Our year in review
We dedicate this inaugural Art Gallery of New South Wales annual review publication to the Australian artists represented in the Gallery’s collection who have passed away during the year.
Our vision

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

Our goal is that by the time of our 150th anniversary in 2021, the Gallery will be recognised, both nationally and internationally, for the quality of our collection, our facilities, our staff, our scholarship and the innovative ways in which we engage with our various audiences.

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

As Australia’s premier art museum, we must reflect the continuing evolution of the visual arts in the 21st century alongside the development of new channels of global communication that increasingly transcend national boundaries. While we live in an era of overall financial constraint, we are also blessed with high levels of new thinking and ever-increasing expectations.
FROM THE PRESIDENT

This is the inaugural Art Gallery of New South Wales year in review publication which celebrates our key achievements for 2015.

I would like to formally acknowledge the significant support of the NSW Government this year, through the Hon Mike Baird MP, Premier of New South Wales, and the Hon Troy Grant MP, Deputy Premier and Minister for the Arts. The government’s support has allowed us to serve our current audiences and, with funding for the planning phase of the Sydney Modern Project, to further develop our strategy for the future.

When our 2014–15 Annual Report was tabled in Parliament in November, we were pleased to announce that Gallery visitation had increased by 13% to 1.3 million. This included a 12% increase in visitor numbers to our building in The Domain, a 5% increase to the Brett Whiteley Studio and a 14% increase in touring exhibition visitation.

Through our strategic partner, Destination NSW, the Gallery was able to bring The Greats: masterpieces from the National Galleries of Scotland to Sydney as part of the Sydney International Art Series. EY, our leadership partner, also made a highly valued contribution to this exhibition. Our other leadership partner, ANZ, allowed us again to present the Archibald, Wynne and Sulman Prizes. Our principal sponsors – Herbert Smith Freehills, J.P. Morgan, Macquarie Capital, State Street and UBS – provided significant support to numerous Gallery programs.

In addition, we entered the second year of the ten-year $10-million philanthropic commitment to the Gallery from Crown Resorts Foundation through their Sydney Arts Fund. Crown Resorts Foundation and the Packer Family Foundation are also providing $100,000 per year for two years to deliver Art Pathways, an impactful social inclusion program for students in Western Sydney.

As it has since 1983, the Gallery continued to provide significant support for art acquisitions. Valued at over $20 million in total, two major new bequests for art acquisitions to the Foundation in 2015 will be the two largest bequests in its history. This will make the Foundation one of the largest art acquisition funds in the country.

In May, the Gallery appointed Tokyo-based architectural and design firm SANAA to design the Sydney Modern Project after they won an international design competition, whose jury was chaired by the Gallery’s director, Michael Brand. The Gallery has since been working closely with SANAA to refine the design for the Sydney Modern Project in consultation with key stakeholders.

This has been my final year on the Board of Trustees, having served the maximum three consecutive three-year terms, and I leave the Gallery in a strong position under the leadership of new president, David Gonski AC, with a committed and generous Board of Trustees as well as our exceptional director, executive team and Gallery staff. It has been an honour and a privilege serving the Gallery as trustee and president.
While we celebrate a highly successful year at the Gallery in 2015, we are also planning assiduously for the future as the Gallery approaches its 150th anniversary in 2021. Our focus is on how best to expand our art collection, to develop inspiring exhibitions and to broaden our audience, including in the digital sphere.

For the 2015 calendar year, the Gallery acquired a total of 440 new works (185 purchases and 255 gifts and bequests) worth over $10 million. Acquisition highlights include works by Godfrey Miller, Sue Ford, Shaun Gladwell, Charles Kerry, Samuel Namunjdja, Mark Bradford, Anish Kapoor, Martha Rosler, Andrew Nicholl and Michael Parekowhai.

The public enjoyed a wide variety of significant exhibitions at the Gallery in 2015, which continued to showcase our scholarship and professional expertise as well as our strong national and international connections. Almost 124 000 people viewed our 2014–15 summer exhibition, *Pop to popism*. Its catalogue, edited by head curator of Australian art, Wayne Tunnicliffe, and assistant curator of contemporary art, Anneke Jaspers, with contributions from head curator of international art, Justin Paton, won the Art Association of Australia and New Zealand Best Large Catalogue award for 2015 in recognition of its original contribution to scholarship.

Sourced from more than thirty-five private and public collections nationally and internationally, *The photograph and Australia* made an original contribution to the history of Australian art and to our understanding of how photography helped shape our national identity. *Go east: the Gene & Brian Sherman Contemporary Asian Art Collection* included Jitish Kalat’s *Public notice 2* 2007 and Yang Zhichao’s *Chinese Bible* 2009, both of which were gifted to the Gallery by the Shermans.

Nigel Milsom won the annual Archibald Prize for his portrait of Charles Waterstreet, while Natasha Bieniek won the Wynne Prize with *Biophilia* and Jason Phu won the Sulman Prize with *I was at yum cha when in rolled the three severed heads of Buddha: Fear, Malice and Death*. The Gallery also held the Young Archie competition for artists between the ages of five and eighteen. The winners were Daniel Harford (age seven), Marium El-Hajj (age twelve), Ellie Arnott (age fifteen) and Harriet Mitchell (age eighteen).

Ildiko Kovacs won the $80 000 Bulgari Art Award for *Onda* 2015. She is the fourth recipient of the annual award, launched by Bulgari in 2012 in collaboration with the Gallery. The Balnave Foundation support for the Edmund Capon Fellowship this year enabled Matt Cox, assistant curator, Asian art, to travel to and build stronger relationships with partner institutions in Malaysia, the Philippines and Singapore.

2015 witnessed both the 20th anniversary of the Brett Whiteley Studio and the transfer of its ownership to the Gallery. A generous donation of $2 million by Wendy Whiteley has extended opening hours and enabled extra programming and further curatorial and research support. Funded by the Beryl Whiteley Estate, the value of the Brett Whiteley Travelling Art Scholarship has been increased from $25 000 to $30 000.

Twenty-one of our paintings were included in the National Gallery of Australia’s Tom Roberts retrospective in Canberra, highlighting both the calibre of our collection and our commitment to ensuring it is viewed by a wide audience in a variety of contexts.
After extensive consultation with our partners, we launched a Regional NSW and Western Sydney Engagement Plan as well as the Art Pathways program for Western Sydney schools; the latter with funding generously provided by the Crown Resorts Foundation and the Packer Family Foundation.

We also completed six exhibition and collection policies to reflect our commitment to best practice and to support the Gallery’s application for and ongoing compliance with Approved Borrowing Institution status under the Australian Government’s Protection of Cultural Objects on Loan Act 2013.

Feasibility planning and the architecture competition for the Sydney Modern Project were completed thanks to $10.8 million from the NSW Government, with an additional $4 million for the Initial Engagement Phase with the winning architects Kazuyo Sejima and Ryue Nishizawa of SANAA.

We submitted our preliminary Sydney Modern Business Case to the NSW Government in December and are continuing the hard work towards realising our vision of transforming and expanding the Gallery by 2021.

Embracing new ways of communicating with and expanding our audience, in addition to the Gallery’s Instagram account (#artgalleryofnsw), I also post photos of art and life in Sydney and further afield on @michaelbrandsydney.

In May, Anne Flanagan, deputy director of the Gallery and one of Australia’s most respected art museum leaders, announced her retirement after twenty-three years. Suhanya Raffel, our director of collections, took on the additional role of deputy director at this time.

Lastly, Guido Belgiorno-Nettis AM, who has made so many significant contributions to the Gallery since he joined the Board of Trustees in 2007 (and as president from 2014), completed his trusteeship at the end of 2015. However, we look forward to a continuing relationship with Guido. We also look forward to working with the incoming president, David Gonski AC, to continue to develop the Art Gallery of New South Wales as a great public asset.
Year at a glance
### Year at a glance

<table>
<thead>
<tr>
<th>COLLECTION</th>
<th>ON-SITE VISITORS</th>
<th>ONLINE VISITORS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ACQUISITIONS</strong></td>
<td><strong>ART GALLERY OF NEW SOUTH WALES</strong></td>
<td><strong>WEBSITE PAGE VIEWS</strong></td>
</tr>
<tr>
<td>440</td>
<td>1.1 million</td>
<td><strong>11.2 million</strong></td>
</tr>
<tr>
<td>185 purchases</td>
<td>BRETT WHITELEY STUDIO</td>
<td>Facebook followers</td>
</tr>
<tr>
<td>255 gifts and bequests</td>
<td>TOURING EXHIBITIONS</td>
<td>Twitter followers</td>
</tr>
<tr>
<td><strong>VALUE OF ACQUISITIONS</strong></td>
<td></td>
<td>Instagram followers</td>
</tr>
<tr>
<td>$10 million+</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL NUMBER OF WORKS IN THE COLLECTION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32 421</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARCHIBALD, WYNNE &amp; SULMAN PRIZES</th>
<th>PROGRAMS</th>
<th>MEMBERSHIP</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ENTRIES</strong></td>
<td><strong>TOTAL NUMBER OF VISITORS PARTICIPATING IN:</strong></td>
<td><strong>TOTAL MEMBERS</strong></td>
</tr>
<tr>
<td>2003</td>
<td><strong>PUBLIC PROGRAMS</strong></td>
<td>27 000</td>
</tr>
<tr>
<td></td>
<td><strong>148 248</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>including 111 707 participating in family programs</td>
<td></td>
</tr>
<tr>
<td><strong>ON-SITE VISITORS (AGNSW)</strong></td>
<td><strong>EDUCATION PROGRAMS</strong></td>
<td><strong>TOTAL MEMBERSHIPS</strong></td>
</tr>
<tr>
<td>140 234</td>
<td><strong>93 712</strong></td>
<td>17 500</td>
</tr>
<tr>
<td><strong>ONLINE VISITORS (EXHIBITION PAGE VIEWS)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.5 million+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22% of the Gallery’s overall page views for 2015</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
At our magnificent site in Sydney, where extraordinary beauty is overlaid by complex world histories, we are transforming our much-loved Gallery into a genuinely 21st-century art museum.
The Sydney Modern Project will enhance the reputation of both NSW and Sydney as a global city and as home to Australia’s leading art museum.

It will revitalise the existing building and expand our digital capabilities. The new building will include new gallery spaces, giving us the capacity to increase visitation from the current level of 1–1.3 million to over 2 million people a year.

It will include a range of facilities, event spaces and social spaces, creating a new cultural precinct including a plaza linking The Domain, the Royal Botanic Gardens, the State Library of New South Wales and the Sydney Opera House.

‘Sydney needs a stadium that celebrates culture and thought.’

BEN QUILTY, ARTIST AND GALLERY TRUSTEE
In 2014–15, the NSW Government provided $10.8 million to the Gallery for a two-stage design competition to select an architect to design the expansion and transformation of the Gallery.

In September 2014, the Sydney Modern jury – comprising seven internationally distinguished architects, landscape architects, cultural leaders and curators – invited twelve renowned Australian and international architects to submit a high-level concept design.

In January 2015, the jury shortlisted five architects to proceed to stage 2 and in April 2015 the jury unanimously selected the winning architects, SANAA.

In 2014–15, the NSW Government provided $10.8 million to the Gallery for a two-stage design competition to select an architect to design the expansion and transformation of the Gallery.

In September 2014, the Sydney Modern jury – comprising seven internationally distinguished architects, landscape architects, cultural leaders and curators – invited twelve renowned Australian and international architects to submit a high-level concept design.

In January 2015, the jury shortlisted five architects to proceed to stage 2 and in April 2015 the jury unanimously selected the winning architects, SANAA.

SANAA’s previous designs include the New Museum of Contemporary Art in New York, the Rolex Learning Center at EPFL in Lausanne, the 21st Century Museum of Contemporary Art in Kanazawa and the Louvre-Lens Museum in France. Their concept responded to and respects the natural beauty of the competition site through a series of pavilions that reach out to The Domain, the Royal Botanic Gardens, Sydney Harbour and Woolloomooloo.

In 2015, ten design workshops and research trips were held with SANAA and Gallery staff to refine the initial concept design.
EXHIBITION HIGHLIGHTS

The Gallery is committed to displaying engaging exhibitions drawn from its collections, as well as significant loan exhibitions. Here are some highlights from 2015.

MAJOR EXHIBITIONS

The Greats: masterpieces from the National Galleries of Scotland
24 Oct 2015 – 14 Feb 2016

The Greats presented one of the most significant collections of European old master paintings ever seen in Australia, including art of the Italian Renaissance, the Baroque in Southern and Northern Europe, the French and British Enlightenment, 19th-century Scotland, and Impressionism. Visitors also experienced the Scottish National Gallery’s famous interior with part of the exhibition space inspired by the Edinburgh gallery’s octagonal rooms with red fabric walls. This exhibition was part of Destination NSW’s Sydney International Art Series; it was also made possible by the generosity of principal sponsor EY.

Archibald, Wynne and Sulman prizes
18 Jul – 27 Sep 2015

In 2015, Sydney barrister Charles Waterstreet was the subject of Nigel Milsom’s winning Archibald Prize portrait. The Wynne Prize was awarded to Natasha Bieniek for Biophilia and the Sulman Prize to Jason Phu for I was at yum cha when in rolled the three severed heads of Buddha: Fear, Malice and Death. The Archibald, Wynne and Sulman prizes enjoy the support of principal sponsor ANZ. Budding artists between the ages of five and eighteen years also entered the Gallery’s Young Archie competition.
	numbering

opposite:
Visitors enjoying The Greats.

above:
Nigel Milsom announced as the winner of the Archibald Prize 2015 for his portrait of barrister Charles Waterstreet.
Go East: the Gene & Brian Sherman Contemporary Asian Art Collection
14 May – 26 Jul 2015

Presented in partnership with Sherman Contemporary Art Foundation, Go East contained over thirty significant contemporary Asian artworks from the private collection of Australian philanthropists, Gene and Brian Sherman, many of which had never been seen in Australia before. Highlights included Jitish Kald's Public notice 2 2007 and Yang Zhichao's Chinese Bible 2009, both of which were generously gifted to the Gallery by the Shermans.
Conversations through the Asian collection

This exhibition from the Gallery’s collection juxtaposed contemporary Asian works with historical art. In 2015 it was refreshed with new works to bring the old and the new together in a series of dynamic conversations. These included exciting new contemporary acquisitions and commissions by Zhang Xiaogang, Gaijin Fujita, Lindy Lee and Jumaadi.

Seven artists from the John Kaldor Family Collection

This display focused on the practices of seven artists who have emerged since the 1990s: collaborative duo Jennifer Allora (USA/Puerto Rico) and Guillermo Calzadilla (Cuba/Puerto Rico), Paul Chan (Hong Kong/USA), Michael Landy (England), Ugo Rondinone (Switzerland), Wilhelm Sasnal (Poland) and Daniel von Sturmer (New Zealand/Australia). It was drawn from the John Kaldor Family Collection, renowned for its in-depth representations of some of the most influential artists of the 20th and 21st centuries.

top: Lindy Lee Birth and death 2003 in Conversations.

above: Michael Landy’s new wall work of 2015 in Seven artists.
The 20th-century Australian art galleries reopened in May 2015 after a major reinstallation including energy efficient LED lighting and thirty-one new acquisitions, including Grace Cossington-Smith’s *The window* 1956, Russell Drysdale’s *Station boys* c1953 and Dorrit Black’s *The Chinese statuette* 1929.

**Murruwaygu: following in the footsteps of our ancestors**

28 Nov 2015 – 21 Feb 2016

This exhibition celebrated the Aboriginal culture of south-east Australia by exploring one particular strand of Koori art practice: the use of line by male artists. It included historical and contemporary works from William Barak, Tommy McRae, Roy Kennedy, HJ Wedge, Steaphan Paton and Reko Rennie. The exhibition was part of a University of Technology, Sydney research project.

**When silence falls**

19 Dec 2015 – 1 May 2016

*When silence falls* presented works from the Gallery’s collection by artists from across the globe who respond to the inherent violence of often unacknowledged events – massacres, ethnic cleansing, cultural displacement, political force – and provide a voice for those who have been silenced. Artists included Vernon Ah Kee, Richard Bell, Paddy Bedford, Daniel Boyd, Fiona Hall, William Kentridge, Rusty Peters, Ben Quilty, Hossein Valamanesh, Judy Watson, Doris Salcedo, Shane Cotton, Kara Walker and Adeela Suleman.
ACQUISITION HIGHLIGHTS

clockwise from far left:

**Artist unknown**
China
**Eagles and magpies**
late 15th – early 16th century
hanging scroll, ink and colour on silk
157.5 x 48.3 cm
Purchased with funds provided by the Asian Collection Benefactors Program (AGNSW), the Edward & Goldie Sternberg Chinese Art Purchase Fund and Moira Burns, Edmund Capon, Key Foundation, Lisa Cattani, Rowena Danziger, Jean Findlay, Peter Hesky, Warwick Johnson, Carole Lamerton, Vicki Liberman, Judith Rutherford, Michael Sternberg, Mary Tancred Bequest Fund (Foundation), Alenka Tindale 2015

**Charles Al tamont Doyle**
England, 1832–93
**The spirits of the prisoners** c1885
pencil, pen and brown ink, blue wash
35.7 x 26 cm
European Art Collection Benefactors Fund 2015

**Andrew Nicholl**
Northern Ireland, 1804–86
**A distant view of Derry through a bank of wild flowers** c1830s
watercolour with pen and brown ink and brown wash, over pencil underdrawing
36.5 x 53.3 cm
Tom Parramore Purchase Fund 2015

**Florence Fuller**
South Africa/Australia, 1867–1946
**Weary** 1888
oil on canvas
91.3 x 71.4 cm
Wendy Barron Bequest Fund 2015
from top:

**Julian Ashton**  
England/Australia, 1851–1942  
*Mosman’s Bay* 1888  
pencil, watercolour on paper  
29.5 x 39.6 cm  
Wendy Barron Bequest Fund  
2015

**Dorrit Black**  
Australia, 1891–1951  
*Mirmande (with surrounding hills)* 1934  
oil on canvas on paperboard  
35.6 x 45.9 cm  
Dagmar Halas Bequest Fund  
2015

**Martin Lewis**  
Australia, 1881–1962  
*Stoops in the snow* 1930  
drypoint, sand ground etching  
on ivory wove paper  
25 x 37.5 cm  
Purchased with funds provided by the Art Gallery Society of New South Wales  
2015

**Yvonne Audette**  
Australia, b1930  
*Italia benvenuto* 1957  
oil on hardboard  
123.2 x 151 x 3 cm  
Wendy Barron Bequest Fund  
2015  
© Yvonne Audette

above:  
**Martha Rosler**  
USA, b1943  
*House beautiful: Giacometti* 1967–72  
from the series *House beautiful: bringing the war home*  
photomontage as type C photograph  
59 x 45 cm  
Gift of Geoff Ainsworth AM  
2015. Donated through the Australian Government Cultural Gifts Program
clockwise from top:

**Jitish Kallat**
India, b1974
Public notice 2 2007
resin, 4479 letters
installation dimensions variable
Gift of Gene and Brian Sherman 2015. Donated through the Australian Government Cultural Gifts Program

**Michael Parekowhai**
New Zealand, b1968
Cosmo McMurtry 2006
woven nylon substrate, pigment, electrical components
330 x 180 x 280 cm
Gift of Clinton Bradley 2015. Founding governor of the Friends of New Zealand Art. Donated through the Australian Government Cultural Gifts Program

**Sir Anish Kapoor**
India/England, b1954
Untitled 2002
stainless steel and lacquer
150 x 120 x 34 cm
Gift of Geoff Ainsworth AM 2015. Donated through the Australian Government Cultural Gifts Program

right:

**Rosemary Laing**
Australia, b1959
burning Ayer #6 2003
type C photograph
109.4 x 227.3 cm
Donated through the Australian Government Cultural Gifts Program in memory of Henry E Boote 2015
clockwise from top:

**Louise Weaver**  
Australia, b. 1966  
**Guido Valdez (Vendetta for love)** 2006  
hand-crocheted lamb's wool, Lurex, plastic and cotton thread over a taxidermic Pacific Gull (*Larus pacificus*)  
48.5 x 46 x 22 cm  
Gift of Art & Australia Pty Ltd 2015.  
Donated through the Australian Government Cultural Gifts Program

**Nonggirrnga Marawili**  
Australia, born c. 1939  
**Lightning and sea spray** 2014  
natural pigments on bark  
243 x 70 cm  
Wendy Barron Bequest Fund 2015

**Dona Nelson**  
USA, b. 1947  
**March Hare** 2014  
synthetic polymer paint and synthetic polymer medium on canvas with metal stand  
(two-sided painting)  
210.8 x 198.1 cm  
Purchased under the terms of the Florence Turner Blake Bequest and with funds provided by the Tony Gilbert Bequest Fund 2015

**Richard Bell**  
Australia, b. 1953  
**Emory Douglas**  
USA, b. 1943  
**We can be heroes** 2014  
synthetic polymer paint  
on canvas  
180 x 240 cm  
Wendy Barron Bequest Fund 2015
far left:  
**Ricky Swallow**  
Australia, b1974  
*Stair with contents* 2013  
patinated bronze  
55.9 x 88.9 x 55.9 cm  
Contemporary Collection  
Benefactors 2015

left:  
**Pedro Reyes**  
Mexico, b1972  
*Disarm (Guitar XIII)*  
from the series *Disarm* 2015  
metal  
95 x 37 x 8 cm  
Mervyn Horton Bequest Fund  
2015

below left:  
**Mark Bradford**  
USA, b1961  
*The tongue in the middle of the port* 2014  
mixed media on canvas  
259.1 x 365.8 cm  
Purchased with funds provided by Wassim Rasamny and an anonymous donor  
2015

opposite:  
Installation view of Mark Bradford’s *The tongue in the middle of the port* 2014 with Frank Stella’s *Khurasan Gate variation II* 1977.
JENNI CARTER  
HEAD OF PHOTOGRAPHY STUDIO  

I had to colour-check this Cazneaux recently for a publication and it struck me that few people would realise the amount of time and effort required to make this small photograph. It’s a bromoil print – a process where the silver image is replaced by an ink image via a gelatin matrix and a stippled brush technique. The light is really beautiful, with the soft shadows of the early morning light filtered through the haze from the boats.

Harold Cazneaux  
Wharfies, Circular Quay 1920  
Gift of the Cazneaux family 1975

ROSEANN PAPALIMPERIS  
TRAINING OFFICER, INFORMATION TECHNOLOGY

When I look at this work I feel as if I’m actually there in the bush, feeling the summer heat, hearing the crickets chirping and almost smelling the smoke. I feel physically pulled towards it, and I don’t know why! It doesn’t really matter; to experience such an effect from just looking at a painting is fascinating, and the only thing I really think is that maybe I don’t need to ‘know’ anything about art after all.

Arthur Streeton  
Fire’s on 1891  
Purchased 1893
CHADI SANKARY
CUSTOMER SERVICE OFFICER

One of the reasons I enjoy viewing art is due to its ability to facilitate emotional and transformative experiences. Seeing this sculpture by Ron Mueck was a rare occasion when an artwork made me gasp aloud. On a rational level, I knew the woman I was looking at couldn’t be real, but my strong reaction to the vulnerability she emitted made it seem possible that she was. That space where reality, imagination and emotions intertwine is what makes art uniquely engaging.

Ron Mueck
Untitled (Old woman in bed) 2000–02
Purchased 2003

One of the reasons I enjoy viewing art is due to its ability to facilitate emotional and transformative experiences. Seeing this sculpture by Ron Mueck was a rare occasion when an artwork made me gasp aloud. On a rational level, I knew the woman I was looking at couldn’t be real, but my strong reaction to the vulnerability she emitted made it seem possible that she was. That space where reality, imagination and emotions intertwine is what makes art uniquely engaging.

Ron Mueck
Untitled (Old woman in bed) 2000–02
Purchased 2003

One of the reasons I enjoy viewing art is due to its ability to facilitate emotional and transformative experiences. Seeing this sculpture by Ron Mueck was a rare occasion when an artwork made me gasp aloud. On a rational level, I knew the woman I was looking at couldn’t be real, but my strong reaction to the vulnerability she emitted made it seem possible that she was. That space where reality, imagination and emotions intertwine is what makes art uniquely engaging.

Ron Mueck
Untitled (Old woman in bed) 2000–02
Purchased 2003
In May 2015, the Clement Meadmore sculpture *Flippant flurry* 1977–78 was returned to public display outside the Gallery after undergoing a major conservation treatment over ten months in Melbourne. This was made possible by the generous support of Macquarie Capital.

The spectacular Peter Graham painting *Rising mists* 1887 also underwent a major conservation treatment, including varnish removal, before it went on display in *The Greats: masterpieces from the National Galleries of Scotland* in October 2015.

*The Upper Nepean* 1889 by WC Piguenit returned to display after a major conservation treatment of the painting and its original 19th-century frame, supported by Friends of Conservation. Removing the discoloured varnish layer revealed that the painting captured the moment when the sun rises and the fog begins to dissipate from the mountains.

Tom Langlands completed the three-year Frames Traineeship – a study in the making of historical reproduction frames, funded by two benefactors. Key frames have been made for Tom Roberts’ *Jealousy* 1889, John Mather’s *A woolshed, Victoria* 1889 and JH Carse’s *Creek scene, Tilba Tilba* 1875, among many others.

---

above: Head of painting conservation, Paula Dredge, working on Peter Graham’s *Rising mists* 1887.

above:
Peter Graham *Rising mists* 1887, purchased 1888.

left:
Frames trainee Tom Langlands with David Butler.
BRETT WHITELEY STUDIO

The Brett Whiteley Studio in cosmopolitan Surry Hills was the workplace and home of renowned Australian artist, Brett Whiteley (1939–92).

Brett and Wendy Whiteley bought the former warehouse in 1985, converting it into a studio and exhibition space where Brett lived and worked from 1988 until his death in 1992. The space opened to the public in 1995, two years after it was purchased by the NSW State Government. It was managed by the Gallery for twenty years before officially becoming owned by the Gallery in February 2015.

The Studio allows visitors to experience the atmosphere of the artist’s working space, with Whiteley’s paintings, art materials, collection of art books and objects that inspired him, alongside a graffiti wall covered with quotes and images.


The changing exhibition program draws on the artist’s paintings, drawings, sculpture and graphics borrowed from the Whiteley Estate, the Gallery and private collections. Free admission is made possible by J.P. Morgan, principal sponsor of the Brett Whiteley Studio.

above: Other places exhibition at the Brett Whiteley Studio.

far left: Wendy Whiteley with Wayne Tunncliffe, head curator of Australian art, at the Brett Whiteley Studio open day.

left: Stuart Purves, national director, Australian Galleries, speaking at the open day.
Brett Whiteley Travelling Art Scholarship

Tom Polo won the 2015 Brett Whiteley Travelling Art Scholarship. He received $30,000 and a three-month residency at the Cité Internationale des Arts in Paris, which is administered by the Gallery.

The annual scholarship is awarded to a young Australian painter. It was established by the late Beryl Whiteley in 1999 to commemorate the profound effect international travel and study had on her son, Brett, who won the Italian Government Travelling Art Scholarship at the age of twenty.

above: Tom Polo and Wendy Whiteley.

right: Tom Polo All she needs 2014, private collection, Sydney.
The Gallery has been Australia’s leading collector of visual arts archives since its foundation in the 1870s. The launch of the Gallery’s National Art Archive on 19 November 2015, with the gifting of the Biennale of Sydney Archive, formally recognised the depths of these collections and highlighted the Gallery’s commitment to making them more widely available for research and learning. The archive is the largest collection of art material in Australia and holds the histories of over 220 significant artists, including Margaret Preston, John Coburn, Margaret Olley, Tony Tuckson and Michael Riley. The Biennale of Sydney Archive adds to these a strong international contemporary art focus. The archive is a key part of the Sydney Modern Project to establish a 21st-century museum which is engaged with the past while offering expanded ways in which to understand and enjoy art.

above: (from left) Guido Belgiorno-Nettis, Michael Brand and Stephen Miller at the launch of the Gallery’s National Art Archive in November 2015.

below: Display of Biennale of Sydney Archive material at the launch.
Each year the Gallery awards scholarships and fellowships to selected staff in order to develop their professional skills and expertise through study, research and travel within their field at museums and galleries nationally and internationally.

**Edmund Capon fellowship**

The Edmund Capon fellowship is an exchange program that aims to foster a closer relationship with Asian art museums, which will lead to the further exchange of ideas, programs, individual works of art and temporary exhibitions between Australia and Asia. The Balnaves Foundation plays a leading role in supporting the fellowship. Matt Cox, assistant curator of Asian art, travelled to Kuala Lumpur, Singapore and Manila in May 2015. His fruitful trip built stronger relationships with a number of Southeast Asian institutions including the National Museum of the Philippines, and formalised the Gallery’s involvement in the Bayanihan Philippines Art Project, which will present a multi-platform program of dance, performance and art across Sydney in 2017.

**Art Gallery Society staff scholarship**

Matt Nix, designer, was awarded the Art Gallery Society staff scholarship in 2015. He researched the ways that digital technologies are adopted by institutions to positively ‘disrupt’ the visitor experience within a number of leading galleries, museums and public spaces in New York, Amsterdam, Paris, Copenhagen, Berlin and Seoul. His study revealed four types of digital disruption practices: emotional, interactive, educational and social. He says, ‘The use of disruptive techniques, including interactives, journey-mapping, augmented reality, social media and wearable devices, are innovative ways museums can connect the physical with the digital … It's about capturing the attention of today's visitors with rich and varied opportunities to experience the real thing – the art – more deeply.’

*SUPPORTING OUR STAFF*
Our highly respected Gallery staff engage in discourse at a national and international level.

In September, director Michael Brand attended the meeting of the prestigious International Group of Organizers of Large-scale Exhibitions (known as the Bizot Group) in Berlin. It was established by Irène Bizot in 1992 to facilitate the exchange of ideas and exhibitions between major international art museums; membership is by invitation only. In 2015 one of the key issues discussed was environmental sustainability for art museums.

Brand also attended the meeting of the XXI International Advisory Council of the State Hermitage Museum in St Petersburg in August. Discussion focused on the international parallels for the recent activities of the State Hermitage Museum, including possible options of written guarantees for protection of museum exhibitions in terms of lawsuits.

Suhanya Raffel, deputy director and director of collections, attended the International Committee for Museums and Collections of Modern Art (CIMAM) annual conference in Tokyo in November to engage in conversations about museums being places for debate, the global perception of modernism and global audiences.

Justin Paton, head of international art, has been co-curation our 2016 major summer exhibition with Emma Chambers, curator of modern British art at the Tate, as part of the Tate Partnership Project.

Denise Mimmocchi, curator of Australian art, has been co-curating an exhibition on Georgia O’Keeffe, Margaret Preston and Grace Cossington Smith with Lesley Harding from Heide Museum of Modern Art and Jason Smith from Queensland Art Gallery | Gallery of Modern Art, in partnership with the Georgia O’Keeffe Museum in Santa Fe, New Mexico. This significant project looks at the global parallels in the development of modernism through the works of these three artists.
SELECTED ART PRIZES

The annual Bulgari Art Award supports contemporary Australian painting. The award, sponsored by Bulgari, consists of $50,000 for the acquisition of the painting and a residency for the artist in Italy valued at $30,000. The total award of $80,000 makes it one of the most valuable art awards in Australia.

Ildiko Kovacs was the recipient of the 2015 Bulgari Art Award for her painting *Onda* 2015. Widely exhibited across Australia for the past three decades, Kovacs is renowned for her grand abstractions that reflect a unique understanding of line, colour and rhythm.

In memory of the late Eva Breuer, an art dealer who made a significant contribution to Australian art in the 1980s and 90s, The Breuer Foundation has established an annual $25,000 scholarship to be awarded to a young Australian female artist for the purpose of travel and study in Paris.

Ashleigh Garwood was the winner of the inaugural Eva Breuer Travelling Art Scholarship in 2015.

above: (from left) Brad Harvey, managing director Bulgari Australia, Bulgari Art Award 2015 winner Ildiko Kovacs, Michael Brand and Wayne Tunnicliffe.

below: Ildiko Kovacs *Onda* 2015, Bulgari Art Award 2015
PUBLISHING HIGHLIGHTS

Each year the Gallery publishes high-quality, illustrated and scholarly titles based on its collection, exhibitions and research. Many are available nationally and internationally.

The Gallery's 2015 highlights include the major title *The photograph and Australia* (Mar 2015) by senior curator of photography, Judy Annear. This visually rich publication with fine reproductions was the result of years of scholarly investigation of many, diverse and often little-known collections nationwide. It explores how photography was harnessed to create the idea of a nation, from its beginnings in the 19th century to today’s digital revolution. The book takes a thematic approach and encourages readers to explore connections – between different forms of photography, people and place, past and present. It includes renowned artists such as Richard Daintree, Max Dupain and Tracey Moffatt alongside unknown photographers in cartes de visite, government and family albums, and early scientific and astronomical photography.

*The idea of art: building a contemporary international art collection* by Anthony Bond (May 2015), a co-publication with NewSouth Publishing, maps out a way of thinking about art of the late 20th century following Bond’s thirty years as international art curator and head of collections at the Gallery.

The first two titles in a new series interpreting the Gallery’s contemporary collection were published – *See you at the barricades* by Machusla Robinson (May 2015) and *When silence falls* by Cara Pinchbeck (Dec 2015). The series seeks to open fresh sightlines through the collection and feature recent acquisitions.

The Gallery’s summer show was supported by *The Greats: masterpieces from the National Galleries of Scotland* catalogue, featuring over seventy paintings, as well as drawings and watercolours by some of the Western world’s most magnificent artists including Botticelli, Rembrandt, Gauguin and Cézanne.
The *Pop to popism* exhibition catalogue, published in 2014, won the prestigious best large catalogue at the 2015 AAANZ (Art Association of Australia and New Zealand Book) Awards.
AUDIENCE
AUDIENCE PROGRAMS

The Gallery presents a rich program of events, including talks, tours, performances, workshops and more. These programs are designed to engage diverse audiences with artworks from the collections and exhibitions, ranging from introductory tours to academic symposia. We also work closely with community groups throughout Sydney, Western Sydney and regional NSW.

Our flagship program, Art After Hours, sees the Gallery open until 10pm on Wednesday nights, with a diverse program of music, talks, film and other dynamic events. In 2015 we explored themes including protest in art and culture, pioneering women and the enduring importance of classical art forms.

The Gallery Kids program engages children and families with art and art-making in fun and imaginative ways. Programs in 2015 included the hugely popular ‘Drop in and make’ art workshops, interactive performances and a two-week Gallery Kids festival. In 2015, Gallery Kids was supported by State Street.

The Gallery is committed to providing access to art for visitors with disability. Among our many access programs, we offer Auslan-interpreted talks and tours, audio description and large print texts for exhibitions. We have also been innovative in our programs that promote wellbeing, particularly through our Art and Dementia program and hosting the major Art of Good Health and Wellbeing, 7th Annual International Arts and Health Conference.

left, from top:
A young visitor enjoying the Gallery’s ‘make a camera’ activity.
Wayne Tunnicliffe and Wendy Whiteley discuss Brett Whiteley’s work in Pop to popism.
Client Liaison perform as part of the Synth Pop series at Art After Hours.
clockwise from top:
1950s boppers vs beatniks night at Art After Hours during *Pop to popism*.

The Etcetera Duo perform *Chromoscope* for the Gallery Kids Festival 2015.

Mala Mehta makes a rangoli for Diwali festivities at the Gallery.
LEARNING PROGRAMS

The Gallery offers a range of learning programs aimed at primary, secondary and tertiary students. These programs are delivered by a dedicated team of professional educators and volunteers.

In 2015 we launched the Art Pathways program for schools in Western Sydney, engaging over 1000 students. Art Pathways is generously supported by the Packer Family Foundation and the Crown Resorts Foundation.

Starting with Art – supported by Variety, the Children’s Charity – engages K–12 students with sensory, intellectual and physical disability in innovative workshops which draw upon the Gallery’s collection.

Since 1983, the Gallery has been the principal venue for the annual ARTEXPRESS exhibition of artworks by NSW Higher School Certificate students. The exhibition attracts a diverse audience interested in the voice of young artists.

The Djamu Program for Indigenous Art Education offers Indigenous school students the opportunity to meet artists and arts leaders and to develop their own art making skills. In 2015 students worked with Waanyi artist Judy Watson and Wiradjuri artist Uncle Roy Kennedy, among others. The Djamu Program is supported by the Campbell Edwards Trust.

"The [Djamu] program has given my students some fantastic opportunities to meet significant Aboriginal artists and be inspired by their artmaking, and really take chances with new media and ideas ..."

SARAH ROBINSON, TEACHER
MATRAVILLE SPORTS HIGH SCHOOL, NSW

left: Artist Judy Watson and student in the Djamu program.

opposite: Villawood North Public School participate in the Art Pathways program.

below: Primary school Art Forum program.
Programs like [Art Pathways] are so important. It’s the only way most of these kids will ever visit an art gallery, or even the city.

WONNAI FUAD, TEACHER, DAWSOM PUBLIC SCHOOL, NSW
The Archibald was the specific reason we visited Ballarat and we were not disappointed – it was excellent.

VISITOR TO THE ART GALLERY OF BALLARAT
The Gallery has successfully toured exhibitions to regional and metropolitan galleries and museums across Australia for many decades.

In 2015, the Gallery toured four exhibitions, including Archibald Prize 2015 and works by Bill Viola from the John Kaldor Family Collection, to major state institutions and regional galleries in NSW, Queensland and Victoria. These exhibitions were enjoyed by over 110,000 visitors.
The Gallery engages with its audiences on multiple platforms and has a multifaceted digital engagement program to reach different audience groups.

Key digital programs for 2015 included:

- The Gallery’s first onsite live video-conferencing sessions (reaching 400 students in regional NSW).
- The Pop Profiler – a digital interactive including over 150 shareable snippets of ’60s, ’70s and ’80s pop culture. Designed to be easily shared on social media as a way to engage audiences with the eras and the zeitgeist featured in the exhibition. Available online and on iPads within the exhibition space.
- The hidden war – an immersive online story which looks at the impact that World War I had on three artists represented in the Gallery’s collections and showcases the Gallery’s archival holdings.
- An enriched online collection – now includes a wealth of contextual information such as video, audio, mapping, shop product and more.
- Artist profiles – eighty-five Indigenous artist profiles were launched in 2015 and in many cases provide the only online content about these artists.
- Art Sets and Art Tours (supported by State Street) enable visitors to bring together material from across the Gallery’s website – for themselves or to share – and organise it on a personalised page. Visitors can select from over 30,000 artworks, as well as profiles, video and audio, and add their own images and text. Art Tours are created from some 1200 artworks on display and linked to a map of the Gallery and available audio and video.
- Conversations App – the first of our apps to deliver audio, text, image, video and accessible content via indoor-positioning technology. The content is delivered to the visitor’s smart device relative to their location within the Asian Galleries, enhancing their experience of the exhibition Conversations through the Asian collection.
- Extending our Google Art storytelling platform – developing the Gallery’s digital presence with storytelling templates for our collection and archive material. We launched with three interactives: A child’s war: the First World War sketchbooks of Frank Hinder; A wonderful setting for the tragedy: the First World War drawings of George Lambert; and Posts from the past.
Artists
In 2015 the Gallery received two of the largest bequests in its history, thanks to the extraordinary generosity of two Sydney philanthropists, John Fairlie Cuningham and Stephen Watson.

John Cuningham left the Foundation 60% of his estate, worth over $15 million, and Stephen Watson left the Foundation the remainder of his estate, worth over $6.5 million. The two bequests will together add over $21 million to the endowment fund, increasing the Foundation capital base from $35 million to over $56 million. This surge in funds will allow the Gallery to expand its acquisition program for artworks of the highest calibre for its collection.

Bequest funds have played a vital role in building the Gallery’s collection. Major bequests include those of Mervyn Horton, Margaret Tuckson, Wendy Barron, Kathleen Buchanan May, John Gillespie and Russell Mills.

In September 2015, the Gallery launched Friends of New Zealand Art (FoNZA), a group dedicated to building a New Zealand art collection in Sydney and strengthening ties between our countries and their art. FoNZA founding governors, patrons and members have gifted or pledged to gift twenty works by fifteen major New Zealand artists, including Frances Hodgkins, Gretchen Albrecht, Shane Cotton and Michael Parekowhai. They have additionally contributed funds to acquire New Zealand artworks.

Established in 1983, the Art Gallery of New South Wales Foundation is the Gallery’s major acquisition fund and the umbrella philanthropic organisation for all the Gallery benefactor groups and funds. It invests capital from donations and bequests and uses the income to purchase works of art for the Gallery’s permanent collection.

The Foundation has over $35 million in funds under investment and, as of 30 June 2015, had contributed over $37 million towards the acquisition of thirty-five works for the collection.

Atelier, a group for younger donors, was launched in December 2015. Comprising young business leaders, creative industry leaders, philanthropists and influencers in their 20s, 30s and 40s, this cohort will fund important commissions and acquisitions for the Gallery, as well as social outreach projects. Initially, these include an important sculptural commission by Emily Floyd and an Indigenous internship series.

Other Gallery benefactor groups and funds include:

- Aboriginal Collection Benefactors (ACB)
- Contemporary Collection Benefactors (CCB)
- Australian Prints, Drawings & Watercolours Benefactors (PDW)
- Photography Collection Benefactors (PCB)
- Australian Art Acquisition Fund
- International Art Acquisition Fund
- Asian Art Acquisition Fund
- Conservation (Friends of Conservation)
- Research Library and Archive (Friends of the Library)
- Curatorial Support Fund
- Public Programs Fund
- VisAsia

right:
Essie and Stephen Watson

far right:
John Cuningham
Supporters of the Gallery play a vital role in building our collection, as well as contributing to the work of the curatorial and other departments.

The Gallery acknowledges the significant support of the following individuals by appointing them as Life Governors (as of 30 June 2015).

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

The Gallery acknowledges major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2015, are listed below.

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

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

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

The Gallery’s principal sponsor and supporter is the NSW State Government and we gratefully extend our thanks to The Hon Mike Baird MP, Premier of NSW; The Hon Troy Grant MP, Deputy Premier and Minister for the Arts; and The Hon Stuart Ayres MP, Minister for Trade, Tourism and Major Events for their continued support in 2015.

We would also like to acknowledge Mark Paterson AO, Secretary, NSW Trade and Investment; Andrew Cappie-Wood, Secretary, Department of Justice; Kate Dundas, Deputy Secretary Arts and Culture, Department of Justice; and Sandra Chipchase, CEO, Destination NSW.

**SYDNEY MODERN CAPITAL CAMPAIGN**

As the architects’ plans for the Sydney Modern Project continue their evolution, so do the Gallery’s efforts to secure the financial support that will make this project possible. Sydney Modern is envisioned as a public–private partnership, with the government providing indispensable major funding for construction and philanthropy allowing the project to reach its full potential.

To generate awareness of and enthusiasm for the project, we have held four well-attended ‘behind-the-scenes’ events to date, and additional events will be on the calendar for 2016. These provide an insider’s view of the project’s development, including updates from the architects themselves.

We are inspired by the many early indications of support we’ve already received and, pending government approval, will launch a capital campaign seeking a broad base of private support later in 2016. However, anyone interested in learning more about initial leadership gift opportunities is encouraged to contact, without obligation, John Richardson, director of development (see p 75 for contact details).
above:
Kazuyo Sejima of SAANA speaking at a special event for Gallery benefactors.

right:
Ray Brown from Architectus and Gallery president, Guido Belgiorno-Nettis.

far right:
Penelope Seidler, Luke Johnson from Architectus, Jillian Broadbent and Nicholas Wolff, Sydney Modern project director.

below, left:
Cathy Cameron, Richard and Chrissie Banks, and Michael Brand

below, right:
Joanna Coghlan, Sue Hewitt, Ray Wilson and Gary Linnane.
CORPORATE PARTNERS

The Gallery is able to present high-calibre exhibitions, programs and events due to the strong support of its family of sponsors and partners. These partners share the Gallery’s commitment to culture and are a vital part of our vision for the future. Partnerships provide brand alignment with the Gallery and its program of exhibitions, unrivalled VIP hospitality opportunities and a platform for high-impact brand activations to engage with Gallery audiences.

We gratefully acknowledge the support of all our sponsors and partners, who enabled us to raise $2.9 million through sponsorship in 2014–15. (See p 75 for Business Development contact details).
ANZ
Principal Sponsor: Archibald, Wynne and Sulman Prizes

Avantcard
Support Sponsor: general

Baillie Gifford
Major Sponsor: The Greats: masterpieces from the National Galleries of Scotland

City of Sydney
Support Sponsor: Pop to popism

Canon
Major Partner: The photograph and Australia

Destination NSW
Strategic Partner: Pop to popism and The Greats: masterpieces from the National Galleries of Scotland

Ernst & Young
Principal Sponsor: Pop to popism and The Greats: masterpieces from the National Galleries of Scotland

Fairfax Media
Media Partner: Archibald, Wynne and Sulman Prizes, The photograph and Australia, Pop to popism and The Greats: masterpieces from the National Galleries of Scotland

Herbert Smith Freehills
Principal Sponsor: Conversations through the Asian collection and legal provider

J.C. Decaux
Media Partner: Archibald, Wynne and Sulman Prizes, Pop to popism and The Greats: masterpieces from the National Galleries of Scotland

J.P. Morgan
Principal Sponsor: Brett Whiteley Studio

Macquarie Capital
Principal Sponsor: Australian art

Norton Rose Fulbright
Major Partner: Pop to popism

Porter’s Original Paints
Official Paint Supplier and Support Sponsor: Archibald, Wynne and Sulman Prizes, Pop to popism and The Greats: masterpieces from the National Galleries of Scotland

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

State Street
Principal Sponsor: Gallery Kids and Art and Dementia

Sofitel Sydney Wentworth
Official Hotel Partner and Support Sponsor: Archibald, Wynne and Sulman Prizes, Pop to popism and The Greats: masterpieces from the National Galleries of Scotland

Sydney Airport Corporation Limited
Support Partner: Pop to popism

UBS
Contemporary Art Partner: Contemporary Galleries and UBS ArtZone

Variety
Support Sponsor: Starting with Art

VisAsia Council of the Art Gallery of New South Wales
Asian Exhibition Program Partner
BOARD OF TRUSTEES

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

Mr Belgiorno-Nettis, managing director of Transfield Holdings Pty Ltd, was made a member of the Order of Australia in 2007 for service to the construction industry and the arts. Current board memberships include chairman of the Australian Chamber Orchestra; he is a past chairman of the Biennale of Sydney.

VICE-PRESIDENT
Dr Mark Nelson
B Sc (Hons), MPhil, PhD

Dr Nelson is a founder and executive chairman of the Caledonia Investments Group and a director of The Caledonia Foundation. He is also 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.

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

Mr Ainsworth is a director of the Bundanon Trust and Benthic Geotech Pty Ltd. He is a member of the Council of the Sydney Symphony Orchestra, a patron of the Asia-Australia Arts Centre and a former member of the Venice Biennale Commissioner’s Council.

Ms Samantha Meers
BA, LLB, MLitt, FAICD

Ms Meers is executive deputy chair of the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. She is currently deputy chair of Creative Partnerships Australia and a director of the State Library of New South Wales Foundation and the Sherman Contemporary Foundation.

Ms Gretel Packer

Ms 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. She was previously a member of the Royal Botanical Gardens Foundation.

Mr Ben Quilty
BA (Visual Arts), B Des (Vis Com)

Mr Quilty is a practising artist and graduate of the Sydney College of the Arts and the Western Sydney University (WSU) School of Design; in 2015 he received an honorary doctorate from WSU. His work is held in numerous public collections including the Museum of Contemporary Art Australia and the Art Gallery of New South Wales. His many awards include the Archibald Prize, Doug Moran Portrait Prize and Brett Whiteley Travelling Art Scholarship.
Mr Khadim Ali
Mr Ali is an internationally acclaimed contemporary artist who moved to Australia on a Distinguished Talent Visa and is based in Western Sydney. A graduate of the National College of Arts in Lahore, Pakistan, he trained in Persian and Indian miniature painting. His works are in leading public collections, including the British Museum, Guggenheim Museum and the Art Gallery of New South Wales.

Mr Andrew Roberts
Mr Roberts is principal of RF Capital Pty Ltd and a major shareholder in CorVal Partners Limited. He sits on the advisory council of the University of New South Wales Business School. Previous roles include CEO of the Multiplex Group and board roles for the Australian Museum and MCA Foundation.

Mrs Ashley Dawson-Damer AM
A director of Yuills group of companies, Mrs Dawson-Damer is also a Festival of Sydney board director/alternate for the NSW premier, a member of the National Gallery of Australia Council, a trustee of the National Gallery Foundation, and a member of the Opera Australia Capital Fund Council of Governors.

Mrs Eleonora Triguboff
BA (Art History), AAS
Ms Triguboff, an established sculptor, became publisher and editor-in-chief of Art & Australia in 2003 and developed the Art & Australia/ANZ Private Bank Contemporary Art Award and Gertrude Contemporary Art Spaces. She also started the Dot Publishing imprint to produce art and design titles.

Professor S Bruce Dowton
MB BS MD FACMG FRACP
Professor Dowton is the vice-chancellor of Macquarie University and a paediatrician, clinical geneticist, molecular biologist, researcher and academic. He was clinical professor of paediatrics at Harvard Medical School and is the chairman of Open Universities Australia.
PRESIDENT'S COUNCIL

Established in 1995, the President's Council aims to create a corporate network which attracts and retains the continuing interest and financial support of the business community. Funds raised through the Council are used specifically to sponsor major exhibitions, publications and public programs. Membership is by invitation.

President
Guido Belgiorno-Nettis AM

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

Chairman
Warwick Johnson,
Optimal Fund Management

Membership
Stephen Menzies, Ashurst
Bill Ferris AC and Su-Ming Wong, CHAMP Ventures
Philip Cox AO, Cox Richardson
Seng Huang Lee, Mulpha Australia
William Purcell,
University of Technology, Sydney
Michael Sternberg, Valiant Hire
Judith Neilson, White Rabbit Gallery

The Gallery 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.
ART GALLERY SOCIETY

The Art Gallery Society of NSW is a membership organisation that exists to support the Gallery. Its fundamental objective is to foster support for the Gallery from the wider community.

The Art Gallery Society stimulates interest in and support for the significant cultural, educational and civic contributions made by the Gallery. The Society seeks to support the Gallery’s growth and diversity, including the acquisition of works of art, through financial contributions and other forms of practical assistance. The Society offers a range of programs and events for members to enrich their experience with the Gallery.
RETAIL

The Gallery Shop stocks the most comprehensive range of art books in Australia – from the practical to the inspirational – along with an exciting selection of the best literary and non-fiction titles and children’s books. It also stocks posters, postcards and a broad range of creative gifts to delight all ages and suit all budgets – many of them drawn from the Gallery’s collection.

2015 was a strong year for the Shop – there was a 12% increase in net sales from the previous year and a very high proportion (around 35%) of Gallery visitors made purchases in the shop.

Every purchase supports the Art Gallery of New South Wales.
With splendid old galleries, light-filled contemporary spaces and spectacular views to Sydney Harbour and beyond, the Gallery offers a stunning setting for functions, including breakfasts, dinners, cocktail parties, conferences or launches. We can provide state-of-the-art audio-visual equipment and award-winning catering, as well as personal tours and exhibition viewings.

CHISWICK at the Gallery, led by renowned chef Matt Moran and his business partner Peter Sullivan, is a superb casual dining venue with remarkable harbour views. Groups of up to fifteen people can book a behind-the-scenes experience, involving a tour of some key artworks and a demonstration in the CHISWICK at the Gallery kitchen, followed by cocktails and lunch.

The Brett Whiteley Studio is also available as an intimate and exclusive function venue (up to sixty people). (See p 75 for functions contact details).

from top:
Dinner in the Gallery’s entrance court.

CHISWICK at the Gallery overlooking Sydney Harbour.

Themed dinner in the Gallery’s function space.
EXECUTIVE

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

Dr Brand joined the Gallery as director in June 2012. Prior appointments include consulting director of the Aga Khan Museum under construction in Toronto; director of the J Paul Getty Museum in Los Angeles; director of the Virginia Museum of Fine Arts in Richmond; assistant director, curatorial and collection development at the Queensland Art Gallery; and curator of Asian art at the National Gallery of Australia. He currently serves on the Visiting Committee of the Harvard Art Museums and the International Advisory Board of the State Hermitage Museum in St Petersburg.

DEPUTY DIRECTOR AND DIRECTOR OF COLLECTIONS
Ms Suhanya Raffel
BA, Dip Museum Studies

Ms Raffel joined the Gallery in 2013. Previous roles include deputy director of curatorial and collection development and acting director at the Queensland Art Gallery/Gallery of Modern Art, where she led its Asia Pacific Triennial of Contemporary Art. Ms Raffel was a member of the Asian Art Council at the Guggenheim Museum, New York, and served on the board of the Australia-China Council, Department of Foreign Affairs and Trade.

DIRECTOR OF FINANCE AND COMMERCIAL OPERATIONS
Mr John Wicks
B Bus, FCPA

Mr Wicks joined the Gallery in 2008. He spent ten 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 and chief financial officer at the Cultural Facilities Corporation in Canberra. His prior position was chief financial officer at Hurstville City Council.

DIRECTOR OF PUBLIC ENGAGEMENT
Ms Jacque Riddell

Ms Riddell joined the Gallery in 2014. Her career has involved senior leadership positions within cultural institutions and previous roles include director of marketing at SBS, leading the Triple J network at the ABC, and general manager of Foxtel’s music television channels group. She is on the board of the Australia-Korea Foundation for the Department of Foreign Affairs and Trade.

DIRECTOR OF DEVELOPMENT
Mr John Richardson
MA (Arts Administration), BA (Economics)

Mr Richardson joined the Gallery in 2014. A thought leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner and benefactor relationships. He previously worked at Back Row Productions and the New 42nd Street Project; most recently he was the chief commercial officer at the South Sydney Rabbitohs, turning it into one of the benchmark commercial administrations in Australia.
CONTACTS

We encourage you to contact the following key staff for information about supporting the Sydney Modern Project, growing our collection, sponsoring an exhibition or audience program, or booking an event in one of our venues.

More information at artgallery.nsw.gov.au

SYDNEY MODERN CAPITAL CAMPAIGN
John Richardson
Director of development
John.Richardson@ag.nsw.gov.au
Tel: 02 9225 1865

BEQUESTS AND BENEFACTORS
Jane Wynter
Head of philanthropy
Jane.Wynter@ag.nsw.gov.au
Tel: 02 9225 1818

BUSINESS DEVELOPMENT
Kirsty Divehall
Business development manager
businessdevelopment@ag.nsw.gov.au
Tel: 02 9225 1612

VENUE HIRE AND FUNCTIONS
Caroline Harvey
Venue manager
venues@ag.nsw.gov.au
Tel: 02 9225 1836
1. John Freckleton, Jemima Flett and Brett Cuthbertson installing Sandro Botticelli’s *The Virgin adoring the sleeping Christ child* c1485 for *The Greats*.

2. Moving Frank Stella’s *Khurasan Gate variation II* 1977 into position.

3. Gurrumul performing at the opening of *The photograph and Australia*.

4. DJ Sascha performing at the *Archibald Prize* after party.

5. Packing room chief, Steve Peters, guarding *Archibald Prize* entries.

6. Sally Webster, Penny Sanderson and Erika Schneider with retiring deputy director Anne Flanagan at her farewell.

7. Levelling John Singer Sargent’s *Lady Agnew of Lochnaw* 1892 for *The Greats*.

8. Rare shields take pride of place in *Murruwaygu*.


10 & 11. Bringing art to life at the staff end-of-year party.

12. Lunchtime staff football match.

13. Programs coordinator, Josephine Tounia, looks on as a new brew is developed by Young Henrys for *The Greats*.
From our base in Sydney, the Gallery looks locally and to all points of the globe. Our 2016 program celebrates the Australian and the international, providing an energetic and expansive offering for visitors to the Gallery in the coming year.

From the masters of European art in *The Greats*, we move to Mexico with *Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection*, to China with spectacular artefacts in *Tang: art from the Silk Road capital*, to Japan with Yoshitoshi Tsukioka’s 19th-century *One hundred aspects of the moon* and across the Asian continent with *Beyond words: calligraphic traditions of Asia*.

Our contemporary art program begins in March when we welcome the international art world with the Biennale of Sydney. In May, we present Tracey Moffatt’s *Laudanum* series with its focus on melodrama; and the highly anticipated video installation *Manifesto* by renowned German artist Julian Rosefeldt featuring actress Cate Blanchett, commissioned in partnership with ACMI in Melbourne.

**Imprint: photography and the impressionable image**
6 Feb – 18 May 2016

*Imprint* examines the photographic representation of imprints and cast objects. As an imprint of light, a photograph is itself a cast object. The exhibition addresses this metaphoric association, investigating the exchange between an object and its echo. Artists include Fiona Pardington, Lewis Morley, Ingeborg Tyssen, Horst P Horst and Werner Rohde.

**ARTEXPRESS 2016**
16 Mar – 15 May 2016

The annual ARTEXPRESS exhibition is one of the most dynamic and popular exhibitions at the Gallery. Featuring a selection of outstanding student artworks submitted for the NSW Higher School Certificate examination in Visual Arts 2016, it provides insight into students’ creativity and the issues most important to them.
Tang: art from the Silk Road capital
9 Apr – 10 Jul 2016

This is the first exhibition in Australia to focus on the splendour of the Tang dynasty (618–907), and showcases 130 artefacts from the Chinese province of Shaanxi. From treasures of gold and silver, glass and ceramics to sculptures and mural paintings, Tang demonstrates the high artistic achievements of this golden age of China. The exhibition includes an immersive digital presentation using pioneering virtual-reality technology.
This eagerly anticipated annual exhibition enjoys enduring relevance. Every year, individual works in the Archibald, Wynne and Sulman prizes tell us new stories and impart fresh perspectives. Collectively, the exhibition chronicles the changing face of Australia and acts as a wonderful visual record of time and place in our cultural, social and political history.
20th Biennale of Sydney
18 Mar – 5 Jun 2016

Australia’s major contemporary visual arts festival, the Biennale of Sydney, presents innovative and challenging contemporary art from across the world. It is a flagship event in the Gallery’s contemporary program. Curated by Stephanie Rosenthal, this Biennale focuses on how the common distinction between the virtual and the physical has become ever-more elusive. In 2016, the Gallery celebrates forty years of partnership with the Biennale of Sydney.

Brett Whiteley Studio: Tributes
26 Mar – Aug 2016

From writers, musicians, photographers, poets and painters, to places, art history and cultures, this exhibition explores the many influences on Whiteley’s art and life.

‘Laudanum’ and other works
25 May – 4 Sep 2016

‘Laudanum’ and other works highlights leading Australian artist Tracey Moffatt’s interest in melodrama. Her approach to the photographic medium is beautifully presented through the toned photogravures of Laudanum, and the printing and painting on handmade paper in Plantation. The video compilations, Love and Other, trace the violence of human passions.

opposite:
Jenny Kee in front of her portrait by Carla Fletcher for the Archibald Prize 2015.

from top:
Mella Jaarsma The landscaper 2013 (detail). Courtesy of the artist.
Photo: Mie Cornoedus

Brett Whiteley Walking – Palm Beach 1982 (detail). Brett Whiteley Studio Collection
© Wendy Whiteley

Tracey Moffatt Laudanum 13 1998, from the series Laudanum, purchased with funds provided by the Art Gallery Society of New South Wales 1999
This exhibition presents many of the most famous works by these leading 20th-century Mexican artists and provides insight into the artists’ worlds and their intriguing relationship. *Frida Kahlo and Diego Rivera* comprises forty artworks from the renowned collection of Jacques and Natasha Gelman, as well as fascinating photographs taken by Edward Weston, Nickolas Muray and Frida’s father, Guillermo Kahlo.
Manifesto  
28 May – 13 Nov 2016

In this dramatic new video installation, renowned German artist Julian Rosefeldt works with famed Australian actress Cate Blanchett to give new life to the writings of some of the most famous artists of the modern era. Staging some of art history’s significant manifestos in unexpected roles and settings, Rosefeldt and Blanchett explore the power and urgency of these historical words in today’s world. Proudly commissioned in partnership with ACMI in Melbourne.

Yoshitoshi Tsukioka: One hundred aspects of the moon  
20 Aug 2016 – Jan 2017

Yoshitoshi Tsukioka’s One hundred aspects of the moon is a supreme masterpiece of Japanese printmaking, and a significant work in the Gallery’s collection. This exhibition presents all 100 works in the series together for the first time, showcasing the dazzling technical skill and wild imagination that has secured Yoshitoshi’s place in art history and earned him the admiration of many artists.

Dobell Australian Drawing Biennial 2016  
30 Jul – 11 Dec 2016

Dobell Australian drawing biennial 2016 is the second in a series of curated exhibitions of contemporary Australian drawing. Featuring six artists for whom drawing is a central part of their practice and whose work engages with narrative, memory and experience: Jumaadi, Maria Kontis, Richard Lewer, Noel McKenna, Catherine O’Donnell and Nyapanyapa Yunupingu.
Beyond words: calligraphic traditions of Asia
27 Aug 2016 – Apr 2017

Drawn from the Gallery’s collection and enriched with a significant loan from the Museum of Islamic Arts Malaysia, *Beyond words* highlights the importance of Asian calligraphy as art and in art. It showcases diverse calligraphic traditions in both religious and secular contexts, across a range of mediums, from the ancient to the contemporary.

New matter
10 Sep 2016 – Jan 2017

*New matter* features the work of artists – many in the early stages of their careers – who re-compose through collage, alternative printing methods and post-production techniques. Preoccupied with the material properties of the photograph, they see the medium as more than simply representational. Artists include Cherine Fahd, Zoë Croggon, Christopher Day, Walead Beshty, Justine Varga and Luke Parker.

Milingimbi
12 Nov 2016 – Feb 2017

*Milingimbi* presents the Gallery’s exceptional collection of bark paintings and objects from this island community in Arnhem Land. The exhibition highlights the diversity and strength of practice in Milingimbi in the 1950s and features artists Binyinyuwuy, Djawa, Lipundja and Makni alongside works of their peers.

far left:
Wang Zhen *Nine years facing the wall* late 1800s – early 1900s (detail). Purchased 1989

left:
Walead Beshty *Three sided picture (YBR)*, January 12th 2007, Valencia, California, Fujicolor Crystal Archive 2013. Purchased with funds provided by Hamish Parker 2013

below left:
Basket c1950s. Purchased 1962

below right:
Daingangan *Two saltwater fish and a saltwater snake* 1961. Gift of Dr Stuart Scougall 1961

opposite:
William Strang *The temptation* 1899 (detail). Tate, presented by the Friends of the Tate Gallery 1999

Photo: © Tate
Nude: art from the Tate collection
5 Nov 2016 – 5 Feb 2017

This exhibition is our major summer show and will present over 100 significant representations of the nude, including paintings, sculptures, photographs and prints by renowned artists such as Pablo Picasso, Lucian Freud, Henri Matisse and Louise Bourgeois.

The presentation of this exhibition is a collaboration between Tate and the Art Gallery of New South Wales, and part of the 2016–17 Sydney International Art Series.
Thank you to our partners
<table>
<thead>
<tr>
<th>Category</th>
<th>Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategic partner</td>
<td>NSW, Destination NSW</td>
</tr>
<tr>
<td>Leadership partners</td>
<td>ANZ, EY</td>
</tr>
<tr>
<td>Principal partners</td>
<td>Herbert Smith Freehills, J.P. Morgan, Macquarie</td>
</tr>
<tr>
<td></td>
<td>Norton Rose Fulbright, State Street, UBS</td>
</tr>
<tr>
<td>Media partners</td>
<td>JCDecaux, The Sydney Morning Herald</td>
</tr>
<tr>
<td>Major partner</td>
<td>Sofitel</td>
</tr>
<tr>
<td>Support partners</td>
<td>Avantix, Porters Paints, Variety</td>
</tr>
<tr>
<td>Business councils</td>
<td>Art Gallery of NSW, President's Council, VisAsia</td>
</tr>
<tr>
<td>Government partner</td>
<td>Creative City, Sydney</td>
</tr>
</tbody>
</table>