in the preparation of the financial statements.

Management's judgements, key assumptions and estimates are disclosed in the relevant notes to the financial statements.

The financial statements have been prepared on a going concern basis which assumes that repayment of debts will be met as and when they fall due, without any intention or necessity to liquidate assets or otherwise winding up the operations.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

c). Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

The Staff Agency has adopted all of the new and revised standards and interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective from the current annual reporting period. The impact to the Staff Agency of the adoption of the new standards and interpretations was insignificant.

(d) Income Recognition

Income is measured at the fair value of the consideration received or receivable. Revenue from the rendering of personnel services is recognised when the service is provided and only to the extent that the associated recoverable expenses are recognised.

(e) Receivables

A receivable is recognised when it is probable that the future cash inflows associated with it will be realised and it has a value that can be measured reliably. It is derecognised when the contractual or other rights to future cash flows from it expire or are transferred.

A receivable is measured initially at fair value and subsequently at amortised cost using the effective interest rate method, less any allowance for impairment. A short-term receivable with no stated interest rate is measured at the original invoice amount where the effect of discounting is immaterial. An invoiced receivable is due for settlement within thirty days of invoicing.

(f) Payables

Payables include accrued wages, salaries, and related on costs (such as payroll tax, fringe benefits tax and workers' compensation insurance) where there is certainty as to the amount and timing of settlement.

A payable is recognised when a present obligation arises under a contract or otherwise. It is derecognised when the obligation expires or is discharged, cancelled or substituted.

A short-term payable with no stated interest rate is measured at historical cost if the effect of discounting is immaterial.

(g) Employee benefits and other provisions

i. Salaries and wages, annual leave, sick leave and on-costs

Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 *Employee Benefits* (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability. The entity has assessed the actuarial advice based on the entity's circumstances and has determined that the effect of discounting is immaterial to annual leave.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

ii. Long service leave and superannuation

The entity's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The entity accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors (specified in NSWTC 15/09) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation on-cost for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

iii. Consequential on-costs

Consequential on-costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefit tax.

(h) Comparative

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

(i) Accounting Standards issued but not yet effective

The Staff Agency did not early adopt any new accounting standards and interpretations that are not yet effective. It is considered that the adoption of these standards will not have any material impact on the Staff Agency's financial statements. At the date of authorisation of the financial statements, there is no standard which are significant to the entity has been published.

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2016

	2016 $'000	2015 $'000
2 REVENUE		
(a) Personnel Services Revenue		
Reimbursement from Art Gallery of New South Wales Trust	22,349	21,221
	22,349	21,221
(b) Acceptance by the Crown Entity of employee benefits and other liabilities		
Long Service Leave	164	152
Superannuation - defined benefit	726	879
Redundancy Payment	782	-
	1,672	1,031
3 EXPENSES		
Salaries and Wages	18,862	17,760
Annual Leave	190	104
Annual Leave - Leave Loading	165	168
Long Service Leave - accepted by Crown Entity	726	879
Long Service Leave - on-costs	44	76
Superannuation – Defined Contribution Plans	1,651	1,455
Superannuation – Defined Benefits Plans	164	152
Payroll Tax	1,208	1,125
Redundancy Payment	782	313
Fringe Benefits Tax	50	35
Workers Compensation	179	185
	24,021	22,252
4 Current Assets - Receivables		
Receivable from Art Gallery of New South Wales Trust	2,664	3,493
	2,664	3,493
5 (a) Current Liabilities - Payables		
Provision - FBT	20	9
Current Payables – PAYG	11	379
Salaries and Wages Payable	- 23	568
Superannuation Liability	- 25	61
Current Employee Benefits – Salary Sacrifice	14	4
Current payables - payroll tax	135	54
	132	1,075
(b) Current Liabilities - Provisions		
Current employee benefits - Annual Leave	1,876	1,814
Current employee benefits - other oncost on leave	376	346
Current employee benefits - payroll tax on leave	227	210
	2,479	2,370
6 Non Current Liabilities - Provisions		
Non-Current employee benefits - other oncost on leave	53	48
	53	48

7 Financial Instruments

The entity's principal financial instruments are outlined below. These financial instruments arise directly from the entity's operations or are required to finance the entity's operations. The entity does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The entity's main risks arising from financial instruments are outlined below, together with the entity's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Audit and Risk Committee (ARC) has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the entity, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the ARC on a continuous basis.

(a) Financial instrument categories

Financial Instruments	Notes	Category	Carrying Amount 2016 $'000	Carrying Amount 2015 $'000
Receivables (excluding prepayments and statutory receivables)	4	Receivables (at amortised cost)	2,664	3,493
Payables (excluding unearned revenue and statutory payables)	5	Payables Financial liabilities (at amortised cost)	- 34	634

(b) Credit Risk

Credit risk arises when there is the possibility that the counterparty will default on their contractual obligations, resulting in a financial loss to the Staff Agency. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the entity. No collateral is held by the Staff Agency and it is not granted by any financial guarantees.

Receivables

As at 30 June 2016, the entity had debtors of $2.664 million which represent personnel services receivable from the Trust.

(c) Liquidity risk

Liquidity risk is the risk that the Staff Agency will be unable to meet its payment obligations when they fall due. The Staff Agency's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with NSW TC 11/12.

The table below summarises the maturity profile of the entity's financial liabilitiesand the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities:

Financial Instruments	Weighted Average Effective Int. Rate	Nominal Amt	Interest Rate Exposure $000 Fixed Interest Rate	Variable Interest Rate	Non-interest bearing	Maturity Dates < 1 year	1-5 years	> 5 years
Receivables (excluding prepayments and statutory receivables)	0%	2,664	-	-	2,664	2,664	-	-
Payables (excluding unearned revenue and statutory payables)	0%	- 34	-	-	- 34	- 34	-	-

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The entity has no exposure to interest rate risk, foreign currency risk and does not enter into commodity contracts.

(e) Fair value measurement

Financial instruments are recognised at cost, the amortised cost of financial instruments recognised in the statement of financial position approximates fair value, due to short-term nature of many of the financial instruments.

8 Auditors Remuneration

Audit fees for the Staff Agency have been paid by the Art Gallery of New South Wales Trust

9 Contingent Liabilities

There were no contingent liabilities as at 30 June 2016 (2015 - Nil).

10 Commitments for Expenditure

There were no outstanding capital and expenditure commitments as at 30 June 2016 (2015 - Nil).

11 Events After the Reporting Period

There are no significant events after the reporting period that will impact the financial statements.

END OF AUDITED FINANCIAL STATEMENTS

GENERAL ACCESS

ACCESS

The Gallery is open every day, except Easter Friday and Christmas Day, between 10am and 5pm and until 10pm every Wednesday for Art After Hours. General admission is free. Entry fees apply to some major temporary exhibitions.

GALLERY SHOP

The Gallery Shop is open from 10am–4.45pm daily and Wednesdays until 9pm.

STUDY ROOM

Due to building works in the Gallery, the study room's opening hours have changed temporarily.

Until November 2016, we're open to the public on Fridays only, 10am–4pm, and bookings are recommended. Closed public holidays.

The National Art Archive and the Capon Research Library

The National Art Archive and the Capon Research Library is open to the public Tuesday, Thursday and Friday 10am–4pm, Wednesday 10am–6.30pm and Saturday 12pm-4pm.

No appointment necessary. Conditions apply to accessing the archive.

Enquiries: 02 9225 1785
Email: library@ag.nsw.gov.au

CHISWICK AT THE GALLERY

CHISWICK is open from 12pm–3.30pm Monday-Friday, 12pm–9pm on Wednesday and 12pm–4pm Saturday-Sunday.

Enquiries and bookings:
02 9225 1819

CAFÉ AT THE GALLERY

The Café is open 10am–4.30pm daily and 10am–9.30pm Wednesdays.

BRETT WHITELEY STUDIO

The Brett Whiteley Studio is located at 2 Raper Street, Surry Hills. It is open to the general public Friday–Sunday 10am–4pm. Free admission is made possible by J.P. Morgan.

It is open to Education groups on Wednesdays and Thursdays. Charges apply.

Enquiries: 02 9225 1740

VISITORS WITH SPECIAL NEEDS

The Gallery is committed to providing access to our collections and exhibitions for all audiences, including people with disabilities.

For those requiring assisted entry or entrance at the rear, we recommend you contact the Gallery before arrival on 02 9225 1775.

ACCESS PROGRAM TOURS

Our range of access programs, including free Auslan interpreters, sensory tours, audio-described tours, art and dementia program tours, and other tailored guided tours, is aimed at engaging diverse audiences with different abilities.

Bookings and enquiries:
02 9225 1740
Email: pp@ag.nsw.gov.au

PHYSICAL AND POSTAL ADDRESS

Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000
Australia

CONTACT THE GALLERY

Australia-wide toll-free 1800-NSW-ART (1800-679-278)
Information desk 02 9225 1744
General switchboard
02 9225 1700
General fax 02 9225 1701
General email:
artmail@ag.nsw.gov.au

SOCIAL NETWORKING

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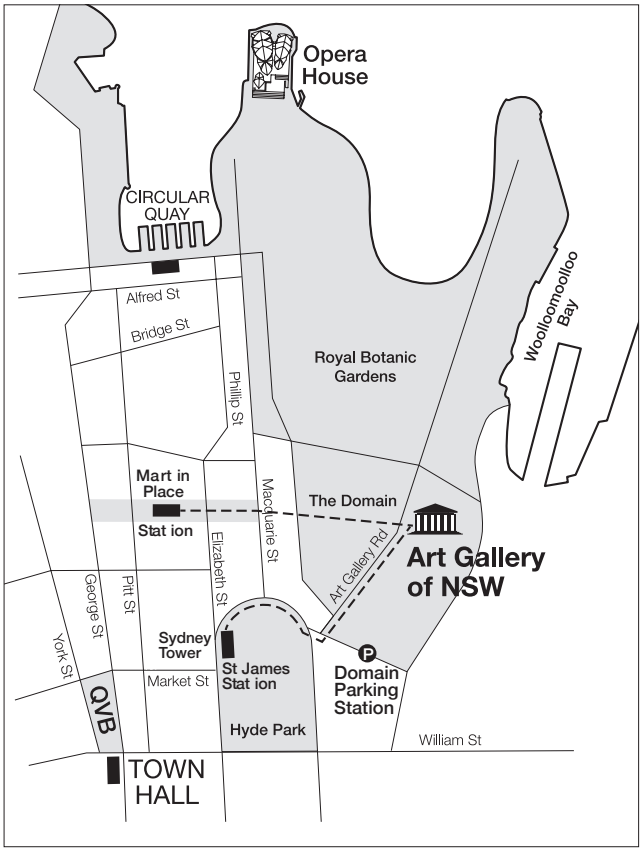

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ART
GALLERY
NSW

Art Gallery of NSW
Art Gallery Road
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www.artgallery.nsw.gov.au