

A photograph of a golden bronze bust of a man with a large, dark, abstract sculpture behind it. The bust is highly polished and reflects light. The abstract sculpture is dark and textured, with a large, irregular shape. The background is a light, neutral color. Two overlapping white circles are on the left side of the image, containing text.

**Art Gallery
of New South Wales**

**Annual report
2014–15**

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Cover image:

Ah Xian
Evolutionaura13: Taihu Rock-1 2011–2013
bronze, gold, Tai-lake stone
72.2 x 53 x 26 cm
Art Gallery of New South Wales
Purchased with funds provided by the Art
Gallery of New South Wales Society 2014
© Ah Xian

ACKNOWLEDGEMENTS

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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, Minister for Justice and Police, Minister for the Arts, Minister for Racing
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 2015.

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

Yours sincerely,



Mr Guido Belgiorno-Nettis AM
President
Art Gallery of New South Wales
Trust
14 October 2015



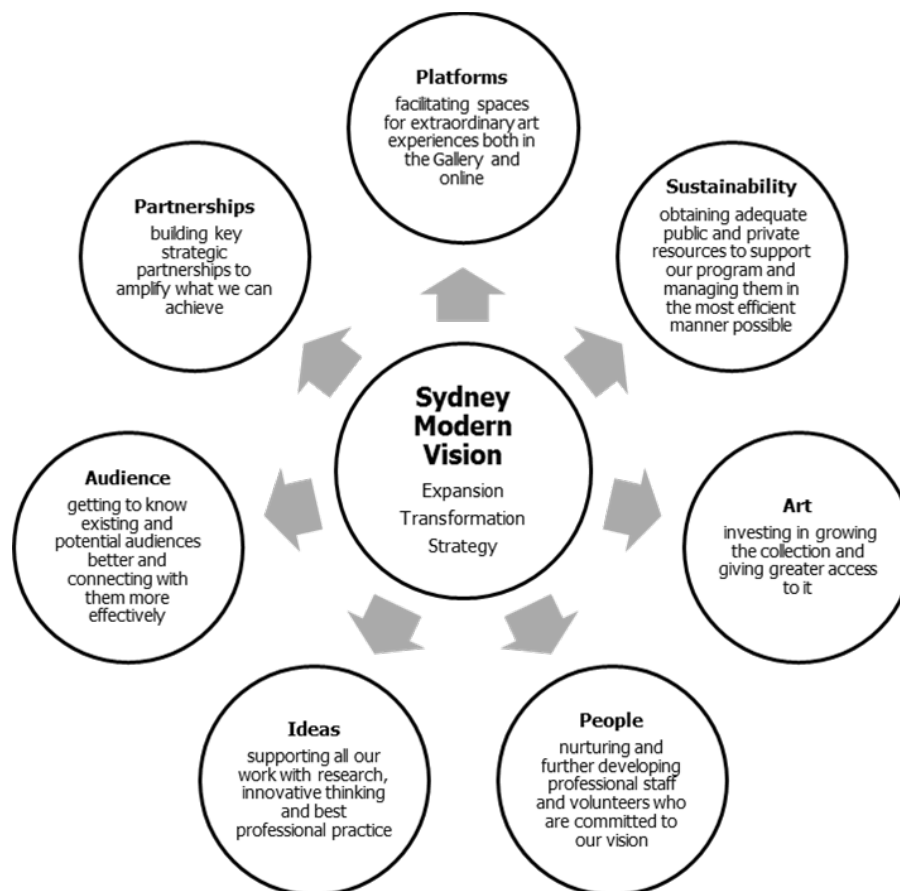
Dr Michael Brand
Director

VISION

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

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.

It is essential the Gallery continues to build on our reputation as Australia's leading art museum in the fields of contemporary art, while maintaining our significant commitment to historical Aboriginal and Torres Strait Island, Australian, Asian and European art. As Australia's premier art museum, 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 ever-increasing expectations.



PRESIDENT'S FOREWORD

Sydney Modern Project Architectural Competition

During the year, the Gallery made substantial progress in the delivery of the Sydney Modern Project, aided by significant support from the NSW Government for the delivery of a design competition, as well as feasibility and investigative studies into the expansion site to the north of our existing building.

I wish to extend my thanks to the Competition Jury whose professionalism and dedication to the task at hand ensured focused discussion and analysis of the different entries and culminated in the unanimous selection of Tokyo-based SANAA, led by Kazuyo Sejima and Ryue Nishizawa, as the winning practice. Chaired by Michael Brand, the Jury comprised Ms Kathryn Gustafson (Gustafson Guthrie Nichol, Seattle and Gustafson Porter, London); Mr Michael Lynch CBE AM (CEO West Kowloon Cultural District Authority, Hong Kong); Professor Toshiko Mori (Robert P Hubbard Professor in the Practice of Architecture, Harvard University Graduate School of Design); Professor Glenn Murcutt AO (Sydney-based architect and recipient of the Pritzker Architecture Prize in 2002); Professor Juhani Pallasmaa (Helsinki-based architect, Professor Emeritus and widely published writer) and Ms Hetti Perkins (Sydney-based member of the Northern Arrernte and Kalkadoon Aboriginal communities, internationally acclaimed curator, filmmaker and author and former Senior Curator of Aboriginal and Torres Strait Islander Art at the Gallery).

20th-Century Australian Art Galleries

The 20th-century Australian art galleries reopened in May 2015 after a major reinstallation including new energy-efficient LED lighting and thirty-one new acquisitions. Of particular note is Grace Cossington Smith's late masterpiece, *The window* 1956. A gift of Graham and Judy Martin, assisted by the Australian Masterpiece Fund, this is a highly significant addition to the collection that rounds out our representation of one of Australia's most important modernist artists. This work was previously in private ownership and had not been publically exhibited since 1978. Also added is Russell Drysdale's *Station boys* c1953 from his watershed exhibition of paintings of Aboriginal subjects at Sydney's Macquarie Galleries in 1953. The location of the work was unknown for several decades before being rediscovered in 2013 and offered to the Gallery as a gift. The work is one in a series by Drysdale that compassionately reflects on the sense of displacement experienced by Indigenous Australians during the early 1950s.

Two significant loans also augment this reinstallation, with Charles Meere's *Australian beach pattern* 1940 on loan from the collection of Joy Chambers-Grundy and Reg Grundy AC OBE and displayed alongside Freda Robertshaw's *Australian beach scene* c1940 for the first time in twenty years. Robertshaw's *Standing nude* 1944, on loan from the Cruthers Collection of Women's Art at the University of Western Australia is one of the first fully nude self-portraits painted by a female artist in Australia.

Modern and Contemporary Galleries

The whole floor housing the Modern and Contemporary Galleries underwent a reinstallation, including new energy-efficient LED lighting. The Kaldor Family Galleries reopened in May 2015 with an exhibition of seven artists from the John Kaldor Family Collection, which is renowned for its in-depth representations of some of the most influential artists of our times. I would like to extend my sincerest thanks to the John Kaldor Family for their generous and continuing support of the Gallery.

Brett Whiteley Studio

On 17 February 2015 – the 20th anniversary of the Brett Whiteley Studio – the Gallery and Wendy Whiteley announced that the Studio would officially come under the Gallery's ownership. The Studio was previously owned by the NSW Government and managed by the Gallery. The transfer of title presents great promise for the continued vitality of the Studio, and attests to the Gallery's commitment to carrying on Brett's legacy to future generations of art lovers. An extremely generous donation of \$2 million by Wendy Whiteley has allowed for extended opening hours, as well as extra programming, and further curatorial and research support. Funded by the Beryl Whiteley Estate, the Brett Whiteley Travelling Art Scholarship will increase from \$25,000 to \$30,000.

Significant Benefaction and Corporate Sponsorship

This was the first year of the ten-year philanthropic commitment to the Gallery from Crown Resorts Foundation through their Sydney Arts Fund. The funds are being distributed to the Gallery as \$1 million per annum over the next ten years and will greatly assist the Gallery at this transformative time. Additionally, Crown Resorts Foundation & Packer Family Foundation are providing \$100,000 per year for two years to deliver Art Pathways, an impactful social inclusion program for students in Western Sydney.

This was the fifth year of the Sydney International Art Series – an ongoing partnership to bring some of 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 and EY, whose support enabled us to present inspiring exhibitions such as the *Archibald* and *Pop to popism*, respectively. Additionally, our principal sponsors make an invaluable contribution to numerous Gallery programs through their ongoing support. Herbert Smith Freehills, our legal partner, have significantly increased their support in 2015, for which we are extremely grateful. J.P. Morgan continues to provide important support for the Brett Whiteley Studio and Macquarie Capital remains our valued conservation partner.

Norton Rose Fulbright was the exhibition sponsor of *Pop to popism*, State Street was the supporter of the Gallery Kids and Art & Dementia programs, and UBS is our continuing Contemporary Art Partner.

In 2014/15, the Clement Meadmore sculpture, *Flippant flurry 1977–78*, was installed outside the Gallery on the northern side of the building after undergoing a major conservation treatment over ten months in Melbourne to stabilise, repair and revive the artwork. The restoration of this much-loved iconic sculpture by one of Australia's most significant 20th-century artists was enabled by the generous support of Macquarie Capital.

Bulgari Art Award

Highly respected Sydney artist, Ildiko Kovacs, was the recipient of the \$80,000 Bulgari Art Award for her abstract painting *Onda* 2015. Now in its fourth 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. Kovacs is the fourth recipient of the annual award, which was launched by Bulgari in 2012 in collaboration with the Gallery.

2014 Brett Whiteley Travelling Art Scholarship

James Drinkwater from Newcastle won the Gallery's 2014 Brett Whiteley Travelling Art Scholarship for his body of work, highlighted by his painting, *Port de bra* 2014. Begun in 1999, this scholarship for young Australian painters is now in its sixteenth year and seven finalists were selected from ninety-nine entries. As the winner, Drinkwater receives \$25,000 and a three-month residency at a studio at the Cité Internationale des Arts in Paris, administered by the Gallery.

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. I acknowledged the leading role of the Balnave Foundation in supporting the fellowship. Matt Cox, Assistant Curator, Asian Art, travelled to Kuala Lumpur, Singapore and Manila in May 2015 as an Edmund Capon Fellow. His fruitful trip built stronger relationships with a number of Southeast Asian institutions, including instigating a multi-platform exhibition of dance, performance and art from the Philippines to be held at the Gallery in 2017.

Trustees and staff

In May 2015, Anne Flanagan, Deputy Director of the Gallery, announced her retirement after twenty-three years. Anne is one of Australia's most respected art museum leaders and I also count her as a great friend. She has been instrumental in the refurbishment of a number of gallery spaces, including the new upper-level Asian gallery and the Kaldor Family Galleries, and her tireless work has led to the instigation of the Sydney Modern Project. She also served as interim Director during the transition between Edmund Capon's retirement in December 2011 and Michael Brand's appointment in June 2012. I wish to thank her for the monumental contribution she has made to the Gallery and wish her well in her future endeavours. On Anne's retirement, Suhanya Raffel, Director of Collections, also took on the role of Deputy Director and I look forward to working with her in this capacity.

I would like to recognise the dedication and professionalism of all staff at the Gallery who have worked tirelessly this year, providing a range of exceptional exhibitions, programs and services both to the general public and to our sponsors, partners and benefactors. My fellow Trustees have also been a source of great support and advice for me, Michael Brand and the Executive Team. I would specifically like to acknowledge the Deputy President and Chair of the Finance and Sydney Modern Capital Campaign Committees, Mark Nelson; Chair of the Public Engagement and Audit and Risk Committees, Sam Meers; and the Chair of the Acquisitions and Loans Committee, Geoff Ainsworth. I also extend special thanks to David Baffsky and Lindy Lee, whose terms of appointment on the Board of Trustees ended on 31 December 2014. In January, we welcomed two new Trustees, respected artist Khadim Ali, and Professor Bruce Dowton, Vice-Chancellor of Macquarie University.

NSW Government

I would like to acknowledge formally the significant support of the NSW Government this year, through our Premier, the Hon Mike Baird MP, and the Deputy Premier and Minister for Justice and Police, Minister for the Arts, Minister for Racing, the Hon Troy Grant MP. My thanks are also extended to Mark Paterson AO, Secretary NSW Trade and Investment, who has been a much-valued source of advice and support.

The Year Ahead

The Sydney Modern Project represents the vision of the Art Gallery of New South Wales to expand and transform itself into a genuinely 21st-century art museum. Over the coming year, SANAA, working with their local partner, Architectus, and in consultation with the Gallery and the community, will develop a beautiful, intelligent, sustainable and highly functional design.

My fellow Trustees and I are firmly focused on the Initial Engagement Phase of the Sydney Modern Project, which, in addition to the concept design, will result in preparation of a functional and technical design brief and lodgement of a stage 1 Development Application for the new building. We are aiming to complete the project by 2021, in time for the 150th anniversary of the Gallery's founding.

Lastly, my term as a Trustee and President of the Board of Trustees will be concluding in December this year and I would like to take the opportunity to thank the Trustees, our Director, Michael Brand, the Executive Team and staff of the Gallery. It has been a privilege working with you all and for such a venerable and dynamic institution.

A handwritten signature in black ink, appearing to read 'Guido Belgiorno-Nettis', with a long, sweeping horizontal stroke extending to the right.

Guido Belgiorno-Nettis AM
President
Art Gallery of New South Wales Trust
14 October 2015

DIRECTOR'S STATEMENT

As the Art Gallery of New South Wales approaches its 150th anniversary in 2021, we are focusing ever more intently on how we can best transform ourselves into a truly 21st-century art museum. In order to implement this Sydney Modern vision, in 2014/15 the Gallery developed its *Strategic Plan 2015–21*.

The Strategic Plan focuses our attention on Art (investing in growing the collection and giving greater access to it); People (nurturing and further developing professional staff and volunteers who are committed to our vision); Ideas (supporting all our work with research, innovative thinking and best professional practice); Audience (getting to know existing and potential audiences better and connecting with them more effectively); Partnerships (building key strategic partnerships to amplify what we can achieve); Platforms (facilitating spaces for extraordinary art experiences both in the Gallery and online); and Sustainability (obtaining adequate public and private resources to support our programs and managing them in the most efficient manner possible).

Regional Engagement

One of the key objectives of the Gallery is to augment the experience of art in regional New South Wales and Western Sydney and to expand our relationship with their communities and artists. To this end, we are working with these communities to develop an engagement plan and held regional forums in Wagga Wagga, Dubbo and Lismore. We also initiated hosting an annual meeting of the directors of regional galleries at the Art Gallery of New South Wales.

We launched the Art Pathways program for Western Sydney schools with a professional development day for forty school principals, teachers and regional gallery educators involved in the program. Here we gratefully acknowledge the generosity of the Crown Resorts Foundation and the Packer Family Foundation, who are providing \$100,000 per year for two years for this impactful social inclusion program, which will allow the Gallery to connect better with students and educators in this important area of Sydney.

The Gallery's education team also connected to regional and interstate schools with our first onsite live video-conferencing sessions held in the Yiribana Gallery (our dedicated space for Aboriginal art) and at the Brett Whiteley Studio. Four hundred students in regional New South Wales participated in these sessions, which were enriching both for the students and the Gallery educators involved.

The Gallery undertook extensive research into identifying current and potential audiences to inform the creation of the Gallery's first audience development plan. This is an important step in ensuring that we continue to meet the needs of our current audience and to develop engaging programs, exhibitions and a range of services to attract new audiences.

Art Collection

In 2014/15, the art collection developed through acquisition, gift and bequest with the addition of 648 objects worth \$12,011,886. Some major works donated include Evelyn Chapman, *Ruined church with poppies*, Villers-Bretonneux c1919; Rosemary Laing, *burning Ayer #6* 2003, *burning Ayer #7* 2003, *burning Ayer #12* 2003, and *third day of a five day muster* 2003; Anish Kapoor, *Untitled* 2002; Martha Rosler, *House beautiful: Giacometti 1967–72* and *Balloons* from the series *House beautiful: bringing the war home* 1967–72, printed late 1990s; and Unknown photographer, *Australian scenery, Middle Harbour, Port Jackson* c1865. As part of ongoing collection management, the Gallery has been reviewing its policies in relation to immunity from seizure legislation to ensure that the Gallery is fully compliant. Following the introduction of a new Art Acquisitions Policy in June 2014, the Gallery has also been actively participating in the review of the Australian *Protection of Moveable Cultural Heritage Act 1986* and is liaising with colleagues from Australian art museums on this issue.

Exhibition Development

Major exhibitions held in 2014/15 included *Pop to popism*, *European prints and drawings 1500–1900*, *Plumes and pearlshells: art of the New Guinea highlands*, *The photograph and Australia*, and *Go east: the Gene & Brian Sherman contemporary Asian Art collection*, in addition to the annual Archibald, Wynne and Sulman Prizes.

The major summer exhibition for 2014/15, *Pop to popism*, was exclusive to Sydney and part of the Sydney International Art Series. It comprised more than 200 works exploring the origins of pop art, its heady high period and its enduring legacy both in Australia and abroad, including masterpieces such as Roy Lichtenstein's first comic-style painting, *Look Mickey*, Andy Warhol's *Triple Elvis* and David Hockney's *Portrait of an artist*, each lent from major international collections. For the first time, Australian artists – including Martin Sharp, Brett Whiteley, Howard Arkley and Maria Kozic – were showcased with their international peers. The exhibition featured works from over forty-five lenders worldwide – including the Andy Warhol Museum, the Tate Museum and the Museum of Modern Art – and attracted 123,766 visitors.

Plumes and pearlshells: the art of the New Guinea Highlands presented newly conserved material collected by Stanley Gordon Moriarty and now in the Gallery collection. The exhibition, which also resulted in a fine scholarly publication, was generously supported by the Gordon Darling Foundation.

European prints and drawings 1500–1900 presented 150 outstanding works from the Gallery's European prints and drawings collection and coincided with the publication of the first book on this collection. On display for the first time was the recent acquisition, *Melencolia I*, by Albrecht Dürer, marking the 500th anniversary of this 1514 engraving – one of the most enigmatic images in Western art.

Photography has been crucial in the development of our understanding of Australia as a place and Australians as a people. Tracing the evolution of the medium and its many uses from the 1840s until today, *The photograph and Australia* investigated the role that photography has played in shaping our view of the world, ourselves and each other. A comprehensive exhibition, it was sourced from more than thirty-five private and public collections across Australia, New Zealand and England and was attended by 36,131 visitors.

Go east presented a rare opportunity to view over thirty significant contemporary Asian artworks from the private collection of Australian philanthropists, Gene and Brian Sherman, many of which had never been seen in Australia before. *Go east* was presented in partnership with Sherman Contemporary Art Foundation (SCAF) and included a special installation at SCAF in Paddington. Highlights included Jitish Kalat's *Public notice 2* 2007 and Yang Zhichao's *Chinese Bible* 2009, both of which have been generously gifted to the Gallery by the Shermans.

The annual Archibald, Wynne and Sulman Prizes swapped dates with the Biennale of Sydney and in 2014 for the first time opened in July rather than March. Fiona Lowry won the Archibald Prize for her portrait of architect Penelope Seidler. The Wynne Prize was won by Michael Johnson for his painting, *Oceania high low*, and the winner of the Sir John Sulman Prize 2014, judged by artist, Jenny Watson, was Andrew Sullivan for *T-rex (tyrant lizard king)*.

During the last year we have developed the Gallery's first five-year sustainable exhibition programming structure to ensure that our future programming is aligned with audience expectations and matched with our human and financial resources, as well our institutional priorities, to maintain and improve audience engagement with exhibitions.

Visitation

Visitation at the Gallery increased by 13% to 1.3 million in 2014/15. This included a 12% increase in visitation to our building in the Domain, a 5% increase in Brett Whiteley Studio visitation and a 14% increase in touring exhibition visitation. It is important to note that there was still a significant increase in visitation to the Gallery, despite the fact that the 20th-Century Australian Galleries were closed for three months for refurbishment and reinstallation. Through generous Government support, the Gallery continues to upgrade and refurbish its building, in line with other prominent state institutions and Government requirements. The building upgrade program includes an upgrade to air conditioning systems, offices, electrical and lighting systems and hazardous material removal by an expert occupational hygiene consultant with previous experience with other prominent Government institutions.

Sydney Modern Project Architectural Competition

In May 2015, the Gallery was delighted to announce that, after a major design competition, award-winning Tokyo-based architectural practice, SANAA, led by Kazuyo Sejima and Ryue Nishizawa, was unanimously selected by a jury to work with the Gallery to design the Sydney Modern Project – an extraordinary opportunity to expand and transform one of the State's leading cultural institutions.

Feasibility planning and the international architecture competition have been enabled by \$10.8 million provided in the NSW State Government 2014/15 Budget. The Government has also provided an additional \$4 million in its 2015/16 Budget to the Gallery for the Initial Engagement Phase of the project (May 2015 to June 2016) and I wish to thank the Government for this crucial support at such an important stage of the Gallery's history.

Philanthropy and Corporate Partnerships

John Richardson joined the Executive team as the Director of Development with oversight of philanthropy, business development and the Art Gallery of New South Wales Foundation. He has established a Sydney Modern Capital Campaign Committee and a Capital Campaign Team to support our Sydney Modern Vision. Under John's leadership, a more holistic approach to philanthropy and corporate partnership management has been developed. Additionally, the Gallery invested in a Customer Relationship Management (CRM) system to support our relationships with stakeholders and to assist with the expansion of our stakeholder base.

I am delighted to foreshadow that we are finalising two major bequests to the Art Gallery of New South Wales Foundation. They will be the largest and second largest bequests in the history of the Foundation and will make the Foundation one of the largest art acquisition funds in the country.

We have also improved the Gallery's overall financial position since last year by curtailing discretionary costs and increasing non-Government revenue.

Staff and Trustees

As ever, the exceptional staff at the Gallery, especially the Executive Team comprising the Deputy Director, Suhanya Raffel, Jacqui Riddell, John Wicks and John Richardson, continue to provide outstanding research, programs and services in a highly collegial way and I wish to thank them most sincerely for their valued contributions. In January 2014, Guido Belgiorno-Nettis AM assumed the role of President of the Board of Trustees, following Steven Lowy's retirement. Guido has made a significant contribution to the Gallery since he joined the Board of Trustees in 2007 and

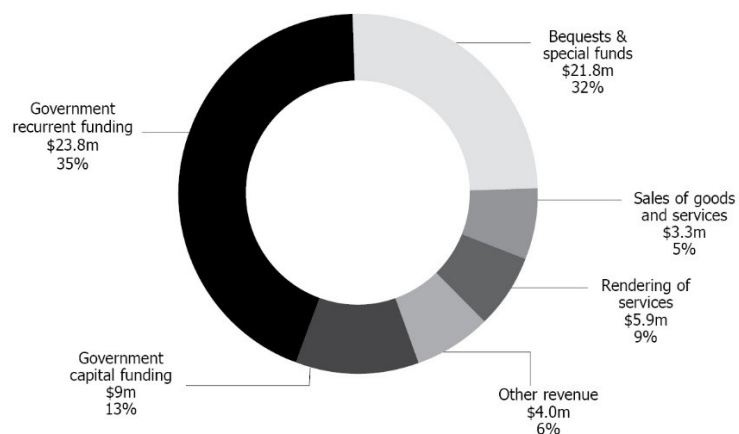
he will be sorely missed when his term expires at the end of 2015. His guidance and dedication have helped place the Gallery in a strong position to progress the Initial Engagement Phase of the Sydney Modern Project and thereby the very cultural fabric of Sydney, New South Wales and Australia.

A handwritten signature in blue ink, appearing to read 'Michael Brand', with a stylized, cursive script.

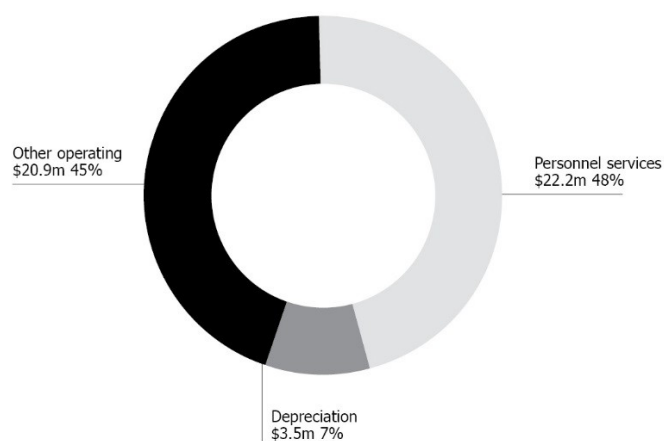
Dr Michael Brand
Director
14 October 2015

YEAR IN BRIEF

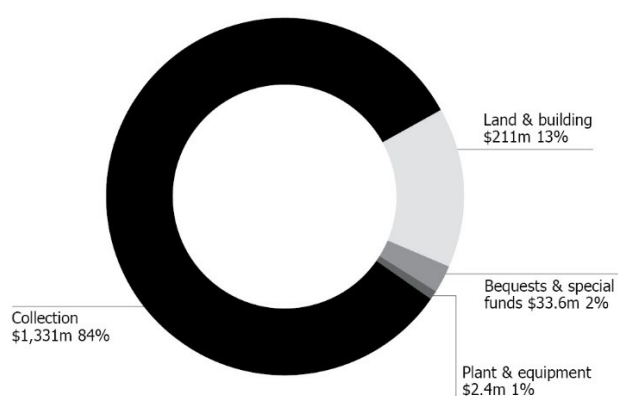
Revenue 2014–15 \$67.8 million



Expenditure 2014–15 \$46.6 million



Net assets as at 30 June 2015 \$1,578 billion





Building

SYDNEY MODERN PROJECT

In March 2013, the Gallery announced its strategic vision and master plan under the name Sydney Modern. One of its central components is the Sydney Modern Project, a new building and refurbishment of the existing building that will transform the Gallery into a genuinely 21st-century art museum.

The Sydney Modern Project is a key priority in the State Infrastructure Strategy Report prepared by Infrastructure NSW (INSW) that was released in 2014 and outlines the NSW Government's focus on future investment to define an arts precinct in the Sydney CBD.

During the year, the Gallery made significant progress in the delivery of the Sydney Modern Project, with funding of \$10.8 million from the NSW Government in 2014/15 supporting delivery of a design competition to select an architect for the Project as well as feasibility and investigative studies into the site.

The national and international architectural design competition was a two-stage invitational process endorsed by the Australian Institute of Architects (AIA) and Australian Institute of Landscape Architects (AILA). The competition site identified in the competition will connect the new building with the northern face of the existing building. The site encompasses a land bridge that caps major arterial roads and the disused oil tanks to the north-east of the land bridge.

The Competition Jury comprised seven members with expertise across a range of issues relevant to the project. The Jury was chaired by Michael Brand and members comprised: Ms Kathryn Gustafson, landscape architect with Gustafson Guthrie Nichol (Seattle) and Gustafson Porter (London); Mr Michael Lynch CBE AM CEO, West Kowloon Cultural District Authority, Hong Kong; Professor Toshiko Mori, Robert P Hubbard Professor in the Practice of Architecture, Harvard University Graduate School of Design; Professor Glenn Murcutt AO, Sydney-based architect and recipient of the Pritzker Architecture Prize in 2002; Professor Juhani Pallasmaa, Helsinki-based architect, Professor Emeritus and widely published writer; and Ms Hetti Perkins, Sydney-based member of the Northern Arrernte and Kalkadoon Aboriginal communities and internationally acclaimed curator, filmmaker and author.

The Jury invited twelve renowned Australian and international architectural practices to submit ideas to create an architecturally ambitious, intelligent, sensitive, sustainable and highly functional design. Stage 1 submissions were judged anonymously by the Jury. Five practices were then selected to proceed to Stage 2 of the competition. Each of the shortlisted practices attended a mandatory briefing session in Sydney in February and all were required to make a formal presentation to the Jury in April 2015.

SANAA, an architectural and design firm based in Tokyo, headed by Kazuyo Sejima and Ryue Nishizawa, was unanimously selected by the Jury as the architect for the Sydney Modern Project. The Jury citation for SANAA's concept stated: 'Its lightness of form speaks to the new century while respecting the architecture of the previous century to create a harmonious and inspiring new public space for Sydney.'

After the competition, the Gallery engaged SANAA as the Design Architect for a period of one year to deliver the Initial Engagement Phase of the Project. This includes completion of the concept design, preparation of a functional and technical design brief and lodgement of a Stage 1 Development Application. The Australian practice, Architectus, is working with SANAA as the Executive Architect for the project during the Initial Engagement Phase.

An exhibition of competition entries is scheduled to open at the Gallery on 8 August 2015. Opportunity for stakeholder feedback will be included as part of the exhibition.

A Sydney Modern Project web page was established on the Gallery's website to provide information for stakeholders throughout the competition process. Details including the final Jury Report and Stage 1 and Stage 2 submissions will be placed on the website at the conclusion of the public exhibition of entries at the end of September 2015. A dedicated email address (smpcommunication@ag.nsw.gov.au) was also established to capture comments and feedback. Engagement with stakeholders will continue during the Initial Engagement Phase and in the lead-up to the submission of a Development Application for the project.

The Gallery continues to work with the Royal Botanic Gardens and Domain Trust to ensure the project engages with the wider cultural precinct and that common issues, particularly around sustainability, across both the Gallery and Gardens, are explored collaboratively.

In June 2015, the NSW Government announced funding of \$4 million to further support the project through the Initial Engagement Phase. The Gallery is developing a Business Case for approval by Cabinet in the 2016/17 Budget process. The first draft of the Business Case will be ready by November 2015 for the Gateway Review process through Infrastructure NSW.

When completed in time for the Gallery's 150th anniversary in 2021, the Sydney Modern Project will feature new and expanded facilities for future generations of local, national and international visitors and will deliver the following:

LANDMARK SYDNEY MODERN BUILDING

- Designed by SANAA, the new building will significantly increase the Gallery's capacity to share art with the many audiences it serves, both day and night.

REVITALISED EXISTING BUILDING

- To ensure the existing building can continue to serve and inspire audiences throughout the 21st century.

CULTURAL PLAZA

- A new plaza linking the expanded Gallery with the Royal Botanic Gardens, featuring art commissions from local, national and international artists.

ART COLLECTION DISPLAY

- More than double the space for displaying the Gallery's collection to the public
- Double the area for the display of Australian art
- The nation's most innovative display of Aboriginal art and culture
- The nation's most comprehensive display of modern and contemporary art
- Specialised spaces for works on paper, photographs and the moving image
- Expanded spaces for historical works of art from the Asia Pacific region

TEMPORARY EXHIBITIONS

- Second, larger state-of-the-art space to attract a greater number of major national and international exhibitions to Sydney.

NATIONAL ART ARCHIVE

- A creative hub for research, scholarship and the exchange of ideas, giving access to the Gallery's unparalleled archives of Australian art.

LIFELONG LEARNING

- Multiple venues for learning with digital capabilities to expand online engagement with regional communities and other off-site audiences.

SOCIAL SPACES

- New café and restaurant facilities along with special event spaces and conference facilities for Gallery and commercial purposes.

A SUSTAINABLE ART MUSEUM

- The incorporation of the latest building and operational technology.

An abstract graphic design featuring a solid yellow background. Two large, overlapping circles are positioned in the upper right quadrant. The circle on the left is a bright, saturated yellow and contains the word "Art" in a white, bold, sans-serif font. The circle on the right is white and overlaps the yellow circle. The overall composition is minimalist and modern.

Art

ART COLLECTION

The 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 \$1,305,417,136. It is the Gallery's greatest asset, as well as a significant cultural asset of the State of New South Wales and the country. Over this financial year the Gallery acquired 648 artworks from 216 Australian artists and 30 International artists. A total of 469 artworks (a value of \$8,781,554) were purchased and 179 artworks (a value of \$3,230,332) were gifted, adding a total value of \$12,011,886 to the collection.

ACQUISITION HIGHLIGHTS

Julian Ashton (England; Australia, 1851–1942), *Mosman's Bay* 1888, pencil, watercolour on paper. Wendy Barron Bequest Fund 2015

Dorrit Black (Australia, 1891–1951), 2 paintings: *The Chinese statuette* 1929, oil on canvas on paperboard; *Mirmande (with surrounding hills)* 1934, oil on canvas on paperboard. Dagmar Halas Bequest Fund 2015

Mark Bradford (United States of America, b1961), *The tongue in the middle of the port* 2014, mixed media on canvas. Purchased with funds provided by Wassim Rasamny and an anonymous donor 2015

Grace Cossington Smith (Australia, 1892–1984), *The window* 1956, oil on hardboard. Gift of Graham and Judy Martin 2014, assisted by the Australian Masterpiece Fund

Florence Fuller (South Africa; Australia, 1867–1946), *Weary* 1888, oil on canvas. Wendy Barron Bequest Fund 2015

BNonggirnga Marawili (Australia, born c1939), *Lightning and -sea spray* 2014, natural pigments on bark. Purchased with funds from the Wendy Barron Bequest Fund 2015

Reko Rennie (Australia, b1974), *No sleep till Dreamtime* 2014, birch plywood, metallic textile foil, synthetic polymer paint, diamond dust, gold leaf. Art Gallery Society of New South Wales Contempo Group 2014

Michael Johnson (Australia, b1938), *Oceania high low* 2014, oil on canvas. Trustees Acquisition 2014

Ricky Swallow (Australia, b1974), *Stair with contents* 2013, patinated bronze. Contemporary Collection Benefactors 2015

Sue Ford (Australia, 1943–2009), *Self-portrait with camera (1960–2006)* 2008, (gelatin silver photographs, Polaroid, type C photographs, dye diffusion photographs), framed. Purchased with funds provided by the Paul & Valeria Ainsworth Charitable Foundation, Russell Mills, Mary Ann Rolfe, the Photography Collection Benefactors and the Photography Endowment Fund 2015

Frank Hurley (Australia, 1885–1962), *The crystal canoe* 1914–17, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2014

Darren Sylvester (Australia, b1974), *Dreams end with you* 2014, type C photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2014

Mike Brown (Australia, 1938–97), *Arbitrary trisection figtrees and later enthusiastic additions* c1964–c65, synthetic polymer paint on hardboard

Evelyn Chapman (Australia, 1888–1961), *Ruined church with poppies, Villers-Bretonneux* c1919, oil? on thick grey card

Rosemary Laing (Australia, b1959), 4 photographs: *burning Ayer #6* 2003, type C photograph; *burning Ayer #7* 2003, type C photograph;

burning Ayer #12 2003, type C photograph; *third day of a five day muster* 2003, type C photograph

Unknown photographer, *Australian scenery, Middle Harbour, Port Jackson* c1865, carte de visite

Tabaimo (Japan, b1975), *hanabi-ra* 2002, single channel video installation 4 min 25 seconds; edition 1/8. Yasuko Myer Bequest Fund 2014

Ah Xian (China; Australia, b1960), *Evolutionaura13: Taihu rock-1* 2011–13, bronze, gold, Tai-lake stone. Purchased 2014

Ai Weiwei (China, b1957), *Forever* 2003, 42 bicycles. Purchased 2014

Andrew Nicholl (Northern Ireland; England, 1804–86), *A distant view of Derry through a bank of wild flowers* c1830s, watercolour with pen and brown ink and brown wash, over pencil underdrawing. Tom Parramore Purchase Fund 2015

Sharon Hayes (United States of America, b1970), *Revolutionary love: I am your worst fear, I am your best fantasy* 2008, multiple-channel video and audio installation, 10 PA speakers, 5 projection screens, helium balloons, coloured light bulbs. Mervyn Horton Bequest Fund 2014

Colin McCahon (New Zealand, 1919–87), *Teaching aids 2 (July)* 1975, synthetic polymer paint on paper, 10 panels. Art Gallery of New South Wales Foundation Purchase 2014

Dona Nelson (United States of America, b1947), *March hare*

2014, synthetic polymer paint and synthetic polymer medium on canvas with metal stand (two-sided painting). Purchased under the terms of the Florence Turner Blake Bequest and with funds provided by the Tony Gilbert Bequest Fund 2015

Jeff Wall (Canada, b1946), *Summer afternoons* 2013, printed 2014, diptych: 2 type C photographs face mounted with Diasac. Art Gallery of New South Wales Foundation Purchase 2014

Anish Kapoor (India; England, b1954), *Untitled* 2002, stainless steel and lacquer

Martha Rosler (United States of America, b1943), 2 photographs: *House beautiful: Giacometti* from the series *House beautiful: bringing the war home* 1967–72, printed late 1990s, photomontage as type C photograph; *Balloons* from the series *House beautiful: bringing the war home* 1967–72, printed late 1990s, photomontage as type C photograph

PURCHASES

AUSTRALIAN ART

Julian Ashton (England; Australia, 1851–1942), *Mosman's Bay* 1888, pencil, watercolour on paper. Wendy Barron Bequest Fund 2015

Dorrit Black (Australia, 1891–1951), 2 paintings: *The Chinese statuette* 1929, oil on canvas on paperboard; *Mirmande (with surrounding hills)* 1934, oil on canvas on paperboard. Dagmar Halas Bequest Fund 2015

Nancy Borlase (Australia, 1914–2006), *Old brick works, Ryde II* 1949, oil on board. Purchased 2014

Tom Carment (Australia, b1954), 22 watercolours: *Rushcutters Bay Park, autumn trees* 2013, pen and black ink, watercolour on white paper; *Fire escape, the Oxford Hotel, Taylor Square* 2012, pen and black ink, watercolour on white paper; *201*

Elizabeth Street, from William Street 2012, pen and black ink, watercolour on white paper; *The Bayview, from eastern Domain* 2012, pen and black ink, watercolour on white paper; *The Hyde building, from Hyde Park I* 2013, pen and black ink, watercolour on white paper; *The Hyde building, from Hyde Park II* 2013, pen and black ink, watercolour on white paper; *The Hyde building, from Hyde Park III* 2012, pen and black ink, watercolour on white paper; *The Bayview, from eastern Domain* 2013, pen and black ink, watercolour on white paper; *Sunday at the park, Rushcutters Bay* 2012, pen and black ink, watercolour on white paper; *Dog walker, Queens Park* 2012, pen and black ink, watercolour on white paper; *Telegraph pole shadow, Sydenham* 2012, pen and black ink, watercolour on white paper; *Coogee Surf-lifesaving Club* 2012, pen and black ink, watercolour on white paper; *Dog owners, plane trees, Rushcutters Bay* 2012, pen and black ink, watercolour on white paper; *Where I lived in the 80s, William Street, Kings Cross* 2012, pen and black ink, watercolour on white paper; *The Horizon Building, from Moore Park* 2012, pen and black ink, watercolour on white paper; *Jacaranda, Lewisham* 2012, pen and black ink, watercolour on white paper; *Jacaranda, Double Bay* 2012, pen and black ink, watercolour on white paper; *Jacaranda, Stanley Street* 2012, pen and black ink, watercolour on white paper; *Railway underpass, Central Station* 2013, pen and black ink, watercolour on white paper; *Soccer game, Queens Park* 2013, pen and black ink, watercolour on white paper; *Jacaranda, Lewisham* 2013, pen and black ink, watercolour on white paper; *Loan office, King Street, Newtown* 2013, pen and black ink, watercolour on white paper. Dobell Biennial Acquisition Fund 2015

JH Carse (Australia; Scotland, c1818–1900), *Creek scene, Tilba Tilba* 1875, oil on canvas. Purchased with funds provided by the Australian Collection Benefactors 2015

Gunter Christmann (Germany; Australia, 1936–2013), *Taylor Square* c1990, synthetic polymer paint on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Grace Cossington Smith (Australia, 1892–1984), *The window* 1956, oil on hardboard. Gift of Graham and Judy Martin 2014, assisted by the Australian Masterpiece Fund

Lucy Culliton (b1966), 4 watercolours: *Poppies* 2014, on thick white wove paper; *Sea holly and artichokes* 2014, gouache on thick white wove paper; *Day lilies* 2015, gouache on thick white wove paper; *Larkspur* 2014, gouache on thick white wove paper. Kathleen Buchanan May Bequest Fund 2015

Janet Dawson (Australia, b1935), 2 prints: *Grand bruit (Big noise)* 1960, lithograph, printed in black ink on cream BK Rives paper; *Rêve de soleil (Sun dream)* 1960, colour lithograph, printed in black, purple and tan ink on cream BFK Rives paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Bonita Ely (Australia, b1946), *At home with the Locust People (Itchy feet)* 1974–75, oil and collage on canvas. Rudy Komon Memorial Fund 2015

Herbert Flugelman (Austria; Australia, 1923–2013), 5 prints: *Cube* 1972, colour screenprint on ivory paper; *Pyramid* 1972, colour screenprint on ivory laid paper; *Pyramid* 1972, colour screenprint on brown wove paper; *Pyramid* 1972, colour screenprint on pale grey paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2014

Herbert Flugelman (Austria; Australia, 1923–2013), 2 sculptures: *Double spiral* c2008, copper; *Federation*, stainless steel, wood, composition board. Barbara Tribe Bequest Fund 2015

Florence Fuller (South Africa; Australia, 1867–1946), *Weary* 1888, oil on canvas. Wendy Barron Bequest Fund 2015

Thomas Gleghorn (England; Australia, b1925), *Untitled* 1960, acrylic?/oil? thinned with white spirit on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors' Program 2015

Ross Laurie (Australia, b1961), *Walcha III* 2013, ink, charcoal, pastel, collage on board. Dobell Biennial Acquisition Fund 2015

Mortimer L Menpes (Australia; England, 1855–1938), 5 prints: *A sunnystreet, Cairo* 1912–13, etching, drypoint, printed in black ink with plate tone on cream machine wove paper; *A street in Bulac, Egypt* 1912–13, etching, drypoint, printed in black ink with plate tone on cream laid paper, *Loading a junk, Hong Kong Harbour* 1916–18, drypoint, printed in black ink with plate tone on cream laid paper; *Leading to the temple* 1914, etching, drypoint printed in black ink on cream laid paper; *Old junks in Shanghai Harbour (large plate)* 1906–08, etching, drypoint, printed in black ink with plate tone on cream laid paper. David George Wilson Bequest Fund 2015

Ken Reinhard (Australia,

b1936), *The public private preview* 1964, oil, paper, pencil, Letraset lettering, aluminium on hardboard. Wendy Barron Bequest Fund 2015

Freda Robertshaw (Australia, 1916–97), 2 paintings: *Early morning mists, Merylac* 1940s, oil on hardboard; *Studio still life* c1940, oil on hardboard. David George Wilson Bequest Fund 2015

Martin Sharp (Australia, 1942–2013), 8 prints from the series *All yer need* 1969: *Smartiples* 1969, coloured inks silkscreened in églomise on transparent acrylic; *Boo-Zoom* 1969, coloured inks silkscreened in églomise on transparent acrylic; *Coming* 1969, coloured inks silkscreened in églomise on transparent acrylic; *Exclamation* 1969,

coloured inks silkscreened in églomise on transparent acrylic; *Float* 1969, coloured inks silkscreened in églomise on transparent acrylic; *The flying eye* 1969, coloured inks silkscreened in églomise on transparent acrylic; *Standing* 1969, coloured inks silkscreened in églomise on transparent acrylic; *Wot!* 1969, coloured inks silkscreened in églomise on transparent acrylic. Mollie and Jim Gowing Bequest Fund 2015

Peter Sharp (Australia, b1964), *The things you pick up* 2014, 34 charcoal drawings on paper. Dobell Biennial Acquisition Fund and gift of Peter Sharp 2015

Edwin Tanner (Australia, 1920–80), *The science faculty* 1960, oil on hardboard. Wendy Barron Bequest Fund 2015

Mary Tonkin (Australia, b1973), *Between two logs, Kalorama* 2013–14, charcoal on paper. John Gillespie Fund 2015 with assistance from Australian Galleries

John R Walker (Australia, b1957), *The Darling River – near Capon shearing shed* 2013, gouache on paper. Dobell Biennial Acquisition Fund 2015

SUB-TOTAL 66 WORKS

ABORIGINAL AND TORRES STRAIT

ISLANDER ART

Vernon Ah Kee (Australia, b1967), *Brutalities* 92014, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2015

Tony Albert (Australia, b1981), **Alair Pambegan** (Australia, b1968), *Frontier wars (Flying fox story place)* 2014, raffia, natural pigments and acrylic on wood. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2015

Richard Bell (Australia, b1953), **Emory Douglas** (United States of America, b1943), *We can be heroes* 2014, synthetic polymer paint on canvas. Purchased with

funds from the Wendy Barron Bequest Fund 2015

John Bulunbulun (Australia, 1946–2010), *Bakarra* 2009, natural pigments on bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2015

Nyunmiti Burton (Australia, b1964), *Ngayuku Ngura – My country* 2014, synthetic polymer paint on linen. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Sonia Kurarra (Australia, b1952), *Martuwarra* 2014, synthetic polymer paint on linen. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Nonggirnga Marawili (Australia, born c1939), *Lightning and sea spray* 2014, natural pigments on bark. Purchased with funds from the Wendy Barron Bequest Fund 2015

Samuel Namunjaja (Australia, b1965), *Lorrkon (Hollow log)* 2014, natural pigments on wood. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2015

Yukultji Napangati (Australia, born c1970), *Untitled* 2013, synthetic polymer paint on linen. Wendy Barron Bequest Fund 2014

Reko Rennie (Australia, b1974), *No sleep till Dreamtime* 2014, birch plywood, metallic textile foil, synthetic polymer paint, diamond dust, gold leaf. Art Gallery Society of New South Wales Contempo Group 2014

Keith Stevens (Australia, b1940), **Tjampawa Stevens** (Australia, b1947), *Piltati* 2014, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2015

Christian Bumbarra Thompson (Australia, b1978), 3 photographs: *Lamenting the flowers* from the series *We bury our own* 2012, type C photograph; *The devil made him do it* from the series *Native*

instinct 2011, type C photograph;
Trinity 1 from the series *Polari*
2014, type C photograph.
Purchased with funds provided
by the Aboriginal Collection
Benefactors' Group 2014

Cornelia Tipuamantumirri
(Australia, born c1930), *Jilamara
design* 2014, natural pigment on
canvas. Purchased with funds
provided by the Aboriginal
Collection Benefactors' Group
2014

Ronnie Tjampitjinpa
(Australia, born c1942), *Tingari
fire dreaming at Wilkinkarra*
2008, synthetic polymer paint on
linen. Purchased with funds from
the Wendy Barron Bequest Fund
2014

Nyapanyapa Yunupingu
(Australia, born c1945), *Marwat*
2014, black fibre-tipped pen,
natural pigments on paper.
Purchased with funds provided
by the Aboriginal Collection
Benefactors' Group 2015

Nyapanyapa Yunupingu
(Australia, born c1945), *Larrani*
2014, black fibre-tipped pen on
paper. Purchased with funds
provided by the Aboriginal
Collection Benefactors' Group
2015

SUB-TOTAL 18 WORKS
TOTAL AUSTRALIAN ART
DEPARTMENT 84 WORKS

INTERNATIONAL ART

JAPAN

5 textiles: *Koshimaki obi (sash)*
with cherry blossoms, narcissus,
peonies and stylised wave, Edo
(Tokugawa) period 1615–1868
1750–1850, silk twill-weave,
coloured silk and gold threads
supplementary weft patterning;
Katabira (light summer kimono)
with design of swallows, wisteria
and cherry blossoms on grey
plain weave ramie ('asa'), Edo
(Tokugawa) period 1615–1868
1750–1850, paste-resist dyeing
(‘yūzen’), stencilled imitation tie-
dyeing (‘kata kanoko’) and silk
and metallic thread embroidery
1750–1850; *Unlined kosode*
(‘hitoie’) *with design of mandarin*
ducks in snow covered landscape

with plum trees, pines and reeds
on yellow-green plain weave
ramie ('asa'), Edo (Tokugawa)
period 1615–1868 1800s, plain
silk gauze weave, paste-resist
dyeing (‘shiro-age’), and silk and
metallic thread embroidery;
Kosode (small-sleeve kimono)
with design of blossoming trees
and scattered poem on white
figured silk satin ('rinzu'), Edo
(Tokugawa) period 1615–1868
1750–1850, silk, stencilled
imitation tie-dyeing (‘kata
kanoko’) and silk and metallic
thread embroidery; *Furisode*
uchikake (long-sleeve overcoat)
with design of plum and cherry
blossoms, peonies,
chrysanthemums and wisteria on
red figured silk satin ('rinzu'), Edo
(Tokugawa) period 1615–1868
1800s, silk, tie-dyeing (‘shibori
kanoko’) and silk and metallic
thread embroidery. Asian
Benefactors Fund 2014

Tabaimo (Japan, b1975),
hanabi-ra 2002, single channel
video installation 4 min 25
seconds; edition 1/8. Yasuko
Myer Bequest Fund 2014

SUB-TOTAL 6 WORKS

CHINA

Ah Xian (China; Australia,
b1960), *Evolutionaura 13: Taihu
rock-1* 2011–13, bronze, gold,
Tai-lake stone. Purchased 2014

Ah Xian (China; Australia,
b1960), *Evolutionaura 14: Taihu
rock-2* 2011–13, bronze, gold,
Tai-lake stone. Purchased with
funds provided by the Mollie and
Jim Gowing Bequest Fund and
the Don Mitchell Bequest Fund
2014

Ai Weiwei (China, b1957),
Forever 2003, 42 bicycles.
Purchased 2014

Shi Zhiying (China, b1979),
Cave of Ten Thousand Buddhas
No. 3, 2013, oil on canvas. David
George Wilson Bequest Fund
2015

Xu Zhen (China, b1977), 2
ceramics: *Madeln curved vase-*
blue and white vase with design
of figures, 2014, porcelain;
Madeln curved vase – Famille-
Rose olive vase with bat and
peach design, Yongzheng Period,

Qing Dynasty, 2013, porcelain.
Purchased with funds provided
by Roger Pietri and DG Wilson
2014

SUB-TOTAL 6 WORKS

PAKISTAN

Adeela Suleman (Pakistan,
b1970), *The Warrior, Mabrizun*
– *No More series* 2014, hand-
beaten stainless steel. Gift of
Ashley Dawson-Damer AM 2015

SUB-TOTAL 1 WORK

EUROPEAN ART PRE 1900

Richard Earlom (England,
1743–1822) after **Frans**
Snyders (Belgium, 1579–1657),
4 prints from the series *The*
markets 1775–82: *A fruit*
market 1775, etching and
mezzotint; *A herb market* 1779,
etching and mezzotint; *A fish*
market 1782, etching and
mezzotint; *A game market* 1783,
etching and mezzotint. European
Art Collection Benefactors' Fund
2015

William Hogarth (England,
1697–1764), 4 prints from the
series *The four times of the day*
1738: *Morning* 1738, etching and
engraving; *Noon* 1738, etching
and engraving; *Evening* 1738,
etching and engraving; *Night*
1738, etching and engraving.
European Art Collection
Benefactors' Fund 2015

Andrew Nicholl (Northern
Ireland; England, 1804–86), *A*
distant view of Derry through a
bank of wild flowers c1830s,
watercolour with pen and brown
ink and brown wash, over pencil
underdrawing. Tom Parramore
Purchase Fund 2015

Johann Gottlieb Seyfert
(Germany, 1761–1824), after
Philipp Otto Runge
(Germany, 1777–1810), 4 prints
from the suite *Times of day*
1807: *Morning* 1807, etching and
engraving; *Evening* 1807, etching
and engraving; *Day* 1807,
etching and engraving; *Night*
1807, etching and engraving.
European Art Collection
Benefactors' Fund 2014

SUB-TOTAL 13 WORKS

MODERN & CONTEMPORARY

John Baldessari (United States of America, b1931), *Sixcolorful inside jobs* 1977, 16mm film transferred to video, colour, silent, 32:53 min. Purchased under the terms of the Florence Turner Blake Bequest 2015

Gordon Bennett (Australia, 1955–2014), 2 paintings: *Notes to Basquiat (in the future art will not be boring)* from the series *Notes to Basquiat* 1999, synthetic polymer paint on linen. Patrick White Bequest 2014
Metaphysical landscape no 2 1990, oil and acrylic on canvas. Wendy Barron Bequest Fund 2015

Vivienne Binns (Australia, b1940), *Topographica* 2014, synthetic polymer paint on canvas. Contemporary Collection Benefactors Fund 2014

Mark Bradford (United States of America, b1961), *The tongue in the middle of the port* 2014, mixed media on canvas. Purchased with funds provided by Wassim Rasamny and an anonymous donor 2015

Barbara Campbell (Australia, b1961), *1001 nights cast archive edition* 2011, colour printed using an HP Indigo 5500 digital offset printer on satin 170gsm stock. Contemporary Collection Benefactors 2015

Dale Frank (Australia, b1959), *Ambition 25 + regrets 10 + death 21 = 56* 2014, varnish on plexiglass with 56 green bottles and 21 coins. Contemporary Collection Benefactors Fund 2014

Anne Graham (England; Australia, b1949), 2 sculptures: *Julie and Cloud* 2014, pigment print on unbleached cotton rag paper, dog hair felt and dog hair felt; *Joni and Bacon* 2014, pigment print on unbleached cotton rag paper, dog hair felt and dog hair felt. Contemporary Collection Benefactors Fund 2014

Sharon Hayes (United States of America, b1970), *Revolutionary love: I am your worst fear, I am your best fantasy* 2008, multiple-

channel video and audio installation, 10 PA speakers, 5 projection screens, helium balloons, coloured light bulbs. Mervyn Horton Bequest Fund 2014

Michael Johnson (Australia, b1938), *Oceania high low* 2014, oil on canvas. Trustees Acquisition 2014

Ildiko Kovacs (Australia, b1962), *Onda* 2015, oil on plywood. Art Gallery of New South Wales, Bulgari Art Award 2015

Colin McCahon (New Zealand, 1919–87), *Teaching aids 2 (July)* 1975, synthetic polymer paint on paper, 10 panels. Art Gallery of New South Wales Foundation Purchase 2014

Giorgio Morandi (Italy, 1890–1964), *Il Poggio al mattino* 1928, etching. Morandi Purchase Fund 2015

Dona Nelson (United States of America, b1947), *March hare* 2014, synthetic polymer paint and synthetic polymer medium on canvas with metal stand (two-sided painting). Purchased under the terms of the Florence Turner Blake Bequest and with funds provided by the Tony Gilbert Bequest Fund 2015

John Stezaker (England, b1949), 4 collages: *He (Film portrait collage)* XXVI 2013, collage; *Betrayal (Film portrait collage)* XIX 2013, collage; *Marriage (Film portrait collage)* LXXXIX 2013, collage; *Narrative flight III* 2013, collage. Mervyn Horton Bequest Fund 2014

Ricky Swallow (Australia, b1974), *Stair with contents* 2013, patinated bronze. Contemporary Collection Benefactors 2015

Jeff Wall (Canada, b1946), *Summer afternoons* 2013, printed 2014, diptych: 2 type C photographs face mounted with Diasac. Art Gallery of New South Wales Foundation Purchase 2014

SUB-TOTAL 21 WORKS

PHOTOGRAPHY

Henry Hall Bailly (Australia, active 1865–1918), 3 photographs: untitled 1866–81, carte de visite; untitled 1867–81, carte de visite; untitled 1866–81, carte de visite. Purchased 2014

William Bardwell (Australia, active 1859–95), 4 untitled photographs 1875–91, carte de visite. Purchased 2014

William Bear (Australia, born c1843–unknown), 2 untitled photographs 1877–82, carte de visite. Purchased 2014

William Blackwood (Sweden; Australia, 1824–97), 2 photographs: untitled 1859–64, carte de visite; *Commercial & New South Wales Banks, George Street, Sydney* 1858–64, albumen photograph. Purchased 2014

Barcroft Capel Boake (Ireland; Australia, 1831–1921), 7 untitled photographs 1867–77, carte de visite. Purchased 2014

Alfred K Bock (Australia, 1835–1920), untitled 1859–67, carte de visite. Purchased 2014

James M Boles (Australia, active 1871–73), 2 untitled photographs 1871–73, carte de visite. Purchased 2014

Edwin Boston (Australia, active 1880–84), untitled 1880–84, carte de visite. Purchased 2014

Thomas Boston (Australia, active 1867–84), 2 photographs: untitled 1867–70, carte de visite; untitled 1871–73, carte de visite. Purchased 2014

Henry William Burgin (Australia, 1830–1914), 2 untitled photographs 1860–64, carte de visite. Purchased 2014

Arthur W Burman (Australia, active 1878–1915), untitled 1878–88, carte de visite. Purchased 2014

Frederick Charles Burman (Australia, 1841–1921), untitled 1871–76, carte de visite. Purchased 2014

Alexander Carlisle (Australia, active 1870–91), 2 untitled 1870–71, carte de visite; untitled 1879–81, carte. Purchased 2014

William Cawston (Australia, c1820–91), untitled 1867–88, carte de visite. Purchased 2014

Walter Chaffer (Australia, 1847–1921), **JR Clarke** (Australia, active c1869), untitled 1870–95, carte de visite. Purchased 2014

George Cherry (Australia, 1820–78), untitled 1866–67, carte de visite. Purchased 2014

Thomas Foster Chuck (Australia, c1844–98), 5 photographs: untitled 1864–76, carte de visite; untitled 1868, carte de visite; untitled 1868, carte de visite, untitled 1869, carte de visite, untitled 1869, carte de visite. Purchased 2014

Samuel Clifford (Australia, 1827–90), 8 photographs: *The ploughed field on Mt Wellington* 1866–70, stereo photograph; *Fern trees* c1870, stereo photograph; *Fern tree bower* c1870, stereo photograph; *Grass trees* c1870, stereophotograph; *Waterfall, Fern Tree Valley, Mount Wellington, Hobart Town* c1870, stereo photograph; untitled 1866–78, carte de visite; untitled 1866–78, carte de visite; untitled 1866–78, carte de visite. Purchased 2014

Charles Collins (Australia, active 1878–1900) 7 photographs: untitled 1875, carte de visite; untitled 1860–90s, carte de visite; untitled 1860–de visite, untitled 1880s, carte de visite; untitled 1860–90s, carte de visite; untitled 1860–90s, carte de visite; untitled 1860–90s, carte de visite. Purchased 2014

Thomas E Crowther (Australia, active 1860–1902), untitled 1884–91, carte de visite. Purchased 2014

Andrew Cunningham (Australia, 1831–unknown), untitled 1860–97, carte de visite. Purchased 2014

Richard Daintree (England; Australia; England, 1832–78), 3

photographs: *View in the Fern Tree Gully, Dandenong Ranges, Victoria* c1858, albumen photograph; *Bacchus Marsh, Victoria* 1861–64, albumen photograph; *Lal Lal Falls, 15 minutes from Ballarat, Victoria* 1854–62, albumen photograph. Purchased 2014

Edward Dalton (Australia, active 1855–65), untitled 1863–64, carte de visite. Purchased 2014

J Davis (Australia, active 1860–90s), 4 untitled photographs 1860–90s, carte de visite. Purchased 2014

John Degotardi (sr) (Australia, 1823–82), *Australian Museum, College St, Sydney* 1867–70, carte de visite. Purchased 2014

John Degotardi (sr) (Australia, 1823–82), 18 untitled photographs 1873–75, carte de visite. Purchased 2014

C Drinkwater (England; Australia, 1818–1902), 1870–71, carte de visite. Purchased 2014

Townsend Duryea (United States of America; Australia, 1823–88), untitled 1860–75, de visite. Purchased 2014

Fitzalan (Australia, active 1860–90s), untitled c1879, carte de visite. Purchased 2014

Thomas Flintoff (Australia, c1809–91), untitled 1860–66, carte de visite. Purchased 2014

Sue Ford (Australia, 1943–2009), *Self-portrait with camera (1960–2006)* 2008, (gelatin silver photographs, Polaroid, type C photographs, dye diffusion photographs), framed. Purchased with funds provided by the Paul & Valeria Ainsworth Charitable Foundation, Russell Mills, Mary Ann Rolfe, the Photography Collection Benefactors and the Photography Endowment Fund 2015

Frederick Frith (Australia, 1819–71), 2 photographs: untitled 1866–71, carte de visite; untitled 1864, carte de visite. Purchased 2014

JW Fry (Australia, active c1871), 12 untitled photographs c1871, carte de visite. Purchased 2014

Adam Fuss (England; Australia; United States of America, b1961), from the series *My ghost* 2000, daguerreotype. Purchased with funds provided by Amanda and Andrew Love, Lisa and Egil Paulsen, Mike Hawker, Michael Magnus, James Erskine, David Coe, Michael and Katharine Hughes, Maryanne Pagent, Photo Technica, Photo King Professional Lab, Wheen Family, and the Photography Collection Benefactors' Program 2001

Simryn Gill (Singapore; Malaysia; Australia, b1959), *Eyes and storms* 2012, printed 2014, Ilfochrome photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2014

Thomas Skelton Glaister (England; Australia, 1825–1904), 3 photographs: untitled 1863–1870, carte de visite; 1855–70, carte de visite; untitled 1855–70, carte de visite. Purchased 2014

Henry Glenny (Australia, 1835–1910), untitled 1867, visite. Purchased 2014

Henry Goodes (Australia, c1840–85), 3 untitled photographs 1861–65, carte de visite. Purchased 2014

John Tangelder Gorus (Australia, c1830–1916), 3 untitled photographs 1864–79, carte de visite. Purchased 2014

Elijah Hart (Australia, unknown–1893), untitled 1860–72, carte de visite. Purchased 2014

Henry Hart (Australia, active 1867–72), untitled 1867–71, carte de visite. Purchased 2014

Professor Jeffrey Hawkins (Australia, active 1858–75), 2 untitled photographs 1860–74, carte de visite. Purchased 2014

William Hetzer (Australia, active 1850–67), 4 photographs: untitled 1858–59, stereo photograph; untitled 1859–67, carte de visite;

John Roarty (Australia, active 1871–1917), 3 untitled photographs 1871–80, carte de visite, hand coloured. Purchased 2014

William Sargent (Australia, active 1878–91), untitled 1886–91, carte de visite. Purchased 2014

Montagu Eugene Scott (Australia, 1835–1909), untitled 1867–70, carte de visite. Purchased 2014

William Short (Australia, active 1863–90s), untitled 1874–76, carte de visite, hand coloured. Purchased 2014

R Dermer Smith (Australia, active 1860–1909), untitled 1883, carte de visite. Purchased 2014

J Souter (Australia, active 1873–77), untitled 1873–77, carte de visite. Purchased 2014

Robert Stewart (Australia, active 1859–85), untitled 1862–64, carte de visite. Purchased 2014

Darren Sylvester (Australia, b1974), *Dreams end with you* 2014, type C photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2014

Edward George Tims (Australia, 1843/44–unknown), 2 untitled photographs 1873–74, carte de visite. Purchased 2014

August Tronier (Australia, active 1871–97), untitled 1873–77, carte de visite. Purchased 2014

Edward Turner (Australia, 1836–1913), 2 untitled photographs 1870s, carte de visite. Purchased 2014

23 photographs by **Unknown photographers** comprising 2 untitled photographs 1855–c65, stereo photograph; 12 untitled photographs 1860–90s, carte de visite; 2 untitled photographs 1878, carte de visite; 2 untitled photographs c1900, cyanotype; untitled c1869, carte de visite; untitled 1873, carte de visite; untitled c1900, printing out paper photograph; untitled 1901–07,

postcard, printed in two colours; *South Australian Aborigines* 1907–15, postcard. Purchased 2014

Unknown photographer, Beavis Brothers (Australia, active 1880s–1919), untitled 1889–95, carte de visite. Purchased 2014

Unknown photographer, Bull & Rawlings (Australia, active 1880s–90s), untitled 1880–90s, carte de visite. Purchased 2014

Unknown photographer, Chandler & Lomer (Australia, active 1865–70s), untitled 1865–67, carte de visite. Purchased 2014

Unknown photographer, JR Clarke (Australia, active c1869), untitled 1855–c65, printed c1869, stereo photograph. Purchased 2014

Unknown photographer, Croft Brothers (Australia, active 1863–65), 2 untitled photographs 1863–65, carte de visite. Purchased 2014

Unknown photographer, Davies & Co (Australia, active 1859–82), 4 photographs: untitled 1863–70, carte de visite; untitled 1863–70, carte de visite; untitled 1870, carte de visite. Purchased 2014

Unknown photographer, GB Fenovic & Co (Australia, active 1860–90s), untitled 1867, carte de visite. Purchased 2014

Unknown photographer, Freeman Brothers (Australia, active 1854–1900), 8 photographs: untitled 1860–90s, carte de visite; untitled 1873–79, carte de visite; untitled 1860–90s, carte de visite; untitled 1864, carte de visite; untitled 1860–90s, carte de visite; untitled 1860–90s, carte de visite; untitled 1868–72, carte de visite; untitled 1864, carte de visite. Purchased 2014

Unknown photographer, Freeman Brothers & Prout (Australia, active 1860–68), untitled 1867–68, carte de visite. Purchased 2014

Unknown photographer, Gove & Allen (Australia, active 1880–91), 2 untitled photographs 1880–91, tintype. Purchased 2014

Unknown photographer, Great Northern Photographic & Fine Art Company (Australia, active 1860–90s), untitled 1860–90s, carte de visite. Purchased 2014

Unknown photographer, Harvey & Dunden (Australia, active c1873), untitled c1873, carte de visite. Purchased 2014

Unknown photographer, Hatton & Patching (Australia, active 1879–84), untitled 1879, carte de visite. Purchased 2014

Unknown photographer, Johnstone O'Shannessy & Co (Australia, active 1865–1915), untitled 1865–86, carte de visite. Purchased 2014

Unknown photographer, Kerry & Co (Australia, active 1884–1917), 13 photographs: *Group of black trackers* 1901–07, postcard; *A duel to the death* 1901–07, postcard; *An Australian wild flower* 1901–07, *Aboriginal with throwing stick* 1901–07, postcard; *Aboriginal with devil's mask* 1901–07, postcard; *A fighting man* 07, postcard; *Aboriginal chief* 1901–07, postcard; *Aboriginal princess* 1901–07, postcard; *Aboriginal mia mia* 1907–15, postcard; *A queen of the soil and a queen's castle* 1907–15, postcard; *Native climbing tree with vine* 1901–07, postcard; untitled 1907–15, postcard; *Aboriginal fight* 1901–07, postcard. Purchased 2014

Unknown photographer, L Lange & Son (Australia, active 1888–91), 3 untitled photographs 1888–91, carte de visite. Purchased 2014

Unknown photographer, Milligan Brothers (Australia, active 1863–67), 2 untitled photographs 1888–91, carte de visite. Purchased 2014

Unknown photographer, Morris Moss & Co (Australia, active 1867–89), untitled 1867–

68, carte de visite. Purchased 2014

Unknown photographer, Nelson's Saloon (Australia, active 1878–84), 2 untitled photographs 1878–84, carte de visite. Purchased 2014

Unknown photographer, Robert W Newman & Co (Australia, active 1870–84), untitled 1870–80, carte de visite. Purchased 2014

Unknown photographer, H Roach & Co (Australia, active 1860–90s), untitled 1860–90s, carte de visite. Purchased 2014

Unknown photographer, San Francisco Photo Co (Australia, active 1880s), untitled 1880s, carte de visite. Purchased 2014

Unknown photographer, Star Photo Co (Australia, active 1898–1928), 3 photographs: untitled 1890–1906, albumen photograph; *A NSW Aboriginal king* 1907–15, postcard; *Aboriginal NSW* 1904–07, postcard. Purchased 2014

Unknown photographer, Stewart & Co (Australia, active 1871–1915), untitled 1879–91 or 1881–91, carte de visite. Purchased 2014

Unknown photographer, Sydney Photographic Company (Australia, active 1872–91), 2 photographs: untitled 1875–78, carte de visite; untitled 1872–81, carte de visite. Purchased 2014

Unknown photographer, WH Schroder & Vosper (Australia, active 1880), untitled 1880, carte de visite. Purchased 2014

Unknown photographer, Wherrett & McGuffie (Australia, active 1887), 2 photographs: untitled 1887, carte de visite, hand coloured; untitled c1887, carte de visite, hand coloured. Purchased 2014

James Walker (Australia, active 1859–90s), untitled 1860–90s, carte de visite. Purchased 2014

John Watson (Australia, active 1855–75), untitled 1862–75, carte de visite. Purchased 2014

Joseph Warrin Wilder (Australia, active 1861–82), untitled 1862–82, carte de visite. Purchased 2014

William Wood (Australia, active 1884–85), untitled 1884–85, carte de visite. Purchased 2014

Charles Woolley (Australia, 1834–1922), 2 untitled photographs 1866, carte de visite. Purchased 2014

Thomas JJ Wyatt (Australia, active 1860–90s), untitled 1860–90s, carte de visite. Purchased 2014

John Yates (Australia, active 1857–80), 11 photographs: untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1869, carte de visite; untitled 1866–80, carte de visite; untitled 1865–66, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite; untitled 1866–80, carte de visite. Purchased 2014

J Youdale (Australia, active 1860–90s), untitled 1860–90s, carte de visite. Purchased 2014

SUB-TOTAL 338 WORKS

TOTAL INTERNATIONAL ART DEPARTMENT 385 WORKS

TOTAL ALL DEPARTMENTS 469

PURCHASED WORKS

GIFTS

AUSTRALIAN ART

PHILIP BACON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Rupert Bunny (Australia; France, 1864–1947), *Boat building, Etaples* c1902, oil on canvas

ELISABETH CUMMINGS
Elisabeth Cummings (Australia, b1934), 15 prints: *Windy bush* 1995, lithograph, printed in black ink on cream wove paper; *Mad Hatter's tea*

party 2005, etching, aquatint, printed in orange, dark brown inks on cream wove paper; *Arkaroola landscape* 2005, etching, aquatint, printed in brown and red/brown inks on cream wove paper; *Self portrait* 2005, aquatint, fowl bite, printed in black ink on cream wove paper; *Kneeling nude from back* 2005, etching, printed in black ink with plate tone on cream wove paper; *Nude with lifted knee* 2005, etching, aquatint, printed in black ink on cream wove paper; *Standing nude* 2005, etching, printed in black ink on cream wove paper; *Menindee Lake* 2007, etching; *Bone country* 2006, colour etching, aquatint printed in grey, yellow and black ink on cream wove paper; *Mangroves I* 2010, etching, aquatint, printed in brown/black ink on ivory wove paper; *Mangroves II* 2010, etching, aquatint, printed in brown/black ink on ivory wove paper; *Mountain gorge* 2010, etching, soft ground, aquatint, printed in brown/black ink on cream wove paper; *Snags in the river* 2010, etching, aquatint, printed in black ink on cream wove paper; *Evening termite mounds* 2012, etching, soft ground, aquatint, printed in brown ink on cream wove paper; *Out west* 2012, etching, aquatint, printed in brown ink on cream wove paper

FLUGELMAN FAMILY

Herbert Flugelman (Austria; Australia, 1923–2013), 1 screenprint and 2 posters: *Sculpture bargain counter* 1982, screenprint on pale brown paper; (Poster for Art Gallery of South Australia exhibition) 1974, colour screenprint on ivory wove paper; (Poster for Art Gallery of South Australia exhibition) 1974, colour screenprint on ivory wove paper

KATHERINE HATTAM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Katherine Hattam (Australia, b1950), 3 prints: *Thesuburban church, Merri Creek* 2011, colour woodcut, printed from two blocks in cadmium orange and pink ink on white wove paper; *Thepines* 2012, colour woodcut, printed in blue ink on four sheets of white wove paper; *The mother creek* –

pink 2014, colour woodcut, printed from one block in pink ink on two sheets of white wove paper

NOEL HUTCHISON IN MEMORY OF KATHERINE HUTCHISON

Mike Brown (Australia, 1938–97), *Arbitrary trisection with figtrees and later enthusiastic additions* c1964–c65, synthetic polymer paint on hardboard

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

Michael Johnson (Australia, b1938), *Sofala* 1965, synthetic polymer paint on linen

PETER KINGSTON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Martin Sharp (Australia, 1942–2013), 12 prints: *Kaspar*, *Nimrod* 1973, printed 1982, screenprint, printed in red, green and black ink from three stencils; *Ginge's laststand?*, *NewNimrod* 1975, 1982 printed, screenprint, printed in red, blue, purple and black ink from four stencils; *Young Mo*, *Nimrod* 1978, 1982 printed, screenprint, printed in red, yellow and black ink from three stencils; *The Venetian twins*, *Nimrod* 1979, 1982 printed, screenprint, printed in blue, red and green ink from three stencils; *Sideshow in Burlesco*, *Nimrod* 1979, 1982 printed, screenprint, printed in red, green and tan ink from three stencils; *Kold Komfort Kaffe*, *Nimrod* 1979, 1982 printed, screenprint, printed in red, from three stencils; *Nimrod 10* 1980, 1982 printed, screenprint, printed in red, green and black from three stencils; *The Festival of Sydney 1981* 1980, screenprint, printed in red, dark and light blue and yellow ink; *Tiny Tim*, *Opera House* 1982, screenprint printed in red, yellow, dark and light blue and black from multiple stencils; *Vincent* 1990, colour screenprint on ivory wove paper; *Snow*, colour screenprint on white wove paper; *Art galaxy* 1991, colour screenprint on ivory wove paper

GRAHAM LEVY. DONATED THROUGH THE AUSTRALIAN

GOVERNMENT'S CULTURAL GIFTS PROGRAM

Arthur Boyd (Australia; England, 1920–99), *Jinker on a sandbank with moon* 1976, oil on hardboard

JOANNA MENDELSSOHN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM, IN MEMORY OF MARGARET TUCKSON

Tony Tuckson (Egypt; England; Australia, 1921–73), *Untitled* early 1960s, synthetic polymer paint on paper

JOANNA MENDELSSOHN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM, IN MEMORY OF RICHARD AND PAT LARTER

Richard Larter (England; Australia, 1929–2014), *Epicycloidal sliding shift (SG2)* 1983, synthetic polymer paint on canvas

DR ANDREW LU OAM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Gosia Wlodarczak (Poland; Australia, b1959), *North wall/ground level* 2002, pigment marker on paper (24 panels)

PATSY PAYNE

Patsy Payne (Australia, b1955), 6 prints: *Acting balanced* 1992, transfer lithograph printed in black ink on white Velin Arches paper; *Falling out* 1992, transfer lithograph printed in black ink on white Velin Arches paper; *I can hear my heart* 1992, transfer lithograph printed in black ink on white Velin Arches paper; *I hurry up to sleep* 1992, transfer lithograph printed in black ink on white Velin Arches paper; *Possibilities* 1992, transfer lithograph printed in black ink on white Velin Arches paper; *Thinking about it* 1992, transfer lithograph printed in black ink on white Velin Arches paper

MICHELLE PERRY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Sydney Ball (Australia, b1933), 5 prints: *Canto VIII* 2002–03, screenprint on white Arches paper; *Canto IX* 2002–03, screenprint on white Arches

paper; *Canto X* 2002–03, screenprint on white Arches paper; *Canto XI* 2002–03, screenprint on white Arches paper; *Canto XII* 2002–03, screenprint on white Arches Paper

Graham Kuo (Australia, b1948), 8 prints: *Temple letters 1* 2002, screenprint on white Velin Arches paper; *Temple letters 2* 2002, screenprint on white Velin Arches paper; *Temple letters 3* 2002, screenprint on white Velin Arches paper; *Temple letters 4* 2002, screenprint on white Velin Arches paper; *Temple letters 5* 2002, screenprint on white Velin Arches paper; *Temple letters 6* 2004, screenprint on white Velin Arches paper; *Temple letters 7* 2004, screenprint on white Velin Arches paper; *Temple letters 8* 2004, screenprint on white Velin Arches paper

ALAN & JANCIS REES, THE ARTIST'S SON AND DAUGHTER-IN-LAW. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Lloyd Rees (Australia, 1895–1988), 25 drawings: *Public building with columns* 1923, pencil, watercolour on ivory wove paper; *Public building in a square* 1923, pencil on ivory wove paper; *Palace of Versailles, the garden front* 1923, pencil on ivory wove paper; *Pavillon de Flore and the Pont Royal, Paris* 1923, pencil on ivory wove paper; *Pont Neuf with the Palais de Justice in the background and figures* 1923, pencil on ivory wove paper; *Along the rue de Rivoli, Paris* 1923, pencil on ivory wove paper; *St Paul's Cathedral interior and garden urn* 1923–24, pencil on ivory wove paper; *Santa Susanna, Rome* 1924, pencil on ivory wove paper; *Santa Susanna, Rome* 1924, pencil on ivory wove paper; *recto: A chapel of Santa Maria Maggiore, Rome and a tower; verso: A fountain and Nelson's monument in Trafalgar Square, London* 1924, pencil on ivory wove paper; *Basilica of Santa Maria Maggiore, Rome* 1924, pencil on ivory wove paper; *Villa Medici, Rome* 1924, pencil on ivory wove paper; *Sketches from the train, Siena to Florence* 1924, pencil on ivory wove paper; *Italian house*

1924, pencil on ivory wove paper; *Italian house with two pines and two masks* 1924, pencil on ivory wove paper; *recto: Torre del Mangia, Siena; verso: A tower* 1924, pencil on ivory wove paper; *Wall of the Villa Aldobrandini with cypresses* 1924, pencil on ivory wove paper; *Avignon* 1953, carbon pencil on ivory wove paper; *The Seine, Paris* 1953, carbon pencil on ivory wove sketchbook page; *Pont Royal and Pavillon de Flore, Paris and the Seine, Paris* 1953, carbon pencil on ivory wove sketchbook page; *San Gimignano church* 1966, black felt pen on back of postcard; *Study for 'The ramparts, San Gimignano'* 1973, black ballpoint pen on cream card (back cover of sketch book); *recto: Grecian coast; verso: Greek coast* 1966, black fibre-tipped pen on cream card; *Decorated chimneys, Medical School, University of Sydney* c1960s, black ball-point pen on white sketchbook page; *Entrance to the Great Hall, University of Sydney* c1960s, black ball-point pen on white sketchbook page
Roland Wakelin (Australia, 1887–1971), *The yellow house* 1918, oil on hardboard

PAMELA AND HANNS SCHÜTTLER
George Barker (Australia, b1942), *Thatch* 1993, etching
Graham Fransella (England; Australia, b1950), *Figure on beach* 1991, colour etching
Elaine Haxton (Australia, 1909–99), *The dancer* 1966, etching and aquatint
Kenneth Jack (Australia, 1924–2006), *The woodcutters* 1953, perspex engraving
Geoffrey Ricardo (Australia, b1964), 2 prints: *The urbane heart* 1999, drypoint and aquatint; *Vanishing point* 1999, drypoint and aquatint

BEQUEST OF PAMELA THALBEN-BALL
Evelyn Chapman (Australia, 1888–1961), 5 paintings: *Trench ruins with poppies* c1919, oil?/gouache? on grey card on board; *Ruined buildings* c1919, oil? on grey card; *Ruined church, Villers-Bretonneux* c1919, oil? on thick grey card; *Ruined church with poppies, Villers-Bretonneux* c1919, oil? on thick grey card;

Interior of a ruined church, France c1919, oil? on greycard on board

WAYNE TUNNICLIFFE
Mortimer L Menpes (Australia; England, 1855–1938), *On the river steps at Agra* 1915–16, drypoint, printed in black ink with plate tone on cream laid paper

CHARLES WARNER
E Warner (Australia, 1879–1968), 14 prints: *The overflow waggon* 1926, etching on ivory wove paper; *A man's job, Victoria* 1935, etching on ivory laid paper; *Stacking wheat, New South Wales* 1935, etching on ivory wove paper; *Timber workers, New South Wales* 1935, etching on ivory laid paper; *Coachbuilders, Queensland* 1935, etching on ivory laid paper; *droving scene* 1935?, etching, drypoint on ivory wove paper; *Near Nymagee NSW* c1925, etching on ivory wove paper; *Forest scene with creek* 1935, etching, drypoint on ivory wove paper; *The bare hills, Queenstown, Tasmania* 1935, etching, drypoint on ivory wove paper; *Salt lakes, Victoria* 1935, etching on ivory laid paper; *In the Coorong, South Australia* 1935, etching on ivory wove paper; *The Holme Building, University of Sydney* c1925, etching on ivory laid paper; *Two views of buildings at Sydney University: view of Quadrangle through arch and Manning House* (c1925), etching on ivory wove paper

JOHN WALTER WOLSELEY.
 DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM
John Walter Wolseley (England; Australia, b1938), *Scrambling, climbing, flying and moving through the Cobboboonee Forest*, watercolour, carbonised wood, graphite on 16 sheets of paper

SUB-TOTAL 112 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

KATHERINE AND CHRISTOPHER GOODNOW. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM, IN MEMORY OF PROFESSOR JACQUELINE GOODNOW AC
Long Jack Phillipus Tjakamarra (Australia, b1932), *Wallaby camps* c1978, synthetic polymer paint on wood
Kaapa Tjampitjinpa (Australia, c1920–89), *Watanuma (Flying ants Dreaming)* 1977, synthetic polymer paint on canvas

MARK NELSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM
Ian Abdulla (Australia, 1947–2011), *Pelicans at Katarapko* (1994), synthetic polymer paint on canvas
Robert Ambrose Cole (Australia, 1959–94), *Untitled* c1993, synthetic polymer paint on paper on canvas

MAVIS NGALLAMETTA.
 DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM
Mavis Ngallametta (Australia, b1944), *Untitled* 2010, natural pigments, charcoal and acrylic on canvas

DIANNE OTTLEY
HJ Wedge (Australia, 1957–2012), *Untitled* 1996, synthetic polymer paint on paper

HANNS AND PAMELA SCHÜTTLER
Joshua Ebatarinja (Australia, 1940–73), *untitled (Landscape)* c1960, pencil watercolour on paper

DR STUART SCOUGALL,
 ACCESSIONED 2015
William Dalzell, Stuart Scougall (United States of America; Australia, 1889–1964), *Pukamuni mourning ceremony of the Tiwi tribe, Melville Island* 1958/1976, 16 mm film, 21:00 min

SUB-TOTAL 8 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 120 WORKS

INTERNATIONAL ART

CHINA

AH XIAN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Ah Xian (China; Australia, b1960), *Human, human* 2005, Jade inlay bust 1

SUB-TOTAL 1 WORK

EUROPEAN ART PRE 1900

KENNETH REED. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

John Hoppner (England, 1758–1810), *Madame Hilligsberg* c1790–95, oil on canvas

SUB-TOTAL 1 WORK

MODERN & CONTEMPORARY ART

GEOFF AINSWORTH AM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Anish Kapoor (India; England, b1954), *Untitled* 2002, stainless steel and lacquer

Katie Paterson (Scotland, b1981), *Light bulb to simulate moonlight* 2008, 289 light bulbs with halogen filament, frosted coloured shell, 28W, 4500K, log book

Martha Rosler (United States of America, b1943), 2 photographs: *House beautiful: Giacometti* from the series *House beautiful: bringing the war home* 1967–72, printed late 1990s, photomontage as type C photograph; *Balloons* from the series *House beautiful: bringing the war home* 1967–72, printed late 1990s, type C photograph

Dieter Roth (Germany; Switzerland, 1930–98), *Insel (Schokoladenpyramide)* c1971, chocolate, iron and plaster on wooden board in plexiglass box, mounted on wooden board

DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM **Jess MacNeil** (b1977), *Videographic painting: Paris pale*

blue 2007, oil, watercolour and graphite on canvas

DON BAXTER. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

David McDiarmid (Australia, 1952–95), 6 drawings and 1 sculpture: *Marriage* 1976, metallic paint, pencil, coloured pencil, red fibre-tipped pen and collage of die-cut colour photo-offset lithographs, newspaper and glitter on graph paper; *Trick no 7* 1976, metallic paint, pencil, red fibre-tipped pen, collage of die-cut colour photo-offset lithographs, and red and black ink on graph paper; *K-Y Ccountry* 1976, metallic paint, pencil, coloured pencil, red fibre-tipped pen, red and black ink on graph paper; *Green park flush* 1976, metallic paint, pencil, coloured pencil, red fibre-tipped pen and collage of cut photo-offset lithographs and correcting fluid on graph paper; *10" of heaven* 1976, metallic paint, coloured fibre-tipped pens, coloured pen and ink and collage of cut colour photo-offset lithographs and red and black ink on graph paper; *Boyswillbeboys willbeboys* 1976, metallic paint, pencil, coloured pencil, red fibre-tipped pen and collage of cut colour photo-offset lithograph on graph paper; *Sydney curtain* 1977–78, polyvinyl chloride, polypropylene, polyethylene, cellulose nitrate, metal, paper, cotton

ASHLEY CARRUTHERS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM **Savanhdary Vongpoothorn** (Laos; Australia, b1971), *Lifting words* 2011, synthetic polymer paint on perforated canvas

DAKOTA CORPORATION PTY LTD. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM **Tim McMonagle** (Australia; New Zealand, b1971), *Plaza* 2005, oil on linen

JAEGER ART PTY LTD AND MARTIN BROWNE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Ross Bleckner (United States of America, b1949), *Behavior* 1999, oil on canvas

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

Milan Mrkusich (New Zealand, b1925), *Achromatic II* 1992, synthetic polymer paint on canvas

MATHEW JONES

Mathew Jones (Australia, b1961), *The New York Daily News on the day before the Stonewall Riot* 1996, 96 copies of 104-page newspaper printed from hand-drawn originals

MIKE PARR. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Mike Parr (Australia, b1945), *Easter Island studies* 2013, 163 drawing boards

THEO KUIJPERS

Theo Kuipers (Netherlands, b1939), 2 watercolours: *Signs for magic* 2009, encaustic on paper; *Dingo* 2012, ink and pastel on paper

LINDY LEE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Lindy Lee (Australia, b1954), *Cosmos – a life of fire* 2014, bronze

GARY SINGER AND GEOFFREY SMITH. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM, IN MEMORY OF PROFESSOR GEORGE SINGER **Brent Harris** (New Zealand; Australia, b1956), 1 drawing and 1 painting: *Study for 'The face'* 2004, charcoal on paper, *The face* 2004, oil on linen

KATHY TEMIN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Kathy Temin (Australia, b1968), 2 sculptures: *Home dis-play* 1994, perspex, wood, enamel and acrylic paint, synthetic fur, clay, metal rail; *Inbetween dis-play* 1994, perspex, wood, synthetic fur, wool fur, acrylic paint, glass

RICHARD TIPPING. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Richard Tipping (Australia, b1949), 2 sculptures: *Whispering fence* 2003, 2012, 88 engraved hardwood jarrah pickets; *Unsafe art* 1980, 2015, steel, enamel, aluminium, die-cast alloy satin finished, 20 cent coin

SUB-TOTAL 28 WORKS

PHOTOGRAPHY

DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM IN MEMORY OF HENRY E BOOTE

Rosemary Laing (Australia, b1959), 4 photographs: *burning Ayer #6* 2003, type C photograph; *burning Ayer #7* 2003, type C photograph; *burning Ayer #12* 2003, type C photograph; *third day of a five day muster* 2003, type C photograph

ROBERT DEIN

Edward Ruscha (United States of America, b1937), 2 artist books: *A few palm trees* 1971, 32-page book with text and 14 black and white photographs; *Colored people* 1972, 32-page book with 15 coloured photographs

JOSEF & JEANNE LBOVIC

Charles Bayliss (England; Australia, 1850–97), untitled 1875, albumen photograph

Charles Bayliss (England; Australia, 1850–97), **Henry Beaufoy Merlin**

(England; Australia, 1830–73), 2 untitled photographs c1872, albumen photograph

Frazer Smith Crawford

(Scotland; Australia, 1828/29–90), *James Wanganeen* 1864–67, carte de visite

Richard Daintree (England; Australia; England, 1832–78), 2 photographs and 1 book: *Gorge of the Werribee River* c1858–63, albumen photograph; *Turpin's Falls on the Campaspe River, near Kyneton* c1861, albumen photograph; *Queensland, Australia. It's territory, climate and products. Agricultural, pastoral and mineral, &c., &c., with emigration*

regulations. With maps 1872–73, book, academic bound, red buckram cover 120 pages + small sheet insert preceding cover page; 20 autotypes; 2 wood engravings; 3 fold-out lithographs

Paul Foelsche (Germany; Australia, 1831–1914), 8 photographs: *View of Palmerston from Fort Hill, Port Darwin* 1887, albumen photograph; *In the gorge, Katherine River* 1887, albumen photograph; *Railway pier* 1888, albumen photograph; untitled (*Port Darwin steam engine*) 1888, albumen photograph; *On the Flora River* 1887, albumen photograph; *On the Flora River* 1887, albumen photograph; *N. T. ant hill* 1887, albumen photograph; *Adelaide River* 1887, albumen photograph

Professor Robert Hall

(Australia, 1821–66), untitled 1855–65, carte de visite

Frank Hurley (Australia, 1885–1962), *When earth & sea & sky combine, Centennial Park, Sydney* 1907–11, postcard

Fred Kruger (Germany; Australia, 1831–88), untitled 1875–83, albumen photograph

Unknown photographer, *Australian scenery, Middle Harbour, Port Jackson* c1865, carte de visite

Unknown photographer, untitled 1861–62, hard bound album of carte de visite photographs 41 pages; 22 cartes de visite; 1 engraving; 1 line block print; 1 relief halftone print; brown buckram cover; metal detail on cover

Unknown photographer,

Anson Bros Studio (Australia, active 1878–95), *Fern Tree Gully, Hobart Town, Tasmania* 1887, albumen photograph

BEQUEST OF PAMELA THALBEN-BALL

May Moore (New Zealand; Australia, 1881–1931), untitled (*Portrait of Evelyn Chapman*) 1920–28, gelatin silver photograph

JILL WHITE

Max Dupain (Australia, 1911–92), *No 1 nude composition* 1934, gelatin silver photograph

SUB-TOTAL 29 WORKS

TOTAL INTERNATIONAL ART DEPARTMENT 59 WORKS

TOTAL ALL DEPARTMENTS 179 GIFTED WORKS

TOTAL WORKS PURCHASED AND GIFTED IN 2014/15: 648

REGISTRATION

During 2014/15, the Registration Department administered and packed the outward loan of 265 works of art from the collection to thirty-seven national and eight international institutions. The Department also managed the inward loan of ninety-six objects from thirty-one lenders for collection purposes, as well as thirty-six furnishing loans and made 20,707 art work movements within the Gallery and externally. It also undertook the collection inventory of the Western Art collection.

The Department supervised the visit of 131 people to the store. The visitors comprised tertiary art students, Benefactors, Art Gallery Society and Taskforce tour participants, institutional colleagues and members of the public viewing specific works in the collection.

The Registration Department also managed the exhibition tour of *Whiteley on water* to the Blue Mountains Cultural Centre and continues to manage the Gallery's offsite collection store.

LOANS

WORKS LOANED TO THE GALLERY

(* Renewed)

Ah Xian

Ah Xian, *Evolutionaura16: Taihu rock-4*; bronze, gold, Tai-lake stone

Art & Australia Pty Ltd (Australia)

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

Australia-China Council *

Huang Yongyu, *Lotus*, ink and colour on paper

Bruce and Joy Reid Foundation *

Karel Dujardin, *A fresh morning*, oil on canvas
Maxime Maufra, *Le Port de Sauzon, Belle-Ile-en-Mer*, oil on canvas

Iain Clark

Fu, ceramic with dark blue glaze
Dou, ceramic with dark blue glaze
Deng, ceramic with dark blue glaze
Dou/Deng, ceramic with red glaze

Dou/Deng, ceramic with light blue glaze
Gui, ceramic with yellow glaze
Xing, ceramic with yellow glaze
Zun, ceramic white glaze

Collection of Reg Grundy AC OBE and Joy Chambers-Grundy

Freda Robertshaw, *Australian beach scene*, oil on canvas

Daniel Droga *

Zhang Xiaogang, *Big family no 4*, oil on canvas
Zhang Xiaogang, *'In-out' Series no 12*, oil on canvas
Zhang Xiaogang, *Description of a day of 16/12/2008*, silver ink and oil on colour photograph
Li Songsong, *Life*, oil on canvas
Hao Hong Hao, *My things*, type C photograph

Daniel Droga

ZHANG Xiaogang, *Red girl*, oil on canvas

DE Coffee & Tea Retail Australia

Jeffrey Smart, *The surfers, Bondi*, oil on canvas
Donald Friend, *Untitled*, gold leaf and oil on hardboard

Eddy Batache and Reinhard Hassert *

Francis Bacon, *Study for portrait of Reinhard Hassert, Study for portrait of Eddy Batache*, oil on canvas
Eugène Delacroix, *Study for fantasia*, watercolour
Eugène Delacroix, *Heads of Arabs*, pen and black ink, L2013.7
Palma Giovane; Study for Flagellation; pen and brown ink, L2013.12; Donald Friend; The Antipodeans; sketchbook

Ruth Faerber *

William Kentridge, *Walking man turning into a tree*; linocut

Hannah Fink *

Pankalyirri Nyankapiti, *Jijigarrgaly spirit being of Lake Disappointment*, carved and engraved mulga wood

Danny Goldberg

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

Ildiko Kovacs

Ildiko Kovacs, *In my heart*, oil on plywood

Lawrence Wilson Art Gallery, University of Western Australia

Freda Robertshaw, *Standing nude (self portrait)*, oil on canvas
Nora Heysen, *Ruth with a blue background*, oil on canvas

Andrew Loewenthal *

William Dobell, *Portrait of Jacqueline Crookston*, oil on hardboard

Amanda Love *

Sean Cordeiro, Claire Healy, *Primary producers*, 30 picnic blankets, 3600 oysters, 2 kegs of beer, lemons and performance photographs

Peter and Janine Lowy *

Claude Monet, *The chateau d'Antibes*, oil on canvas

Colin McDonald (Australia)

Akasaka Senjuin, *Katana*
Michitoki Tatsu, *Tanto and koshirae*, steel
Tadashige, *Katana*, steel
Choko Nagayuki, *Katana and koshirae*, steel

Hidetsugu Teru, *Katana*, steel
 Yoshimichi *Wakizashi* steel
 Kanemoto Tashiro, *Magoroku; Wakizashi and koshirae*, steel Hyoe
 Ko Kongo, *Katana*, steel Ozaki
 Masatak, *Ko Wakizashi and koshirae*, steel
 Tomoyasu, *Tanto and koshirae*, steel
 Kunitoshi, *Tanto and koshirae*, steel
 Chu-Mihara School, *Tachi and koshirae*, steel,
 Gotô Mitsukuni, *Tsuba*
 Ishiguro Ichiju. *Tsuba*
 Goto School, *Menuki*
 Hamano Naoyuki, *Kozuka* Hamano
 Naoyuki, *Tsuba* Hamano school,
Menuki (Nio) Ito Masachika, *Tsuba*
 Masayoshi Ito, *Tsuba*
 Hamano Noriyuki, *Menuki*
 Masayasu, *Tsuba*
 Hamano school, *O-Kozuka*
 Tomoyoshi, *Tsuba*
 Shigeharu, *Fuchi-gushira*

Yasumasa *Fuchi-gushira*
 Tsujo, *Kozuka*
 Unknown, *Tsuba (Pine)*
 Sendai School, *Tsuba* Yanagawa
 School, *Menuki* Heianjo School,
Tsuba Unknown armour, [*Tosei*
gusoku (nimai do)]
 Unknown armour [*Tosei gusoku*
(Kebiki odoshi ni mai do)]

Michael Riley Foundation *
 Michael Riley, *'Cloud' boomerang*,
 inkjet print

Naomi Milgrom AO *
 Ugo Rondinone, *No 254*
Einunddreissigster oktoberweitav
sendundeins, ink on
 canvas, wooden frame, plexiglass
 plaque with caption
 Ugo Rondinone, *No 287*
Neunundzwanzigster julizweiteause
ndundzwei, ink on
 paper, wooden frame, plexiglass
 plaque with caption
 Ugo Rondinone, *No 243*
Zweiundzwanzigster maerzz
weitausendunde, synthetic
 polymer paint on canvas,
 plexiglass plaque with caption Ugo
 Rondinone, *The twenty-third hour*
of the poem, cast wax, pigments
 Michael Landy, *H.2.N.Y. Self-*
destroying machine, oil stick on
 paper

Daniel Moquay and Rotraut Klein-Moquay *
 Yves Klein, *Ant 54*, dry pigment
 in synthetic resin on paper laid
 down on canvas
 Yves Klein, *Relief IKB 16c*
 (maquette for the Gelsenkirchen
 theatre), dry pigment in synthetic
 resin on bronze mounted on
 primed board
 Yves Klein, *Drip painting*, dry
 pigment in synthetic resin on
 canvas
 Yves Klein, *Nouveau realist*
manifest, dry pigment in
 synthetic resin on canvas
 Roman Opalka, *1965/1-∞: detail*
3531681-3546420, synthetic
 polymer paint on canvas

National Gallery of Australia *
 Sir Peter Paul Rubens, *Self*
portrait, oil on canvas
 Sir Peter Paul Rubens, *Sketch for*
the triumphal entry of Henri IV
into Paris 22 May 1594, oil on
 panel

Vicki Olsson *
 Raqib Shaw, *Blossom Gatherers*
II, oil, acrylic, glitter, enamel and
 rhinestones on birch wood
 Neo Rauch, *Gebot*, oil on canvas,
 L2004.1.a-f
 Tony Oursler, *Mo*, fibreglass
 sculpture, DVD projection, sound

Ben Quilty *
 Ben Quilty, *Margaret Olley*, oil on
 linen

Mark Robinson *
 Makoto Aida, *Gunjyozu '97*,
 water-based marker acrylic and
 other media on wrapping paper
 of characters Hello Kitty and Kero
 Kero Keroppi made by Sanrio Co.
 Ltd, four plywood panels

James Roland *
 Tony Oursler, *Blue*, fibreglass
 sculpture, video projection,
 colour, sound

Mr Ken & Mrs Judith Rutherford
Ancestor portrait large family
scene, paint on paper
Ancestor portrait, acrylic on
 canvas

Yashian Schuable
 Shi Zhiying, *White marble figure*
of Buddha no 3, oil on canvas

Michael Tuckson
 Tony Tuckson, *Untitled* (grey oil
 on paper), oil on paper
 Tony Tuckson, *Untitled (red and*
black drawing), ink on paper
 Tony Tuckson, *Untitled (red and*
black drawing 1), ink on paper
 Tony Tuckson, *Diamond and*
rectangles, synthetic polymer
 paint on hardboard
 Tony Tuckson, *Untitled (brown*
and black shapes on white),
 synthetic polymer paint on
 hardboard
 Tony Tuckson, *Untitled (light*
brown verticals on white),
 diptych: synthetic polymer paint
 on hardboard

Georges Winter (France)
 Andy Warhol, *Shadow piece*,
 synthetic polymer paint,
 silkscreen ink and diamond dust
 on canvas

WORKS LOANED BY THE GALLERY

Saatchi Gallery
Ben Quilty Prudential Asian Eye
Award, Saatchi Gallery, 01 Jul
 2014 – 01 Aug 2014
 Ben Quilty, *Fairy Bower*
Rorschach 2012, oil on linen

Casula Powerhouse Arts Centre & Liverpool Regional Museum
Hossein Valamanesh and
Vivienne Binns Casula
 Powerhouse Arts Centre &
 Liverpool Regional Museum, 19
 Jul 2014 – 07 Sep 2014
 Hossein Valamanesh, *Longing*
belonging 1997, direct colour
 positive photograph, carpet,
 velvet

State Library of Victoria
Victor Hugo's Les Misérables:
page to stage State Library of
 Victoria, 18 Jul 2014 – 09 Nov
 2014
 Honoré Daumier, *Victor Hugo*
 1849, lithograph
 Honoré Daumier, *You can free*
this one! He is no longer
dangerous 1834, lithograph

Heide Museum of Modern Art
Gunter Christmann: now and
then, Heide Museum of Modern
 Art, 26 Jul 2014 – 16 Nov 2014
 Gunter Christmann, *Eleven a.m.*
 1969, synthetic polymer paint on
 canvas

Gunter Christmann, *Oktoberwald* 1973, synthetic polymer paint on canvas
Gunter Christmann, *Terra combinae* 1984, synthetic polymer paint on canvas

Drill Hall Gallery, Australian National University

Colour music, Drill Hall Gallery, Australian National University, 15 Aug 2014 – 28 Sep 2014
Roy de Maistre, *Colour keyboard* c1919, oil, pencil on cardboard
Roy de Maistre, *(A set of colour discs, scales, wheels)* 1917–19, oil on paperboard and cardboard discs
Roy de Maistre, *Rainbow scale. D# Minor – F# Minor* 1930s, coloured crayon, pencil
Roy de Maistre, *Yellow green (C# Minor)* 1930s, oil and pencil on paper
Roy de Maistre, *G Major. Key of violet* 1930s, gouache, watercolour, pencil

Australian Centre for Contemporary Art

Optical mix, Australian Centre for Contemporary Art, 16 Aug 2014 – 28 Sep 2014
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Nineteen greys* 1968, screenprint
Bridget Riley, *Nineteen greys* 1968, screenprint on acetate with alternative white or grey ground card
Bridget Riley, *Aurum* 1976, synthetic polymer paint on canvas
Stanislaus Ostojka-Kotkowski, *Sunrise* c1965, collage and synthetic polymer paint on aluminium

University of Queensland Art Museum

Five centuries of melencolia
University of Queensland Art Museum, 30 Aug 2014 – 30 Nov 2014
Kevin Connor, *Sad woman* 1962, brush and black ink, wash on thin ivory wove paper
Bill Viola, *Bodies of light* 2006, video diptych, 9:16 ratio, black and white, silent, 21:27 min; plasma screens

Nasjonalmuseet for Kunst, Arkitektur og Design

An appetite for painting
Nasjonalmuseet for Kunst, Arkitektur og Design, 11 Sep 2014 – 04 Jan 2015
Brian Blanchflower, *Canopy LI (Scelsi I – IV)* 2001, oil, wax medium, pumice powder, synthetic polymer paint on laminated hessian

Australian National Maritime Museum

War at sea: The Navy in WWI
Australian National Maritime Museum, 12 Sep 2014 – 03 May 2015
Arthur Burgess, *First Australian Fleet-unit* 1914, oil on canvas

S.H. Ervin Gallery

Watters Gallery: 50th anniversary exhibition, S.H. Ervin Gallery, 19 Sep 2014 – 02 Nov 2014
Sydney Ball, *Canto no XXX* 1966, synthetic polymer paint on canvas
Ralph Balson, *Matter painting* 1961, synthetic polymer paint and concrete on hardboard
James Clifford, *Horseman in blue turban. East west zone* 1984, synthetic polymer paint on canvas
Robert Klippel, *Philadelphia* 1978–79, photomontage on paper on canvas
John Peart, *Golden* 1973–74, synthetic polymer paint on canvas
Olliffe Richmond, *Untitled* 1974, bronze, unique lost wax cast
Imants Tillers, *52 displacements (no 2)* 1979–80, gouache on canvas, framed text panel
Vicki Varvaressos, *Allure: What is it – Who's got it?* 1978, synthetic polymer paint on canvas
Women's Domestic Needlework Group, Sydney, *Aboriginaland. Land rights, not mining* 1979, colour screenprint on thin white wove paper
Women's Domestic Needlework Group, *Fancy work. Thumbs up!* 1979, colour screenprint on thin white wove paper

Powerhouse Museum

A fine possession: jewellery and identity, Powerhouse Museum, Sep 2014 – 20 Jun 2016
Maurice Felton, *Portrait of Mrs Alexander Spark* 1840, oil on canvas
attrib. Cleone Cracknell, Green enamel and blister pearl pendant

and chain c1910, silver, enamel and blister pearl
Mildred Creed, Gumleaf pendant and chain c1914, silver and mother of pearl
Robert Klippel, *No 31A Marie Gardiner's earrings* 1946, rosewood and lignum vitae, carved, gold wire
Mavis Ganambarr, Feather necklace 2009, pandanus, bush string and feathers
Sir Edward John Poynter, *Helen* 1881, oil on canvas
Jean-François Portaels, *Esther* c1869, oil on canvas
John Smart, *Bettina Finch* 1781, watercolour miniature on ivory
Unknown, Chatelaine, 18th century, gold and enamel
Richard Crosse, *William Finch (1757-1826)* 1770s, watercolour miniature on ivory
Miao people, Dragon necklace, 20th century, silver
Kalabubu or Headhunter's necklace, highly polished discs of coconut shells with three brass rings and brass clasp

Victoria and Albert Museum

Constable: the making of a master, Victoria and Albert Museum, 20 Sep 2014 – 11 Jan 2015
John Constable, *Landscape with goatherd and goats (after Claude)* 1823, oil on canvas

University of Queensland Art Museum

Lindy Lee: the dark of absolute freedom (2014–15)
University of Queensland Art Museum, 20 Sep 2014 – 22 Feb 2015
Lindy Lee, *The silence of painters* 1987, synthetic polymer paint, photocopy on paper
Lindy Lee, *This too is heroic* 1988, oil, wax on canvas
Lindy Lee, *Zip zero zilch* 1995, synthetic polymer paint, oil, wax on hardboard
Lindy Lee, *Nell and every little thing* 1995, synthetic polymer paint, oil, wax on hardboard
Lindy Lee, *Traceless enlightenment* 2001, synthetic polymer paint, oil, ink, wax on hardboard
Lindy Lee, *Virtues of the receptive* 2003, synthetic polymer paint, inkjet print on hardboard
Lindy Lee, *Birth and death* 2003, synthetic polymer paint, inkjet print on Chinese accordion books

Blue Mountains Cultural Centre Gallery

Brett Whiteley: west of the Divide, Blue Mountains Cultural Centre Gallery, 26 Sep 2014 – 30 Nov 2014

Brett Whiteley, *Lucknow NSW* pencil, charcoal, conte, oil pastel, gouache, oil, collage, self-adhesive tape on white laid paper on cardboard

Brett Whiteley, *Oberon Carcoar Kookaburra River*, oil, charcoal collage, plaster, pastel on canvas on cardboard

Brett Whiteley, *Fish River rocks*, brush and black ink on canvas board

Brett Whiteley, *Landscape Oberon*, brush and black ink, wash on rice paper

Brett Whiteley, *Landscape Oberon II*, green coloured pencil, blue watercolour on white wove paper

Brett Whiteley, *Sofala* 1958, oil on canvas on board

Brett Whiteley, *The day Asia got born* 1970, pen, brush and black ink, oil, collage, branch, nest, egg, bird, cicada, wood on hardboard

Brett Whiteley, *The lyrebird* 1972–73, oil and mixed media

Brett Whiteley, *Willow (Study for print)* 1975, brush and black ink on cream wove paper

Brett Whiteley, *Marulan bird with rocks* c1980, oil, gouache, collage, rocks on plywood

Brett Whiteley, *Totem I (black - the get laid totem)* 1978–1988, fibreglass and wood

Brett Whiteley, *Totem II (Tan female)* 1978–88, fibreglass, wood, chrome, oil

Brett Whiteley, *Totem (white female)* 1978–88, fibreglass, wood, painted steel, marble

Brett Whiteley, *Willow tree* 1978, brush and black ink on white laid paper on scroll

Brett Whiteley, *The willow tree* 1978, charcoal on white wove paper

Brett Whiteley, *The willow* 1979, oil on cardboard

Brett Whiteley, *(Willow)* 1979, brush and black ink on white wove paper

Brett Whiteley, *Oberon River* 1979, pencil, pen and brush and black ink, gouache, plaster on cardboard

Brett Whiteley, *Poplars beside the Fish River, Oberon* 1979, brush and black ink on off-white wove paper

Brett Whiteley, *The Fish River and boulders, Oberon* 1979, etching, drypoint, aquatint, black ink on white wove paper

Brett Whiteley, *Spring at Oberon*, 1979, three-colour screenprint, gouache on white wove paper
Brett Whiteley, *(Oberon)* 1980, pen and brush and black ink, gouache on off-white wove paper
Brett Whiteley, *Willow at Oberon* 1980–88, charcoal, collage on ivory wove paper
Brett Whiteley, *Oberon River and dark clouds* 1980, pencil on thick white wove paper

Brett Whiteley, *Fish River near Carcoar* 1980, brush and black ink, collage on white wove paper

Brett Whiteley, *The Fish River near Oberon* 1980, brush and black ink on white Canson Mi-Teintes wove paper

Brett Whiteley, *Oberon after the rains* 1983, pen and black ink, gouache, oil, plaster, collage on cardboard

Brett Whiteley, *Summer by the River of Plums* 1985–86, triptych: oil and collage on canvas

Brett Whiteley, *Oberon abstract I* 1986–88, charcoal, gouache, pencil, fabric, collage, synthetic polymer paint on three sheets buff Canson Mi-Teintes wove paper

Brett Whiteley, *Autumn (near Bathurst) – Japanese autumn* 1987–88, oil, tempera, egg, ink and photography on plywood
Brett Whiteley, *Rivers/Walker St* 1987, pen and black ink, collage, postcards on paper

Brett Whiteley, *Small willow* 1991, etching on white wove paper

Brett Whiteley, *Memory from school: winter poplars* 1992, charcoal, brush and black ink, coloured pencil, watercolour, gouache, oil on white wove paper
Brett Whiteley, *To Yirrawalla* 1972, oil and mixed media on board

Brett Whiteley, *The blue river* 1978, oil, collage and egg on two panels of canvas

National Gallery of Victoria [St Kilda Road]

Robert Jacks Retrospective, Ian Potter Centre: NGV Australia, 03 Oct 2014 – 15 Feb 2015

Robert Jacks, *Knave paltry and poghuinpicked green* 1972, oil on canvas

Robert Jacks, *Bent yellow arrow– still life 3* 1981, oil on canvas
Robert Jacks, *Kentish fire and heavy boots* 1982, oil, wax on canvas

Monash University Museum of Art

Art as a verb or How to do things with art, Monash University Museum of Art, 03 Oct 2014 – 13 Dec 2014

Bruce Nauman, *Revolving upside down* 1969, video, black and white, sound, 01:01:00 min

Nikkei Inc. - Cultural and Business Projects Bureau

Neo-Impressionism: from light to color (Neo-impressionisme, de la lumière à la couleur), Abeno Harukas Art Museum, 10 Oct 2014 – 12 Jan 2015

Tokyo Metropolitan Art Museum, 24 Jan 2015 – 29 Mar 2015
Camille Pissarro, *Peasants' houses, Eragny* 1887, oil on canvas

Auckland Art Gallery Toi o Tamaki

Light Show, Auckland Art Gallery Toi o Tamaki, 11 Oct 2014 – 08 Feb 2015

Katie Paterson, *Light bulb to simulate moonlight* 2008, 289 light bulbs with halogen filament, frosted coloured shell, 28W, 4500K, log book

Heide Museum of Modern Art

Moya Dyring: an Australian salon in Paris, Heide Museum of Modern Art, 25 Oct 2014 – 01 Mar 2015

Moya Dyring, *Quai d'Anjou, winter* 1963, watercolour, ink, gouache on paper
Moya Dyring, *Montauban on the Tarn*, oil on canvas
Moya Dyring, *(Untitled landscape)*, coloured pastel
Moya Dyring, *The blood house, Childers, Queensland* 1961, watercolour, gouache on paper on paperboard

National Portrait Gallery [Parliamentary Zone]

In the flesh: experiencing the new real, National Portrait Gallery [Parliamentary Zone], 07 Nov 2014 – 09 Mar 2015

Ron Mueck, *Untitled (old woman in bed)* 2000–02, mixed media

Gippsland Art Gallery

Bill Henson: dark desire

Gippsland Art Gallery, 17 Nov 2014 – 13 Feb 2015

Bill Henson, *Untitled 2007/08* 2007–08, type C photograph
Bill Henson, *Untitled 2005/06* 2005–06, type C photograph

Caboolture Regional Art Gallery

Cars = my automolove

Caboolture Regional Art Gallery, 22 Nov 2014 – 31 Jan 2015
HJ Wedge, *Stop and think* 1993, 5 panels; synthetic polymer paint on canvas

TarraWarra Museum of Art

Tony Tuckson, TarraWarra Museum of Art, 29 Nov 2014 – 15 Mar 2015

Tony Tuckson, *Untitled* c1952–c1956, oil, wash and charcoal on paper

Tasmanian Museum and Art Gallery

George Davis, Tasmanian Museum and Art Gallery, 04 Dec 2014 – 01 Mar 2015
George Davis, *Gentoo penguin—disturbed, wary, apprehensive, challenging* 1987, pencil

Bendigo Art Gallery

Ben Quilty, Bendigo Art Gallery, 11 Dec 2014 – 01 Mar 2015
Ben Quilty, *Fairy Bower Rorschach* 2012, oil on linen

Australian Centre for Contemporary Art

Menagerie, Australian Centre for Contemporary Art, 13 Dec 2014 – 01 Mar 2015
Elliott Erwitt, *Paris* 1989, gelatin silver photograph

Sterling and Francine Clark Art Institute

Monet/Kelly, Sterling and Francine Clark Art Institute, 23 Nov 2014 – 15 Feb 2015
Claude Monet, *Port-Goulphar, Belle-Île* 1887, oil on canvas

Artbank

Robert Campbell Jnr retrospective, Artbank, 20 Feb 2015 – 23 May 2015
Robert Campbell Jnr, *Sunset over the Macleay overlooking Euroka* 1990, synthetic polymer paint on canvas
Robert Campbell Jnr, *Woman Business* c1990, synthetic polymer paint on canvas

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

S.H. Ervin Gallery

Roy Jackson retrospective, S.H. Ervin Gallery, 27 Feb 2015 – 12 Apr 2015
Roy Jackson, *Backback* 2012, synthetic polymer paint, oilstick, pencil on paper

Sherman Contemporary Art Foundation

Collection+ : Shaun Gladwell Galleries UNSW, 06 Mar 2015 – 25 Apr 2015
Shaun Gladwell, *Double Field/Viewfinder (Tarin Kowt)* 2009–10, dual-channel synchronised High Definition video, 16:9, stereo, colour, 18:39 min
Shaun Gladwell, *Woolloomooloo Night* 2004, single-channel High Definition video, 16:9 ratio, colour, stereo, 25:40 min

Bega Valley Regional Gallery

The valley and beyond, Bega Valley Regional Gallery, 13 Mar 2015 – 18 Apr 2015
Aida Tomescu, *Aqua alta* 2008, oil on canvas

Tweed River Regional Art Gallery

Moya Dyring and Margaret Olley: travel and art, Tweed River Regional Art Gallery, 18 Mar 2015 – 21 Jun 2015
Moya Dyring, *(Untitled landscape)*, coloured pastel
Moya Dyring, *Quaid'Anjou, winter* 1963, watercolour, ink, gouache on paper
Moya Dyring, *The blood house, Childers, Queensland* 1961, watercolour, gouache on paper on paperboard
Moya Dyring, *Montauban on the Tarn*, oil on canvas
Margaret Olley, *Concarneau* 1952, monotype, printed in dark green/brown ink, watercolour wash, scraping out on grey textured paper

The Yomiuri Shimbun

Rene Magritte: the search for the absolute, National Art Center, Tokyo, 25 Mar 2015 – 29 Jun 2015
Kyoto Municipal Museum of Art, 11 Jul 2015 – 12 Oct 2015
Rene Magritte, *La belle captive* 1931, oil on canvas

Sydney Living Museums

Museum of Sydney, 29 Mar 2015 – 09 Aug 2015
Max Dupain, *Untitled (child asleep in cot)* 1930s, gelatin silver photograph

TarraWarra Museum of Art

John Mawurndjul and Gulumbu Yunupingu: earth and sky TarraWarra Museum of Art, 28 Mar 2015 – 08 Jun 2015
John Mawurndjul, *Mardayin ceremony* 2000, natural pigments on eucalyptus bark
John Mawurndjul, *Mardayin* 2001, natural pigments on eucalyptus bark
Gulumbu Yunupingu, *Ganyu* 2009, natural pigments on bark
Gulumbu Yunupingu, *Garak, the universe* 2009, natural pigments on bark

Bendigo Art Gallery

Imagining Ned, Bendigo Art Gallery, 28 Mar 2015 – 28 Jun 2015
Sidney Nolan, *The camp* 1946, Ripolin enamel on hardboard
Sidney Nolan, *Ned Kelly* 1955, oil on hardboard
Sidney Nolan, *Kelly and policeman* 1964, oil on hardboard
Sidney Nolan, *Ned Kelly* 1975, wool tapestry, Portalegre Tapestry Workshop

National Gallery of Victoria [St Kilda Road]

Follow the flag: Australian artists at war 1914–1945, Ian Potter Centre: NGV Australia, 24 Apr 2015 – 16 Aug 2015
Cecil Bostock, *Daybreaks-cold-shrieking-bloody* 1918, gelatin silver photograph
Harold Cazneaux, *Peace after war and memories* 1918, gelatin silver photograph
Grace Cossington Smith, *Reinforcements: troops marching* c1917, oil on paper on hardboard
Grace Cossington Smith, *The sock knitter* 1915, oil on canvas
Weaver Hawkins, *Atomic power* 1947, oil on hardboard
Weaver Hawkins, *Jitterbugs* 1945, oil on canvas
Ian Howard, *Enola Gay* 1975, black wax crayon rubbing on three sheets of paper, two black and white photographs

Henri Mallard, *The Cenotaph* c1938, gelatin silver photograph
 Florence Milson, *Return of the 1st Light Horse, AIF* 1918, gelatin silver photograph
 Arthur Streeton, *Boulogne* 1918, oil on canvas

Bega Valley Regional Gallery

Portraits from Afghanistan, Bega Valley Regional Gallery, 24 Apr 2015 – 13 Jun 2015
 Shaun Gladwell, *Double balancing act* 2009–10, dual-channel High Definition video, 16:9, colour, silent, Channel 1: 07:32 min; channel 2: 04:04 min

Newcastle Art Gallery

Sydney 6 – Abstract artists: Hinders, Lewers, Plates, 1970s, Newcastle Art Gallery, 09 May 2015 – 02 Aug 2015
 Frank Hinder, *Abstract painting 4* 1976, synthetic polymer paint on cardboard
 Frank Hinder, *Present-future* c1947, screenprint printed in blue ink on thin pale blue wool
 Frank Hinder, *Dark image* 1967, luminal kinetic: electric motors, coloured lights, tinted Perspex, glass
 Frank Hinder, *All about art* 1940, pencil on cream machine wove paper
 Frank Hinder, *The bastard country (set design)*, 1959, watercolour, gouache, collage
 Frank Hinder, *Newcastle fountain-watchers* 1966, watercolour
 Frank Hinder, *River bank (2)* 1947, lithograph, printed in sepia ink on off-white wove paper
 Frank Hinder, *Portrait of Carl Plate from Rogues gallery* 1945, pencil, wash
 Gerald Lewers, *Signaller* c1960, iron on wooden base
 Gerald Lewers, *Camel's head* c1934–c1945, stone (trachyte)
 Margel Hinder, *recto: Study for 'Bird bath' verso: (seated female nude and fragments of sketches)* 1952, charcoal, coloured chalks
 Margel Hinder, *From the living room window (Study for bird bath)* 1952, black and coloured chalks, pencil
 Margel Hinder, *Suggested view from porch (Study for bird bath)* 1952, black and coloured chalks, pencil
 Margel Hinder, *Sketches for 'Bird bath'* 1952, pencil

Margel Hinder, *Eight studies for abstract sculptures*, pencil on tracing paper
 Margel Hinder, *Jerry* 1945, wood
 Margel Hinder, *Garden sculpture* c1945, stone
 Margel Hinder, *Revolving ball* 1954, metal, electric motor
 Margel Hinder, *Revolving construction* 1957, wire, plastic, suspended mobile
 Margel Hinder, *Untitled wall sculpture*, steel wire on hardboard
 Carl Plate, *Study for 'Graph segments'* 5 1963, pencil, pen, brush and black ink, black and grey wash on cream wove paper
 Margel Hinder, *Eight studies for abstract sculptures*, pencil, pastel on tracing paper
 Margel Hinder, *Two studies for abstract sculptures* pencil (one with coloured chalk) on tracing paper,
 Margel Hinder, *Six studies for abstract sculptures* pencil, (one with coloured chalk),
 Margel Hinder, *Six studies for abstract sculptures* pencil on tracing paper,
 Margel Hinder, *Six studies for abstract sculptures*, pencil on tracing paper,
 Margel Hinder, *Four studies for abstract sculptures* pencil on tracing paper

L.A. Louver

Gajin Fujita, L.A. Louver, 28 May 2015 – 03 Jul 2015
 Gajin Fujita, *Southland standoff* 2013, 12k and 24k gold leaf, spray paint, paint markers, mean streak

The National Trust of Australia (New South Wales)

Painter in Paradise: William Dobell in New Guinea, S.H. Ervin Gallery, 29 May 2015 – 12 Jul 2015
 Lake Macquarie City Art Gallery, 16 Oct 2015 – 06 Dec 2015
 Queensland University of Technology Art Museum, 05 Mar 2016 – 24 Apr 2016
 Cairns Regional Gallery, 13 May 2016 – 03 Jul 2016
 Artspace Mackay, 08 Jul 2016 – 28 Sep 2016
 William Dobell, *Natives carrying a pig* 1950, oil on hardboard
 William Dobell, *Koki Bay* 1951, oil on hardboard
 William Dobell, *Study for 'Love song'* 1952, oil on hardboard

William Dobell, *Love song* 1952, oil on hardboard
 William Dobell, *Village scene, Mount Hagen* 1953, oil on hardboard
 William Dobell, *Study for 'Giluwe'* c1953, oil on board William Dobell, *Giluwe* 1953, oil on hardboard
 William Dobell, *The night of the pigs* 1970, oil on hardboard
 Man's nose ornament 1950s, gold-lipped oyster shell (*Pinctada maxima*), conus shell disc, brown machine-made string, tree resin
 Tangia, Luna (mouth-plucked lamellophone), 1967 {collected}, bamboo, string, decorated with shells, seeds
 Mum tuland (belt), mid 20th century, coiled tree bark, wrapped with thin strips of plant fibre, applied woven diamond pattern in natural and dark brown plant fibre, cotton gauze fabric
 Pair of wristbands, 1963 {collected}, fibre
 Bow and arrows, 1969 {collected}, bamboo, wood, fibre
 Headband, 1963 {collected}, nassa shells (*Nassarius*), banana leaf, plant fibre string
 Head decoration, mid 20th century, bailer shell, machine-wove fabric
 William Dobell, (*Peacocks and tree trunks*) (*Landscapes and natives from New Guinea*) 1966 {collected}, pen and ink on pink paper
 William Dobell, (*Houses on a hill with fences*) (*Landscapes and natives from New Guinea*) 1969 {collected}, pen and ink on pink paper
 William Dobell, (*Landscape with fence*) (*Landscapes and natives from New Guinea*), pen and brown ink on pink paper
 William Dobell, (*Native building*) (*Landscapes and natives from New Guinea*) 1 pen and blue ink on pink paper
 William Dobell, *Studies of New Guinea natives*, pen and ink on pink paper
 William Dobell, (*Female studies*) (*Landscapes and natives from New Guinea*), pen and ink on pink paper
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and ink on pink paper
 William Dobell, (*Figures and landscape*) (*Landscapes and*

natives from New Guinea), pen and brown ink on pink paper
 William Dobell, (*Figure sitting cross legged*) (*Landscapes and natives from New Guinea*), pencil on pink paper
 William Dobell, (*Female figure studies*) (*Landscapes and natives from New Guinea*), pen and brown ink on pink paper
 William Dobell, (*Village houses and pig*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*House amongst the trees*) (*Landscapes and natives from New Guinea*), pen and brown ink
 William Dobell, (*Native village*) (*Landscapes and natives from New Guinea*), brush, pen and ink
 William Dobell, (*Landscape with figures*) (*Landscapes and natives from New Guinea*), pen and brown ink
 William Dobell, *New Guinea landscape*, pen and ink
 William Dobell, *Sheet of studies of birds*, brush and wash
 William Dobell, *Sheet of studies of birds* c1950, brush and wash
 William Dobell, (*Rocks and water*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Landscape*) (*Landscapes and natives from New Guinea*), brush, pen and brown ink, wash
 William Dobell, (*Landscape*) (*Landscapes and natives from New Guinea*), brush, pen and brown ink, wash
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Man leaning on fence, pig studies*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Native man*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, *New Guinea native, squatting*, pen and ink
 William Dobell, (*Two standing figures*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Figure study*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, *Thatched huts, New Guinea*, pencil

William Dobell, (*Figure studies and tree study*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Study of seated woman*) (*London genre*), pen and ink
 William Dobell, *Studies of New Guinean natives*, pencil
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure studies; woman kneeling*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, *Nimbimlimp* (*Landscapes and natives from New Guinea*), pencil
 William Dobell, *Studies of New Guinean natives*, pencil
 William Dobell, (*Figure and head study*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Man with birds*) (*Landscapes and natives from New Guinea*) pencil
 William Dobell, (*Figure study; woman with bone in nose*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Studies of headdresses*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Figure study, woman with bone in nose*) (*Landscapes and natives from New Guinea*), pen and ink
 William Dobell, (*Studies of women and children*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*Squatting figure studies*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, *New Guinea figures - study for painting*, ballpoint pen
 William Dobell, (*Sitting figure studies*) (*Landscapes and natives from New Guinea*), pen and ink

William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, *Studies of thatchers*, pencil
 William Dobell, (*Figures studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), c1950?, pen and blue, black ink
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), brush, pen and brown ink
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and brown ink
 William Dobell, (*Figures in a boat*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*Figure carrying child on back*) (*Landscapes and natives from New Guinea*), brush, pen and brown ink
 William Dobell, (*Alphabet and figure studies*) (*Landscapes and natives from New Guinea*), brush, pen and blue ink
 William Dobell, (*Abstract figure studies*) (*Gouaches*), gouache
 William Dobell, (*Abstract figure studies*) (*Landscapes and natives from New Guinea*), pen and blue ink
 William Dobell, (*Figure study*) (*Landscapes and natives from New Guinea*), brush, pen and blue ink, wash
 William Dobell, (*Abstract figure studies*) (*Landscapes and natives from New Guinea*), brush, pen and blue ink
 William Dobell, (*Abstract figures; studies of an archer*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*Studies of an archer*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and blue ink
 William Dobell, (*Abstract figure studies*) (*Landscapes and natives from New Guinea*), brush, pen and blue ink
 William Dobell, (*Abstract studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Abstract figure studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure study*) (*Landscapes and natives from*

William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), brush, pen and brown ink

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), blue ballpoint pen, pen and ink

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), pen and grey ink

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), pen and grey ink

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), blue ballpoint pen

William Dobell, (*Abstract study*) (*Late Sydney Period*), ballpoint pen

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), pen and ink

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), pen and ink

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), pen and ink

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), pen and ink

William Dobell, (*Abstract figure studies*) (*Late Sydney Period*), blue ballpoint pen

William Dobell, (*Abstract studies*) (*Late Sydney Period*), pen and blue ink

William Dobell, (*Abstract study*), pencil

William Dobell, (*Abstract study*), pencil

William Dobell, (*Abstract study*), pencil

William Dobell, (*Abstract study*), pencil

William Dobell, (*Abstract study*), pencil

William Dobell, (*The lute* (*Abstract studies*), blue ballpoint pen

William Dobell, (*Abstract study*), blue ballpoint pen

William Dobell, (*Abstract study*), blue ballpoint pen

William Dobell, (*Abstract study*), blue ballpoint pen

William Dobell, (*Abstract study*), blue ballpoint pen

William Dobell, (*Heraldic* (*Abstract studies*), blue ballpoint pen

William Dobell, (*Abstract study*), blue ballpoint pen

William Dobell, (*Abstract study*), blue ballpoint pen

William Dobell, (*Abstract study*), blue ballpoint pen

William Dobell, (*Abstract studies*), blue ballpoint pen on note card

William Dobell, (*Abstract study*), blue ballpoint pen

William Dobell, (*Abstract study of a lobster*), blue ballpoint pen

William Dobell, (*Abstract studies*), blue ballpoint pen

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William Dobell, (*Abstract study*), blue ballpoint pen
 William Dobell, (*Abstract study*), blue ballpoint pen
 William Dobell, (*Abstract study*), blue ballpoint pen
 William Dobell, (*Abstract studies*), blue ballpoint pen
 William Dobell, (*Abstract studies*), blue ballpoint pen
 William Dobell, (*Abstract studies*), blue ballpoint pen
 William Dobell, (*Abstract studies*), blue ballpoint pen
 William Dobell, (*Abstract study*), blue ballpoint pen
 William Dobell, (*Abstract studies*), blue ballpoint pen
 William Dobell, (*Abstract study*), blue ballpoint pen
 William Dobell, (*Abstract studies*), blue ballpoint pen on Christmas card
 William Dobell, (*Two figures*) (*Gouaches*), gouache
 William Dobell, (*Studies of small scenes*) (*Landscapes and natives from New Guinea*), pen and blue ink
 William Dobell, (*Figure studies*) (*Late Sydney Period*), pen and ink
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and blue ink
 William Dobell, (*Abstract figure studies*) (*Landscapes and natives from New Guinea*), brush, pen and blue ink
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and green ink
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and blue ink
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pencil
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), ballpoint pen
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), blue ballpoint pen
 William Dobell, (*House with trees*) (*Landscapes and natives from New Guinea*), pen and blue ink on pink paper

William Dobell, (*Figure studies*) (*Landscapes and natives from New Guinea*), pen and blue ink

Macquarie University Art Gallery

Sandra Leveson, Macquarie University Art Gallery, 12 Jun 2015 – 17 Jul 2015
 Sandra Leveson, *Dionysus*, 1975–76, oil, synthetic polymer paint on canvas

Art Gallery of South Australia

Treasure ships: art in the age of spices, Art Gallery of South Australia, 13 Jun 2015 – 30 Aug 2015
 Art Gallery of Western Australia, 09 Oct 2015 – 31 Jan 2016
 Bencharong ware, Tazza, early 19th century, porcelain with enamel decoration
recto: Kay Khusrav, Farangis and Giv cross the River Jihun; verso: Leaf from a dispersed manuscript of Firdausi, 'Shahnama' c1590, gouache and gold leaf on paper
 Dragon ewer, mid 15th century, stoneware; moulded, with underglaze blue and white decoration

Heide Museum of Modern Art

Melinda Harper Survey Exhibition
 Heide Museum of Modern Art, 27 Jun 2015 – 25 Oct 2015
 Melinda Harper, *Untitled* 1998, oil on canvas

Wollongong Art Gallery

Road to Wollongong, Wollongong Art Gallery, 27 Jun 2015 – 01 Nov 2015
 Adelaide Perry, *South coast* 1930, linocut, printed in black ink on thin ivory laid tissue
 Brett Whiteley, *Thirroul* 1988, pencil, gouache, pen, brush and black ink, collage, ink wash, synthetic polymer paint on five sheets of cardboard

FURNISHING LOANS

New South Wales Parliament House ,15 Sep 2014 – 14 Sep 2016

Dora Toovey, *How does your garden grow* 1939, oil on canvas on paperboard
 Charles Wheeler, *The Upper Murray*, oil on plywood
 Jean Appleton, *Landscape* c1955, oil on hardboard

Jean Appleton, *Bush landscape with rocks* 1952, oil on hardboard
 Will Ashton, *Building the bridge* 1932, oil on canvas
 John Baird, *Farm at North Ryde* 1954, oil on canvas on paperboard
 Judy Cassab, *Detail of Ormiston* 1959, oil on hardboard
 James Cook, *Hikers* 1957, oil on canvas
 Joy Ewart, *George Street North* 1947, oil on canvas on cardboard
 Justin O'Brien, (*Still life with fruit, flowers, ewers and statue*) oil on paper on hardboard,
 Arnold Shore, *Still life* 1940, oil on canvas
 Charles Meere, *Brickworks at Bexhill, Lismore* 1958, oil on canvas on plywood
 Jean Appleton, *Bush things* 1951, oil on paper on paperboard
 Arthur Murch, *Flower piece* 1937, oil on canvas on paperboard
 Dorothy Thornhill, *Morning at Cremorne* 1939, oil on canvas
 Douglas Dundas, *Osier banks* 1945, oil on canvas
 Rhys Williams, *Ripples in the bay* 1948, oil on canvas on plywood
 Douglas Dundas, *Sheep country, Burra* 1950, oil on canvas
 John Eldershaw, *Old farm, Berrima*, oil on paperboard,
 Clem Millward, *Red ground near Weipa* 1977–78, oil on canvas

Industrial Relations Commission, 27 Oct 2014 – 27 Oct 2016

Roland Wakelin, *Richmond landscape, Tasmania* 1944, oil on paperboard
 John Salvana, *The road to Wollombi* 1936, oil on canvas
 Emma Daniel Nungurrayi, *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas
 Emma Daniel Nungurrayi, *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas
 Emma Daniel Nungurrayi, *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas
 Charles Bryant, *Low tide, St Ives*, oil on canvas
 Michael Shannon, *Autumn landscape, Heathcote no 1* 1985, oil on canvas

**Government House, 26 Sept
2014 – 25 Sept 2016**

Robert Johnson, *Macleay River*
1958, oil on canvas

Robert Johnson, *Out west*, oil on
canvas

Pro Hart, *At the trots* 1977, oil
on hardboard

James R Jackson, *The old road,
South Coast* 1934, oil on canvas

Max Ragless, *Second valley*
1954, oil on canvas

Sali Herman, *Sydney 1942* 1981,
oil on canvas

Willy Tjungurrayi, *Untitled* 2000,
synthetic polymer paint on linen
canvas

Willy Tjungurrayi, *Untitled* 2000,
synthetic polymer paint on linen
canvas

Albert Sherman, *Gordonias*
1945, oil on canvas

Albert Sherman, *Peonies*, c
1936, oil on canvas

CONSERVATION

The Conservation Department has been involved in extensive preparations for a number of exhibitions this year, as well as the rehang of most permanent collection galleries, with over 1,800 works now on display. Paintings, frames, paper and objects conservation staff have worked on all permanent collection rehangs in addition to the exhibitions *Pop to popism*, *The photograph in Australia*, *European prints and drawings 1500–1900*, *Conversations through the Asian Collections*, *Go east*, *Colourwheel*, *See you at the barricades* and *Mad through the darkness – Australian artists and the Great War*. Conservation work required has included assessment, analysis, treatment, mounting, preparation of custom supports, installation and documentation. The *Yirrkala drawings* exhibition concluded its year-long tour at the Charles Darwin University Art Gallery, with the paper conservation section overseeing the tour and return of the drawings to the lending institution, the Berndt Museum in Perth.

The Conservation Department completed a range of key projects this year. Clement Meadmore's monumental weathering steel sculpture, *Flippant flurry*, was restored with funding provided by Macquarie Group. This work had not been on view for many years and was in need of extensive treatment to stabilise the corroded internal structure and the matt black surface, which was worn and damaged. The conservation treatment is now completed and the work is installed in a prominent position between the Gallery and the site for Sydney Modern.

The Peter Graham painting, *Rising mists*, has been the subject of a major conservation treatment, including varnish removal, in preparation for hanging in *The greats: masterpieces from the National Gallery of Scotland* in late 2015. A newly acquired painting by Grace Cossington Smith, *The window* 1956, was surface cleaned prior to display and a number of early paintings by Sidney Nolan acquired in 2013 were also conserved and framed in preparation for display. *The Upper Nepean* by WC Piquenit returned to display after a major conservation treatment of the painting and original 19th-century frame, supported by Friends of Conservation. The painting underwent removal of a discoloured varnish layer and has emerged as a spectacular depiction of the moment when the morning sunshine begins to dissipate the fog from the mountains. The frame treatment involved removal of bronze paint and repairs to the original gilding.

A number of other major frame treatments have been completed, including the frame for the John MacWhirter painting, *Mount Etna from the Greek Theatre, Taormina, Sicily*, and the frame for the Ethel Case portrait of *Alfred Lord Tennyson* on display in the *Julia Margaret Cameron* exhibition. The Frames Traineeship in the making of historical reproduction frames is now in its final year, with Tom Langlands working on a number of projects to round out his skills and to consolidate the work he has already completed. This traineeship was generously funded by two benefactors and has made a significant contribution to the Gallery's ability to plan for the retirement of a senior staff member.

The work *Enola Gay* 1975, by Ian Howard, consisting of a black wax crayon rubbing on three sheets of paper, measuring over 2.5 x 3.5 metres, and two black and white photographs was prepared for loan to the National Gallery of Victoria for their *Follow the flag* exhibition. The rubbing sheets were treated to remove acidic tape residues and repair tears and the work was rehoused. A suitable installation plan was devised, in consultation with the artist, to ensure the safe display of this work, considering its large size. A large group of interesting and significant works by artist Will Dyson was prepared for inclusion in the exhibition *Mad through the darkness – Australian artists and the Great War*. The lithographs were a gift from the High Commissioner for Australia (London) in 1919 and had suffered the common effects of age and wear, including discolouration, tears and stains. Intensive conservation was carried out, including surface cleaning, washing, stain removal, tear repair and infilling, in order to make these works suitable for display.

The conservation department was involved in a number of collaborative partnerships this year: the University of NSW and the University of Kyoto investigating high definition scanning and its application to artworks and conservation; the National Gallery of Australia investigating fogging in exhibition showcases; the University of Technology, Sydney analysing four contemporary artworks made with plastic to assist in determining treatment options; the University of Technology, Sydney analysing the pigments used in some ceremonial objects from the Highlands of Papua New Guinea; and with the Australian Synchrotron and the University of Western Sydney investigating the history of brass, copper and aluminium metallic paints and their use by Australian artists from the late 19th century to the mid 20th century.

The Conservation Department hosted a course in September 2014 on the identification of protein-based materials in art objects using the enzyme-linked immunosorbent assay (ELISA) technique. Taught by Dr Julia Schultz, an internationally renowned Conservation Scientist from the Stuttgart State Academy of Art and Design, Stuttgart, Germany, the course was a great success with participants from all over Australia, including a number of Gallery staff. The Conservation Department provided twenty-eight conservation tours for corporate clients, benefactors, student and teacher groups, staff and professional colleagues, hosted five conservation interns from Australia and overseas and also provided regular *Caring for the Collection* training for Gallery staff.

THE EDMUND AND JOANNA CAPON RESEARCH LIBRARY AND ARCHIVE

ARCHIVAL COLLECTION HIGHLIGHTS

Over this financial year, the Gallery Archive was gifted five major archives under the Cultural Gifts scheme, with a total valuation of \$1.5 million.

Highlights include:

MS2014.9 Ian Burn Archive

MS2014.2 Stanley Moriarty Archive of Papua New Guinea

MS2014.16 Eva Breuer Art Dealer Archive

MS2014.18 Ken Scarlett Archive

MS2015.1 Ron Robertson-Swann Archive

This year, the centenary of ANZAC became a focus for the Research Library and Archive, as we developed exhibitions and online resources around the commemoration based on our collections. An unexpected donation of the archive of artist Evelyn Chapman (1888–1961) greatly enriched our First World War archival resources. This archive included letters, photographs, sketches and objects. At the end of the war Chapman was in Britain with her father, who worked for the New Zealand War Graves Commission. She gained privileged access to war sites and was the first female Australian artist to paint them.

During this year, the Research Library was also enriched by a donation of rare books on Japanese ceramics and textiles by the Japan Foundation and by books and catalogues on Pacific art donated by Michael Tuckson in memory of his father, former Art Gallery Deputy Director Tony Tuckson, and his mother Margaret Tuckson, whose memorial was held at the Gallery in November 2014.

The Research Library completed a major upgrade of its online public access catalogue (OPAC). The upgraded system is easier for the public to use and will allow cross-searching between the curatorial collections and the library and archive collections. In early March 2015 the Archive hosted a one-day symposium to celebrate the 40th anniversary of International Women's Day. The focus was archives of women artists, with speakers spanning the fields of the visual arts, film and performance.

ENGAGEMENT

During this year, the Gallery Archive launched its first online exhibition, drawing exclusively on objects from the Archive. Entitled *Hidden war*, this was curated by Public Programs Coordinator Andrew Yip and Archivist Steven Miller. This interactive exhibition included a wide range of videos, photographs and audio. A dedicated room in the Research Library was also opened to the public for the viewing of film, video and audio.

The online research service offered by the Research Library continues to grow in popularity. During the year, 950 enquiries were answered online, including 40% from the Sydney metropolitan area, 48% from regional New South Wales and interstate and 12% from overseas.

PRINTS, DRAWINGS AND PHOTOGRAPHS STUDY ROOM

The Study Room for Prints, Drawings and Photographs was visited by over 1,100 people who engaged with the Gallery's works on paper collections either by appointment to access art from storage or to view collection highlights displayed on the walls. The Study Room offers a supportive, engaging and intimate environment for the exploration of over 20,000 original works of art and is utilised by artists, writers, film makers, 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 by repeat visits from universities, TAFEs, colleges, art schools, community art centres, and primary and secondary schools. Cross-departmental gallery staff collaborations have also 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 as well as the Starting with Art at the House partnership between the Sydney Opera House and the Gallery. Other access programs involving visits to the Study Room included NSW Teacher Development and HSC Study Days.

The Study Room late night opening on Wednesday evenings (until 7.30pm) continues to be well received by the public who are able to appreciate the current displays along with the opportunity to ask the Study Room Coordinator about the Gallery's collections and the use of the Study Room.

Throughout the year Study Room exhibitions highlighted works on paper from the permanent collection in association with the wider Gallery exhibition schedule. During *Pop to popism*, featured works included Lichtenstein's *Bull profile* series, a selection of screen prints from Joe Tilson's *A-Z Box ... fragments of an oneiric alphabet* and prints from the *Grafik des Kapitalistischen Realismus* portfolio. The year concluded with a display of prints from the International Collection related to the *Matisse and the moderns* exhibition.

In addition to facilitating public access, Study Room staff completed Cycle 1 of a rolling inventory, sighting 14,369 works from the Australian and International Departments, processed 546 new acquisitions, managed the preparation of 575 works for display within the Gallery, as well as fifty-two works for fifteen loans to local and interstate venues.

PHOTOGRAPHY STUDIO

Major projects in 2014/15 included extensive photography of artworks for the Dobell Biennial, *Go east: the Gene & Brian Sherman Contemporary Asian Art Collection*, *The photograph and Australia*, *Mad through the darkness* and *See you at the barricades* exhibitions.

The Jitish Killat artwork, *Public notice 2 2007*, was photographed and videoed during installation as well as filmed interviews with the artist, collector and curator.

All 124 works exhibited in the Archibald, Wynne and Sulman Prizes were photographed for catalogue, media and web purposes.

The *Pop to popism*, *The photograph and Australia* and *Conversations* exhibitions were photographed as documentation of the installation. Other exhibitions photographed included all Lower Level 2 and 3 projects along with activities and performances associated with the projects.

Over 5,600 high resolution images of Collection artworks were added to the digital asset management system. Over 13,500 images of events and activities were added to the database, including images of visitors enjoying Art after Hours activities and other public programs run by the gallery.

BRETT WHITELEY STUDIO

At celebrations for the Brett Whiteley Studio's 20th anniversary on 17 February 2015, three announcements were made: the handover of the studio from the NSW State Government to the Art Gallery of New South Wales, the generous donation of \$2 million dollars from Wendy Whiteley to the Brett Whiteley Foundation and an increase in the Brett Whiteley Travelling Art Scholarship award from \$25,000 to \$30,000.

An open day was held on Saturday 21 February 2015 with an extensive public program. Speakers included Barry Pearce, Emeritus Curator of Australian Art, Art Gallery of New South Wales; Stuart Purves, Director of Australian Galleries; Wendy Whiteley; and Ben Quilty, former winner of the Brett Whiteley Travelling Art Scholarship and Gallery Trustee. The open day was attended by 501 people, including Lord Mayor Clover Moore.

TOURING PROGRAM

Between July 2014 and June 2015, the Art Gallery of New South Wales toured four exhibitions to major state institutions and regional galleries in New South Wales, Queensland, the Northern Territory and Victoria. These exhibitions – *Yirrkala drawings*, *John Kaldor Family Collection Artist Room #2 – Bill Viola*, *Brett Whiteley: west of the Divide* and *Archibald Prize 2014* regional tour – were seen by over 213,000 visitors.

There were many highlights from these touring exhibitions, particularly in the accompanying public programs and audience engagement opportunities at the venues. The extensive public programs connected with *Yirrkala drawings* at Queensland Art Gallery & Gallery of Modern Art included an opening weekend celebration with Cara Pinchbeck, AGNSW Curator of Aboriginal and Torres Strait Islander Art, leading an informative floor talk where she discussed the works in conversation with artists and family representatives. Sarah Bunn, AGNSW Paper Conservator, presented an illustrated lecture sharing stories revealed during the drawings' conservation process and during NAIDOC week, Diane Moon, QAGOMA's Curator of Indigenous Fibre Art, led an after-hours tour sharing historical insights into the works.

Brett Whiteley: west of the Divide, exhibited at the Blue Mountains Cultural Centre, also offered many highlights. These included a floor talk with Alec George, Coordinator of the Brett Whiteley Studio; an 'in conversation' evening with Wendy Whiteley and Wayne Tunnicliffe, AGNSW Head Curator Australian Art; a Q&A session with photographer Graham McCarter where McCarter discussed his journey as a photographer and the influences, techniques and works of Brett Whiteley; and film screenings, including the documentary on Brett Whiteley, *Difficult pleasure* 1989.

It was a very successful year of touring that also provided opportunities for the Gallery to work with a new touring partner, the Charles Darwin University Art Gallery in Darwin.

EXHIBITION LISTING

Dates	Exhibition	Ticketed	Tour	Catalogue
14-06-2014 – 14-09-2014	Theatre of dreams, theatre of play nō and kyōgen in Japan	X		X
28-06-2014 – 30-11-2014	Reko Rennie: No sleep till Dreamtime			
03-07-2014 – 28-09-2014	The lost prince and the winter queen: royal portraits from the National Portrait Gallery, London			
19-07-2014 – 28-09-2014	Archibald, Wynne and Sulman prizes 2014	X	X	X
30-08-2014 – 02-11-2014	European prints and drawings 1500–1900			X
05-09-2014 – 26-10-2014	Brett Whiteley Travelling Art Scholarship 2014			
27-09-2014 – 07-12-2014	My trip: Micky Allan, Max Pam, Jon Rhodes			
25-10-2014 – 04-10-2015	Conversations: through the Asian collections			
26-10-2014 – 12-04-2015	Kay Rosen: map of the world			X
29-10-2014 – 15-11-2014	Balnaves Foundation Australian Sculpture Archive			
31-10-2014 – 31-05-2015	Alchemy-pop			
01-11-2014 – 01-03-2015	Pop to popism	X		X
11-11-2014 – 30-11-2014	Operation art			
15-11-2014 – 01-11-2015	Our spirits lie in the water			
20-11-2014 – 13-12-2014	17th annual exhibition of the Australian Bookbinders			
21-11-2014 – 26-01-2015	Drawing out: Dobell Australian Drawing Biennial 2014			X
12-12-2014 – 22-03-2015	Embodiment			
12-02-2015 – 19-04-2015	ARTEXPRESS 2015			
21-03-2015 – 08-06-2015	The photograph and Australia	X	X	X
04-04-2015 – 01-11-2015	Ronnie Tjampitjinpa			
25-04-2015 – 25-10-2015	Matisse and the moderns			
25-04-2015 – 11-10-2015	Mad through the darkness: Australian artists and the Great War			
25-04-2015 – 05-06-2015	Loud!			
14-05-2015 – 26-06-2015	Go east: the Gene & Brian Sherman Contemporary Asian Art Collection			X
30-05-2015 – 29-05-2016	Colourwheel			
30-05-2015 – 26-04-2016	Seven artists from the John Kaldor Family Collection			
30-05-2015 – 29-11-2015	See you at the barricades			X
05-06-2015 – 06-12-2015	Brett Whiteley: sculptures and ceramics			
23-06-2015 – 01-08-2015	Hidden war			

PAID EXHIBITION PROGRAM

Exhibition	Months	Visitors
Theatre of dreams, theatre of play nō and kyōgen in Japan	June – September	23,438
Archibald, Wynne and Sulman prizes 2014	July – September	138,716
Pop to popism	November – March	123,766
The photograph and Australia	March – June	36,131
TOTAL		322,051

NOTE: Visitor numbers from 1 July 2014 to 30 June 2015 for exhibitions running over two financial years.

REGIONAL EXHIBITIONS

Dates	Venue	Location	Exhibition	Attendance
31-05-2014 – 24-08-2014	Penrith Regional Gallery & The Lewers Bequest	Penrith, NSW	Bill Viola	6,284
12-04-2014 – 13-07-2014	Queensland Art Gallery	Brisbane, QLD	Yirrkala drawings	98,220
06-08-2014 – 03-10-2014	Charles Darwin University Art Gallery	Darwin, NT	Yirrkala drawings	1,534
26-09-2014 – 30-11-2014	Blue Mountains Cultural Centre	Katoomba, NSW	Brett Whiteley: west of the Divide	11,750
04-10-2014 – 16-11-2014	Mornington Peninsula Regional Gallery	Mornington Peninsula, VIC	Archibald 2014	37,368
21-11-2014 – 04-01-2015	Gosford Regional Gallery	Gosford, NSW	Archibald 2014	24,235
17-01-2015 – 22-02-2015	Maitland Regional Art Gallery	Maitland, NSW	Archibald 2014	11,656
28-20-2015 – 12-04-2015	Lismore Regional Gallery	Lismore, NSW	Archibald 2014	15,274
18-04-2015 – 31-05-2015	Coffs Harbour Regional Gallery	Coffs Harbour, NSW	Archibald 2014	4,307
05-06-2015 – 16-07-2015	Broken Hill Regional Art Gallery	Broken Hill, NSW	Archibald 2014	2,471

NOTE: Attendance from 1 July 2014 to 30 June 2015 for exhibitions running over two financial years.

MONTHLY VISITORS 2010/11-2014/15

	Total Visitors	Total Visitors	Total Visitors	Total Visitors	Total Visitors	Domain	BW Studio	Reg. Touring
Month	2010/11	2011/12	2012/13	2013/14	2014/15	2014/15	2014/15	2014/15
July	91,300	117,528	95,127	101,535	194,761	91,764	1,235	101,762
August	92,503	97,530	89,035	87,890	119,222	114,502	1,316	3,404
September	82,064	81,978	94,250	91,766	107,699	104,932	1,251	1,516
October	80,779	77,559	74,838	92,808	91,988	61,801	1,040	29,147
November	68,971	115,730	80,196	96,539	118,653	93,260	1,109	24,284
December	123,326	134,759	88,834	89,217	102,056	84,525	456	17,075
January	165,542	188,212	112,778	116,089	118,686	110,727	1,223	6,736
February	165,840	158,014	114,800	80,334	119,806	110,635	1,701	7,470
March	152,424	188,094	112,692	102,956	100,388	88,515	1,112	10,761
April	99,804	105,800	121,660	114,819	83,525	77,128	1,029	5,368
May	109,977	97,731	91,970	101,995	76,696	71,832	1,759	3,105
June	94,171	82,332	86,484	87,743	70,027	66,574	982	2,471
YTD TOTAL	1,326,701	1,445,267	1,162,664	1,163,651	1,303,508	1,076,196	14,213	213,099

FORTHCOMING EXHIBITIONS IN 2015

Rosemary Laing: transportation 11 July – 20 September 2015

Rosemary Laing is one of the most influential artists of her generation.

Transportation explores her sustained interest in the nature of place and landscape, and the relationship between technology, labour, time and speed.

The starting point of the exhibition is Laing's 1995 series *greenwork*, which the Gallery holds in its entirety. *greenwork* comprises two aspects: hyper-green digitally enhanced landscapes, and time-lapse photographs of airport tarmacs and jet streams against vivid skies. Joined by specific works from the related 1996–97 series *brownwork*, these photographs examine the in-between spaces where flight and travel are performed.

Archibald, Wynne and Sulman Prizes 2015 18 July – 27 September 2015

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 Art Gallery of New South Wales judge the Archibald and Wynne, and invite an artist to judge the Sulman. This year's judge is Lindy Lee.

Julia Margaret Cameron 14 August – 25 October 2015

A pioneer of photographic portraiture, Julia Margaret Cameron remains one of the most influential and innovative photographers of the 19th century.

Using the camera to convey both tenderness and strength, Cameron

introduced an emotive sensibility to early photographic portraiture. At the time, her work was controversial and her unconventional techniques attracted both praise and criticism.

Drawn from the extensive collection of London's Victoria and Albert Museum, the exhibition features over 100 photographs that trace Cameron's early ambition and mastery of the medium. A series of letters will also be on display, along with select photographs sourced from Australian institutions.

This year marks the bicentenary of Cameron's birth and 150 years since her first exhibition was held at the South Kensington Museum (now the Victoria and Albert Museum).

Brett Whiteley Travelling Art Scholarship 2015 14 August – 13 September 2015

The annual Brett Whiteley Travelling Art Scholarship is open to Australian artists aged between 20 and 30 years. It was created from an endowment by Mrs Beryl Whiteley, who died in 2010. The inspiration was the profound effect international travel and study had on her son, the artist Brett Whiteley, as a result of winning the Italian Government Travelling Art Scholarship at the age of 20.

Body parts 26 September 2015 – 31 January 2016

Body parts features a selection of works by Australian and international artists that focus on photography's ability to communicate the extent of the body both physically and metaphorically.

Individually, the photographs present fragmented perspectives of the body. As a group, they come together in a riot of movement and stillness, luxury and abjection.

Drawn from the Gallery's collection, the photographs encompass four overlapping themes: the performative and fertile body; the body in extremis; the classical body; and the abject body.

The featured artists are: David Bailey, Ruth Bernhard, Robert Besanko, Jamie Bradbeer, Warren Breninger, Jane Burton, Paul Cox, Lynn Davis, Max Dupain, Ralph Gibson, Douglas Holleley, Ronnie van Hout, Simone Mangos, Tracey Moffatt, Lewis Morley, Sue Paull, JeanLoup Sieff, Shomei Tomatsu and William Yang.

Sydney Modern Project Exhibition 8 August – 27 September 2015

Excerpts from entries from Stage 1 and Stage 2 of the Sydney Modern Project competition will be on display at the Gallery.

The greats: masterpieces from the National Galleries of Scotland International Art Series 24 October 2015 – 14 February 2016

The greats: masterpieces from the National Galleries of Scotland is an extraordinary and richly presented showcase of some of the world's most revered old master paintings and drawings by many of the greatest names in European art.

Comprising over seventy outstanding works, all but two will be seen in Australia for the first time, including Botticelli's exceptional *Virgin adoring the sleeping Christ child*. Drawn from the prestigious collection of the National Galleries of Scotland, the exhibition spans a period of more than 400 years from the Renaissance to Impressionism.

Presented exclusively in Australia by the Art Gallery of New South Wales as part of the Sydney International Art Series, this is a rare opportunity to experience, contemplate and appreciate the grandeur of *The greats*.

Murruwaygu 28 November 2015 – 21 February 2016

Being a foundation to Koori men's work, and its most dominant feature, the line can be traced through the generations – a clear cultural tradition that has endured massive change.

By bringing together artworks dating from pre-contact to today, including shields, paintings and works on paper, by artists such as William Barak, Tommy McRae, Roy Kennedy, HJ Wedge, Steaphan Paton and Reko Rennie, this ground-breaking exhibition shows that – while ideas, images and practices have been translated over time – the use of line has remained.



People

EXECUTIVES



DIRECTOR

Dr Michael Brand
BA (Hons), MA, PhD (History)

Michael Brand joined the Art Gallery of NSW 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, Dr Brand 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, 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

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, 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 the Andy Warhol exhibition (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 Brett Whiteley Studio.



DIRECTOR OF FINANCE AND COMMERCIAL OPERATIONS

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 and holds a Bachelor of Business with an accounting major from Charles Sturt University. He spent 10 years in the banking and finance sector and has over 20 years experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts 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, legal services, information technology, security, building services and Gallery services, including the Gallery Shop, venue management, restaurant and cafe.



DIRECTOR OF PUBLIC ENGAGEMENT

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 forty-four 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 the Gallery's public engagement, including public programs, education, web/digital content, marketing and communications, design and publishing, and for liaising with the Gallery's membership organisation.



DIRECTOR OF DEVELOPMENT

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 the Philanthropy Department and Corporate Partnerships and will be heading up the private capital campaign to realise the Sydney Modern Project vision.

Director

Michael Brand

Deputy Director

Anne Flanagan
(Retired 1 June 2015)

Sydney Modern Project
Building Services
Design
Publishing

Deputy Director/Director of Collections

Suhanya Raffel
(Appointed Deputy Director 2 June 2015)

Australian Art
International Art
Brett Whiteley Studio
Collection Management
Conservation
Exhibition Management
Photography
Research Library & Archives
Registration

Director of Finance and Commercial Operations

John Wicks

Administration
Finance
Gallery Shop
Human Resources
Information Technology
Legal
Security & Gallery Services
Venue Management (Cafe, Restaurant)

Director of Public Engagement

Jacquie Riddell

Activation & Learning
Digital Engagement
Marketing & Communications
Membership

Director of Development

John Richardson
(Appointed 8 September 2014)

Philanthropy
Business Development
Foundation

BOARD OF TRUSTEES



PRESIDENT

Mr Guido Belgiorino-Nettis AM
BE Civil UNSW, MBA AGSM, FIEAust

Guido is Managing Director of the private company, Transfield Holdings Pty Ltd, an investment family office which changed business focus in 2001 from Engineering and Construction to private equity. Prior to 2001, Guido held a number of key positions within the Transfield Group, including Managing Director, responsibility for Transfield Engineering and Construction, Project Development Divisions, and Group Communications.

In 2001 he was instrumental in the listing of Transfield Services, and the sale of Transfield's engineering and construction business. In early 2015 Guido started his own family office – Angophora Capital Pty Ltd, in parallel with Transfield Holdings, focusing on investing in early-phase companies needing capital and organisational support. Current board memberships include Chairman of the Australian Chamber Orchestra, and Member Australian School of Business Advisory Council.

Past board memberships include - Director Transfield Foundation, Director Campus Living Villages Funds Management Limited, Chairman Novatec Solar Shareholders' Committee, Non-Executive Director Transfield Services, Chairman Biennale of Sydney.

Guido was named a Member of the Order of Australia in 2007 for service to the construction industry and the arts. He was also named the Australian Graduate School of Management Distinguished Alumni in 2005, and in 2008 received the University of NSW Alumni Award for outstanding contribution to profession and community.

Initial date of appointment 1 Jan 2007; expiry of current term 31 Dec 2015.



VICE-PRESIDENT

Mr 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 Feb 2010; expiry of current term 31 Dec 2015.



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 Feb 2010; expiry of current term 31 Dec 2015.



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, Canberra and the Art Gallery of NSW. 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 Jan 2015;
expiry of current term 31 Dec 2017.



MEMBER

Mrs Ashley Dawson-Damer AM

A director of Yuill's 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 Feb 2014; expiry of current term 31 Dec 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; and has served as a senior medical executive at a range of universities, healthcare institutions and consulting organisations. Most 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, New South Wales, and raised in Dubbo before moving to Sydney as the first in his family to go to university.

Initial date of appointment 1 Jan 2015;
expiry of current term 31 Dec 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 Jan 2011;
expiry of current term 31 Dec 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 Feb 2014;
expiry of current term 31 Dec 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 NSW. He has won numerous awards in Australia including the Archibald Prize at the Art Gallery of NSW, 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 Jan 2013;
expiry of current term 31 Dec 2015.



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 Feb 2014;
expiry of current term 31 Dec 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 NSW. Ms Triguboff 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 Jul 2008;
expiry of current term 31 Dec 2016.

BOARD OF TRUSTEES MEETINGS

ATTENDANCES AT BOARD OF TRUSTEES MEETINGS

There were six meetings of the Board of Trustees during the period July 2014 to June 2015.

Trustee attendances were as follows: Guido Belgiorno-Nettis (6/6); Mark Nelson (5/6); Geoff Ainsworth (6/6); Eleonora Triguboff (6/6); David Baffsky (2/3); Lindy Lee (2/3); Samantha Meers (5/6); Ben Quilty (4/6); Gretel Packer (5/6); Andrew Roberts (3/6); Ashley Dawson-Damer (6/6); Khadim Ali (1/3), Bruce Dowton (2/3).

Note: David Baffsky and Lindy Lee's terms of appointment ended on 31 December 2014; Khadim Ali and Professor Bruce Dowton were appointed Trustees from 1 January 2015.

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 within the week before the main board meeting at which the minutes of their meetings are tabled.

ACQUISITIONS AND LOANS SUB-COMMITTEE

The Acquisitions and Loans Sub-Committee plays an important role in overseeing the 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 2014 and June 2015.

Trustee attendances were as follows: Geoff Ainsworth (Chair) (5/6); Mark Nelson (6/6); Lindy Lee (2/2); Eleonora Triguboff (6/6); Gretel Packer (2/6); Samantha Meers (4/6); Ben Quilty (4/6); Khadim Ali (1/2).

Note: Lindy Lee resigned from the Sub-Committee in December 2015 and Khadim Ali was appointed in April 2015.

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 2014 and June 2015.

Trustee attendances were as follows: Mark Nelson (Chair) (6/6); Geoff Ainsworth (6/6); Andrew Roberts (2/6); Ashley Dawson-Damer (2/6).

SYDNEY MODERN STRATEGY SUB-COMMITTEE

There were five meetings of the Sydney Modern Strategy Sub-Committee between July 2014 and June 2015.

Trustee attendance were as follows: Guido Belgiorno-Nettis (Chair) (5/5); Mark Nelson (2/5); Eleonora Triguboff (5/5); Geoff Ainsworth (1/1); Ashley Dawson-Damer (1/1); Andrew Roberts (3/5).

SYDNEY MODERN CAPITAL CAMPAIGN COMMITTEE

There was one meeting of the Sydney Modern Capital Campaign Sub-Committee between July 2014 and June 2015.

Trustee attendances were as follows: Samantha Meers (Chair) (1/1); Eleonora Triguboff (1/1); Gretel Packer (0/1); Ben Quilty (0/1).

PUBLIC ENGAGEMENT SUB-COMMITTEE

The Public Engagement Sub-Committee gives oversight to the various public engagement strategies of the Gallery.

There were four meetings of the Public Engagement Sub-Committee between July 2014 and June 2015.

Trustee attendances were as follows: Samantha Meers (Chair) (4/4); Gretel Packer (2/4); Ben Quilty (4/4); Eleonora Triguboff (4/4); Ashley Dawson-Damer (1/2).

AUDIT AND RISK SUB-COMMITTEE

The Audit and Risk Sub-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 Sub-Committee between July 2014 and June 2015.

Trustee attendances were as follows: Guido Belgiorno-Nettis (2/2); Samantha Meers (4/4); Ben Quilty (2/4); David Baffsky (2/2).

Note: Guido Belgiorno-Nettis joined the Audit and Risk Sub-Committee in February 2015.

STAFF PROFILE

SUMMARY OF SENIOR POSITIONS AS AT 30 JUNE 2015

Staff Head Count in Classifications	2012-13	2013-14	2014-15
Administration and Clerical staff	218	276	248
Conservators	19	20	16
Curators & Registrars	52	46	43
Education Officers	6	6	7
General Division staff	88	33	32
Librarians & Archivists	5	5	6
Security staff	16	17	16
Senior Officers	4	1	0
Senior Executive Staff	2	7	8
Total Head Count	410	411	368
Effective Full-time number			
Staff number	226	190	205

SENIOR EXECUTIVE REPORTING

Band	2014-15	
	Female	Male
Band 4	0	0
Band 3	0	1
Band 2	2	1
Band 1	1	3
Totals	3	5
	8	

Band	Range	Average Remuneration 2014-15 \$
Band 4	430,451 – 497,300	0
Band 3	305,401 – 430,450	430,000
Band 2	242,801 – 305,400	268,000
Band 1	170,250 – 242,800	217,000

EMPLOYEE REMUNERATION AND STAFF BENEFITS

The Crown Employees (Public Sector Salaries) Award July 2008 was varied to provide a 2.27% pay increase to Gallery staff with effect from 4 July 2014.

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 cash advances to purchase transport tickets.

Other staff benefits include staff discounts at the Gallery Shop, 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 to enhance their academic qualifications.

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 time-lost injuries: 6

Number of work-related illnesses: 0

Prosecutions 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. Preventative measures, such as 'flu injections, are made available to all staff.

The Gallery actively implements injury management by maintaining contact

with injured workers, treating doctors and insurers.

The Gallery's Work Health and Safety (WH&S) Committee is an internal advisory body, meeting on a quarterly basis, that 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 2014/15.

WORKFORCE DIVERSITY

The Gallery continues to surpass the benchmark for the employment of women. This year, the Gallery employed 64% women, exceeding the Public Sector benchmark by 14%. The Gallery's Executive team comprises 37% women and the Leadership team is 61% women.

This year, 10.5% of the Gallery's employees were 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.

The Gallery is also in the process of developing an Inclusion Plan, which will include disability and diversity strategies.

WORKFORCE DIVERSITY

Parliamentary Annual Report Tables

a. Trends in the Representation of Workforce Diversity Groups

Workforce Diversity Group	Benchmark/ Target	2013	2014	2015
Women	50%	63.6%	64.0%	64.2%
Aboriginal People and Torres Strait Islanders	2.6%	0.5%	1.1%	1.1%
People whose First Language Spoken as a Child was not English	19.0%	11.1%	9.5%	10.5%
People with a Disability	N/A	2.0%	1.0%	1.5%
People with a Disability Requiring Work-related Adjustment	1.5%	0.0%	0.0%	0.5%

Note 1: Reporting on Aboriginal & Torres Strait Islander staff was incorrect in 2014. The number should have been reported at 1.1% with no change to this current year.

b. Trends in the Distribution of Workforce Diversity Groups

Workforce Diversity Group	Benchmark/ Target	2013	2014	2015
Women	100	109	115	113
Aboriginal People and Torres Strait Islanders	100	N/A	N/A	N/A
People whose First Language Spoken as a Child was not English	100	114	91	93
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.

An abstract graphic design featuring a solid mustard yellow background. Three large circles are present: a bright yellow circle in the upper right, a light beige circle overlapping its top-right edge, and another light beige circle in the lower left. The word "Ideas" is written in a bold, white, sans-serif font, centered within the bright yellow circle.

Ideas

GALLERY PUBLICATIONS

Ten new titles were published in 2014/15, including a co-publication with NewSouth Publishing and a suite co-published with the Sherman Contemporary Art Foundation. Three major publications – published in conjunction with the exhibitions *The photograph and Australia*, *Pop to popism* and *Prints and drawings: Europe 1500–1900* – were designed to live on beyond the exhibitions and were distributed nationally and internationally. In addition, a 2012 publication was reprinted as a co-edition with Thames & Hudson UK.

The Gallery's international reach was extended with an agreement with the University of Washington Press to distribute selected titles in North America.

Theatre of dreams, theatre of play: nō and kyōgen in Japan (June 2014) was joint winner of best major catalogue at the 2015 Museums Australia Publication Design Awards.

PUBLISHED TITLES

2014 Archibald Prize

Jo Litson

Jul 2014, 80 pp, pb, 54 illus, rrp \$16

The tenth in the series of this ever-popular title featuring the year's Archibald finalists.

Prints and drawings: Europe 1500–1900

Peter Raissis

Aug 2014, 200 pp, hc, over 90 illus, rrp \$55 (Gallery price \$45)

Published in conjunction with an exhibition of the Gallery's fine collection of European prints and drawings, Peter Raissis's scholarly but accessible texts provide important insights into each of the featured works.

100 moments in Australian painting

Barry Pearce

Oct 2014, 224 pp, pb, 100 illus, rrp \$49.99

Published with NewSouth Publishing

Following his thirty-three years as curator of Australian art at the Gallery, emeritus curator Barry Pearce takes readers on a fascinating personal journey of his most loved artworks, spanning a 184-year period from John Glover to Ben Quilty.

Drawing out: Dobell Australian Drawing Biennial 2014

Anne Ryan

Nov 2014, 100 pp, hc, over 60 illus, rrp \$39.95 (Gallery price \$39.95)

Published in conjunction with the first of three bi-annual exhibitions of contemporary Australian drawing, *Drawing out* looks at ten artists who work in or from the landscape.

Pop to popism

Wayne Tunnicliffe and Anneke Jaspers (eds)

Nov 2014, 320 pp, pb & hc, over 200 illus, RRP \$80 hc (Gallery price \$75); \$55 pb (Gallery price \$50, reduced to \$30 in last weeks)

This major and highly illustrated exhibition publication includes new research on Australian pop art within an international context with essays covering British, American and European pop art. The book will be an ongoing resource for scholars and anyone interested in pop art and its legacy.

The photograph and Australia

Judy Annear (ed)

Mar 2015, 304 pp, hc, over 400 illus, rrp \$75 (Gallery price \$70, reduced to \$50 in last weeks)

This richly and beautifully illustrated exhibition book reveals the extraordinary diversity of images, from the 1800s to the present day, that inform identities of Australia. It includes cartes de visite and family albums, little-seen early images of Aboriginal people and astronomical photos of southern skies, as well as iconic images by well-known Australian photographers such as Frank Hurley, Olive Cotton, Max Dupain and Rosemary Laing.

Francis Bacon: five decades (reprint co-edition with Thames & Hudson, UK)

Anthony Bond

May 2015, 240 pp, pb, over 200 illus, rrp £24.95

Due to demand this exhibition book originally published in 2012 has been reprinted as a co-edition with Thames & Hudson UK.

Go east: the Gene & Brian Sherman contemporary Asian art collection Suhanya Raffel (AGNSW) and Gene Sherman (SCAF)

148 pp, hc, richly illus, rrp \$85

Yang Zhichao: Chinese bible

Claire Roberts (ed) and Sang Ye

128 pp, hc, illus, rrp \$50

Jitish Kallat: Public notice 2

Suhanya Raffel (ed) and Chaitanya Sambrani, Quddus Mirza and David Elliott

128 pp, hc, richly illus, rrp \$50

Co-published with the Sherman Contemporary Art Foundation, this suite of books supported three concurrent exhibitions. Beautifully designed, they cover the SCAF contemporary Asian collection and two major works gifted to the Gallery.

See you at the barricades

Macushla Robinson with Alexandra Gregg

May 2015, 48pp, pb, 84 illus, rrp \$14.95

The first in a new series of contemporary art projects curated by the Gallery, *See you at the barricades* includes the work of 24 artists and collectives loosely defined as protest art.

IN PRODUCTION

2015 Archibald Prize (July 2015)

The idea of art: building a contemporary international art collection (with NewSouth Publishing, book and epub, August 15)

The greats: masterpieces from the National Galleries of Scotland (October 15)

ART PRIZES

Competitions for the 2014 Archibald, Wynne and Sulman Prizes, sponsored by ANZ, were held in July 2014. A total of 2,087 entries were received, 128 of which were selected for display.

ARCHIBALD PRIZE

The prize of \$75,000 for portraiture was awarded to Fiona Lowry for her work *Penelope Seidler*. The People's Choice competition, which asks the viewing public to vote for their favourite entry in the Archibald Prize, was won by Vincent Fantauzzo for his work *All that's good*. Fantauzzo received \$2,500 and a \$1,000 ANZ Visa Debit Card as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist. The winning voter also received one night's accommodation at the Sofitel Sydney Wentworth.

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 2014, the prize was awarded to Tim Storrier for his work *Dr Sir Leslie Colin Patterson KCB AO*, for which he received \$1,000 and a \$500 ANZ Visa Debit Card.

WYNNE PRIZE

The prize of \$35,000 for an Australian landscape or figure sculpture was awarded to Michael Johnson for his work *Oceania high low*.

TRUSTEES' WATERCOLOUR PRIZE

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. In 2014, the \$2,000 prize was awarded to John Webb for his work *Near Mildura*.

JOHN & ELIZABETH NEWHAM PRING MEMORIAL PRIZE

Entries in the Wynne Prize are also eligible for the John & Elizabeth Newham Pring Memorial Prize. In 2014, the \$250 prize was awarded to GW Bot for her work *Glyphs – three trees (homage to Rembrandt)*.

SIR JOHN SULMAN PRIZE

The prize of \$30,000 was judged by artist Jenny Watson and awarded to Andrew Sullivan for his work *T-rex (tyrant lizard king)*.

YOUNG ARCHIES

Budding artists between the ages of 5 and 18 were invited to submit a portrait for the Gallery's inaugural Young Archie competition, as part of our family-focused activities for the *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. The competition is judged by artist Ben Quilty, a Gallery Trustee, and Victoria Collings, the Gallery's Senior Coordinator of Education and Family Programs, based on merit and originality. There were 1,015 entries received for the 2014 prize.

Each finalist receives an ANZ money box and *Archibald* catalogue. Each winner receives a \$100 ANZ Visa Debit 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 Max Stanton.

The winner for the age category 9–12 was Caitlin Priestly.

The winner for the age category 13–15 was Mario Sukkar.

The winner for the age category 16–18 was Carmela Bartilomo.

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 the acquisition of the painting and a residency for the artist in Italy valued at \$30,000. The total award of \$80,000 makes it one of the most valuable art awards in Australia. This is the second year of a three-year partnership between the Gallery and Bulgari. The award is selected by the Art Gallery of New South Wales Trustees and the Head Curator of Australian Art. The 2015 recipient is Ildiko Kovacs for her painting *Onda* 2015.

The image features a solid yellow background. In the upper right quadrant, there are three overlapping circles. The largest circle is a bright yellow and contains the word "Audience" in white, bold, sans-serif font. It overlaps with two other circles of a lighter, pale yellow color. One of these lighter circles is partially visible on the right edge, and the other is positioned below it, also partially visible. The overall composition is minimalist and modern.

Audience

DIGITAL ENGAGEMENT

NEW DIGITAL PROJECTS AND CONTENT

The *Pop Profiler* digital interactive was completed in October 2014 and launched in time for the opening of *Pop to popism*. The *Pop Profiler* features a quiz titled *who were you in the ...* for the 60s, 70s and 80s that takes the form of over 150 shareable snippets about Pop culture ranging from news of the day, art (all featured in the *Pop* exhibition), fashion, movies, music and lifestyle. It is designed to be easily shared on social media and as a way to engage audiences with the eras featured in the exhibition. This interactive was available online and on iPads within the exhibition space. There were 15,629 sessions, 12,552 users and 51,366 pageviews recorded for the *Pop Profiler*.

ART SETS AND ART TOURS

Art Sets and *Art Tours* aim to enhance people's experience and understanding of art and were made possible by the support of one of the Gallery's principal sponsors, State Street.

Art Sets enables people to bring together material from across the Gallery's website – for themselves or to share – and organise it on a personalised page. They can select any artworks in the collection including works from the popular *Archibald, Wynne and Sulman Prizes* and *ARTEXPRESS* exhibitions, and videos, audio and blog posts. Users also have the option to add their own text and images to the *Art Sets* they create. This tool has also enabled Gallery educators and curators to present selections from the collections in new and interesting ways.

With *Art Tours*, people planning a visit to the Gallery can choose from a selection of tours put together by Gallery staff, or design their own tour by selecting from the 1,200+ artworks that are on display at any one time in the Gallery. The works are automatically sorted by location and linked to a Gallery map and to any available audio and video.

Since they were launched in February 2015 there have been over 865 *Art Sets* and *Art Tours* created; they have had a total of 31,679 pageviews.

STORY SPHERES

Published in collaboration with Google's innovation lab, ten interactive *Story Spheres* present 360-degree imagery of the *ARTEXPRESS 2015* exhibition. They're built using an experimental platform currently being developed by Google that enables people to explore the exhibition space online and listen to commentary from some of the young artists on display. If viewed on a Google Cardboard-compatible device and paired with a Google Cardboard Headset the user can toggle to cardboard view for a VR experience.

IGLAM PARTNERSHIP

The Gallery has entered into a partnership with the University of New South Wales's iGLAM unit (the Laboratory for Innovation in Galleries, Libraries, Archives and Museums at the National Institute for Experimental Art). This partnership predominantly takes the form of a new fellowship position that works across the two institutions to do original research and look at ways emerging technologies could be applied to the Gallery.

SONIC CANVASES

Sonic Canvases was launched in May 2015 as a key event in the *Sydney Morning Herald Spectrum festival*. It was a specially created self-guided tour through the Gallery where art and music come together in a sensory experience. The tour is accessed through the visitor's own device and makes use of the Gallery's free public Wi-Fi. Musician Bertie Blackman, *Sydney Morning Herald* music journalist Bernard Zuel and Gallery Director Michael Brand respond to their favourite artworks with a specially curated music playlist.

WORLD WAR I REMEMBERED

A number of new online projects were launched in March 2015 to mark the Centenary of Gallipoli:

The hidden war is an immersive online story looking at the impact that World War I had on three artists represented in the Gallery's collections: sculptor Dora Ohlfsen – 'the reluctant fascist', painter Weaver Hawkins – 'the ardent pacifist' and photographer Cecil Bostock – 'the fighting photographer'. It showcases many of the objects held in the Gallery's extensive archives.

A child's war: the WWI sketchbooks of Frank Hinder and *A wonderful setting for the tragedy: the WWI drawings of George Lambert* have both been built using Google Cultural Institute's new online storytelling platform. They feature many works from the Gallery's Archives and some works from the collection and offer some insight into how the First World War influenced these two well-known artists later in life. *A child's war* had 1,880 views with an average of 1 minute 2 seconds time spent. *A wonderful setting for the tragedy* had 651 views with an average of 1 minute 23 seconds time spent.

Australian artists and the First World War audio podcasts delivered through iTunesU. This series features ten Australian artists who drew, painted or photographed the First World War. These stories are drawn from the Gallery's collection and archives and themes include the role of the artist at war, the Australian Official War Art Scheme, landscape and identity, the home front, women at war, memorialising war and strategies for reconciliation and remembrance.

VIDEO ONLINE

Forty videos were produced and uploaded to the Gallery's YouTube Channel this year, including a series of videos produced for *Go east, The photograph and Australia, ARTEXPRESS 2015, Pop to popism, Dobell Australian Drawing Biennial, 2014 Archibald Prize* and the

Winter queen and the lost prince. Other videos include artist profiles, the Sydney Modern Project, lectures, installations of works and an explainer video for Art Sets.

Engagement with video content was good overall but the standout was *A guide to pop art* which has been viewed 142,047 times.

OVERALL VISITATION

Visitation to the Gallery's website (including our mobile site) for this year was 2,902,043 sessions (22% increase), 1,785,457 users (25% increase) and 11,208,178 pageviews (20% increase). Visitation increased this financial year as the Gallery had the Archibald Prize exhibition during this time and not in the previous year. The highest number of sessions for any one day was 34,275 on 18 July when the winners of the 2014 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 (21%), education including Inside ARTEXPRESS (7%) 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 New South Wales.

The most popular artists (by number of works pages viewed) were Brett Whiteley, Margaret Preston, Bill Henson, Jeffery Smart, Tracey Moffatt, Arthur Boyd, Arthur Streeton, Sidney Nolan, Margaret Olley and Fiona Hall.

Visitation to the Gallery's pages on Google Art Project (which includes 464 works from the Gallery's collection) for this year was 83,338 sessions, 70,603 users and 428,261 pageviews.

MESSAGING VIA THE WEBSITE

The Gallery received 1,352 messages from the general public through the main online contact form during this period. Of these, 41% were general enquiries, followed by 11% for the Archibald and other prizes, 7% for exhibitions, 7% events and program enquiries, 7% for education and 6% for the collection (12% for other categories combined).

SOCIAL MEDIA

Social networking channels are playing an increasingly important role in Gallery marketing and communications. We are seeing high levels of interaction, sharing and communication with an extremely engaged audience.

For the exhibition *The photograph and Australia*, the Gallery ran the Instagram competition 'My Australia is ...' which encouraged Instagrammers to capture what Australia *really* is to them. The competition proved extremely successful with over 4,600 entries and resulted in a 22% growth in the Gallery's Instagram following during the competition period.

Social media growth:

- Facebook + 44% (87,000 fans)
- YouTube + 50% (3,800 subscribers), + 45% (563,366 views)
- Twitter + 28% (39,600 followers)
- Instagram + 104% (20,000 followers)
- Google+ + 37% (67,000 followers)

EMAIL NEWSLETTERS

Title	Issues & frequency	Subscriber numbers
Artmail	16 (monthly plus specials)	174,000
Art After Hours	48 (weekly)	7,800
Brett Whiteley Studio e-news	3	2,700
Education update	2	800
Tertiary update	2	1,900
Gallery Shop (a new e-newsletter launched in December 2014)	4	319

ACTIVATION AND LEARNING

Activation and learning programs at the Art Gallery of New South Wales provide engaging art experiences for people from all walks of life. We strive to develop welcoming, pleasurable and stimulating programs and resources for our visitors. Acknowledging the diversity of visitors to the Gallery, programs are designed with a range of audiences in mind, from first-time visitors to art lovers and enthusiasts, students, teachers, artists, academics and specialised community groups. Public programs participation this year was at 101,521, while education programs reached over 90,000 students and teachers. Family programs, boosted by our partnership with State Street, more than tripled this year to over 70,800 participants.

EXHIBITION AND COLLECTION PROGRAMS

This year, the Activation and Learning team delivered public programs supporting eleven collection hangs and ten special exhibitions. Highlights include the annual photography symposium that featured both Australian and international speakers and looked at the histories of trafficking images. For the summer blockbuster, *Pop to popism*, programs highlighted the unique Australian pop perspective, engaging almost 20,000 visitors at Art After Hours alone and culminating in a keynote lecture by world renowned art historian Hal Foster. For both *Plumes and pearlshells* and *Theatre of dreams, theatre of play*, communities and experts from Papua New Guinea and Japan, respectively, engaged in meaningful and enlightening public discussions. Among our new initiatives this year was Sonic Canvases, a DIY discovery tour held as part of the Spectrum Now festival that brought collection works to life with musical tracks selected by guests, such as musician Bertie Blackman. The Gallery continued to run the successful Australian Institute of Music's free concert program on the second and last Sunday of every month, with an audience of 3,600. And finally, our long-standing film program drew visitors with series featuring supernatural tales from Japan, Australian documentaries, and Hollywood features capturing the stars and events that inspired pop artists. This is one of our most popular programs, with over 33,900 audience members this year.

Our Art After Hours program aims to give audiences a fresh way to experience art every Wednesday night. Live music continued to prove a popular aspect of the programs this year, including a cutting edge music series of Synth Pop, in association with the *Pop to popism* exhibition, attracting a younger audience. Other highlights included Point Click Chat, a three-week 'talk show' season on photography, with arts journalist Fenella Kernebone. The talks series, Quiet Riot: Art, Protest and Change, was inspired by the powerful works of contemporary art on display, tackling some of the big issues in art and politics today. Hands-on programs included Drop in and Print, where visitors could print their own photographs, with the support of Canon. We also began broadcasting our talks on Soundcloud, extending our reach to an online audience.

2014–15 GALLERYKIDS FAMILY PROGRAMS

This year, the Gallerykids program increased its reach and popularity with audience participation rates rising from 22,222 last year to 45,770 this year with a further 25,126 people engaging with exhibition programs that targeted families. The support of principal sponsor, State Street, enabled the program to become weekly from January 2015 onwards and created more opportunities for hands-on drop-in and workshops and commissioned performances based on the Gallery's collection and exhibitions, including extended programming in all school holiday periods. Children's trails, pop-out activity sheets and free sketchbooks enabled family audiences to explore the Gallery in dynamic and creative ways and the new Art Sets digital tool was used to enhance audience reach beyond the Gallery. The inaugural Gallerykids Festival was held in September 2014 and attracted over 5,200 visitors who took part in a full day of workshops, performances, tours, talks and film screenings. The festival will be expanded in 2015 to run across the two weeks of the September/October holidays and will include further opportunities for audience engagement and will target particular groups to grow the audience and diversify experiences.

Of particular note this year was the inclusion of a dedicated family space called *Pop play* in the summer blockbuster *Pop to popism*, a first for the Gallery. The space included playful art-making activities, opportunities to display your own art as part of the exhibition and even a giant twister game. *Pop play* won an award for innovation at MAGNA (Museums and Galleries National Awards) and its success will be evaluated and integrated into new concepts and spaces in exhibitions in the future to increase family engagement with the Gallery.

VOLUNTEER GUIDES PROGRAM

The Gallery's 158 volunteer guides deliver a wide range of guided tours, introducing visitors to the collections and exhibitions. This year a total of 36,966 visitors engaged in tours offered in English, Cantonese, Mandarin, Korean and Japanese, with popular tours of the year being in the summer blockbuster, *Pop to popism*, and *The photograph and Australia* exhibition.

The Gallery supports the volunteer guides' professional development through ongoing training to enhance their delivery of tours. The Gallery was one of sixteen participating cultural organisations in the Sydney Volunteer Network's National Volunteer Week celebrations in May 2015, with free talks and tours offered to celebrate and thank our volunteers.

We also saw thirty-six volunteer guides receive training from Alzheimer's Australia NSW to support their involvement with Access programs. Volunteer guides have been instrumental in the growth of these programs which provide opportunities for a diverse range of people with disabilities and disadvantaged community organisations to actively engage and connect with art.

COMMUNITY PROGRAMS

The Gallery listed six events with the City of Sydney Chinese New Year Festival, with a large representation of Chinese and Korean community members participating. Events included a workshop with Zen painter Suan (a collaboration with the Jongbopsa Temple in Belfield), artist Ah Xian in conversation with Claudia Chan-Shaw, an artmaking activity for families, storytelling and an 'auspicious symbols' tour. For the first time VisAsia hosted a Chinese New Year dinner, which was very well received.

The VisAsia Hingyi Mok Mandarin language lecture on 'Foreign influence on porcelain of the Ming and Qing dynasties' was delivered by Professor Wang Guangyao from the Palace Museum, Beijing.

The Community Ambassadors program continued to offer regular highlights tours in Japanese, Korean, Cantonese and Mandarin languages and exhibition tours of *Plumes and pearlshells*, *Theatre of dreams*, *theatre of play*, *Archibald*, *European prints and drawings* and *The photograph and Australia*. Over 2,300 visitors attended tours. Community Ambassadors also produced radio programs, wrote for community press, and assisted with translation and hosting visitors including China's Deputy Foreign Minister.

ABORIGINAL AND TORRES STRAIT ISLANDER ART PROGRAMS

Aboriginal and Torres Strait Islander art programs at the Gallery have two broad objectives. We aim to engage local, interstate and international audiences with our 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, the Gallery developed education programs and resources for primary, secondary and tertiary students and teacher professional development, each of which included specific programs for Indigenous students and teachers. The Gallery partnered with the Arts Unit of the Department of Education and Wagga Wagga Art Gallery to create *Ngulagambilanha: to be returning home*. This visual arts program brought together schools in Wiradjuri Country in Western New South Wales to engage with our collection and our major education resource *Home: Aboriginal art from NSW*. Seven regional schools also visited the Gallery on a virtual 'e-excursion' for a collection tour with curator Emily McDaniel and artist talk from Wiradjuri artist Roy Kennedy.

Digital engagement is a key part of our engagement and outreach strategy and this year we created ten new films as part of the Aboriginal & Torres Strait Islander Digital Media Archive, six Artsets and updated the collection app *Indigenous Australian: Art Gallery of NSW* with coverage of six new artists.

Successful new initiatives this year included *Koori kwiz: the deadly art game show*, an event held over two nights as part of Art After Hours. It was an innovative model for audience engagement, offering the opportunity to explore Indigenous art and culture in a fun and accessible way. Professional development for our Indigenous Gallery Educators continued to be a priority and training was ongoing throughout the year.

ACCESS PROGRAMS

Access programs are designed to remove social barriers and promote inclusion for people with physical, sensory or intellectual disabilities and other disadvantaged social groups. In 2014/15, an increased number of 2,210 individuals and carers accessed these services.

Art & Dementia tours serviced 581 individuals living with dementia, plus support staff and carers on Thursdays and Fridays. The Access Volunteer Guides have been instrumental in the growth of the program. Alzheimer's Australia NSW were invited to present ongoing training and consolidate strategies developed over the past year. A strong relationship has been maintained with Alzheimer's Australia NSW with plans to work more closely together.

The Gallery held three days of participatory events during Seniors Week in March 2015 which were attended to capacity. Community groups working with individuals with mobility issues and seniors living with Alzheimer's were invited to participate.

Signing Art, Auslan-interpreted tours and events for the deaf, is the Gallery's longest running Access Program and attracts a loyal audience each month. Selected Gallery talks on the collection and exhibitions are also Auslan-interpreted.

Audio description tours and *In Touch* tours – programs designed for people who are blind or visually impaired – attracted an increased audience this year. The extension of *In Touch* tours to include audio description of two-dimensional artworks has led to an increased interest.

In 2014/15, Access awareness training was delivered to new front-of-house staff and visitor service officers as part of staff induction training.

OUTREACH

During 2014/15, outreach education programming was focused on the Gallery's photography collection, based on the three exhibitions that are held in our dedicated photography gallery each year. This program supports K–12 students and teachers from targeted Low SES (socio-economic status) school communities and aims to develop engagement with visual art and photography and promote a sense of belonging at the Gallery. Participating schools included: Birrong Boys High School, Fairfield High School, Granville Boys High School, Chester Hill High School, Blacktown Boys High School, Bonnyrigg High School, Lurnea High School, Wiley Park Girls High School, Strathfield South High School, Bankstown Girls High School, Doonside Public School, Fairfield Public School, Fairvale High School and Sefton High School.

The Gallery has also responded to demand from assisted living facilities and other community organizations for outreach programs. Visits to these facilities by Gallery staff provide access to the Gallery's collections for those otherwise unable to visit the Gallery.

REGIONAL ENGAGEMENT

The Gallery is committed to supporting the needs of students and teachers from school communities in regional New South Wales. During November 2014, we ran a series of HSC Study Days which involved 300 students and forty teachers from Low SES and regional schools from the Hunter/Central Coast, Illawarra/South East and Riverina regions.

Each year the Gallery hosts a professional development day for educators and curators from regional galleries who will exhibit the touring Archibald Prize exhibition. Organised in partnership with Museums and Galleries NSW, Gallery staff share their expertise across the range

of programming and resources that are produced annually for this popular exhibition. Gallery staff also delivered talks at Maitland Regional Gallery and teachers' in-service training at Lismore Regional Gallery.

K–6 SCHOOL PROGRAMS

The collection proved to be very popular with the K–6 audience and an increase in the number of tours and students per tour proved helpful in the planning of excursions. Volunteer Children's Guides proved invaluable to this audience, as usual, and increased their reach by being stationed in exhibitions and throughout the Gallery during particularly busy periods as an extension program to offer help in interpreting works of art and as a conduit for active discussion and engagement.

A total of 23,126 K–6 students took part in tours, special workshops such as Asia in Action, India Calling and Carnivale Mask Making, and visited in self-guided groups. Several special teachers' days were run throughout the year focusing on particular areas of the collections or exhibitions and offered K–6 teachers a supportive and engaging environment in which to develop their understanding of art and equip them with lots of ideas for practical classroom application. The new Art Sets tool was presented and will form the basis of many more professional development opportunities in the future, offering teachers a platform for increased participation and the ability to share their knowledge and skills with their peers.

SECONDARY SCHOOL PROGRAMS

The secondary school audience benefited from the varied exhibitions in 2014/15, which were accompanied by a range of specially created programs and resources. Students participated in tours, workshops, master classes and study mornings. Online education kits and videos for temporary exhibitions and the permanent collection continued to inspire classroom learning for teachers and students.

The annual *ARTEXPRESS* exhibition is a cornerstone of the Gallery's secondary programs. The Gallery has been the principal venue for this exhibition of artworks by NSW Higher School Certificate students since 1983. This year, exhibiting students led lectures that inspired emerging senior Visual Arts students. We also produced several innovative programs, including live video-conferencing with regional schools and a new digital walkthrough in partnership with Google, which connected students and teachers with the exhibition virtually.

Teachers' professional development continued to be a priority, with high demand for a range of programs and experiences across the primary, secondary and tertiary areas and new initiatives were developed to reach as broad an audience as possible. The continued association with the Board of Studies, Teaching and Educational Standards NSW (BOSTES) as an endorsed provider of registered professional development was also significant in the interest of teachers' participation in Gallery programs.

The annual Art Gallery of New South Wales Learning Symposium was a three-day event for educators, based on the concept *Looking back: the past is present in the visual arts*. The program included presentations from artists, curators and specialists, with a day dedicated to *ARTEXPRESS*.

TERTIARY PROGRAMS

The Gallery engages tertiary students and lecturers through a range of specialised programs. Talks and tours are offered by Gallery staff and volunteers upon request, tailored to the learning needs of specific groups. Gallery staff contribute a significant number of lectures to the University of Sydney's postgraduate course in Art and Curatorship.

Sydney Students Speak is an annual program that gives tertiary students the opportunity to deliver public talks about artworks in our collection. This year, nine students participated in the program, with many more joining the audience for their talks. It provides valuable training and professional experience to students interested in pursuing a career in the arts.

Internships are an important component of student and early-career professional development. This year, the Gallery placed twenty-six interns in departments including Conservation, Curatorial, Activation and Learning, Legal, Digital Engagement, Photography Studio, and the Research Library.

The Gallery also awards several scholarships and prizes to art students and artists. This year's recipients were:

Robert Le Gay Brereton Memorial Prize: Siena White

Elioth Gruner Prize: Fiona Ryan

Basil and Muriel Hooper Scholarship: Bianca Burns

Dyason Bequest: Nadia Odum; Highly Commended: Andre Hemer and Ally Bishop

Studios in Paris residencies in 2016:

Inaugural Eva Breuer Travelling Art Scholarship: Ashleigh Garwood

Moya Dyring Memorial Studio: Kerry Head, Sangeeta Sandrasegar, Joanne Saad, Jane Raffan and Samara Adamson-Pinczewski

Denise Hickey Memorial Studio: Ashleigh Garwood, Nike Savvas and Jude Rae

ACCESS EDUCATION PROGRAMS

Starting with art, supported by Variety–the Children's Charity, is the Gallery's audience initiative for K–12 students with specific learning needs. It presents innovative workshops utilising the Gallery's collections for students with sensory, intellectual and physical disability. The program attracted interest from both new and returning schools in 2014/15 with 591 individuals experiencing the program and 273 corporate volunteers provided by Variety to support the delivery of the program.

We liaised with Support Units in NSW Government schools in order to create programming to suit the needs of the audience. Schools unable to visit the Gallery due to transport costs made use of online resources and advice from the Gallery's access programs coordinator.



Partnerships

BUSINESS DEVELOPMENT

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. In 2014/15, the Gallery raised \$2.9 million through sponsorship.

This was the fifth year of the Sydney International Art Series – an ongoing partnership to bring the world's most outstanding exhibitions to Australia. We gratefully 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 support enables us to present inspiring exhibitions, such as the *Archibald* and *Pop to popism*. We also acknowledge our principal sponsors: Herbert Smith Freehills, our legal partner; J.P. Morgan for its ongoing support of the Brett Whiteley Studio; Macquarie Capital, our conservation partner; Norton Rose Fulbright, the exhibition sponsor of *Pop to popism*; State Street, who support Gallery Kids and Art & Dementia; and UBS for their continued support as our Contemporary Art Partner.

In addition, we thank our generous and loyal supporters: Avant Card, Canon, City of Sydney, Fairfax Media, JCDecaux, Porter's Original Paints, Sofitel Sydney Wentworth, Sydney Airport Corporation Limited; and Variety.

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.

The Gallery offers unique opportunities to align the corporate community with a national icon, its extensive exhibition and events program, and its magnificent permanent collection.

Sponsorship provides an imaginative and creative way for businesses to build their brand identity and to engage with their clients and employees in a style that sets them apart from their competitors.

The Gallery prides itself on its ability to create true partnerships. The business development team works with its corporate partners to develop and deliver a tailored program of benefits that fulfil specific corporate relations and entertainment requirements.

Throughout the sponsorship period, the Gallery's business development team continue to evaluate the benefits provided to ensure that sponsors are receiving maximum value from their investment.

With an exciting program of upcoming exhibitions, community and education initiatives, and corporate memberships there has never been a better time to be involved with the Gallery.

SPONSORSHIP

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

Avantcard: Support Sponsor: general

City of Sydney: Support Sponsor: *Pop to popism*

Canon: Major Partner: *The photograph and Australia*

Destination NSW: Strategic Partner: *Pop to popism*

Ernst & Young: Principal Sponsor: *Pop to popism*

Fairfax Media: Media Partner: *Archibald, The photograph and Australia* and *Pop to popism*

Herbert Smith Freehills: Principal Sponsor: *Conversations through the Asian Collections* and Legal Provider

JCDecaux: Media Partner: *Archibald* and *Pop to popism*

J.P. Morgan: Principal Sponsor: Brett Whiteley Studio

Macquarie Capital: Principal Sponsor: conservation

Norton Rose Fulbright: Major Partner: *Pop to popism*

Porter's Original Paints: Official Paint Supplier and Support Sponsor: *Archibald* and *Pop to popism*

President's Council of the Art Gallery of New South Wales: Major Exhibitions Program Partner

State Street: Principal Sponsor: Gallery Kids and Art & Dementia

Sofitel Sydney Wentworth: Official Hotel Partner and Support Sponsor: *Archibald* and *Pop to popism*

Sydney Airport Corporation Limited: Support Partner: *Pop to popism*

UBS: Contemporary Art Partner: Contemporary Galleries and UBS ArtZone

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 2015

Guido Belgiorio-Nettis AM, Transfield Holdings Pty Ltd (President)
Noel Condon, AIG

Nigel Williams, ANZ Banking Group Limited
John Symond AM, Aussie Home Loans
Cindy Hook, Deloitte
Sandra Chipchase, Destination NSW
Damian Hackett, Deutscher and Hackett
Tony Johnson, EY
Sean Aylmer, Fairfax Media Limited
Darren Goodsir, Fairfax Media Limited
Miles Bastick, Herbert Smith Freehills
Milton Samios, Investec Australia Limited
Stephen O'Connor, JCDcaux
Andrew Best, J.P. Morgan
Martin Blake, KPMG
Steven Lowy AM, LFG
Michael Cook, Macquarie Capital
Angela Mentis, National Australia Bank
Wayne Spanner, Norton Rose Fulbright
Shaun Bonett, Precision Group of Companies
Peter Allen, Scentre Group
Alf Moufarrige OAM, Servcorp
Ryan Stokes, Seven Group Holdings
Lochiel Crafter, State Street
Michael Stock, UBS AG Australia
Andrew McDonald, Westpac Banking Corporation

VISASIA COUNCIL

VISASIA COUNCIL MEMBERS AS OF 30 JUNE 2015

Warwick Johnson, Optimal Fund Management (Chairman)
VisAsia Council
Stephen Menzies, Ashurst
Bill Ferris AC & Su-Ming Wong, CHAMP Ventures
Philip Cox AO, Cox Richardson
Seng Huang Lee, Mulpha Australia
William Purcell, University of Technology Sydney
Michael Sternberg, Valiant Hire
Judith Neilson, White Rabbit Gallery

INDIVIDUAL GIVING

ART GALLERY OF NEW SOUTH WALES FOUNDATION

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

The Foundation has over \$35 million in funds under investment. With the income from these investments the Foundation has contributed over \$37 million to acquire thirty-five works for the collection to date. 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 main contributor is Jeff Wall's type C photographs (diptych), *Summer afternoons* 2013.

The Foundation publishes its own bi-annual newsletter, containing details of recent acquisitions, arts-based activities and events, a listings of new members and a financial summary. A copy of the Foundation's financial reports is also available on the Gallery's [website](#).

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 Library, Conservation Department and Public Programs Department, for special projects. Members of all groups who pledge a minimum commitment of \$1,500 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 \$1,800 from 1 July 2015.

Examples of works acquired in whole or in part with collection benefactor groups' funds last year include:

Aboriginal Collection Benefactors (ACB): Nyapanyapa Yunupingu's *Marwat* 2014 and *Larrani* 2014; Tony Albert and Alair Pambegan *Frontier wars (Flying fox story place)* 2014

Australian Collection Benefactors (AUS): Grace Cossington Smith, *The window* 1956

Contemporary Collection Benefactors (CCB): Ricky Swallow, *Stair with contents* 2013

Photography Collection Benefactors (PCB): Sue Ford, *Self-portrait with camera 1960–2006* 2014

Australian Prints Drawings & Watercolours (PDW): Thomas Gleghorn, *Untitled* 1960; Ross Laurie, *Walcha III* 2013; Janet Dawson, *Grand bruit (Big noise)*, 1960 and *Rêve de soleil (sun dream)* 1960

BEQUESTS

The Gallery's acquisition programs last year were again given considerable support through bequest funds, most notably from the estates of Margaret Tuckson AM, Nancy Douglas and Wendy Barron.

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 acknowledgement through membership of the Foundation and are invited 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.

For information about opportunities for involvement with the Gallery, please contact the Gallery's Head of Philanthropy. Donations to the Gallery and the Foundation are tax deductible.

PHILANTHROPY AND BEQUESTS

LIFE GOVERNORS AS OF 30 JUNE 2015

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 AO; 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 and Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC.

ART GALLERY OF NEW SOUTH WALES 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 2015, are listed below:

Life Benefactors

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

Gold Benefactors

Geoff Ainsworth AM; Jim Bain AM and Janette Bain; The Balnaves Foundation; Susan Chandler; Patrick Corrigan AM; John Anthony (Tony) Gilbert; Mervyn Horton; Nelson Meers Foundation; Vicki Olsson; Alan and Jancis Rees; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson.

Benefactors

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

New Bequests

The following bequests were received by the Trust this financial year:

Wendy Barron for the purchase of one or more paintings by an Australian artist; Nancy Douglas for the purchase of ceramics; Margaret Tuckson AM for gifts of works of art of the late Tony Tuckson.

ART GALLERY SOCIETY OF NEW SOUTH WALES

The Art Gallery Society of New South Wales manages the Gallery's membership operation as a separate entity, working in collaboration with the Gallery in pursuit of the Gallery's Sydney Modern Vision. It is one of the largest and most successful visual arts membership organisations in Australia.

The Society provides some financial assistance to the Gallery for art acquisitions and it also programs activities and events to enhance appreciation of the Gallery's work among its 16,000 memberships. In 2014/15, works funded for the Gallery's collections included:

Basile Lemeumier's *Portrait of Edouard Detaille*

Ah Xian's *Evolutionaura 13: Taihu rock-1*

The Young Members' group provided funds for the purchase of Reko Rennie's *No sleep till dreamtime*. The Dagmar Halas fund provided funds for the purchase of Dorrit Black's *The Chinese statuette* and *Mirande (with surrounding hills)*.

These acquisitions brought the total number of works funded by the Society since its inception to more than 230.

The Society has achieved an annual retention rate of 85%. It supports the Gallery's volunteer services by providing lounge facilities and other assistance to volunteers.

The 2014 Art Appreciation lectures, *Realism to Surrealism*, was followed by *Meet the Masters*, programmed to focus on works in the 2015 exhibition, *The greats*. The Learning Curve lectures, Young Member programs, workshops and monthly Kids' Club are regarded as benefits of membership. Another membership benefit is *Look* magazine, which brings curatorial articles and program information to members each month. The Members' Lounge is in the process of being refurbished and this will be completed by October 2015.

ART GALLERY OF NSW TRUST

President: Guido Belgiorino-Nettis Director: Michael Brand
Staff: 205 (FTE) Net assets: \$1.6 billion as at 30 June 2015

ART GALLERY OF NSW FOUNDATION

Chairman: Andrew Cameron
Value: \$36 million as at 30 June 2015
Established: 1983

Non-controlled entity.

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

ABN/Gift Deductible status

Purpose: to raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery.

Board of Trustees comprises:

Gallery representatives: Andrew Cameron; Julien Playoust (Deputy Chair); Les Moseley (ex officio President Art Gallery Society of New South Wales); Alison Tarditi; David Maloney.

Donor representatives: Justin Butterworth; Vicki Clitheroe; Anne Fulwood; Christopher Fullerton; Kiera Grant; Mark Hughes; Robyn Martin-Weber; John Schaeffer AO; John Sharpe; Alenka Tindale.

Board Secretary: John Wicks

Finance Sub-Committee: Julien Playoust (Chair); Alison Tarditi; Kiera Grant.

BRETT WHITELEY FOUNDATION

Chairman: John Meacock
Value: \$2.5 million as at 30 June 2015
Established: 1994

Non-controlled entity.

Enabling legislation: Brett Whiteley Agreements 1994; incorporated entity.

ABN/Gift Deductible status

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

Board of Directors comprises:

Independent representative: John Meacock (Chair).

Gallery representatives: Brian Ladd, former head of public programs, Gallery; Jane Wynter, Head of Philanthropy (retired 24 June 2015); Wayne Tunnicliffe (appointed 24 June 2015).

Brett Whiteley Estate members: Anna Schwartz; Wendy Whiteley OAM.

Board Secretary: John Wicks

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: \$1.7 million as at 30 June 2015
Established: 1999

Non-controlled entity.

Enabling legislation: VisAsia Constitution 1999; incorporated entity.

ABN/Gift Deductible status

Purpose: to promote Asian arts and culture

Board of Directors comprises:

Gallery representatives: Warwick Johnson, former Gallery Trustee (Chair); Michael Brand, Director.

Director/member representatives: Steve Burdon; Philip Cox AO; Simon Chan; Sharon Chen; Evan Hughes; Stephen Menzies (retired 18 June 2015); Ann Proctor; Judith Rutherford AM.

Board Secretary: John Wicks

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: Les Moseley
Executive Director: Judith White
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.

The image features a solid mustard yellow background. In the upper right quadrant, there are two overlapping circles. The circle in the foreground is a vibrant yellow, while the one behind it is a lighter, semi-transparent yellow. In the lower left quadrant, there is a single, large, semi-transparent light yellow circle. The word "Platforms" is written in a bold, white, sans-serif font, centered within the vibrant yellow circle in the upper right.

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, audience share, Sydney Modern, strategic planning, government relations and stakeholder management.

The operational risks are: SAP, corporate governance, damage, loss or theft of art work, security systems 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, management of hazardous substances, exhibition management and security of the surrounding precinct.

The Gallery's risk management framework is managed in accordance with the NSW Government's policy (Treasury Policy Paper: TPP 09-5). 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 2014/15 and regularly reviewed work health and safety and human resource quarterly reports. Work undertaken in policy and procedure areas included Corruption Prevention Policy and Protected Disclosures Policy, code of conduct for external members of Trust Committees, Disaster Management Plan and general policy review. 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 2014/15

There were two internal audit reviews completed by Deloitte during the year:

Payroll Management

The objective of the audit was to evaluate payroll internal controls in relation to the hiring and termination of personnel, recording of time and leave, calculating and recording payroll disbursements, payroll system access and master file maintenance.

Security Management Internal Audit

The objective of the audit was to assess the adequacy of security management processes to protect the assets of the Gallery.

Recommendations from the audits are implemented by management on an agreed timeframe, as resources allow. The Audit and Risk Sub-Committee reviews and monitors implementation of internal audit review findings.

INSURANCE

As a New South Wales statutory authority, the Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the 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 the Risk Management Section.

OTHER GALLERY ENTITIES

The Gallery is responsible for providing administrative support to three other entities; namely, the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and 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 New South Wales 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.

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 2014/15, 446 comments were received in writing and via email. Overall, there were 137 positive comments, 280 negative comments and twenty-nine suggestions. Comments are responded to by information officers and referred to a relevant senior staff member for their reference or action, as appropriate.

The majority of positive comments received in 2014/15 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 *Pop to popism* exhibition also received a large number of positive comments, with one visitor remarking, 'I never would have imagined having the opportunity to see so many iconic pop images and works in one exhibition. Just fab!', and another saying, '*Pop to popism* is the BEST exhibition; I think I cried seeing Warhol's Marilyn. Love it. Keep it up!!'

Most of the complaints related to visitors disagreeing with the choice of works included in the Archibald, Wynne and Sulman Prizes, which demonstrates ongoing interest in this perennially-engaging exhibition. Other areas of concern included some visitors wanting to see more contemporary works in *The photograph and Australia*, the desire for more seating in exhibition spaces and labels being too difficult to read. This highlights the need for larger exhibition spaces which can accommodate more works of art and continuing to engage with and respond to visitors to ensure their access needs are being met.

COMPLIANCE REPORTING

There were no external costs for the production of the Gallery's 2013/14 Annual Report. The report was printed in-house with comb binding and is available as a free downloadable PDF file in the About Us section on the Gallery's website.

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

There were twenty-two consultancies costing a total of \$355,682. Two of these consultancies were valued at greater than \$50,000. Arup Pty Ltd were engaged to provide advice and guidance regarding replacements of electrical switchboards throughout the Gallery. The total cost was \$94,358. DG Consulting was engaged to provide guidance and advice regarding the implementation of the CRM system and other IT Projects. The total cost was \$100,722.

Other categories of consultancies included:

Construction and engineering – three engagements costing \$13,200

Strategic development and organisational review – three engagements costing \$69,570

Management services – three engagements costing \$15,154

Conservation and curatorial – nine engagements costing \$47,508

Marketing and public relations – two engagements costing \$15,170

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 2015 includes:

The Art Gallery of New South Wales
Art Gallery Road
The Domain
SYDNEY NSW 2000

and

The Brett Whiteley Studio
2 Raper Street
SURREY 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 valued at \$211,458 million.

PRIVACY MANAGEMENT

During 2014/15, there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PPIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Human Resources
Art Gallery of New South Wales
Art Gallery Road
The Domain
SYDNEY NSW 2000 Telephone: (02) 9225 1795
Fax: (02) 9225 1622
E-Mail: privacy@ag.nsw.gov.au

PUBLIC INTEREST DISCLOSURES

During 2014/15, the Gallery updated the Protected Disclosures Policy. 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 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	1	1	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 applications *	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	2	1	1	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	No. 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)	0
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 the 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	0
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 the 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	2
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)	4
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0
Total	4

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	0	0	0
Review by Information Commissioner*	0	0	0
Internal review following recommendation under section 93 of the Act	0	0	0
Review by ADT	0	0	0
Total	0	0	0

* 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 2014/15 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, excluding the exemptions described below, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 *Internal Audit and Risk Management Policy*.

I, Michael Brand, am of the opinion that the internal audit and risk management processes for the Gallery depart from the following core requirements set out in Treasury Circular NSW TC 09/08 and that (a) the circumstances giving rise to these departures have been determined by the Portfolio Minister and (b) the Gallery has implemented the following practicable alternative measures that will achieve a level of assurance equivalent to the requirement:

Ministerially Determined Departure	Reason for Departure and Description of Practicable Alternative Measures Implemented
Core Requirement 3 – The Audit and Risk Committee has an independent chair and a majority of independent members	Independent as defined in TPP 09-5 means members must be selected from a <i>Prequalification Scheme</i> . Ministerial approval was granted on 18 December 2014 which, in the case of the Gallery, means members of the Gallery Trust (a statutory authority) are taken to be 'independent'. The chair and members of the Gallery Audit and Risk Committee are to be appointed by the Gallery Trust.

The determination by the Portfolio Minister for Art Gallery of NSW in respect of these departures, dated 18 December 2014, is appended to this attestation statement.

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, Gallery Trustee appointed to the Committee August 2014 to August 2017
- Member: Mr Ben Quilty, Gallery Trustee appointed to the Committee February 2014 to February 2017
- Member: Mr Guido Belgiorio-Nettis, President, Gallery Trust appointed to the Committee February 2015 to December 2015
- Member: Mr Miles Bastick – external member appointed by the Gallery Trust from August 2013 to August 2016
- Member: Mr Ross Gavin – external member appointed by the Gallery Trust from March 2013 to March 2016.

I, Michael Brand, declare that this Internal Audit and Risk Management Attestation is made on behalf of the Art Gallery of NSW.



Michael Brand
Director, Art Gallery of NSW



John Wicks
Director, Finance and Commercial
Operations

31 August 2015

The image features a solid yellow background. In the upper right quadrant, there are three overlapping circles. The largest circle is a bright yellow and contains the word "Sustainability" in white, bold, sans-serif font. It overlaps with two other circles of a lighter, pale yellow color. One of these lighter circles is partially visible on the right edge, and the other is positioned below and to the right of the first circle, also partially visible on the right edge.

Sustainability

BUILDING MANAGEMENT

BUILDING UPGRADE

Through generous Government support, the Gallery continues to upgrade and refurbish its building, in line with other prominent state institutions and Government requirements. In 2014/15, a number of building upgrades were implemented, including upgrade of the lights and track on the Level 2 photography area to a three-circuit Dali-controlled track and energy-saving LED lights.

The temporary exhibition space upgrade also included new LED energy-saving lighting, a new three-circuit Dali lighting track and retro-fitted house lights with new energy-saving LED lights. All walls were re-lined and all the air conditioning duct work was replaced. All fire dampers were upgraded to comply with the current code, new doors and cupboards were installed, as was new acoustic panelling to the ceiling. All electrical cabling was upgraded and all smoke detectors and cabling to detectors were replaced.

In the 20th Century Australian Galleries, new acoustic panelling was installed in the ceiling and house lights with new energy-saving LED lights were retrofitted. All the air conditioning duct work, smoke detectors and cabling to detectors were replaced and all fire dampers were upgraded to comply with the current code. The restaurant was also completely refurbished this year.

Funding was given by the NSW Government for the replacement of forty electrical switchboards that were no longer compliant with the current building code. All of the switchboards replaced were in the Captain Cook or Bicentennial wings, which were constructed in 1972 and 1988, respectively, and were installed during the construction of these two wings. Both the lighting and power circuits are now protected by residual current devices. The building upgrade program also includes hazardous material removal by an expert occupational hygiene consultant with previous experience with other prominent Government institutions.

BRETT WHITELEY STUDIO

Additionally, work was also carried out at the Brett Whiteley Studio this year. The hot water heater was replaced and a new reception counter and new joinery for the display area were installed. The air conditioning controls were upgraded to allow the air conditioning to be controlled from the Gallery. It is now possible to turn the air conditioning on and off, as well as record the temperature and humidity trends in the building.

Water sensors were installed in critical areas in the Studio. They send an alarm to building services if there is a water leak in the storage area or kitchen. In order to address an ongoing Work, Health and Safety issue in the Studio, a hoist to lift heavy work to the first floor was installed.

The security system was upgraded with a new DVR installed for better communication between the Gallery and the Studio. General maintenance work was also carried out, including repairing the render and repainting the front wall and repointing the brickwork on the upper half of the side laneway wall.

ENERGY MANAGEMENT

During 2014/15, there was an overall decrease in consumption as parts of the Gallery were shut down for extended periods of time due to upgrades so it is difficult to obtain an accurate assessment of how the Gallery is performing from an energy management perspective. These upgrades will continue over the 2015/16 period but will involve initiatives which will increase efficiencies in energy management.

The Gallery again committed to Earth Hour held in March 2014 and our major effective and most visible initiative was to turn off the lights to the white glass and steel cube pavilion that houses our Asian art galleries. Usually when lit at night this architecturally award winning design structure glows like a paper lantern over Sydney Harbour and can be seen for miles.

ELECTRICITY

To ensure the Gallery's environmental conditions meet international museum standards for temperature and humidity, electricity usage is monitored very closely to achieve minimum consumption while maintaining the required conditions. Our electricity usage currently comprises a 6% green energy component.

The average daily electricity consumption at our domain site decreased from 21,572 kWh in 2013/14 to 19,236 kWh in 2014/15 or 10.6%.

Our computer network has been configured to automatically switch off any computers left on by employees at 9.30 pm every night, potentially saving hours of unproductive wasted electricity usage.

GAS

The average daily consumption of gas was 105 gigajoules, which is a 10.9 % decrease in consumption from 2013/14.

WATER

Average water usage this year decreased from 105 kilolitres (kL/d) in 2013/14 to 99 kL/d, which is a 6.6% decrease in consumption.

MOTOR VEHICLE FLEET

The Gallery's permanent small fleet of seven motor vehicles includes two sedans, a station wagon, a van which runs on E10 petrol and a utility truck, a two-tonne truck and a 4.5-tonne truck which use diesel. 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.

This year, the Gallery replaced the wagon with 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.

WASTE REDUCTION

The development of the Gallery's intranet to replace previously paper-based systems continued in 2014/15. The 'Log a job' features allow staff to book work by, or report problems to, our Building Services, Graphics 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 main Gallery printers/photocopiers are set to default to double-sided 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 Gallery continued to use rechargeable batteries and recycles used batteries.

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 58 kilograms being diverted from landfill in 2014/15.

The Research Library and Gallery Shop continue to reuse cardboard boxes for packaging interlibrary loans and filling visitor and e-commerce 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. Glass and plastics recycling bins have been installed in the staff kitchens.

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



Appendices

OVERSEAS TRAVEL BY DATE

NAME	POSITION	COUNTRY VISITED	PURPOSE	DEPARTED	RETURNED
Richard Beresford	Senior Curator European Art	UK and Netherlands	Undertake research in European libraries and archives on the project, 'Catalogue of European paintings in the CSMVS, Mumbai', and further the project, 'Catalogue of European Paintings in the Art Gallery of New South Wales, Part 2, European Paintings before 1850'. Establish and maintain professional contacts with dealers, curators and conservators in UK institutions.	15/07/2014	8/08/2014
Steven Miller	Head of Library and Archives	China, Netherlands, UK and South Korea	Investigate and evaluate the innovative methods major international art institutions have implemented to make their archival collections available to artists, the general public and to specialist researchers.	30/07/2014	18/08/2014
Michael Brand	Director	Russia, Spain and Netherlands	Attend meetings with museum directors in Madrid and Amsterdam regarding proposed exhibitions and collaborative projects. Attend State Hermitage Museum International Advisory Board meeting at The Hermitage Museum in St Petersburg, Russia.	22/08/2014	1/09/2014
Richard Beresford	Senior Curator European Art	UK	Primarily to act as courier for a painting being lent by the Gallery to an exhibition at the Victoria and Albert Museum, <i>Constable: The Making of a Master</i> , 20 September 2014 – 11 January 2015. Use the opportunity to continue research in British libraries and archives on the project 'Catalogue of European paintings in the CSMVS, Mumbai' and further the project 'Catalogue of European Paintings in the Art Gallery of New South Wales, Part 2, European Paintings before 1850'.	4/09/2014	3/10/2014
Suhanya Raffel	Direction of Collections and Exhibitions	China	Present a paper at the annual Foundation for Australian Studies conference and meet with the Director of the National Palace Museum in Taipei to discuss mutually beneficial projects.	9/09/2014	14/09/2014
Jacqueline Riddell	Director Marketing and Public Engagement	Singapore	Meet a key sponsor of the Gallery regarding a time-sensitive sponsorship agreement.	9/09/2014	13/09/2014
Alexandra Gregg	Coordinator of Contemporary Programs	US, UK, Ireland and Netherlands	Scholarship awarded by the Art Gallery of New South Wales Trustees to conduct research on participatory public engagement programs.	12/09/2014	12/10/2014
Charlotte Davy	Exhibition Manager	USA	Sign-off condition reports and accept indemnity for works valued at over \$2 million that have been lent to the Art Gallery of New South Wales for the exhibition <i>Pop to popism</i> .	22/09/2014	26/09/2014
Frances Cumming	Exhibition Conservator	Japan	Sign-off condition reports and accept indemnity for works valued at over \$9 million that have been lent to the Art Gallery of New South Wales for the exhibition <i>Theatre of dreams, theatre of play: nō and kyōgen in Japan</i> .	27/09/2014	4/10/2014
Diarne Wiercinski	Exhibitions Manager	UK	Accept indemnity for works valued at over \$40 million that have been lent to the Art Gallery of New South Wales for the exhibition <i>Pop to popism</i> .	13/10/2014	17/10/2014

Vivian Huang	Librarian	New Zealand	Attend the biannual conference and AGM of ARLIS/ANZ (The Arts Libraries Society/Australia and New Zealand).	15/10/2014	19/10/2014
Claire Eggleston	Librarian	New Zealand	Attend the biannual conference and AGM of ARLIS/ANZ (The Arts Libraries Society/Australia and New Zealand).	15/10/2014	19/10/2014
Judith Annear	Senior Curator, Photographs	Japan, Austria, Switzerland, France	Participate in the annual Oracle international photo curator conference; attend Paris Photo, the world's premier photo fair, and visit Yokohama Triennale. Meet with curators in all locations to discuss mutually beneficial projects and update information on photography and art museum practices.	30/10/2014	18/11/2014
Paula Dredge	Paintings Conservator	USA	Present a paper at the IRUG 11 Conference in Boston and visit the Straus Centre for Conservation at Harvard University to discuss current research collaborations. Visit Isabella Stewart at the Gardener Museum to view paintings for a major exhibition.	2/11/2014	9/11/2014
Michael Brand	Director	USA	Attend the Bizot Group meeting. Visit New York to meet with leading Museum Directors and Curators. Attend the reopening of the Harvard Art Museum in his capacity as a Harvard Art Museum Visiting Committee member.	7/11/2014	20/11/2014
Yin Cao	Curator Chinese Art	China	Attend the 2014 Forum for Curators of Chinese Art, jointly organised by the British Museum and the Bei Shan Tang Foundation. Present paper, <i>New Curator in a changing Gallery</i> . Liaise with local galleries, dealers and private collectors.	30/11/2014	9/12/2014
Justin Paton	Head Curator International Art	UK, Belgium, USA	View potential acquisitions, liaise with colleagues in international art museums to discuss collaborative projects and conduct studio visits of artists with whom the Gallery intends to develop projects.	8/11/2015	25/11/2015
Paul Solly	Registrar	UK	Supervise de-installation, condition checking and packing of John Constable's <i>Landscape with goatherd and goats (after Claude)</i> , which the Gallery lent to the Victoria and Albert Museum. Once complete, accept the indemnity responsibility for the transit of this work. Oversee the packing of two photographic works that the Gallery is borrowing from the Arts and Social Sciences Library of Bristol for the upcoming exhibition <i>The photograph and Australia</i> .	8/01/2015	15/01/2015
Matt Nix	Designer	China	Press check duty every day during the printing of <i>The photograph and Australia</i> catalogue.	17/01/2015	26/01/2015
Jane Wynter	Head of Philanthropy	India	Expert guide to key Gallery supporters and potential benefactors on a <i>Contemporary Art in India</i> tour.	23/01/2015	9/02/2015
Suhanya Raffel	Director of Collections	India	Tour leader/organiser to key Gallery supporters and potential benefactors on a <i>Contemporary Art in India</i> tour.	23/01/2015	9/02/2015
Simon Ives	Conservator	USA	Accompany the return of a long-term loan of a painting by Monet, then condition check and supervise packing of an Andy Warhol painting which is to be lent to the Gallery for a 10-year period.	12/02/2015	20/02/2015

Justin Paton	Head Curator International Art	UK, France, Switzerland, USA	Continue research towards a collaborative exhibition drawn from the collections of a major European gallery.	14/03/2015	4/04/2015
Khanh Trinh	Curator Japanese Art	Japan	Accompany <i>La belle captive</i> , a painting by Rene Magritte, to the National Art Center then condition check and supervise unpacking and installation. Visit artists' studios and museums to discuss possible commissions and loans for future exhibition projects and visit art dealers to source objects for acquisition.	16/03/2015	28/03/2015
Charlotte Cox	Registrar	USA	Accompany in transit, oversee unpacking then conduct condition checking, sign-off condition reports, and sign-off the indemnity of works that are being lent to the Art Gallery of New South Wales for the exhibition <i>Pop to popism</i> .	16/03/2015	20/03/2015
Frances Cumming	Conservator	Japan	Courier a work by Pissaro lent by the Gallery.	29/03/2015	2/04/2015
Chris Aronsten	Ticketing Supervisor	USA, Switzerland, Denmark, Norway, Sweden, Netherlands	Trustees Scholarship – conducting research on best practice front-of-house services.	5/04/2015	4/05/2015
Charlotte Davy	Senior Manager, Exhibitions	USA, Netherlands	Negotiate final details for a major loan exhibition.	20/04/2015	1/05/2015
Wayne Tunnicliffe	Curator, Australian Art	Netherlands, UK, France	Research and undertake negotiations for a major loan exhibition. Represent the Gallery at the launch of the new Australian Pavilion and exhibition by Fiona Hall at the Venice Biennale.	3/05/2015	24/05/2015
Nicholas Chambers	Curator, International Art	UK, Italy, Netherlands	Represent the Gallery and undertake research at the Venice Biennale. Undertake research and further negotiations relating to an international exhibition, conduct studio and gallery visits and undertake research in London relating to collection development and other planned exhibitions.	4/05/2015	17/05/2015
Jenni Carter	Senior Photographer	China	Photograph aspects of Tang Culture and heritage in Xi'an for the exhibition graphics and interactive material for a major exhibition.	31/05/2015	5/06/2015
Yin Cao	Curator, Chinese Art	China	Negotiate loan exhibition projects with National Palace Museum and Shaanxi Cultural Heritage Promotion Centre.	24/03/2015	7/04/2015

SYDNEY MODERN PROJECT TRAVEL BY DATE

Michael Brand	Director	USA	Spend one day of significant intensive meetings with Kathryn Gustafson, a crucial international jury member for the Sydney Modern Project design competition. Attend a meeting with Kim Rorschach, Director of the Seattle Art Museum, and view exhibitions and the architecture at the EMP Museum in Seattle.	7/08/2014	11/08/2014
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Michael Brand	Director	Thailand, Japan, France, Netherlands, Hong Kong	View selected completed buildings of the five shortlisted architectural practices for the Sydney Modern Project.	3/03/2015	15/03/2015
Sally Webster	Sydney Modern Project Manager	Thailand, Japan, France, Netherlands, USA	View selected completed buildings of the five shortlisted architectural practices for the Sydney Modern Project.	3/03/2015	16/03/2015
John Richardson	Director of Development	Hong Kong	Basel Art Fair hosting Sydney Modern Project event.	13/03/2015	16/03/2015
Suhanya Raffel	Direction of Collections	Hong Kong	Basel Art Fair hosting Sydney Modern Project event.	13/03/2015	16/03/2015
John Wicks	Director of Finance and Commercial Operations	Singapore, UK, USA	Attend the US Museum Corporate Directors Conference at the Phoenix Art Museum in Arizona. Visit galleries which have recently built extensions in Singapore, UK and the USA to facilitate the development of the Sydney Modern business case and structuring the future commercial model for the Gallery.	25/03/2015	16/04/2015
Michael Brand	Director	Japan	Meet the selected architect for the Sydney Modern Project to begin contract negotiations.	30/04/2015	4/05/2015
Suhanya Raffel	Director of Collections	Japan	Meet the selected architect for the Sydney Modern Project to begin contract negotiations.	30/04/2015	4/05/2015
Sally Webster	Sydney Modern Project Manager	Japan	Meet the selected architect for the Sydney Modern Project to begin contract negotiations.	30/04/2015	4/05/2015

FINANCIAL REPORTS

FINANCIAL PERFORMANCE

The Gallery's financial position in 2014/15 improved significantly over the financial position in 2013/14. Despite cross-government efficiencies and procurement savings measures, the Gallery was able to improve its financial position this financial year by curtailing discretionary costs and 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, regular changes to the Gallery's art collection in its various galleries, excellent food offers at the Gallery Café, Chiswick at the Gallery Restaurant, high use of the Gallery's venues for functions and events, an excellent public program including but not limited to the popular Art After Hours program on Wednesday nights, the popular lecture program and other member activities.

In terms of revenue, exhibition ticket sales increased significantly in 2014/15. Venue hire and catering revenue increased by 60% over the previous year. Chiswick at the Gallery was launched in 2014/15 providing increased business to the Gallery's operations. The Gallery continues to attract a high level of donations of art works in kind (\$4.2 million) and cash donations for the acquisition of art (\$8.8 million) from benefactors. Cash and non-cash sponsorship revenues were 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. Variable costs are higher than the previous year due to the nature of each year's exhibition program and one-off expenses related to the implementation of the SAP ERP system. All other routine, discretionary and fixed costs reduced this financial year due to economy measures introduced by management.

The overall Net Result for the year was \$21.1million, as reported in the Gallery's Statement of Comprehensive Income (SOC), 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 SOC. Therefore, even though these revenue items are included in arriving at the net result according to accounting standards, the funds are not available for operating purposes.

The Gallery's art and Library collections were revalued during the financial year recording increases in value of \$180 million and \$7.5 million respectively.

LOOKING FORWARD

In 2015/16, the Gallery's recurrent funding from government will be subject to further cross-government efficiency dividends and procurement savings measures. The Gallery will take steps to improve efficiencies, rationalise expenditure and build a sustainable cost base to operate from into the future. To this end, the Gallery has reduced the senior executive team by one position. A popular exhibition program this year will no doubt increase visitor numbers to the Gallery and therefore revenue in 2015/16. In line with the Gallery's Strategic Plan 2015-2021, commercial revenue is expected to increase with growing demand for the hiring of the Gallery's venues for functions and events, the continuation of the Gallery's partnership with Aria Catering and the revitalisation of the offer in the Gallery Shop. The Gallery will progress with the Sydney Modern Project with \$4 million provided by the NSW Government in the 2015/16 Budget. A business case will be submitted to the NSW Government in the 2016/17 Budget round, for the next tranche of funding for this project.

BUDGET SUMMARY TABLE

	UNIT	2010–11	2011–12	2012–13	2013–14	2014–15	Five-year total	Average p.a.
Total visitors – incl. touring/studio	\$'m	1.33	1.44	1.16	1.16	1.30	6.39	1.28
Artworks purchased	\$'m	\$4.6	\$7.2	\$7.1	\$5.7	\$8.8	\$33.4	\$6.7
Donations of artworks	\$'m	\$11.5	\$7.2	\$8.6	\$3.6	\$4.2	\$35.1	\$7.0
Total works of art acquired	\$'m	\$16.1	\$14.4	\$15.7	\$9.3	\$13.0	\$68.5	\$13.7
Exhibition admission revenue	\$'m	\$7.3	\$5.4	\$3.0	\$2.0	\$3.8	\$21.5	\$4.3
Merchandise, books and publication sales	\$'m	\$4.8	\$5.2	\$3.1	\$3.5	\$3.3	\$19.9	\$3.98
Other services/activities	\$'m	\$5.4	\$4.3	\$5.4	\$4.6	\$5.1	\$24.8	\$4.96
Bequests and special funds	\$'m	\$8.2	\$8.1	\$8.4	\$4.6	\$12.0	\$41.3	\$8.26
Other grants and contributions/other misc.	\$'m	\$14.4	\$12.9	\$12.8	\$9.1	\$9.8	\$59	\$11.8
Total revenue from exhibitions, visitor services and benefaction	\$'m	\$40.1	\$35.9	\$32.7	\$23.8	\$34.0	\$166.5	\$33.3
Personnel expenses	\$'m	\$22.8	\$24.1	\$23.9	\$20.6	\$22.2	\$113.6	\$22.72
Depreciation	\$'m	\$4.7	\$5.4	\$5.0	\$4.1	\$3.5	\$22.7	\$4.54
Insurance	\$'m	\$1.3	\$3.5	\$2.3	\$1.2	\$1.3	\$9.6	\$1.92
Other operating expenses	\$'m	\$18.3	\$19.8	\$15.6	\$18.8	\$19.6	\$92.1	\$18.42
Total operating expenses	\$'m	\$47.1	\$52.8	\$46.8	\$44.7	\$46.6	\$238	\$47.6
Recurrent appropriation	\$'m	\$24.8	\$27.1	\$27.3	\$23.9	\$23.8	\$126.9	\$25.38
Liabilities assumed by government	\$'m	\$1.1	\$1.4	\$0.2	\$0.8	\$1.0	\$4.5	\$0.9
Capital appropriation/other	\$'m	\$5.8	\$3.0	\$3.2	\$6.0	\$9.0	\$27	\$5.4
Total govt grants	\$'m	\$31.7	\$31.5	\$30.7	\$30.7	\$33.8	\$158.4	\$31.7
Total revenue	\$'m	\$71.8	\$67.4	\$63.4	\$54.5	\$67.8	\$324.9	\$64.98
Govt's recurrent contribution as a % of operating revenues		39%	44%	46%	49%	41%	N/A	44%
Govt contribution as % of total revenue		44%	47%	48%	56%	50%	N/A	50%
Net surplus	\$'m	\$24.7	\$14.6	\$16.6	\$9.8	\$21.2	\$86.9	\$17.4
Employees – effective full time (FTE)	number	238	238	227	199	205	N/A	221.4
Average salary per head (FTE)	\$'000	\$96	\$101	\$105	\$103	\$110	N/A	\$103
Net Assets	\$'000	\$1,073.0	\$1,338.0	\$1,355.5	\$1,366.8	\$1,578.6	\$6,711.9	\$1,342.4

Data in this table has not been subject to audit

DIGITAL INFORMATION SECURITY

Annual Attestation Statement for the 2014–15 Financial Year

I, Guido Belgiorno-Nettis, am of the opinion that the Art Gallery of NSW has made considerable progress towards implementing 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. This was done in conjunction with our former parent agency, the Department of Trade, Investment and Regional Infrastructure.

I, Guido Belgiorno-Nettis, President, Art Gallery of NSW Trust, am of the opinion that the security controls in place 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 new parent agency, the Department of Justice, to achieve full compliance.

Signed

1 September 2015

A handwritten signature in black ink, appearing to read 'Guido Belgiorno-Nettis', followed by a long horizontal flourish.

Guido Belgiorno-Nettis,

President, Art Gallery of NSW Trust

PAYMENT OF ACCOUNTS
Agency Name: ART GALLERY OF NSW

2014/15

PAYMENT OF ACCOUNTS
Agency Name: ART GALLERY OF NSW

Quarter	Current within due date	Less than 30 days overdue	Between 30 and 60 days overdue	Between 60 and 90 days overdue	More than 90 days overdue
	\$	\$	\$	\$	\$

All Suppliers

September 2014	1,336,718.79	121,265.95	57,355.23	1,949.14	0.00
December 2014	1,323,939.94	64,415.67	11,952.25	2,039.39	0.00
March 2015	975,993.64	331,990.28	13,040.89	850.52	7,840.17
June 2015	1,694,973.53	327,516.95	53,301.10	32,857.11	21,679.68

Small Business

September 2014	1,203,046.91	109,139.36	33.17	67.96	67.96
December 2014	1,191,545.95	57,974.10	10,757.03	1,835.45	0.00
March 2015	878,394.28	298,791.25	11,736.80	765.47	7,056.15
June 2015	1,525,476.18	294,765.26	47,970.99	29,571.40	19,511.71

All Suppliers

	September 2014	December 2014	March 2015	June 2015
Total no. of accounts due for payment	1,342	1,520	1,288	1,220
No. of accounts paid on time	1,282	1,459	1,244	1,178
% of accounts paid on time based on no. of accounts	95.54	95.99	96.58	96.56
\$ amount of accounts due for payment	6,591,660	9,962,293	7,649,517	6,725,945
\$ amount of accounts paid on time	6,396,311	9,884,687	6,930,242	6,399,082
% of accounts paid on time based on \$ amount of accounts	97.04	99.22	90.60	95.14
No. of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

Small Business

	September 2014	December 2014	March 2015	June 2015
Total no. of accounts due for payment	1,074	1,216	1,030	976
No. of accounts paid on time	1,074	1,216	1,028	974
% of accounts paid on time based on no. of accounts	100.00	100.00	99.81	99.80
\$ amount of accounts due for payment	5,266,907	8,389,713	6,634,505	6,053,351
\$ amount of accounts paid on time	5,214,238	8,305,815	6,578,963	5,992,817
% of accounts paid on time based on \$ amount of accounts	99.00	99.00	99.16	99.00
No. of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0



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 (the Trust) for the year ended 30 June 2015, 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.

A T Whitfield PSM
Acting Auditor-General

22 September 2015
SYDNEY



INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust (the Trust), which comprise the statement of financial position as at 30 June 2015, 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, and the *Australian Charities and Not-for-profits Commission Act 2012* 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 financial year

Opinion

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 2015, and of their financial performance and their 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* including complying with 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.

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 and the PF&A Act, 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.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including an assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial statements that give a true and fair view in order to design audit procedures appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

My opinion does *not* provide assurance:

- about the future viability of the Trust or the consolidated entity
- that they carried out their activities effectively, efficiently and economically
- about the effectiveness of the internal control
- about the 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
- about other information which may have been hyperlinked to/from the financial statements.

Independence

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence 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, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by the possibility of losing clients or income.



A T Whitfield PSM
Acting Auditor-General

22 September 2015
SYDNEY



INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Staff Agency

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of the Art Gallery of New South Wales Staff Agency (the Staff Agency), which comprise the statement of financial position as at 30 June 2015, 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.

Opinion

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Staff Agency as at 30 June 2015, 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.

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 and the PF&A Act, 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.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including an assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial statements that give a true and fair view in order to design audit procedures appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

My opinion does *not* provide assurance:

- about the future viability of the Staff Agency
- that it carried out its activities effectively, efficiently and economically
- about the effectiveness of the internal control
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about other information which may have been hyperlinked to/from the financial statements.

Independence

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence 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, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by the possibility of losing clients or income.



A T Whitfield PSM
Acting Auditor-General

22 September 2015
SYDNEY

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2015

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 2015 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;



G Belgiorno-Nettis
PRESIDENT



M Brand
DIRECTOR



S Meers
CHAIR
AUDIT AND RISK COMMITTEE



J Wicks
DIRECTOR
FINANCE & COMMERCIAL OPERATIONS / CFO

Dated the 18th of September 2015


STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2015

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 2015 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.


G Belgiorio-Nettis
PRESIDENT
M Brand
DIRECTOR
S Meers
CHAIR
AUDIT AND RISK COMMITTEE
J Wicks
DIRECTOR
FINANCE & COMMERCIAL SERVICES / CFO

Dated the 18th of September 2015

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2015

		Consolidated Entity			Parent Entity	
		2015 \$'000	2014 \$'000	Annual Budget 2015 \$'000	2015 \$'000	2014 \$'000
EXPENSES EXCLUDING LOSSES	Notes					
Operating expenses						
Personnel Services	2(a)	-	13,217	21,375	22,252	20,622
Employee Related Expenses	2(b)	22,252	7,404	-	-	-
Other operating expenses	2(c)	20,895	19,960	19,785	20,633	19,398
Depreciation and amortisation	2(d)	3,497	4,137	5,300	3,497	4,137
Total expenses excluding losses		46,644	44,718	46,460	46,382	44,157
REVENUE						
Sale of goods and services	3(a)	9,219	7,262	10,538	9,219	7,262
Grants and contributions	3(b)	54,601	43,555	43,884	55,405	43,366
Acceptance by the Crown Entity of Employee Benefits and Other Liabilities	3(c)	1,031	783	667	-	783
Investment revenue	3(d)	2,893	2,896	2,550	2,842	2,835
Other revenue	3(e)	71	61	126	71	61
Total revenue		67,815	54,557	57,765	67,537	54,307
Gain / (loss) on disposal	4	12	8	-	12	8
NET RESULT *		21,183	9,847	11,305	21,167	10,158
Other comprehensive income						
Items that will not be reclassified to net result						
Net increase in property, plant and equipment asset revaluation surplus		190,492	-	-	190,492	-
Total other comprehensive income		190,492	-	-	190,492	-
TOTAL COMPREHENSIVE INCOME		211,675	9,847	11,305	211,660	10,158

* 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

STATEMENT OF FINANCIAL POSITION

As at 30 June 2015

		Notes	Consolidated Entity			Parent Entity	
			2015 \$'000	2014 \$'000	Annual Budget 2015 \$'000	2015 \$'000	2014 \$'000
ASSETS							
Current Assets							
Cash and cash equivalents	6		18,467	21,640	15,826	16,810	19,994
Receivables	7		1,315	1,234	5,390	1,308	1,232
Inventories	8		1,504	1,338	1,196	1,504	1,338
Total current assets			21,286	24,212	22,412	19,622	22,564
Non-current assets							
Financial assets at fair value through profit or loss	9		25,671	21,337	22,473	25,671	21,337
Property plant and equipment	10						
- Land			21,000	18,250	17,250	21,000	18,250
- Buildings			190,458	182,779	189,071	190,458	182,779
- Plant and equipment			2,442	2,265	2,544	2,442	2,265
- Collection assets			1,330,586	1,130,140	1,128,778	1,330,586	1,130,140
Total property, plant and equipment			1,544,486	1,333,434	1,337,643	1,544,486	1,333,434
Intangible assets	11		382	77	44	382	77
Total non-current assets			1,570,539	1,354,848	1,360,160	1,570,539	1,354,848
Total assets			1,591,825	1,379,060	1,382,572	1,590,161	1,377,412
LIABILITIES							
Current liabilities							
Payables	12		9,782	9,337	6,440	9,773	9,329
Provision for Employment Benefits	13		3,445	2,824	-	3,494	2,849
Total current liabilities			13,227	12,161	6,440	13,267	12,178
Non-current liabilities							
Provision for Employment Benefits	13		48	25	22	-	-
Total non-current liabilities			48	25	22	-	-
Total liabilities			13,275	12,186	6,462	13,267	12,178
Net assets			1,578,550	1,366,874	1,376,110	1,576,894	1,365,234
EQUITY							
Reserves	1 (g) (i)		766,331	575,879	575,879	766,331	575,879
Accumulated funds	1 (g) (ii)		812,219	790,995	800,231	810,563	789,355
Total equity			1,578,550	1,366,874	1,376,110	1,576,894	1,365,234

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2015

CONSOLIDATED ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Equity \$'000
Balance at 1 July 2013	779,448	575,879	1,355,327
Net result for the year	9,847	-	9,847
Other comprehensive income			
Valuation increment / (decrement)	-	-	-
Total other comprehensive income	-	-	-
Total comprehensive income for the year	9,847	-	9,847
Transfer of Brett Whiteley Studio	1,700	-	1,700
Balance at 30 June 2014	790,995	575,879	1,366,874
Balance at 1 July 2014	790,995	575,879	1,366,874
Net result for the year	21,183	-	21,183
Other comprehensive income			
Valuation increment / (decrement)		190,492	190,492
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

PARENT ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Equity \$'000
Balance at 1 July 2013	777,497	575,879	1,353,376
Net result for the year	10,158	-	10,158
Other comprehensive income			
Valuation increment / (decrement)	-	-	-
Total other comprehensive income	-	-	-
Total comprehensive income for the year	10,158	-	10,158
Transfer of Brett Whiteley Studio	1,700	-	1,700
Balance at 30 June 2014	789,355	575,879	1,365,234
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
Transfers on disposal	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

The accompanying notes form part of these financial statements

STATEMENT OF CASH FLOWS

For the year ended 30 June 2015

	Notes	Consolidated Entity			Parent Entity	
		2015 \$'000	2014 \$'000	Annual Budget 2015 \$'000	2015 \$'000	2014 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee related and personnel services expenses		(21,608)	(20,104)	(20,708)	(21,607)	(20,104)
Operating Expenses		(19,708)	(17,642)	(21,140)	(19,447)	(17,071)
Total payments		(41,316)	(37,746)	(41,848)	(41,054)	(37,175)
Receipts						
Sale of goods and services		9,434	8,239	10,538	9,431	8,239
Grants and contributions		48,564	41,398	35,717	48,339	41,210
Interest received		668	1,518	1,750	623	1,457
Other		1,969	3,577	7,656	1,969	3,577
Total receipts		60,635	54,732	55,661	60,362	54,483
NET CASH FLOWS FROM OPERATING ACTIVITIES	14	19,319	16,986	13,813	19,308	17,308
CASH FLOWS FROM INVESTING ACTIVITIES						
Proceeds from sale of property, plant and equipment	12	-	-	-	12	-
Proceeds from sale of Investments		-	-	-	-	-
Purchases of property, plant and equipment		(20,504)	(9,873)	(16,041)	(20,504)	(9,873)
Purchases of investments		(2,000)	(723)	(800)	(2,000)	(723)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(22,492)	(10,596)	(16,841)	(22,492)	(10,596)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		(3,173)	6,390	(3,028)	(3,184)	6,712
Opening cash and cash equivalents		21,640	15,250	18,854	19,994	13,282
CLOSING CASH AND CASH EQUIVALENTS	6	18,467	21,640	15,826	16,810	19,994

The accompanying notes form part of these financial statements

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**(a) Reporting entity**

The Art Gallery of NSW Trust (the Gallery) as a reporting entity comprises all the activities 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 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 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 18 September 2015.

(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 Charities 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 Trade and Investment, Regional Infrastructure and Services (DTIRIS). 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

(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

As a result of the restructure of NSW government agencies in April 2011, DTIRIS had the responsibility for providing personnel services to the Gallery from 1st July 2013 to 23rd February 2014. All payments to personnel and related obligations were done in the DTIRIS name and ABN and are classified as "Personnel Services" costs in these financial statements.

The new 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 superannuation expense for the financial year is determined by using the formulae specified in the NSW Treasury Circular TC 15/09. 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 2015

(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 the 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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

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 participants' perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. Also refer Note 10 for further information regarding fair value. The Gallery revalues each class of property, plant and equipment at least every five 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.

(o) Assets not able to be reliably measured

The Gallery does not hold any assets other than those recognised in the Statement of Financial Position.

(p) 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

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 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.

(q) 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.

(r) 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.

(s) 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.

(t) 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 2015.

(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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

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) Held to maturity investments and available for sale investments

The Gallery does not have any financial assets in these categories.

(e) 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.

(f) 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 2014/15 and its Strategic Risk Management Plan was reviewed by the Audit and Risk Management Committee during 2014/15.

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

(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 2014/15 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 Gallery 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).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

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 and 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 or cancelled or expired.

(u) 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.

(v) 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.

(w) 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.

(x) 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.

(y) Trustee benefits

The trustees of the Gallery have not entered into any contract with the Gallery and do not receive any other benefits.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

(z) Taxation status

The activities of the Gallery are exempt of income tax. The Gallery is registered for GST purposes and has gift deductible recipient status.

(aa) 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.

(ab) 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) Effective for the first time in 2014-15

The following new Australian Accounting Standards have been applied.

- AASB 10 Consolidated Financial Statements
- AASB 12 Disclosure of Interests in Other Entities
- AASB 127 separate financial statements and AASB 128 investments in associates and joint ventures.
- AASB 1055 Budgetary Reporting

The adoption of these new standards do not have any material impact on the Trust's financial statements.

(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 Trust's financial statements.

- AASB 9, AASB 2010-7, AASB 2013-9 (Part C), AASB 2014-1 (Part E), AASB 2014-7 and AASB 2014-8 regarding financial instruments
- AASB 14 and AASB 2014-1 (Part D) regarding Regulatory Deferral Accounts
- AASB 127 separate financial statements and AASB 128 investments in associates and joint ventures
- AASB 15 and AASB 2014-5 regarding Revenue from Contracts with Customers
- AASB 1056 Superannuation Entities
- 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 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 2015-3 regarding materiality

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

Consolidated Entity		Parent Entity	
2015	2014	2015	2014
\$'000	\$'000	\$'000	\$'000

2 EXPENSES EXCLUDING LOSSES

(a) Personnel Services

Salaries and wages (including recreation leave)	-	11,018	18,345	17,183
Superannuation - defined benefit plans *	-	103	152	156
Superannuation - defined contribution plans	-	865	1,455	1,309
Long service leave *	-	294	955	624
Workers' compensation insurance	-	211	185	236
Redundancy	-	-	-	-
Payroll tax on superannuation *	-	3	-	3
Other payroll tax and fringe benefit tax	-	723	1,160	1,111
	-	13,217	22,252	20,622

(b) Employee Related Expenses

Salaries and wages (including recreation leave)	18,345	6,165	-	-
Superannuation - defined benefit plans *	152	53	-	-
Superannuation - defined contribution plans	1,455	444	-	-
Long service leave *	955	330	-	-
Workers' compensation insurance	185	25	-	-
Redundancy	-	-	-	-
Payroll tax on superannuation *	-	-	-	-
Other payroll tax and fringe benefit tax	1,160	387	-	-
	22,252	7,404	-	-

* 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 2015 \$967,551 (\$469,382 in 2014).

(c) Other operating expenses

Auditor's remuneration - audit of the financial statements	98	100	92	94
Cost of sales	1,744	1,786	1,744	1,786
Travel and accommodation	826	937	826	912
Operating lease rental expense - minimum lease payments	99	93	99	93
Maintenance (refer reconciliation below)	514	528	514	528
Insurance	1,327	1,195	1,327	1,195
Consultants	228	276	228	276
Contractors	277	511	277	511
Consumables	470	484	470	484
Exhibition fees and related costs	541	1,138	541	1,138
Fees - general professional	607	448	607	448
Freight, packing and storage	2,299	1,469	2,299	1,469
Marketing and promotion	1,833	1,612	1,578	1,094
Printing/graphics	461	529	460	528
Property expenses	2,416	2,795	2,416	2,795
Value of services provided by volunteers - Note 3(b)	1,405	1,701	1,405	1,701
Sponsorship in kind	847	588	847	588
Other	4,903	3,769	4,903	3,757
	20,895	19,959	20,633	19,398

Reconciliation - total maintenance

Maintenance expense as above	514	528	514	528
Personnel services maintenance expense included in Note 2(a)	-	-	-	-
Total maintenance expenses included in Note 2(a) & 2(b)	514	528	514	528

(d) Depreciation and amortisation

Buildings	2,189	2,159	2,189	2,159
Plant and equipment	1,276	1,935	1,276	1,935
Intangibles	32	43	32	43
	3,497	4,137	3,497	4,137

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

3 REVENUE

(a) Sale of goods and services

Sale of goods

Merchandise, book and publication sales

Rendering of services

Admission fees

Venue hire and catering

Other

(b) Grants and contributions

From Department of Trade & Investment, Regional Infrastructure and Services

Recurrent grants

Capital grants

Donations - cash *

Sponsorship - cash

Grants - other

Sponsorship - in kind

Donations - works of art

Value of services provided by volunteers - Note 2(c)

Other grants – personnel services

* 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

Superannuation - defined benefits

Payroll Tax

(d) Investment revenue

TCorp Hour Glass investment facilities

Interest

(e) Other revenue

Workers compensation recovery

4 GAIN / (LOSS) ON DISPOSAL

Proceeds from disposal of property, plant & equipment and art works

Written down value of assets disposed

Consolidated Entity	2015	2014	Parent Entity	2015	2014
	\$'000	\$'000		\$'000	\$'000

3,331	3,546	3,331	3,546
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3,756	2,077	3,756	2,077
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1,490	932	1,490	932
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642	707	642	707
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5,888	3,716	5,888	3,716
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9,219	7,262	9,219	7,262
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23,795	23,908	23,795	23,908
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9,001	6,020	9,001	6,020
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32,796	29,928	32,796	29,928
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12,032	4,565	11,805	4,376
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2,894	2,497	2,894	2,497
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372	643	372	643
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847	614	847	614
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4,255	3,607	4,255	3,607
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1,405	1,701	1,405	1,701
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21,805	13,627	21,578	13,438
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-	-	1,031	783
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-	-	1,031	783
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54,601	43,555	55,405	43,366
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879	624	-	-
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152	156	-	-
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-	3	-	-
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1,031	783	-	-
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2,402	2,162	2,402	2,162
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491	734	440	673
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2,893	2,896	2,842	2,835
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71	61	71	61
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71	61	71	61
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12	8	12	8
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-	-	-	-
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12	8	12	8
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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

Consolidated Entity		Parent Entity	
2015	2014	2015	2014
\$'000	\$'000	\$'000	\$'000

5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS

Investments in the following 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

TCorp Hour Glass investment - medium term and long term facilities

8,233	7,920	8,233	7,920
25,671	21,337	25,671	21,337
33,904	29,257	33,904	29,257

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

Grants and contributions

Other revenue

2,625	2,307	2,625	2,307
14,453	7,048	14,453	7,048
192	135	192	135
17,270	9,490	17,270	9,490

Expenditure

Personnel Services

Other

463	434	463	434
567	420	567	420
1,030	854	1,030	854

Surplus for the year

16,240	8,636	16,240	8,636
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Equity

Opening balance

Transfers

Acquisitions

Surplus for the year

Closing balance

29,257	27,375	29,257	27,375
(361)	(50)	(361)	(50)
(11,232)	(6,704)	(11,232)	(6,704)
16,240	8,636	16,240	8,636
33,904	29,257	33,904	29,257

6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS

Cash at bank and on hand

Short term deposits

2,417	3,940	2,310	3,894
16,050	17,700	14,500	16,100
18,467	21,640	16,810	19,994

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)
Closing cash and cash equivalents (per Statement of Cash Flows)

18,467	21,640	16,810	19,994
18,467	21,640	16,810	19,994

7 CURRENT ASSETS - RECEIVABLES

Trade debtors (sale of goods and services)

Accrued income

Other receivables

Prepayments

Total receivables

473	307	473	307
488	298	480	296
342	216	343	216
12	413	12	413
1,315	1,234	1,308	1,232

Details regarding credit risk, liquidity risk and market risk, including financial assets that are 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

1,504	1,338	1,504	1,338
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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

	Consolidated Entity 2015 \$'000	2014 \$'000	Parent Entity 2015 \$'000	2014 \$'000
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9 NON-CURRENT ASSETS- FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT AND LOSS

TCorp Hour Glass investment - medium term and long term facilities

Details regarding credit risk, liquidity risk and market risk are disclosed in notes 1(t) (i) (c) and 16.

25,671	21,337	25,671	21,337
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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 2014 -fair value					
Gross carrying amount	18,250	214,311	17,829	1,130,140	1,380,530
Accumulated depreciation and impairment	-	(31,532)	(15,564)	-	(47,096)
Net carrying amount	18,250	182,779	2,265	1,130,140	1,333,434
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

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 2014					
Net Carrying Amount at 1 July 2013	17,250	178,140	3,982	1,120,798	1,320,170
Additions/Transfers	1,000	6,798	217	9,342	17,357
Disposals	-	-	-	-	-
Depreciation expense	-	(2,159)	(1,934)	-	(4,093)
Net revaluation increment/revaluation decrements	-	-	-	-	-
Net Carrying Amount at 30 June 2014	18,250	182,779	2,265	1,130,140	1,333,434
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/Transfers	-	9,868	1,453	13,100	24,421
Disposals	-	-	-	(396)	(396)
Depreciation expense	-	(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

Fair Value Measurement of Non Financial Assets

Fair Value Hierarchy

	2014 Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
Land	-	18,250	-	18,250
Buildings	-	-	182,779	182,779
Collection Assets	-	1,130,140	-	1,130,140
	-	1,148,390	182,779	1,331,169
	2015 Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'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

There were transfers between Level 1 or 2 during the period for collections.

Land has been revalued this 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 in December 2012 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 this year at fair value by Mr Simon Taafe, accredited valuer for the Taxation Incentives for the Arts Scheme for Australian books, including artists' books and manuscripts after 1900.

The art collection were valued this 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(i)

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

Reconciliation of recurring Level 3 fair value measurements

	Building \$'000	Collections \$'000
Year ended 30 June 2014		
Fair value as at 1 July 2013	178,140	-
Additions	6,798	-
Revaluation increments/ decrements	-	-
Disposals	-	-
Depreciation	(2,159)	-
Fair value as at 30 June 2014	182,779	-
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	(2,189)	-
Fair value as at 30 June 2015	190,458	88,165

For the year ended 30 June 2015

11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)

	2015 \$'000	2014 \$'000
Software Cost (gross carrying amount)	839	502
Less: accumulated amortisation	(457)	(424)
Net carrying amount	382	78
Movements during the year		
Net carrying amount at start of year	78	68
Additions	338	52
Amortisation	(34)	(42)
Net carrying amount at end of year	382	78

	Consolidated Entity 2015 \$'000	2014 \$'000	Parent 2015 \$'000	Entity 2014 \$'000
12 CURRENT / NON-CURRENT LIABILITIES - PAYABLES				
Non derivative financial liabilities				
Trade creditors	6,876	6,777	6,867	6,769
Capital creditors	2,906	2,560	2,906	2,560
	9,782	9,337	9,773	9,329
Current Liabilities	9,782	9,337	9,773	9,329

13 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS

Creditors personnel services:				
Accrued personnel services costs	1,285	593	3,494	2,849
Recreation leave	1,814	1,770	-	-
Long service leave on-costs	394	486	-	-
	3,493	2,849	3,494	2,849
Current	3,445	2,824	3,494	2,849
Non-current	48	25	-	-
	3,493	2,849	3,494	2,849

14 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT

Net Cash used on operating activities	19,319	16,986	19,308	17,308
Net gain / (loss) on sale of non-current assets	(386)	8	(386)	8
Depreciation and amortisation	(3,497)	(4,137)	(3,497)	(4,137)
Increase / (decrease) - other financial assets	2,334	1,341	2,334	1,341
Gifts of works of art	4,255	3,607	4,255	3,607
(Increase) / decrease in trade and other payables	(1,089)	(3,906)	(1,089)	(3,917)
Increase / (decrease) in trade and other receivables	81	(4,192)	75	(4,194)
Increase / (decrease) in inventories	166	142	166	142
Net Result	21,183	9,849	21,167	10,158

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

4,255	3,607	4,255	3,607
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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

1,405	1,701	1,405	1,701
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Advertising, freight, accommodation, travel, legal fees and similar expenses

847	614	847	614
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Consolidated Entity	Parent Entity
2015	2015
2014	2014
\$'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	18,467	21,640	16,810	19,994
Receivables (excluding prepayments and statutory receivables)	7	Receivables (at amortised cost)	473	307	473	307
Financial assets at fair value	9	At fair value through profit or loss designated as such upon initial recognition	25,671	21,337	25,671	21,337
Payables (excluding unearned revenue and statutory payables)	12	Financial liabilities (at amortised cost)	5,792	12,186	8,645	12,178
Receivables - trade debtors			473	307	473	307
		Past due but not impaired < 3 months	55	4	55	4

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 2015. (nil 2014)

Financial assets at fair value	9	At fair value through profit or loss designated as such upon initial recognition	25,671	21,337	25,671	21,337
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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	11,657	9,460	11,657	9,460
Long term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	7 years and over	14,014	11,877	14,014	11,877
Total			25,671	21,337	25,671	21,337

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%	185 2 168 2

(c) Sensitivity Analysis

Year ended 30 June 2014

	Change in unit price	Impact on net result / equity
Medium term growth facility	+/- 6%	6 609 6 609
Long term growth facility	+/- 15%	18 1,320 18 1,320

Returns		%	%	%	%
Medium term growth facility	Achieved	7.66	4.28	7.66	4.28
	Benchmark	7.58	4.69	7.58	4.69
Long term growth facility	Achieved	13.50	(0.73)	13.50	(0.73)
	Benchmark	13.57	(0.61)	13.57	(0.61)

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

(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	2014 Total \$'000
Financial assets at fair value				
TCorp Hour Glass investments	-	21,337	-	21,337
	-	21,337	-	21,337

	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

(The table above only includes financial assets, as financial liabilities are not measured at fair value in the statement of financial position)

	Consolidated Entity 2015 \$'000	2014 \$'000	Parent 2015 \$'000	Entity 2014 \$'000
(e) Payables				
Non-derivative financial liabilities				
Trade and other payables - non-interest bearing	5,792	9,337	8,645	9,329

The table below summarises the maturity profile of the Group's financial liabilities:

	Maturity Dates		
	< 1 yr	1-5 yr	> 5 yrs
2014			
Payables:			
Accrued Salaries	593	-	-
Creditors	9,339	-	-
	9,932	-	-
2015			
Payables:			
Accrued Salaries	634	-	-
Creditors	5,158	-	-
	5,792	-	-

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 \$1,296,217 inclusive of GST of capital commitments outstanding as at 30 June 2015. (2014 \$908,000). GST: \$129,000
All capital commitments are not Later than one year.

(b) Other expenditure commitments

There are \$692,872 inclusive of GST of other expenditure commitments outstanding as at 30 June 2015. (2014 \$462,000). GST: \$69,000
All other commitments are not Later than one year.

(c) Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:

Not Later than one year	93	17	93	17
Later than one year and not later than five years	133	-	133	-
Later than five years	-	-	-	-
Total inclusive of GST	226	17	226	17

GST of \$22,000 included above are expected to be recovered from the Australian Taxation Office.

18 BUDGET REVIEW

On the financial statement the split for employee related and other operating expenses differ to the published budget. Due to GSE Act, the split had to be done to provide a more realistic comparison. Also, the published budget figure for property, plant and equipment had to be split to give better information.

Net result

The actual net result was better than the budget mainly due to the cash donations & sponsorships and gift of Art works recording better than budgeted amounts. TCorp investment return is also better than budgeted and last years figures.

Assets and Liabilities

Higher investment in TCorp due to better return.

The increase in total property, plant and equipment is due revaluation increase for land, library collection and archives and artwork collections.

Cash flows

The net cash flows from investing activities is higher capital expenditure for the Sydney Modern and Hazmat projects. There is also cash outflow of \$2m for additional investment in Tcorp.

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. (2014 - Nil)

END OF AUDITED FINANCIAL STATEMENTS

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2015

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 2015 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;



G Belgiorno-Nettis
PRESIDENT



M Brand
DIRECTOR



S Meers
CHAIR
AUDIT AND RISK COMMITTEE



J Wicks
DIRECTOR
FINANCE & COMMERCIAL OPERATIONS / CFO

Dated the 18th of September 2015

ART GALLERY OF NEW SOUTH WALES STAFF AGENCY

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2015

	Note	Actual 2015 \$'000	Actual 2014 \$'000
Revenue			
Personnel services	2(a)	21,221	7,021
Acceptance by the Crown Entity of employee benefits and other liabilities	2(b)	1,031	383
Total revenue		22,252	7,404
Expenses	3		
Salaries and Wages		18,073	5,723
Annual Leave		104	276
Annual Leave - Leave Loading		168	166
Long Service Leave - accepted by CFE		879	330
Long Service Leave - on-costs		76	-
Superannuation – Defined Contribution Plans		1,455	444
Superannuation – Defined Benefits Plans		152	53
Payroll Tax		1,125	375
Fringe Benefits Tax		35	12
Workers Compensation		185	25
Total expenses		22,252	7,404
Net result		-	-
Other comprehensive income		-	-
TOTAL COMPREHENSIVE INCOME		-	-

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES STAFF AGENCY

**STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2015**

	Note	Actual 2015 \$'000	Actual 2014 \$'000
Assets			
Current assets			
Receivbles	4	3,493	2,849
Total current assets		<u>3,493</u>	<u>2,849</u>
Non Current assets			
Receivbles		-	-
Total Non current assets		<u>-</u>	<u>-</u>
Total assets		<u>3,493</u>	<u>2,849</u>
Liabilities			
Current Liabilities			
Payables	5(a)	1,075	593
Provisions	5(b)	2,370	2,231
Total Current Liabilities		<u>3,445</u>	<u>2,824</u>
Non Current Liabilities			
Provisions	6	48	25
Total liabilities		<u>3,493</u>	<u>2,849</u>
Net Assets		<u>-</u>	<u>-</u>
Equity			
Accumulated Funds		-	-
Total equity		<u>-</u>	<u>-</u>

The accompanying notes form part of these statements

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1 Summary of Significant Accounting Policies

The Art Gallery Staff Agency's objective is to provide personnel services to the Art Gallery of New South Wales.

The Art Gallery 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 2015.

These financial statements as at 30 June 2015 have been authorised for issue by the Board of Trustees on 18 September 2015.

Basis of Preparation

The entity's financial statements are general purpose financial statements which has 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, or specific directions issued by the Treasurer.

Generally, the historical cost basis of accounting has been adopted and the financial statement does not take into account changing money values or current valuations. 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.

Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

The Gallery 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 Gallery of the adoption of the new standards and interpretations was insignificant.

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.

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.

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

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 expense 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.

Equity Transfers

The transfer of net assets between entities as a result of an administrative restructure, transfers of programs/functions and parts thereof between NSW public sector entities and 'equity appropriations' are designated or required by Australian Accounting Standards to be treated as contributions by owners and recognised as an adjustment to 'Accumulated Funds'. This treatment is consistent with AASB 1004 *Contributions* and Australian Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities*.

Transfers arising from an administrative restructure involving not-for-profit and for-profit government entities are recognised at an amount at which the assets and liabilities were recognised by the transferor immediately prior to the restructure. In most instances this will approximate fair value.

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.

Accounting Standards issued but not yet effective

The Gallery did not early adopt any new accounting standards and interpretations that are not yet effective. At the date of authorisation of the financial statements, there is no standard which are significant to the entity has been published.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2015 \$'000	2014 \$'000
2 REVENUE		
(a) Personnel Services Revenue		
Reimbursement from Art Gallery of New South Wales Trust	21,221	7,021
	<u>21,221</u>	<u>7,021</u>
(b) Acceptance by the Crown Entity of employee benefits and other liabilities		
Long Service Leave	152	330
Superannuation - defined benefit	879	53
	<u>1,031</u>	<u>383</u>
3 EXPENSES		
Salaries and Wages	18,073	5,723
Annual Leave	104	276
Annual Leave - Leave Loading	168	166
Long Service Leave - accepted by CFE	879	330
Long Service Leave - on-costs	76	-
Superannuation - Defined Contribution Plans	1,455	444
Superannuation - Defined Benefits Plans	152	53
Payroll Tax	1,125	375
Fringe Benefits Tax	35	12
Workers Compensation	185	25
	<u>22,252</u>	<u>7,404</u>
4 Current Assets - Receivables		
Receivable from Art Gallery of New South Wales Trust	3,493	2,849
	<u>3,493</u>	<u>2,849</u>
5 (a) Current Liabilities - Payables		
Provision - FBT	9	15
Current Payables - PAYG	379	9
Salaries and Wages Payable	568	460
Superannuation Liability	61	33
Current Employee Benefits - Salary Sacrifice - SES	4	11
Current payables - payroll tax	54	65
	<u>1,075</u>	<u>593</u>
(b) Current Liabilities - Provisions		
Current employee benefits - Annual Leave	1,814	1,770
Current employee benefits - other oncost on leave	346	461
Current employee benefits - payroll tax on leave	210	-
	<u>2,370</u>	<u>2,231</u>
6 Non Current Liabilities - Provisions		
Non-Current employee benefits - other oncost on leave	48	25
	<u>48</u>	<u>25</u>
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

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

(a) Financial instrument categories

Financial Instruments	Notes	Category	Carrying Amount 2015 \$'000	Carrying Amount 2014 \$'000
Receivables (excluding prepayments and statutory receivables)	4	Receivables (at amortised cost)	3,493	2,849
Payables (excluding unearned revenue and statutory payables)	5	Payables Financial liabilities (at amortised cost)	634	504

(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 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 Agency and it is not granted by any financial

Receivables

As at 30 June 2015, the entity had debtors of \$3.494 million which represent personnel services receivable from the Trust.

(c) Liquidity risk

Liquidity risk is the risk that the Agency will be unable to meet its payment obligations when they fall due. The 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 the policy set out in NSW TC 11/12.

The table below summarises the maturity profile of the entity's financial liabilities, together with the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities:

Financial Instruments	Weighted Average	Nominal Amount	Interest Rate Exposure			Maturity Dates		
			\$'000			< 1 year	1-5 years	> 5 years
			Fixed Interest Rate	Variable Interest Rate	Non- interest bearing			
Receivables (excluding prepayments and statutory receivables)	0%	3,493	-	-	3,493	3,493	-	-
Payables (excluding unearned revenue and statutory payables)	0%	634	-	-	634	634	-	-

(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 the fair value, because of the short-term nature of many of the financial instruments.

8 Audit fees for the agency has been paid by the Art Gallery of New South Wales Trust

9 Contingent Liabilities

There were no contingent liabilities as at 30 June 2015 (2014 - Nil).

10 Commitments for Expenditure

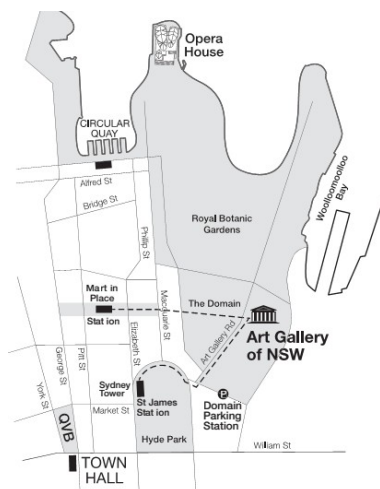
There were no outstanding capital and expenditure commitments as at 30 June 2015 (2014 - Nil).

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

The Study Room is open to the public from Monday–Friday, 10am–4pm and until 7pm Wednesdays for Art After Hours.

It is closed on public holidays and over Christmas and the New Year.

Edmund and Joanna Capon Research Library and Archive

The Edmund and Joanna Capon Research Library and Archive is open to the public Tuesday, Thursday and Friday 10am–4pm, Wednesday 10am–6.30pm and Saturday 12pm–4pm.

No appointment necessary.

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

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.

Enquiries: 02 9225 1738

Bookings: 02 9225 1740

Physical and Postal Address

Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000
Australia

Electronic Communications

Australia-wide toll-free 1800-NSW-ART (1800-679-278)

Information desk 02 9225 1744

What's on (recorded message) 02 9225 1790

General switchboard 02 9225 1700

General fax 02 9225 1701

General email artmail@ag.nsw.gov.au

Social Networking

<http://www.artgallery.nsw.gov.au/youtube>

<http://www.artgallery.nsw.gov.au/google>

<http://www.artgallery.nsw.gov.au/facebook>

<http://www.artgallery.nsw.gov.au/twitter>

<http://www.artgallery.nsw.gov.au/flickr>

Corporate partners

Strategic partner



Leadership partners



Principal partners



J.P.Morgan



Media partners



The Sydney Morning Herald

Major partner

S O F I T E L
LUXURY HOTELS

Support partners



Business councils



Government partners

