



ANNUAL REPORT  
2016–17

# CONTENTS

<b>President's foreword</b>	4
<b>Director's statement</b>	6
<b>Year in brief</b>	8
<b>Building</b>	11
<b>Art</b>	13
<b>People</b>	49
<b>Ideas</b>	61
<b>Audience</b>	65
<b>Partnerships</b>	75
<b>Platforms</b>	81
<b>Sustainability</b>	89
<b>Appendices</b>	95



## **Cover image**

Emily Floyd

*Kesh alphabet 2017 (detail)*

aluminium, two part epoxy paint, steel fixtures,

screen prints on paper, dimensions variable

Art Gallery of New South Wales

Atelier and Contemporary Collection Benefactors 2016 © Emily Floyd

## **Acknowledgments**

Compiled by Shireen Huda

Edited by Lisa Girault

Art Gallery of New South Wales

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

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and, from 15 March 2017, an executive agency related to the Department of Planning and Environment.

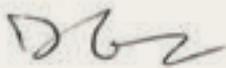
The Hon. Don Harwin MLC  
Minister for the Arts  
Parliament of New South Wales  
GPO Box 5341  
SYDNEY NSW 2001

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 2017.

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

Yours sincerely,



**Mr David Gonski AC**  
President  
Art Gallery of New South Wales Trust  
11 October 2017



**Dr Michael Brand**  
Director  
Art Gallery of New South Wales

# PRESIDENT'S FOREWORD

On 14 June 2017, the NSW Government announced a \$244 million funding commitment for our Sydney Modern Project to support the expansion of the Art Gallery of NSW, greatly improve public access to the collection and in so doing transform it into one of the world's great art museums including a building design by one of the world's most acclaimed architects, SANAA.

On behalf of the Board of Trustees and staff of the Gallery, I sincerely thank the NSW Government for its support and foresight, and its commitment to enriching the lives of the community through this investment in State cultural infrastructure.

This funding will enable the Gallery to serve our audiences even better in the future, with the expansion also significantly increasing our capacity to display art. The extension will be built towards the north of our existing building and its completion in 2021 will coincide with our 150th anniversary.

In addition to the government funding, the Gallery has committed to raise \$100 million in private funds for the construction. I am pleased to note that with \$80 million of this amount committed and/or pledged to date and the Gallery continuing its diligent efforts to secure the balance, we believe this level of private funding is achievable and will make the project arguably the most substantial Public Private Partnership in the cultural sphere in Australian history.

## Sponsorship and benefaction

The Gallery is able to present high-calibre exhibitions, programs and initiatives due to the strong support of its family of sponsors and partners.

The Crown Resorts Foundation and Packer Family Foundation provide much-valued support through two philanthropic grants. The \$1 million annual Sydney Arts Fund supported a range of projects this year, including curatorial research, content development and audience engagement for key exhibitions. The Western Sydney Arts Initiative of \$250,000 over two years is enabling the successful Art Pathways program to be consolidated and further developed. Both these programs provide important assistance in making the Gallery's collection accessible to more people.

This year was the seventh year of the Sydney International Art Series – an ongoing partnership to bring the world's most outstanding exhibitions to NSW. We acknowledge the support received from the NSW Government through Destination NSW. *Nude: art from the Tate Collection*, held last Summer was also a wonderful creative partnership with the Tate, London.

I 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 Prize* and *Nude: art from the Tate Collection*. We welcome and thank our new partners: Clemenger BBDO for their support of *Adman: Warhol before pop*; Crestone attached to our Next Generation cultivation program, Atelier; and Glenfiddich and Valiant for enhancing our special events.

Our presenting sponsors have also provided steadfast and essential support: Aqualand for *The National: new Australian art*; Herbert Smith Freehills, our legal partner; J.P. Morgan for ongoing support of the Brett Whiteley Studio; Macquarie Group for its commitment to the Australian Galleries; and UBS for their continued relationship with our Contemporary Galleries.

In addition, we thank our generous and loyal supporters: City of Sydney, Fairfax Media (SMH), JCDcaux, Paspaley Pearls, Porter's Original Paints, Official Hotel partner Sofitel Sydney Wentworth, Champagne Taittinger and McWilliam's Wines and Variety – the Children's Charity.

The Gallery also receives substantial support from members of the President's Council and VisAsia Council. The funds raised by these bodies sustain many of the Gallery's programs, particularly the exhibitions program. In 2017, the President's Council supported *John Olsen: the you beaut country*, a major retrospective of one of Australia's greatest living artists.

Each contribution is, in its own way, vital in enabling the Gallery to execute its mission to enrich the lives of those who experience the Gallery's collection.

## Acknowledgments

I would here like to acknowledge formally the strong support of the NSW State Government for the institution, its exhibitions and programs. The Hon. Gladys Berejiklian MP, Premier of New South Wales; the Hon. Don Harwin MLC, Minister for the Arts; the Hon Troy Grant MP, formerly Deputy Premier and Minister for the Arts; and the Hon. Mike Baird MP, formerly Premier of New South Wales, have all been immensely supportive and we are grateful to them. Our thanks are also extended to Carolyn McNally, Secretary, Department of Planning and Environment; Alex O'Mara, Deputy Secretary, Arts, Screen & Culture, the Department of Planning and Environment; Andrew Cappie-Wood, Secretary, Department of Justice; and Samantha Torres, formerly Deputy Secretary Justice Services, Arts & Culture, Department of Justice.

I also acknowledge director Michael Brand for his work on advancing the Sydney Modern Project and his overall arts leadership. 2017 has been a particularly successful and exciting year for the Gallery and the trustees and I acknowledge that that success is the product of the dedication and capability of our executive team, staff and volunteers.

I separately thank the volunteers for their strong contribution – and commitment – to the Gallery, a commitment which is deeply appreciated by staff and visitors alike.

I thank my fellow trustees for their commitment to the Gallery during the year. They and I are focussed on the custodianship of this great institution and on preparing it for the expansion and delivery of enhanced programs and activities in the years to come to increasing audiences across multiple platforms and two buildings.

I would like to particularly mention vice-president, Mark Nelson, and the chairs of the other sub-committees, Geoff Ainsworth and Samantha Meers, who have again provided invaluable leadership and expertise.

I thank Eleonora Triguboff, whose term on the Board of Trustees ended in 2016. Eleonora had been a trustee since 2008 – in that time she made a valuable contribution to the Acquisitions and Loans Sub-Committee, the Sydney Modern Project Joint Steering Sub-Committee, and the Public Engagement Sub-Committee.

I welcome Catherine Brenner, chairman of AMP, to the Board of trustees – we have already benefited from her expertise and guidance.



**David Gonski AC**

President  
Art Gallery of New South Wales Trust

11 October 2017

# DIRECTOR'S STATEMENT

As I reflect on the myriad achievements of the talented team at the Art Gallery of New South Wales over the past year here, I would like to share some of my vision for the future of this institution.

## Vision

In 2021, the Gallery will complete the most comprehensive expansion in its 150-year history, transforming us into a genuinely 21st-century art museum operating in two landmark buildings linked by a two-acre art garden. We will then be able to place many more of the greatest works in our state collection on public display, along with the best temporary exhibitions from around the world and new site-specific commissions, both within the building and in the surrounding landscape.

With this expansion, Sydney will gain a new cultural meeting place – a place where ideas, artists and people intersect and culture is enriched by art and exchange in one of the world's most beautiful urban settings. Flanked by the Sydney Opera House, the Royal Botanic Gardens, Sydney Living Museums, Hyde Park and the Australian Museum, the expanded Art Gallery of New South Wales will build on the deep Indigenous history of our site to create a vibrant cultural hub for the city's eastern cultural precinct. We will also build upon the long history of artistic innovation and leadership for which the Gallery is renowned, and re-imagine how art is displayed and experienced in Australia.

The new stand-alone building, designed by Tokyo-based and Pritzker Prize-winning architects, SANAA, will offer new, more fluid, types of engagement with art—experiential, speculative and responsive— along with seamless connections between indoor and outdoor spaces. The existing building, with its late nineteenth-century facade designed by Walter Liberty Vernon, will offer more historically and geographically focused displays. Australian art will continue to be presented in an international context, while contemporary art from around the world will continue to be inflected by its proximity to the historical tradition. Asian art will be displayed across both buildings. In all cases, priority will be given to the individual encounter with significant works of art. Together, the two buildings will create a compelling exploration of art and culture from our vantage point in the twenty-first century.

Sydney is where Aboriginal Australians and European settlers first met. Ever since, our city has created new opportunities for so many looking to start new lives. Bold and provocative, it trades on its fluidity, like its counterparts such as Hong Kong, Mumbai, Istanbul, Amsterdam, Cape Town, New York, San Francisco and Los Angeles: cosmopolitan port cities rather than political capitals, where ideas are mobile and aspirations boundless. From its parkland setting in the heart of Sydney, the expanded Art Gallery of New South Wales will represent this spirit as an Australian 21st-century art museum with a deep commitment to both the local and the international.

### Visitation

While we anticipate that having an expanded Gallery will dramatically increase our annual visitation, visitation at the Gallery's Domain site and Brett Whiteley Studio is already gaining strength. In fact, visitation at our two sites rose by 20 per cent in the past year to 1.4 million; this is even higher than in 2011/12 which featured the hugely-popular *Picasso* exhibition. I am also delighted to report that there has been an overall increase in visits to collection exhibitions in addition to ticketed exhibitions.

The Gallery's commitment to sharing the collection and engaging audiences throughout regional NSW, Western Sydney and interstate was demonstrated through our tour of seven exhibitions to major state institutions and regional galleries in NSW, Queensland and Victoria in the last year. These exhibitions were seen by over 211,000 visitors (a 57 per cent increase from the previous year), with over 59,700 visitors at our touring exhibitions in regional NSW. Total visitation was just under 1.6 million, an increase of 24 per cent from last year.

Digital engagement with the Gallery and our collections was also strong. Visitation to the Gallery's website increased across the board (sessions up 14 per cent, users up 19 per cent and page views up 12 per cent). Our social networking channels are being utilised by an extremely engaged audience. Instagram remains the Gallery's fastest growing social media channel, increasing by 62 per cent over the last year.

### Art collection

The art collection was once more enhanced through the generosity of our committed benefactors, who provide funds for all our art acquisitions, as well as gifting and bequeathing works to the collection. In the last financial year this resulted in the addition of 420 works worth \$23.4 million. These bring the current total of objects in the art collection to 33,207. With a combined value of over \$1.36 billion, the art collection is one of the State's most significant individual assets.

Major acquisitions include Emily Floyd's *Kesh alphabet* 2017, thanks to the Atelier and Contemporary Collection Benefactors 2016; *Seven sisters* 2016 by the Ken Family Collaborative (Tjungkara Ken, Yaritji Young, Marinka Tunkin, Freda Brady, Sandra Ken), acquired with funds provided by the Art Gallery of NSW Board of Trustees 2016; and Michael Parekowhai's *The English Channel* 2015, purchased with funds provided by Peter Weiss AO 2016.

### Major exhibitions

The exhibition program again explored both Australian and international perspectives and included *Tang: treasures from the Silk Road capital*, *Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection*, *Archibald, Wynne and Sulman prizes 2016*, *Adman: Warhol before pop* and *John Olsen: the you beaut country. Nude: art from the Tate collection*, part of the Sydney International Art Series, also represented our strong international connections, in this case via a partnership with the Tate, London. These major exhibitions were seen by over 447,000 people.

The Gallery was proud to partner with the National Gallery, London – and to loan a third of the exhibition works – for *Australia's Impressionists*, which showcased Tom Roberts, Arthur Streeton, Charles Conder and John Russell. The exhibition attracted a large amount of positive media interest and the partnership with the Gallery was generously acknowledged. Head Curator of Australian Art, Wayne Tunnicliffe, oversaw the installation of these works; was respondent to a keynote lecture at Kings College, University of London; co-convened the all-day specialists forum hosted by and at the National Gallery, and delivered the lecture "John Russell, an Australian Impressionist in France". We were delighted to be involved in introducing these great Australian artists to new audiences and at such a prestigious international institution. The Australian High Commissioner to the United Kingdom also hosted an event for lenders, sponsors and National Gallery, London colleagues after the official opening in December 2016.

This year was also the inaugural *The National 2017: new Australian art*, the first of three biennial surveys presenting the latest ideas and forms in contemporary Australian art and was a major partnership between the Art Gallery of NSW, Carriageworks and the Museum of Contemporary Art Australia.

### Financial Position

The Gallery significantly improved its financial position by controlling discretionary costs, increasing its commercial revenues, and allowing the increased contribution from commercial activities to flow through to the overall net result.

## Acknowledgments

We enjoy exceptional support from our many benefactors. Foundation donors to the Sydney Modern Capital Campaign, including Susan and Isaac Wakil, are contributing to a significant physical legacy, as the Crown Resorts and Packer Family Foundation are contributing to a range of significant collections and programmatic activities, enhancing the visual literacy of generations to come. I would like to add my thanks to the sponsors acknowledged by the President.

In the last year we farewelled our highly-respected Deputy Director and Director of Collections, Suhanya Raffel, who left to take up the role of Director at M+ in Hong Kong. We welcomed Maud Page as the new Deputy Director and Director of Collections. I thank the Executive Team (comprising Maud Page, John Wicks, Jacquie Riddell and John Richardson) and Gallery staff who have once more delivered exceptional art experiences for the community and who led or contributed to the preliminary work for the Sydney Modern Project. I also acknowledge and thank Ron Ramsay, executive director of the Art Gallery Society, for being such a wonderful colleague, in addition to our front-of-house staff, volunteer guides, Task Force volunteers and Community Ambassadors, who again delivered an exceptional level of service.

Lastly, I thank our Board president, David Gonski AC, and all trustees, whose advice and advocacy have been invaluable.



**Dr Michael Brand**

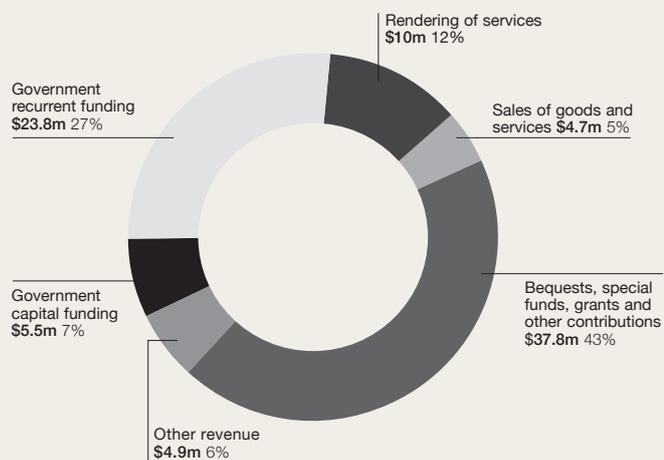
Director

11 October 2017

# YEAR IN BRIEF

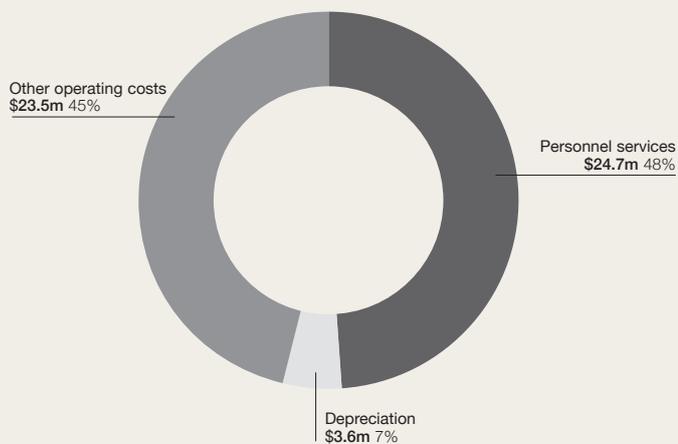
## Revenue 2016–17

\$86.7 million



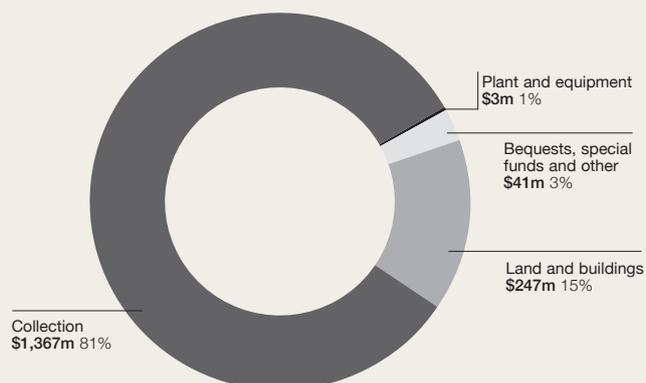
## Expenditure 2016–17

\$51.8 million



## Net assets as at 30 June 2017

\$1.658 billion







BUILDING

# SYDNEY MODERN PROJECT

**The expansion vision of the Art Gallery of New South Wales, the Sydney Modern Project, became a reality in June 2017 with the NSW Government's announcement of \$244 million in funding for the project. This was a momentous day not only in the Gallery's history, but also for the Australian arts community. The NSW Government's investment in the Gallery expansion is one of the biggest funding commitments to a cultural infrastructure project in this state and has heralded the start of a new era for the Gallery, giving us the means to begin realising a stunning SANAA-designed architectural landmark in Sydney.**

In addition to government funding, the Sydney Modern Project is being supported by a \$100 million Art Gallery of New South Wales Campaign. The generosity of our private donors, who currently have pledged over \$80 million toward the expansion as part of this campaign, was instrumental in securing NSW Government funding. The total combined public and private funding for the Gallery expansion will make it an unsurpassed public-private partnership in the Australian arts, and a remarkable show of support for the Gallery and its future.

The Gallery was also pleased to announce the lead donor gift of \$20 million to the capital campaign from the Susan and Isaac Wakil Foundation. This landmark gift is one of the largest lifetime monetary gifts ever made to an Australian art museum and the largest monetary gift in the Gallery's 146-year history. Susan Wakil AO and Isaac Wakil AO are two of the Gallery's most committed and longstanding donors and have been dedicated to the Gallery's growth since 1969.

Scheduled to open in 2021, coinciding with our 150th anniversary, the expanded Gallery will build on our history of artistic innovation and leadership with a meeting of art, architecture and landscape in a new art museum building designed by Pritzker Prize-winning architects SANAA. The expanded Gallery, operating across two distinct buildings connected by a covered Entrance Plaza and art garden, will offer new ways of experiencing art and a significant increase in space to display more of our extraordinary collection and major temporary exhibitions.

Beautiful new indoor and outdoor areas will take advantage of our location overlooking Sydney Harbour. A prominent new gallery dedicated to Aboriginal and Torres Strait Island art will be front and centre in the new building, with larger flexible galleries allowing us to bring the world's best exhibitions to NSW. The adaptive re-use of de-commissioned World War II oil tanks, to date inaccessible to the public, will create a new contemporary art space unlike any other in Australia.

The different types of spaces offered by the expanded Gallery will embrace diverse art forms, curatorial aspirations and learning opportunities to grow our engagement with visitors, students, artists and communities. Together with our much-loved existing building, the expanded Gallery will provide NSW and Australia with a new meeting place that is at the heart of Sydney's eastern cultural precinct, helping us grow visitation to over 2 million people per year, including doubling school student visits to 200,000 per year.

Through our expansion, the Gallery is striving to achieve a new benchmark in environmentally sustainable design for a cultural institution in Australia. Maximising public open space and providing universal access internally and externally across the precinct is also critical. We continue to work very closely with the Royal Botanic Gardens and Domain Trust to ensure we realise a shared vision for the precinct.

Throughout the year, the Gallery has worked with SANAA (Design Architect) supported by Architectus (Executive Architect) and a full consultant team to evolve the design concept. Much has been learnt about the intricacies of the project site, and feedback from stakeholders has also provided some key insights. Workshops were held in both Sydney and Tokyo to progress design discussions, and internal workshops with staff have further helped finesse the design concept to better align with contemporary art practice and visitor engagement in the 21st century.

As part of the preparation of the Development Application, and our ongoing consultation program, briefings and events were held throughout the year to update stakeholders on the development of the project. These included our neighbours, local and Indigenous communities, artists, interest groups, government representatives, partners, visitors and industry.

The Gallery held an Education Forum in September 2016 with teachers from schools across Greater Sydney and regional NSW. The forum included facilitated live polling and open question sessions focusing on the unique needs of the arts education sector and ways to enhance student and teacher engagement with the expanded Gallery.

The Sydney Modern Project website continues to be updated with the latest information about the project, as well as news and events. The Sydney Modern Project display in the Gallery also provides visitors with the opportunity to learn more about the project and see in-progress images of the design.

The design concept will continue to be refined until the planned submission of a Development Application in November 2017. Major construction of the new building is planned to commence in early 2019, with the expansion due for completion in 2021.



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 33,207 and this continues to grow. At present, it is valued at \$1,360,082,517. 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 420 artworks from 91 Australian artists and 36 international artists. A total of 144 artworks (valued at \$5,025,552) were purchased and 276 artworks (valued at \$18,408,422) were gifted, adding a total value of \$23,433,974 to the collection.

## ACQUISITION HIGHLIGHTS

### Chris Boylan. Donated through the Australian Government's Cultural Gifts Program

*Fighting shield (snake ancestor design)* c1930s, wood, incised zig-zag design, machine-made sling and pouch, plant fibre, rattan cane, red, black and white pigments

*Fighting shield (double sun design)* pre 1930s, wood, incised zig-zag design, machine-made sling and pouch, plant fibre, rattan cane, red, black and white pigments, remains of arrow heads

*Ceremonial barkcloth cape* mid 1900s, barkcloth, red, white and black pigments

*Ceremonial barkcloth cape* mid 1900s, barkcloth, red and black pigments

*Ceremonial decoration* mid 1900s, barkcloth stretched over bamboo and rattan cane, red, white and black pigments, plant fibres

**Enga people** (Papua New Guinea), *Pakol (bailer shell pectoral ornament)* early 1900s, bailer shell, incised anthropomorphic figure, plant fibre cord

**Fore people** (Papua New Guinea), *Fighting shield (gardens design)* pre 1930s, wood, incised zig-zag design, sling and pouch, plant fibre, rattan cane, red and white pigments, remains of arrow heads

**Mendi people** (Papua New Guinea), *Wörrumbi (shoulder shield)* early 1900s, wood, incised design, red and white pigments, machine-made cotton sling

**Simbu people** (Papua New Guinea), *Koskong (presentation basket for pandanus nuts)* mid 1900s, bamboo, rattan cane, red and white pigments, smoke residue

**Charles Conder** (England; Australia, 1868–1909), *Bronte, Queen's Birthday* 1888, oil on wood panel. Purchased 2017 with funds provided by the Australian Masterpiece Fund, including the following major donors: Barbara Gole (in memory of), Antoinette Albert, Andrew Cameron AM and Cathy Cameron, Rowena Danziger AM and Ken Coles AM, Kiera Grant, Alexandra Joel and Philip Mason, Carole Lamerton and John Courtney, Alf Moufarrige AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent

**Vincent Fecteau** (USA, b1969), *Untitled* 2016, papier mâché, synthetic polymer paint. Mervyn Horton Bequest Fund 2016

**Emily Floyd** (Australia, b1972), *Kesh alphabet* 2017, aluminium, two-part epoxy paint, steel fixtures, screen prints on paper. Atelier and Contemporary Collection Benefactors 2016

**Gunybi Ganambarr** (Australia, b1973), *Coastline of Grindall Bay* 2016, natural pigments and sand on incised bark. Mollie Gowing Acquisition fund for Contemporary Aboriginal Art 2016

**Barbara Kasten** (b1936), *CONSTRUCT PC I A* 1981, Polacolor, framed. Purchased with funds provided by the Photography Collection Benefactors' Program 2017

**Ken Family Collaborative (Tjungkara Ken, Yaritji Young, Maringka Tunkin, Freda Brady, Sandra Ken)** (Australia), *Seven sisters* 2016, acrylic on linen. Acquired with funds provided by the AGNSW Board of Trustees 2016

**Ruth Faerber. Donated through the Australian Government's Cultural Gifts Program in memory of Hans Faerber**

**William Kentridge** (South Africa, b1955), *Walking man* 2000, linocut on paper

**Mernet Larsen** (USA, b1940), *Punch* 2016, synthetic polymer paint and mixed media on canvas. Patricia Lucille Bernard Bequest Fund 2016

**John Schaeffer AO. Donated through the Australian Government's Cultural Gifts Program**

**Lord Frederic Leighton** (England, 1830–96), *An athlete wrestling with a python* 1888–91, white marble

**Angelica Mesiti** (Australia, b1976), *Relay league* 2016–17, three-channel digital video, colour, sound. Purchased with funds provided by the Breen Mills Foundation 2017

**Tomislav Nikolic** (Australia, b1970), *Just before the most significant events, people are particularly prone to deny the possibilities of the future. (cause all we're doing is learning how to die)* 2014–17, acrylic polymer, marble dust, 24-carat gold leaf, 12-carat white gold leaf, copper leaf, museum acrylic on canvas and wood. Art Gallery of New South Wales, Bulgari Art Award 2017

**Geoff Ainsworth AM. Donated through the Australian Government's Cultural Gifts Program**

**Julian Opie** (England, b1958), *View of boats on lake Motosu below Mount Fuji from route 709* from the series *Eight views of Japan* 2007, single-channel (diptych) computer generated animation, colour, sound, computer with inbuilt monitor, secondary monitor

**Michael Parekowhai** (New Zealand, b1968), *The English Channel* 2015, stainless steel. Purchased with funds provided by Peter Weiss AO 2016

**Stanislaus Rapotec** (1913–97), *Meditating on Good Friday* 1961, triptych: oil on board. Purchased with funds provided by the Gleeson O'Keefe Foundation 2016

**Arlene Shechet** (USA, b1951), *Beginning now* 2016, glazed ceramic, painted steel, hardwood. Mollie Douglas Bequest Fund 2016

**Gioconda Pty Ltd. Donated under the Australian Government's Cultural Gifts Program**

**Jeffrey Smart** (Italy; Australia, 1921–2013), 27 drawings: *Boats at St Ives, Cornwall* 1949, pen and grey ink, wash on ivory paper; *Ros Wednack's farm, Cornwall* 1949, pen and blue ink, wash on two sheets of ivory paper; *Study for 'Spiaggia pescatore'* 1949 1949, pen and brown ink, watercolour on cream paper; *Porto d'Ischia* 1950, pen and brown ink on cream paper; *Renmark* 1951, pen and brown and black ink, watercolour on white paper; *Hackney Terrace, Adelaide* 1951, pen and brown ink, wash on cream paper; *Dawn* 1951, pen and brown ink on white wove paper; *Noel reading* 1951, pen and brown ink, watercolour on white paper; *The Trades Hall, Sydney* 1957, pen and black ink on cream paper; *Studies for 'Clown in the ruins'* 1957 1957, pen and blue ink on cream paper; *Study for 'Sunstrip baths, Coogee'* 1961–62 1961, pen and brown ink, wash on cream paper; *Guiseppina* 1964, pen and black ink on white paper; *Study for 'In the art gallery'* 1965 1965, pencil, watercolour on ivory paper; *Filomena* 1966, pen and brown ink, wash on white paper; *Study for 'Civitavecchia'* 1968 1968, pencil, watercolour on white paper; *Detail drawing* 1968, pen and brown ink on white paper; *Fiumicino Port* 1968, pencil on white paper; *Study for 'Motor dump, Pisa I'* 1971 1971, pen and brown ink, wash on white paper; *Study for 'Ventilators, The Domain'* 1981 1980, pencil on white paper; *Study for 'The city bus station'*

1985–86 1985, pencil on white paper; *Study for 'The reservoir, Centennial Park'* 1988 1987, pen and red and brown ink on white paper; *Study for 'The reservoir, Centennial Park'* 1988 1987, pencil, watercolour on white paper; *Truck and tractor* 1989, pen and black ink, watercolour on white paper; *Study I for 'The morning paper'* 1993–94 1992, pencil on white paper; *Study II for 'The morning paper'* 1993–94 1992, pencil on white paper; *Study III for 'The morning paper'* 1993–94 1992, pencil on white paper; *Nude II* c1993, charcoal, pastel on pink paper

**Eveline Syme** (Australia, 1888–1961), *The Yarra at Warrandyte* 1931, colour linocut on paper. Purchased with funds provided by the Australian Collection Benefactors' Program 2017

**Christian Bumbarra Thompson**

**Christian Bumbarra Thompson** (Australia, b1978), 5 photographs from the series *Museum of Others*, 2016: *Othering the Explorer, James Cook* 2016, c-type print on metallic paper; *Othering the Ethnologist, Augustus Pitt Rivers* 2016, c-type print on metallic paper; *Othering the Art Critic, John Ruskin* 2016, c-type print on metallic paper; *Othering the Anthropologist, Walter Baldwin Spencer* 2016, c-type print on metallic paper; *Equilibrium* 2016, c-type print on metallic paper

# COLLECTION PURCHASES

## AUSTRALIAN ART

66 works

**Dorrit Black** (Australia, 1891–1951), *still life (Pochoir design)* c1930, gouache on board. Kathleen Buchanan May Fund 2017

**Nancy Borlase** (Australia, 1914–2006), *recto: study (Old brickworks, Ryde)* verso: *study (Old brickworks, Ryde)* 1952, pen and ink, crayon on paper (recto); pencil, conte on paper (verso). Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2017

**Charles Conder** (England; Australia, 1868–1909), *Bronte, Queen's Birthday* 1888, oil on wood panel. Purchased 2017 with funds provided by the Australian Masterpiece Fund, including the following major donors: Barbara Gole (in memory of), Antoinette Albert, Andrew Cameron AM and Cathy Cameron, Rowena Danziger AM and Ken Coles AM, Kiera Grant, Alexandra Joel and Philip Mason, Carole Lamerton and John Courtney, Alf Moufarrige AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent

**Anne Dangar** (Australia, 1885–1951), 16 ceramics: *Virgin with child surrounded by angels* c1937, glazed earthenware; *Water jug with geometric designs*, glazed earthenware; *Hot water jug*, glazed earthenware; *Plate with cubist designs*, glazed earthenware; *Confectionery jar with cubist designs*, glazed earthenware; *The Adoration of the Magi* post 1942, glazed earthenware; *Plate with spirals*, glazed earthenware; *Plate with spirals* c1950, glazed earthenware; *Plate with cruciform design*, glazed earthenware; *Vase with striped design*, glazed earthenware; *Conical pot with lid* c1948–c1949, glazed earthenware; *Jug with design of entwined serpents*, glazed earthenware; *Plate with cubist designs* c1938, glazed earthenware;

*Tondo*, glazed earthenware; *Icarus* 1939, glazed earthenware; *Tureen with cubist design* c1934, glazed earthenware. Mollie Douglas Bequest Fund 2017

**David Fairbairn** (Australia; England; Zambia, b1949), *Study JL no 1* 2015, pen and ink, charcoal, pastel, acrylic, gouache over eight joined etching proofs. Purchased with funds provided by the Thea Proctor Memorial Fund and the Lesley O'Shea and Joe Penn Fund 2016

**Simryn Gill** (Singapore; Malaysia; Australia, b1959), *Pressing in #9034* from the series *Relief* 2016, colour woodblock print on found wage journal pages. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2017

**Simryn Gill** (Singapore; Malaysia; Australia, b1959), 2 prints from the series *Relief* 2016: *Pressing in #246* 2016, colour woodblock print on found Star Chart book pages; *Pressing in #39* 2016, colour woodblock print on found ledger paper. Contemporary Collection Benefactors 2017

**James Gleeson** (Australia, 1915–2008), 11 drawings from the album *The Peregrian Codex* 1983: *She has no authority but continues to practise her secret blindness* 1983, wash, watercolour, collage on photographic paper; *Dr Faustus years for the visitation* 1982, wash, watercolour, collage on photographic paper; *The stricken minotaur* 1982, wash, watercolour, collage on photographic paper; *The guarding angel* 1982, wash, watercolour, collage on photographic paper; *A premonition for Prometheus* 1982, wash, watercolour, collage on photographic paper; *The lesson of the shadows* 1982, wash, watercolour on photographic paper; *Stand and Deliver* 1982, wash, watercolour, collage on photographic paper; *The attack* (1982), wash, watercolour, collage on photographic paper; *The power which erring men call chance* 1982, wash, watercolour, collage on photographic paper; *Activating the shadow machine* 1982, wash, watercolour, collage on photographic paper; *Engine for*

*sacrificial purposes* 1982, wash, watercolour, collage on photographic paper. Purchased with funds provided by the Gleeson O'Keefe Foundation 2017

**Neil A Gren** (Australia; USA, 1893–1940), *Self portrait* 1919, oil on board. Purchased 2017

**Christopher Hodges** (Australia, b1954), *White shift* 2016, acrylic on paper. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2016

**Jumaadi** (Indonesia, b1973), *Halfway to the light, halfway through the night* 2010–14, chinagraph, pencil on mulberry paper. Mollie and Jim Gowing Bequest Fund 2017

**Robert Klippel** (Australia; United States of America, 1920–2001), *No. 39 Scherzo* 1948, ebony, carved. Barbara Tribe Bequest Fund 2016

**Maria Kontis** (Australia, b1969), *Him or me* 2015, pastel on paper. Dobell Biennial Acquisition Fund 2016

**Richard Lewer** (New Zealand; Australia, b1970), 3 drawings: *It's hard to argue with the inescapable logic your own voice uses when it calmly lays out the reasons why you shouldn't exist* 2015, graphite on cardboard; *We're all going to die* 2015, graphite on cardboard; *The distance is not what you measure, it's what you create...* 2015, graphite on cardboard. Purchased with funds provided by the Dobell Biennial Acquisition Fund, Contemporary Collection Benefactors and Friends of New Zealand Art 2016

**Aletta Lewis** (Australia, 1904–56), *Factories on the Yarra* 1928, oil on plywood. Purchased 2017

**Noel McKenna** (Australia, b1956), 5 drawings from the series *Animals I have known* 2015–16: *untitled* 2015–16, pen and ink, wash on paper; *untitled* 2015–16, pen and ink, wash on paper; *untitled* 2015–16, pencil, pen and ink, wash on paper; *untitled* 2015–16, pencil, pen and ink, wash on paper. Dobell Biennial Acquisition Fund 2016

**Fiona McMonagle** (Australia, b1977), *Two cigarettes in an ash tray* 2016, watercolour, gouache on paper. Kathleen Buchanan May Fund 2017

**Arthur Murch** (Australia, 1902–89), *Mount Liebig* 1934, oil on canvas on board. Australian Collection Benefactors' Fund 2016

**Dora Ohlfsen** (Australia, 1869–1948), *Anzac in eternal remembrance* 1918, bronze medallion. Purchased 2017

**John Peart** (Australia, 1945–2013), 1 print and 2 drawings: *untitled #969* 1966, ink, ballpoint pen on ivory wove paper; *untitled #977* 1966, ballpoint pen on cream wove paper; *untitled #988A* 1965, acrylic, ballpoint pen on ivory wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2016

**Peter Powditch** (Australia, b1942), 6 drawings: *Life drawing 15* 1976, pencil on ivory wove paper; *Life drawing 16* 1976, charcoal on ivory wove paper; *Life drawing 42* 1976, pencil on ivory wove paper; *Life drawing 47* 1976, pencil on ivory wove paper; *Life drawing 64* 1976, pencil on ivory wove paper; *Life drawing 67* 1976, pencil on ivory wove paper. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2017

**Stanislaus Rapotec** (1913–97), *Meditating on Good Friday* 1961, triptych: oil on board. Purchased with funds provided by the Gleeson O'Keefe Foundation 2016

**Eveline Syme** (Australia, 1888–1961), *The Yarra at Warrandyte* 1931, colour linocut on paper. Purchased with funds provided by the Australian Collection Benefactors' Program 2017

**Normana Wight** (Australia, b1936), 4 prints: *untitled* 1969, colour screenprint on paper; *untitled (colour change – green to pink)* 1967, colour screenprint on paper; *untitled (colour change – pink to red)* 1967, colour screenprint on paper; *untitled (violet yellow)* 1967, colour screenprint on paper. Purchased with funds provided by the Australian Collection Benefactors' Program 2016

## ABORIGINAL AND TORRES STRAIT ISLAND ART

20 works

**Raymond Bulambula** (Australia), *Larrakitji* 2016, natural pigments on wood. Purchased with funds provided by Dame Rosie and Michael Horton 2016

**Joe Dhamanydji** (Australia), *Guku and Wunkurra* 2016, natural pigments on bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2016

**Joe Dhamanydji** (Australia), 3 sculptures: *Burala and Djalambu* 2016, natural pigments on wood; *Manburi and Guku* 2016, natural pigments on wood; *Milmindjarrk at Garriyak (sacred waterholes)* 2008, natural pigments on wood. Purchased with funds provided by Dame Rosie and Michael Horton 2016

**George Dhangì** (Australia), *Burala and Djalambu* 2016, natural pigments on wood. Purchased with funds provided by Dame Rosie and Michael Horton 2016

**Gunybi Ganambarr** (Australia, b1973), 2 paintings: *Coastline of Grindall Bay* 2016, natural pigments and sand on incised bark; *Buyku* 2016, natural pigments wood. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2016

**Gunybi Ganambarr** (Australia, b1973), *Gapu* 2017, incised rubber (conveyor belt). Purchased with funds provided by Rob and Jane Woods 2017

**Witjiti George** (Australia), *Pilati Wanampi Tjukurpa* 2016, synthetic polymer paint on canvas. Wendy Baron Bequest 2016

**Ken Family Collaborative (Tjungkara Ken, Yaritji Young, Maringka Tunkin, Freda Brady, Sandra Ken)** (Australia), *Seven sisters* 2016, acrylic on linen. Acquired with funds provided by the AGNSW Board of Trustees 2016

**Sonia Kurarra** (Australia, b1952), *Martwarra* 2016, synthetic polymer paint on canvas. Wendy Baron Bequest Fund 2016

**Nonggirnga Marawili** (Australia, born c1939), *Baratjula* 2014, natural pigments on board. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2016

**Daniel O'Shane** (Australia, b1990), *li ra mer ene Gawei (The sounds of tears and Gawei)* 2016, vinylcut. Purchased with fund provided by Vicki Olsson 2016

**Reko Rennie** (Australia, b1974), *I was always here* 2016, dye sublimation on satin, brass rod. Wendy Barron Bequest Fund 2017

**Yhonnie Scarce** (Australia, b1973), *Death Zephyr* 2017, hand blown glass yams, nylon and steel armature. Purchased with funds provided by the Aboriginal Collection Benefactor's Group 2017

**Tiger Yaltangki** (Australia, b1973), *Doctor Who* 2016, synthetic polymer paint on canvas. Wendy Baron Bequest 2016

**Tiger Yaltangki** (Australia, b1973), *Star wars* 2016, synthetic polymer paint on canvas. Purchased with funds provided by Aqualand Australia 2017

**Yaritji Young** (Australia, born c1954), *Tjala Tjukurpa (Honey ant story)* 2016, acrylic on linen. Wendy Barron Bequest 2017

**Nyapanyapa Yunupingu** (Australia, born c1945), *untitled* 2016, natural pigments on bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal art 2017

## INTERNATIONAL ART

### Pacific Art Papua New Guinea

1 work

**Margaret Pitok To-Uraboro, Ephraim ToUraboro, Shirley Sael and Peter Mathew** (Papua New Guinea), *Tutana-ot (nassa shell wealth ring)* 2013, *nassa shell (Nassarius)*, cane fibre, bark fibre, nylon fishing line. Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund 2017

## European Art Pre-1900

1 work

**William Henry Hunt** (England, 1790–1864), *The cow shed* c1835–40, watercolour and bodycolour with scratching out. Parramore Purchase Fund 2016

## Modern and Contemporary

36 works

**Barbara Cleveland** (Australia), *Bodies in time* 2016, single channel digital video, colour, sound. Viktoria Marinov Bequest Fund 2016

**Gordon Bennett** (Australia, 1955–2014), *Home décor (after M Preston) #18* 2012, synthetic polymer paint on canvas. Contemporary Collection Benefactors 2016 with the generous assistance of Peter Braithwaite, Gary Linnane and Michael Lao, Geoff and Jemma Brieger, Vicki Olsson, Alenka Tindale

**Lauren Brincat** (Australia, b1980), 2 multimedia: *Walk the line* 2016, single-channel digital video, colour, sound; *Salt lines: play it as it sounds* 2015–16, sail cloth, church bell ropes, brass, performed maintenance action. Viktoria Marinov Bequest Fund 2016

**Brown Council** (Australia) 2 multimedia: *Remembering Barbara Cleveland: Act 1* 2011, single-channel digital video, colour, sound; *This is Barbara Cleveland* 2013, single-channel digital video, colour, sound. Viktoria Marinov Bequest Fund 2016

**Kushana Bush** (New Zealand, b1983), *Here we are* 2016, gouache and gold leaf on paper. Purchased with funds provided by the Friends of New Zealand Art 2016

**Vincent Fecteau** (USA, b1969), *Untitled* 2016, papier mâché, synthetic polymer paint. Mervyn Horton Bequest Fund 2016

**Emily Floyd** (Australia, b1972), *Kesh alphabet* 2017, aluminium, two-part epoxy paint, steel fixtures, screen prints on paper. Atelier and Contemporary Collection Benefactors 2016

**Taloi Havini** (Papua New Guinea, b1981), *Habitat* 2017, three-channel digital video, colour, sound. Contemporary Collection Benefactors 2017

**Barbara Kasten** (b1936), *CONSTRUCT PC I A* 1981, Polacour, framed. Purchased with funds provided by the Photography Collection Benefactors' Program 2017

**Corita Kent** (USA, 1918–86), 11 prints: *handle with care* 1967, colour screenprint; *come off it* 1966, colour screenprint; *harness the sun* 1967, colour screenprint; *come alive* 1967, colour screenprint; *the handling is in your hands* 1966, colour screenprint; *news of the week* 1969, colour screenprint; *king's dream* 1969, colour screenprint; *manflowers* 1969, colour screenprint, photo screenprint; *phil and dan* 1969, colour screenprint, photo screenprint; *if I* 1969, colour screenprint, photo screenprint; *i'm glad I can feel the pain* 1969, colour screenprint, photo screenprint. Mervyn Horton Bequest Fund 2016

**Svetlana Kopystiansky** (Russia; USA, b1950), *Cold shapes / Warm shapes* 1979, printed 1992, 4 gelatin silver photographs. Purchased with funds provided by Geoff Ainsworth AM and Johanna Featherstone 2016

**Tom Kreisler** (Argentina; New Zealand, 1938–2002), *Prosaic mosaic* 1988, synthetic polymer paint on canvas. Purchased with funds provided by the Friends of New Zealand Art 2017

**Mernet Larsen** (USA, b1940), *Punch* 2016, synthetic polymer paint and mixed media on canvas. Patricia Lucille Bernard Bequest Fund 2016

**Robert MacPherson** (Australia, b1937), *'Murrarji: 15 Frog Poems, a keening'* 1996–97, 15 blankets with acrylic paint. Mollie and Jim Gowing Bequest Fund 2016

**Nicholas Mangan** (Australia, b1979), *Limits to growth* 2016–17, three single-channel digital videos, colour, sound; two monitors mounted onto steel poles; six chromogenic photographs; one silver gelatin photograph. Rudy Komon Memorial Fund 2017

**Angelica Mesiti** (Australia, b1976), *Relay league* 2016–17, three-channel digital video, colour, sound. Purchased with funds provided by the Breen Mills Foundation 2017

**Tom Nicholson** (Australia, b1973), *Comparative monument (Shellal)* 2014–17, glass tesserae mosaics, wooden boxes, dual channel digital video, colour, sound. Contemporary Collection Benefactors and Patrick White Fund 2017

**Tomislav Nikolic** (Australia, b1970), *Just before the most significant events, people are particularly prone to deny the possibilities of the future. (cause all we're doing is learning how to die)* 2014–17, acrylic polymer, marble dust, 24-carat gold leaf, 12-carat white gold leaf, copper leaf, museum acrylic on canvas and wood. Art Gallery of New South Wales, Bulgari Art Award 2017

**Michael Parekowhai** (New Zealand, b1968), *The English Channel* 2015, stainless steel. Purchased with funds provided by Peter Weiss AO 2016

**Koji Ryui** (Australia, b1976), 3 sculptures: *Mother* 2014, Spakfilla, found stool, concrete; *Smiling* 2014, dust, polystyrene, plastic, CD, lead, galvanised bucket, paper cup, foliage; *Ceramic* 2014, compressed paper, varnished timber, pencil on MDF, chipboard, rock from cave, wattle seed cone. Contemporary Collection Benefactors Fund 2016

**Khaled Sabsabi** (Lebanon; Australia, b1965), *Guerrilla* 2007–16, acrylic, watercolour and gouache on dye diffusion thermal transfer prints. Contemporary Collection Benefactors Fund 2017

**Arlene Shechet** (USA, b1951), *Beginning now* 2016, glazed ceramic, painted steel, hardwood. Mollie Douglas Bequest Fund 2016smartsmart

## PHOTOGRAPHY

**Danica Chappell** (Australia, b1972), *Light shadow (5.5 sec : 15 hrs : 15 sec + 45 sec)* from the series *Light shadow* 2012, c-type photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2016

**Max Dupain** (Australia, 1911–92), 2 photographs: *fire stairs at Bond St* 1934, gelatin silver photograph; summer time, *GPO building* 1950s, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2016

**Anne Ferran** (Australia, b1949), 3 photographs: *untitled I (Backwater)* from the series *Backwater* 2006, digital c-type photograph; *untitled (christening gown)* from the series *Flock* 2001, gelatin silver photograph; *Pale-headed flycatcher* from the series *Box of birds* 2013, pigment print. Purchased with funds provided by Photography Collection Benefactors' Program 2016

**Gustav Klutskis** (Latvia; USSR, 1895–1938), *Design for the poster 'Long live the soviet union – the fatherland of the world proletariat'* 1930, photocollage. Purchased with funds provided by the Photography Collection Benefactors' Program 2016

**Lillian O'Neil** (Australia, b1985), *Mirage* 2017, collage on Dibond. Viktoria Marinov Bequest Fund 2017

**Sara Oscar** (Australia, b1975), 2 photographs from the series *The mobility of happiness* 2015, printed 2016: *A scene from the Thai ballet of necromancy 1* 2015, printed 2016, inkjet print; *A scene from the Thai ballet of necromancy 2* 2015, printed 2016, inkjet print. Purchased with funds provided by the Photography Collection Benefactors' Program 2016

**Patrick Pound** (New Zealand; Australia, b1962), *The image pool* 2016, collection of 120 found photographs. Purchased with funds provided by the Photography Collection Benefactors' Program 2016

**Catherine Rogers** (Australia, b1952), 4 photographs from the project *Details from the world, or, a very short history of photographic imagery* 1991, printed 2016: *The moon, it seems* 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softtext cotton rag paper; *Maybe the moon (blue moon)* 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softtext cotton rag paper; *Maybe the moon #2* 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softtext cotton rag paper; *Moon as mould (perhaps)* 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softtext cotton rag paper. Purchased with funds provided by the Photography Collection Benefactors' Program 2016

**Soda\_Jerk** (Australia, 2002), *After the rainbow* from the series *Dark matter* 2009, remastered 2016, single- or dual-channel digital video, digitally remastered, colour, sound. Viktoria Marinov Bequest Fund 2016

**Robyn Stacey** (Australia, b1952), 2 photographs: *Love finger* 1996, lenticular; *Living room Rose Seidler House with exterior mural* from the series *Dark wonder* 2016, c-type photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2016

**James Tylor** (Australia, b1986), *Acacia iteaphylla* from the series *Terra Botanica II* 2015, Becquerel daguerreotype. Purchased in memory of Reginald John Vincent 2016

**Jeff Wall** (Canada, b1946), *Searcher* 2007, inkjet print. Purchased with funds provided by the Photography Collection Benefactors Program 2017

Sub total 20 works

Total International Art 58 works

Total all departments 144

purchased works

# COLLECTION GIFTS

## AUSTRALIAN ART

192 works

### Brian Blanchflower. Donated through the Australian Government's Cultural Gifts Program

**Brian Blanchflower** (England; Australia, b1939), *Deluge/comet entry* 1984, synthetic polymer paint, chalk, oilstick on flax canvas

### Jillian Charters

**Alan Oldfield** (Australia, 1943–2004), 2 paintings: *Technicolour* 1968, synthetic polymer paint on canvas; *Empire (Remember when half the map was red?)* 1969, synthetic polymer paint on canvas

### Glen Croker née MacIntosh

**William Priestly MacIntosh** (Australia, 1857–1930), *Youth in a Tam-o'-shanta (the artist's son, Alan Macintosh)* 1886, Carrara marble bas-relief

### Shelia Deaves

**Justine Kong Sing** (Australia, 1868–1960), *untitled* 1911, watercolour on ivory

### Fondation Albert Gleizes

**Anne Dangar** (Australia, 1885–1951), 2 ceramics: *jar with anthropomorphic design*, glazed earthenware; *jar* c1949, glazed earthenware

### Gioconda Pty Ltd. Donated under the Australian Government's Cultural Gifts Program

**Jeffrey Smart** (Italy; Australia, 1921–2013), 27 drawings: *Boats at St Ives, Cornwall* 1949, pen and grey ink, wash on ivory paper; *Ros Wednack's farm, Cornwall* 1949, pen and blue ink, wash on two sheets of ivory paper; *Study for 'Spiaggia pescatore'* 1949 1949, pen and brown ink, watercolour on cream paper; *Porto d'Ischia* 1950, pen and brown ink on cream paper; *Renmark* 1951, pen and brown and black ink, watercolour on white paper; *Hackney Terrace, Adelaide* 1951, pen and brown ink, wash on cream paper; *Dawn* 1951,

pen and brown ink on white wove paper; *Noel reading* 1951, pen and brown ink, watercolour on white paper; *The Trades Hall, Sydney* 1957, pen and black ink on cream paper; *Studies for 'Clown in the ruins'* 1957 1957, pen and blue ink on cream paper; *Study for 'Sunstrip baths, Coogee'* 1961–62 1961, pen and brown ink, wash on cream paper; *Guiseppeina* 1964, pen and black ink on white paper; *Study for 'In the art gallery'* 1965 1965, pencil, watercolour on ivory paper; *Filomena* 1966, pen and brown ink, wash on white paper; *Study for 'Civitavecchia'* 1968 1968, pencil, watercolour on white paper; *Detail drawing* 1968, pen and brown ink on white paper; *Fiumicino Port* 1968, pencil on white paper; *Study for 'Motor dump, Pisa I'* 1971 1971, pen and brown ink, wash on white paper; *Study for 'Ventilators, The Domain'* 1981 1980, pencil on white paper; *Study for 'The city bus station'* 1985–86 1985, pencil on white paper; *Study for 'The reservoir, Centennial Park'* 1988 1987, pen and red and brown ink on white paper; *Study for 'The reservoir, Centennial Park'* 1988 1987, pencil, watercolour on white paper; *Truck and tractor* 1989, pen and black ink, watercolour on white paper; *Study I for 'The morning paper'* 1993–94 1992, pencil on white paper; *Study II for 'The morning paper'* 1993–94 1992, pencil on white paper; *Study III for 'The morning paper'* 1993–94 1992, pencil on white paper; *Nude II* (c1993), charcoal, pastel on pink paper

### Pam Hallandal

**Pam Hallandal** (Australia, b1929), *The quake* 2012, charcoal, pastel, ink on three joined sheets

### Lisa Havilah. Donated through the Australian Government's Cultural Gifts Program

**Belinda Fox** (Australia, b1975), 2 prints: *August bloom I (blue)* 2011, etching, screenprint on hand stained Fabriano paper; *Rise & fall II* 2009, etching on ivory wove paper

**Agatha Gothe-Snape** (Australia, b1980), *Between you and me* 2011, offset lithograph on white wove paper

**Patrick Hartigan** (Australia, b1977), *Man in cafe, Adelaide* 2009, etching, printed in black ink on ivory wove paper

**Locust Jones** (New Zealand; Australia, b1963), *Madikwe II* 2012, drypoint on ivory wove paper

**Noel McKenna** (Australia, b1956), 2 prints: *Rodent in trap*, etching, aquatint printed in sepia ink on ivory wove paper; *Crown Street* 1986, etching, aquatint printed in black ink on ivory wove paper

**Ramesh Mario Nithiyendran** (Sri Lanka, b1988), *untitled* from the series *Dickheads* 2012, etching on ivory wove paper

**Jason Phu** (Australia, b1989), 1 drawing and 1 print: *Gonna gitcha*, etching, printed in relief in black ink on ivory wove paper; *untitled (They sell wedges here)*, etching, printed in relief on black ink on ivory wove paper

**Jason Phu** (Australia, b1989), 9 prints from the series *8 pillars of drinking that I learnt from my family* 2011: *Dad saved his life* 2011, etching, printed in relief in black ink on ivory wove paper; *It's just a little hard to understand* 2011, etching, printed in relief in black ink on ivory wove paper; *The next day he had a high fever* 2011, etching, printed in relief in black ink on ivory wove paper; *Back in the old days* 2011, etching, fowl bite on ivory wove paper; *He enjoyed the alcoholic taste* 2011, etching, fowl bite, printed in black ink on ivory wove paper; *I threw up my stomach lining* 2011, etching, fowl bite, printed in black ink on ivory wove paper; *Smelling like fried ox tongue* 2011, etching, fowl bite, printed in black ink on ivory wove paper; *The whole apartment smelt like burnt egg shell* 2011, etching, fowl bite, printed in black ink on ivory wove paper; *The women in my family never drink*, etching, printed in black ink on ivory wove paper

**Guy Warren** (Australia, b1921), *untitled* from the series *Sydney Harbour* 1979, watercolour, blind embossing, piercing on ivory wove paper

**Ken Whisson** (Australia, b1927), *Faces and books* 1986, pen and black ink on ivory wove paper

**Barbara Jools. Donated through the Australian Government's Cultural Gifts Program**

**Albert Tucker** (Australia, 1914–99), *The intruder* 1964, oil and plaster on board

**Richard Lewer**

**Richard Lewer** (New Zealand; Australia, b1970), 6 drawings: *It feels like an increased sensitivity – like I have no skin and all of my nerve endings are exposed. The world – all of its beauty and all of its sadness, is too much for me; I can't cope with the enormity and depth of my feelings. I fear that I will fall into the pool of them and never swim out* 2015, graphite on cardboard; *I'm fine, I'm just tired* 2015, graphite on cardboard; *Life is a Balance. Most of the time no matter what life brings I am able to maintain the balance that is required. However, there has been times when for whatever reason this life balance becomes impossible and I have entered the 'fog' of anxiety and depression. At the time, it is impossible to see a way out, however, with time and treatment I have been able to come out of the fog and once again enjoy the calm and peace that comes with balancing my life. Rather than feeling shame I feel great pride in coming through this very difficult time and it has given me an inner strength knowing I have faced these challenging times and come out on top. It has also given me an intensified appreciation of the joy of my life* 2015, graphite on cardboard; *It's like I'm full of holes and sinking* 2015, graphite on cardboard; *Depression is like quicksand, you have to avoid panic to escape* 2015, graphite on cardboard; *Non – participant* 2015, graphite on cardboard

**Kevin Lincoln. Donated under the Australian Government's Cultural Gifts Program**

**Kevin Lincoln** (Australia, b1941), 2 prints and 5 watercolours: (*AALTO*) 2010, lithograph on grey wove paper; *Abstract* 2010, drypoint on grey wove paper; *St Andrews* 2005, watercolour,

charcoal on white wove paper; *Port Fairy* 2000, watercolour, charcoal on ivory wove paper; *Arthurs Lake* 2003, watercolour, charcoal on ivory wove paper; *Temby Point* 2002, watercolour, charcoal on ivory wove paper; *Maldon, Victoria* 2006, watercolour, charcoal on white wove paper

**John McBride. Donated through the Australian Government's Cultural Gifts Program**

**Brent Harris** (New Zealand; Australia, b1956), 9 prints from the suite *Deities* 2004: Series I: *Buddha I* 2004, colour woodcut, screenprint on ivory handmade STPI paper; *Ganesha I* 2004, colour woodcut, screenprint, silver leaf on ivory handmade STPI paper; *Jesus I* 2004, colour woodcut, screenprint on ivory handmade STPI paper; Series II: *Buddha II* 2004, unique woodcut on black German copper etching paper; *Ganesha II* 2004, unique woodcut on black German copper etching paper; *Jesus II* 2004, unique woodcut, lithograph, screenprint on black German copper etching paper; Series III: *Buddha III* 2004, colour woodcut on ivory handmade STPI paper; *Ganesha III* 2004, colour woodcut on ivory handmade STPI paper; *Jesus III* 2004, colour woodcut, lithograph, screenprint on ivory handmade STPI paper

**Jules Nijst**

**Francis Lyburner** (Australia, 1916–72), 13 drawings: *polar bear*, brush and ink, wash on paper; *sketchbook*, pencil, pen and ink, wash on laid paper; *cat*, brush and ink, wash on paper; *seated woman*, pencil on paper; *cat in garden*, pen and brush and ink, ink wash on ivory wove paper; *cat*, pen and brush and ink, ink wash on ivory wove paper; *two studies of a goat*, pencil, wash on ivory wove paper; *coastal scene*, pen and brush and ink, wash on paper; *man in costume*, pen and ink, wash on ivory wove paper; *polar bear and pelican studies*, pen and ink, wash on ivory wove paper; *coastal defences*, pen and ink, brush and ink, wash on ivory wove paper; *Sea-wall*, pencil, ink wash on ivory wove paper; *rehearsal*, pen and ink on ivory wove paper, 1961

**John Olsen. Donated through the Australian Government's Cultural Gifts Program**

**John Olsen** (Australia; England; Spain; Portugal, b1928), *Animal landscape* 2016, oil and acrylic on canvas

**The Penglase Family. Donated through the Australian Government's Cultural Gifts Program**

**Thomas Woolner** (United Kingdom; Australia, 1825–92), (*CJ La Trobe*) 1853, bronze medallion

**Julien Playoust. Donated through the Australian Government's Cultural Gifts Program**

**James Gleeson** (Australia, 1915–2008), 11 drawings from the album *The Peregian Codex* 1982–83: *The King is/is not amused. Please strike out the inappropriate word/ words* 1982, wash, watercolour, collage on photographic paper; *Pro and Con* 1982, wash, watercolour, collage on photographic paper; *Where more is meant than meets the eye* 1982, wash, watercolour, collage on photographic paper; *Ere while, a holocaust* 1983, wash, watercolour, collage on photographic paper; *The night makery* 1983, wash, watercolour, collage on photographic paper; *The delegate arrives at a mistaken hour* 1983, wash, watercolour, collage on photographic paper; *Platform for a dangerous candidate* 1983, wash, watercolour, collage on photographic paper; *Blake's Tiger in transit* 1983, wash, watercolour, collage on photographic paper; *Young Erinyes about to graduate as Furies* 1983, wash, watercolour, collage on photographic paper; *An attempted rescue* 1983, wash, watercolour, collage on photographic paper; *A picnic at Strawberry Hill* 1983, wash, watercolour, collage on photographic paper

**Richard Tipping. Donated through the Australian Government's Cultural Gifts Program**

**Richard Tipping** (Australia, b1949), 13 prints from the portfolio *The Sydney morning, volume I: word works & ideagraphics* 1967–1988 1989:

*title page* 1989, letterpress print on white wove paper; *The race*, 1967 1989, letterpress print on white wove paper; *Mangoes – poem*, 1972 1989, screenprint on white wove paper; *1917 – 1978/89* 1989, screenprint on white wove paper; *Airpoet*, 1979 1989, screenprint on white wove paper; *Opening Bride*, 1979–80 1989, screenprint on white wove paper; *Smothered – design for a neon*, 1980 1989, letterpress print on white wove paper; *Enjoy Cok*, 1981 1989, screenprint on white wove paper; *Smile: Coke adds lie*, 1981 1989, screenprint on white wove paper; *Hot chips*, 1983 1989, screenprint on white wove paper; *Australia poet*, 1983 1989, screenprint on white wove paper; *Austerica*, 1979/88 1989, screenprint on white wove paper; *The Australian touch*, 1988 1989, screenprint on white wove paper

**Richard Tipping** (Australia, b1949), 13 prints from the portfolio *The Sydney Morning, volume II: word works 1967–1991* 1991: *title page* 1991, letterpress print on white wove paper; *Sun shower* 1991, letterpress print on cream wove paper; *Gospel* 1991, letterpress print on white wove paper; *Tears*, 1968 1991, letterpress print on cream wove paper; *1968* 1991, letterpress print on cream wove paper; *Go army*, 1968 1991, letterpress print on white wove paper; *(You)*, 1970 1991, letterpress print on cream wove paper; *USS\$* 1991, letterpress print on white wove paper; *Evening*, 1977 1991, letterpress print on cream wove paper; *Swing wing* 1991, letterpress print on white wove paper; *The eternal question*, 1980–82 1991, letterpress print on white wove paper; *Quiet* 1991, letterpress print on white wove paper; *Addendum*, 1979 1991, letterpress print on cream wove paper

**Richard Tipping** (Australia, b1949), 13 prints from the portfolio *The Sydney morning, volume III: word works 1979–1992* 1992: *title page* 1992, letterpress print on white wove paper; *Poet tree*, 1979 1992, screenprint on white wove paper; *Meat mart*, 1980 1992, screenprint on white wove paper; *Australian mad*, 1981/82 1992, screenprint on white wove paper; *Art*

*freeway* 1992, screenprint on white wove paper; *Crossing the hump*, 1980–82 1992, screenprint on white wove paper; *Hold up ahead*, 1983 1992, screenprint on white wove paper; *Form one planet*, 1992 1992, screenprint on white wove paper; *She swore like an angel* 1992, screenprint on white wove paper; *Holy shit* 1992, screenprint on white wove paper; *Sunlight soap opera* 1992, screenprint on white wove paper; *No more cunding futs* 1992, screenprint on white wove paper; *Danger – postmodernism* 1992, screenprint on white wove paper

**Richard Tipping** (Australia, b1949), 15 prints from the portfolio *The Sydney morning, volume IV: word works 1993–94* 1994: *title page* 1994, letterpress print on white wove paper; *Gallery (Art allergy)* 1992, screenprint on cream wove paper; *Fighting words #1* 1994, screenprint on cream wove paper; *Fighting words #2* 1994, screenprint on cream wove paper; *Hoho (Ohoh) #1* 1994, screenprint on white wove paper; *Hoho (Ohoh) #2* 1994, screenprint on white wove paper; *Hear the earth (Hear the art) #1* 1994, screenprint on pale blue wove paper; *Hear the earth (Hear the art) #2* 1994, screenprint on pale blue wove paper; *New world power (The cold war cleaning specialist)* 1994, screenprint on pale blue wove paper; *FCK* 1994, screenprint on pale blue wove paper; *Caution – there is no avant-garde* 1994, screenprint on white wove paper; *Danger – poetry is the selection & rearrangement of silences* 1994, screenprint on white wove paper; *Quiet (the shouting zone)* 1994, screenprint on white wove paper; *The poem considered as a lover* 1994, screenprint on white wove paper; *The obsession of angels* 1994, screenprint on white wove paper

**Richard Tipping** (Australia, b1949), 20 prints from the suite *Lovepoems 2007: Morning 1* 2007, screenprint on pattern paper; *Morning 2* 2007, screenprint on pattern paper; *Morning 3* 2007, screenprint on pattern paper; *Morning 4* 2007, screenprint on pattern paper; *Meeting 1* 2007, screenprint on pattern paper; *Meeting 2* 2007, screenprint on pattern paper; *The kiss 1* 2007, screenprint on pattern paper;

*The kiss 2* 2007, screenprint on pattern paper; *Lovepoem 1* 2007, screenprint on pattern paper; *Lovepoem 2* 2007, screenprint on pattern paper; *Lovepoem 3* 2007, screenprint on pattern paper; *Lovepoem 4* 2007, screenprint on pattern paper; *Division of the sexes 1* 2007, screenprint on pattern paper; *Division of the sexes 2* 2007, screenprint on pattern paper; *Division of the sexes 3* 2007, screenprint on pattern paper; *Swofehuper 1* 2007, screenprint on pattern paper; *Swofehuper 2* 2007, screenprint on pattern paper; *Swofehuper 3* 2007, screenprint on pattern paper; *Wo/men – Omen 1* 2007, screenprint on pattern paper; *Wo/men – Omen 2* 2007, screenprint on pattern paper

#### Frank Watters. Donated under the Australian Government's Cultural Gifts Program

**John Peart** (Australia, 1945–2013), 9 drawings and 4 prints: *untitled* 1965, acrylic, oil on buff wove paper; *untitled* 1965, acrylic, oil on thick ivory wove paper; *untitled* 1965, acrylic on thick ivory wove paper; *untitled* 1965, acrylic, oil on thick ivory wove paper; *untitled* 1965, acrylic, oil on thin cream wove paper; *untitled* 1965, acrylic, oil on thin cream ivory wove paper; *untitled* 1965, acrylic, oil on thin cream ivory wove paper; *untitled* 1966 acrylic on paper; *Islington I* 1974, lithograph on cream wove paper; *Islington II* 1974, lithograph on cream wove paper; *Islington III* 1974, lithograph on cream wove paper; *Islington IV* 1974, lithograph on cream wove paper

#### ABORIGINAL AND TORRES STRAIT ISLAND ART

192 works

#### Lisa Havilah. Donated through the Australian Government's Cultural Gifts Program

**Vernon Ah Kee** (Australia, b1967), *Abc* 2011, etching on ivory wove paper

**Brooke Andrew** (Australia, b1970), *seven posters* c2000, offset lithographs

## Milingimbi Art and Culture

**Susan Balbunga** (Australia, b1953), *Bamugura* 2016, pandanus

## William Nuttall and Annette Reeves. Donated through the Australian Government Cultural Gifts Program

**Angelina Pwerle** (Australia, b1946), 3 paintings: *Bush plum* 2015, acrylic on paper; *Bush plum* 2014, acrylic on paper; *Bush plum* 2014, acrylic on paper

## Giorgio Pilla

**Sonia Kurarra** (Australia, b1952), 2 drawings: *untitled* 2015, charcoal on 250gsm Velin Arches paper; *untitled* 2015, charcoal on 250gsm Velin Arches paper

## Christian Bumbarra Thompson

**Christian Bumbarra Thompson** (Australia, b1978), 5 photographs from the series *Museum of Others*, 2016: *Othering the Explorer*, *James Cook* 2016, c-type print on metallic paper; *Othering the Ethnologist*, *Augustus Pitt Rivers* 2016, c-type print on metallic paper; *Othering the Art Critic*, *John Ruskin* 2016, c-type print on metallic paper; *Othering the Anthropologist*, *Walter Baldwin Spencer* 2016, c-type print on metallic paper; *Equilibrium* 2016, c-type print on metallic paper

## Judy Watson

**Judy Watson** (Australia, b1959), *big blue world with three stupas* 2004, pigment and acrylic on canvas

Sub total 14 works

Total Australian Art department 206 works

## INTERNATIONAL ART

### Pacific Art

#### Papua New Guinea

### Chris Boylan. Donated through the Australian Government's Cultural Gifts Program

*Fighting shield (snake ancestor design)* c1930s, wood, incised zig-zag design, machine-made sling and pouch, plant fibre, rattan cane, red, black and white pigments

*Fighting shield (double sun design)* pre 1930s, wood, incised zig-zag design, machine-made sling and pouch, plant fibre, rattan cane, red, black and white pigments, remains of arrow heads

*Ceremonial barkcloth cape* mid 1900s, barkcloth, red, white and black pigments

*Ceremonial barkcloth cape* mid 1900s, barkcloth, red and black pigments

*Ceremonial decoration* mid 1900s, barkcloth stretched over bamboo and rattan cane, red, white and black pigments, plant fibres

**Enga people** (Papua New Guinea), *Pakol (bailer shell pectoral ornament)* early 1900s, bailer shell, incised anthropomorphic figure, plant fibre cord

**Fore people** (Papua New Guinea), *Fighting shield (gardens design)* pre 1930s, wood, incised zig-zag design, sling and pouch, plant fibre, rattan cane, red and white pigments, remains of arrow heads

**Mendi people** (Papua New Guinea), *Wörrumbi (shoulder shield)* early 1900s, wood, incised design, red and white pigments, machine-made cotton sling

**Simbu people** (Papua New Guinea), *Koskong (presentation basket for pandanus nuts)* mid 1900s, bamboo, rattan cane, red and white pigments, smoke residue

Sub total 9 works

## ASIAN ART

### China

#### The Australia–China Council

**Huang Yongyu** (China, b1924 ), *Lotus* 1981, ink and colour on paper

### Nancy and Terry Lee. Donated under Australian Government's Cultural Gifts Programme

**ZHANG Daqian** (China, 1899–1983 ), *Lady holding a fan* 1944, ink and colour on paper

## Kirstin Mattson and Joerg Raichleunder

**YANG Yongliang** (China, b1980), *Phantom Landscape III Misty City II* 2007, inkjet print on Epson fine art paper

Sub total 3 works

## EUROPEAN ART PRE-1900

### Iphy Kallinikos

**Félix Buhot** (France, 1847–98), 7 prints: *Le retour des artistes* 1877, etching, drypoint and aquatint; *L'hiver à Paris* 1879, etching, drypoint and aquatint; *Une jetée en Angleterre* 1879, etching, drypoint and roulette on chine collé (thin japan paper with a warm tone) laid down on a larger sheet of paper; *Les voisins de campagne* c1879, etching, drypoint and aquatint; *Environs de Gravesend* 1883, etching, aquatint, drypoint and roulette; *Matinée d'hiver sur les quais* 1883, etching, drypoint, roulette and aquatint; *Frontispiece for Octave Uzanne's 'Les zigzags d'un curieux'* 1888, etching

### John Schaeffer AO. Donated through the Australian Government's Cultural Gifts Program

**Lord Frederic Leighton** (England, 1830–96), *An athlete wrestling with a python* 1888–91, white marble

Sub total 8 works

## MODERN AND CONTEMPORARY

### Geoff Ainsworth AM. Donated through the Australian Government's Cultural Gifts Program

**Julian Opie** (England, b1958), *View of boats on lake Motosu below Mount Fuji from route 709* from the series *Eight views of Japan* 2007, single-channel (diptych) computer generated animation, colour, sound, computer with inbuilt monitor, secondary monitor

**Donated through the Australian Government's Cultural Gifts Program 2016**

**Shane Cotton** (New Zealand, b1964), *In the Earth (study)* 2010, acrylic on paper

**Jim Barr and Mary Barr. Founding Governors of the Friends of New Zealand Art**

**Ronnie van Hout** (New Zealand; Australia, b1962), *I guess I lose* 2003, cast epoxy resin fibreglass, nylon wig and metal stand

**Lauren Brincat. Donated through the Australian Government's Cultural Gifts Program**

**Lauren Brincat** (Australia, b1980), *This time tomorrow: Tempelhof* 2011, single-channel digital video, colour, silent

**Clinton Bradley. Donated through the Australian Government's Cultural Gifts Program**

**Koji Ryui** (Australia, b1976), 2 sculptures: *Smiley face* 2014, tinsel, steel; *Cloud 2* 2014, steel, enamel, polystyrene, Fimo clay

**Estate of Kathy Cavaliere**

**Kathy Cavaliere** (Australia, 1972–2012), 1 multimedia and 1 sculpture: *nest* 2010, super-8 film shown as single channel digital video, colour, sound; *brown paper* 2001, cardboard box, brown paper bags, artist's breath

**Trish Clarke. Member of the Friends of New Zealand Art**

**Marie Shannon** (New Zealand, b1960), *What I am looking at* 2011, single-channel digital video, black and white, sound

**Lisa Havilah. Donated through the Australian Government's Cultural Gifts Program**

**Emily Floyd** (Australia, b1972), *untitled (Poster for 'The Broad Left Conference')* 1986, offset lithograph on ivory wove paper

**Tim Johnson** (Australia, b1947), *Lightwork 9* 1970s, 2009 (printed), gelatin silver print

**The John Kaldor Family Collection. Donated through the Australian Government's Cultural Gifts Program**

**Frank Stella** (USA, b1936), *Untitled* 1965, synthetic polymer paint on canvas

**Estate of Tom Kreisler**

**Tom Kreisler** (Argentina; New Zealand, 1938–2002), *Study for Prosaic mosaic* 1988, acrylic on paper

**R and S Lord. Donated through the Government's Cultural Gifts Program**

**Fiona Connor** (New Zealand, b1981), *Community notice board (ladera)* 2015, custom magnetic blackboard, stain, silkscreen and UV print on aluminium, plates, magnets

**Loren Madsen**

**Loren Madsen** (USA, b1943), 5 drawings and 1 sculpture: *Wood constructions – instructions* 1976, ink on paper; *Wood const # II* 1976, ink on paper; *Arch* 1976, ink on paper; *Arch* 1976, coloured ink on paper; *US–Australia arch* 1976, ink and coloured ink on paper; *Wood construction II* 1976, wood

**Richard Moss. Member of the Friends of New Zealand Art**

**Ronnie van Hout** (New Zealand; Australia, b1962), 2 photographs: *Angus McCahon Lusk* from the series *Return of the living dead* 1992, pegasus print; *Vocalist seeks band* 1995–96, cotton embroidery on canvas

**Tomislav Nikolic. Donated through the Australian Government's Cultural Gifts Program**

**Winston Roeth** (USA, b1945), *Night shift* 2005, tempera on panel

**Michael Whitworth and Candice Bruce. Donated through the Australian Government's Cultural Gifts Program**

**Helen Johnson** (Australia, b1979), *The Centre for the study of adhocacy: producing singularities in a more and more standardised world (the bedroom)* 2005, acrylic and pencil on watercolour paper

Sub total 25 works

## PHOTOGRAPHY

**Anonymous Gift 2016. Donated through the Australian Government's Cultural Gifts Program**

**Robyn Stacey** (Australia, b1952), 2 photographs: *The Brendels* from the series *Supermodels* 2005, 2016 (printed), c-type photograph; *The spot* 1996, c-type photograph

**Robyn Stacey** (Australia, b1952), 8 photographs from the series *Herbarium* 2004, 2016 (printed); *A Western Australian Wattle*, *Acacia merinthophora* 2004, 2016 (printed), c-type photograph; *Seaweed album endpaper* 2004, 2016 (printed), c-type photograph; *Porcupine bush*, *borya septentrionalis* 2004, 2016 (printed), c-type photograph; *A seagrass leaf and red alga*, *laurencia obtusa* 2004, 2016 (printed), c-type photograph; *A red seaweed*, *claudea elegans* 2004, 2016 (printed), c-type photograph; *A blue-green seaweed*, *rivularia australis* 2004, 2016 (printed), c-type photograph; *Mermaids hair*, *microleus lyngbyaceus* 2004, 2016 (printed), c-type photograph; *A red seaweed*, *hymenena affinis* 2004, 2016 (printed), c-type photograph

**Geoffrey Batchen**

**Alison Rossiter** (USA, b1953), *Eastman Kodak Velox, expired March 1919, processed 2014 (B.)* 2014, gelatin silver photograph

**Thomas Barrow** (USA, b1938), *'Science'* 1972, verifax matrix print

**The Estate of Kathy Cavaliere**

**Kathy Cavaliere** (Australia, 1972–2012), 2 works: *day dreams: camera obscura (positive)* 2005, camera obscura gelatin silver photograph; *day dreams: camera obscura (negative)* 2005, camera obscura gelatin silver photograph

### **Anne Ferran**

**Anne Ferran** (Australia, b1949), 4 photographs: *untitled III (Backwater)* from the series *Backwater* 2006, digital c-type photograph; *untitled (child's sleeves)* from the series *Flock* 2001, gelatin silver photogram; *Clamorous shriek* from the series *Box of birds* 2013, pigment print; *untitled (cuffs)* from the series *Flock* 2001, gelatin silver photogram

### **Lisa Havilah. Donated through the Australian Government's Cultural Gifts Program**

**Tim Burns** (Australia, b1947), *Exploding TV*, *Boya Quarry* 1974, gelatin silver print on ivory wove paper

### **Robert Nelson. Donated through the Australian Government's Cultural Gifts Program**

**Polixeni Papapetrou** (Australia, b1960), 6 photographs: *Lost* from the series *Fairy tales* 2004, c-type photograph; *By the Yarra 1857 #2* from the series *Haunted country* 2006, pigment print; *Dreams are like water* from the series *Games of consequence* 2008, pigment print; *he visitor from the series Between worlds* 2012, pigment print; *The philosopher* from the series *The dreamkeepers* 2011, pigment print; *Scrub man* from the series *The Ghillies* 2013, pigment print, framed

Sub total 25 works

Total International Art department  
70 works

Total all departments 276 gifted works

Total works purchased and gifted in  
2016/17: 420

## **NATIONAL ART ARCHIVE**

### **Pat Corrigan, Donated through the Australian Government's Cultural Gifts Program**

Manuscript of the first history of art by William Moore (1934) and related archival material.

### **Cassi Plate, Donated through the Australian Government's Cultural Gifts Program**

The personal archive of artist Carl Plate and the corporate archive of the Notanda Gallery, Sydney (1935–74)

### **Siné MacPherson, Donated through the Australian Government's Cultural Gifts Program**

Gary Dufour curatorial and research archive.

### **John McPhee, Donated through the Australian Government's Cultural Gifts Program**

John Glover curatorial and research archive.

### **Jim Sharman, Donated through the Australian Government's Cultural Gifts Program**

Library of rare catalogues and monographs.

# REGISTRATION

During the 2016–17 period, the Registration department administered and packed the outward loan of 266 works of art from the collection to 36 national cultural institutions and twelve international cultural institutions; managed the new or renewed inward loan of 48 objects from sixteen lenders for collection purposes; managed nine furnishing loans and made 46,517 artwork movements within the Gallery, offsite collection store and external locations.

The department undertook the collection inventory of the Aboriginal and Torres Strait Islander Art collection.

During the period, Registration also supervised the visit of 106 people to the offsite store. The visitors comprised of tertiary art students, benefactors, institutional colleagues and members of the public, who sought to view specific works in the collection.

Registration continues to manage the Gallery's Print Study Room, Works on Paper Store and the offsite Collection store.

## AGNSW EXHIBITION PARTNERSHIPS

### National Gallery of Victoria

#### **John Olsen: The You Beaut Country**

Ian Potter Centre: NGV Australia  
16 September 2016 – 12 February 2017

AGNSW 10 March – 12 June 2017

John Olsen, *Dry Salvages* 1956, oil on hardboard; John Olsen, *Spanish encounter* 1960, triptych: oil on hardboard; John Olsen, *Entrance to the seaport of desire* 1964, synthetic polymer paint on canvas; John Olsen, *Nightfall, when wattle stains the doubting heart* 1980, oil on canvas; John Olsen, *Golden summer, Clarendon* 1983, oil on hardboard; John Olsen, *Laughing frog* 1977, sugarlift aquatint, printed in dark brown ink on cream Velin Arches paper; John Olsen, *Birds, fish and river* 1980, etching, aquatint printed in brown ink on cream Velin Arches paper; John Olsen, *Goyder Channel* 1975, watercolour, gouache on torinoko paper; John Olsen, *Flounder* 1994, charcoal, pastel

### Heide Museum of Modern Art, Queensland Art Gallery | Gallery of Modern Art, Georgia O'Keeffe Museum

#### **O'Keeffe, Preston, Cossington Smith: Making Modernism**

Heide Museum of Modern Art  
12 October 2016 – 19 February 2017

Queensland Art Gallery

11 March 2017 – 11 June 2017

AGNSW 1 July – 2 October 2017

Grace Cossington Smith, *The curve of the bridge* 1928–29, oil on cardboard; Margaret Preston, *Thea Proctor's tea party* 1924, oil on canvas on hardboard; Margaret Preston, *Implement blue* 1927, oil on canvas on hardboard; Margaret Preston, *Australian gum blossom* 1928, oil on canvas; Margaret Preston, *Western Australian gum blossom* 1928, oil on canvas; Margaret Preston, *Self portrait* 1930, oil on canvas; Margaret Preston, *The brown pot* 1940, oil on canvas; Margaret Preston, *I lived at Berowra* 1941, oil on canvas; Margaret Preston, *Grey day in the ranges* 1942, oil on hardboard; Grace Cossington Smith, *Centre of a city* c1925, oil on canvas on hardboard; Grace Cossington Smith, *The sock knitter* 1915, oil on canvas; Grace Cossington Smith, *Things on an iron tray on the floor* c1928, oil on plywood; Grace Cossington Smith, *Landscape at Pentecost* c1932, oil on paperboard; Grace Cossington Smith, *The Lacquer Room* 1936, oil on paperboard on plywood; Grace Cossington Smith, *Bonfire in the bush* c1937, oil on paperboard; Grace Cossington Smith, *Bush at evening* 1947, oil on hardboard; Grace Cossington Smith, *Interior with wardrobe mirror* 1955, oil on canvas on paperboard; Grace Cossington Smith, *The window* 1956, oil on hardboard; Grace Cossington Smith, *Arums growing* c1927, oil on cardboard

## National Gallery, London (England)

### Australia's Impressionists

National Gallery, London  
7 December 2016 – 26 March 2017

Charles Conder, *Departure of the Orient – Circular Quay* 1888, oil on canvas; Charles Conder, *On the River Yarra, near Heidelberg, Victoria* c1890, oil on canvas; Tom Roberts, *The camp, Sirius Cove* 1899, oil on canvas on paperboard; Tom Roberts, *Fog, Thames Embankment* 1884, oil on paperboard; Tom Roberts, *Holiday sketch at Coogee* 1888, oil on canvas; John Russell, *Antibes* c1890–c1892, oil on canvas; John Russell, *Madame Sisley on the banks of the Loing at Moret* 1887, oil on canvas; Arthur Streeton, *Fire's on* 1891, oil on canvas; Arthur Streeton, *Fireman's funeral, George Street* 1894, oil on canvas; Arthur Streeton, *The national game* 1889, oil on cardboard; Arthur Streeton, *'Still glides the stream, and shall for ever glide'* 1890, oil on canvas; Arthur Streeton, *The railway station, Redfern* 1893, oil on canvas; John Russell, *Rough sea, Morestil* c1900, oil on canvas on hardboard

## AGNSW TOURING EXHIBITIONS

### Brett Whiteley: West of the Divide

Bathurst Regional Art Gallery  
24 November 2016 – 29 January 2017  
Benalla Art Gallery  
10 February – 7 May 2017

Brett Whiteley, *Autumn (near Bathurst) – Japanese Autumn* 1987–88, oil, tempera, egg, ink and photography on plywood; Brett Whiteley, *Totem I (black – the get laid totem)* 1978–88, fibreglass and wood; Brett Whiteley, *To Yirrawalla* 1972, oil and mixed media on board; Brett Whiteley, *Sofala* 1958, oil on canvas on board; Brett Whiteley, *Oberon Carcoar Kookaburra River*, oil, charcoal collage, plaster, pastel on

canvas on cardboard; Brett Whiteley, *Oberon after the rains* 1983, pen and black ink, gouache, oil, plaster, collage on cardboard; Brett Whiteley, *Willow tree* 1978, brush and black ink on white laid paper on scroll; Brett Whiteley, *(Willow)* 1979, brush and black ink on white wove paper; Brett Whiteley, *Lucknow N.S.W.*, pencil, charcoal, conte, oil pastel, gouache, oil, collage, self-adhesive tape on white laid paper on cardboard; Brett Whiteley, *Small willow* 1991, etching on white wove paper; Brett Whiteley, *Rivers / Walker St.* 1987, pen and black ink, collage, postcards on paper; Brett Whiteley, *Marulan bird with rocks* c1980, oil, gouache, collage, rocks on plywood; Brett Whiteley, *(Oberon)* 1980, pen and brush and black ink, gouache on off-white wove paper; Brett Whiteley, *Summer by the River of Plums* 1985–86, triptych: oil and collage on canvas; Brett Whiteley, *Oberon River* 1979, pencil, pen and brush and black ink, gouache, plaster on cardboard; Brett Whiteley, *Oberon River and dark clouds* 1980, pencil on thick white wove paper; Brett Whiteley, *Landscape Oberon*, brush and black ink, wash on rice paper; Brett Whiteley, *Poplars beside the Fish River, Oberon* 1979, brush and black ink on off-white wove paper; Brett Whiteley, *The Willow Tree* 1972, brush and black ink on cream wove paper; Brett Whiteley, *The Fish River and boulders, Oberon* 1979, etching, drypoint, aquatint, black ink on white wove paper; Brett Whiteley, *Landscape Oberon II*, green coloured pencil, blue watercolour on white wove paper; Brett Whiteley, *Fish River rocks*, brush and black ink on canvas board; Brett Whiteley, *Spring at Oberon* 1979, three-colour screenprint, gouache on white wove paper; Brett Whiteley, *Oberon abstract I* 1986–1988, charcoal, gouache, pencil, fabric, collage, synthetic polymer paint on three sheets buff Canson Mi-Teintes 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, *The willow tree* 1978, charcoal on white wove paper; Brett Whiteley, *Willow at Oberon* 1980–88, charcoal, collage on ivory wove paper; Brett Whiteley, *The Fish River near Oberon* 1980, brush and black ink on white Canson Mi-Teintes wove paper; Brett Whiteley, *Fish River near Carcoar* 1980, brush and black ink, collage on white wove paper; Brett Whiteley, *Totem II (Tan female)* 1978–88, fibreglass, wood, chrome, oil; Brett Whiteley, *The willow* 1979, oil on cardboard; 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, *Totem (white female)* 1978–88, fibreglass, wood, painted steel, marble; Brett Whiteley, *The lyrebird* 1972–73, oil and mixed media; Brett Whiteley, *The blue river* 1978, oil, collage and egg on two panels of canvas

### Landmarks: featuring works from the John Kaldor Family Collection at the Art Gallery of NSW

Blue Mountains City Art Gallery  
21 January – 19 March 2017  
Tamworth Regional Gallery  
9 June – 13 August 2017

Christo, *Wrapped Book Modern Art* 1978, polyethylene, twine, book; Christo, *Package* 1967, polyethylene, fabric, rope, staples; Christo, *Wrapped Island, Project for South Pacific Ocean* 1970, collage: pencil, fabric, twine, staples, photograph, crayon, charcoal, pastel, Perspex box; Christo, *Wrapped Paintings* 1968, stretched canvases, tarpaulin, rope; Christo, *Packed Coast, One Million Square Feet, Project for Australia* 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, Perspex; Christo, *The Gates, Project for Central Park, NYC* 1985, diptych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map; Christo, *Surrounded Islands, Project for Biscayne Bay*,

*Greater Miami, Florida* 1982, diptych: pencil, pastel, charcoal, wax crayon, enamel paint, photographs; Richard Long, *A moved line in Japan* 1983, text work in red and black; Richard Long, *A hundred mile walk along a straight line in Australia* 1977, 3 gelatin silver photographs, pencil on board; Richard Long, *Circle in Africa* 1978, gelatin silver photograph, coloured pencil on board; Richard Long, *Sydney Harbour driftwood* 1977, driftwood, 16 pieces; Richard Long, *River Avon mud drawing* 1983, mud on paper; Andreas Gursky, *Meersbusch, Krefeld* 1989, c-type photograph; Simryn Gill, *Vegetation* 1999, 5 gelatin silver photographs; Imants Tillers, *Counting: one, two, three* 1988, synthetic polymer paint, gouache, oilstick on 162 canvas boards nos. 17188–17349; Andy Goldsworthy, *Leaf throws, Blairgowrie, Perthshire, Tayside, 3 January 1989* 1989, 4 Cibachrome photographs, unique prints; Christo, *Wrapped Vestibule, Project for the Art Gallery of New South Wales, Sydney* 1990, collage: photograph by Tim Marshall, pencil, charcoal, enamel paint, wax crayon; Perejaume, *Marc a l'encesca* 1990, two c-type photographs, one burnt frame; Richard Long, *Spring showers circle* 1992, delabole (Cornish) slate; Andreas Gursky, *Dusseldorf, Flughafen II* 1994, c-type photograph

**Brett Whiteley: Other Places (somewhere else)**

Cairns Regional Gallery  
28 April 2017 – 2 July 2017

Brett Whiteley, *The 15 great dog pisses of Paris* 1989, charcoal, oil, collage, wax, plaster on canvas; Brett Whiteley, *(Balcony view, Paris)* 1960, pen and black ink on ivory wove paper; Brett Whiteley, *(Palm tree, Bali)* 1976, pen and brush and black ink on canvas on board; Brett Whiteley, *(Street scene, Paris)* 1960, pen and brown ink, wash on ivory wove paper; Brett Whiteley, *Acrobat (Japan)* 1989, gelatin silver photograph; Brett Whiteley, *Bali* c1971, gouache, ink and collage on paper; Brett Whiteley, *Balinese dancer* 1975, brush and black ink on two sheets of white laid paper mounted on black board; Brett Whiteley, *Balzac at*

*4.26am (after 4th coffee)* 1989, brush and black ink on ivory Arches wove paper; Brett Whiteley, *Bob Dylan (... You realise he's not selling any alibis)* 1972, brush and black ink on silk; Brett Whiteley, *Bus stop in Bali* 1980, pen and brush and brown ink on brown paper; Brett Whiteley, *Colette* 1989, black conté on white Arches BFK Rives wove paper; Brett Whiteley, *Dizzy Gillespie* 1974, brush and brown ink, collage on ivory wove paper; Brett Whiteley, *Glasshouse Mountains* 1978, pencil, pen and brush and black ink, watercolour, gouache on cream wove paper; Brett Whiteley, *The green mountain (Fiji)* 1969, oil, collage on cardboard; Brett Whiteley, *Henri Matisse reading a newspaper in the Luxembourg Gardens* 1989, brush and black ink on ivory wove paper; Brett Whiteley, *Ille de la Cité at dusk* 1990, charcoal, pen and black ink, gouache, collage, plaster on canvas; Brett Whiteley, *The island* 1967, gouache, pen and ink, collage on hardboard; Brett Whiteley, *Jenny's Lake* c1983, brush and black ink, wash on rice paper; Brett Whiteley, *Lovers on a park bench* 1989, gelatin silver photograph; Brett Whiteley, *New York 1* 1968, oil, collage, chrome and mixed media on plywood; Brett Whiteley, *Pages from New York Sketchbooks* 1967, assorted sketchbook material loosely bound (10 pages); Brett Whiteley, *Paris I (with bridges)* 1990, charcoal, pencil, ink, collage, synthetic twine on canvas; Brett Whiteley, *Pigalle* 1989, brush and black ink on white wove Arches paper; Brett Whiteley, *The pink heron* 1969, synthetic polymer paint on hardboard; Brett Whiteley, *The Pont Neuf in evening light* 1989, pen and brush and sepia ink on tan cardboard; Brett Whiteley, *Portrait of Jean-Paul Sartre glimpsed from a taxi* 1989, pencil, pastel, brush and black ink, collage on white Arches wove paper; Brett Whiteley, *The roofs in the rain* 1990, charcoal, ink, oil, collage, plaster on canvas; Brett Whiteley, *Rue du Sabot* 1989, silver gelatin photograph, black gouache; Brett Whiteley, *Rue Fromage* 1989, pencil, pen and black ink, synthetic polymer paint, collage on white wove Arches paper; Brett Whiteley, *Self portrait*

*drawing calligraphically* 1975, black ink on brown paper; Brett Whiteley, *Sleeping children (Japan)* 1989, gelatin silver photograph; Brett Whiteley, *St. Germain-des-Prés with Picasso sculpture and poster* 1989, gelatin silver photograph; Brett Whiteley, *Street poster and the traffic on St Michel* 1989, silver gelatin photograph; Brett Whiteley, *View from taxi (Japan)* 1989, gelatin silver photograph; Brett Whiteley, *View of Paris I* 1982, charcoal, graphite, oil, cardboard, wood, plaster on plywood; Brett Whiteley, *Vision of Queensland (Preliminary drawing for oil painting)* 1981, pencil, charcoal, conte, pen and black ink, gouache on off-white wove paper; Brett Whiteley, *Watching Josephine Baker on video at midday* 1989, pencil, collage on white wove paper; Brett Whiteley, *Wategoes Beach III* 1989, brush and black ink on rice paper on white wove paper; Brett Whiteley, *Wategoes Beach no 17* 1989, pencil, charcoal, gouache, collage on white wove paper; Brett Whiteley, *Window cleaners (Japan)* 1989, gelatin silver photograph

**Close to Home: Dobell Australian Drawing Biennial 2016**

Western Plains Cultural Centre  
6 May – 2 July 2017

Richard Lewer, *Depression is like quicksand, you have to avoid panic to escape* 2015, graphite on cardboard; Richard Lewer, *The distance is not what you measure, it's what you create...* 2015, graphite on cardboard; Richard Lewer, *It feels like an increased sensitivity – like I have no skin and all of my nerve endings are exposed. The world – all of its beauty and all of its sadness, is too much for me; I can't cope with the enormity and depth of my feelings. I fear that I will fall into the pool of them and never swim out* 2015, graphite on cardboard; Richard Lewer, *It's hard to argue with the inescapable logic your own voice uses when it calmly lays out the reasons why you shouldn't exist* 2015, graphite on cardboard; Richard Lewer, *It's like I'm full of holes and sinking* 2015, graphite on cardboard; Richard Lewer, *I'm fine, I'm just tired* 2015, graphite on cardboard; Richard Lewer, *Life is a Balance. Most of the*

time no matter what life brings I am able to maintain the balance that is required. However, there has been times when for whatever reason this life balance becomes impossible and I have entered the 'fog' of anxiety and depression. At the time, it is impossible to see a way out, however, with time and treatment I have been able to come out of the fog and once again enjoy the calm and peace that comes with balancing my life. Rather than feeling shame I feel great pride in coming through this very difficult time and it has given me an inner strength knowing I have faced these challenging times and come out on top. It has also given me an intensified appreciation of the joy of my life 2015, graphite on cardboard; Richard Lewer, *Non – participant* 2015, graphite on cardboard; Noel McKenna, *Untitled* 2015–16, pen and ink, wash on paper; Noel McKenna, *Untitled* 2015–16, pen and ink, wash on paper; Noel McKenna, *Untitled* 2015–16, pencil, pen and ink, wash on paper; Noel McKenna, *Untitled* 2015–16, pencil, pen and ink, wash on paper; Noel McKenna, *Untitled* 2015–16, pencil, pen and ink, wash on paper; Richard Lewer, *We're all going to die* 2015, graphite on cardboard; Maria Kontis, *Him or me* 2015, pastel on paper

## LONG TERM INWARD LOANS

(\*Renewed loan)

### Naomi Milgrom AO

26 September 2016 – 30 September 2017

Monika Sosnowska, *Untitled (Turbo stairs)* 2011, painted steel; Tatiana Trouve, *I Temp Doppi* 2013, metal, bronze, light bulb; Tatiana Trouve, *Untitled* 2012, bronze, cuivre, metal, caoutchouc; Tatiana Trouve, *Untitled* 2010, paper on canvas, charcoal, graphite, aluminium, lacquer; Tatiana Trouve, *Untitled* 2013, pencil on paper on canvas, bleach, copper; Tatiana Trouve, *Untitled* 2013, pencil on paper on canvas, bleach cork

### Fred Sandback Estate

7 October 2016 – 3 September 2017

Fred Sandback, *Untitled (Sculptural Study, Two-part Cornered Construction)* c1982, blue acrylic yarn, Fred Sandback, *Untitled* (Leaning Triangle) 2007, black acrylic yarn, c1990

### Clive Evatt\*

24 October 2016 – 24 October 2021

Rene Magritte, *La belle captive* 1931, oil on canvas

### Longbridge Nominees Pty Ltd as trustee for Longbridge Trust

1 January 2017 – 1 January 2027

Arthur Boyd, *Bridegroom and gargoyle* 1958, oil on canvas

### Professor Leon Trakman\*

1 January 2017 – 31 December 2019

Oskar Kokoschka, *Landscape at Ullapool* 1945, oil on canvas

### Nicholas, Clementine and Amelia Reid\*

5 January 2017 – 4 January 2022

Ritual vessel ding, bronze

### RAB Investments

8 February – 19 May 2017

Brett Whiteley, *Afterwards* 1980, oil, pen and ink drawing and linocut collage on canvas

### Jacobs Douwe Egberts Au Pty Ltd\*

2 March 2017 – 2 March 2019

Jeffrey Smart, *The surfers, Bondi* 1963, oil on board; Donald Friend, *Untitled* gold leaf and oil on hardboard

### Bridgestar Pty Ltd

15 March 2017 – 15 March 2019

Cornelis Bega, *Peasant at the window* mid 1650s, etching and drypoint; Carlo Bossoli, *View of St Mark's Square Venice*, watercolour, gouache on paper laid down on canvas; Eugène Boudin, *Untitled (Houses by the edge of a stream)*, pencil; Eugène Boudin, Quimper nd, pencil, Albrecht Dürer, *Melencolia I*, 1514, engraving; Albrecht Dürer, *St Jerome in his study* 1514, engraving; Sir Peter Paul Rubens, *The presentation in the temple* c1632–c1633, oil on oak panel

### Vicki Olsson\*

29 April 2017 – 29 April 2019

Raqib Shaw, *Blossom Gatherers II* 2009–2011, oil, acrylic, glitter, enamel and rhinestones on birch wood; Neo Rauch, *Gebot* 2002, oil on canvas; Tony Oursler, *Mo* 2003, fiberglass sculpture, DVD projection, sound

### Bruce and Joy Reid Foundation\*

30 April 2017 – 30 April 2019

Karel Dujardin, *A fresh morning* 1657, oil on canvas; Maxime Maufra, *Le Port de Sauzon, Belle-Ile-en-Mer* 1905, oil on canvas

### Sally Garrett\*

1 May 2017 – 30 April 2022

Harold Cazneau, *Untitled (Phillida Cooper, daughter of journalist Nora Cooper in ballet dress)* c1932, gelatin silver photograph; Harold Cazneau, *Music in the alley* 1924, gelatin silver photograph; Harold Cazneau, *Untitled (Captain F de Groot)* 1932, gelatin silver photograph; Harold Cazneau, *Untitled (HRH Edward, Prince of Wales, standing in open motor car during his visit to Sydney)* 1920, gelatin silver photograph; Harold Cazneau, *His structure still defies the blast* 1906, gelatin silver photograph; Harold Cazneau, *The spirit of endurance* 1937, gelatin silver photograph; Harold Cazneau, *Landscape (approaching the mountains)*, gelatin silver photograph; Harold Cazneau, *Black swans* c1934, gelatin silver photograph; Harold Cazneau, *Veteran gum, Castlemaine Victoria* 1935, gelatin silver photograph; Harold Cazneau, *Untitled (Hume highway, near Gunning)*, gelatin silver photograph; Harold Cazneau, *Lakeside (Narrabeen)*, gelatin silver photograph, Harold Cazneau, *Clearing storm* c1906–c1907, gelatin silver photograph, vintage; Harold Cazneau, *Majestic gums II, Melrose* 1935, gelatin silver photograph; Harold Cazneau, *Not interested* pre 1924, gelatin silver photograph

### Savill Superannuation Fund\*

18 May 2017 – 17 May 2018

Brett Whiteley, *The arrival – a glimpse in the Botanical Gardens* 1984, oil collage and charcoal on canvas

### Arend Ebelt\*

19 May 2017 – 19 May 2022

Erich Buchholz, *Breakthrough* 1918, oil on canvas

### Geoff Ainsworth AM\*

1 June 2017 – 31 May 2020

Sugito Hiroshi, *Elephant & Buckle* 1999, diptych: synthetic polymer paint, pigment and graphite on paper on canvas; Neo Rauch, *Marznacht* 2000, oil on paper; Tracey Emin, *I do not expect* 2002, mixed media: Appliqué blanket; Georg Baselitz, *Oven soot* 2015, oil on canvas

### National Gallery of Australia\*

23 June 2017 – 23 June 2018

Sir Peter Paul Rubens, *Self portrait* 1623, oil on canvas; Sir Peter Paul Rubens, *Sketch for the triumphal entry of Henri IV into Paris 22 May 1594* 1628, oil on panel

## OUTWARD LOANS

### Grimaldi Forum (Monaco)

#### *Francis Bacon, Monaco et le French Culture*

Grimaldi Forum

1 July – 4 September 2016

Guggenheim Museum Bilbao

30 September 2016 – 8 January 2017

Francis Bacon, *Study for self-portrait* 1976, oil and pastel on canvas; Francis Bacon, *Study for portrait of Reinhard Hassert*, *Study for portrait of Eddy Batache* 1979, oil on canvas

### Bayside Arts & Cultural Centre

#### *The ordinary instant*

Bayside Arts & Cultural Centre,

2 July – 11 September 2016

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

### Canberra Museum and Art Gallery

#### *Michael Taylor: a survey*

Canberra Museum and Art Gallery

9 July – 16 October 2016

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

### Casula Powerhouse Arts Centre & Liverpool Regional Museum

#### *Refugees*

Casula Powerhouse Arts Centre

& Liverpool Regional Museum

30 July – 11 September 2016

Christian Boltanski, *Dog in the street* 1991, gelatin silver photograph, biscuit box, lamp and electrical wires; Christian Boltanski, *Children playing* 1991, gelatin silver photograph, biscuit box, lamp and electrical wires; Christian Boltanski, *Bathtime* 1991, gelatin silver photograph, lamp and electrical wires; Christian Boltanski, *Toys* 1991, gelatin silver photograph, biscuit box, lamp and electrical wires; Lucian Freud, *Self portrait: reflection* 1996, etching; Lucian Freud, *Girl sitting* 1987, etching; Lucian Freud, *Eli* 2002, etching; Mona Hatoum, *Bukhara (red)* 2007, wool and cotton; Sir Anish Kapoor, *Untitled* 2002, stainless steel and lacquer; Judy Cassab, *Stanislaus Rapotec* 1960, oil on hardboard; Judy Cassab, *Portrait of Judy Barraclough* 1955, oil on hardboard; Judy Cassab, *The old stove* 1954, oil on canvas on paperboard; Marc Chagall, *Paysage bleu (Blue landscape)* 1958, colour lithograph; Marc Chagall, *Jerusalem's victory over Babylon, according to the prophecy of Isaiah XIV, 1-7* 1930-55, etching, hand-coloured; Marc Chagall, *Angel with sword* 1956, colour lithograph; Nalini Malani, *Mother India: Transactions in the Construction of Pain* 2005, 5-channel video play, colour, sound, 5 min; Khadim Ali, *Untitled* 2013-14, merino wool, afghan wool, cotton

### Carrick Hill

#### *Stanley Spencer: a twentieth-century British Master*

Carrick Hill

1 August – 4 December 2016

Sir Stanley Spencer, *Cookham Lock* 1935, oil on canvas; Sir Stanley Spencer, *The scrapheap* 1944, oil on canvas; Sir Stanley Spencer, *Wheatfield at Starlings* 1947, oil on canvas; Sir Stanley Spencer, *Carolyn Pullan* 1955, lithograph

### National Gallery of Australia

#### *Foreign Looking: Mike Parr 1970-2016*

National Gallery of Australia,  
12 August – 6 November 2016

Mike Parr, *Bronze liars (minus 1 to minus 16)* 1996, 16 bronze and beeswax sculptures; Mike Parr, *26 untitled self portraits* 1981-96, mixed media on paper, 26 drawings; Mike Parr, *AMERIKA, performance for as long as possible, 9-12 May 2006* 2006, single-channel digital video, colour, silent; Mike Parr, *AMERIKA, bride dress vitrine* 2006, truncated wedge vitrine containing gold leaf casting of the artist's left arm and bride dress; Mike Parr, *The wax bride* 1998, mixed media; Mike Parr, *The bridge* 1992, beeswax over formwood; Mike Parr, *75 programs and investigations* 1971, type set text

### Ordrupgaard (Denmark)

#### *Monet. Beyond Impressionism*

Ordrupgaard

19 August – 4 December 2016

Claude Monet *Port-Goulphar, Belle-Île* 1887, oil on canvas

### Wollongong Art Gallery

#### *Visions of Utopia*

Wollongong Art Gallery

3 September – 27 November 2016

Penrith Regional Gallery & The Lewers Bequest

25 February – 22 May 2017

Hector Gilliland, *Urban sketch* 1958, oil on cardboard; Lesley Dumbrell, *Spangle* 1977, synthetic polymer paint on canvas

**Drill Hall Gallery, Australian National University**

**Brian Blanchflower, *Canopy***

Drill Hall Gallery, Australian National University

18 August – 25 September 2016

Brian Blanchflower, *Canopy LI (Scelsi I – IV)* 2001, oil, wax medium, pumice powder, synthetic polymer paint on laminated hessian

**Macquarie University Art Gallery**

**Suzanne Archer – *Self, the alchemy of the studio***

Macquarie University Art Gallery  
9 September – 7 November 2016

Suzanne Archer, *Derangement* 2010, ink, charcoal, pastel on two sheets of white paper

**Haus der Kunst, Munich**

***Postwar – Art between the Pacific and Atlantic 1945–1965***

Haus der Kunst, Munich

14 October 2016 – 26 March 2017

Museum Boijmans-van Beuningen  
24 June – 24 September 2017

Tony Tuckson, (*Black woman, half length*) 1956, oil on paperboard;  
Weaver Hawkins, *Atomic power* 1947, oil on hardboard

**Centre National d'Art et de Culture Georges Pompidou (France)**

***Magritte, la trahison des images / Magritte, the treachery of images***

Centre National d'Art et de Culture Georges Pompidou, 21 September 2016 – 23 January 2017

Schirn Kunsthalle (Frankfurt)  
10 February – 5 June 2017

Rene Magritte, *La belle captive* 1931, oil on canvas

**Burrinja Cultural Centre**

***Black Mist, Burnt country***

S.H. Ervin Gallery

24 September – 6 November 2016

Penrith Regional Gallery & The Lewers Bequest, 26 May – 12 August 2018

Flinders University City Gallery  
1 September – 11 November 2018

Ian Howard, *Enola Gay* 1975, black wax crayon rubbing on three sheets of paper, two black and white

photographs; Sidney Nolan, *Untitled (Moonboy and atom blast)* 1974, water-based fabric dye; Weaver Hawkins, *Atomic power* 1947, oil on hardboard

**Museum of Contemporary Art**

**Louise Hearman**

Museum of Contemporary Art  
29 September – 4 December 2016

TarraWarra Museum of Art  
18 February – 14 May 2017

Queensland University of Technology Cultural Precinct

3 June – 20 August 2017

Louise Hearman, *Untitled #1304* 2009, oil on masonite; Louise Hearman, *Untitled #1279* 2009, oil on masonite; Louise Hearman, *Untitled #396* 1995, oil on masonite

**Government House**

Furnishing loan

26 September 2016 – 25 September 2017

Robert Johnson, *Macleay River* (1958), oil on canvas; Robert Johnson, *Out west nd*, 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* c1936, oil on hardboard

**Bathurst Regional Art Gallery**

***Anne Graham: Whispering and Rustling, the Susserus of People, Places and Things***

Bathurst Regional Art Gallery  
7 October – 20 November 2016

Anne Graham, *Julie and Cloud* 2014, pigment print on unbleached cotton rag paper, dog hair felt coat; Anne Graham, *Joni and Bacon* 2014, pigment print on unbleached cotton rag paper, dog hair felt coat, trousers and fez

**Hazelhurst Regional Gallery and Arts Centre**

***Art from the APY Lands***

Hazelhurst Regional Gallery and Arts Centre

15 October – 11 December 2016

Tjampawa Katie Kawiny, *Seven sisters* 2010, synthetic polymer paint on canvas; Milatjari Pumani, *Ngura Walytja Antara* 2012, synthetic polymer paint on canvas

**Western Australian Museum**

***Travellers and Traders in the Indian Ocean world***

Western Australian Maritime Museum  
21 October 2016 – 21 April 2017

Amitabha Buddha late 8th century-mid 9th century andesite

**Museum of Old and New Art**

***On the Origin of Art***

Museum of Old and New Art

5 November 2016 – 17 April 2017

Sydney Long, *Pan* 1898, oil on canvas; Bill Henson, *Untitled 1994/95* 1994–1995, c-type photograph, adhesive tape, pins, glassine; Frederic, Lord Leighton, *Wedded* 1882, oil on canvas (later mounted on hardboard); Henry Spencer Moore, *Helmet head no 2* 1955, bronze

**Fremantle Arts Centre**

***Frank Norton: Painter and Collector***

Fremantle Arts Centre

19 November 2016 – 22 January 2017

Frank Norton, *Fremantle* 1959, oil on hardboard

**TarraWarra Museum of Art**

***Bronwyn Oliver***

TarraWarra Museum of Art

19 November 2016 – 5 February 2017

Bronwyn Oliver, *Unicorn* 1984, paper, tissue, wire, hair, cane; Bronwyn Oliver, *Swathe* 1997, copper

## **Museum of Sydney Demolished Sydney**

Museum of Sydney  
19 November 2016 – 1 May 2017

Sydney Ure Smith, *Old mint, Macquarie St* 1936, watercolour, pencil; Mark Johnson, *Char towers* 1978, gelatin silver photograph; Mark Johnson, *Refinery and coal silos* 1978, gelatin silver photograph; Micky Allan, *The factory* 1978, diptych: 2 gelatin silver photographs; Graham McCarter, *Arthur Jackson, coal runner, CSR 36 years, Australian* 1978, sepia toned gelatin silver photograph; Graham McCarter, *Fred Gojdicz, 1st class sugar boiler, CSR 28 years, Ukranian* 1978, gelatin silver photograph; Gerrit Fokkema, *Pyrmont power station* 1983, gelatin silver photograph; Sydney Long, *Circular Quay, Sydney* 1926, line etching, drypoint, printed in black/brown ink on paper

## **Mornington Peninsula Regional Gallery**

### **Flight Paths: The bird in Australian art**

Mornington Peninsula Regional Gallery  
2 December 2016 – 12 February 2017

Brook Andrew, *Parrot* 2006, c-type photograph; Fiona Hall, *Brush wattle birds* 1981, gelatin silver photograph; Ginger Riley Munduwalawala, *Limmen Bight River Country* 1992, synthetic polymer paint on canvas; Albert Tucker, *Faun attacked by parrot* 3 1968, synthetic polymer paint, sand and wood on hardboard

## **New England Regional Art Museum**

### **Bush to Bay: Hinton and the Artist's Camp**

New England Regional Art Museum  
3 December 2016 – 19 March 2017

Julian Ashton, *Mosman's Bay* 1888, pencil, watercolour on paper; A Henry Fullwood, *Old Mosman's, Sydney* 1890, etching, printed in black ink with pale plate tone on ivory wove paper; Roland Norman, *The Tabernacle', Billiard Tent at the Curlw Camp, Sydney* c1907, gelatin silver photograph; Roland Norman, *Interior G Gibson's tent, Curlw Camp* c1907, gelatin silver photograph; Roland

Norman, *Interior Fred Lane's tent, Curlw Camp* c1907, gelatin silver photograph; Roland Norman, *'Spion Kop', Dad's tent, Curlw Camp* c1907, gelatin silver photograph; Roland Norman, *Dining department, Curlw Camp* c1907, gelatin silver photograph; Roland Norman, *View of tent tops, Curlw Camp* c1907, gelatin silver photograph; *Unknown, (Group shot, Curlw Camp)* c1907, gelatin silver photograph; Frederick Lane, *Local sketch of the Curlw Camp and how to get there afloat or on shore* c1905, postcard; Frederick Lane, *Shopping list for the Curlw Camp, 07 Jun 1907, typed invoice*, Frederick Lane, *Embossed letterhead writing paper for the Curlw Camp* c 1907, embossed paper; Frederick Lane, *Embossed envelope for the Curlw Camp* c1907, embossed paper; *Unknown, Brother Smudgers* c1907, typed poem; Frederick Lane, *Cash expenses at Curlw Camp* c1907, handwritten list; Frederick Lane, *Rules for living at Curlw Camp* c1907, handwritten notes; Arthur Streeton, *From my camp (Sirius Cove)* 1896, oil on plywood

## **Dunedin Public Art Gallery**

### **Kushana Bush: The Burning Hours**

Dunedin Public Art Gallery  
3 December 2016 – 17 April 2017  
Christchurch Art Gallery  
10 June 2017 – 15 October 2017  
Te Uru Waitakere Contemporary Gallery  
25 November 2017 – 11 February 2018

Kushana Bush, *Here we are* 2016, gouache and gold leaf on paper

## **Today Art Museum, Beijing (China)**

### **BRIC-a-brac: The Jumble of Growth. The 3rd Today's Documents**

Today Art Museum  
10 December 2016 – 5 March 2017

Simryn Gill, *Roadkill* 2000, found run-over objects, toy wheels

## **S.H. Ervin Gallery**

### **Margaret Olley – painter, peer, mentor, muse**

S.H. Ervin Gallery  
7 January – 26 March 2017

Margaret Olley, *Portrait in the mirror* 1948, oil on cardboard; Margaret Olley,

*Backbuildings* 1948, oil on board; Margaret Olley, *Chinese screen and yellow room* 1996, oil on hardboard; Margaret Olley, *Homage to Manet* 1987, oil on hardboard; Moya Dyring, *Quai d'Anjou, winter* 1963, watercolour, ink, gouache on paper; Moya Dyring, *Montauban on the Tarn* c1955, oil on canvas; William Dobell, *Study for 'Margaret Olley'* 1948, pencil on ivory wove paper; William Dobell, *Margaret Olley* 1948, oil on hardboard; Donald Friend, *Margaret Olley* 1948, pen and black ink, wash on cream wove paper laid on board; Donald Friend, *The mermaid* 1949, oil on wood; Donald Friend, *Sofala* 1947, oil, pen and ink on canvas; Jean Bellette, *Greek girl* 1975–76, oil on canvas; Jeffrey Smart, *Figure study for Margaret Olley* 1994, pencil on white wove paper; Jeffrey Smart, *Matisse at Ashford* 2004, oil on canvas; Cressida Campbell, *Nasturtiums* 2002, colour woodblock; Robert Barnes, *Studio Interior* 1993, oil on canvas; Nicholas Harding, *St Paul's Place, Redfern* 1993–95, oil on canvas on hardboard; Margaret Olley, *Late afternoon* 1972, oil on hardboard; David Strachan, *Faces in flannel flowers* 1970, oil on canvas on hardboard; David Strachan, *Batterie de cuisine* 1956, oil on hardboard; Jean Bellette, *Coastal still life* 1955, oil on hardboard; Jeffrey Smart, *Second study for Margaret Olley* 1994, oil on canvas on hardboard; William Dobell, *Sketch of Margaret Olley* c1948, crayon; William Dobell, recto: *Arms and hands, for portrait of Margaret Olley* verso: *(sketch)*, pencil; Justin O'Brien, *A Spaniard* 1943, oil on cardboard; Criss Canning, *Waratah in a green jug* 1999, oil on canvas; Nicholas Harding, *Eddy Avenue (3)* 2001, brush and black ink, torn and abraded paper on two sheets of laminated white wove paper; *Unknown, Untitled (Margaret Olley with Justin O'Brien)* nd, digital colour print on Fujichrome paper; Sidney Nolan, *Pericles, Prince of Tyre, by William Shakespeare [and] Orphée, a tragedy in one act and an interval, by Jean Cocteau* 1948, printed theatrical program; Margaret Olley, *Letter to her father, 11 Oct 1950* 1950, letter, ink on printed aerogramme; Cecil Abel, *Olley Aione to the tune*

of Molly Malone, 17 Nov 1954 1954, typed poem on green paper; Lloyd Rees, *Letter to Margaret Olley*, 6 Sep 1955 1955, letter, ink on cream paper; Anne Wienholt, *Letter to Margaret Olley*, 24 Nov 1956 1956, typed on cream paper with an ink drawing on the second page; Jean Bellette, *Letter to Margaret Olley*, 12 Jun 1974 1974, ink on paper; Geoff Elworthy, *Letter to Margaret Olley*, 12 Oct 1976 1976, ink on paper; Fred Jessup, *Letter to Margaret Olley*, 14 Jul 1977 1977, typed letter of cream paper; Justin O'Brien, *Letter to Margaret Olley*, 26 Nov 1981 1981, biro on white paper; Brian Kennedy, *Letter to Margaret Olley*, Jan 2000 2000, ink on commercial postcard; Anne Wienholt, *Letter to Margaret Olley*, Aug 2006 2006, ink on paper; Anne Wienholt, *Night People* 1979, monoprint on cream card; Jeffrey Smart, *Postcard to Margaret Olley*, 23 Jan 1992 1992, ink on a commercial postcard; Anne Wienholt, *Christmas card to Margaret Olley*, 1997 1997; Jeffrey Smart, *Postcard to Margaret Olley*, 19 Apr 2006 2006, ink on commercial postcard; Anne Wienholt, *Christmas card to Margaret Olley*, Dec 2007 2007; Margaret Olley, *Postcard to David Strachan* nd, ink on commercial postcard; Margaret Olley, *Postcard to David Strachan* nd, ink on commercial postcard; Fred Jessup, *Paris sketchbook* c1949, sketchbook: 50 leaves, 34 drawings, pencil, ink, crayon and watercolour on paper; Fred Jessup, *French sketchbook* c1955, sketchbook: 15 leaves, 15 drawings, pencil, ink, crayon and watercolour on paper

**Godinymayin Yijard Rivers Arts & Culture Centre**

***Apologies to Roadkill***

Godinymayin Yijard Rivers Arts & Culture Centre  
27 January – 1 April 2017

Shaun Gladwell, *Apology to roadkill MMVII* 2007, 7 colour lithographs, printed on Velin Arches 250gsm paper

**Tate Gallery (England)**

***David Hockney***

Tate Gallery  
9 February – 29 May 2017  
Centre National d'Art et de Culture Georges Pompidou  
19 June – 23 October 2017  
The Metropolitan Museum of Art  
20 November 2017 – 25 February 2018

David Hockney, *A closer winter tunnel, February–March* 2006, oil on canvas, 6 panels; David Hockney, *Portrait of an artist (pool with two figures)* 1972, synthetic polymer paint on canvas

**Kunsthaus Zurich (Switzerland)**

***Vibrant Metropolis / Idyllic Nature.***

***Kirchner – The Berlin Years***

Kunsthaus Zürich  
10 February – 7 May 2017

Ernst Ludwig Kirchner, *Three bathers* 1913, oil on canvas

**Drill Hall Gallery, Australian National University**

***Elisabeth Cummings Retrospective***

S.H. Ervin Gallery  
29 May – 23 July 2017  
Newcastle Art Gallery  
3 March – 29 April 2018  
Orange Regional Gallery  
18 November 2017 – 21 January 2018  
New England Regional Art Museum  
18 August – 5 November 2017

Elisabeth Cummings, *Arkaroola landscape* 2004, oil on canvas

**Heide Museum of Modern Art**

***Charles Blackman: Schoolgirls***

Heide Museum of Modern Art  
4 March – 18 June 2017  
Charles Blackman, *Girl dreaming* 1953, oil on hardboard; Charles Blackman, *(Schoolgirl and cathedral)* c1953, charcoal on thin cream wove paper

**Newcastle Art Gallery**

Newcastle Art Gallery  
4 March – 28 May 2017  
Michael Zavros, *The new Round Room* 2010–12, oil on canvas; Michael Zavros, *V12 Narcissus* 2009, oil on board

**The Ian Potter Museum of Art**

***Not as the songs of other lands: 19th century landscape painting in Australia and America***

The Ian Potter Museum of Art  
14 March – 11 June 2017  
John Glover, *Patterdale farm* c1840, oil on canvas

**Auckland Art Gallery Toi o Tamaki (New Zealand)**

***Nude: art from the Tate collection***

Auckland Art Gallery Toi o Tamaki  
18 March – 16 July 2017  
Louise Bourgeois, *Arched figure* 1993, bronze, fabric, wood and metal; Guerrilla Girls, *Do women have to be naked to get into the Met. Museum?* 2010 (cast), 1989 (colour offset lithograph)

**Musée du Luxembourg (France)**

***Pissarro à Eragny. La nature retrouvée***

Musée du Luxembourg  
16 March – 9 July 2017  
Camille Pissarro, *Peasants' houses*, Eragny 1887, oil on canvas

**S.H. Ervin Gallery**

***Peter Powditch***

S.H. Ervin Gallery  
31 March – 21 May 2017  
Peter Powditch, *Seascape II* 1969, oil on plywood; Peter Powditch, *Sun torso 140 (bunch)* 1972, synthetic polymer paint on hardboard; Peter Powditch, *Coastal X* 2008, oil and wood on hardboard; Peter Powditch, *Coastal IX* 2008, oil and wood on hardboard

**Bathurst Regional Art Gallery**

***Beyond Belief: the Sublime in Contemporary Art***

Bathurst Regional Art Gallery  
31 March – 4 June 2017  
Ricky Swallow, *Killing Time* 2003–04, laminated Jelutong, maple; Ron Mueck, *Untitled (old woman in bed)* 2000–02, mixed media

**Museum and Art Galleries of the Northern Territory**

**Tjungungutja**

Museum and Art Galleries of the Northern Territory

1 May 2017 – 28 February 2018

Papunya Tula Artists Pty Ltd, Pat Hogan consignment book for the Stuart Art Centre, Alice Springs, 1971–87

**Galleries UNSW, College of Fine Arts, University of NSW**

**Still in my mind: Gurindji location, experience and visuality**

Galleries UNSW, College of Fine Arts, University of NSW

5 May – 5 August 2017

University of Queensland Art Museum  
17 August – 12 November 2017

Axel Poignant, *Saddler, Wave Hill Cattle Station, Northern Territory* c1946 (printed later), gelatin silver photograph; Axel Poignant, *Aboriginal stockmens' camp, Wave Hill cattle station, Central Australia* 1980 (printed), gelatin silver photograph, c1946 (printed later)

**Tweed Regional Gallery & Margaret Olley Art Centre**

**Portraits: Margaret Olley**

Tweed Regional Gallery & Margaret Olley Art Centre

12 May – 10 September 2017

Ben Quilty, *Margaret Olley* 2011, oil on linen; Margaret Olley, *Portrait in the mirror* 1948, oil on cardboard; William Dobell, *Margaret Olley* 1948, oil on hardboard; William Dobell, *Study for 'Margaret Olley'*, 1948, pencil on ivory wove paper; William Dobell, *Sketch of Margaret Olley* c1948, crayon; William Dobell, recto: *Arms and hands, for portrait of Margaret Olley* verso: *(sketch)*, pencil; Jeffrey Smart, *Margaret Olley in the Louvre Museum* 1994–95, oil on canvas; Jeffrey Smart, *Drawing I for 'Margaret Olley in the Louvre Museum'* 1995, pencil on paper; Jeffrey Smart, *Figure study for Margaret Olley* 1994, pencil on white wove paper; Christine France, *Untitled (Margaret Olley and Jeffrey Smart at Margaret Olley's house in Paddington)* c2005,

digital print on Konica Minolta Long Life 100 paper; Robert Walker, *[Contact sheet of photographs of Margaret Olley in her house, Paddington]*, Feb 1994, colour photographic print; Judy Cassab, *Pen sketched card from Judy Cassab to Margaret Olley* 2008, pen on white paper; Margaret Cilento, *Letter to Margaret Olley, 10 Dec 1956* 1956, letter, pen on cream paper; Unknown, *Untitled (Margaret Olley and Margaret Cilento at McMahons Point, Sydney)* c1943, silver gelatin photograph (copy print); Danelle Bergstrom, *Card from Danelle Bergstrom to Margaret Olley* c2003, colour photograph tipped into a card; Unknown, *'A Prize-Winning Portrait And Its Artist Subject'*, 29 Jan 1949, printed press review; Unknown, *'Painter and model say goodbye'*, 23 Jan 1949, printed press review; Brendan Read, *Untitled (Margaret Olley surrounded by sketches, studies and portraits by Jeffrey Smart, Donald Friend, Margaret Cilento, Russell Drysdale and a self-portrait)* 1995, polaroid print; Russell Drysdale, *Christmas card from Russell Drysdale to Margaret Olley*, black and white postcard; Ray Crooke, *Christmas card from Ray Crooke to Margaret Olley*, colour postcard; Ray Crooke, *Postcard from Ray Crooke to Margaret Olley* c1980, colour postcard; Jeffrey Smart, *Letter to Margaret Olley, 31 Jan 1994* 1994, letter, ink on white paper; Ian Fairweather, *Letter to Margaret Olley, 15 Sep 1964* 1964, letter, ink on lined paper

**Glasshouse Regional Gallery**

**Anne Graham: Whispering and Rustling, the Susserus of People, Places and Things**

19 May 2017 – 2 July 2017

Anne Graham, *Julie and Cloud* 2014, pigment print on unbleached cotton rag paper, dog hair felt coat; Anne Graham, *Joni and Bacon* 2014, pigment print on unbleached cotton rag paper, dog hair felt coat, trousers and fez

**National Gallery of Australia**

**National Indigenous Art Triennial: Defying Empire**

National Gallery of Australia

19 May 2017 – 10 September 2017

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

**TarraWarra Museum of Art**

**Discovering Dobell**

TarraWarra Museum of Art

27 May – 13 Aug 2017

William Dobell, *Self portrait* 1932, oil on wood panel; William Dobell, *Mrs South Kensington* 1937, oil on wood panel; William Dobell, *Street scene, Pimlico* 1937, oil on cardboard; William Dobell, *Pearl* 1940, oil on hardboard; William Dobell, *Dame Mary Gilmore* 1957, oil on hardboard; William Dobell, *(Studies of Joshua Smith)* c1942, brush and ink, pencil on paper; William Dobell, *Joshua Smith* 1943, silverpoint on paper; William Dobell, *Study for Dame Mary Gilmore*, pen and ink, brush and wash; William Dobell, *Sheet of studies with Dame Mary Gilmore* c1955–c1957, pen and ink, brush and wash; William Dobell, *Sketch of Dame Mary Gilmore* c1955–c1957, brush and wash; William Dobell, *Costume study for Dame Mary Gilmore* c1955–c1957, pencil; William Dobell, *Study for Dame Mary Gilmore* c1955–c1957, pen and blue-black ink; William Dobell, *(Squatting figure studies) (Landscapes and natives from New Guinea)* c1950s, blue ballpoint pen; William Dobell, *(Figure studies) (Landscapes and natives from New Guinea)* c1950s, brush, pen and black ink, blue ballpoint pen; William Dobell, *(Figure studies) (Landscapes and natives from New Guinea)* c1950s, blue ballpoint pen; William Dobell, *New Guinea figures – study for 'Love song'* c1952, ballpoint pen; William Dobell, *(Sitting figure studies) (Landscapes and natives from New Guinea)* c1950s, pen and ink; William Dobell, *(Child playing) (London genre)* 1930s, pencil; William Dobell, *(Figure studies; little boy scratching his head) (London genre)* 1930s, pencil; William Dobell, *(Studies of children) (London*

genre) 1930s, pencil; William Dobell, (*Studies of children*) (London genre) 1930s, pencil; William Dobell, (*Figure study*) (London genre), pencil; William Dobell, (*Studies of children*) (London genre), pencil; William Dobell, (*Studies of women fixing hair*) (London genre) 1930s, pencil; William Dobell, (*Studies of women and children*) (London genre) 1930s, pen and ink; William Dobell, (*Studies of little boy with coat*) (London genre) 1930s, pen and ink; William Dobell, (*Study of child urinating*) (London genre) 1930s, pen and ink; William Dobell, (*Studies of child holding onto pole*) (London genre) 1930s, pencil; William Dobell, (*Farm building with cart and hay stack*) (London genre) 1930s, pencil; William Dobell, (*Bedroom interior*) (London genre) 1930s, pencil; William Dobell, (*Back door with tub and building facade*) (London genre) 1930s, pen, brush and ink, wash, opaque white; William Dobell, (*Abstract figure studies*) (Late Sydney Period) c1960, pen and black ink; William Dobell, (*Abstract figure studies*) (Late Sydney Period) c1960, pen and black ink; William Dobell, (*Abstract figure studies*) (Late Sydney Period) c1960, pen and black ink; William Dobell, (*Abstract figure studies*) (Late Sydney Period) c1960, blue ballpoint pen; William Dobell, (*Abstract studies*) (Late Sydney Period) c1960, pen and blue ink; William Dobell, (*Abstract studies*) c1960, blue ballpoint pen; William Dobell, (*Abstract studies*) c1960, blue ballpoint pen; William Dobell, (*Abstract studies*) c1960, blue ballpoint pen; William Dobell, (*Abstract study*) c1960, blue ballpoint pen; William Dobell, (*Abstract studies*) c1960, blue ballpoint pen; William Dobell, (*Abstract study*) c1960, blue ballpoint pen; William Dobell, (*Abstract studies*) c1960, blue ballpoint pen; William Dobell, (*Abstract studies*) c1960, blue ballpoint pen

## **Kronenberg Wright Artists Projects**

### ***Fragil II***

Kronenberg Wright Artists Projects  
1–24 June 2017

Reko Rennie *I was always here* 2016,  
dye sublimation on satin, brass rod

## **Drill Hall Gallery, Australian National University**

### **Robert Boynes**

Drill Hall Gallery, Australian National University, 22 June – 13 August 2017

Robert Boynes, *Blind leading the blind* 2015, triptych: synthetic polymer paint on canvas, timber

## **Museum Kunstpalast (Germany)**

### **1937. Die Aktion 'Entartete Kunst' in Düsseldorf**

Museum Kunstpalast  
29 May 2017 – 29 October 2017

Ernst Ludwig Kirchner, *Three bathers* 1913, oil on canvas

## **Cairns Regional Gallery**

### **Daniel Boyd**

Cairns Regional Gallery  
30 June – 10 September 2017

Daniel Boyd, *Untitled* 2014, oil, pastel, archival glue on canvas

# CONSERVATION

The Conservation department has been involved in extensive preparations for collection exhibitions and displays this year, with over 1550 collection works assessed and prepared for display. Conservation work required has included assessment, research and analysis, treatment, mounting, preparation of custom supports, installation and documentation.

For the exhibition *Victorian Watercolours*, over 90 watercolours from the collection and their ornate gilded frames were prepared. This collaborative project involved paper and frames conservators, matt-cutters and reproduction frame-makers, who worked closely with curators to research the details of each work and determine the best conservation approach to allow these little seen works to be displayed. The project was supported by the Women's Art Group, Susan Rothwell, the late Joyce Sproat, Ruth Vincent, Philippa Warner, Joanna Coghlan, Liz Laverty and Conservation Benefactors.

The exhibition *Art from Milingimbi: taking memories back* involved the treatment of over 100 works, the preparation of specialised display mounts for over 70 works, improvements to the storage of this collection, with many new boxes prepared by Registration staff, and a condition assessment was undertaken by a conservator of Milingimbi material that was classified by the community as being of a sensitive nature.

Over 500 acquisitions were assessed, documented and prepared for entry into the collection. Over 400 works were prepared and documented for outward loan. Simryn Gill's installation artwork *Roadkill* travelled to the Beijing Today Art Museum in China in December 2016, requiring staff to accompany the work to install and document the 1277 tiny pieces of specially modified found run-over objects that comprise the installation.

The Gallery's Pacific art collection has been the subject of a major conservation project supported by Conservation Benefactors to assess and conserve Papua New Guinea shields, masks and sago petiole objects. The continuing project will assist in making this little seen collection available on the Gallery's collection website, and, in the long term, prepare the works for display in Sydney Modern.

The outdoor bronze sculptures at the front of the gallery, *The offerings of war* and *The offerings of peace* by English sculptor Gilbert Bayes, were the subject of a major conservation project funded by the Minister's Stone Program and managed by Public Works Advisory, NSW Department of Finance, Services and Innovation (DFSI). The project team included Heritage Asset Advisory DFSI, Heritage Stoneworks DFSI, DRP Stonemasonry, International Conservation Services and the Art Gallery of New South Wales.

The care and management of time-based artworks and archival material in the Gallery's collection and archive has been an area of focus at the Gallery since 2015 and continued this year with support from Conservation Benefactors, the Women's Art Group and Geoff Ainsworth. This work is focused on ensuring that collection management practices accurately identify and reflect the nature of an artwork and the artist's intention for their work, so that the work can be appropriately preserved and displayed. In recognition of this initiative, the Gallery was one of only eight institutions worldwide selected to participate in a fully funded workshop at the Museum of Modern Art, New York, in May 2017.

Thanks to generous donations from Conservation Benefactors and other donors, Arthur Streeton's *Villers Bretonneux* 1918 and its frame has undergone conservation treatment in preparation for a National Gallery of Australia exhibition, *Arthur Streeton: The art of war*. The treatment of Julian Ashton's *The Prospector* 1889 and the preparation of a historical reproduction frame was generously funded by The Pohl Foundation.

The Gallery's Conservation department joined a research partnership this year with the University of Melbourne and several other universities and museums across Australia in an Australian Research

Council Linkage Project, 'A national framework for managing malignant plastics in museum collections'. This research initiative will develop national standards for taking care of plastic artworks and objects in museum collections across Australia.

Paula Dredge, head of paintings conservation, undertook a research residency at Sidney Nolan's studio in Wales, which was preserved after Nolan's death in 1992. Dredge's technical and historical research on Nolan's innovative use of modern materials will be included in a book that she has been commissioned to write for the Getty Conservation Institute. Financial support for the residency was provided by the Art Gallery of New South Wales, Rowena Danziger AM and Ken Coles AM, The Gordon Darling Foundation and the Sidney Nolan Trust (UK).

Throughout the year, the Conservation department hosted twelve interns, provided fifteen conservation tours for corporate clients, benefactors, student groups, staff and professional colleagues, gave public talks and conference papers, and provided regular 'Caring for Collection' training for Gallery staff and contractors.

# THE NATIONAL ART ARCHIVE AND THE CAPON RESEARCH LIBRARY

In 2016–17, the Capon Research Library organised and hosted a major three-day event at the Gallery, the bi-annual conference of Australian and New Zealand Art Libraries (ARLIS/ANZ), exploring the theme 'The Persistence of the Real' in the digital age. Eighty delegates attended, representing museum, art school and university art libraries from Australia, New Zealand, Hong Kong and the west coast of the United States. Sotheby's Australia generously provided \$8000 in support of the event.

Important donations of books and archives have been received during the year, including the personal archives of artists Carl Plate, Jean Appleton and Grace Cossington Smith, along with the business archive of Sydney's Notanda Gallery (1935–74) and the curatorial archives of Gary Dufour and John McPhee – the latter providing a unique resource for research on colonial artist John Glover. Pat Corrigan AM donated the rare working manuscript *The Story of Australian Art*. It was written by William Moore in 1934 and is considered the first history of art in Australia. This donation brings the value of Pat Corrigan's gifts to the Research Library and National Art Archive to over \$1.1 million.

During the year, 4400 researchers used our resources onsite, and another 1200 accessed the resources online, or via phone reference requests. Loans from the archive for exhibitions or for reproductions in catalogues and other publications increased significantly. Exhibitions were also held in the Capon Research Library to support Jonathan Jones' Kaldor Public Art Project, *barrangal dyara (skin and bones)* 2016, and Mervyn Bishop's self-titled photographic exhibition.

*Mervyn Bishop* was co-curated by Shari Lett, the Gallery's archivist of Aboriginal and Torres Strait Islander collections, and Coby Edgar, the assistant curator of Aboriginal and Torres Strait Islander art. The exhibition and associated programs drew heavily upon the artist's archive of over 6000 images. Lett and librarian Claire Eggleston travelled to Alice Springs during the 2017 exhibition *Desert Mob*, visiting communities, ascertaining their needs in terms of archiving, and devising strategies that will enable the Gallery to assist in this important area. Lett also attended and presented at the World Indigenous Peoples Conference on Education in Canada in July 2017.

## NATIONAL ART ARCHIVE ACQUISITIONS

### **Pat Corrigan, Donated through the Australian Government's Cultural Gifts Program**

Manuscript of the first history of art by William Moore (1934) and related archival material.

### **Cassi Plate, Donated through the Australian Government's Cultural Gifts Program**

The personal archive of artist Carl Plate and the corporate archive of the Notanda Gallery, Sydney (1935-1974)

### **Siné MacPherson, Donated through the Australian Government's Cultural Gifts Program**

Gary Dufour curatorial and research archive.

### **John McPhee, Donated through the Australian Government's Cultural Gifts Program**

John Glover curatorial and research archive.

### **Jim Sharman, Donated through the Australian Government's Cultural Gifts Program**

Library of rare catalogues and monographs.

# PRINTS, DRAWINGS AND PHOTOGRAPHS STUDY ROOM

**The Study Room is an important resource, offering supportive staff and an intimate environment for the exploration of over 21,000 original works of art stored onsite. International and Australian visitors throughout the year have included senior artists, benefactors, museum and gallery professionals, art scholars, collectors, students, artist's descendants, film makers, writers and artists, along with curious members of the public.**

The Study Room is recognised as a key feature of the Gallery experience for diverse groups, evidenced in repeat visits from universities, TAFE, colleges, community art centres, artist workshop groups and secondary schools. Interdepartmental gallery staff collaborations have resulted in the continued use of the Study Room as a resource for gaining deeper awareness of and access to the Gallery's collections – examples include the Djamu Indigenous Program, photography workshops, *Hungry Eyes: Print Council of Australia Symposium 2016* and the provision of resource material for volunteer guide tours.

During the year, Study Room exhibitions showcased works from the permanent collection. Highlights included a splendid set of eighteenth-century Flemish Baroque still life mezzotints (recently acquired by the European Art Collection Benefactors' Fund), a selection of etchings by Elizabeth Rooney and a 1963 Australian Print Survey.

In addition to facilitating access to the Gallery's diverse collections, the Study Room staff completed the Aboriginal and Torres Strait Islander works on paper inventory. This involved sighting 537 works, processing 259 new acquisitions, and managing the preparation of 484 works for display within the Gallery as well as 198 works for nineteen loans to local, interstate and international venues.

Due to Gallery building works, the Study Room's opening hours were restricted to Fridays only, from July to November 2016; normal opening hours were reinstated in December (Monday to Friday, 10 am to 4 pm). Despite the period of closure, over 810 visitors directly engaged with the Gallery's prints, drawings and photography collection, either by appointment to study art from storage or to contemplate collection highlights displayed on the walls.

# PHOTOGRAPHY STUDIO

Major exhibition-related projects in the Photography Studio included photography for *Nude: art from the Tate collection*, *John Olsen: the you beaut country*, *Making Modernism*, *The National 2017* and *Manifesto* exhibitions. Extensive photography of artworks for *Victorian Watercolours* was undertaken in conjunction with a major conservation project. New photography of collection works was undertaken for *Art from Milingimbi*, *Primary Structures*, *Beyond Words*, *Glorious*, as well as for photography exhibitions.

Detailed photography of 'behind the scenes' and artists preparing and installing artworks for *The National 2017* was undertaken, providing comprehensive documentation for artworks now in the collection.

Learning and Participation programs were photographed, including Art Pathways, Djamu and Access programs, with a wide range of participants. Artist educators were photographed interacting with teacher groups, student and other community groups and major events, such as Bayanihan Philippines Art Project Launch in October 2016.

All 129 works exhibited in the *Archibald, Wynne and Sulman prizes 2016* and 47 Young Archie finalists were photographed for catalogue, media and web purposes. Additional time-lapse footage of announcements and Packing Room Prize activity was also generated for Gallery channel and multimedia purposes.

The Photography Studio sourced, colour-checked and provided 1079 high-resolution images for 320 external image sales requests, including over 100 scanned negatives of Brett Whiteley from the Robert Walker archive for the documentary *Whiteley 2017*.

Over 7000 high-resolution images of collection artworks were added to the digital asset management system. Over 33,000 images of events and activities were catalogued and added to the digital asset archive, consisting of images relating to exhibitions and programs around the Gallery, including Art After Hours activities such as life drawing *en masse* for *Nude*, paper flower-making for *Frida Kahlo and Diego Rivera*, and installation views of all the exhibitions during the year.

The Photography Studio was the recipient of a medium-format Leica S-system, a camera kindly donated by Elisabeth and Phillip Ramsden, which has been utilised for photographing exhibitions and archival material in the Gallery holdings.

# BRETT WHITELEY STUDIO

In 2016–17, the Brett Whiteley Studio received a total attendance of 14,919 visitors: public attendances alone were 11,585; 669 people attended functions held at the studio; 1797 visitors were part of an education group; and 868 visitors participated in public programs, such as drawing workshops, poetry readings and musical recitals. We wish to thank our principal sponsors J.P. Morgan for their continued support, now in its tenth year, providing free admission to the studio. The Brett Whiteley Studio would also like to offer special acknowledgement and sincere appreciation to Wendy Whiteley for her continued significant support as curator and for her promotion of the studio and touring exhibitions.

The studio is open five days per week. Education groups and private functions are catered for on Wednesdays and Thursdays. Fridays, Saturdays and Sundays are dedicated to the public from 10 am – 4 pm.

## Exhibitions

### *Tributes*

13 May – 13 November 2016

*Tributes* celebrated the art of Brett Whiteley through the themes of visual art, literature and music. The influences on Whiteley's art and life were many and varied, from writers and poets to musicians, photographers, playwrights and painters. Whiteley paid tribute to artists Francis Bacon, Henri Matisse, van Gogh, musician Bob Dylan and poet Arthur Rimbaud in prints, drawings and paintings, as both subject and inspiration.

### *Naked*

18 November 2016 – 14 May 2017

'Most men, and certainly all artists, even if many never get around to actually painting it, carry in their heads the great nude.'—Brett Whiteley, 1981

After shifting away from the abstractions that had brought him critical acclaim, Whiteley began painting nudes in the early 1960s. His first nude drawings and paintings were of Wendy Whiteley, whom he married in London in 1962. While in the UK, he also visited the studio of William Scott where he saw a reproduction of Pierre Bonnard's *Nude in the bath* 1925. The original, held by Tate, was part of the exhibition *Nude: art from the Tate collection* at the Art Gallery of New South Wales. From 1963–64, Whiteley drew and painted Wendy in various poses in the bath. These intimate images – a celebration of love – are both erotic and sensual in form and subject, and the influence of artists such as Bonnard and Scott comes through.

### *West of the divide*

19 May – 19 November 2017

Featuring drawings, paintings and sculptures from the Brett Whiteley Studio and the Art Gallery of New South Wales collections, *West of the divide* presented works spanning four decades of Whiteley's career. Artworks in the exhibition were selected by Wendy Whiteley, the Brett Whiteley Studio and developed in partnership with the Blue Mountains Cultural Centre, with a curatorial focus on the enduring connection Whiteley had with the region west of the Great Dividing Range. Whiteley spent his formative years in Sydney and as a boarder at The Scots School, Bathurst. Early influences can be seen in his work *Sofala* 1958, which he painted as a teenager responding to the works of Russell Drysdale, Lloyd Rees and Donald Friend. Whiteley found sanctuary and peace visiting the countryside; his senses heightened by the willow and poplar trees, meandering rivers, rocks and unique birds. These experiences would be constant subjects in later iconic works, such as *The lyrebird* 1972–73 and *Summer by the river of plums* 1985–86.

## Touring exhibitions

### *West of the divide*

Bathurst Regional Art Gallery,  
24 November 2016 – 29 January 2017  
(8346 visitors)

Benalla Regional Gallery, 10 February –  
7 May 2017 (11,358 visitors)

### *Brett Whiteley: Other places (somewhere else) 2017–18*

Cairns Regional Art Gallery  
28 April – 2 July 2017 (24,396 visitors)

Caboolture Regional Art Gallery  
15 July – 16 September 2017

Tweed Regional Gallery  
29 September – 3 December 2017

Gosford Regional Gallery  
9 December 2017 – 2 February 2018

## Brett Whiteley Travelling Art Scholarship 2016

Lucy O'Doherty, 29, from Glebe, NSW, won the 2016 Brett Whiteley Travelling Art Scholarship for her body of work, highlighted by the painting *Shack at Little Garie* 2016. This year's judge was Australian painter Tom Carment. Seven finalists were selected from 91 entries. A small selection of the finalist's work was displayed at the Brett Whiteley Studio from 23 September to 30 October 2016.

The scholarship for young Australian painters is now in its seventeenth year. The artist's mother, Mrs Beryl Whiteley, established the Brett Whiteley Travelling Art Scholarship in 1999 and generously made funds available to continue his legacy. It is open annually to young Australian painters aged between 20 and 30 years. The winner is awarded \$30,000 and a three-month residency at the Cité Internationale des Arts in Paris, administered by the Gallery, and three months to travel anywhere in Europe. In September 2017, the scholarship winner will receive \$40,000.

## Education programs

The Brett Whiteley Studio hosted serviced education programs (discussion tours and drawing workshops) on Wednesdays and Thursdays for 1331 students over the year. There were 421 students from regional and interstate schools who attended self-guided visits to the studio on Fridays, Saturdays or Sundays. Overall, 1797 students attended as part of an education group.

## Public program highlights

The Brett Whiteley Studio runs two quarterly life-drawing courses on Saturdays in six-week blocks. Sydney Poetry is held on the first Sunday of every month, from March to November, and includes an array of prominent published guest poets and writers, as well as a special open-forum session dedicated to emerging poets. This year, *Sydney Poetry* hosted additional

events in association with the Sydney Writers' Festival in May. Classical Sundays is held at the studio on the third Sunday of the month, from March to November, featuring live musical performances.

## Advertising and promotion

The Studio's promotional brochure was distributed through the Gallery's information desk, the Society's members' room, the *Art Almanac* and *Art Guide Australia*, and local businesses and tourism centres.

The Studio is also promoted on the Gallery's LCD information screen, electronic newsletters and Sydney urban walkabout guides. The Studio publishes an e-newsletter three times a year, with updates on studio news, exhibitions and events.

The Studio's website received a total of 91,258 page views during 2016–17, and Brett Whiteley was the most searched for artist on the Gallery website. The most viewed Whiteley work in the online collection is *Self-portrait in the studio* 1976, with 10,814 page views; *Balcony 2* 1975 is the second-most viewed work, with 5720 page views. The Brett Whiteley artist page had 11,278 page views during the year.

## Special events

A feature-length documentary, *Whiteley*, was released in February 2017. It was directed by James Bogle and produced by Northern Pictures, and premiered at the Botanical Gardens, Sydney. The film was released nationally in May, and is available on the Qantas in-flight service.

Ashleigh Wilson, arts journalist with the *Australian*, launched the biography *Brett Whiteley: Art, life and the other thing* (Text publishing) at the studio on 1 August 2016.

# EXHIBITIONS

## List of Exhibitions

Dates	Exhibition	Ticketed	Tour	Catalogue
30-05-2015 – 04-09-2016	Seven artists from the John Kaldor Family Collection			
09-04-2016 – 10-07-2016	Tang: treasures from the Silk Road capital	X		X
30-04-2016 – 10-07-2016	Landscapes of pleasure: from Monet to Hockney			
13-05-2016 – 13-11-2016	Brett Whiteley: tributes			
28-05-2016 – 04-09-2016	Tracey Moffatt: 'Laudanum' and other works			
28-05-2016 – 05-03-2017	Manifesto			X
04-06-2016 – 08-10-2017	Sentient lands			
04-06-2016 – 08-01-2017	Yuendumu: of fire and water			
25-06-2016 – 23-10-2016	Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection	X		X
25-06-2016 – 19-02-2017	Eko Nugroho: Lot lost			
16-07-2016 – 09-10-2016	Archibald, Wynne and Sulman prizes 2016	X	X	X
30-07-2016 – 11-12-2016	Close to home: Dobell Australian Drawing Biennial 2016		X	X
20-08-2016 – 20-11-2016	Yoshitoshi: One hundred aspects of the moon			
27-08-2016 – 30-04-2017	Beyond words: calligraphic traditions of Asia			
10-09-2016 – 26-02-2017	New matter: recent forms of photography			
17-09-2016 – 13-11-2017	Art of parts: collage and assemblage from the collection			
15-10-2016 – 06-08-2017	Primary structures and speculative forms			
05-11-2016 – 05-02-2017	Nude: art from the Tate collection	X		X
12-11-2016 – 29-01-2017	Art from Milingimbi: taking memories back			X
18-11-2016 – 14-05-2017	Brett Whiteley: naked			
26-11-2016 – 02-04-2017	Barbara Cleveland: Bodies in time			
17-12-2016 – 21-05-2017	Time, light, Japan: Japanese art 1990s to now			
22-12-2016 – 19-02-2017	Yes yes yes yes: graphics from the 1960s and 1970s			
21-01-2017 – 18-06-2017	Our lands			
26-01-2017 – 25-04-2017	ARTEXPRESS 2017			
25-02-2017 – 28-05-2017	Adman: Warhol before pop	X		X
10-03-2017 – 12-06-2017	John Olsen: the you beaut country	X		X
30-03-2017 – 16-07-2017	The National 2017: new Australian art			X
15-04-2017 – 23-07-2017	David Stephenson: human landscapes			
19-05-2017 – 19-11-2017	Brett Whiteley: west of the divide		X	
27-05-2017 – 2018	Glorious: earthly pleasures and heavenly realms			
02-06-2017 – 03-12-2017	Victorian watercolours			X
24-06-2017 – 08-10-2017	Mervyn Bishop			
24-06-2017 – 08-10-2017	Passion and procession: art of the Philippines			

## Regional Exhibitions

Dates	Venue	Location	Exhibition	Visitors*
10-06-2016 – 24-07-2016	Blue Mountains Cultural Centre	Katoomba, NSW	Archibald Prize Regional Tour – 2015	3969
11-10-2016 – 19-02-2017	Heide Museum of Modern Art	Bulleen, VIC	O’Keeffe, Preston, Cossington Smith: Making modernism	39,317
14-10-2016 – 27-11-2016	Art Gallery of Ballarat	Ballarat, VIC	Archibald Prize Regional Tour – 2016	56,104
25-11-2016 – 29-01-2017	Bathurst Regional Art Gallery	Bathurst, NSW	Brett Whiteley: west of the divide	8293
02-12-2016 – 15-01-2017	Wagga Wagga Art Gallery	Wagga Wagga, NSW	Archibald Prize Regional Tour – 2016	9342
21-01-2017 – 19-03-2017	Blue Mountains Cultural Centre	Katoomba, NSW	Landmarks: works from the John Kaldor & AGNSW collections	3735
03-02-2017 – 19-03-2017	Cowra Art Gallery	Cowra, NSW	Archibald Prize Regional Tour – 2016	3931
11-02-2017 – 02-05-2017	Benalla Art Gallery	Benalla, VIC	Brett Whiteley: west of the divide	11,358
11-03-2017 – 11-06-2017	Queensland Art Gallery	Brisbane, QLD	O’Keeffe, Preston, Cossington Smith: Making modernism	20,510
24-03-2017 – 07-05-2017	Bega Regional Art Gallery	Bega, NSW	Archibald Prize Regional Tour – 2016	8800
27-04-2017 – 02-07-2017	Cairns Regional Gallery	Cairns, QLD	Brett Whiteley: other places (somewhere else)	24,202
06-05-2017 – 02-07-2017	Western Plains Cultural Centre	Dubbo, NSW	Close to home: Dobell Australian Drawing Biennial 2016	16,329
19-05-2017 – 02-07-2017	Hawkesbury Regional Gallery	Windsor, NSW	Archibald Prize Regional Tour – 2016	3426
09-06-2017 – 13-08-17	Tamworth Regional Gallery	Tamworth, NSW	Landmarks: works from the John Kaldor & AGNSW collections	1876

\*Attendance from 1 July 2016 to June 30 2017 for exhibitions running over two financial years.

## Paid Exhibition Program

Exhibition	Months	Visitors
Tang: treasures from the Silk Road capital	April – July	4790*
Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection	June – October	145,556*
Archibald, Wynne and Sulman prizes 2016	July – October	145,958
Nude: art from the Tate collection	November – February	84,010
Adman: Warhol before pop	February – May	33,181
John Olsen: the you beaut country		33,697
<b>Total</b>		<b>447,192</b>

\* Visitor numbers from 1 July 2016 to June 30 2017 for exhibitions running over two financial years.

## TOURING PROGRAM

Between July 2016 and June 2017, the Gallery toured seven exhibitions to major state institutions and regional galleries in NSW, Queensland and Victoria: *Archibald Prize regional tour 2015*, *O’Keeffe, Preston, Cossington Smith: making modernism*, *Archibald Prize regional tour 2016*, *Brett Whiteley: west of the divide*, *Landmarks: works from the John Kaldor & AGNSW collections*, *Brett Whiteley: other places (somewhere else)*. These exhibitions were seen by over 211,000 visitors.

There were many highlights from the touring exhibitions, particularly in the accompanying public programs and audience engagement opportunities at the venues. *Landmarks* was the result of a key partnership between the Gallery and the Blue Mountains Cultural Centre, drawing highlights from the John Kaldor Family Collection. There were many highlights from the

touring exhibitions, particularly in the accompanying public programs and audience engagement opportunities at the venues. *Landmarks* was the result of a key partnership between the Gallery and the Blue Mountains Cultural Centre, drawing highlights from the John Kaldor Family Collection. The extensive public programs connected with *Brett Whiteley: west of the divide* and *Brett Whiteley: other places (somewhere else)* included floor talks with Wendy Whiteley. Tour venues were also able to host VIP and Foundation nights with Wendy Whiteley and Gallery curatorial staff, including Wayne Tunnicliffe, to celebrate the exhibition and build local support. *O’Keeffe, Preston, Cossington Smith: making modernism* was a partner project with Heide Museum of Modern Art, Queensland Art Gallery and the Georgia O’Keeffe Museum in Santa Fe, USA. Launching in Heide, the tour has seen very strong visitation, with Heide receiving record attendance. Georgia O’Keeffe Museum executive and

curatorial staff travelled to all venues to participate in public programs and media opportunities across the tour. *When Close to home: Dobell Australian Drawing Biennial 2016* toured to the Western Plains Cultural Centre in Dubbo, participating artist Catherine O’Donnell travelled to Dubbo to install a local iteration of her work. She also participated in a panel discussion with Gallery conservator Sarah Bunn. Maud Page, deputy director and director of collections, attended the exhibition launch and provided a floor talk with local Dubbo curator Kent Buchanan.

The 2015 and 2016 Archibald Prize regional tours were a great success, with regional communities across NSW enjoying the exhibition, participating in the People’s Choice Award and Young Archie competition. The 2016 winning artist Louise Hearman was guest speaker at Art Gallery of Ballarat and Western Plains Cultural Centre. Other artists participated throughout the tour with floor talks and workshops.

### Monthly Visitors 2012/13–2016/17

Month	Total visitors					Domain	BW Studio	Reg. touring
	2012/13	2013/14	2014/15	2015/16	2016/17	2016/17	2016/17	2016/17
July	95,127	101,535	194,761	109,343	207,223	205,509	1714	0
August	89,035	87,890	119,222	135,525	160,847	159,339	1508	0
September	94,250	91,766	107,699	109,862	136,592	135,326	1266	0
October	74,838	92,808	91,988	112,830	135,663	110,885	1157	23,621
November	80,196	96,539	118,653	106,079	135,329	88,498	994	45,837
December	88,834	89,217	102,056	94,621	99,838	84,566	627	14,645
January	112,778	116,089	118,686	146,793	150,967	128,346	1002	21,619
February	114,800	80,334	119,806	119,763	115,969	100,104	990	14,875
March	112,692	102,956	100,388	81,850	127,911	113,695	1382	12,834
April	121,660	114,819	83,525	95,966	116,820	98,635	1434	16,751
May	91,970	101,995	76,696	85,420	107,544	78,481	1375	27,688
June	86,484	87,743	70,027	88,223	92,683	61,823	1507	29,353
<b>YTD TOTAL</b>	<b>1,162,664</b>	<b>1,163,651</b>	<b>1,303,508</b>	<b>1,286,275</b>	<b>1,591,355</b>	<b>1,365,207</b>	<b>14,956</b>	<b>211,192</b>

## FORTHCOMING EXHIBITIONS IN 2017

### ***Glorious: earthly pleasures and heavenly realms***

27 May 2017 – 2018

Explore earthly pleasures and heavenly realms through the Gallery's collection of Asian art. Among the delights in *Glorious: earthly pleasures and heavenly realms* are courtly games to identify perfumes, romantic allusions in poetry, sumptuous silks, bawdy theatre, and the joy and symbolism of the changing seasons. Human desires and exploits are, of course, often intimately entwined with the worlds of gods, enlightened saviours, ancestors and immortals, and these connections are explored within the exhibition. With paintings, prints, ceramics, textiles and sculpture created over the centuries, this rich display brings together stories and sensations from across Asia, including India, China, Japan and Korea.

### ***Victorian watercolours***

2 June – 3 December 2017

Over 80 magnificent but seldom-seen watercolours made between the 1830s and 1900 from the Gallery's collection are presented in a Victorian-style display in the Grand Courts. Victorian watercolours were among the very first works of art acquired by the Gallery. Painted in an elaborate, highly finished style that claimed consideration on equal terms with oil painting, they were highly prized in the 19th century. Watercolour painters embraced new and ambitious subjects and usually displayed their pictures in ornate gold frames to set off their jewel-like colours. Following an extensive conservation project, this exhibition is a rare chance to see these works on paper.

### ***Mervyn Bishop***

24 June – 8 October 2017

This exhibition includes many of Mervyn Bishop's now-iconic images, spontaneous shots that derive from his career as a press photographer and intimate moments with his family and friends, all drawn from the Gallery's collection. It's a celebration of a central figure in Australian photography and his contribution to art and photojournalism over half a century.

### ***Passion and procession: art of the Philippines***

24 June 2017 – January 2018

*Passion and procession* brings together painting, sculpture, video and installation works from ten contemporary Filipino artists, revealing their very personal responses to faith, history, politics and life in the Philippines. The works draw on folk mythology, family archives, nature and religious ceremony to reconsider established narratives of history and nation. The artists have used found as well as ritual objects, plant specimens and symbols of precolonial histories to address the ambiguities of faith and science, social inequality and relationship to place. In doing so, they demonstrate a belief in the potential of art to inspire, heal and effect social change.

### ***O'Keeffe, Preston, Cossington Smith: making modernism***

1 July – 2 October 2017

Georgia O'Keeffe, Margaret Preston and Grace Cossington Smith championed a new way of picturing the world during the transformative decades of the early 20th century. Rejecting artistic conventions of the past, these artists became trailblazers of a shared modernist vision that embraced vivid colour, light, vitality and optimism. Bringing together approximately 30 paintings by each artist, including the largest survey of O'Keeffe's work to visit Australia, the exhibition presents fresh perspectives on these three extraordinary artists and the globe-crossing currents of modern art in the making.

### ***Archibald, Wynne and Sulman prizes 2017***

29 July – 22 October 2017

The *Archibald, Wynne and Sulman prizes* is an annual exhibition eagerly anticipated by artists and audiences alike. The Archibald Prize, first awarded in 1921, is Australia's favourite art award, and one of its most prestigious. Awarded to the best portrait painting, it's a who's who of Australian culture – from politicians to celebrities, sporting heroes to artists. The Wynne Prize is awarded to the best landscape painting of Australian scenery, or figure sculpture, while the Sulman Prize is given to the best subject painting, genre painting or mural project in oil, acrylic, watercolour or mixed media.

Each year, the Trustees of the Gallery judge the Archibald and Wynne, and invite an artist to judge the Sulman – this year's judge is Tony Albert.

### ***Australian art and the Russian avant-garde***

29 July – 29 October 2017

Revolutionary Russia was a catalyst for a remarkable period in modern art between the 1910s and 1930s. The Russian avant-garde's legacy has resonated particularly strongly in Australian contemporary art since the 1970s and '80s, as modernism wavered and Australian artists became increasingly aware of their practices in an international context. It is a resonance characterised by both admiration and scepticism.

Drawn from the Gallery's collection, the paintings, sculptures and prints in this small display – by Gordon Bennett, Emily Floyd, Robert MacPherson, Nigel Milsom, John Nixon, Rose Nolan, Scott Redford and Ricky Swallow – demonstrate a strong engagement with iconic works by Kazimir Malevich (1878–1935) and Aleksander Rodchenko (1891–1956), as well as those by Varvara Stepanova (1894–1958) and Vladimir Tatlin (1885–1953).

***Pat Brassington: the body electric***

16 August 2017 – 11 February 2018

Australian photo-media artist Pat Brassington has an incisive ability to infuse the familiar with the fantastic. Her work explores the domestic uncanny, psychoanalysis and bodily distortion, using a surrealist aesthetic charged with a feminist edge. This exhibition from the Gallery's collection traces her interest in the body as a fluid and flexible form. Featuring work from the 1990s alongside more recent work, it considers the haunting presence of the body in Brassington's photographs and her particular use of visceral and allegorical imagery.

***Something living***

19 August 2017 – 11 February 2018

*Something living* reveals the defiant energy and strange vitality of contemporary figurative painting.

Artists such as Neo Rauch, Georg Baselitz, Dana Schutz, Adrian Ghenie, Ben Quilty and Mernet Larsen combine sharp social observation with dark and absurdist humour. They also share a vigorous and exploratory approach to the process of creating human images through a traditional medium, seeking to discover through paint 'something living, something that changes each day' – in the words of Philip Guston, whose work is also on display. With subjects including sex, food, family life, combat and the self, the artists all argue distinctively for painting's ability to come to grips with contemporary life.

***Out of the ordinary***

26 August 2017 – 11 February 2018

This exhibition presents works by Australian and New Zealand contemporary artists who engage with a diverse range of materials in surprising and transformative ways. Drawn from the Gallery's ARTAND Emerging Artist Collection, *Out of the ordinary* demonstrates how artists today continue to innovate and expand the possibilities of contemporary artmaking through investigating the dynamic potential of materials widely deemed commonplace and otherwise unassuming.

With many of the works dating to the early years of the artists' careers, the exhibition also attests to the heightened spirit of experimentation that often accompanies emerging artistic practices. Artists include Sara Hughes, Helen Johnson, Jonathan Jones, Laith McGregor and Nicholas Mangan.

***Mikala Dwyer***

26 August 2017 – 4 February 2018

Mikala Dwyer's often playful and excessive sculptures are made from whatever materials 'speak' to her – from fabric and sheet metal to nail varnish and clay. The results can suggest cubbyhouses or shelters, sites for supernatural events, or even memorials to previous art movements. Transforming four of our contemporary galleries, this exhibition includes a major new suspended sculpture and spectacular levitating balloon work.

***Unpainting***

16 September 2017 – July 2018

Despite routine declarations of its decline, abstract painting is an urgent and vital mode of artmaking that seems to exist in a state of constant reinvention. This exhibition presents unconventional and experimental approaches to the age-old discipline of painting and surveys the Gallery's rich holdings of contemporary abstraction, including artworks by Daniel Buren, Morris Louis, Judy Millar, Dona Nelson and Sigmar Polke, among others.

***Robert Mapplethorpe: the perfect medium***

28 October 2017 – 4 March 2018

In a practice that was characterised by inherent dualities yet propelled by a coherent vision, Robert Mapplethorpe (1946–89) sought what he called 'perfection in form' in everything from acts of sexual fetishism to the elegant contours of flower petals. This exhibition presents an extraordinary selection of his photographs, from floral still lifes and rare colour photographs to portraits, figure studies and his controversial erotic imagery that charted his involvement in New York's gay scene. *Robert Mapplethorpe: the perfect medium* is organised by

the Los Angeles County Museum of Art and J Paul Getty Museum, in collaboration with the Robert Mapplethorpe Foundation and the Art Gallery of New South Wales. Support for the exhibition and its international tour has been provided by the Terra Foundation for American Art.

***Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum***

11 November 2017 – 18 February 2018

Outstanding works of art by the great Dutch masters, including Rembrandt and Vermeer, come to Sydney this summer. This exhibition presents a richly unfolding panorama of Dutch society during the 17th century – an era of unparalleled wealth, power and cultural confidence. During the Dutch golden age, the art of painting flourished like never before. Artists sensitively observed the beauty of the visible world, transforming it, with great skill, into vivid and compelling paintings. Their subjects ranged from intense portraits and dramatic seascapes to tranquil scenes of domestic life and careful studies of fruit and flowers. Drawn from the Rijksmuseum, the renowned national collection of the Netherlands, *Rembrandt and the Dutch golden age* includes a rare painting by Johannes Vermeer and a room dedicated to one of the greatest minds in the history of art, Rembrandt van Rijn.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial data. This includes not only sales and purchases but also expenses, income, and transfers between accounts.

The second part of the document provides a detailed overview of the accounting cycle. It outlines the ten steps involved in the process, from identifying the accounting entity to preparing financial statements. Each step is explained in detail, with examples provided to illustrate the concepts.

The third part of the document focuses on the classification of accounts. It discusses the different types of accounts, such as assets, liabilities, equity, revenue, and expense accounts, and how they are used to record and summarize business transactions.

The fourth part of the document covers the process of journalizing and posting. It explains how transactions are recorded in the journal and then posted to the ledger accounts. This process is essential for maintaining the double-entry system and ensuring that the books are balanced.

The fifth part of the document discusses the preparation of financial statements. It outlines the steps involved in calculating the net income, preparing the income statement, and determining the ending balances for the balance sheet and equity account.

The sixth part of the document covers the closing process. It explains how the temporary accounts (revenue, expense, and dividend) are closed to the permanent accounts (equity) at the end of the accounting period. This process is necessary to reset the temporary accounts for the next period.

The seventh part of the document discusses the importance of adjusting entries. It explains how these entries are used to record accruals, deferrals, and other adjustments that are necessary to ensure that the financial statements are accurate and reflect the true financial position of the business.

The eighth part of the document covers the preparation of the adjusted financial statements. It outlines the steps involved in calculating the adjusted net income and preparing the adjusted income statement, balance sheet, and equity account.

The ninth part of the document discusses the importance of reconciling the books. It explains how the ending balances of the ledger accounts are compared to the bank statements and other external records to ensure that they agree.

The tenth part of the document covers the final steps of the accounting cycle, including the preparation of the closing entries and the final financial statements. It emphasizes the importance of accuracy and attention to detail throughout the entire process.



PEOPLE

# EXECUTIVES



## Director

### Dr Michael Brand

BA (Hons), MA, PhD (Art History)

Michael Brand joined the Art Gallery of New South Wales as director in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum in Toronto while it was under construction. 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

### Ms Maud Page

BA (Hons)

Maud Page joined the Gallery in 2017 as deputy director and director of collections. She was previously deputy director, collection and exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane. She played a key leadership role in formulating the museum's strategic direction and was instrumental in the realisation of major exhibitions and projects, including the Asia Pacific Triennials of Contemporary Art. Her former role as senior curator of Pacific art saw her develop the most comprehensive collection of contemporary Pacific art in the region.

Ms Page oversees the development and direction of the Gallery's impressive collections. She is responsible for the management and operation of the Gallery's acquisition program, the conservation and display of the collection, curatorial content and development of exhibitions and the Gallery's extensive research archive. As deputy director, she contributes to the Gallery's ambitious expansion plans.



## Director of Finance and Commercial Operations/ Chief Financial Officer

### Mr John Wicks

B Bus, FCPA

John Wicks joined the Gallery in 2008. He is a fellow of the Australian Society of Certified Practising Accountants, a member of the NSW Public Sector Community of Finance Professionals Advisory Board, and holds a Bachelor of Business with an accounting major from Charles Sturt University. He spent 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, corporate governance, legal services, information technology, audio visual, procurement, security and risk management, building services and the Gallery Shop.



### **Director of Public Engagement**

#### **Ms Jacquie Riddell**

Jacquie Riddell joined the Gallery in 2014. Her career has involved senior leadership positions within cultural institutions and she is highly experienced at audience development, creative direction, strategy development, content creation, programming, brand development, and marketing and communications. As the director of marketing at SBS, she created, programmed and launched national arts television channel STUDIO, and developed the organisation's content strategy for television, radio and online as well as the multi-award-winning brand platform 'Six Billion Stories and counting...'. At the ABC, she led the Triple J network, including spearheading the expansion of the network to 44 regions across Australia. 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.

Ms Riddell is responsible for public engagement, including public programs, learning and participation, web/digital content, marketing and communications, design and publishing, and for liaising with the Gallery's membership organisation.



### **Director of Development**

#### **Mr John Richardson**

MA (Arts Administration),  
BA (Economics)

John Richardson joined the Gallery in 2014. He is responsible for leading the Sydney Modern Project Capital Campaign that, to date, has raised \$82 million towards the private contribution target of \$100 million to complement the NSW State Government funding commitment of \$244 million. An expert in high-end stakeholder management, a strategic leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner, government and benefactor relationships. He has worked at Back Row Productions and the New 42nd Street Project in New York City, and was the chief commercial officer at the South Sydney Rabbitohs from 2006 to 2014, turning the off-field business pillars into one of the benchmark commercial sports administrations in Australia.

Mr Richardson is responsible for the Philanthropy, Corporate Partnership, Venue Hire, Restaurant, Catering and Sydney Modern Project Capital Campaign departments at the Gallery. In this role he connects individuals and companies with the capacity to support projects, art acquisitions and public programs to enable the Gallery to fulfil its mission.

# BOARD OF TRUSTEES



## President

**Mr David Gonski AC**  
B Com, LLB, FAICD (Life),  
FCPA, Hon LLD (UOW)

David Gonski is chairman of the Australia and New Zealand Banking Group Ltd. He is also chancellor of the University of New South Wales; chairman of the UNSW Foundation Ltd; a member of the ASIC External Advisory Panel and the board of the Lowy Institute for International Policy; a patron of the Australian Indigenous Education Foundation and Raise Foundation; and a founding panel member of Adara Partners. He is currently chair of the Review to Achieve Educational Excellence in Australian Schools for the Commonwealth Government of Australia. Mr Gonski was previously a member of the Takeovers Panel; director of Singapore Airlines Ltd, the Westfield Group and Singapore Telecommunications Ltd; chairman of Coca-Cola Amatil Ltd, the Australian Securities Exchange Ltd, the Sydney Theatre Company, the Guardians of the Future Fund, the Australia Council for the Arts, the Board of Trustees of Sydney Grammar School and Investec Bank (Australia) Ltd. He was also previously president of the Art Gallery of NSW Board of Trustees from 1997 to 2006.

Initial date of appointment  
1 Jan 2016; expiry of current  
term 31 Dec 2018.



## Vice-President

**Dr Mark Nelson**  
B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and executive chairman of the Caledonia Investments 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 Swans Foundation; and governor of the Florey Institute of Neuroscience.

Initial date of appointment  
10 Feb 2010; expiry of current  
term 31 Dec 2018.



## Member

**Mr Geoff Ainsworth AM**  
BA (Hons), MA (Counselling),  
Dip Fin Mgt

Geoffrey Ainsworth is 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, a past director of the Bundanon Trust and a former trustee of the Art Gallery of NSW Foundation. He is a patron of several arts and cultural organizations.

Initial date of appointment  
10 Feb 2010; expiry of current  
term 31 Dec 2018.



## Member

**Mr Khadim Ali**

Khadim Ali is an internationally acclaimed contemporary artist. Born in Quetta, Pakistan of Hazara ethnicity (a minority group from Afghanistan), he moved to Australia on a Distinguished Talent Visa and is now based in Western Sydney. Mr Ali was trained in the tradition of Persian and Indian miniature painting and graduated from the National College of Arts in Lahore, Pakistan. His works are in the collections of leading galleries and museums, including the Victoria and Albert Museum, British Museum, Guggenheim Museum, Australian War Memorial 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**

**Ms Catherine Brenner**  
BEC, LLB, MBA

Catherine Brenner is chairman of AMP Limited, having served on its board since June 2010, and a former chairman of AMP Life Limited and The National Mutual Life Association of Australasia Limited. She is also currently a director of Boral Limited, Coca-Cola Amatil Limited and SCEGGS Darlinghurst Limited, and a panel member of Adara Partners. A former senior investment banker and corporate lawyer, Ms Brenner has served on public company boards in the resources, property and biotech sectors for over a decade and as a board member and trustee of not-for-profit and government organisations, including the Sydney Opera House. She was previously a member of the Takeovers Panel.

Initial date of appointment  
1 Jan 2017; expiry of current  
term 31 Dec 2019.



**Member**

**Hon Mrs Ashley Dawson-Damer AM**

A director of Yuills group of companies since 2000, Ashley Dawson-Damer was a Festival of Sydney board director 2012-2016 and alternate for the NSW Premier 2012-2014, a member of the National Gallery of Australia Council 2005-2014, a trustee of the National Gallery of Australia Foundation since 2004, and a board director of the National Art School 2012-2014. She has been a member of the Opera Australia Capital Fund Council of Governors since 2005 and board director since 2014. 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 2019.



**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. Mostly notably, he served as a paediatrician at the Massachusetts General Hospital for Children, and Clinical Professor of Paediatrics at Harvard Medical School. Professor Dowton serves on a number of boards, and is the Chairman of Open Universities Australia. He was born in Ivanhoe, 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. Her current board appointments include chairman of Belvoir St Theatre; chairman of Documentary Australia; deputy chairman of the Federal Government's Creative Partnerships Australia; and a director of the State Library of NSW Foundation. She also sits on advisory boards for the University of Sydney and the Centre for Social Impact at the University of NSW. Ms Meers began her career as a commercial lawyer with Mallesons Stephen Jacques (now King and Wood Mallesons), and her executive career included senior management roles in the media sector. She is a member of Chief Executive Women and a fellow of the Australian Institute of Company Directors.

Initial date of appointment  
1 Jan 2011; expiry of current  
term 31 Dec 2019.



**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 2019.



**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 Western Sydney University (WSU) School of Design, has completed studies in Aboriginal culture and history through Monash University, Melbourne, and in 2015 received an honorary doctorate from WSU. His work is held in numerous institutional collections including the Museum of Contemporary Art Australia, 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 2018.



**Member**

**Mr Andrew Roberts**

Andrew Roberts is principal of RF Capital Pty Ltd, a private investment office, and a major shareholder in CorVal Partners, a property funds management business. He sits on the advisory council of the University of NSW Faculty of Business. Previous roles include CEO of the Multiplex Group, and board roles on various philanthropic and arts organisations including the Australian Museum, MCA Foundation and the University of WA Business School.

Initial date of appointment 5 Feb 2014; expiry of current term 31 Dec 2019.

## BOARD OF TRUSTEES MEETINGS

The Board of Trustees comprises eleven trustees appointed by the Governor on the nomination of the Minister for the Arts, at least two of whom must be knowledgeable and experienced in the visual arts. A trustee holds office for three years and is eligible for reappointment for no more than three consecutive terms.

There were six meetings of the Board of Trustees during the period July 2016 to June 2017.

Trustee attendances were as follows: David Gonski (6/6); Mark Nelson (5/6); Geoff Ainsworth (5/6); Khadim Ali (4/6); Catherine Brenner (2/3); Ashley Dawson-Damer (5/6); Bruce Dowton (6/6); Samantha Meers (6/6); Gretel Packer (5/6); Ben Quilty (5/6); Andrew Roberts (3/6); Eleonora Triguboff (3/3). Note: Eleonora Triguboff's term of appointment ended on 31 December 2016; Catherine Brenner's term of appointment began on 1 January 2017.

## BOARD OF TRUSTEES SUB-COMMITTEES

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

### Acquisitions and Loans Sub-Committee

The Acquisitions and Loans Sub-committee plays an important role in overseeing the Gallery's collections policy. It considers curatorial proposals on acquisitions, gifts, inward and outward loans and, if applicable, de-accessions. Based on these considerations, recommendations are made to the board for approval. There were six meetings of the Acquisitions and Loans Sub-committee between July 2016 and June 2017. Trustee attendances were as follows: Geoff Ainsworth (chair) (6/6); Khadim Ali (5/6); Samantha Meers (3/6); Mark Nelson (4/6); Gretel Packer (5/6); Ben Quilty (5/6); Eleonora Triguboff (2/3).

### Finance, Audit and Risk Sub-Committee

The Finance, Audit and Risk Sub-committee is responsible for overseeing and providing guidance on both strategic and operational risk and financial management matters. It oversees all financial, audit and risk matters, submits reports and makes recommendations to the main Board to enable it to discharge its responsibilities with regard to these matters. There were three meetings of the Finance, Audit and Risk Sub-committee between July 2016 and June 2017. Trustee attendances were as follows: Mark Nelson (chair) (3/3); Geoff Ainsworth (2/3); Bruce Dowton (1/3); David Gonski (3/3); Andrew Roberts (1/3).

### Sydney Modern Capital Campaign Committee

There were two meetings of the Sydney Modern Capital Campaign Sub-committee between July 2016 and June 2017. Trustee attendances were as follows: Mark Nelson (chair) (2/2); Bruce Dowton (1/2); David Gonski (2/2); Gretel Packer (2/2); Andrew Roberts (1/2).

### Audience and Engagement Sub-Committee

The Audience and Engagement Sub-committee gives oversight to the various engagement strategies of the Gallery. There were five meetings of the Audience and Engagement Sub-committee between July 2016 and June 2017. Trustee attendances were as follows: Samantha Meers (chair) (4/5); Ashley Dawson-Damer (3/5); Gretel Packer (5/5); Ben Quilty (5/5); Eleonora Triguboff (3/3). Note: November 2016 marked the final meeting for Eleonora Triguboff.

# STAFF

## Staff Profile

Staff head count in classifications	2014–15	2015–16	2016–17
Administration and clerical staff	244	244	254
Conservators	12	14	13
Curators and registrars	43	41	39
Education officers	7	8	4
General division staff	32	34	32
Librarians and archivists	6	8	9
Security staff	16	15	15
Senior officers	0	0	0
Senior executive staff	8	8	9
<b>Total</b>	<b>368</b>	<b>372</b>	<b>375</b>
<b>Staff (effective full-time)</b>	<b>205</b>	<b>212</b>	<b>212</b>
<b>Effective full-time number</b>			
<b>Staff number</b>	<b>190</b>	<b>205</b>	<b>212</b>

## Gallery Employees

The Gallery continues to surpass the benchmark for the employment of women at 65%, representing an increase of 1% set last financial year; this percentage exceeds the NSW public sector benchmark by 15%. Women represent 44% of the Gallery's executive team and this year the leadership team female representation increased to 73%. 2016–17 also saw an increase to 37% of Gallery employees identifying as coming from a racial, ethnic or ethnic-religious minority group.\* Many employees who speak community languages assist other staff and visitors, earning a Community Language Allowance. As at 30 June 2016, the Gallery had staff officially designated as able to offer assistance in Hindi, Polish, Italian, French, Spanish, 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.

\*This representation increase was due largely to the correction of existing payroll data.

## Indigenous Employees

Aboriginal and Torres Strait Islanders represent 1.4% of the Gallery's workforce. The Gallery is still below the NSW public sector employment target of 2.6%, but continues to work on strategies, including the employment of an increased number of Indigenous artists/educators and the provision of mentorships and traineeships in our Learning & Participation teams.

This year the priority was on developing a Disability and Inclusion Action Plan. The Gallery intends to investigate further diversity or multicultural initiatives in the following year.

## Senior Executive Reporting

Band	2015–16		2016–17	
	Female	Male	Female	Male
Band 4	0	0	0	0
Band 3	0	1	0	1
Band 2	2	1	3	1
Band 1	1	3	1	3
<b>Totals</b>	<b>3</b>	<b>5</b>	<b>4</b>	<b>5</b>
<b>Totals</b>	<b>8</b>		<b>9</b>	

Band	Range \$	Average remuneration 2015–16 \$	Band	Range \$	Average remuneration 2016–17 \$
Band 4	441,201 – 509,750	0	Band 4	452,251 – 522,500	0
Band 3	313,051 – 441,200	441,200	Band 3	320,901 – 452,250	452,250
Band 2	248,851 – 313,050	274,000	Band 2	255,051 – 320,900	276,000
Band 1	174,500 – 248,850	224,000	Band 1	178,850 – 255,050	229,000

In the last financial year, 12.19% of the Gallery's employee-related expenditure was related to senior executives compared with 10.47% in the previous financial year.

## Parliamentary Annual Report Tables

### Trends in the Representation of Workforce Diversity Groups

Workforce diversity group	Benchmark	2015	2016	2017
Women	50%	64.2%	63.7%	64.8%
Aboriginal and/or Torres Strait Islander people	3.3%	1.1%	1.7%	1.4%
People whose first language spoken as a child was not English	23.2%	10.5%	11.8%	37.6%
People with a disability	N/A	1.5%	0.6%	1.9%
People with a disability requiring work-related adjustment	N/A	0.5%	0.6%	1.9%

Note 1: The benchmark of 50% for representation of women across the sector is intended to reflect the gender composition of the NSW community.

Note 2: The NSW Public Sector Aboriginal Employment Strategy 2014–17 introduced an aspirational target of 1.8% by 2021 for each of the sector's salary bands. If the aspirational target of 1.8% is achieved in salary bands not currently at or above 1.8%, the cumulative representation of Aboriginal employees in the sector is expected to reach 3.3%.

Note 3: A benchmark from the Australian Bureau of Statistics (ABS) Census of Population and Housing has been included for people whose first language spoken as a child was not English. The ABS Census does not provide information about first language, but does provide information about country of birth. The benchmark of 23.2% is the percentage of the NSW general population born in a country where English is not the predominant language.

Note 4: Work is underway to improve the reporting of disability information in the sector to enable comparisons with population data. For this reason, no benchmark has been provided for people with a disability or for people with a disability requiring work-related adjustment.

### Trends in the Distribution of Workforce Diversity Groups

Workforce diversity group	Benchmark	2015	2016	2017
Women	100	113	111	110
Aboriginal and/or Torres Strait Islander people	100	N/A	N/A	N/A
People whose first language spoken as a child was not English	100	93	97	94
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 score of 100 indicates that the distribution of members of the Workforce Diversity group across salary bands is equivalent to that of the rest of the workforce. A score less than 100 means that members of the Workforce Diversity group tend to be more concentrated at lower salary bands than is the case for other staff. The more pronounced this tendency is, the lower the score will be. In some cases, the index may be more than 100, indicating that members of the Workforce Diversity group tend to be more concentrated at higher salary bands than is the case for other staff.

Note 2: The Distribution Index is not calculated when the number of employees in the Workforce Diversity group is less than 20 or when the number of other employees is less than 20.

## Employee Remuneration and Staff Benefits

The Crown Employees (Public Sector Salaries) Award July 2016 provided a 2.5% pay increase to Gallery staff with effect from 1 July 2016. The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and salary packaging for purchase of motor vehicles and staff scholarships. Other staff benefits include staff discounts at the Gallery Shop, on Art Gallery Society membership, and at the restaurant and café. The Gallery has also re-negotiated arrangements for staff to access discounted parking at the Domain Car Park.

## Conditions of Employment

The Gallery continues to review recruitment and employment practices ensuring that legislation and guidelines are met and practices are monitored on a regular basis. This year, the Gallery created a suite of generic role descriptions for conservator, curator and registrar roles and continues to review employment of temporary staff members for eligibility of ongoing employment.

## Training

The Gallery is an active supporter of professional development. Staff are supported through the provision of study leave and flexible working hours and work arrangements to enhance their academic qualifications. This year, ten full-time staff members undertook further study. All eligible staff were provided with in-house performance development training, which included refresher sessions on the NSW Public Sector Values and the Capability Framework. Staff were also provided with a variety of Microsoft office training including Excel, PowerPoint and Word, as well as Rapid Consensus training. Refresher training in emergency response was also provided, including in dealing with a major incident. All staff and volunteer briefings were provided covering safety management at the Gallery, as well as information about the Gallery's revised Code of Ethics and Conduct.

## Employee Assistance Program

For many years, the Gallery has offered employees a confidential counselling service, external to the Gallery. The counselling service is available to all staff and their immediate family and provides counselling on a range of issues including interpersonal relationships, financial planning, stress and critical incident debriefing. The current provider of counselling services to the Gallery is Optum.

## Work, Health and Safety

Number of work-related injuries resulting in workers' compensation claims: 3

Number of time-lost injuries: 3

Number of work-related illnesses: 0

Number of prosecutions under the *Occupational Health and Safety Act 2004*: 0

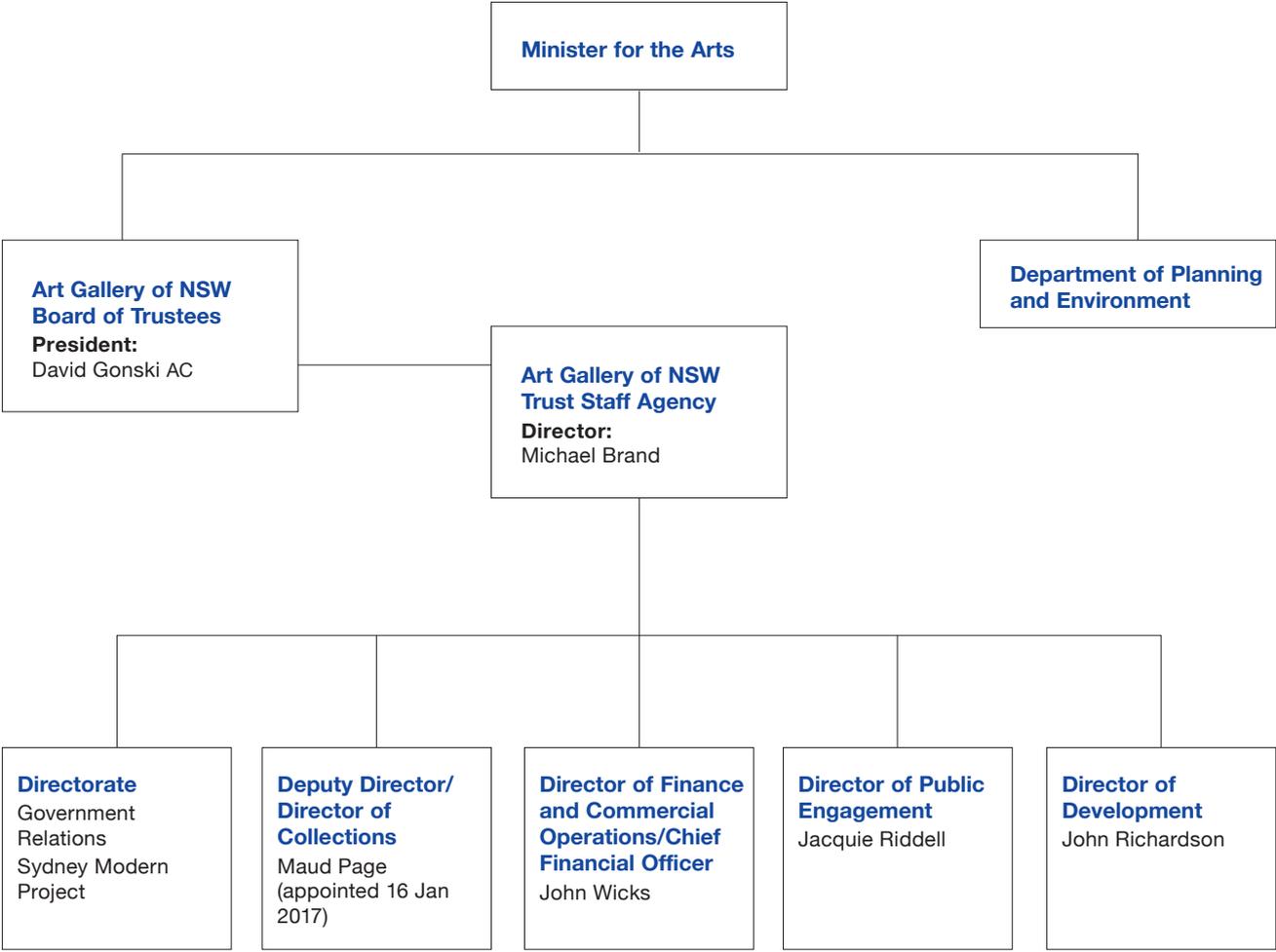
The Gallery's injury management process is effective in returning workers to pre-injury duties as quickly as possible. This is reflected in reduced time lost and the capacity of the Gallery to provide suitable duties and gradual return-to-work programs, thus minimising time lost. The Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers. Preventative measures such as flu injections are made available to all staff.

The Gallery's Work Health and Safety (WH&S) Committee is an internal advisory body, meeting on a quarterly basis, which 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 workers' compensation claims are reviewed by the Committee and the Trust's Audit and Risk Committee.

## Industrial Relations

There were no industrial disputes during 2016–17.

# ORGANISATION CHART



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

- Administration
- Building services
- Finance
- Gallery Shop
- Human resources
- Information & Communication Technology/Audio Visual Services
- Corporate governance
- Legal
- Security & Risk Management

- Design
- Digital Engagement
- Learning & Participation
- Marketing & Communications
- Membership
- Publishing

- Business Development
- Campaign
- Foundation
- Philanthropy
- Venue Management

...the first of these is the fact that the ...

...the second of these is the fact that the ...

...the third of these is the fact that the ...

...the fourth of these is the fact that the ...

...the fifth of these is the fact that the ...

...the sixth of these is the fact that the ...

...the seventh of these is the fact that the ...

...the eighth of these is the fact that the ...

...the ninth of these is the fact that the ...

...the tenth of these is the fact that the ...

...the eleventh of these is the fact that the ...

...the twelfth of these is the fact that the ...

...the thirteenth of these is the fact that the ...

...the fourteenth of these is the fact that the ...

...the fifteenth of these is the fact that the ...

...the sixteenth of these is the fact that the ...

...the seventeenth of these is the fact that the ...

...the eighteenth of these is the fact that the ...

...the nineteenth of these is the fact that the ...

...the twentieth of these is the fact that the ...

...the twenty-first of these is the fact that the ...

...the twenty-second of these is the fact that the ...



IDEAS

# PUBLISHING

2016–17 was a year of successful publishing and collaborations. The Gallery published its first art-cum-recipe book, developed in collaboration with artist John Olsen. It took the lead on three of four co-published titles, and worked closely with Tate in London, The Andy Warhol Museum in Pittsburgh, Heide Museum of Modern Art in Melbourne, and the MCA and Carriageworks in Sydney. The crucial research and collaboration with the descendants of artists in Milingimbi resulted in a much greater understanding of the artworks held in the Gallery's collection, as well as creating a space for the community to have a voice.

With nine new titles published or co-published by the Gallery, focused on the collection and exhibitions, the Gallery continued to grow its national and international reach through trade distribution of titles.

Cara Pinchbeck was shortlisted in the inaugural Power Publications Award for Indigenous Writing for her essay in *When silence falls* (2015). The judges' citation stated, 'All of us were left wanting more, and one the key messages from this piece is that the "curatorial essay" is a vital form, which should be given space and time ...'

## Published titles

### ***Close to home: Dobell Australian Drawing Biennial 2016***

Anne Ryan

Jul 16, 80 pp, hc, rrp \$45  
(\$39.95 Gallery price)

The second in a series of three books, the 2016 Drawing Biennial presents the work of six artists: Noel McKenna, Maria Kontis, Richard Lewers, Catherine O'Donnell, Nyapanyapa Yunipingu and Jamaadi.

### ***2016 Archibald Prize***

Jo Litson

Jul 2016, 76 pp, pb, rrp \$16

The 12th in the series of this ever-popular title, featuring the year's Archibald finalists and winner.

### ***John Olsen: a recipe for art***

Leanne Santoro with Deborah Edwards

Sep 16, 148 pp, hc, rrp \$39.95  
(\$34.95 Gallery price)

A celebration of John Olsen's art and his love of food, life and connection to place. Published to coincide with the major John Olsen retrospective at the NGV and AGNSW and co-published with Thames & Hudson Australia.

### ***O'Keeffe, Preston and Cossington Smith: making modernism***

edited by Lesley Harding and Denise Mimmocchi

Sep 16, 216 pp, rrp \$45  
(\$39.95 Gallery price)

A co-publication with Heide Museum of Modern Art (producers), this publication brings fresh perspectives on the works of these celebrated modernists.

### ***Nude: art from the Tate collection***

Emma Chambers and Justin Paton

Nov 16, 224 pp, rrp \$45  
(\$39.95 Gallery price)

Through over 125 works by 69 artists, *Nude* takes a new look at an age-old subject.

### ***Art from Milingimbi: taking memories back***

Cara Pinchbeck with Lindy Allen and Louise Hamby

Nov 16, 148 pp, pb, rrp \$39.95  
(\$34.95 Gallery price)

Drawn from a unique collection at the Gallery and developed in close collaboration with the Milingimbi community, it includes exquisite bark paintings by 15 artists, as well as ceremonial and other objects.

### ***Adman: Warhol before pop***

Edited by Nicholas Chambers

Mar 17, 248 pp, hc, rrp \$55  
(\$45 Gallery price)

Richly illustrated and with essays by international scholars and Andy Warhol experts, *Adman* focuses on the formative years of one of the 20th century's most influential artists. A co-publication with the Andy Warhol Museum, Pittsburgh.

### ***The National: new Australian art 2017***

Edited by Blair French, Lisa Havilah, Anneke Jaspers, Nina Miall and Wayne Tunnicliffe

A co-publication with the MCA (producers) and Carriageworks to support the first biennial exhibition.

### ***Victorian watercolours***

Peter Raissis

Jun 17, 208 pp, rrp \$55 (\$45 Gallery price)

Drawn from the Gallery's collection, this book features over 80 artworks by more than 70 artists that represent the glory of British watercolours from the Victorian period.

## In production

### ***Let's face it: the history of the Archibald Prize, 6th edition*** (Jul 17)

### ***2017 Archibald Prize*** (Aug 17)

### ***Unpainting: contemporary art series #3*** (Sep 17)

### ***Christopher Wilson Bequest*** (Nov 17)

### ***Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*** (Nov 17)

### ***Mikala Dwyer*** (Dec 17 TBC)

# ART PRIZES

## Archibald Prize

First awarded in 1921, the Archibald Prize is awarded annually to the best portrait, 'preferentially of some man or woman distinguished in art, letters, science or politics, painted by any artist resident in Australasia'. This open competition is judged by the trustees of the Art Gallery of New South Wales. Although it is a non-acquisitive prize, several of the entries are now part of the Gallery's collection. The \$100,000 Archibald Prize 2016 was awarded to Louise Hearman for her portrait of Barry Humphries.

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 2016, the prize was awarded to Betina Fauvel-Ogden for *George Calombaris, masterchef*.

The People's Choice 2016 was awarded to Nick Stathopoulos for his portrait *Deng*.

## Wynne Prize

The Wynne Prize is awarded annually for 'the best landscape painting of Australian scenery in oils or watercolours or for the best example of figure sculpture by Australian artists'. The prize of \$50,000 was awarded in 2016 to the Ken Family Collaborative for *Seven sisters*.

## Trustees' Watercolour Prize

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. In 2016, Trustees awarded this prize to Leah Bullen for *Conservatory no 2*.

## Sir John Sulman Prize

The Sulman Prize is awarded for the best subject painting, genre painting or mural project by an Australian artist. The prize of \$40,000 was judged in 2016 by artist Judy Watson and awarded to Esther Stewart for her painting *Flatland dreaming*.

## Young Archies

Budding artists between the ages of 5 and 18 were invited to submit a portrait for the Gallery's 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'. The Young Archie competition is supported by presenting partner ANZ.

There are four age categories: 5–8, 9–12, 13–15 and 16–18 years. The competition was judged by artist Del Kathryn Barton, an Archibald Prize winner in 2008 and 2013, and Victoria Collings, the Gallery's senior coordinator of education and family programs, based on merit and originality.

The winner for the age category 5–8 was Alexander Bennett.

The winner for the age category 9–12 was Mikael Woo.

The winner for the age category 13–15 was Olivia Lee.

The winner for the age category 16–18 was Dilara Niriella.

## The Bulgari Art Award

This award has been established to support contemporary Australian painting. Each year, the Gallery will identify a significant painting by a mid-career Australian artist to be acquired for the collection. The award, sponsored by Bulgari, consists of \$50,000 for acquisition of the painting and a residency for the artist in Italy valued at \$30,000. The total award of \$80,000 makes it one of the most valuable art awards in Australia. The award is selected by the Art Gallery of NSW Trustees and the head curator of Australian art. In April 2017, the recipient was Tomislav Nikolic for his painting *Just before the most significant events, people are particularly prone to deny the possibilities of the future. (cause all we're doing is learning how to die)* 2014–17.

...the first of the ...

...the second of the ...

...the third of the ...

...the fourth of the ...

...the fifth of the ...

...the sixth of the ...

...the seventh of the ...

...the eighth of the ...

...the ninth of the ...

...the tenth of the ...

...the eleventh of the ...

...the twelfth of the ...

...the thirteenth of the ...

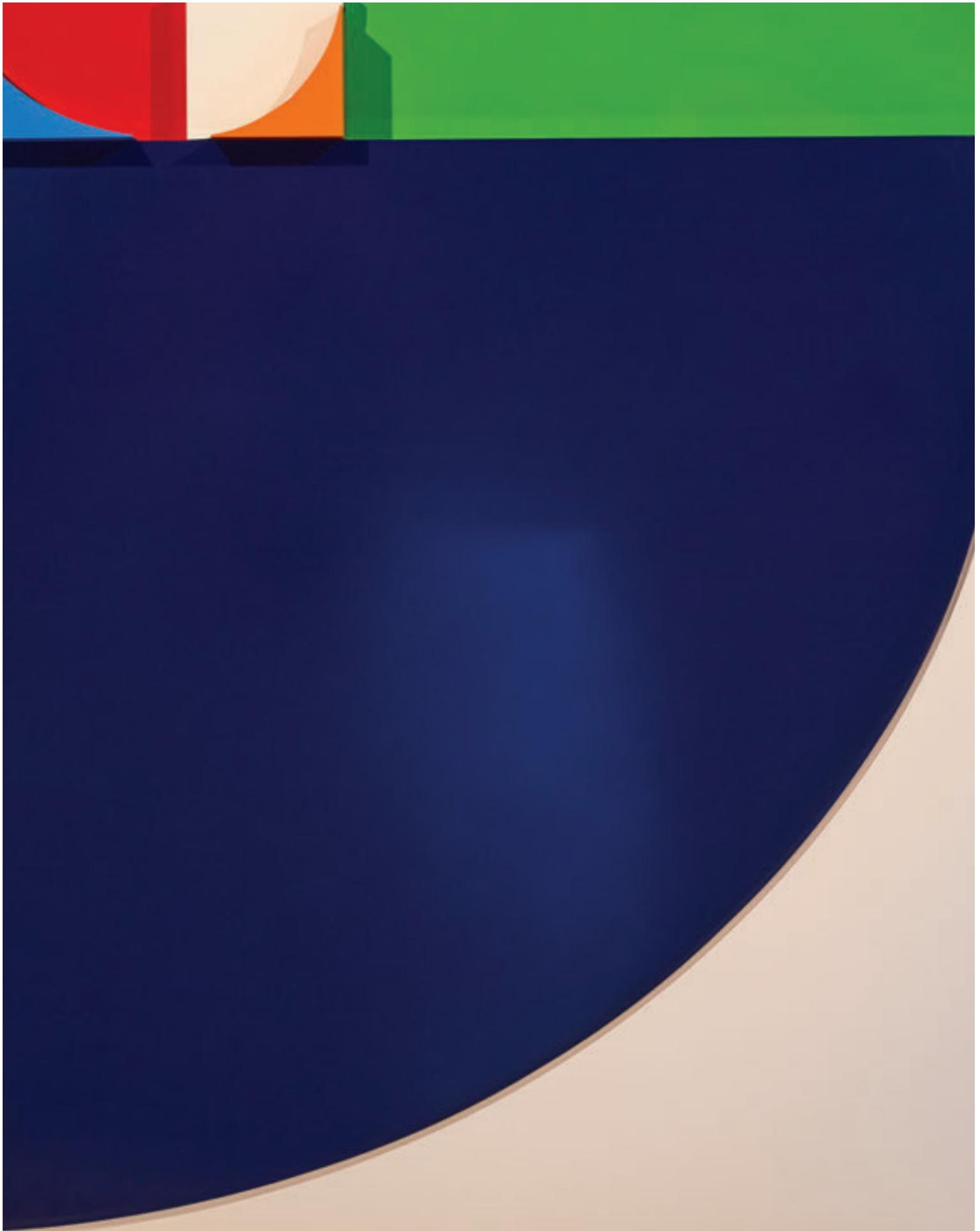
...the fourteenth of the ...

...the fifteenth of the ...

...the sixteenth of the ...

...the seventeenth of the ...

...the eighteenth of the ...



AUDIENCE

# LEARNING AND PARTICIPATION

Learning and Participation programs at the Gallery provide vibrant and engaging art experiences for a diverse range of visitors to the Gallery, from first-time visitors to art enthusiasts and artists, educational groups to specialised community and access groups. We strive to develop and deliver welcoming and stimulating programs and resources which inspire curiosity, ignite imagination and provoke new ways of thinking about the world. This year, our public and community programs attracted over 180,000 visitors and education programs reached over 93,675 students and teachers.

## PUBLIC PROGRAMS

A rich offering of public programs supported audience engagement with exhibitions and collection displays at the Gallery throughout 2016–17. Creative partnerships formed a key focus for programming, generating new ways to facilitate exchange and understanding of art and ideas.

### **Summer International Art Series: *Nude: art from the Tate collection***

In an inaugural partnership with the Sydney Dance Company (SDC) and Sydney Festival, the Gallery led a pioneering artistic collaboration, *Nude Live*, drawing together visual art and contemporary dance to create a dance work responding to the artworks in the *Nude* exhibition. SDC artistic director Rafael Bonachela's highly physical and emotionally charged choreography amazed audiences as seven dancers responded to artworks through movement. In response to community requests, select performances invited the audience members to disrobe for a unique experience that enabled audiences to experience vulnerability and the beauty of the body. Drawing overwhelmingly positive reviews – including being singled out among the best works presented at the 2017 Sydney Festival – *Nude Live* set a new benchmark for creative programming and partnerships at the Gallery. In addition to *Nude Live*, the Gallery was open late on Wednesday, Thursday and Friday nights throughout January for *Nude at night*. In a further partnership with The School of Life, Sydney, guest philosophers and thinkers discussed exhibition themes in *Naked ideas*. Well-known writers Christos Tsiolkas, Linda Jaivin, Anita Heiss, Michael Leunig and Benjamin Law entertained with *Nude fictions*, life models posed with some clothes on for the *Nearly nude* drawing salons,

and artists led *The shock of the nude* tours with unusual, often humorous, themes, encouraging audiences to find new ways to connect to the exhibition.

### **Art After Hours**

Throughout the year, the weekly Art After Hours program offered audiences different ways to interact with art through talks, workshops, live music and special events. *Adman: Warhol before pop* inspired a new collaboration between the Gallery and Sydney Gay and Lesbian Mardi Gras for *Queer Art After Hours*. The night's programs attracted over 2000 visitors to the Gallery for a colourful program of performances, drag tours and a make-over salon, featuring over thirteen queer performers/artists. Other Art After Hours' program highlights this year included talks on sustainable living for *The National 2017*, on tattooing and kimonos for *Yoshitoshi*, and on the world of advertising for *Adman*. Pop-up performances from HSC students for ARTEXPRESS 2017, live music from the Sydney Sufi Ensemble, poetry recitals in the *John Olsen: the you beaut country* exhibition and Frida Kahlo flower-making workshops were among the highly popular events.

### **Collection programs**

A suite of collection-based programs was further developed over the year to encourage deeper engagement with artworks in the collection. Monthly photography talks, the weekly *Recollection* talks by artists and arts professionals and drop-in drawing sessions served to showcase key works from the Gallery's extensive collection. The Gallery has also explored creative program engagement opportunities with key partners for collection displays, including the *Yoshitoshi* lecture series with The Japan Foundation. Dedicated activity spaces were created in some collection-based exhibitions to allow encourage visitors to engage more closely the themes and individual

artworks. These spaces are very popular, attracting over 70,000 participants. The activation zone in the *Eko Nugroho* exhibition was particularly popular with visitors of all ages creating their own zines, including an opportunity to make art with Eko Nugroho himself in October.

## COMMUNITY-ENGAGEMENT PROJECTS

The Gallery aims to be at the forefront of international community engagement and programming for diverse community audiences. We ensure all audiences, irrespective of cultural background and economic situation, have access through deep engagement opportunities and feel welcomed and represented within the Gallery and the Gallery community. In 2016–17, the Gallery established a community-engagement strategy to better connect and support diverse communities with the aim of creating an inclusive, welcoming and vibrant gallery for all.

### Chinese New Year

As part of the 2017 City of Sydney Chinese New Year Festival (28 January – 12 February), the Gallery presented a range of events to engage and inspire visitors of all ages and abilities, including English, Mandarin and Cantonese tours of the collection, tradition tea ceremony demonstrations, drop-in workshops and artist-led paper cutting workshops. Visitors received bespoke fortune cookies containing poetic links to artworks in the collection.

### Woolloomooloo engagement

The Gallery has worked with the City of Sydney on various projects in Woolloomooloo, particularly around youth engagement. In 2016, the Gallery led a series of digital art workshops

for young people, culminating in an exhibition at the Woolloomooloo Biannual Festival of Urban Arts and Culture Block Party. In April 2017, the Gallery worked in collaboration with Artspace, City of Sydney, Save the Children, Catholic Care, Weave, PCYC and Charity Bounce to co-produce a City of Sydney Youth Week event. The Gallery is also involved in the 'Making, Now' program, engaging men and women at risk of homelessness through the Ozanam Learning Centre. These partnerships continue into the new year, strengthening our connections to the Woolloomooloo community.

### Western Sydney engagement

The Gallery had several key partnerships and projects in Western Sydney. The Art Pathways arts education project provided creative learning opportunities for over 2400 Year 5–12 students and teachers in Western Sydney. The program engaged low-SES schools, schools with high Indigenous student populations, and schools for students with a disability with the Gallery's collections and resources. Research and evaluation on the programs' impact showed improvements in artmaking skills, general literacy and confidence. Thanks to the generous support of the Crown Foundation and Packer Family Foundation, the project was renewed for 2017–18, which will focus on deepening community engagement through a partnership with Casula Powerhouse Arts Centre. Another flagship project was the Bayanihan Philippines Art Project, a collaboration with Mosman Art Gallery, Blacktown Arts Centre, Auburn Peacock Gallery and Campbelltown Arts Centre to celebrate 70 years of Australian–Filipino relations. Throughout 2016 and 2017, a series of exhibitions and programs around Filipino art have been held across all partner sites. The Gallery's exhibition *Passion and procession: art of the*

*Philippines* opened in June 2017 with a contemporary Filipino fashion parade, Habol Ilonggo, held in partnership with the Philippine Consulate General, the Philippine Department of Tourism and FLAGCOM (Filipino Lesbian and Gay Community (And Friends) group). The audience included local and Western Sydney Filipino communities and guest representatives from Filipino, Vietnamese, Japanese, Indonesian, Korean and Australian governments. The success of this partnership will inspire future projects with regional galleries and communities.

### Regional engagement

The Gallery is committed to supporting the needs of communities in regional NSW. Each year, the Gallery hosts professional development days for educators and volunteers from regional galleries exhibiting the touring *Archibald prize* to share ideas and provide networking opportunities. Gallery staff share their expertise across the range of programming and resources that are produced annually. Discussions centre on guiding strategies, supporting education groups, using the online education material and public programming. In addition to this, the Gallery's artist educators delivered professional learning programs and student sessions at regional galleries in support of the touring exhibitions including *Landmarks* and *Close to home: Dobell Australian Drawing Biennial 2016*. This year, educators delivered artmaking and art dialogue sessions at Western Plains Cultural Centre and the Blue Mountains Cultural Centre in their exhibition and workshop spaces.

In July 2016, the Gallery hosted Museums & Galleries NSW fellowship recipient Kate Armstrong from Tamworth Regional Gallery. Over her two-week placement, Armstrong was mentored by various Gallery staff and participated in education and public programs.

In partnership with The Arts Unit, Department of Education, the Gallery delivered the Home outreach Indigenous Arts education program, expanding in 2017 to reach eighteen schools in Wiradjuri country and three regional galleries: Wagga Wagga Art Gallery, Western Plains Cultural Centre and Murray Art Museum Albury. In February, the programs producer visited each gallery to deliver professional learning to participating teachers.

### Aboriginal and Torres Strait Islander Art engagement

Aboriginal and Torres Strait Islander Art programs aim to engage local, interstate and international Indigenous and non-Indigenous audiences with the Gallery's Indigenous Australian art collections, resources and services. Ongoing training for Indigenous educators, artist educators and volunteer guides focused on an informed and nuanced engagement with contemporary and historical Aboriginal and Torres Strait Islander art practice and our collections. In 2017, Indigenous educator Grace Toiava received the Atelier Indigenous Internship: Learning & Participation to undertake a twenty-week placement and mentorship at the Gallery.

The *Sentient lands, Art from Milingimbi* and *Our lands* exhibitions were all accompanied by an array of public programs focused on increasing appropriate audience engagement with the themes and issues raised by exhibiting artists. Program highlights included artist talks from Julie Gough, Garry Jones and Julie Freeman and the *Art from Milingimbi* lecture series. Another highlight were the programs associated with the 32nd Kaldor Public Art Project, *barrangal dyara (skin and bones)*, and *Housing a collection: the Gallery and Garden Palace* exhibition. Wesley Enoch, Jonathan Jones, Michael Brand and Steven Miller gave talks at Art After Hours reflecting on the history, future and cultural significance of the site and Indigenous educators led free tours from the Gallery to the project installation site.

Students from the Gallery's Indigenous outreach education programs, Djamu and Art Pathways, participated in specially tailored programs developed to unpack the cultural and historical themes of the project.

This year, anonymous philanthropists have generously supported a new program to support Indigenous students in the NSW Juvenile Justice System. This program has been developed using community consultation with local Aboriginal elders and Department of Education and Correctional Services staff at Reiby Juvenile Justice Centre, reconnecting youth offenders with art and culture, strengthening their sense of identity and belonging.

### Access programs

The Gallery is committed to creating an inclusive environment. A range of programs have been designed to engage diverse audiences of all ages and abilities including visitors with physical, sensory or intellectual disabilities, and mental health conditions. This year, the Gallery worked with Accessible Arts to create a new Disability Inclusion Access Plan for implementation in 2017–20. This plan will allow for further development of the Gallery's accessibility and overall staff awareness of issues associated with disability. The Gallery is considered a leader in arts and health, partnering with the Australian Centre for Arts and Health to host and deliver the 8th Annual Art of Good Health and Wellbeing International conference in November 2016. Over 500 students with disability participated in the Gallery's Starting with Art education program (supported by Variety – the Children's Charity) engaging with art, encouraging self-expression and social interaction.

In 2016, the Gallery's research partner University of Technology Sydney (UTS) published a research report on the positive impact of arts engagement for individuals with dementia based on the Gallery's art and dementia program. The

official report launch was held at the Gallery in September 2016 as part of Alzheimer Awareness Week, with speakers Associate Professor Roger Dunston (UTS), the Hon John Watkins (CEO, Alzheimer's Australia NSW) and Margret Meagher (executive director, Australian Centre for Arts and Health). The program has continued to grow in 2017, and UTS is evaluating an extension of the program.

A new partnership with Ability Options produced the Front up Emerge pilot program (July–November 2016), mentoring and engaging twenty artists with disability from Western Sydney with the Gallery's collections and resources. In celebration of International Day of People with a Disability, artists in the program spoke at a panel and gave artist talks at Art After Hours. At the State of Inclusion Conference in May 2017 the partnership was praised by Create NSW as an arts' best-practice model. The partnership continues in 2017 with the Discovery Project.

### Family programs

Family programs at the Gallery continued to be popular, reaching audiences of 25,000. The number of hands-on, drop-in workshops offered throughout the year on Sundays and during school holidays increased with three weeks of programming over January. 'Tour for tots' and children's trail booklets continued to be popular. Key artworks from each exhibition feature in the trails and tours, with special activities designed to allow children to better interact with the exhibition and the take-up rate continued to be very high.

For a deeper arts engagement, a pilot program for 7–12 year olds was delivered in the April 2017 school holidays. Exhibiting artist Emily Floyd created and delivered a unique printing children's workshop based on her work *Kesh Alphabet* in *The National 2017*. This program will be further developed for exhibitions in 2017–18.

The fourth Young Archie competition received 2249 entries.

Archibald Prize-winning artist Del Kathryn Barton co-judged the competition with community engagement manager Victoria Collings, announcing the winners at a special event on 17 September: Alexander Bennett (5–8 years category); Mikael Woo (9–12 years category); Olivia Lee (13–15 years category); and Dilara Niriella (16–18 years category).

## VISITOR EXPERIENCE

The Visitor Experience team facilitates a vibrant and engaging visitor experience for all audiences, supporting the Gallery's strategic objective to connect with existing and potential audiences more effectively. Hosts conduct front-of-house operations and support programs to deliver outstanding overall visitor experience. In 2017, the team began selling Art Gallery Society memberships at the information desk, and continues to work at improving ticketing operations while building on the relationship with the Society and visitors.

A visitor experience working group was formed this year, consisting of fourteen representatives across the institution, including members of the executive and Sydney Modern Project teams. The group workshops Gallery-specific issues in visitor experience as identified by audience research specialists including seating, signage, wayfinding, access and customer service, recognising the need for a Gallery-wide approach to improving visitor experience.

The team relies on the ongoing support of the volunteer committees to deliver a wide range of support. The volunteer committees ensure the effective communication to the visitor-facing volunteer guides and the Art Gallery Society Task Force who support family programs, audience research, and concierge for ticketed exhibitions.

### Volunteer guides program

The Gallery has approximately 160 volunteer guides who actively engage with visitors to our collections and exhibitions daily. The guides offer a range of tours for public, private and sponsor groups on all collection areas and visiting exhibitions. Community Ambassadors provide free Gallery highlight guided tours and special exhibition tours conducted in Cantonese, Japanese, Korean and Mandarin, as well as providing language-based content and publicity. This year, over 31,000 visitors attended a guided tour. New ANZ 'Blue' Guided Tours launched as part of the *Archibald Wynne and Sulman prizes 2016* exhibition, revolutionising guided tours by using audio headsets to minimise noise levels generated by program activity and thereby improving the visitor experience for all.

In 2017, a volunteer guides administrator was appointed to assist with rostering and coordinating the training program. The administrator provides support, liaising between the volunteers and the learning and participation team and assisting the visitor experience manager to obtain fully funded training from NSW Smart & Skilled.

A new volunteer children's guides training program was established this year using a conference style format and specialist sessions on best practice throughout the year. The creative developers team of five children's guides was established to work with the education team to offer creative approaches for the primary school program.

Specially trained access guides continued to support the art and dementia program and developed audio description content for *Archibald, Wynne and Sulman prizes 2016* and select works in the collection. They also led bespoke Touch Tours and other facilitated experiences for visitors with specific needs.

## EDUCATION PROGRAMS

With 21st-century learning strategies in mind, a new suite of school programs was introduced in 2016 in response to changing educational practice, curriculum and community expectations. A range of active and participatory programs for both the primary and secondary school sector have been developed and refined in the past year. The primary school program offers students and teachers innovative and active learning opportunities to explore the collection, led by artist educators and volunteer children's guides. Artist experience sessions for secondary students explore hands-on experiences and allow students to develop a dialogue with practicing artists, deepening their understanding of process, practice and creative thinking. *ARTEXPRESS 2017* featured 38 works from the 2016 HSC and attracted over 15,000 high school students. These programs catered to the needs of schools across the state, fostering creative expression and love of art.

The Teacher Collective is an advisory group which was formed in early 2017 as a focus group. The group consists of six primary and six secondary teachers from government, Catholic and independent schools across Sydney and meets four times a year to provide user insights on current programming in preparation for the Sydney Modern expansion.

### Professional learning

Teacher professional learning is a key priority of the education program. Over the past year, we have offered a range of quality teacher programs across primary, secondary and tertiary, all endorsed by NESA (NSW Education Standards Authority). Free programs like Teacher Salons and Art Labs reduce financial pressure on school budgets, and have been successful in reaching wide audiences. In April

2017, the educators conference for *The National 2017* exhibition was held across the three participating exhibition venues: AGNSW, Carriageworks and MCA, offering a unique experience for participating teachers and educators. In partnership with the Department of Education, the 2017 Koori Art Teachers Day gave over 60 teachers from across the Sydney region the opportunity to engage with Indigenous art in a rich program of talks and workshops by well-known Indigenous artists, curators and educators.

### **Tertiary programs**

Over 6000 tertiary students visited the Gallery for facilitated and independent visits from a range of disciplines, including art history, studio practice, museum studies and English as a second language. In addition to these programs, the Gallery provides mentoring to tertiary students. To support student and early-career professional development, the Gallery placed 23 interns in departments across the institution. The annual Sydney Students Speak program also provides students with invaluable experience and training for a career in the arts. Eight students were mentored to give public talks on works in the collection and the *Close to home: Dobell Australian Drawing Biennial 2016* exhibition. In partnership with the Confucius Institute at the University of New South Wales (UNSW), the Community Ambassador Mentor program delivered a six-week mentorship program for 16 Chinese students from UNSW, developing their skills in discussing art.

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

**Basil and Muriel Hooper Scholarship:** Shireen Taweel

**Robert Le Gay Brereton:** Emilie Syme-Lamont

**Dyason Bequest:** Chris Dolman, Sophie Clague

*The Elioth Gruner Prize was not awarded in 2016*

### **Studios in Paris residencies in 2017**

**2017 Eva Breuer Travelling Art**

**Scholarship:** Clara Adolphs (Denise Hickey Memorial Studio)

**Moya Dyring Memorial Studio:** Jahnne Pasco-White, Sara Morawetz, Deborah Clark, Zoë Croggon, Kate Beckingham and Anna Madeleine.

**Denise Hickey Memorial Studio:** Kirsty Budge, Anna Horne

# DIGITAL ENGAGEMENT

## NEW DIGITAL PROJECTS AND CONTENT

### **2016 Archibald, Wynne and Sulman prizes**

2073 entries all submitted online for the 2016 Archibald, Wynne and Sulman prizes. The online entry process allowed the digital team the ability to access immediate statistics on the gender, location and other demographic information of all entrants and sitters for use by our media office and other interested media. For the first time, this year's Archibald Prize mobile audio tour includes auslan video for each work, making the exhibition more accessible for the hearing impaired. This content will also be available on the Archibald Prize online archive and made available across third-party auslan websites.

### **Google Arts & Culture Art Recogniser**

In July, the Gallery was one of three worldwide launch partners for the 'Art Recogniser' mobile tool, part of the new Google Arts & Culture platform. The other partners were the Dulwich Picture Gallery in London and the National Gallery of Art in Washington DC. The Gallery's digital team worked with Google to showcase over 200 works on display in the Grand Court galleries. Since the launch of the new and improved Arts & Culture platform on 1 July 2016, traffic to the Gallery's collection has tripled.

### ***Adman: Warhol before pop***

The *Adman: Warhol before pop* exhibition had a digital dimension that proved popular with the visiting public. Eight of Andy Warhol's fragile sketchbooks and two artist books were on display, each behind glass set to a certain page. Next to each sketchbook and artist book was an accompanying touch screen so visitors could scroll through each page virtually. To complement the exhibition, a new online resource that offered access to stories about Warhol, his artworks, archival photos, quotes and insights into the advertising world of the 1960s was launched in February. The resource was developed in partnership with the Andy Warhol Museum in Pittsburgh and will live beyond the life of the exhibition, providing new online content for audiences (particularly Australian educational audiences).

### **Gallery channel**

We have launched a new platform to showcase our video and audio content online. The new look and feel splits what was the 'Gallery channel' into 'Gallery video' and 'Gallery audio'. The new layout makes it easier to navigate and enjoy Gallery video and audio content via mobile devices.

### ***The National: new Australian art***

A dedicated website for *The National 2017* exhibition was launched in February. The website was developed by the Gallery and MCA digital teams and will become a significant resource for users around the world on contemporary Australian art. It represents a comprehensive record of artist participation in the inaugural exhibition, including artist biographies and portraits, essays and photographic documentation of artist works. The site includes a curator commentary on every exhibiting artist's work via

both audio file and Auslan video, and houses short documentary films on 16 artists and their projects. Since the launch of *The National 2017* website at the beginning of February, there has been 30,000+ visitor sessions and 104,000+ page views.

### **Artpass**

A new Sydney International Art Series (SIAS) website, Artpass.com.au, was launched in September 2016. Artpass was produced in partnership with the MCA to promote the Gallery's summer offerings to interstate and intrastate audiences. The site focuses on the exhibition event programs at both the Gallery and MCA, as well as food, accommodation and travel packages specifically catering for interstate and intrastate visitors. The platform is being designed to be repopulated with new content each year.

### **Online donations**

Donations for all of the twelve Gallery Foundation benefactor groups can now be completed online. This will save significant time for the foundation staff, with billing, CRM updates and donor email notifications being fully automated.

### **Young Archie competition**

Online entries were available for Young Archies for the first time this year. The online forms were developed by the digital team in consultation with the Young Archie competition coordinator. The competition has been growing exponentially in the five years since it started and was fast becoming unmanageable as a paper-based entry process. This will streamline the process for the Learning and Participation team, as well as give the Gallery real-time figures about the number of entries and other statistics. For the 2017 competition. The Gallery received over 2200 entries in a six-week period.

## Brett Whiteley Travelling Art Scholarship

Online entries for the Brett Whiteley Travelling Art Scholarship was launched successfully in May. While the number of entries received each year are relatively small, the complexity of the requirements has in the past required significant administration from the Brett Whiteley Studio team. The new process also enables applicants to pay their entrance fee online using debit/credit card (rather than a money order), which is much easier for the applicant and the administrators of the scholarship.

## VIDEO HIGHLIGHTS

### Nude shorts

*Nude shorts*, a series of four short films produced to excite, entice and inform audiences before and during the exhibition *Nude: art from the Tate collection*. The shorts are also a record and resource for the Gallery archive beyond the exhibition. The series attracted high viewing numbers on YouTube, Facebook and the Gallery website.

### Artists in profile

*Lot lost*, a longer form video profile of artist Eko Nugroho, was produced in conjunction with the exhibition of the same name. The video was a co-production between the Gallery and Eko Nugroho's studio in Indonesia.

*Close to home* timelapse is a time-lapse showing artist Catherine O'Donnell, assisted by Naomi McCarthy, drawing *Inhabited space* for *Close to home: Dobell Australian Drawing Biennial 2016*.

In *Archibald 2016 winner Louise Hearman in her studio*, Louise Hearman invites viewers to her studio to talk about her work and process as an artist and painter.

## Learning & Participation

*How to work in the arts series* is a series of short videos co-produced with the Biennale of Sydney on how to work in the arts without being an artist. Each video features a masterclass for secondary school students given by the staff from the Gallery, the MCA and the Biennale of Sydney.

### Analytics

**Video** (up to 30 Jun 2017)

#### YouTube

- Total subscribers 5859 (+24%)
- Watch time (minutes) 952,371 (1 July 2016 – 30 June 2017)
- Views 393,239 (1 July 2016 – 30 June 2017)
- Shares 2534 (1 July 2016 – 30 June 2017)

#### Audio

- SoundCloud (up to 30 June 2017)
  - Total plays 18,300

## OVERALL ONLINE VISITATION

Visitation to the Gallery's website (including our mobile site) for this year was 3,688,528 sessions (+14%), 2,671,139 users (+19%) and 13,260,701 page views (+12%). The highest number of sessions for any one day was 63,602 on 7 July 2016 when the winners of the 2016 Archibald, Wynne and Sulman Prizes were announced.

This year, the most visited part of the site was the collection online (21%), followed by 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 (20%), exhibitions (19%), calendar (6%), education including *Inside ARTEXPRESS* (5%) and the Gallery Shop online (5%). The homepage received 6% of the traffic.

81% of all online visitations are from Australia, with 74% of these from NSW. The percentage of website users accessing the Gallery's website via mobile devices (mobile or tablet) reached 48% this year, making the mobile optimisation of all digital content even more important.

The most popular artists (by profile page views rather than number of works) were Tracey Moffatt, Sidney Nolan, Brett Whiteley, Jeffrey Smart, Margaret Preston, Rosalie Gascoigne, Margaret Olley, Grace Cossington-Smith, Tom Roberts and Arthur Boyd. Visitation to the Gallery's pages on Google Art Project (which includes 665 works from the Gallery's collection) for this year was 466,823 users (+657%) and 772,734 page views (+387%). This represents a massive increase from the previous year.

### Messaging online

The Gallery received 1114 messages from the general public through the online 'contact us' form during the year. Of these, 35% related to general enquiries, followed by 12% to exhibitions, 10% to the Archibald Prize and other art prizes, 7% to events and programs, 7% to education, 5% to the collection, 5% to membership, and the other ten categories made up the final 19% combined. There were 615 online reference enquiries to the Research Library.

### Social media

Social networking channels continue to play an increasingly important role in Gallery marketing and communications. We are seeing high levels of interaction, sharing and communication with an extremely engaged audience. Instagram remains the Gallery's fastest growing channel, increasing by 62% over the last twelve months.

One key highlight to note is that in April 2017 we received our best performing organic (unpaid) post recorded to date. A video post highlighting the work in *Time, light, Japan* reached more than 460,000 people and gathered 7500 likes, comments and shares, demonstrating that there is a definite interest in the Gallery's collection shows. The video has currently been viewed 156,989 times.

The Gallery's growth in social media can be attributed to several key factors: promoting collection works more and

highlighting the history behind these works; utilising new features such as Facebook 360, Instagram Stories and vertical video; investment in paid advertising channels; and increasing the volume of posts across our channels to better balance the content schedule.

### Social media growth

Facebook +15% (126,318 fans)  
 YouTube +24% (5859 subscribers)  
 Twitter +8% (50,479 followers)  
 Instagram +62% (101,589 followers)

### Email Newsletters

Title	Issues and frequency	Subscriber numbers
Artmail	20 (monthly plus specials)	181,225
Art After Hours	51 (weekly)	8058
Brett Whiteley Studio e-news	7	3181
Education update	7	1595
Tertiary update	11	2256
Gallery Shop	5	1327

The first part of the document discusses the importance of maintaining accurate records of all transactions. This includes not only sales and purchases but also any other financial activities that may occur. It is essential to ensure that all entries are properly documented and supported by appropriate evidence.

Secondly, the document emphasizes the need for regular reconciliation of accounts. This process involves comparing the company's internal records with the bank statements to identify any discrepancies. By doing so, potential errors can be detected and corrected promptly, ensuring the integrity of the financial data.

Furthermore, the document highlights the significance of maintaining a clear and organized system for storing financial records. This can be achieved through the use of standardized forms and a consistent filing system. Proper organization makes it easier to locate and retrieve information when needed, which is crucial for audits and other financial reviews.

In addition, the document stresses the importance of staying up-to-date with the latest accounting standards and regulations. The financial reporting environment is constantly evolving, and it is essential for businesses to adapt to these changes to ensure compliance and the accuracy of their financial statements.

Finally, the document concludes by reiterating the overall goal of maintaining accurate and reliable financial records. This is not only a legal requirement but also a key factor in the success of any business. By following the guidelines outlined in this document, businesses can ensure that their financial data is accurate, complete, and easy to understand.



PARTNERSHIPS

## CORPORATE PARTNERS

The Gallery is able to present high-calibre exhibitions, programs and initiatives due to the strong support of its family of sponsors and partners. These organisations share the Gallery's commitment to culture and are a vital part of our vision for the future.

We gratefully acknowledge the support of all our sponsors and partners, who enabled us to raise \$3.7 million through (cash and in-kind) sponsorship in 2016–17.

Sponsorship retention remained high during the year thanks to the loyalty of our corporate partners and the inclusion of several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability for the Gallery.

This year was the seventh year of the Sydney International Art Series – an ongoing partnership to bring the world's most outstanding exhibitions to Australia. We acknowledge the support received from the NSW Government through Destination NSW.

We would like to make special mention of our leadership partners ANZ and EY whose significant support enables us to present inspiring exhibitions such as the *Archibald and Nude: art from the Tate Collection*.

We welcome and thank our new partners: Clemenger BBDO for their support of *Adman: Warhol before pop*; Crestone attached to our Next Generation cultivation program, Atelier; and Glenfiddich and Valiant for enhancing our special events.

Our presenting sponsors: Aqualand for their visionary support of new Australian art in *The National*; Herbert Smith Freehills our legal partner; J.P. Morgan for its ongoing support of the Brett Whiteley Studio; Macquarie Group for its commitment to the Australian Galleries; and UBS for their continued relationship with our Contemporary Galleries.

In addition, we thank our generous and loyal supporters: City of Sydney, Fairfax Media (SMH), JCDecaux,

Paspaley Pearls, Porter's Original Paints, Official Hotel partner Sofitel Sydney Wentworth; Champagne Taittinger and McWilliam's Wines and Variety – the Children's Charity.

The Gallery also receives substantial support from members of the President's Council and VisAsia Council. The funds raised by these bodies sustain many of the Gallery's programs, particularly the exhibitions program. Council members also provide a vital source of business expertise and advice and we are extremely grateful for their enthusiastic and loyal support of the Gallery. In 2017, the President's Council supported *John Olsen: the you beaut country*, a major retrospective of John Olsen's work.

Partnership with the Gallery provides opportunities for the corporate community to imaginatively and creatively build their brand identity and to engage with their clients and employees in a style that sets them apart from their competitors. Our position as a national icon, staging world-class exhibitions and cultural events, allows us to create true, valuable and lasting partnerships.

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

## SPONSORSHIP

**ANZ:** Principal sponsor: *Archibald, Wynne and Sulman prizes*

**Aqualand:** Presenting partner: *The National: new Australian art*

**City of Sydney:** Support sponsor: *Archibald and Nude: art from the Tate Collection, The National: new Australian art*

**Clemenger BBDO:** *Adman: Warhol before pop*

**Crestone Wealth Management:** Program supporter for Atelier

**Destination NSW:** Strategic partner: *Nude: art from the Tate Collection*

**EY:** Presenting sponsor: *Nude: art from the Tate Collection*

**Fairfax Media (SMH):** Media partner: *Archibald and Nude: art from the Tate Collection*

**Glenfiddich:** Support partners

**Herbert Smith Freehills:** Presenting partner: Asian Galleries, Major sponsor: *Time, light, Japan* and legal provider

**JCDecaux:** Media partner: *Archibald and Nude: art from the Tate Collection*

**J.P. Morgan:** Presenting sponsor: Brett Whiteley Studio

**Macquarie Group:** Presenting sponsor: Australian Art Collection

**McWilliam's Wines and Champagne Taittinger:** Support partners: *Archibald and Nude: art from the Tate Collection*

**Paspaley:** Program supporter for Atelier

**Porter's Original Paints:** Official paint supplier and Support sponsor: *Archibald and Nude: art from the Tate Collection*

**President's Council of the Art Gallery of New South Wales:** Major exhibitions program partner

**Sofitel Sydney Wentworth:** Official hotel and support sponsor: *Archibald and Nude: art from the Tate Collection*

**S&S Creative:** Support partner: education programs

**UBS:** Contemporary Art Partner: Contemporary Galleries; *The National: new Australian art*

**Valiant Events:** Support partner

**Variety – the Children's Charity:** 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

1 July 2016 – 30 June 2017

**President:** David Gonski AC

### Membership

Noel Condon – AIG

Nigel Williams – ANZ Banking Group Limited

Jin Lin – Aqualand

John Symond AM – Aussie Home Loans  
 Michael Chisholm – Crestone Wealth Management  
 Sandra Chipchase – Destination NSW  
 Damian Hackett – Deutscher and Hackett  
 Tony Johnson – EY  
 Sean Aylmer, Lisa Davies – Fairfax Media Limited  
 Miles Bastick – Herbert Smith Freehills  
 Milton Samios – Investec Australia Limited  
 Steve O'Connor – JCDecaux Australia  
 Andrew Best – J.P. Morgan  
 Martin Blake – KPMG  
 Steven Lowy AM – LFG  
 Michael Cook – Macquarie Capital  
 Drew Bradford – National Australia Bank  
 Michael Bracher – Paspaley Pearls  
 Shaun Bonett – Precision Group of Companies  
 Peter Allen – Scentre Group  
 Alfred Moufarrige OAM – Servcorp  
 Ryan Stokes – Seven Group Holdings  
 Tim Church – UBS AG Australia  
 Andrew McDonald – Westpac Banking Corporation

## VISASIA COUNCIL

VisAsia, the Australian Institute of Asian Culture and Visual Arts, was established in 1999. Managed by a board of directors, it includes both the VisAsia Council and individual VisAsia membership.

VisAsia's mission is to promote the appreciate of Asian visual arts and culture. Funds raised through membership fees are devoted exclusively to the sponsorship of Asian exhibitions, publications and education programs. Membership is invitation-only and restricted to chief executives, chairpersons and individual business leaders.

## Membership of the VisAsia Council

1 July 2016 – 30 June 2017

**Chairman:** Warwick Johnson – Optimal Fund Management

### Membership

Ryan Gollan – CA Mercantile  
 Su-Ming Wong – CHAMP Ventures  
 Philip Cox AO – Cox Richardson  
 Seng Huang Lee – Mulpha Australia  
 Yixu Lu & Luigi Tomba – The University of Sydney  
 William Purcell – University of Technology Sydney  
 Michael Sternberg – Valiant Hire

## INDIVIDUAL GIVING

### Art Gallery of New South Wales Foundation

The Art Gallery of NSW Foundation continues to raise funds to support the Gallery's acquisition program. Its policy is to invest its capital and use the income to purchase works of art for the Gallery's permanent collection.

The Foundation has over \$61 million in funds under investment. With the income from these investments, the Foundation has contributed over \$38 million to acquire 37 works for the collection. The majority of these works were funded exclusively by the Foundation, however, in recent years with the price of the major Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The most recent acquisition to which the Foundation was the sole contributor is a work by Louise Bourgeois, *Arched figure* 1993 (cast 2010), acquired in 2016.

The Foundation publishes its own bi-annual newsletter, and a bi-annual e-newsletter which contain details of recent acquisitions, arts-based activities and events, a listing of new members and a financial summary. A copy of the Foundation's financial reports is also available on the Gallery's website: [www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation/](http://www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation/)

## Collection Benefactors and other support groups

Many departments within the Gallery have their own support group to help raise funds either for their collection or – in the case of the Research Library and National Art Archive, conservation, and Learning and Participation departments – for special projects. Members of all groups who pledge a minimum commitment of \$1800 per year for four years are deemed to be members of the Foundation and are entitled to have their names listed on the Foundation's honour board for the duration of their support or as otherwise agreed. From 2016, \$300 of every \$1800 donation is directed to the Foundation's endowment fund and the balance of \$1500 is directed to the donor's area of choice.

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

- Aboriginal Collection Benefactors (ACB): Yhonnie Scarce, *Death Zephyr* 2017
- Contemporary Collection Benefactors (CCB): Gordon Bennett, *Home décor (after M Preston) #18* 2012
- Photography Collection Benefactors (PCB): Patrick Pound, *The image pool* 2016
- Australian Prints Drawings & Watercolours (PDW): Simryn Gill, *Pressing in* 2016

### Bequests

The Gallery's acquisition programs last year were again given considerable support through bequest funds. Most notably, funds were received from the estate of John Fairlie Cuninghame, which contributed further substantial funds to the Foundation's endowment fund, bringing the total bequest to over \$18 million, the largest in the Gallery's history; and from the estate of Gil & Shay Docking, which contributed a substantial legacy to a fund to acquire drawings by Australian artists.

## 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.<sup>5</sup>

## PHILANTHROPY AND BEQUESTS RECEIVED

### Life Governors

as at 30 June 2017

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

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent AO; Edmund Capon AM OBE; Rowena Danziger AM; Ken Cowley AO; James Fairfax AC; Brian France AM; James Gleeson AO & Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; James Leslie AC MC; Frank Lowy AC; Steven Lowy; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; John Olsen AO OBE; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Edward Sternberg AM & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC.

## ART GALLERY OF NSW FOUNDATION

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2017, are listed below:

### Life Benefactors

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

### Gold Benefactors

Jim Bain AM & Janette Bain; The Balnaves Foundation; Andrew Cameron AM & Cathy Cameron; Dr Janet Carr; Susan Chandler; Patrick Corrigan AM; Shay & Gil Docking OAM; John Anthony (Tony) Gilbert; Nancy & Terry Lee; Nelson Meers Foundation; Neilson Foundation; Vicki Olsson; Tom Parramore; Roger Pietri; Alan & Jancis Rees; Mark Thompson & Kerry Comerford; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson; Craig & Charanjit Young-Anand.

### Benefactors

Paul & Valeria Ainsworth; Robert Albert AO RFD RD & Elizabeth Albert; Kathleen Elizabeth Armstrong; James Barker; Mr & Mrs PL Binnie; Jillian Broadbent AO; Justin Butterworth; William & Florence Crosby; Francine de Valence; Vincent Fairfax Family

Foundation; Mr John Gandel AO & Mrs Pauline Gandel; John M Gillespie; Judy & Michael Gleeson-White AO; David Gonski AC & Orli Wargon OAM; Robert Quentin Hole; Fraser Hopkins; Isa & Hal Jones; Andrew Klippel; Sophie Landa; Brian Ladd; Mr & Mrs Teck-Chiow Lee; Adrian Claude Lette; Frank Lowy AC; Jim Masselos; Jacqueline Menzies OAM; David Moore; Catriona & Simon Mordant AM; Lewis Morley OAM; Carole Muller; Susan & Garry Rothwell; Mrs GF Williams (Jean); Dr John Yu AC & Dr George Soutter AM.

### New Bequests

Approximately \$2.5 million was received from the estate of Gil and Sheila (Shay) Docking. This money has been added to the Gil and Shay Docking Drawing Fund, which was established in 1998 and is now the most significant fund for Australian drawings in the country.

## ART GALLERY SOCIETY

The Art Gallery Society is an independent body with a proud and significant history of supporting the Art Gallery of New South Wales, dating back to its formation in 1953. It partners with the Gallery to deliver vibrant programs and events that enliven member engagement with art and the Gallery. Its goal is to attract new members while raising funds in support of the state's foremost art institution.

The Society continued fundraising to support the acquisition of John Russell's *In the afternoon* 1891. During the financial year, members donated \$171,746, bringing the total to \$275,869 raised towards the purchase price of the work by June 2017. The Society also provided the funds to enable the acquisition of Martin Lewis' *Glow of the city* 1929, growing the Gallery's print collection. Once again, the Society supported the Art After Hours program with a major contribution to ensure that Wednesday evenings continue to attract thousands of new and regular visitors eager to embrace exciting programs and exhibitions. The Society

also contributed towards the Staff Development Scholarships program.

In September 2016, the Art Gallery Society Council commissioned an independent efficiency review of the Society's operations by a leading business consulting and financial advisory firm. Several recommendations were implemented, including the merging of the Society's Corporate Members Program with the Gallery's Corporate Development Division to avoid duplication of two separate and competing corporate membership programs. The Society will continue its own Corporate Sponsorship Program, maintaining and building relationships with current and potential sponsors of Society programs and events. The review also made some recommendations in relation to staffing, which were implemented in the 2016–17 financial year.

A Memorandum of Understanding between the Art Gallery Society and the Gallery was formalised, bringing up-to-date a relationship that has existed for 64 years.

Programs were well attended, with 44,200 people attending 416 events across a range of talks and lectures, workshops, concerts and tours. Event highlights included the very successful Art Appreciation lecture series *Site Specific: power of place*, as well as the series *Dig the world: astounding tales from the heroic age of archaeology*; *Art and revolution: the life and death of the Russian avant-garde*; and *All you need is love*. Exhibition-related events were also popular through the year, including the annual *An evening with the Archibald* and the end-of-year party that focused on the summer exhibition *Nude: art from the Tate collection*. The very popular workshop program offered a diverse range of workshops for all ages and skills.

The Taskforce volunteers continued to provide excellent support for Society programs and the public.

In October, *Look* magazine was successfully re-launched in a new larger format, high-quality bi-monthly edition – the response from members has been overwhelmingly positive. The World Art Tours program bounced back following a year in which several tours were cancelled due to international security concerns. During the 2016–17 financial year, the Society's tours included five to Europe, three to Asia, one to Egypt, one to Cuba and two to the USA.

## THE CROWN RESORTS FOUNDATION AND PACKER FAMILY FOUNDATION

The Art Gallery of NSW (AGNSW) greatly values two significant philanthropic grants from the Crown Resorts Foundation and Packer Family Foundation that enabled the following strategic activities in 2016/17:

**Sydney Arts Fund** (\$1 million annual grant) supported:

- curatorial research, content development and audience engagement for AGNSW's first instalment of *The National: New Australian Art 2017*;
- research and support for Aboriginal curators to build deep community connections resulting in the Milingimbi art project and exhibition;
- the challenging task of digitising the AGNSW collection and producing content to deepen opportunities for audiences to engage with it;
- innovations in collection displays to connect and stimulate audiences; and
- audience research to inform the Gallery's framework and programs.

## Western Sydney Arts Initiative

\$250,000 grant over 2 years enables the Art Pathways program to consolidate and develop further through:

- sustainable relationships with teachers and students in Western Sydney;
- access to the Gallery's collection and resources for Western Sydney schools, Indigenous students, students with a disability and low SES school communities;
- Gallery expertise to the classroom for Western Sydney schools; and
- mentorship and professional development opportunities for teachers from Western Sydney.

These grants support important work in preparation for AGNSW's major expansion.

## Art Gallery of NSW Trust

President: David Gonski AC Director: Michael Brand  
Staff: 212 (FTE) Net assets: \$1.7 billion as at 30 June 2017



### Art Gallery of NSW Foundation

Chairman:  
Andrew Cameron AM  
Value: \$61.6 million  
as at 30 June 2017  
Established: 1983

Non-controlled entity  
ABN/gift deductible status  
Enabling legislation: Art Gallery  
of NSW Foundation Trust  
Deed 1983 with subsequent  
amendments

Purpose: to raise funds through  
donations and bequests, invest  
funds and use the income  
to acquire major artworks for  
the Gallery  
Board of Trustees comprises:  
Gallery representatives: Andrew  
Cameron AM; Julien Playoust  
(deputy chair); Kiera Grant;  
Alison Tarditi; David Maloney;  
Mark Hughes  
Company secretary: John Wicks  
Donor representatives: Helen  
Argiris, Justin Butterworth; Anne  
Fulwood; Christopher Fullerton;  
Robyn Martin-Weber; John  
Schaeffer AO; John Sharpe;  
Alenka Tindale; Alison Tarditi;  
Peter Braithwaite  
Finance Sub-Committee:  
Julien Playoust (chair); Alison  
Tarditi; Kiera Grant; Christopher  
Fullerton

### Brett Whiteley Foundation

Chairman:  
John Meacock  
Value: \$2.4 million  
as at 30 June 2017  
Established: 1994

Non-controlled entity  
ABN/gift deductible status  
Enabling legislation: Brett  
Whiteley Agreements 1994;  
incorporated entity

Purpose: to promote and  
encourage knowledge and  
appreciation of the work of  
the late Brett Whiteley  
Board of Directors comprises:  
Independent representative:  
John Meacock (chair)  
Gallery representatives: Brian  
Ladd, former Gallery head,  
public programs; Wayne  
Tunnicliffe  
Company secretary: John Wicks  
Brett Whiteley Estate members:  
Anna Schwartz; Wendy  
Whiteley OAM  
The Brett Whiteley Foundation  
has its own audited financial  
statements that are lodged with  
the Australian Securities and  
Investment Commission (ASIC)

### VisAsia

Chairman:  
Warwick Johnson  
Value: \$1.6 million  
as at 30 June 2017  
Established: 1999

Non-controlled entity  
ABN/gift deductible status  
Enabling legislation: VisAsia  
Constitution 1999; incorporated  
entity

Purpose: to promote Asian  
arts and culture  
Board of Directors comprises:  
Gallery representatives:  
Michael Brand (director); John  
Richardson  
Company secretary: John Wicks  
Director/member  
representatives: Warwick  
Johnson (chair), Steve Burdon;  
Philip Cox AO; Simon Chan;  
Sharon Chen; Evan Hughes;  
Ann Proctor; Judith  
Rutherford AM  
VisAsia has its own audited  
financial statements that are  
lodged with the Australian  
Securities and Investment  
Commission (ASIC). In  
December 2008 the VisAsia  
Board resolved to change  
its constitution and removed  
control of the VisAsia Board by  
the Gallery. As the operating  
mandate of VisAsia remains  
unchanged and benefits are  
still directed to the Gallery, the  
financial statements of VisAsia  
continue to be consolidated  
into the financial statements  
of the Gallery.

### Art Gallery Society of NSW

President:  
Brian Ladd  
Executive director:  
Ron Ramsey  
Established: 1953

A separate legal entity controlled  
and operated by the Society's  
Council and members.  
The Art Gallery Society of New  
South Wales produces its own  
annual report.  
Michael Brand and Ashley  
Dawson-Damer AM are Gallery  
representatives on the Society's  
Council.



PLATFORMS

## RISK MANAGEMENT

Risk management is essential to good corporate governance. The Gallery is committed to a risk management approach when implementing activities under our corporate plan's seven key strategic areas. External risks, their indicators and the management strategies that control them, are part of the Gallery's strategic management processes. Internal risks are addressed through policies, procedures and internal controls.

The Gallery's strategic risks include: strategic financial management, remaining competitive, reputation and impact, Sydney Modern, corporate strategy, government relationships and stakeholder management.

The operational risks are: corporate governance, damage, loss or theft of art work, security management, business continuity/ disaster recovery, information systems and security management, contract and procurement management, performance management and succession planning, operational financial management, intellectual property, work health and safety, legislative compliance and management of hazardous substances.

The Gallery's risk management framework is managed in accordance with the NSW government's Internal Audit and Risk Management policy (Treasury Policy Paper: TPP 15-03). The mandatory annual attestation certification is included below.

The Finance, Audit and Risk Sub-committee confirmed the setting of the Gallery's internal audit program and risk profile for 2016-17 and regularly reviewed work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of Collection Management, Research, Deaccession and Disposal, Gifts, Benefits and Hospitality, Procurement, Financial Delegations, Public Interest Disclosures and Secondary

Employment. 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 2016-17

There were two internal audit reviews completed by Deloitte during the year: Fraud and Corruption Risk Assessment. The objective of the audit was to perform an overall assessment of fraud and corruption risks across all operations of the Gallery and identify opportunities for improving the fraud and corruption control environment.

### Physical Security Audit

The objective of the review was to evaluate the design and operating effectiveness of security controls to mitigate security risks to the Gallery.

Recommendations from the audits are implemented by management on an agreed timeframe, as resources allow. The Finance, Audit and Risk Sub-committee review and monitor implementation of internal audit review findings.

### Gifts and Benefits Audit

The objective of the audit was to evaluate the effectiveness of managing gifts, benefits and hospitality within the Sponsorship and Philanthropy teams.

### Insurance

As a NSW 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 Collection Management, Research, Deaccession and Disposal, Gifts, Benefits and Hospitality, Procurement, Financial Delegations, Public Interest Disclosures and Secondary Employment. 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 support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

## CUSTOMER SERVICE DELIVERY

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions at the information desk via the Visitor Response Register. In 2016-17, 580 comments were received in writing and via email. Overall, there were 235 positive comments, 248 negative comments and 97 suggestions. Comments are responded to by reception desk officers and referred to a relevant senior staff member for their reference or action, as appropriate.

The majority of positive comments received in 2016-17 related to international exhibitions, such as *Nude* and *Frida and Diego*, as well as the volunteer-guided tours across all areas of the collection and exhibitions.

Of *Nude*, one visitor thoughtfully stated, 'I thoroughly enjoyed the *Nude* exhibition yesterday at Art Gallery NSW ... Thank you for bringing this thoughtful collection to Sydney; it really helped me contemplate and re-evaluate how we portray our bodies and ourselves.'

When visiting *Frida and Diego*, one visitor had a particularly moving experience: 'My mother, sister and daughter are all coming with me on my epic journey ... Three generations of women crossing the continent to get to your gallery to fulfil a dream. Thank you all so much for bringing Frida to Australia. It really does mean the world to us. I cannot wait to share her with my daughter – Frida can go on inspiring women in our family!'

In general, the Gallery continues to inspire across all collection areas, with one visitor commenting: 'The building is immaculate, the artworks are phenomenal. The serenity you get just by being in there is surreal ... Just visit the Gallery as it is. I will definitely be visiting more often.'

Most of the complaints related to visitors concerned with overcrowding in the *Frida and Diego* exhibition space.

Other areas of concern included some visitors wanting to see alternative menu options and design at the Gallery café.

## COMPLIANCE

Owing to resourcing constraints, there were \$4,500 in external costs for the production of the Gallery's 2016/17 annual report. The copies for submission were printed in-house with comb binding. The report is available online at [www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/](http://www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/)

### Credit-card usage

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

### Consultants

The Gallery engaged fifteen consultancies costing a total of \$308,990 during the reporting period. Two of these consultancies were valued at greater than \$50,000.

Audience Instinct were engaged to provide audience research expertise to develop the Gallery's audience framework. Total cost: \$61,500.

The Joy Agency P/L developed the Gallery's identity strategy and provided strategic communications planning and creative support to the promotion of the Gallery's activities. Total cost: \$50,000.

Other consultancies included:

- Construction and engineering: four engagements costing \$55,609.
- Information technology and telecommunications: two engagements costing \$38,173.
- Management services: two engagements costing \$62,973.
- Marketing and public relations: one engagement costing \$8000.
- Professional services: three engagements costing \$21,733.
- Training and development: one engagement costing \$11,000.

### 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 2017 includes:

The Art Gallery of NSW site  
Art Gallery Road  
The Domain  
Sydney NSW 2000

and

The Brett Whiteley Studio  
2 Raper Street  
Surry Hills NSW 2010

The Gallery did not dispose of any land during the reporting period.

### Legal change

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

### Major assets

The Gallery's two major asset categories, as at 30 June 2017, 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 \$247,206 million.

### Principal Legislation

The Art Gallery of NSW is a statutory body established under the *Art Gallery of New South Wales Act 1980* and is an executive agency under the Department of Planning and Environment.

Our purpose, as defined by the *Art Gallery of New South Wales Act 1980*, is to develop and maintain a collection of works of art, and to increase knowledge and appreciation of art – which we do through a range of exhibitions, programs and activities

### Privacy management

During 2016–17, 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* (PIIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Administration  
Art Gallery of NSW  
Art Gallery Road  
The Domain  
Sydney, NSW 2000  
Telephone: (02) 9225 1655  
Fax: (02) 9225 1701  
E-mail: [administration@ag.nsw.gov.au](mailto:administration@ag.nsw.gov.au)

### Public Interest Disclosures

During 2016-17 the Gallery updated the Public Interest 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 Art 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	2	0	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)	2	0	0	0	0	0	0	0

\*More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B.

**Table B: Number of applications by type of application and outcome**

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Personal information application*	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	4	2	0	0	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

\*A 'personal information application' is an access application for personal information (as defined in clause 4 of Schedule 4 to the Act) about the applicant (the applicant being an individual).

**Table C: Invalid applications**

Reason for invalidity	Number of applicants
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	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 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 Act**

	Number of occasions when application not successful
Responsible and effective government	1
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)	6
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0
<b>Total</b>	<b>6</b>

**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 Act	0	0	0
Review by ADT	0	0	0
<b>Total</b>	<b>0</b>	<b>0</b>	<b>0</b>

\*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 Statement for the 2016-2017 Financial Year for the Art Gallery of NSW

I, Michael Brand, am of the opinion that the Art Gallery of NSW has internal audit and risk management processes in operation that are compliant with the eight (8) core requirements set out in the *Internal Audit and Risk Management Policy for the NSW Public Sector*, specifically:

Core Requirements		For each requirement, please specify whether compliant, non-compliant, or in transition
<b>Risk Management Framework</b>		
1.1	The agency head is ultimately responsible and accountable for risk management in the agency	Compliant
1.2	A risk management framework that is appropriate to the agency has been established and maintained and the framework is consistent with AS/NZS ISO 31000:2009	Compliant
<b>Internal Audit Function</b>		
2.1	An internal audit function has been established and maintained	Compliant
2.2	The operation of the internal audit function is consistent with the International Standards for the Professional Practice of Internal Auditing	Compliant
2.3	The agency has an Internal Audit Charter that is consistent with the content of the 'model charter'	Compliant
<b>Audit and Risk Committee</b>		
3.1	An independent Audit and Risk Committee with appropriate expertise has been established	Compliant
3.2	The Audit and Risk Committee is an advisory committee providing assistance to the agency head on the agency's governance processes, risk management and control frameworks, and its external accountability obligations	Compliant
3.3	The Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter'	Compliant

### Membership

The chair and members of the Audit and Risk Committee are:

- Chair: Dr Mark Nelson, appointed to the Committee 19 October 2016 to 18 October 2019
- Member: Mr Geoff Ainsworth AM appointed to the Committee 19 October 2016 to 18 October 2019
- Member: Mr Miles Bastic - appointed to the Committee from August 2013 to 7 August 2019
- Member: Prof. S. Bruce Downton, appointed to the Committee 8 February 2016 to 7 February 2019
- Member: Mr Ross Gavin – appointed to the Committee from March 2013 to 8 May 2019.



**Dr Michael Brand**

Director, Art Gallery of New South Wales

## Digital Information Security

### Annual Attestation Statement for the 2016–17 Financial Year

I, Michael Brand, am of the opinion that the Art Gallery of NSW has implemented actions towards an Information Security Management System during the financial year, consistent with the Core Requirements set out in the Digital Information Security Policy for the NSW Public Sector.

I, Michael Brand, Director, Art Gallery of NSW, 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 work with our new parent agency, the Department of Environment and Planning, to achieve full compliance.

A handwritten signature in black ink, appearing to read 'Michael Brand', with a long horizontal flourish extending to the right.

**Dr Michael Brand**  
Director, Art Gallery of New South Wales

11 October 2017

...the first of these is the fact that the ...

...the second of these is the fact that the ...

...the third of these is the fact that the ...

...the fourth of these is the fact that the ...

...the fifth of these is the fact that the ...

...the sixth of these is the fact that the ...

...the seventh of these is the fact that the ...

...the eighth of these is the fact that the ...

...the ninth of these is the fact that the ...

...the tenth of these is the fact that the ...

...the eleventh of these is the fact that the ...

...the twelfth of these is the fact that the ...

...the thirteenth of these is the fact that the ...

...the fourteenth of these is the fact that the ...

...the fifteenth of these is the fact that the ...

...the sixteenth of these is the fact that the ...

...the seventeenth of these is the fact that the ...

...the eighteenth of these is the fact that the ...

...the nineteenth of these is the fact that the ...

...the twentieth of these is the fact that the ...

...the twenty-first of these is the fact that the ...

...the twenty-second of these is the fact that the ...



SUSTAINABILITY

# BUILDING MANAGEMENT

## Building Upgrade

Through ongoing generous government support, the Gallery continues to upgrade and refurbish its building in line with other prominent state institutions and government requirements. In 2016–17, a number of building upgrades were implemented:

- The previously very congested and siloed administration, curatorial and executive office area was reconfigured and refurbished to provide a more open plan and efficient office environment. More meeting spaces, break-out discussion facilities and enhanced staff amenities have been made available. The office reconfiguration has ensured that nearly all staff now have direct access to daylight and views, where previously only the executive had this privilege. The open-plan configuration facilitates greater levels of communication and collaboration among staff. During the refurbishment, the staff were generously housed in a redundant office area in the Mitchell Library wing of the State Library of NSW. This ensured staff stayed in ready contact with the Gallery via a short walk across the Domain park and with access to the Gallery's server and phone system that was maintained seamlessly via a direct wireless link to the roof of the Gallery building.
- During the major office refurbishment, energy-saving LED lighting was introduced and the air conditioning ductwork replaced. All fire dampers were upgraded to comply with the current code, and new acoustic panelling was installed above the ceiling. All electrical cabling was upgraded and all smoke detectors, EWIS speakers and detectors plus their cabling were replaced.

- Upgrade work is continuing on the lighting system throughout the Gallery; this year, these upgrades included the Upper Level reception, the house lights in courts 6 and 7, the restaurant, vestibule and the car park area.

- The Gallery's critical air-conditioning system has received a major upgrade. Carbon dioxide sensors have been installed to reuse conditioned air, as opposed to drawing outside air. Two of the three chillers had reached the end of their life and have been replaced with two chillers that are considerably more energy efficient, use less water and are quieter. The replaced chillers were not fitted with variable speed drives (VSDs), meaning they were operating at full capacity all the time, so upgrading was a high priority. As part of this chiller replacement project, the four cooling towers have been reconfigured to be in parallel, with an increased efficiency in power and water usage. In addition, VSDs were added to the numerous water pumps and the three chillers, ensuring the power consumption is maintained at optimum efficiency. This project has been ongoing since 2015 and is now completed.

## Building Maintenance

The maintenance of all three buildings owned by the Gallery – the Gallery Domain building, the off-site Collection Store and the Brett Whiteley Studio – continued throughout 2016–17 to ensure the buildings remained regulation and code compliant, as well as ensuring the buildings continued to operate within the strict environmental standards necessary to protect the collections and meet artwork loan requirements.

# ENERGY MANAGEMENT

Upgrades that have been conducted involve initiatives which increase efficiencies in energy consumption and management, in particular the chiller upgrade project. The forecast decrease in energy consumption is between 12% and 20%, which started to be realised over 2016–17.

Our computer network is 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. The lights in the fire stairs have automatically dimming LED lights, that ensure the power usage is at a minimum when the stairs are not in use.

Sophisticated power consumption meters added to the key switchboards throughout the Gallery enable detailed collection of usage data. Electricity usage is monitored very closely to achieve minimum consumption while maintaining international museum standards for temperature and humidity.

## Electricity

The average daily electricity consumption at our Domain site decreased from 21,572 kilowatt hours in 2013–14 to 17,465 kilowatt hours in 2016–17, which is a decrease of 19%. The 2016–17 daily usage is a decrease of 18% from the daily usage of 2015–16.

## Gas

The average daily consumption of gas at the Domain site was 105 gigajoules, which is a 11% decrease in consumption from 2013–14. The 2016–17 daily usage is a decrease of 6.3% from the daily usage of 2015–16.

## Water

Average water usage this year decreased from 105 kilolitres per day in 2013–14 to 98 kilolitres per day, which is a 6.7% decrease in consumption. The chiller upgrade project has enabled a more efficient use of water in the air-conditioning system, and a further reduction is forecast for 2017–18.

## Waste Reduction

With development of a new customer relationship management (CRM) system, the Gallery has moved to email invites for the majority of Gallery events and other correspondence. This has resulted in a significant reduction in paper consumption.

The main Gallery printers/photocopiers are set to default to double-sided black and white printing. The printers also function as scanners, and staff are increasingly scanning documents, such as plans and contracts, rather than photocopying them and sending documents via the post office.

The development of the Gallery's intranet to replace previously paper-based systems continued in 2016–17. The 'log a job' feature allows staff to book work by, or report problems to, Building Services, Graphics, IT, Photographic Studio, Security and AV Services departments. The information available in the intranet's policy and procedures section was increased, giving staff easy online access to information relevant to their work.

The Gallery continues to use rechargeable batteries and recycles used batteries.

The Gallery's upgrade of TRIM increases licenses and continues to roll out the electronic documents management system to more users which decrease the use for paper based records.

## Resource recovery initiatives

A designated recycling mini-skip is located on the loading dock for recycling all paper products, including flattened cardboard boxes. Every work station is issued with a recycling bin, which is collected regularly by the cleaners.

Bins are provided in the loading dock to ensure that glass and plastic can be appropriately recycled.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop, building materials, plant materials and hazardous materials

are sent to an external supplier. The Conservation department recycles its paper and cardboard off-cuts internally and disposes of needles and syringes appropriately.

Expired lights are collected and disposed of appropriately. Used toner cartridges, drums and waste collectors are sent for recycling.

The Research Library and Gallery Shop continue to reuse cardboard boxes and bubble wrap for packaging inter-library loans and filling visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contract caterer, Chiswick, which ensures that all glass bottles from the food outlets and functions are appropriately recycled.

The IT department participates in the SORT recycling program ([sort.org.au](http://sort.org.au)), a whole-of-government initiative, which enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals.

In 2016–17, 122 tonnes of the Gallery's waste was reported to be diverted from landfill.

## Motor Vehicle Fleet

The Gallery's permanent small fleet of seven motor vehicles includes a sedan and a van which runs on E10 petrol and a utility truck, a two-tonne truck and a 4.5-tonne truck which use diesel. The Gallery's wagon is a Prius Hybrid vehicle which is compliant with the NSW Government policy that all Departments are required to meet the vehicle fleet target of 5% of their passenger fleet being hybrid, plug-in hybrid electric or electric vehicles by December 2015.

Acquisition and maintenance of the motor vehicle fleet is undertaken in accordance with the NSW Government fleet management policy, including the purchasing of fuel-efficient cars.

The Gallery's motor vehicle procedures provide guidelines for environmentally sound driving. All employees driving our fleet vehicles are directed to use E10 unleaded petrol when refuelling, where applicable.



**Measurement & Verification,  
Energy Saving Certificates, HVAC**



Photo: J. Kalute/OEH

**We have reduced  
our carbon  
footprint and made  
our operations  
more sustainable.**

**Luke Simkins,**  
Head Building Services,  
Art Gallery of NSW

# Art Gallery of NSW: painting an energy savings picture

## ABOUT US

The Art Gallery of NSW, opened in 1896, is Sydney's premier art gallery, the fourth largest in Australia and is a significant cultural organisation and a major tourism destination for local, interstate and international visitors. It attracts an average 1.3 million visitors per year.

## OUR SITUATION

We need a well-functioning heating, ventilation and air conditioning (HVAC) system to ensure a constant indoor climate to maintain our art collection, valued at more than \$1bn, and to protect borrowed art works. Operating our HVAC is expensive, so ensuring it is running efficiently was the main driver for our decision to upgrade the system.

Our three chillers were approaching or had exceeded their usable life and were inefficient and struggled to maintain required temperatures on very hot days. They also were not fitted with variable speed drives (VSDs) meaning they were operating at full capacity all the time, so upgrading was a high priority for us.



Photo: J. Kalute/OEH

## BY THE NUMBERS

**Cost of efficiency actions:** \$1.65m

**Verified energy savings:**  
1208MWh per year – 15.4% of total site energy use

**Total annual electricity cost savings:**  
approximately \$140,000

**Estimated ESCs:** 12,228



New chiller controls make managing internal climate easy



New, high efficiency chillers

## OUR ENERGY SAVING PROJECT

To improve the efficiency and performance of our HVAC system and reduce costs we upgraded our two rotary-screw chillers to high efficiency units with VSDs, reconfigured the cooling tower pipe-work to improve performance. We installed variable speed drives (VSDs) on the existing chilled water pumps to improve hydraulic efficiency. We also installed a new control system for our chillers that is easier to regulate and monitor energy consumption.

## WHAT IS MEASUREMENT AND VERIFICATION (M&V)

M&V provides a way for businesses to calculate energy savings from efficiency projects using internationally recognised standards. Savings are determined by comparing energy use before and after a project is implemented whilst closely monitoring its key drivers. When designed and implemented correctly, M&V quantifies energy savings with high accuracy. The Office of Environment and Heritage (OEH) has [more information here](#).

## WHY DID WE MEASURE AND VERIFY?

In order to claim energy saving certificates through the NSW Government's Energy Savings Scheme (ESS) and to confirm with a high degree of confidence, the return on our investment, we needed to measure and verify the energy savings from the project.

## OUR VERIFICATION PROCESS

Working with the Office of Environment and Heritage (OEH) we engaged an Accredited Certificate Provider (ACP) to conduct our M&V and manage our application for energy saving certificates from start to finish. The consultant used the project impact assessment with measurement and verification (PIAM&V) method which allows us to forward create certificates for the next 10 years.

The consultant used actual energy consumption data and meteorological data to develop baseline and operational energy use models for a typical year of operation. When these were compared, the consultant was able to calculate our energy savings for a typical year.

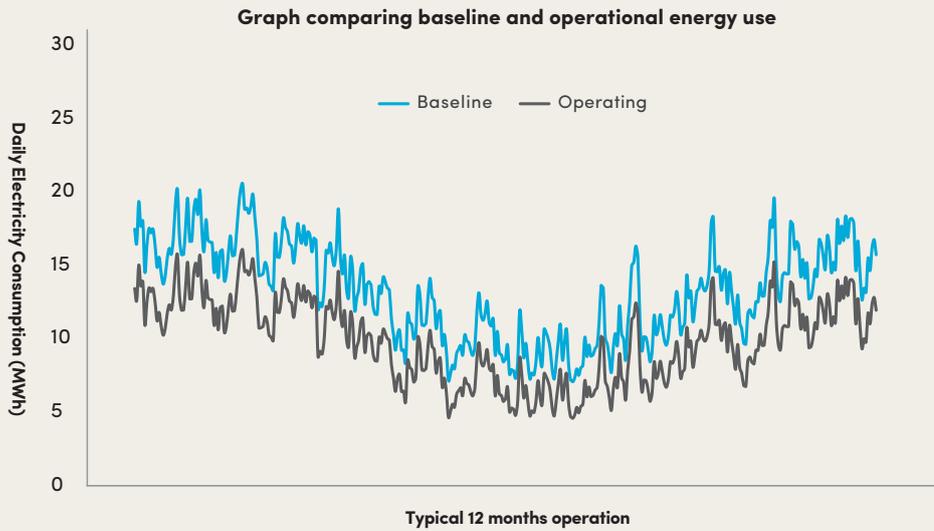
## INFORMATION

### Creating ESCs using an accredited certificate provider (ACP)

Businesses wishing to claim ESCs under the ESS should engage a suitable ACP who is familiar with the scheme and its requirements, and the energy efficiency project. The ACP manages the certificate creation process from start to finish, including all the administrative and M&V requirements established by the scheme regulator. The ACP's fee is often success-based and typically quoted as a percentage of the certificates with the balance traded and payable to the business. The NSW Government has a list of [ACPs](#).

### Heating, ventilation and air conditioning (HVAC) optimisation

The Office of Environment and Heritage has [information and training courses](#) in HVAC optimisation.



### THE RESULTS

The M&V verified a reduction in annual electricity use of approximately 1200 Megawatt-hours (MWh) or more than 15%, representing a cost saving of more than \$100,000, and by reducing plant load during peak demand times we saved a further \$30,000. Our project generated more than 12,000 energy saving certificates and reduced our annual greenhouse emissions by approximately 1700 tonnes CO<sub>2</sub>. We also expect gas savings associated with the upgraded HVAC system, although this has not been quantified.

Previously during hot summers, our chillers would struggle to keep constant temperatures, the new system coped easily with recent extreme summer temperatures.

We feel there are more energy savings to be had and will continue looking for ways to improve the HVAC operation.

### TAKE ACTION

To find out more about reducing energy costs, contact the Business Support team at the Office of Environment and Heritage.

#### EMAIL

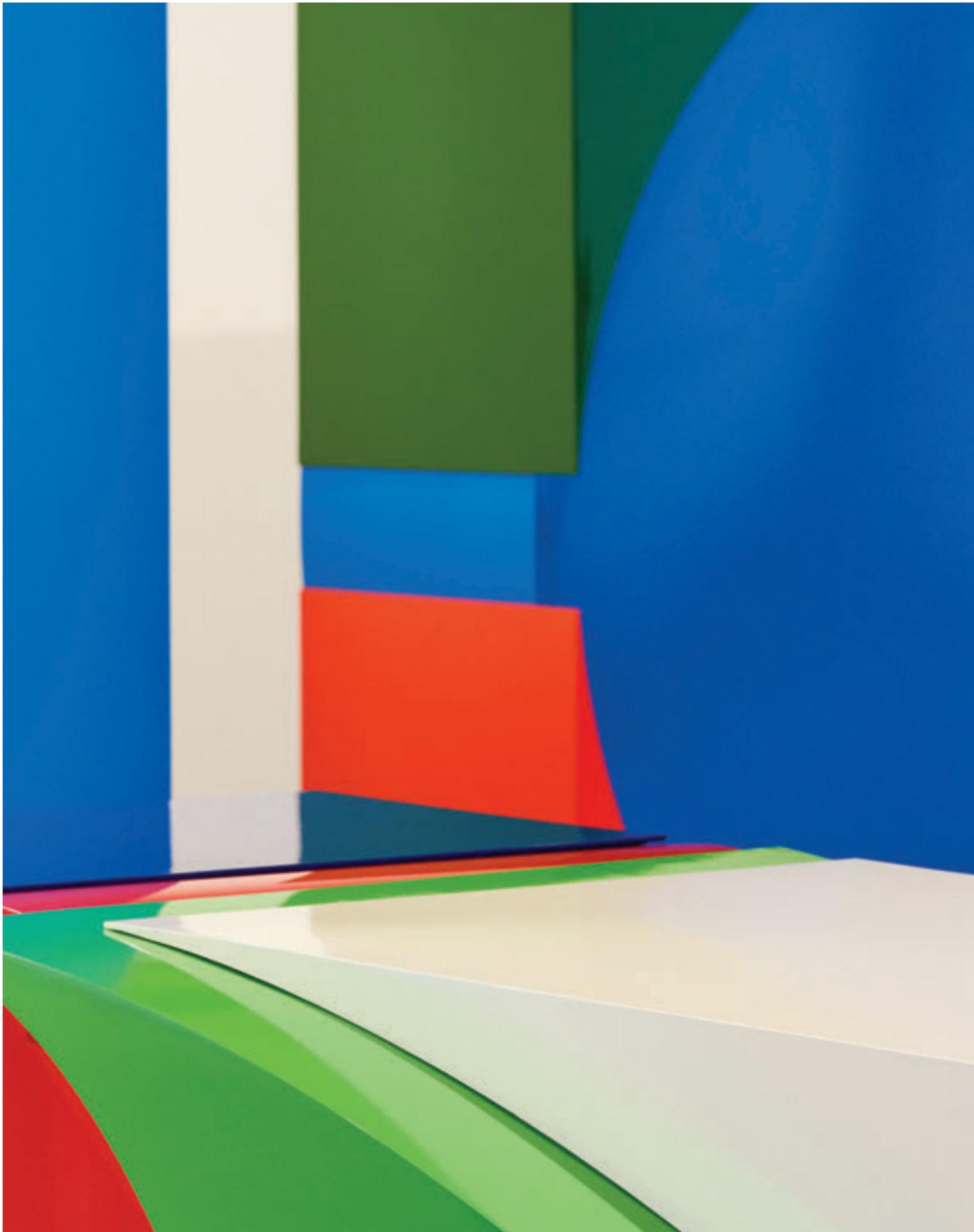
[energy.saver@environment.nsw.gov.au](mailto:energy.saver@environment.nsw.gov.au)

#### CALL

1300 361 967 (ask for the Business Support team)

#### VISIT

[environment.nsw.gov.au/business](http://environment.nsw.gov.au/business)



# APPENDICES

## Overseas Travel

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Suhanya Raffel	Deputy Director/ Director of Collections	Japan	Attend Yokohama Triennale planning and board meetings.	3	9/07/2016 – 12/07/2016
Matthew Cox	Curator, Asian Art	Singapore and The Philippines	Develop an exhibition with loans from the Singapore Art Museum and the National Museum of the Philippines.	9	22/07/2016 – 31/07/2016
Michael Brand	Director	Tokyo, Russia and France	Attend a Sydney Modern Project workshop in Tokyo, a board meeting in St Petersburg and undertake major exhibition negotiations in Paris.	11	20/08/2016 – 31/08/2016
Cara Pinchbeck	Curator, Aboriginal and Torres Strait Islander Art	United States of America	View Aboriginal and Torres Strait Islander art in an international context, review rare objects in institutional collections and consider diverse display systems and gallery spaces in leading institutions.	9	27/08/2016 – 5/09/2016
Yin Cao	Curator, Chinese Art	New Zealand	Attend a steering group meeting to plan an international museums conference in China.	2	29/08/2016 – 31/08/2016
Peter Raissis	Curator, European Art	The Netherlands and the United Kingdom	Secure loans and research artworks for forthcoming exhibitions.	17	3/09/2016 – 20/09/2016
Kuldeep Duhan	Manager, Security and Gallery Services	Japan, France, The Netherlands, United Kingdom and United States of America	Visit museums and galleries to better understand international security operations within cultural institutions. Funded by the Art Gallery Society.	23	11/09/2016 – 4/10/2016
Joanne Hein	Designer	China and Hong Kong	Press check for the catalogue of a major exhibition.	5	11/09/2016 – 16/09/2016
Cara Pinchbeck	Curator, Aboriginal and Torres Strait Islander Art	United Kingdom	View Aboriginal and Torres Strait Islander art in an international context, review rare objects in institutional collections and consider diverse display systems and gallery spaces in leading institutions.	10	30/09/2016 – 10/10/2016
Heather Whiteley Robertson	Head of Learning and Participation	United Kingdom and United States of America	Attend an international engagement conference in Liverpool and meet with public engagement programming teams in the United Kingdom and United States of America.	18	30/09/2016 – 18/10/2016
Yin Cao	Curator, Chinese Art	Hong Kong and China	Participate in the Understanding Chinese Art: Communication and Collaboration in and Beyond the Museum forum and meet with the National Bureau of Relics in Beijing.	15	10/10/2016 – 25/10/2016
Brooke Carson- Ewart	Head of Digital Engagement	United States of America	Attend and present at the Museums Computer Network conference in New Orleans.	9	29/10/2016 – 7/11/2016
Michael Brand	Director	United States of America and Mexico	Attend the Bizot Group meeting of international art museum directors in Mexico City and meet with the directors of museums in Los Angeles.	14	12/11/2016 – 26/11/2016
Natasha Henry	Head of Marketing and Communications	Canada	Attend the Communicating the Museum conference in Quebec.	11	13/11/2016 – 24/11/2016
Matthew Cox	Curator, Asian Art	The Philippines	Facilitate the photography of loans from the National Museum of the Philippines for an exhibition at the Art Gallery of NSW.	7	19/11/2016 – 26/11/2016
Miriam Stirling	Photographer	The Philippines	Facilitate the photography of loans from the National Museum of the Philippines.	7	19/11/2016 – 26/11/2016
Wayne Tunnicliffe	Head Curator, Australian Art	United Kingdom and France	Install collection works at the National Gallery, London; participate in symposia; attend the opening of <i>Australia's Impressionists</i> at the National Gallery; visit Louvre Lens in France as part of the development for the Sydney Modern Project.	18	27/11/2016 – 15/12/2016
Michael Brand	Director	United Kingdom, Germany and Japan	Attend the opening and associated events for the <i>Australia's Impressionists</i> exhibition (for which the Gallery loaned one-third of the works and was the Australian coordinator) at the National Gallery, London. Meetings at the Haus der Kunst in Munich.	7	4/12/2016 – 12/12/2016

Overseas Travel continued

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
John Richardson	Director, Development	United Kingdom and United States of America	Attend the opening and associated events for the <i>Australia's Impressionists</i> exhibition at the National Gallery, London and meet with potential donors in the United States of America for the Sydney Modern Project.	11	4/12/2016 – 15/12/2016
Natalie Seiz	Curator, Asian Art	Japan	Participate in the 3rd Curatorial Exchange Program for Japanese Art Specialists in US and European Museums Symposium in Tokyo and a workshop in Kyushu.	10	27/01/2017 – 6/02/2017
Jane Wynter	Head of Philanthropy	Singapore	Accompany benefactors on an art tour.	6	10/02/2017 – 16/02/2017
Ashlie Hunter	Producer Public Programs	New Zealand	Attend meetings regarding touring a major public program to Auckland Art Gallery. Funded by the Auckland Art Gallery.	1	16/02/2017 – 17/02/2017
Maud Page	Deputy Director/ Director of Collections	Hong Kong	Attend Art Basel Hong Kong and host two events.	4	19/03/2017 – 23/03/2017
John Richardson	Director, Development	Hong Kong	Attend Art Basel Hong Kong and host two events.	4	19/03/2017 – 23/03/2017
Michael Brand	Director	Russia	Attend meetings regarding a major exhibition partnership.	6	21/03/2017 – 27/03/2017
John Wicks	Director, Finance and Commercial Operations/CFO	United Kingdom, United States of America and New Zealand	Attend the Corporate Manager's conference in Auckland and the US Finance Directors' conference in Seattle. Visit art museums that have expanded recently to inform the Sydney Modern Project.	18	21/03/2017 – 8/04/2017
Maud Page	Deputy Director/ Director of Collections	France	Attend meetings regarding exhibition partnerships.	8	23/03/2017 – 31/03/2017
Michael Brand	Director	Japan and Taiwan	Attend a design workshop to progress the Sydney Modern Project in Tokyo and negotiate loans in Taipei for a major exhibition.	5	9/04/2017 – 14/04/2017
Yin Cao	Curator, Chinese Art	Taiwan	Negotiate exhibition loans.	8	10/04/2017 – 18/04/2017
Paula Dredge	Conservator	United Kingdom	Undertake a research residency in Sidney Nolan's studio and represent the Gallery at events in London to celebrate the centenary of Sidney Nolan's birthday.	61	10/04/2017 – 10/06/2017
Justin Paton	Head Curator, International Art	New Zealand	Participate in a floor talk and panel discussions about exhibitions at the City Gallery.	2	26/04/2017 – 28/04/2017
Lisa Catt	Assistant Curator, International Art	United States of America	Attend <i>Getting Started: A Shared Responsibility, Caring for Time-Based Media Artworks in Collections</i> four-day workshop run by MoMA (Museum of Modern Art).	10	29/04/2017 – 9/05/2017
Asti Sherring	Conservator	United States of America	Attend <i>Getting Started: A Shared Responsibility, Caring for Time-Based Media Artworks in Collections</i> four-day workshop run by MoMA (Museum of Modern Art).	15	29/04/2017 – 14/05/2017
Wayne Tunnicliffe	Head Curator, Australian Art	United Kingdom and France	Film a suite of short films and a documentary based on a prominent Australian artist.	21	1/05/2017 – 22/05/2017
Michael Brand	Director	Italy	Attend the Venice Biennale and associated events with major benefactor groups, attend the opening of the Prada Foundation in Milan and the Bulgari Workshop in Rome.	10	3/05/2017 – 13/05/2017
Justin Paton	Head Curator, International Art	Singapore, Italy, Austria, Germany	Attend the Venice Biennale. Visit a number of other galleries and museums to view artworks being considered for exhibitions or acquisition.	12	4/05/2017 – 16/05/2017
Nicholas Chambers	Senior Curator, International Art	Switzerland, Germany, Italy and Greece	Undertake research, attend three major international art events and the professional preview of Art Basel.	17	11/06/2017 – 28/06/2017

Overseas Travel continued

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Yuki Kawakami	Assistant Programs Producer	Singapore, Japan, Taiwan and Hong Kong	Undertake research and professional development regarding new museum initiatives and youth-focused public programming. Travel funded by the Edmund Capon Fellowship.	25	13/06/17 – 8/07/2017
Simone Bird	Communications Manager	The Netherlands	Accompany Australian journalists to Amsterdam to visit the Rijksmuseum, key locations and events related to the upcoming exhibition, <i>Rembrandt and the Dutch Golden Age: masterpieces from the Rijksmuseum</i> .	7	17/06/17 – 24/06/2017
<b>Couriers (travel with outgoing loans from the Gallery's collection – funded by the borrowing institution)</b>					
Charlotte Cox	Manager, Loans and Touring	China	Condition check, sign off indemnity and accompany freight in transit from Sydney to Xian.	10	20/07/16 – 30/07/2016
Frances Cumming	Exhibitions Conservator	China	Condition check, sign off indemnity and accompany freight in transit from Sydney to Xian.	10	20/07/16 – 30/07/2016
Frances Cumming	Exhibitions Conservator	Spain and Monaco	Accompany works in transit from Sydney to Spain and Monaco.	24	5/09/16 – 29/09/2016
Carolyn Murphy	Head of Conservation	United States of America	Condition check, sign off indemnity and accompany artworks in transit from Newark to Sydney.	5	18/09/16 – 23/09/2016
Frances Cumming	Exhibitions Conservator	Italy	Condition report, sign off indemnity and accompany works in transit.	7	31/10/16 – 7/11/2016
Kasi Albert	Objects Conservator	China	Accompany an artwork, condition report, supervise installation and sign off the indemnity.	6	28/11/16 – 4/12/2016
Malgorzata Sawicki	Head of Frames Conservation	Denmark	Supervise the de-installation, condition reporting, packing and freight return of artwork.	6	1/12/16 – 7/12/2016
Simon Ives	Conservator, Paintings	Spain, Germany	Oversee de-installation, packing, sign off on indemnity and accompany artworks in transit from Bilbao to Sydney.	8	8/01/17 – 16/01/2017
Paul Solly	Registration Assistant, Collection	United Kingdom	Accompany art works in transit from Sydney and London, condition report and sign off the indemnity.	10	17/01/17 – 27/01/2017
Brent Willison	Registrar	Germany and Switzerland	Accompany artwork from Sydney to Zurich, condition check and sign off indemnity.	17	24/01/17 – 10/02/2017
Miriam Craig	Registrar	New Zealand	Accompany works from Sydney to New Zealand, condition check and sign off indemnity.	5	9/02/17 – 14/02/2017
Kasi Albert	Objects Conservator	China	De-install and supervise packing of artwork.	6	5/03/17 – 11/03/2017
Anne Ryan	Curator, Australian Art	United Kingdom	Supervise de-installation, condition reporting and packing of works and accompany them back to Australia.	13	18/03/17 – 31/03/2017
<b>Sydney Modern Project (Tokyo workshops alternating with Sydney workshops)</b>					
Sally Webster	Sydney Modern Project Manager	Japan	Attend meetings with the Sydney Modern Project architects.	2	4/07/16 – 6/07/2017
Sally Webster	Sydney Modern Project Manager	Japan	Attend meetings with the Sydney Modern Project architects.	4	21/08/16 – 25/08/2016
Sally Webster	Sydney Modern Project Manager	Japan	Attend meetings with the Sydney Modern Project architects.	7	11/12/16 – 14/12/2016
Michael Brand	Director	Japan	Attend meetings with the Sydney Modern Project architects.	2	9/02/17 – 11/02/2017
Maud Page	Deputy Director/ Director of Collections	Japan	Attend meetings with the Sydney Modern Project architects.	2	9/02/17 – 11/02/2017
Sally Webster	Sydney Modern Project Manager	Japan	Attend meetings with the Sydney Modern Project architects.	2	9/02/17 – 11/02/2017
Sally Webster	Sydney Modern Project Manager	Japan	Attend meetings with the Sydney Modern Project architects.	3	9/04/17 – 12/04/2017

# FINANCIAL PERFORMANCE

**The Gallery's financial position in 2016–17 improved significantly over the financial position in 2015–16. Consistent with prior years, the Gallery was able to improve its financial position by controlling discretionary costs, increasing its commercial revenues, and allowing the increased contribution from commercial activities to flow through to the overall net result.**

During the financial year, general visitation increased by 24% on the previous year. The main drivers for the increase in visitation were a successful exhibition program; creative use of the Gallery's art collection in its various galleries in conjunction with a range of public programs; the ongoing success of the Art After Hours program on Wednesday nights; and a popular lecture and film program.

Revenues from the Gallery's commercial activities continue to make an important contribution to its overall financial performance. A successful exhibitions program, including the runaway success of the Frida and Diego exhibition, had a flow-on effect to other commercial revenues. These include excellent food options at the expanded Gallery café and CHISWICK at the Gallery restaurant; high use of the Gallery's venues for functions and events; and sales in the Gallery Shop.

Exhibition ticket sales increased by 60% in 2016–17, partly through an increase in the volume of visitors and also resulting from a modest increase in ticket prices. Venue hire, catering revenue and shop revenue increased by 12% over the previous year.

The Gallery continues to attract a high level of donations of art works in kind (\$18.7 million) (2015–16: \$6.2 million) and cash donation for the acquisition of art and other specific purposes (\$13.9 million) (2015–16: \$7.6 million).

The Gallery holds investments with TCorp as well as term deposits with commercial banks. Investment revenue increased to \$2.6 million in 2016–17 (2015–16: \$900,000).

In terms of costs, employee costs have increased mainly due to the compulsory pay increase to all staff and a one-off redundancy cost funded by Treasury. Fixed costs were largely in line with previous years. Increases in variable costs were mainly a result of the higher level of trading activity across the Gallery's commercial operations.

The overall net result for the year was \$34.9 million (2015–16: \$26 million), as reported in the Gallery's Statement of Comprehensive Income (SOC), which is prepared in accordance with Australian Accounting Standards. The result includes non-operating specific 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. Even though these revenues are included in arriving at the net result in accordance with accounting standards, the funds are not available for operating purposes. The Gallery's underlying operating result in 2016–17 was a surplus of \$286,000 (2015–16: \$412,000).

## LOOKING FORWARD

The announcement of \$244 million of funding by the NSW Government to support the expansion of the Gallery has triggered the roll-out of a detailed plan to support this project. The governance structure for the next phase of the project is now in place. The project team is currently being expanded as the Gallery moves towards the submission of a Development Application in November 2017.

The Gallery remains focused on delivering an exciting program as it moves into the new financial year. The financial performance in the first two months of the new financial year has been in line with expectations.

## Budget Summary

	Unit	2012–13	2013–14	2014–15	2015–16	2016–17	Five-year total	Average p.a.
Total Visitors - incl touring/studio	m	1.16	1.16	1.3	1.28	1.59	6.49	1.30
Artworks purchased	\$'m	\$7.1	\$5.7	\$8.8	\$6.3	\$4.8	\$32.7	\$6.5
Donations of Artwork	\$'m	\$8.6	\$3.6	\$4.2	\$6.2	\$18.7	\$41.3	\$8.3
<b>Total Works of Art Acquired</b>	<b>\$'m</b>	<b>\$15.7</b>	<b>\$9.3</b>	<b>\$13.0</b>	<b>\$12.5</b>	<b>\$23.5</b>	<b>\$74.0</b>	<b>\$14.8</b>
Exhibition Admission Revenue	\$'m	\$3.0	\$2.0	\$3.8	\$4.4	\$7.1	\$20.3	\$4.1
Merchandise, books and publication sales	\$'m	\$3.1	\$3.5	\$3.3	\$3.8	\$4.7	\$18.4	\$3.7
Other services/activities	\$'m	\$5.4	\$4.6	\$5.1	\$3.7	\$5.9	\$22.6	\$4.5
Bequests and special funds	\$'m	\$8.4	\$4.6	\$12.0	\$7.6	\$13.9	\$46.1	\$9.2
Other grants and contributions / other misc	\$'m	\$12.8	\$9.1	\$9.6	\$10.9	\$24.0	\$68.9	\$13.8
<b>Total revenue from exhibitions, visitor services and benefaction</b>	<b>\$'m</b>	<b>\$32.7</b>	<b>\$23.8</b>	<b>\$33.8</b>	<b>\$30.4</b>	<b>\$55.6</b>	<b>\$176.3</b>	<b>\$35.3</b>
Personnel Expenses	\$'m	\$23.9	\$20.6	\$22.2	\$24.0	\$24.7	\$115.4	\$23.1
Depreciation	\$'m	\$5.0	\$4.1	\$3.5	\$2.5	\$3.6	\$18.7	\$3.7
Insurance	\$'m	\$2.3	\$1.2	\$1.3	\$1.3	\$1.6	\$7.7	\$1.5
Other Operating Expenses	\$'m	\$15.6	\$18.8	\$19.4	\$17.9	\$21.9	\$93.6	\$18.7
<b>Total Operating Expenses</b>	<b>\$'m</b>	<b>\$46.8</b>	<b>\$44.7</b>	<b>\$46.4</b>	<b>\$45.7</b>	<b>\$51.8</b>	<b>\$235.4</b>	<b>\$47.1</b>
Recurrent appropriation	\$'m	\$27.3	\$23.9	\$23.8	\$23.9	\$23.9	\$122.8	\$24.6
Liabilities assumed by government	\$'m	\$0.2	\$0.8	\$1.0	\$1.7	\$1.7	\$5.4	\$1.1
Capital appropriation/other	\$'m	\$3.2	\$6.0	\$9.0	\$15.6	\$5.5	\$39.3	\$7.9
<b>Total Government Grants</b>	<b>\$'m</b>	<b>\$30.7</b>	<b>\$30.7</b>	<b>\$33.8</b>	<b>\$41.2</b>	<b>\$31.1</b>	<b>\$167.5</b>	<b>\$33.5</b>
<b>Total Revenue</b>	<b>\$'m</b>	<b>\$63.4</b>	<b>\$54.5</b>	<b>\$67.6</b>	<b>\$71.6</b>	<b>\$86.7</b>	<b>\$343.8</b>	<b>\$68.8</b>
Government recurrent contribution as a % of operating revenues	%	46%	50%	41%	44%	30%	N/A	36%
Govt contribution as % of total revenue	%	48%	56%	50%	58%	36%	N/A	49%
<b>Net Surplus</b>	<b>\$'m</b>	<b>\$16.6</b>	<b>\$9.8</b>	<b>\$21.2</b>	<b>\$25.9</b>	<b>\$34.9</b>	<b>\$108.4</b>	<b>\$21.7</b>
Employees – effective full-time (FTE)	Number	227	199	205	212	212	N/A	211
Average salary per head	\$000	105	103	110	110	110	N/A	107
<b>Net assets</b>	<b>\$'m</b>	<b>\$1,355.5</b>	<b>\$1,366.8</b>	<b>\$1,578.6</b>	<b>\$1,620.1</b>	<b>\$1,657.6</b>	<b>N/A</b>	<b>\$1,515.7</b>



## INDEPENDENT AUDITOR'S REPORT

### Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

#### Opinion

I have audited the accompanying financial statements of Art Gallery of New South Wales Trust (the Art Gallery), which comprise the statements of financial position as at 30 June 2017, the statements of comprehensive income, the statements of changes in equity and the statements of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information of the Art Gallery and the consolidated entity. The consolidated entity comprises the Art Gallery and the entities it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Art Gallery and the consolidated entity as at 30 June 2017, and of their financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015.

My opinion should be read in conjunction with the rest of this report.

#### Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibility for the Audit of the Financial Statements' section of my report.

I am independent of the Art Gallery and the consolidated entity in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants' (APES 110).

I have also fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament further promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

## The Trustees' Responsibility for the Financial Statements

The Trustees of the Art Gallery are responsible for the preparation and fair presentation of the financial statements 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 and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees must assess the ability of the Art Gallery and the consolidated entity to continue as a going concern except where operations will be dissolved by an Act of Parliament or otherwise cease. The assessment must, disclose, as applicable, matters related to going concern and the appropriateness of using the going concern basis of accounting.

## Auditor's Responsibility for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

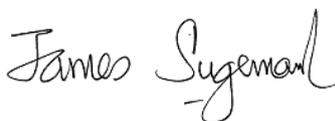
A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at:

[http://www.auasb.gov.au/auditors\\_responsibilities/ar3.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar3.pdf).

The description forms part of my auditor's report.

My opinion does *not* provide assurance:

- that the Art Gallery or the consolidated entity carried out their activities effectively, efficiently and economically
- 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 any other information which may have been hyperlinked to/from the financial statements.



James Sugumar  
Director, Financial Audit Services

29 September 2017  
SYDNEY

ART GALLERY OF NEW SOUTH WALES TRUST

**STATUTORY FINANCIAL STATEMENTS**

For the year ended 30 June 2017

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 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 30 June 2017 and the financial performance for the year then ended.

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.



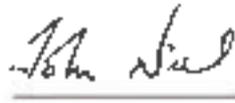
D Gosch  
PRESIDENT



M Beard  
DIRECTOR



M Nelson  
CHAIR  
FINANCE, AUDIT AND RISK COMMITTEE



J Wickes  
DIRECTOR  
FINANCE & COMMERCIAL OPERATIONS / CFO  
AND SECRETARY TO THE BOARD

Dated the 26th of September 2017

## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2017

	Notes	Consolidated Entity			Parent Entity	
		2017 \$'000	2016 \$'000	Annual Budget 2017 \$'000	2017 \$'000	2016 \$'000
<b>EXPENSES EXCLUDING LOSSES</b>						
<b>Operating expenses</b>						
Personnel Services	2(a)	-	-	-	24,720	24,022
Employee Related Expenses	2(b)	24,720	24,022	21,497	-	-
Other operating expenses	2(c)	23,459	19,180	18,016	23,403	19,173
Depreciation and amortisation	2(d)	3,624	2,475	3,000	3,624	2,475
<b>Total expenses</b>		<b>51,803</b>	<b>45,677</b>	<b>42,513</b>	<b>51,747</b>	<b>45,670</b>
<b>REVENUE</b>						
Sale of goods and services	3(a)	14,681	10,907	10,538	14,681	10,907
Grants and contributions	3(b)	67,245	57,937	34,956	68,725	59,937
Acceptance by the Crown Entity of employee benefits and other liabilities	3(c)	1,659	1,672	701	-	-
Investment revenue	3(d)	2,564	918	2,500	2,526	870
Other revenue	3(e)	536	204	18	536	139
<b>Total revenue</b>		<b>86,685</b>	<b>71,638</b>	<b>48,713</b>	<b>86,468</b>	<b>71,853</b>
<b>Gain on disposal of assets</b>	4	1	6	-	1	6
<b>NET RESULT *</b>		<b>34,883</b>	<b>25,967</b>	<b>6,200</b>	<b>34,722</b>	<b>26,189</b>
<b>Other comprehensive income</b>						
<b>Items that will not be reclassified to net result</b>						
Net increase in building revaluation		2,600	15,612	-	2,600	15,612
<b>Total other comprehensive income</b>		<b>2,600</b>	<b>15,612</b>	<b>-</b>	<b>2,600</b>	<b>15,612</b>
<b>TOTAL COMPREHENSIVE INCOME</b>		<b>37,483</b>	<b>41,579</b>	<b>6,200</b>	<b>37,322</b>	<b>41,801</b>

\* 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

For the year ended 30 June 2017

	Notes	Consolidated Entity			Parent Entity	
		2017 \$'000	2016 \$'000	Annual Budget 2017 \$'000	2017 \$'000	2016 \$'000
<b>ASSETS</b>						
<b>Current Assets</b>						
Cash and cash equivalents	6	12,429	16,037	18,303	10,828	14,269
Receivables	7	3,386	3,160	1,289	3,383	3,488
Inventories	8	1,223	1,452	1,504	1,223	1,452
<b>Total current assets</b>		<b>17,038</b>	<b>20,649</b>	<b>21,096</b>	<b>15,434</b>	<b>19,209</b>
<b>Non-current assets</b>						
Financial assets at fair value through profit or loss	9	31,828	26,009	28,871	31,828	26,009
Property plant and equipment	10					
- Land		21,000	21,000	21,000	21,000	21,000
- Buildings		225,706	218,027	225,214	225,706	218,027
- Plant and equipment		3,438	3,159	2,268	3,438	3,159
- Collection assets		1,366,571	1,343,039	1,346,566	1,366,571	1,343,039
Total property, plant and equipment		<b>1,616,715</b>	<b>1,585,225</b>	<b>1,595,048</b>	<b>1,616,715</b>	<b>1,585,225</b>
Intangible assets	11	621	525	382	621	525
<b>Total non-current assets</b>		<b>1,649,164</b>	<b>1,611,759</b>	<b>1,624,301</b>	<b>1,649,164</b>	<b>1,611,759</b>
<b>Total assets</b>		<b>1,666,202</b>	<b>1,632,408</b>	<b>1,645,397</b>	<b>1,664,598</b>	<b>1,630,968</b>
<b>LIABILITIES</b>						
<b>Current liabilities</b>						
Payables	12	6,006	9,615	12,513	5,997	9,609
Provision for Employment Benefits	13	2,536	2,611	2,838	2,584	2,664
<b>Total current liabilities</b>		<b>8,542</b>	<b>12,226</b>	<b>15,351</b>	<b>8,581</b>	<b>12,273</b>
<b>Non-current liabilities</b>						
Provision for Employment Benefits	13	48	53	48	-	-
<b>Total non-current liabilities</b>		<b>48</b>	<b>53</b>	<b>48</b>	<b>-</b>	<b>-</b>
<b>Total liabilities</b>		<b>8,590</b>	<b>12,279</b>	<b>15,399</b>	<b>8,581</b>	<b>12,273</b>
<b>Net assets</b>		<b>1,657,612</b>	<b>1,620,129</b>	<b>1,629,998</b>	<b>1,656,017</b>	<b>1,618,695</b>
<b>EQUITY</b>						
Reserves	1 (g) (i)	784,543	781,943	784,543	784,543	781,943
Accumulated funds	1 (g) (ii)	873,069	838,186	845,455	871,474	836,752
<b>Total equity</b>		<b>1,657,612</b>	<b>1,620,129</b>	<b>1,629,998</b>	<b>1,656,017</b>	<b>1,618,695</b>

The accompanying notes form part of these financial statements.

## STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2017

### CONSOLIDATED ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Equity \$'000
<b>Balance at 1 July 2015</b>	<b>812,219</b>	<b>766,331</b>	<b>1,578,550</b>
<b>Net result for the year</b>	<b>25,967</b>	-	<b>25,967</b>
<b>Other comprehensive income</b>			
Valuation increment / (decrement)		15,612	15,612
Transfers on disposal	-	-	-
<b>Total other comprehensive income</b>	-	15,612	15,612
<b>Total comprehensive income for the year</b>	<b>25,967</b>	<b>15,612</b>	<b>41,579</b>
<b>Balance at 30 June 2016</b>	<b>838,186</b>	<b>781,943</b>	<b>1,620,129</b>
<b>Balance at 1 July 2016</b>	<b>838,186</b>	<b>781,943</b>	<b>1,620,129</b>
<b>Net result for the year</b>	<b>34,883</b>	-	<b>34,883</b>
<b>Other comprehensive income</b>			
Valuation increment / (decrement)		2,600	2,600
Transfers on disposal	-	-	-
<b>Total other comprehensive income</b>	-	2,600	2,600
<b>Total comprehensive income for the year</b>	<b>34,883</b>	<b>2,600</b>	<b>37,483</b>
<b>Balance at 30 June 2017</b>	<b>873,069</b>	<b>784,543</b>	<b>1,657,612</b>

### PARENT ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Equity \$'000
<b>Balance at 1 July 2015</b>	<b>810,563</b>	<b>766,331</b>	<b>1,576,894</b>
<b>Net result for the year</b>	<b>26,189</b>	-	<b>26,189</b>
<b>Other comprehensive income</b>			
Valuation increment / (decrement)		15,612	15,612
Transfers on disposal	-	-	-
<b>Total comprehensive income for the year</b>	<b>26,189</b>	<b>15,612</b>	<b>41,801</b>
<b>Balance at 30 June 2016</b>	<b>836,752</b>	<b>781,943</b>	<b>1,618,695</b>
<b>Balance at 1 July 2016</b>	<b>836,752</b>	<b>781,943</b>	<b>1,618,695</b>
<b>Net result for the year</b>	<b>34,722</b>	-	<b>34,722</b>
<b>Other comprehensive income</b>			
Valuation increment / (decrement)		2,600	2,600
Transfers on disposal	-	-	-
<b>Total comprehensive income for the year</b>	<b>34,722</b>	<b>2,600</b>	<b>37,322</b>
<b>Balance at 30 June 2017</b>	<b>871,474</b>	<b>784,543</b>	<b>1,656,017</b>

The accompanying notes form part of these financial statements.

## STATEMENT OF CASH FLOWS

For the year ended 30 June 2017

	Notes	Consolidated Entity			Parent Entity	
		2017	2016	Annual Budget	2017	2016
		\$'000	\$'000	\$'000	\$'000	\$'000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>						
<b>Payments</b>						
Employee related and personnel services expenses		(24,800)	(24,851)	(20,796)	(24,800)	(24,852)
Operating Expenses		(27,585)	(21,696)	(20,016)	(27,532)	(21,686)
<b>Total payments</b>		<b>(52,384)</b>	<b>(46,547)</b>	<b>(40,812)</b>	<b>(52,333)</b>	<b>(46,538)</b>
<b>Receipts</b>						
Sale of goods and services		15,362	11,728	10,538	15,622	11,471
Grants and contributions		48,039	48,724	27,956	47,860	49,052
Interest received		341	545	1,700	262	533
Other		2,407	1,821	7,018	2,519	1,642
<b>Total receipts</b>		<b>66,149</b>	<b>62,818</b>	<b>47,212</b>	<b>66,262</b>	<b>62,698</b>
<b>NET CASH FLOWS FROM OPERATING ACTIVITIES</b>	14	<b>13,765</b>	<b>16,271</b>	<b>6,400</b>	<b>13,931</b>	<b>16,160</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>						
Proceeds from sale of property, plant and equipment		1	6	-	1	6
Proceeds from sale of Investments		1,500	-	-	1,500	-
Purchases of property, plant and equipment		(13,874)	(18,707)	(8,695)	(13,874)	(18,707)
Purchases of investments		(5,000)	-	(800)	(5,000)	-
<b>NET CASH FLOWS FROM INVESTING ACTIVITIES</b>		<b>(17,373)</b>	<b>(18,701)</b>	<b>(9,495)</b>	<b>(17,373)</b>	<b>(18,701)</b>
<b>NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS</b>		<b>(3,608)</b>	<b>(2,430)</b>	<b>(3,095)</b>	<b>(3,442)</b>	<b>(2,541)</b>
Opening cash and cash equivalents		16,037	18,467	21,398	14,269	16,810
<b>CLOSING CASH AND CASH EQUIVALENTS</b>	6	<b>12,429</b>	<b>16,037</b>	<b>18,303</b>	<b>10,828</b>	<b>14,269</b>

The accompanying notes form part of these financial statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

	Consolidated Entity		Parent Entity	
	2017	2016	2017	2016
	\$'000	\$'000	\$'000	\$'000
<b>2 EXPENSES EXCLUDING LOSSES</b>				
(a) Personnel Services				
Salaries and wages (including recreation leave)	-	-	20,063	19,218
Superannuation - defined benefit plans *	-	-	125	164
Superannuation - defined contribution plans	-	-	1,664	1,651
Long service leave *	-	-	697	770
Long service leave-OnCost	-	-	(31)	-
Workers' compensation insurance	-	-	212	179
Redundancy *	-	-	837	782
Payroll tax and fringe benefit tax	-	-	1,152	1,258
	-	-	24,720	24,022
(b) Employee Related Expenses				
Salaries and wages (including recreation leave)	20,063	19,218	-	-
Superannuation - defined benefit plans *	125	164	-	-
Superannuation - defined contribution plans	1,664	1,651	-	-
Long service leave *	697	770	-	-
Long service leave-OnCost	(31)	-	-	-
Workers' compensation insurance	212	179	-	-
Redundancy	837	782	-	-
Payroll tax on superannuation *	-	-	-	-
Other payroll tax and fringe benefit tax	1,152	1,258	-	-
	24,720	24,022	-	-
* 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 2017 \$791,262 (\$1,078,579 in 2016).				
<b>Personnel Services - salaries and wages, annual leave, sick leave and on-costs</b>				
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.				
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.				
<b>Long service leave and superannuation</b>				
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 1415/0905) 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.				
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 defined benefits superannuation on-cost 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.				
(c) Other operating expenses				
Auditor's remuneration - audit of the financial statements	103	100	96	94
Cost of sales	2,740	1,998	2,740	1,998
Travel and accommodation	937	618	937	618
Operating lease rental expense - minimum lease payments	110	107	110	107
Maintenance (refer reconciliation below)	418	316	418	316
Insurance	1,622	1,332	1,622	1,332
Consultants	157	471	157	471
Contractors	211	63	211	63
Consumables	679	368	679	368
Exhibition fees and related costs	1,979	2,049	1,979	2,049
Fees - general professional	1,608	814	1,608	814
Freight, packing and storage	1,792	1,491	1,792	1,491
Marketing and promotion	2,228	1,101	2,180	1,101
Printing/graphics	542	460	542	460
Property expenses	2,322	2,166	2,322	2,166
Value of services provided by volunteers - Note 3(b)	950	871	950	871
Sponsorship in kind	881	629	881	629
Other	4,180	4,226	4,179	4,225
	23,459	19,180	23,403	19,173
Reconciliation - total maintenance				
Maintenance expense as above	418	316	418	316
Personnel services maintenance expense included in Note 2(a)	-	-	-	-
Total maintenance expenses included in Note 2(a) & 2(b)	418	316	418	316
(d) Depreciation and amortisation				
Buildings	3,248	1,954	3,248	1,954
Plant and equipment	330	475	330	475
Intangibles	46	46	46	46
	3,624	2,475	3,624	2,475

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

	Consolidated Entity		Parent Entity	
	2017	2016	2017	2016
	\$'000	\$'000	\$'000	\$'000
<b>3 REVENUE</b>				
(a) Sale of goods and services				
Sale of goods				
Merchandise, book and publication sales	4,731	3,790	4,731	3,790
Rendering of services				
Admission fees	7,112	4,428	7,112	4,428
Venue hire and catering	1,912	1,844	1,912	1,844
Other	926	845	926	845
	<u>9,950</u>	<u>7,117</u>	<u>9,950</u>	<u>7,117</u>
	<u>14,681</u>	<u>10,907</u>	<u>14,681</u>	<u>10,907</u>
<p>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:</p> <p><b>Sale of goods and services</b> Revenue from the sale of goods is recognised as revenue when the Gallery transfers the significant risks and rewards of ownership of the assets.</p> <p><b>Rendering of Services</b> 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.</p>				
(b) Grants and contributions				
From Department of Justice				
Recurrent grants	23,871	23,910	23,871	23,910
Capital grants	5,540	15,570	5,540	15,570
	<u>29,411</u>	<u>39,480</u>	<u>29,411</u>	<u>39,480</u>
From Non-Government Sources				
Donations - cash *	13,996	7,642	13,817	7,487
Sponsorship - cash	2,798	2,601	2,798	3,084
Grants - other	472	476	472	476
Sponsorship - in kind	881	629	881	629
Donations - works of art	18,737	6,238	18,737	6,238
Value of services provided by volunteers - Note 2(c)	950	871	950	871
	<u>37,834</u>	<u>18,457</u>	<u>37,655</u>	<u>18,785</u>
Other grants – personnel services	-	-	1,659	1,672
	-	-	<u>1,659</u>	<u>1,672</u>
	<u>67,245</u>	<u>57,937</u>	<u>68,725</u>	<u>59,937</u>
<p>* Donations include funding for acquisition of art works and other specific purposes.</p> <p>Grants and contributions include donations and grants from Department of Justice. Grants and contributions from other bodies (including donations) are generally recognised as income when the Gallery obtains control over the assets comprising the grants / contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, upon receipt of cash.</p>				
(c) Acceptance by the Crown Entity of Employee Benefits and Other Liabilities				
Long Service Leave	697	726	-	-
Superannuation - defined benefits	125	164	-	-
Redundancy	837	782	-	-
	<u>1,659</u>	<u>1,672</u>	-	-
(d) Investment revenue				
TCorp Hour Glass investment facilities	2,339	444	2,339	444
Interest	225	474	187	426
	<u>2,564</u>	<u>918</u>	<u>2,526</u>	<u>870</u>
<p>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'.</p>				
(e) Other revenue				
Workers compensation recovery	536	204	536	139
	<u>536</u>	<u>204</u>	<u>536</u>	<u>139</u>
<b>4 GAIN / (LOSS) ON DISPOSAL</b>				
Proceeds from disposal of property, plant & equipment and art works	1	6	1	6
Written down value of assets disposed	-	-	-	-
	<u>1</u>	<u>6</u>	<u>1</u>	<u>6</u>

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

	Consolidated Entity		Parent Entity	
	2017	2016	2017	2016
	\$'000	\$'000	\$'000	\$'000

### 5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS

The following Investments are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds.

Bequest and Special Purpose Fund				
Short term deposits	10,098	8,539	10,098	8,539
TCorp Hour Glass investment - medium term and long term facilities	31,828	26,009	31,828	26,009
	<u>41,926</u>	<u>34,548</u>	<u>41,926</u>	<u>34,548</u>

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	2,556	669	2,556	669
Grants and contributions	13,360	12,449	13,360	12,449
Other revenue	-	348	-	348
	<u>15,916</u>	<u>13,466</u>	<u>15,916</u>	<u>13,466</u>
Expenditure				
Personnel Services	737	477	737	477
Other	838	630	838	630
	<u>1,575</u>	<u>1,107</u>	<u>1,575</u>	<u>1,107</u>
Surplus for the year	<u>14,341</u>	<u>12,359</u>	<u>14,341</u>	<u>12,359</u>
Equity				
Opening balance	34,548	33,904	34,548	33,904
Transfers	-	-	-	-
Acquisitions	(6,963)	(11,715)	(6,963)	(11,715)
Surplus for the year	14,341	12,359	14,341	12,359
Closing balance	<u>41,926</u>	<u>34,548</u>	<u>41,926</u>	<u>34,548</u>

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. 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.

### 6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS

Cash at bank and on hand	2,629	1,387	2,328	1,269
Short term deposits	9,800	14,650	8,500	13,000
	<u>12,429</u>	<u>16,037</u>	<u>10,828</u>	<u>14,269</u>

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)	12,429	16,037	10,828	14,269
Closing cash and cash equivalents (per Statement of Cash Flows)	<u>12,429</u>	<u>16,037</u>	<u>10,828</u>	<u>14,269</u>

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 at year end.

### 7 CURRENT ASSETS - RECEIVABLES

Trade debtors (sale of goods and services)	1,090	796	1,090	796
Accrued income	301	305	298	263
Other receivables	310	569	310	939
Prepayments	1,685	1,490	1,685	1,490
Total receivables	<u>3,386</u>	<u>3,160</u>	<u>3,383</u>	<u>3,488</u>

Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in note 16.

Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when there is objective evidence that the entity will not be able to collect all amounts due. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. The evidence included past experience and current and expected changes in economic conditions and debtors credit ratings. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

8 CURRENT ASSETS - INVENTORIES

Held for resale				
Stock on hand - at cost		1,223	1,452	1,223 1,452

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.

		Consolidated Entity	Parent	Entity
		2017	2017	2016
		\$'000	\$'000	\$'000
9 NON-CURRENT ASSETS- FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS				
TCorp Hour Glass investment - medium term and long term facilities		31,828	26,009	31,828 26,009
Details regarding credit risk, liquidity risk and market risk are disclosed in notes 16.				

10 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT (CONSOLIDATED AND PARENT ENTITY)

	Land	Buildings	Plant and	Collection	Total
	\$'000	\$'000	Equipment	Assets	\$'000
			\$'000	\$'000	
At 30 June 2016 -fair value					
Gross carrying amount	21,000	260,767	20,445	1,343,039	1,645,251
Accumulated depreciation	-	(40,140)	(17,286)	-	(57,426)
Net revaluation increment/revaluation decrements		(2,600)			(2,600)
Net carrying amount	21,000	218,027	3,159	1,343,039	1,585,225
At 30 June 2017 -fair value					
Gross carrying amount	21,000	271,695	21,055	1,366,571	1,680,321
Accumulated depreciation	-	(48,589)	(17,617)	-	(66,206)
Net revaluation increment/revaluation decrements		2,600			2,600
Net carrying amount	21,000	225,706	3,438	1,366,571	1,616,715

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	Buildings	Plant and	Collection	Total
	\$'000	\$'000	Equipment	Assets	\$'000
			\$'000	\$'000	
Year ended 30 June 2016					
Net carrying amount at 1 July 2015	21,000	190,458	2,442	1,330,586	1,544,486
Additions	-	14,418	685	12,453	27,556
Transfers	-	(506)	506	-	-
Disposals	-	-	-	-	-
Depreciation expenses	-	(1,954)	(475)	-	(2,429)
Net revaluation increment/revaluation decrements	-	15,612	-	-	15,612
Net carrying amount at 30 June 2016	21,000	218,027	3,159	1,343,039	1,585,225
Year ended 30 June 2017					
Net Carrying Amount at 1 July 2016	21,000	218,027	3,159	1,343,039	1,585,225
Additions	-	7,827	609	23,532	31,968
Capitalised item expensed	-	500	-	-	500
Transfers	-	-	-	-	-
Disposals	-	-	-	-	-
Depreciation expenses	-	(3,248)	(330)	-	(3,578)
Net revaluation increment/revaluation decrements	-	2,600	-	-	2,600
Net Carrying Amount at 30 June 2017	21,000	225,706	3,438	1,366,571	1,616,715

Fair Value Measurement of Non Financial Assets

Fair Value Hierarchy

	2016	Level 1	Level 2	Level 3	Total fair value
		\$'000	\$'000	\$'000	\$'000
Land		-	21,000	-	21,000
Buildings		-	-	218,027	218,027
Collection Assets		-	1,254,874	88,165	1,343,039
		-	1,275,874	306,192	1,582,066
	2017	Level 1	Level 2	Level 3	Total fair value
		\$'000	\$'000	\$'000	\$'000
Land		-	21,000	-	21,000
Buildings		-	-	225,706	225,706
Collection Assets		-	1,278,406	88,165	1,366,571
		-	1,299,406	313,871	1,613,277

There were no transfers between Level 1 and 2 during the period for collections.

Land was revalued in 2015 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 last year at fair value by qualified professional personnel from the Buildings Engineering Services, NSW Public Works. The increase in value is recorded in the asset revaluation reserve.

Library collection was revalued in 2015 at fair value by Mr Simon Taaffe, accredited valuer for the Taxation Incentives for the Arts Scheme for Australian books, including artists' books and manuscripts after 1900.

The art collection was revalued in 2015 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 10.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

### Reconciliation of recurring Level 3 fair value measurements

	Building	Collections
	\$'000	\$'000
Year ended 30 June 2016		
Fair value as at 1 July 2015	190,458	88,165
Additions	14,418	-
Revaluation increments/ decrements	15,612	-
Transfers from Level 2	(506)	-
Disposals	-	-
Depreciation expenses	(1,954)	-
Fair value as at 30 June 2016	<u>218,027</u>	<u>88,165</u>
Year ended 30 June 2017		
Fair value as at 1 July 2016	218,027	88,165
Additions	7,827	-
Revaluation increments/ decrements	2,600	-
Transfers from Level 2	-	-
Disposals	-	-
Depreciation expenses	(3,248)	-
Fair value as at 30 June 2017	<u>225,206</u>	<u>88,165</u>

### 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.

### 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.

### 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.

The Gallery revalues each class of property, plant and equipment at least every three years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. Details of the last revaluations are shown at Note 10 and were based on independent assessments.

### 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.

Costs incurred to date on the Sydney Modern Project have been assessed under AASB 136 Impairment of Assets criteria. The Sydney Modern Project has received funding approval from the NSW Government, thus costs incurred to date will be held in Work in Progress account including in Buildings and be capitalised when the project is complete.

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
For the year ended 30 June 2017

**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.

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.

**11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)**

	2017 \$'000	2016 \$'000
Software Cost (gross carrying amount)	1,170	1,028
Less: accumulated amortisation	(549)	(503)
Net carrying amount	<u>621</u>	<u>525</u>
Movements during the year		
Net carrying amount at start of year	525	382
Additions	142	189
Amortisation	(46)	(46)
Net carrying amount at end of year	<u>621</u>	<u>525</u>

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.

**12 CURRENT / NON-CURRENT LIABILITIES - PAYABLES**

	Consolidated Entity		Parent Entity	
	2017 \$'000	2016 \$'000	2017 \$'000	2016 \$'000
Trade creditors	4,658	8,152	4,649	8,146
Other creditors	1,348	1,463	1,348	1,463
Current Liabilities	<u>6,006</u>	<u>9,615</u>	<u>5,997</u>	<u>9,609</u>

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.

**13 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS**

Creditors personnel services;				
Accrued personnel services costs	232	359	2,584	2,664
Recreation leave	1,750	1,876	-	-
Long service leave on-costs	602	429	-	-
	<u>2,584</u>	<u>2,664</u>	<u>2,584</u>	<u>2,664</u>
Current	2,536	2,611	2,584	2,664
Non-current	48	53	-	-
	<u>2,584</u>	<u>2,664</u>	<u>2,584</u>	<u>2,664</u>

**14 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT**

Net Cash used on operating activities	13,765	16,271	13,931	16,160
Net gain / (loss) on sale of non-current assets	1	6	1	6
Depreciation and amortisation	(3,624)	(2,475)	(3,624)	(2,475)
Increase / (decrease) - other financial assets	2,320	337	2,320	337
Gifts of works of art	18,737	6,238	18,737	6,238
(Increase) / decrease in trade and other payables	3,688	3,798	3,691	3,794
Increase / (decrease) in trade and other receivables	226	1,845	(105)	2,182
Increase / (decrease) in inventories	(229)	(52)	(229)	(52)
Net Result	<u>34,883</u>	<u>25,967</u>	<u>34,722</u>	<u>26,189</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
For the year ended 30 June 2017

15 NON-CASH FINANCING AND INVESTING ACTIVITIES

	Consolidated Entity		Parent Entity	
	2017	2016	2017	2016
	\$'000	\$'000	\$'000	\$'000
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	18,737	6,238	18,737	6,238
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	950	871	950	871
-Advertising, freight, accommodation, travel, legal fees and similar expenses	881	629	881	629

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	12,429	16,037	10,828	14,269
Receivables (excluding prepayments and statutory receivables)	7	Receivables (at amortised cost)	1,090	796	1,090	796
Financial assets at fair value	9	At fair value through profit or loss designated as such upon initial recognition	31,828	26,009	31,828	26,009
Payables (excluding unearned revenue and statutory payables)	12	Financial liabilities (at amortised cost)	4,185	8,103	7,160	10,795
Receivables - trade debtors			1,090	796	1,090	796
		Past due but not impaired < 3 months	2	4	2	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 2017. (nil 2016)

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	Carrying Amount	Carrying Amount	Carrying Amount	Carrying Amount
Medium term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	3 to 7 years	15,119	11,914	15,119	11,914
Long term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	7 years and over	16,709	14,095	16,709	14,095
Total			31,828	26,009	31,828	26,009

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.

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.

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2017

(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			
	+/-	1%				
Cash & cash equivalents			124	160	108	143
(c) Sensitivity Analysis	Change in unit price		Impact on net result / equity			
Year ended 30 June 2016						
Medium term growth facility	+/-	6%	715	715	715	715
Long term growth facility	+/-	15%	2,114	2,114	2,114	2,114
Returns			%	%	%	%
Medium term growth facility	Achieved		2.22	2.22	2.22	2.22
	Benchmark		3.01	3.01	3.01	3.01
Long term growth facility	Achieved		0.57	0.57	0.57	0.57
	Benchmark		2.07	2.07	2.07	2.07
Year ended 30 June 2017						
Medium term growth facility	+/-	6%	907	715	907	715
Long term growth facility	+/-	15%	2,506	2,114	2,506	2,114
Returns			%	%	%	%
Medium term growth facility	Achieved		2.22	2.22	2.22	2.22
	Benchmark		3.01	3.01	3.01	3.01
Long term growth facility	Achieved		0.57	0.57	0.57	0.57
	Benchmark		2.07	2.07	2.07	2.07

(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)

Consolidated and Parent entity	Level 1	Level 2	Level 3	2016
	\$'000	\$'000	\$'000	Total \$'000
Financial assets at fair value				
TCorp Hour Glass investments	-	26,009	-	26,009
	-	26,009	-	26,009
				2017
	Level 1	Level 2	Level 3	Total
	\$'000	\$'000	\$'000	\$'000
Financial assets at fair value				
TCorp Hour Glass investments	-	31,828	-	31,828
	-	31,828	-	31,828

(The table above only includes financial assets, as financial liabilities are not measured at fair value in the statement of financial position)

The Gallery's Investment Policy was reviewed in 2016/17 and its Strategic Risk Management Plan was reviewed by the Finance, Audit and Risk Management Committee during 2016/17.

The Gallery's Finance, 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 also managed by this Committee and will be reviewed on a periodic basis.

(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.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

### (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.

### Fair value

Financial instruments are generally recognised at cost, with the exception of the TCorp Hour-Glass facilities, which are measured at fair value. The amortised cost of financial instruments recognised in the statement of financial position approximates the fair value, because of the short-term nature of many of the financial instruments.

A number of the Gallery's accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13, the Gallery categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:

Level 1 - quoted prices in active markets for identical assets / liabilities that the entity can access at the measurement date.

Level 2 - inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.

Level 3 - inputs that are not based on observable market data (unobservable inputs).

There were no transfers between Level 1 or 2 during the periods. The value of the Hour-Glass Investments is based on the entity's share of the value of the underlying assets of the facility, based on the market value. All of the Hour-Glass facilities are valued using 'redemption' pricing.

The Gallery recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred. Refer Note 10 and Note 16 for further disclosures regarding fair value measurements of financial and non-financial assets.

### Impairment of financial assets

All financial assets, except those measured at fair value through profit or loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the Gallery will not be able to collect all amounts due.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the net result for the year. Reversals of impairment losses of financial assets carried at amortised cost cannot result in a carrying amount that exceeds what the carrying amount would have been had there not been an impairment loss.

	Consolidated Entity		Parent Entity	
	2017	2016	2017	2016
	\$'000	\$'000	\$'000	\$'000
(e) Payables				
Non-derivative financial liabilities				
Trade and other payables - non-interest bearing	4,185	8,103	7,160	10,795

The table below summarises the maturity profile of the Group's financial liabilities:

	Maturity Dates		
	< 1 yr	1-5 yr	> 5 yrs
2016			
Payables:			
Accrued Salaries	(34)	-	-
Creditors	8,138	-	-
	<u>8,103</u>	<u>-</u>	<u>-</u>
2017			
Payables:			
Accrued Salaries	(232)	-	-
Creditors	4,583	-	-
	<u>4,352</u>	<u>-</u>	<u>-</u>

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2017

17 COMMITMENTS FOR EXPENDITURE

(a) Capital commitments

There are \$70,391 inclusive of GST of capital commitments outstanding as at 30 June 2017. (2016 \$3,345,932). GST: \$7,039  
All capital commitments are not later than one year.

(b) Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:

Not Later than one year	127	138	127	138
Later than one year and not later than five years	467	525	467	525
Later than five years	-	-	-	-
Total inclusive of GST	594	663	594	663

18 RELATED PARTY DISCLOSURE

As per AASB 124 Related Party Disclosures a Key Management Personnel (KMP) is a person who has the authority and responsibility for planning, directing and controlling the activities of the Gallery, directly or indirectly.

The key management personnel of the Art Gallery of New South Wales are the Trustees and the senior executive members.

The Trustees act in an honorary capacity and receive no compensation for their services.

(a) Remuneration of Key Management Personnel

Short-term employee benefits	1,815
Post-employment benefits	174
Long Term benefits	19
Total Compensation	2,008

(b) Transaction with Related Parties

The following transactions occurred with related parties in 2017:

	Revenue	Expenses	Receivables/ Investments	Payables/ Loans
	\$'000	\$'000	\$'000	\$'000
Cash donations to the Trust	3,964			
Artwork donations	90			
Herbert Smith Freehills	237	251		
Deloitte Australia		113		

Contra revenue/expense arrangement with Herbert Smith Freehills value of \$237

19 BUDGET REVIEW

On the financial statement the split for employee related and other operating expenses differ to the published budget. Due to the GSE Act, the split had to be done to provide a more realistic comparison. Also, the published budget figure for property, plant and equipment had to be split to give better information.

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.

Net result

The actual net result is better than budget due to higher than expected cash donations, donation of artwork, exhibition ticket sales revenue, venue hire revenue and shop merchandise sale revenue. This is offset by increase in overall expenses.

Assets and Liabilities

Lower cash and cash equivalent balances compared to budget due to investment of restricted funds in TCorp.

Cash flows

The net cash flows from operating activities better than budget due to increase in sales of goods and services and donations. Net cash flows from investing activities higher than budget due to more artwork purchases and investment in Tcorp.

20 EVENTS AFTER THE REPORTING PERIOD

There are no significant events after the reporting period that will impact the financial statements.

21 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2016 - Nil)

END OF AUDITED FINANCIAL STATEMENTS



## INDEPENDENT AUDITOR'S REPORT

### Art Gallery of New South Wales Trust Staff Agency

To Members of the New South Wales Parliament

#### Opinion

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust Staff Agency (the Staff Agency), which comprise the statement of financial position as at 30 June 2017, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Staff Agency as at 30 June 2017, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015.

My opinion should be read in conjunction with the rest of this report.

#### Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibility for the Audit of the Financial Statements' section of my report.

I am independent of the Staff Agency in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants' (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

## **The Director's Responsibility for the Financial Statements**

The Director is responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the Director determines is necessary to enable the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Director must assess the Staff Agency's ability to continue as a going concern except where the Staff Agency will be dissolved by an Act of Parliament or otherwise cease operations. The assessment must disclose, as applicable, matters related to going concern and the appropriateness of using the going concern basis of accounting.

## **Auditor's Responsibility for the Audit of the Financial Statements**

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: [www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf). The description forms part of my auditor's report.

My opinion does *not* provide assurance:

- that the Staff Agency carried out its activities effectively, efficiently and economically
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.



James Sugumar  
Director, Financial Audit Services

29 September 2017  
SYDNEY

**ART GALLERY OF NEW SOUTH WALES STAFF AGENCY**

**STATUTORY FINANCIAL STATEMENTS**

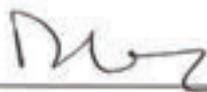
For the year ended 30 June 2017

**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 2017 and the financial performance for the year then ended.

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.

  
\_\_\_\_\_  
D Gosst  
PRESIDENT  
\_\_\_\_\_  
M Brand  
DIRECTOR  
\_\_\_\_\_  
M Nelson  
CHAIR  
FINANCE, AUDIT AND RISK COMMITTEE  
\_\_\_\_\_  
J Wicks  
DIRECTOR  
FINANCE & COMMERCIAL OPERATIONS / CFO  
AND SECRETARY TO THE BOARD

Dated the 26th of September 2017

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 30 JUNE 2017

	Note	2017 \$'000	2016 \$'000
<b>Revenue</b>			
Personnel services	2(a)	23,061	22,349
Acceptance by the Crown Entity of employee benefits and other liabilities	2(b)	1,659	1,672
<b>Total Revenue</b>		<b>24,720</b>	<b>24,021</b>
<b>Expenses</b>			
	3		
Salaries and Wages		19,497	18,862
Annual Leave		319	190
Annual Leave - Leave Loading		248	165
Long Service Leave - accepted by Crown Entity		697	726
Long Service Leave - on-costs		-31	44
Superannuation – Defined Contribution Plans		1,664	1,651
Superannuation – Defined Benefits Plans - accepted by Crown Entity		125	164
Payroll Tax		1,094	1,208
Redundancy Payment		837	782
Fringe Benefits Tax		58	50
Workers Compensation		212	179
<b>Total Expenses</b>		<b>24,720</b>	<b>24,021</b>
<b>Net result</b>		-	-
<b>Other comprehensive income</b>		-	-
<b>TOTAL COMPREHENSIVE INCOME</b>		<b>-</b>	<b>-</b>

*The accompanying notes form part of these statements*

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2017

	Note	2017 \$'000	2016 \$'000
<b>Assets</b>			
<b>Current Assets</b>			
Receivables	4	2,584	2,664
<b>Total Current Assets</b>		<u>2,584</u>	<u>2,664</u>
<b>Non Current Assets</b>			
Receivables		-	-
<b>Total Non Current Assets</b>		<u>-</u>	<u>-</u>
<b>Total Assets</b>		<u>2,584</u>	<u>2,664</u>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Payables	5(a)	233	132
Provisions	5(b)	2,303	2,479
<b>Total Current Liabilities</b>		<u>2,536</u>	<u>2,611</u>
<b>Non Current Liabilities</b>			
Provisions	6	48	53
<b>Total Liabilities</b>		<u>2,584</u>	<u>2,664</u>
<b>Net Assets</b>		<u>-</u>	<u>7</u>
<b>Equity</b>			
Accumulated Funds		-	-
<b>Total Equity</b>		<u>-</u>	<u>-</u>

*The accompanying notes form part of these statements*

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 30 JUNE 2017

	Accumulated Funds 2017	Accumulated Funds 2016
	\$	\$
Balance at 1st July 2015	-	-
Net result for the period	-	-
<b>Balance at 30 June 2016</b>	<b>-</b>	<b>-</b>
Balance at 1st July 2016	-	-
Net result for the period	-	-
<b>Balance at 30 June 2017</b>	<b>-</b>	<b>-</b>

*The accompanying notes form part of these statements*

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE 2017

	Note	2017 \$'000	2016 \$'000
Net Cash flows from operating activities		-	-
Net Cash flows from investing activities		-	-
Net Cash flows from financing activities		-	-
<b>NET INCREASE / (DECREASE) IN CASH AND CASH EQUIVALENTS</b>		-	-
Opening cash and cash equivalents		-	-
<b>CLOSING CASH AND CASH EQUIVALENTS</b>		<u>-</u>	<u>-</u>

*The accompanying notes form part of these statements*

**ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
**For the year ended 30 June 2017**

**1 Summary of Significant Accounting Policies**

**(a) Reporting Entity**

The Art Gallery of New South Wales Trust Staff Agency's (Staff Agency) objective is to provide personnel services to the Art Gallery of New South Wales Trust.

The Staff Agency commenced operations on 24 February 2014, when it assumed responsibility for the employees and employee related liabilities of the former employer, the Department of Trade and Investment, Regional Infrastructure and Services. The assumed liabilities were recognised on 24 February 2014 together with the offsetting receivable representing the related funding due from the former employer for the year ended 30th June 2014. The funding and liabilities are due from the Trust for the year ended 30th June 2017.

These financial statements as at 30 June 2017 have been authorised for issue by the Board of Trustees on 26 September 2017.

**(b) Basis of Preparation**

The entity's financial statements are general purpose financial statements which have been prepared in accordance with the requirements of Australian Accounting Standards which include Australian Accounting Interpretations, the Public Finance and Audit Act 1983, the Public Finance and Audit Regulation 2015 and specific directions issued by the Treasurer.

Generally, the historical cost convention has been adopted. However, certain provisions are measured at fair value .

The accrual basis of accounting has been adopted in the preparation of the financial statements.

Management's judgements, key assumptions and estimates are disclosed in the relevant notes to the financial statements.

The financial statements have been prepared on a going concern basis which assumes that repayment of debts will be met as and when they fall due, without any intention or necessity to liquidate assets or otherwise winding up the operations.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

**c). Statement of Compliance**

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

The Staff Agency has adopted all of the new and revised standards and interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective from the current annual reporting period. The impact to the Staff Agency of the adoption of the new standards and interpretations was insignificant.

**(d) Income Recognition**

Income is measured at the fair value of the consideration received or receivable. Revenue from the rendering of personnel services is recognised when the service is provided and only to the extent that the associated recoverable expenses are recognised.

**(e) Receivables**

A receivable is recognised when it is probable that the future cash inflows associated with it will be realised and it has a value that can be measured reliably. It is derecognised when the contractual or other rights to future cash flows from it expire or are transferred.

A receivable is measured initially at fair value and subsequently at amortised cost using the effective interest rate method, less any allowance for impairment. A short-term receivable with no stated interest rate is measured at the original invoice amount where the effect of discounting is immaterial. An invoiced receivable is due for settlement within thirty days of invoicing.

**(f) Payables**

Payables include accrued wages, salaries, and related on costs (such as payroll tax, fringe benefits tax and workers' compensation insurance) where there is certainty as to the amount and timing of settlement.

A payable is recognised when a present obligation arises under a contract or otherwise. It is derecognised when the obligation expires or is discharged, cancelled or substituted.

A short-term payable with no stated interest rate is measured at historical cost if the effect of discounting is immaterial.

**ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
**For the year ended 30 June 2017**

**(g) Employee benefits and other provisions**

**i. Salaries and wages, annual leave, sick leave and on-costs**

Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 *Employee Benefits* (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability. The entity has assessed the actuarial advice based on the entity's circumstances and has determined that the effect of discounting is immaterial to annual leave.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

**ii. Long service leave and superannuation**

The entity's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The entity accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors (specified in NSWTC 15/09) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation on-cost for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

**iii. Consequential on-costs**

Consequential on-costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefit tax.

**(h) Comparative 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.

**(i) Accounting Standards issued but not yet effective**

The Staff Agency did not early adopt any new accounting standards and interpretations that are not yet effective. It is considered that the adoption of these standards will not have any material impact on the Staff Agency's financial statements. At the date of authorisation of the financial statements, there is no standard which are significant to the entity has been published.

**ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
For the year ended 30 June 2017

	<b>2017</b>	2016
	<b>\$'000</b>	\$'000
<b>2 REVENUE</b>		
<b>(a) Personnel Services Revenue</b>		
Reimbursement from Art Gallery of New South Wales Trust	23,061	22,349
	<u>23,061</u>	<u>22,349</u>
<b>(b) Acceptance by the Crown Entity of employee benefits and other liabilities</b>		
Long Service Leave	125	164
Superannuation - defined benefit	697	726
Redundancy Payment	837	782
	<u>1,659</u>	<u>1,672</u>
<b>3 EXPENSES</b>		
Salaries and Wages	19,497	18,862
Annual Leave	319	190
Annual Leave - Leave Loading	248	165
Long Service Leave - accepted by Crown Entity	697	726
Long Service Leave - on-costs	- 31	44
Superannuation – Defined Contribution Plans	1,664	1,651
Superannuation – Defined Benefits Plans	125	164
Payroll Tax	1,094	1,208
Redundancy Payment	837	782
Fringe Benefits Tax	58	50
Workers Compensation	212	179
	<u>24,720</u>	<u>24,021</u>
<b>4 Current Assets - Receivables</b>		
Receivable from Art Gallery of New South Wales Trust	2,584	2,664
	<u>2,584</u>	<u>2,664</u>
<b>5 (a) Current Liabilities - Payables</b>		
Provision - FBT	17	20
Current Payables – PAYG	30	11
Salaries and Wages Payable	89 -	23
Superannuation Liability	- 69 -	25
Current Employee Benefits – Salary Sacrifice	1	14
Current payables - payroll tax	165	135
	<u>233</u>	<u>132</u>
<b>(b) Current Liabilities - Provisions</b>		
Current employee benefits - Annual Leave	1,672	1,876
Current employee benefits - other oncost on leave	554	376
Current employee benefits - payroll tax on leave	-	227
Current employee benefits - Annual Leave Loading	77	-
	<u>2,303</u>	<u>2,479</u>
<b>6 Non Current Liabilities - Provisions</b>		
Non-Current employee benefits - other oncost on leave	48	53
	<u>48</u>	<u>53</u>
<b>7 Financial Instruments</b>		

The entity's principal financial instruments are outlined below. These financial instruments arise directly from the entity's operations or are required to finance the entity's operations. The entity does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The entity's main risks arising from financial instruments are outlined below, together with the entity's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Finance, Audit and Risk Committee (FARC) 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 FARC on a continuous basis.

**ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**  
For the year ended 30 June 2017

**(a) Financial instrument categories**

Financial Instruments	Notes	Category	Carrying Amount 2017 \$'000	Carrying Amount 2016 \$'000
Receivables (excluding prepayments and statutory receivables)	4	Receivables (at amortised cost)	2,584	2,664
Payables (excluding unearned revenue and statutory payables)	5	Payables Financial liabilities (at amortised cost)	21	- 34

**(b) Credit Risk**

Credit risk arises when there is the possibility that the counterparty will default on their contractual obligations, resulting in a financial loss to the Staff Agency. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the entity. No collateral is held by the Staff Agency and it is not granted by any financial guarantees.

**Receivables**

As at 30 June 2017, the entity had debtors of \$2.584 million which represent personnel services receivable from the Trust.

**(c) Liquidity risk**

Liquidity risk is the risk that the Staff Agency will be unable to meet its payment obligations when they fall due. The Staff Agency's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with NSW TC 11/12.

The table below summarises the maturity profile of the entity's financial liabilities and the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities:

Financial Instruments	Weighted Average Effective Int. Rate	Nominal Amt	Interest Rate Exposure \$'000			Maturity Dates		
			Fixed Interest Rate	Variable Interest Rate	Non-interest bearing	1-5 years		> 5 years
						< 1 year	years	
Receivables (excluding prepayments and statutory receivables)	0%	2,584	-	-	2,584	2,584	-	-
Payables (excluding unearned revenue and statutory payables)	0%	21	-	-	21	21	-	-

**(d) Market risk**

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The entity has no exposure to interest rate risk, foreign currency risk and does not enter into commodity contracts.

**(e) Fair value measurement**

Financial instruments are recognised at cost, the amortised cost of financial instruments recognised in the statement of financial position approximates fair value, due to short-term nature of many of the financial instruments.

**8 Auditors Remuneration**

Audit fees for the Staff Agency have been paid by the Art Gallery of New South Wales Trust

**9 Contingent Liabilities**

There were no contingent liabilities as at 30 June 2017 (2016 - Nil).

**10 Commitments for Expenditure**

There were no outstanding capital and expenditure commitments as at 30 June 2017 (2016 - 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**

**Payment of Accounts**  
**Art Gallery of NSW 2016–17**

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 \$
<b>All Suppliers</b>					
September 2016	1,533,722	93,751	909	9,512	496
December 2016	1,118,777	373,859	77,576	16,798	0
March 2017	67,797	96,747	14,462	0	0
June 2017	2,377,314	554,672	7,421	0	0
<b>Small Business</b>					
September 2016	1,380,350	84,376	818	8,561	0
December 2016	1,006,900	336,473	69,818	15,118	0
March 2017	61,017	87,072	13,016	0	0
June 2017	2,139,582	499,205	6,679	0	0
<b>All Suppliers</b>					
	<b>September 2016</b>	<b>December 2016</b>	<b>March 2017</b>	<b>June 2017</b>	
Total No. of accounts due for payment	1,288	1,410	1,276	2,028	
No. of accounts paid on time	1,230	1,382	1,276	2,028	
% of accounts paid on time based on No. of accounts	95.50	98.00	100.00	100.00	
\$ amount of accounts due for payment	10,919,392	10,862,321	2,678,379	2,939,407	
\$ amount of accounts paid on time	10,456,151	10,604,804	2,649,135	2,910,013	
% of accounts paid on time based on \$ amount of accounts	95.50	97.63	98.91	99.00	
No. of payments for interest on overdue accounts	0	0	0	0	
Interest paid on overdue accounts	0	0	0.00	0	
<b>Small Business</b>					
	<b>September 2016</b>	<b>December 2016</b>	<b>March 2017</b>	<b>June 2017</b>	
Total No. of accounts due for payment	902	635	1,021	1,420	
No. of accounts paid on time	901	635	1,021	1,420	
% of accounts paid on time based on No. of accounts	99.89	100.00	100.00	100.00	
\$ amount of accounts due for payment	6,641,878	8,642,965	2,008,785	2,204,555	
\$ amount of accounts paid on time	6,597,678	8,556,535	1,988,697	2,182,509	
% of accounts paid on time based on \$ amount of accounts	99.33	99.00	99.00	99.00	
No. of payments for interest on overdue accounts	0	0	0	0	
Interest paid on overdue accounts	0	0	0	0	

## GENERAL ACCESS

### Access

The Gallery is open every day (except Easter Friday and Christmas Day) 10am–5pm and until 10pm every Wednesday for Art After Hours (except during the Christmas/New Year period). General admission is free. Charges apply for some major temporary exhibitions.

### Gallery Shop

Open daily 10am–4.45pm and Wednesday until 9pm.

### Study Room

Open to the public Monday–Friday 10am–4pm. Closed public holidays. Bookings recommended.

Bookings and enquiries  
02 9225 1758

### National Art Archive and Capon Research Library

Open to the public Tuesday, Thursday and Friday 10am–4pm  
Wednesday 10am–6.30pm  
and Saturday 12–4pm.  
No appointments necessary.

Enquiries 02 9225 1785  
Email [library@ag.nsw.gov.au](mailto:library@ag.nsw.gov.au)

### Chiswick at the Gallery

Open Monday–Friday  
12pm–3.30pm  
Wednesday 12pm–9pm  
and Saturday–Sunday 12pm–4pm

Bookings and enquiries  
02 9225 1819

### Café at the Gallery

Open daily 10am–4.30pm and  
Wednesday until 9.30pm.

### Brett Whiteley Studio

Located at 2 Raper Street,  
Surry Hills.

Open to the public  
Friday–Sunday 10am–4pm  
Free admission is made possible  
by J.P. Morgan.

Open to education groups  
Wednesday–Thursday.  
Charges apply.

Bookings and 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.

More information  
[artgallery.nsw.gov.au/access](http://artgallery.nsw.gov.au/access)

### Access Program Tours

Our range of access programs, including free Auslan interpreters, sensory tours, audio-described tours, art and dementia program tours, and other tailored guided tours, is aimed at engaging diverse audiences with different abilities.

Bookings and enquiries  
02 9225 1740

Email [pp@ag.nsw.gov.au](mailto:pp@ag.nsw.gov.au)

### Physical and Postal Address

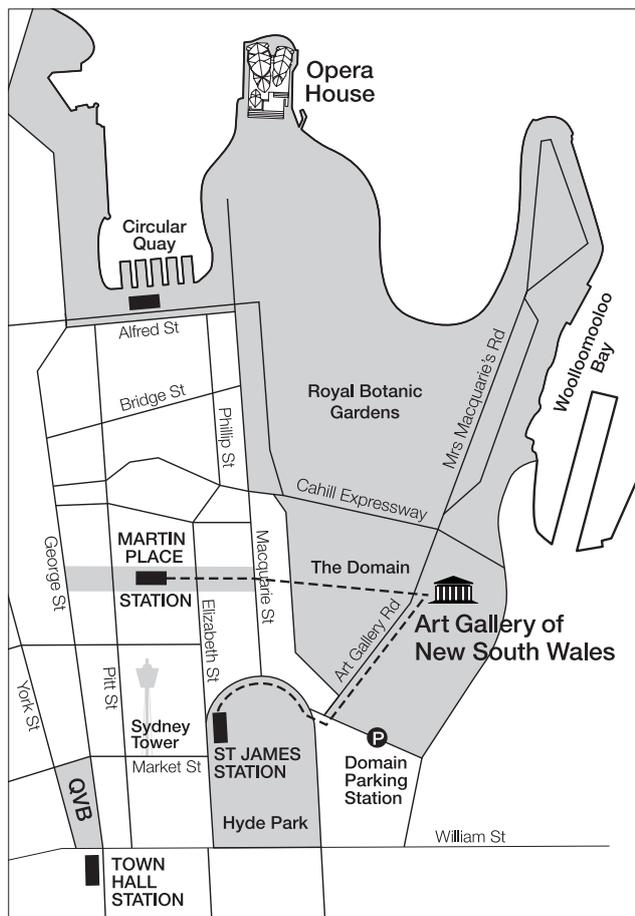
Art Gallery of New South Wales  
Art Gallery Road  
The Domain  
Sydney NSW 2000  
Australia

### Contact the Gallery

Australia-wide toll-free  
1800-NSW-ART (1800-679-278)  
Information desk 02 9225 1744  
General switchboard  
02 9225 1700  
General fax 02 9225 1701  
General email  
[artmail@ag.nsw.gov.au](mailto:artmail@ag.nsw.gov.au)

### Social Networking

[artgallery.nsw.gov.au/instagram](http://artgallery.nsw.gov.au/instagram)  
[artgallery.nsw.gov.au/facebook](http://artgallery.nsw.gov.au/facebook)  
[artgallery.nsw.gov.au/twitter](http://artgallery.nsw.gov.au/twitter)  
[artgallery.nsw.gov.au/youtube](http://artgallery.nsw.gov.au/youtube)



# Thanks to our supporters

## Strategic sponsor



## Major philanthropic partner



## Leadership partners



## Presenting partners



## Media partners



## Major partners



## Support partners



## Business councils



## Government partners



