

ART GALLERY OF NEW SOUTH WALES **ANNUAL REPORT 2002**



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Bob Carr MP
Premier, Minister for the Arts, and Minister for Citizenship
Level 40
Governor Macquarie Tower
1 Farrer Place
SYDNEY NSW 2000

Dear Premier,

In accordance with the requirements of the *Annual Report (Statutory Bodies) Act 1984*, we have pleasure in submitting to you the Annual Report for the Art Gallery of New South Wales for the year ended 30th June, 2002, for presentation to Parliament.

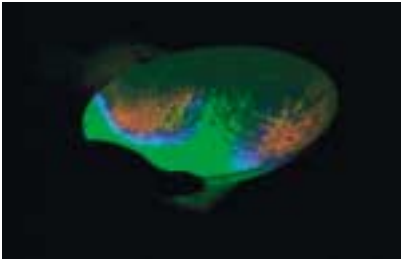
The annual report of the Gallery, in our opinion, has been prepared in full compliance with the requirements of the *Annual Reports (Statutory Bodies) Act* and the Annual Reports (Statutory Bodies) Regulations.

Yours sincerely,

David Gonski
President

Edmund Capon
Director

ART GALLERY OF NEW SOUTH WALES HIGHLIGHTS



Top: Guyto monks making a sand Mandala as part of *Buddha: Radiant Awakening* exhibition activities
10 November 2001 – 24 February 2002
Middle: Centenary auditorium opened in November, 2001
Bottom: Lynette Wallworth *Hold vessel #1* and *Hold vessel #2* 2001. Projections, digital video imagery. Courtesy the artist and Australian Centre for the Moving Image.
Underwater film © David Hannan
Space Odysseys: Sensation and Immersion exhibition 18 August – 14 October 2001

Cover: Inside the *Buddha: Radiant Awakening* exhibition 10 November 2001 – 24 February 2002

- 1
- BUDDHA: RADIANT AWAKENING*, AN INSPIRING EXHIBITION THAT BROKE NEW GROUND – UNIQUE AGNSW CURATORIAL CONCEPT; SCOPE AND SCALE OF LOANED ART WORKS; SUPERB EXHIBITION DESIGN AND PRESENTATION, EXTENSIVE COMMUNITY BASED PUBLIC PROGRAMMES; A MAJOR CATALOGUE PUBLICATION; AND, WITH OVER 100,000 VISITATIONS, HUGE PUBLIC INTEREST.
- 2
- THE OPENING IN NOVEMBER, 2001 OF THE INNOVATIVELY DESIGNED *CENTENARY AUDITORIUM* LOCATED BELOW GROUND AND ADJACENT TO THE MAJOR EXHIBITION DISPLAY AREA WAS COMPLETED ON BUDGET FROM PRIVATELY RAISED FUNDS AND WITHOUT INTERRUPTION TO THE ART GALLERY’S OPERATIONS.
- 3
- DAVID JONES LIMITED DONATED AN IMPORTANT GROUP OF WORKS BY AUGUSTE RODIN (1840–1917), INCLUDING A SET OF CASTS OF SKETCH MODELS FOR THE *BURGHERS OF CALAIS*, UNQUESTIONABLY ONE OF THE GREATEST OF ALL MASTERPIECES OF EUROPEAN SCULPTURE.
- 4
- YALE UNIVERSITY PRESS, A VERY PRESTIGIOUS PRESS WITH A WORLDWIDE REPUTATION FOR EXCELLENCE IN THE AREA OF VISUAL ARTS AND SCHOLARSHIP, AGREED TO BE DISTRIBUTORS IN THE UNITED STATES FOR AGNSW PUBLICATIONS – THE *BUDDHA: RADIANT AWAKENING* CATALOGUE, BEING THE FIRST PUBLICATION THEY WILL DISTRIBUTE ON OUR BEHALF, HAS COMMENCED THIS RELATIONSHIP WITH THE LARGEST SINGLE ORDER THE GALLERY HAS EVER RECEIVED.
- 5
- IN AN ACT OF ENORMOUS SUPPORT FOR ARTS AND CULTURE IN AUSTRALIA HAS SEEN THE ART GALLERY BECOME ONE OF THE MAJOR BENEFACTORS FROM THE ESTATE OF THE LATE RUTH KOMON – SIGNIFICANTLY INCREASING THE *RUDY KOMON MEMORIAL FUND* BY \$2.4 MILLION.
- 6
- CONSTRUCTION COMMENCED IN JANUARY, 2002 ON THE *BUILDING EXTENSION*, A CAPITAL WORKS PROJECT FUNDED BY THE NSW STATE GOVERNMENT, WHICH WILL INCLUDE A NEW ASIAN ART GALLERY, ADDITIONAL TEMPORARY EXHIBITION SPACE, AN IMPROVED CONSERVATION STUDIO, NEW CAFÉ AND RESTAURANT, AND EXPANDED OFFICES.
- 7
- THE MAJOR CONTEMPORARY ART EXHIBITION – *SPACE ODYSSEYS: SENSATION AND IMMERSION* – WAS A COMPLEX ART GALLERY CURATED EXHIBITION INVOLVING AUSTRALIAN AND INTERNATIONAL ARTISTS WORKING WITH NEW TECHNOLOGIES TO CREATE ENVIRONMENTS THAT EXPANDED THE VISITORS’ PERCEPTION OF SPACE.
- 8
- CONTINUED EXPANSION OF *VISASIA*, THE INSTITUTE OF ASIAN CULTURE AND VISUAL ARTS, LAUNCHED LAST YEAR, WITH EIGHT NEW BUSINESS COUNCIL MEMBERS.
- 9
- THE ART GALLERY SOCIETY PRESENTED *A SHIPWRECK OFF A ROCKY COAST* BY PHILIPPE JACQUES DE LOUTHERBOURG (1740–1812) WHICH WAS PAINTED IN PARIS IN THE 1760’S AND IS AN EXCEPTIONAL EXAMPLE OF LOUTHERBOURG’S MELODRAMATIC SHIPWRECK SCENES AND PROVIDES A LINK BETWEEN THE FRENCH ROCOCO AND BRITISH ROMANTIC ARTISTS SUCH AS TURNER AND JOHN MARTIN.
- 10
- MAJOR ACQUISITION HIGHLIGHTS FOR THE *ASIAN COLLECTION* INCLUDED A FINELY CAST CHINESE GILT BRONZE FIGURE OF A BODHISATVA FROM THE 14TH CENTURY AND A PAINTING OF A STANDING BEAUTY BY THE WELL-KNOWN JAPANESE ARTIST HOSODA EISHI (1756–1829).

PRESIDENT’S FOREWORD

The 2001–02 year has been a year of building construction which has seen the completion of the new Centenary Auditorium and the commencement of the Building Extension project.

In November 2001 the Centenary Auditorium was officially opened by the NSW Treasurer the Hon. Michael Egan, MLC. The Auditorium’s cost of \$2.2 million was funded entirely from private contributions. The members of the Centenary Fund are each contributing \$100,000 over varying periods, and are responsible for making this excellent building project a reality. I extend to them my deepest thanks for their commitment.

The Centenary Auditorium is a tiered theatrette comfortably seating up to 90 people and fills a real need for servicing the Gallery’s very active public programmes. The auditorium has been fitted out with modern information technology allowing online connectivity, assistance for the hearing impaired and high quality presentation of film and images. As such the auditorium plays a key role in enabling the Gallery to fulfil its mission – to provide an accessible venue for the year-long Contemporary, Asian and (evening sessions of) European art lecture series, and for the many public programme events supporting and enhancing our major exhibitions, which include such activities as film sessions, symposia, artist talks and curatorial lectures.

With the completion of the Auditorium, the Gallery rapidly moved from the planning and approval stage of the last year to the on-site construction stage of the major Building Extension project. This 3 year project, with a total cost of over \$16 million, is being funded by the NSW Government

from their Capital Works allocation. This is an ambitious and exciting project that will see an additional Asian art gallery constructed above the current Level 1 gallery space, effectively doubling the display space available for Asian art and in particular contemporary Asian art. A new temporary exhibition gallery on the Upper Level will provide much needed space for the temporary exhibition programme. The development also includes a new Conservation Studio, a re-ordering of internal office space which will see several staff previously languishing in the sub-basement area integrated into the general office accommodation. Completing the scope of this project will be the establishment of a new Restaurant and Functions area to be situated on the ground floor and an upgraded and expanded Café on Level 1.

This Building Extension project will be completed by mid 2003, with the extended Café being the first new area open to the public in August 2002. All this work will be completed without closing the Gallery for a single day.

As well as expanding the building, the Board of Trustees has also expanded its membership from 9 to 11 Trustees during the year. The two additional Trustees are Mr John Schaeffer and Mr Peter Young, both of whom add considerable management and financial expertise to our board, in addition to their strong interest as great supporters of the Art Gallery, and as notable collectors.



Centenary Auditorium, opened in November, 2001. Funded by private contribution from the Centenary Fund.

During this reporting period the terms for Mr Lachlan Murdoch and Ms Jillian Broadbent were completed. I take this opportunity to thank them both for their assistance to the Gallery. I am very pleased to say that Ms Broadbent’s work and support for the Gallery will continue in the role of Deputy Chairman of the Art Gallery Foundation; she having for many years been the Vice President of the Trust and Chair of the Trust’s Finance Committee.

Newly appointed Trustees, commencing their first terms from 1 January 2002, are Ms Anne Fulwood and Ms Irene Lee. I welcome all four new Trustees and extend my thanks to the continuing Trustees. More details about the Trust can be found in the Corporate Governance section of this report.

This year has also seen the continued significant support for the Gallery from a range of people and entities including the Art Gallery Foundation, members of the President’s Council, of the Centenary Fund, of VisAsia, and of the Art Gallery Society and their hard working Volunteer Guides and Task Force members. This involvement has allowed the Art Gallery to expand its art collection, increase it’s public access and generally develop into the place of fine arts excellence it is today.

I would also like to take this opportunity to thank the Director, Mr Edmund Capon, and his staff for their continued commitment to presenting to the public of New South Wales

world-class exhibition and public programmes while working around major building construction, not for one minute diminishing their enthusiasm for their work. Our Gallery is extremely successful and it is their creativity and hard work that has made it so.

David Gonski
President
Art Gallery of New South Wales

DIRECTOR'S STATEMENT

The year 2001–02 was, as it turned out, the Year of Buddha, the Biennale and the Building.

Work on the new extensions to the Gallery which include a new restaurant and coffee shop, new exhibiting gallery, new conservation centre and new Asian gallery, commenced in earnest in January; the 2002 Biennale of Sydney curated by Richard Grayson was as its title, (*The World May Be*) *Fantastic*, inferred, just that; and the Gallery’s major summer exhibition *Buddha: Radiant Awakening* brought new realms of experience, a great mixture of people, wonderful works of art, and a colourful bustle punctuated by moments of tranquillity to the Gallery. Certainly one of the memorable events of the year was the opening of the Buddha exhibition attended as it was by over one hundred monks and many more attendants from around the world who were in Sydney, most conveniently, for the World Buddhist Sangha Council. It was also a surprisingly noisy event at which we discovered, again somewhat to our surprise, that even monkish spiritual serenity can be quite challenged in a pressing crowd when position, prestige and precedence are threatened.

Meanwhile in the course of the year the Gallery held 65 concerts, had 248 film and video showings, staged over 35 exhibitions and special displays, opened its new Centenary Auditorium, presented a remarkable 439 lectures and talks, and attracted over 1.1 million visitors. Amid such pace and activity it is often easy to overlook the essentials and our most fundamental responsibilities and objectives. It is, for example, necessary to remind ourselves that our lasting legacy to future generations will not, I suspect, be the exhibitions we have organised, nor our publications, perhaps

not even the new building, but the acquisitions of works of art that we have made. The heart and mind of any art museum such as this are the collections and they are the stage upon which the intelligence and the opportunities of the institution are performed and explored. The development of the Gallery’s permanent collections thus remains our primary responsibility.

Many factors contribute to the determination of acquisitions: opportunity, availability, funding, curatorial planning and perception, benefaction and often just sheer good fortune, or lack of it. As to how and why a work of art is acquired is an intriguing question but the overriding logic resides with the insight and conviction of the responsible curator. The Gallery does have acquisition policies which, rightly, indicate rather than determine the development of the collections. Australian art is our principal charge and the collections must be as broad and representative as possible and as detailed as possible; whereas the Western collections are inevitably less representative and characterised by certain strengths reflecting the history of the Gallery and its aspirations and opportunities from time to time; and the Asian collections are relatively young and perhaps more than any other reflect the impact and contribution of a few individuals.

As the collections grow certain strengths appear, and like most such strengths they are worthy of further development. This is true of all areas of the Gallery’s collections, and is particularly true of the Australian collection where



Lloyd Rees
Fornalutx cottage, Majorca 1967
black ballpoint pen, watercolour
in sketchbook no. 15 (bound sketchbook 112 leaves, 62 drawings) p. 23
Gift of Alan and Jancis Rees, the artist's son and daughter-in-law, 2001
© Alan and Jancis Rees, Viscopy Ltd, Sydney

representative strength and individual depth are not merely desirable but essential. Following the re-hang of the Australian 20th century collection in the year 2000 under the title *Australian Icons*, it became evident that certain of those ‘icons’ were not as well represented as they should be. There were noticeable inadequacies in the representation of such crucial figures as Nolan and Williams and addressing those inadequacies through the acquisition of certain works has become a focus for the Australian department. To this end the Gallery has been hugely supported by the Art Gallery Society and Lyn Williams by their continuing acquisitions and gifts of Fred William’s works, whilst the Society has also supported the purchase of selected works by Nolan. This year has seen further progress through the generous support of the Nelson Meers Foundation which has committed to funding the purchase of certain works by Sidney Nolan, beginning this year with *Italian crucifix*, 1955. Another artist indelibly associated with this Gallery and whom we also represent in great depth is Lloyd Rees and we are indebted to the family for their continuing gifts.

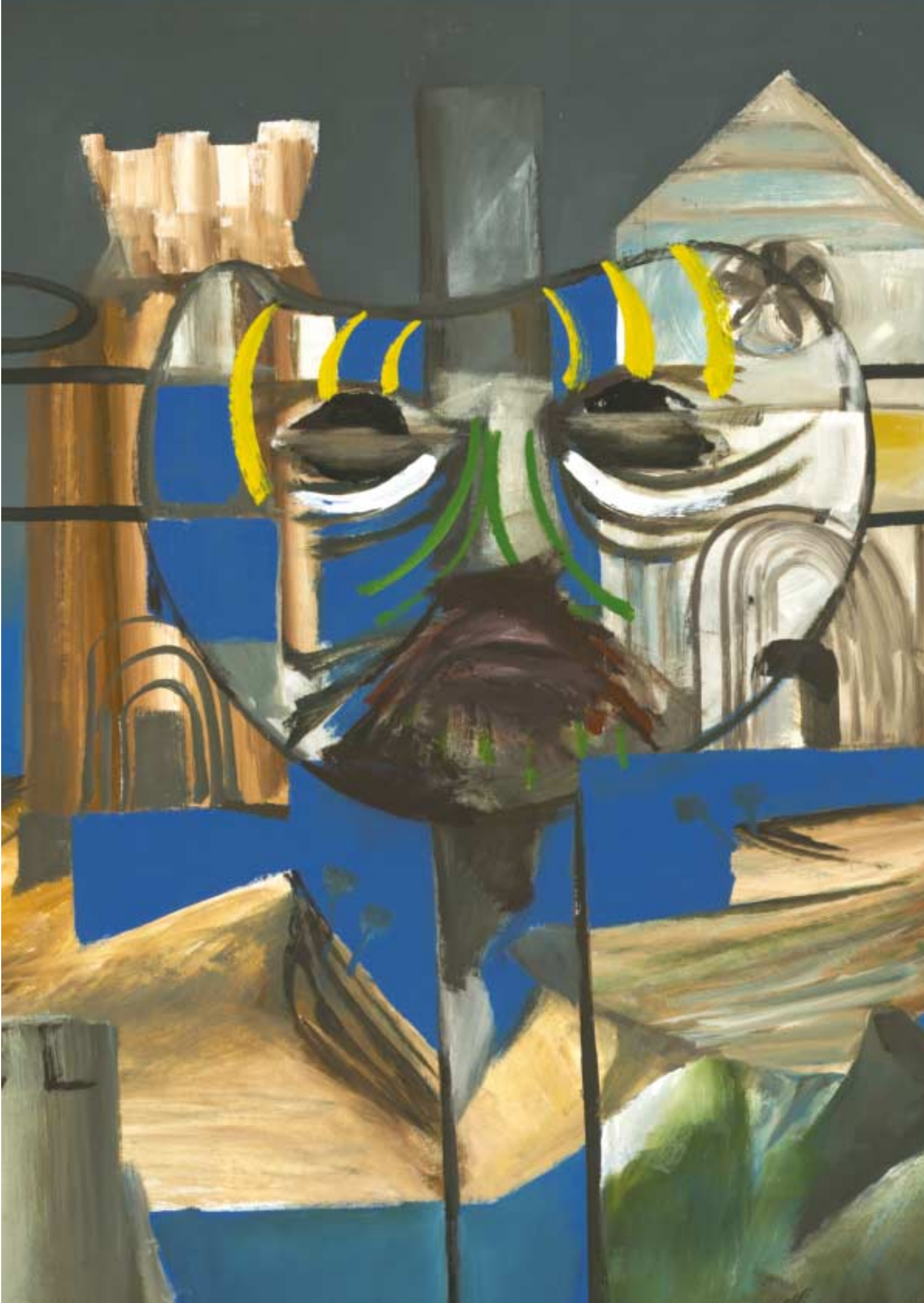
Which brings us, appropriately, to the matter of private benefaction and its vital role in supporting our acquisitions’ activity. Where indeed would the Gallery be without private support for its acquisitions: to which the answer is, severely in the doldrums. The 2001–02 year was a modest year for acquisitions. The total value of additions to the collections was just \$4.25 million, but what is more significant is that works to the value of \$3.7 million were either purchased with privately sourced funds or donated to the Gallery. Funds from the Gallery’s Trust and commercial activities were used to acquire the balance of those acquisitions. These figures highlight our absolute dependence upon our benefactors and it is, therefore, timely to express once again our thanks to all those who enable us to acquire the works of art that become indelible assets of our Gallery and most especially those who have for many years continued that support: the names of Mollie Gowing, Margaret Olley, Goldie Sternberg, James Fairfax, John Schaeffer, Geoff and Vicki Ainsworth are among those that regularly appear in our acquisition credits, along with the wonderful support given by the various benefactor groups, especially the Contemporary Collection Benefactors and the Photography Collection Benefactors.

‘Access’ in its many forms and variations is very much a priority in current thinking and attitude. For the Gallery access is primarily the Gallery visit, but there is a large and growing range of options, enhancements and alternatives to the traditional Gallery visit. Exhibitions are certainly a most powerful instrument of public access, but so too are publications, lectures, films, floor talks, guided tours, educational programmes, children’s activities and the gamut of extra-curricula events which we in art museums now undertake. This year the Gallery has once again excelled in both the quality and quantity of such activities but we are especially proud of our publishing record. Again this year was no exception. The *Buddha: Radiant Awakening* catalogue is proving to be a strong and reliable seller both here and abroad, whilst the three Australian department publications on Fred Williams graphics, Lloyd Rees sketchbooks and the *Parallel Visions* collection hang are all substantial books with what the trade describes a good ‘shelf-life’. Particular thanks not only to the curators responsible for

all our publishing efforts but also to our graphics staff. It has been as busy and active year as ever with all those associated with and working for the Gallery fully contributing to our continuing good health and imagination. It has also been a year with the promise of great developments on the immediate horizons, not only with the construction work well under way, but also with regard to some major acquisitions that are being contemplated and, of course, the programme of major exhibitions being developed that stretches way beyond any immediately visible horizons. In all our tasks and responsibilities the Gallery is superbly served by its staff. My thanks to everyone and above all the three Senior Managers, Tony Bond, Anne Flanagan and Rosemary Senn, and the Head Curators Barry Pearce and Jackie Menzies. A special mention of thanks and recognition for those in our marketing, publicity and business development sections which this year have been much strengthened with Jill Keyte joining to head the business development team. As the Gallery continues to grow and its activities expand the involvement of the Board of Trustees under the guidance of David Gonski is ever more crucial. We thus acknowledge with great appreciation the contribution of time and resources of our President and members of the Board, the President’s Council and its members, the Foundation Board, the Art Gallery Society, the various Collection Benefactor groups and all those who have so supported the Gallery. Next year we’ll be opening the new NSW Government funded extensions, or at least the greater part of those works, which will give us yet further cause for a bit of a party.

Edmund Capon
Director
Art Gallery of New South Wales

Right: Sidney Nolan
Italian crucifix 1955 (detail)
synthetic polymer paint on hardboard
91.5 x 122cm
Gift of the Nelson Meers Foundation 2001
© Nolan Estate



YEAR IN REVIEW

Among the numerous acquisition highlights this year, the Gallery enriched its representation of celebrated Australian artist Sidney Nolan with the acquisition of *Italian crucifix* 1955. Part of a small series completed by the artist after his second visit to Italy in 1954, this painting is remarkable for a quality of formal invention not hitherto represented in the collection.

COLLECTIONS

AUSTRALIAN ART

Italian crucifix, 1955 was held in high regard by the artist, who retained it for his own estate. This painting was generously purchased for the Gallery by the Nelson Meers Foundation. Generous benefaction on the part of the Art Gallery Society of New South Wales also enabled welcome purchase of a recent painting by Garry Shead, *The studio* 2001. Shead was one of the essential artists of the Sydney scene of the 1960s but is perhaps best known today for the recent satirical series on eminent English writer D.H. Lawrence and the British Royal Family. Other important purchases this year include Robert Klippel No. 981 *Diorama*, an extraordinary sculpture from the last months of the artist’s life, a set of drawings by Jeffrey Smart related to his works in the collection and three drawings by Peter Purves Smith (a highly imaginative Australian artist of the 1930s and 40s deserving better representation in the collection) purchased from the estate of Lady Drysdale.

In the area of gifts, Margaret Olley purchased a spectacular Sidney Nolan tapestry *Ned Kelly* for the Gallery, through the Margaret Hannah Olley Art Trust. Based on Nolan’s 1946 painting *Kelly and horse*, *Ned Kelly* was woven for the artist in Portugal at the Tapeçarias de Portalegre Limitada in 1971. Margaret Olley’s gifts to the Australian collection this year have been prolific: of particular note, paintings by her late fellow-artist friends David Strachan and Donald Friend, an

especially sensitive portrait by Rupert Bunny, and a group of her own best paintings including the evocative early work *Portrait in the mirror* of 1948. The latter works were given especially for inclusion in the major collection exhibition *Parallel Visions*.

Exhibitions organised by the Australian Department have spurred other significant benefaction including a major gift of Robert Klippel’s work by the artist’s son, Andrew Klippel, in association with the retrospective exhibition *Robert Klippel*; a number of drawings and prints by Fred Williams presented by the artist’s widow Lyn Williams; and *Sketchbook no. 15: Europe and Australia* 1967 by Lloyd Rees given by the artist’s son and daughter-in-law Alan and Jancis Rees. Splendid and generous individual gifts and bequests were made by numerous donors including a large group of prints and drawings by influential artist and teacher Frank Medworth, donated by Maggie Rowe, and Salvatore Zofrea’s further presentation of many works in connection with his *Appassionata* woodcut series.

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Five significant bark paintings by Arnhem Land artists were acquired during the past financial year. Two strikingly different paintings by John Mawurndjul, *Mimis at Minmilgan* 1989 and *Mardayin* 1997, reveal the development of his painting style over almost a decade. The bark painting *Journey of the Guwaynang* 2000 by John Bulunbulun depicts the travels of the Djang’kawu Sisters across Bulunbulun’s

Left:
John Mawurndjul
Eastern kunwinjku, Central Arnhem Land
Mardayin 2001
natural pigments on eucalyptus bark
215.5 x 87cm
Purchased 2002

Right:
John Mawurndjul
Eastern kunwinjku, Central Arnhem Land
Mimis at minmilgan 1989
natural pigments on bark
249 x 95cm
Purchased 2002



country while *Untitled (Yarrinya)* 2001 by the late Dula Ngurruwuthun depicts the bones of the whale Mirinyungu on the beach at Yarrinya. The directions of the bands of miny’tji (sacred clan design) relate to the sacred saltwater of Yarrinya, the chop on the surface and the ancestral powers emanating from it. The painting was completed only days before the artist’s sudden death in August 2001. The bark painting *Yawk Yawk figure* 2000 by Mawurndjul’s older brother, Jimmy Njiminjuma, was also acquired along with a related sculpture, *Yawk Yawk* 2001, by artist Owen Yalandja.

The acquisition of two large paintings on canvas by Pintupi artists Warlimpirrnga Tjapaltjarri and Kenny Williams Tjampitjinpa continues the Gallery’s collection of outstanding works by the Papunya Tula Artists. Both paintings innovatively explore aspects of the Tingari ancestral stories associated with the artists’ country. An epic twelve metre, eight panel painting on canvas, *Waterbrain* 2001, by Gija artist Rusty Peters from the east Kimberley was also acquired. This painting is significant because it is a conceptual work expressing Peters’ philosophy explaining the growth of the individual’s consciousness from conception to the grave and includes sections relating to teachings of the artist’s grandfather, men’s and women’s business and the administration of the Law.

In the past year the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art has been instrumental in acquiring a significant body of this work. Artworks acquired

from the Mollie Gowing Fund include the Jimmy Njiminjuma bark painting *Yawk Yawk figure* 2001 and Owen Yalandja’s carved and painted wood sculpture *Yawk Yawk* 2001 and the prints from Eora and Northern Editions. A spherical hand built stoneware pot by the artist Thancoupie, *Mosquito Corroboree*, two by two 1995, was gifted by Dr and Mrs Donald K. Faithfull. The Friends of Yiribana in association with the Art Gallery Society of NSW have continued to co-ordinate events designed to raise funds specifically to acquire works for the collection.

ASIAN ART

A finely cast Chinese gilt bronze *Figure of a Bodhisattva*, dated to the 14th century, was a significant addition to the Gallery’s collection of Chinese Buddhist art (reproduced on page 17). Seated in the posture of ‘royal ease’, with one leg pendant and the other raised on a lotus pedestal, this Bodhisattva is known either as the ‘Water and Moon’ Guanyin or the ‘Southern Sea’ Guanyin. The metaphor of the water and moon is a Buddhist reference to the transitory and insubstantial nature of the world. Images of water and moon bodhisattvas are mentioned in records of paintings from as early as the 8th century and it is possible that these paintings served as the prototypes for these sculptural images.



Hosoda Eishi
Standing beauty reading a letter c.1814
 hanging scroll; ink and colour on silk
 85 x 34.5cm
 Purchased 2002



Auguste Rodin
 Second maquette for the *Burghers of Calais* 1885
 bronze, six separate pieces
 Gift of David Jones Ltd 2001

Another highlight was the acquisition of the hanging scroll *Standing beauty reading a letter* by one of the ukiyo-e tradition's 'masters of beautiful women', the Japanese artist Hosoda Eishi (1756–1829). Gifts to the collection included a number of Japanese prints, netsuke and other works of art from the estate of the late Mrs G.F. Williams and a large collection of Vietnamese and other Southeast Asian ceramics gifted by Dr John Yu and Dr George Soutter.

EUROPEAN ART BEFORE 1900

David Jones Limited donated an important group of works by Auguste Rodin (1840–1917), including a set of casts of sketch models for the *Burghers of Calais*, unquestionably one of the greatest of all masterpieces of European sculpture. The set of six figures, each standing around three-quarters of a metre in height, represent Rodin's working thoughts at an early stage in the creation of the well-known monument. They are joined by three further Rodin pieces as part of the same gift, immeasurably enhancing the Gallery's holdings in this area.

The Art Gallery Society of New South Wales presented *A shipwreck off a rocky coast* by Philippe Jacques de Loutherbourg (1740–1812). Painted in Paris in the 1760s the picture is an exceptional example of Loutherbourg's melodramatic shipwreck scenes and provides a link between the French rococo and British romantic artists such as Turner and John Martin.

Funds provided by John and Julie Schaeffer also enabled the Gallery to purchase its first painting by William Holman

Hunt (1827–1910): the *Study of a bloodhound* for Hunt's painting of the *Eve of Saint Agnes* (Guildhall Art Gallery, Corporation of London), a pivotal work in the formation of the Pre-Raphaelite brotherhood in 1848. Not since its very first years, when Ford Madox Brown's *Chaucer at the Court of Edward III* was among its inaugural purchases, has the Gallery succeeded in acquiring a work from this crucial period in the history of British painting.

INTERNATIONAL MODERN AND CONTEMPORARY ART

The Gallery was lucky enough to receive as a gift of Beverley Horwitz, Max Ernst's *L'Imbécile*, a bronze on a marble base, 1961. Surrealism remains an under represented aspect of twentieth century art in our collection and this helps bridge the gap. Margaret Olley has continued her great support to this department by her gift of Pierre Bonnard's *Woman with carriage* a charcoal and ink drawing from 1895.

The Western Art Department has been working closely with the Asian Art Department to acquire some international contemporary works in preparation for the new Asian galleries. The following works could equally be displayed in contemporary galleries or the new Asian space. Nam June Paik's *Buddha Games* 1991 was acquired at auction. It is a dynamic example of this leading Korean contemporary artist's work incorporating found objects, DVD video monitors and Buddhas all housed in an antique television cabinet collaged over with Korean texts. A major multimedia installation by Yin Xiuzhen recreates the images and sounds of a Beijing



Phillippe Jacques de Loutherbourg *A shipwreck off a rocky coast* c. 1760s, oil on canvas, 83 x 126.4cm. Purchased with funds provided by the Art Gallery Society 2002

streetscape. *Beijing Opera* 2000 includes five large photographic panels of people going about their occupancy of the street along with sound recordings from the site and stools acquired also from the sites of the photos.

With funds from the Mervyn Horton Bequest we added to the collection of European artists with a portfolio of signed photographs of Joseph Beuys by Werner Kruger that complements our existing holdings of photos by Ute Klophaus. Also acquired were 1972 prints by Eduardo Paolozzi that recreated the collages he made after 1947 in response to Kurt Schwitters called the *Bunk* portfolio. In the same vein we purchased Ron Kitaj's *Art of our Time* portfolio from 1969.

More contemporary works included Christine Borland's *Winter garden* 2001 which were also acquired with funds from the Mervyn Horton Bequest. Twelve glass vessels that are based on the human uterus are slumped on the floor each containing leaves preserved in alcohol so that they have turned white. This ghostly remembrance typifies the artist's studies of scientific processes and the body. We also acquired a portfolio of exquisite new aquatints by Anish Kapoor, *Blackness from her womb* 2001. Whereas the sculptural installation void field already in the collection represents the vessel as a black hole at the brink of becoming, these images show the womb as an explosive source of being.

AUSTRALIAN CONTEMPORARY

The Contemporary Collection Benefactors made great contributions this year. The most striking probably being Mikala Dwyer's large and complex installation from the series *Iffytown* 1999. The artist also donated other parts of the series to give us the complete work. This was an overdue acquisition of one of the outstanding women artists of her generation in Sydney.

Mathys Gerber was another serious gap in the collection and the purchase of two paintings *Clouds #1* and *#2* 1995 began his representation also with funds from CCB. The Rudy Komon Memorial fund provided us with the means to acquire two major paintings by Dale Frank; *Stephen Hawking* 2001 and *Stephen Hawking and the illusion of size* 2001.

Deutsche Bank, through the auspices of the Contemporary Collection Benefactors, purchased an important painting by ADS Donaldson *Untitled* 2001, the first work to be acquired by this influential artist.

PHOTOGRAPHY

Due to the exceptional generosity of the Photography Collection Benefactors, the Collection has been able to acquire an excellent range of contemporary Australian photography in 2001/02. Photographs include those by Debra Phillips, Ricky Maynard, Simryn Gill, Darren Sylvester, David Stephenson, Anne Ferran, Luke Roberts and Rosemary Laing. International photography acquired includes works by



Holman Hunt *Study of a bloodhound* 1848
oil on board with traces of pencil, 22.9 x 27.9cm
Purchased with funds provided by John and Julie Schaeffer 2002



Mikala Dwyer *iffytown* (detail) from the series *Iffytown* 1999
acrylic and p.v.c.
Purchased with funds provided by the Contemporary Collection Benefactors Program 2002 © Mikala Dwyer



Anne Zahalka *Cole Classic* from the series *Leisureland* 1998, type C photograph 115 x 145cm
Purchased with funds provided by Geoff and Vicki Ainsworth, Sydney 2002



Fred Williams *Music Hall III* 1953–54, brown conté on Gestetner paper, 21 x 26.3cm. Gift of Lyn Williams 2002

Laurence Aberhart, Michael Parekowhai and Yanagi Miwa. Important gifts such as those by Destiny Deacon, the *Invocations* series by Tracey Moffatt from Pat Corrigan, and a fine Anne Zahalka given by Geoff & Vicki Ainsworth have come into the Collection. General funds contributed to the purchase of an excellent hand coloured Hans Bellmer photograph.

RESEARCH LIBRARY AND ARCHIVE

The Gallery Archive was greatly enriched this year with the donation by the Library's principal patron, Pat Corrigan, of important Brett Whiteley archival material. The family of the founder of Sydney's Macquarie Galleries, John Young, continued their support of the Archive by donating a substantial collection of correspondence between Robert Campbell and Daryl Lindsay, along with other letters from Rupert Bunny and Kathleen O'Connor. Photographer David Moore donated books from his own library and that of his distinguished father John D. Moore. Edwin Jewell donated a complete set of bookplates by Robert Jacks. Finally, the entire archive of the Garry Anderson Gallery, which was founded in Sydney in 1982 and continued for almost ten years, was donated to the Archive.

EXHIBITIONS

AUSTRALIAN ART

In contrast to the chronological approach of *Decades: through and beyond Australian Modernism 1910–2000* which concluded in February, the major exhibition for the year was *Parallel Visions*. Generously sponsored by ABN AMRO Rothschild, the exhibition was accompanied by a fully illustrated catalogue funded by long-standing supporters of the Gallery, Margaret Olley and Philip Bacon. This exhibition comprised a spectacular display of some 250 paintings, drawings, prints and sculptures by 22 major Australian artists. Like its antecedent, *Australian Icons*, the exhibition showcased the greatest strengths of the Australian collection at the Gallery. On this occasion however, instead of being represented as individuals – as was the case with *Australian Icons* – the artists were grouped in a deliberate exercise of comparisons and revealed to varying degrees: shared intentions and visual language, subject matter, sense of place, and in many cases a personal relationship.

The exhibition moved through the connections between such figures as Rupert Bunny and Emanuel Phillips Fox, Godfrey Miller and Roger Kemp, Jeffrey Smart and John Brack and others – culminating in a section devoted to Margaret Olley and Donald Friend, two artists with fascinating lives which intertwined over their long careers. A richly diverse exhibition *Parallel Visions* gave extensive representation to the featured artists including some of their most acclaimed masterpieces and was free to the public.

In the area of prints and drawings, the major exhibitions featured this year were *From Music Hall to Landscape: Fred Williams drawings and prints* and *Lloyd Rees in Europe*, selected *drawings from his sketchbooks in the Gallery's collection*. Widely recognised as one of the finest painters of the Australian landscape in the 20th century, Fred Williams was also a major printmaker and draughtsman. Shaped by the collection of Williams' drawings and prints in the Gallery and supplemented by works from the artist's estate, this exhibition provided the public with a rare insight into this less widely known aspect of the artist's oeuvre with a diverse selection of works spanning the years 1953 to 1978. The Lloyd Rees exhibition was the first to be devoted to Rees' sketchbooks and his love of Europe and showcased the Gallery's exceptionally rich collection, the result of donations by the artist and his family.

Following the conclusion of the focus on Russell Drysdale's painting *Sunday evening* 1941 towards the end of September, the department continued the popularly acclaimed *Australian Collection Focus* series of exhibitions with a display devoted to three works by Margaret Preston: *The brown pot* 1940, *I lived at Berowra* 1941 and *Grey day in the ranges* 1942 – highlighting this artist's important and influential appreciation of Aboriginal art. This series is made possible thanks to the generous continuing sponsorship of ABN AMRO Rothschild.

The exhibition programme at the Brett Whiteley Studio was particularly active this year, with a series of exhibitions organised with help from Wendy Whiteley including *Interiors*:

Brett Whiteley, Brett Whiteley Travelling Art Scholarship, Alchemy and other transcendental works, Animals and birds and Rivers + Rocks – Brett Whiteley and Arthur Boyd, curated by Gavin Wilson as part of a regional galleries tour.

ABORIGINAL ART

An exhibition featuring recently acquired paintings was installed in the Yiribana Gallery in May 2001. In September 2001 this was succeeded by the major exhibition for the year *Ngurra Kutu – Going Home*, a tribute to the late Papunya Tula artist Turkey Tolson Tjupurrula. The exhibition emphasized work from Papunya Tula artists and icons of Aboriginal art such as Rover Thomas and Emily Kngwarreye. This exhibition extended until the end of June 2002. In both these exhibitions appropriate paintings on loan from several private collections were exhibited along with works from the Gallery's collection.

Over page: Crowds gather for the dissolution of the sand mandala of Guhyasamja performed by the Gyuto Monks of Tibet as part of the exhibition *Buddha: Radiant Awakening* 10 November – 24 February 2002



Figure of a bodhisattva 1279–1368
gilt bronze
28 x 17.5 x 11cm
Edward and Goldie Sternberg
Chinese Art Purchase Fund 2002



ASIAN ART

Buddha: Radiant Awakening was a major exhibition curated by Jackie Menzies, Head Curator of Asian Art. This exhibition collected together more than 120 works of Buddhist art from a diverse range of countries and traditions to examine the idea of the multiple manifestations of the Buddha across time and space. Works from some of the world's finest public and private collections were included in this important exhibition including key objects from the British Museum, Metropolitan Museum of Art, New York and the State Hermitage Museum, St Petersburg.

100 Views of Mount Fuji drew its inspiration from the most famous of Japanese mountains and contained over 100 works by Japanese painters and print designers from the 17th century to the present day. Drawn from the British Museum's collection, this exhibition featured the complete set of colour prints from the famous series *Thirty-Six Views of Mt. Fuji* (c.1830) by Katsushika Hokusai (1760–1849) presented alongside traditional paintings as well as modern and contemporary prints. A full colour catalogue of the exhibition was published by the British Museum.

Much of the year under review has been spent preparing for the installation of the new Asian gallery due to open late July 2003. Forthcoming major exhibitions for the Asian department include *Four Seasons: nature in Japanese art*, organised in conjunction with the Agency of Cultural Affairs, Japan, and *Fantastic Mountains: Chinese landscape painting*

from the 14th–19th centuries drawn from one of China's most prominent art institutions, The Shanghai Museum.

EUROPEAN ART BEFORE 1900

The Art Gallery provided the second venue for *Love & Death: Art in the Age of Queen Victoria*, an Art Gallery of South Australia touring exhibition curated by Angus Trumble. The exhibition brought together a selection of the greatest Victorian paintings in public and private collections in Australia and New Zealand and included many major examples from the Art Gallery of New South Wales's permanent collection.

MODERN AND CONTEMPORARY ART

Space Odysseys was a major exhibition dealing with the experience of space through multi media installations using the most recent interactive technologies. This project was completed in collaboration with the new Cine Media Centre in Melbourne. It marked a first in terms of our major level 1 exhibition programme but complemented the continuing commitment to new technologies in art through our level 2 projects over the years.

This was also a Biennale of Sydney year and the Gallery made all of level 2 available to the Biennale as well as the entrance court. *(The World May Be) Fantastic* was a very successful exhibition attracting large groups of students as well as the general public.



Fred Williams *Tumbler, Music Hall* 1958, lithograph on wove paper 31 x 37.2cm. Fred Williams Estate

At the same time as the Biennale the Gallery showed *Bittersweet*, an exhibition of young Australian artists whose paintings, sculptures, installations, videos and photographs took an ambivalent look at the world around them including popular culture. Their skilful use of seductive everyday imagery laced with gentle irony gives the show its bittersweet flavour.

The Level 2 projects included an installation by the German artist Carsten Nicolai in which the visitor could participate in growing snow crystals in a blindingly white-lit interior space that resembled a scientific laboratory. Other artists working in this space were Debra Phillips, Tim Johnson in collaboration with My le Thi, and Nell and Mel O'Callaghan.

Considerable work has also been undertaken this year for the 2002/03 major summer exhibition *Picasso: The Last Decades* developed by the Gallery's Terence Maloon, Curator of Special Exhibitions, which is scheduled to open 9th November, 2002 and run through to late February 2003.

PUBLICATIONS

The Gallery has published several major books this year on both Australian and Asian art. Below is a brief description of each publication.

Parallel Visions: Works from the Australian Collection.

2002, 148 pages, 165 full colour reproductions.

22 artists from the Australian collection have been selected and grouped together in a deliberate exercise of comparisons. Each association between one artist and another has its own

telling emphasis. Comprising some 250 paintings, drawings and prints, the exhibition reveals to varying degrees: shared intentions and visual language, subject matter, sense of place and in many cases a personal relationship. This catalogue includes text by Head Curator of Australian art Barry Pearce.

Buddha: Radiant Awakening

2001, 191 pages, full colour reproductions

Edited by Jackie Menzies, this exhibition catalogue presents images of a myriad of individual Buddhas and Buddha lands. Over 120 works of art depict Buddha, from the very first through to the twenty first century from the sites where Buddhism had flourished – India to Central Asia, Tibet, Thailand, eastwards to China, Korea and Japan and south to Australia. This rich catalogue has full colour reproductions and several essays by leading scholars discussing representations of the Buddha.

From Music Hall to Landscape: Fred Williams Drawings and Prints.

2001, 96 pages, 158 sepia and 8 black and white images.

This catalogue grew from the collection of Fred Williams works owned by the Gallery. It includes all the Gallery's prints and drawings and generous loans from the artist's widow Lyn Williams. This catalogue is rich and consistent in quality across all the media he favoured and in which he excelled – painting in oil or gouache, drawing and printmaking. It also includes a comprehensive essay on Williams by Anne Ryan, Assistant Curator, Australian Prints, Drawings and Watercolours and reproductions of each work.

Belle-Île: Monet, Russell & Matisse in Brittany

2001, 136 pages, 97 full colour and 5 black and white reproductions.

This catalogue reveals the extraordinary relationship of Claude Monet, Australian Impressionist John Peter Russell and Henri Matisse as they undertook painting sojourns in the storm-tossed island of Belle-Île in France. Russell's role as a living link between Monet and Matisse – and the resulting mutual encouragement of a shared passion for colour on Brittany's 'beautiful-island-in-the-sea' – is a little known but fascinating story. This beautiful hardcover catalogue contains full colour reproduction and four essays about the artists. Curated by Ursula Prunster, Coordinator, Australian Art Programmes.

Len Lye

59 pages, 28 sepia and black and white photographs.

Len Lye is recognised as one of New Zealand's most distinguished artists, highly regarded for his experimental films and kinetic sculptures. The exhibition commemorates the centennial year of the artist's birth and is the first major exhibition of his work to be seen in Australia. Three aspects of Lye's career are highlighted in this exhibition catalogue: kinetic sculpture, films and photograms. This catalogue contains three essays by Judy Annear, the exhibition curator, Roger Horrocks and Hanna Scott.

Lloyd Rees in Europe

2002, 144 pages, 117 full colour reproductions.

The great Australian artist Lloyd Rees made four extended visits to Europe between 1953 and 1973. He recorded his passion for Europe in a variety of sketchbooks. This is the first exhibition to be devoted to Rees' sketchbooks. The catalogue includes an essay by curator Hendrik Kolenberg, Senior Curator, Australian Prints, Drawings and Watercolours.

Space Odyssey: Sensation and Immersion

2001, 80 pages, full colour reproductions.

This contemporary installation exhibition of both Australian and international artists, invites the viewer to plunge into uncanny and intoxicating environments of light, imagery and sound. The works all explore space, time, light and journey – all the elements that were encountered by Homer's Ulysses in The Odyssey. Artist's included are: Luc Courchesne, David Haines, Joyce Hinterding, Gary Hill, Laszlo Moholy-Nagy, Mariko Mori, Bruce Nauman, James Turrell and Lynette Wallworth. The catalogue includes text by exhibition curator Victoria Lynn.

It's a Beautiful Day: New Painting in Australia: 2

2002, 49 pages, Essays, bibliography, biographies and notated checklist with full colour illustrations.

Part of a series of exhibitions exploring contemporary painting, this exhibition curated by Bala Starr, features twelve artists from across the country who explore and delight in the art of figurative and representational painting. Artists include: Derek O'Connor, Tim Maguire, Raafat Ishak, Peter Booth, Vivienne Shark LeWitt, Brent Harris, Matthys Gerber, Julie Downing, Anne Wallace, David Jolly, Mutlu Cerkez and Tim McMonagle.



Callum Morton *Medium level noise* Bitter Sweet exhibition 20 April – 10 June 2002

Bittersweet

2002, 32 pages, full colour reproductions. Essays, biographies and checklist Wayne Tunnicliffe, Contemporary arts curator.

Bittersweet presents works by seven contemporary Australian artists which are characterised by a continuing interest in identity, self expression and the endlessly rich exploration of the machinations and intrigues of human dialogue. These installations, videos, photographs, paintings and sculptures are an investigation into behavioural attitudes, actions and reactions. The artists include: Darren Sylvester, Callum Morton, Louise Weaver, David Rosetzky, Stephen Birch, Raquel Ormella, and Adam Cullen.

Lets Face It: A History of the Archibald Prize Revised Edition

2002, 155 pages, full colour reproductions.

Peter Ross' subversive and witty history of one of Australia's most famous art prizes is the first Gallery publication to reach national best seller status. The Archibald Prize is indelibly etched into the history and psyche of twentieth-century Australian Art. This second and revised edition contains over 200 colour illustrations, an index of past winners and an illustrated chronology.

Each of these books was produced substantially in-house, with design by the Graphics Department. Publishing plans for the coming year include a Gallery Handbook on the Aboriginal Art collection.



Cherry Hood and Simon Tedeschi in front of *Simon Tedeschi – Unplugged*
Winner 2002 Archibald Prize 1 June – 21 July 2002

Smaller publications included:

Australian Collection Focus Series no. 11: Margaret Preston *The brown pot* 1940, *I lived at Berowra* 1941 and *Grey day in the ranges* 1942, 16 pages, full colour, published by the AGNSW, 2001. Authors: Deborah Edwards, Hetti Perkins, Rosemary Peel. Selective chronology by Steven Miller, Deborah Edwards, Rosemary Peel.

Whistler to Freud. Etching in Great Britain, 4 pages, broadsheet catalogue, black & white, published by AGNSW 2001. Author: Peter Raissis.

Sculptures by Auguste Rodin & Dame Elizabeth Frink. The David Jones Gift to The Art Gallery of New South Wales, 6 pages, full colour, published by AGNSW 2001. Author: Richard Beresford.

Guide to the Papers of David Strachan (1919–1970) AGNSW Manuscript Guides No. 4, 49 pages, black & white, published by AGNSW 2001. Compiled by Steven Miller. Essay & Biographical Chronology by Denise Mimmochi.

Guide to the Papers of The Sydney Camera Circle (1916–1978) AGNSW Manuscript Guides No. 5, 42 pages, black & white, published by AGNSW 2001. Compiled by Steven Miller.

AGNSW Contemporary Projects – Managing Curator and catalogue commissioner: Wayne Tunnicliffe. *Debra Phillips. 52 sidelong glances*, 6 pages, full colour, published by AGNSW 2001. Author: Juliana Engberg; *Ronnie van Hout. Only the only*, two colour, published by AGNSW 2001.

Author: Simon Rees; *Yab Yum. Collaborative installation by Tim Johnson & My Le Thi with Karma Phuntsok*, Daniel Bogunovic & Edward Johnson, 6 pages, full colour, published by AGNSW 2001. Author: Linda Michael; *Nell + Mel O’Callaghan. The fly and the mountain*, one colour, published

by AGNSW 2002. Author: Jacqueline Millner. Education Kits were produced by the Gallery’s Public Programmes Department for major exhibitions including: *Renoir to Picasso* (in conjunction with the Queensland Art Gallery); *Fred Williams: From Music Hall to Landscape* and the *Archibald Prize 2002*; on-line kits for *Space Odysseys* and *Buddha: Radiant Awakening*; and exhibition guides for *Parallel Visions* and the *Biennale of Sydney 2002*. The Gallery also provided valuable programming expertise in the development of a CD-ROM Catalogue Raisonné for the forthcoming Robert Klippel retrospective exhibition.

AUDIENCES

Public Programmes was again seen as a trend-setter for Australian art museums, developing and sustaining new audiences. The overall participation rate of visitors in special events and programmes remains very high, with a total of 201,194 (incl. 105,427 booked students). In an Australian context this is a remarkable participation rate in education or public programmes.

Some of the most successful and innovative programmes during the last 12 months occurred in conjunction with the major exhibition *Buddha: Radiant Awakening*. Some 200 events including lectures, films, performances, community presentations as well as an exhibition website were produced. There was an unprecedented involvement of the community of Buddhist monks, nuns and followers in the exhibition. In the *Wisdom Room*, a dedicated public programmes space within the exhibition, Buddhist temples and associations presented key aspects of their particular Buddhist tradition in five-day residencies. The richness of local traditions ranged from craft activities such as folding lotus flowers with members of the Nantien Temple, Wollongong, to the Shingon Buddhist healing ceremony on the final day of the exhibition. A new initiative *Art After Hours*, a series of eight celebrity talks on Buddhist related themes, was held in the Entrance Court. The talks attracted over 4,500 paying visitors to the exhibition on Wednesday evenings throughout January and February. The diverse range of well-known speakers, including Paul McDermott, Jack Thompson, Dr Karl Kruszelnicki, Dr John Yu, Tashi Tenzing and Hugh Mackay, explored the many ways Buddhism has impacted on Western Society. This proved a highly successful and popular programme. Many new audience development programmes were trialled through the Art Museums Collections Accessibility (AMCAI) grant the Gallery received from the Ian Potter Foundation.

A Day on Belle-Ile Study Day was well received by an enthusiastic audience of 250. The programme included talks by the curator Ursula Prunster, Professor Anne Galbally, writer David Dale, conservator Paula Dredge and featured the premiere of Albie Thoms’ new film on Russell, *The King of Belle-Ile*. An introductory video, curated into the exhibition, successfully captured the wild beauty of Belle-Ile and provided a glimpse into the life and work of the artists who painted there. *Impressions of Russell*, a play specially commissioned for the exhibition, further enhanced this fascinating story.

Art Gallery Society functions became more popular than ever, with the 2002 Art Appreciation lecture series, prepared in conjunction with the Gallery’s Public Programmes Department,



Top: *Studio Zoo* partnered education project with Taronga Zoo. Nikki Bordell, Education Officer Taronga Zoo, with a double headed monster lizard and school group.
Bottom: Lunchtime performance by Adam Hill in the Yiribana Gallery

Great Art in the Making booking out entirely on subscriptions, and the concert series *Resonate and Flights of Jazz* bringing in returns well above budget. The Gallery’s 2001 Arts of Asia Lecture Series presented 24 lectures preparing for the exhibition *Buddha: Radiant Awakening*. The 2002 series focused on the theme of *Nature in Asian Art*, covering East Asia, South and Southeast Asia. Two successful Contemporary Art Courses were conducted to provide a context for viewing aspects of contemporary art and culture: *Making Connections: Contemporary Art and Everything Else*, in 2001 and *The Enigmatic Object: Contemporary Art and the AGNSW Collection*, in 2002. They attracted a growing and committed audience over the period.

The Volunteer Guides continued to support the Gallery presenting 24 general collection tours each week. Guides were rostered to give tours in the Yiribana Gallery 6 days per week and daily tours were given in the Asian Gallery until it was closed for building extensions and renovations. A total of 2,700 adult tours were undertaken for 35,556 people, many

of whom were overseas visitors. Volunteer Guides also supported the K–6 education programmes with delivery of discussion tours and Public Programmes with the delivery introductory slide presentations for major exhibitions. All of these tours are free access for both general public and school students.

NAIDOC week celebrations in early July were marked by school holiday activities and a film program.

The Gallery’s website has achieved the number one ranking for Australian art-related sites, according to Hitwise Australia (www.hitwise.com.au). New website developments that enhanced Gallery exhibitions included the *Space Odysseys* website which featured online contributions from tertiary students from the College of Fine Arts, University of New South Wales, Sydney College of the Arts, University of Sydney and School of Contemporary Arts and University of Western Sydney and a continuing project *Lloyd Rees Sketchbooks* website, on the Gallery’s server, comprising every (known) page

of Lloyd Rees' 19 sketchbooks. *Buddha: Radiant Awakening* had its own site (www.buddha.artgallery.nsw.gov.au) The Gallery project managed the joint Visitor Services Agencies e-Commerce Portal, integrating online Shop and Venue Hire modules within the Gallery's website. Work on the Events Ticketing and Membership modules is continuing. A major upgrade of the website's functionality was undertaken during the year and a fresh design will be introduced in late 2002. On-going technical expertise was also provided to the VisAsia website.

The Digital Imaging and Access Project continued into its second year. It is anticipated that there will be over 7,800 images of art works from the gallery's Collection in the web-based catalogue by the end of 2002, with a further 20,000 images by the end of 2003. Research was undertaken into digital watermarking solutions, which resulted in the purchase of two programs: one to embed watermarks and another to search the Internet for images containing our watermark

The Gallery now has a new capacity to produce professional standard videos for use in conjunction with temporary exhibitions, for educational and marketing purposes. Additionally the videos have become important documentary material recording lectures, performances, art installations, special events and artist's profiles. As well as screenings at the Gallery, the videos were seen in regional NSW Galleries, accompanying touring exhibitions, and also in NSW schools. Videos included *Artexpress 2002*, The 2002 *Archibald Prize* exhibition; and introductory videos for *Belle Ile*, *Monet*, *Russell and Matisse in Brittany* and the *Biennale of Sydney 2002*. A video exploring the conservation of frames was sponsored by the Conservation Benefactors. Funds were raised during the year to produce a series of educational videos profiling contemporary Australian artists. The series, *Conversations with Australian Artists*, will be marketed to schools, universities, art museums and collectors in 2003. Audio Visual services opened a second digital suite to cope with the expanding demand for in-house video production. Film-maker Robert Herbert has significantly raised the profile of film at the Gallery with specially curated film programmes covering a diverse range of cinema classics, important documentaries, experimental films, shorts and animations.

Wide-ranging exhibition programmes were also developed for: *Renoir to Picasso*, *Heroes and Villains from the Floating World*, *Space Odysseys*, *Parallel Visions*, *Archibald*, *Wynne and Sulman Prizes*, *Fred Williams*, *Love and Death*, *Biennale of Sydney 2002* and *Artexpress* exhibitions.

A key component of the five year Sunday Telegraph sponsorship for children and family programmes has been the development of four Gallery characters who introduce children to the delights of art through scripted performances. Written by well known children's writer Geoffrey McSkimming, the first character, *Queen of Sheba*, was successfully launched in March 2002. Her deliciously cheeky tours on Sundays and during the School Holidays have attracted a very enthusiastic audience of over 1200 children and adults to the European Galleries. Also, the popular concert programme presented by students of the Australian Institute of Music continues to attract a wider audience interested in music and art.

REGIONAL CONTACT

In line with the NSW Government's *Principles for regional programs by State Government cultural institutions*, the Gallery has initiated and advised on numerous regional projects in the past year. A major ongoing initiative introduced this year is the *Mentorship Programme*, financed by the Museums & Galleries Foundation of New South Wales, which awards three Internships to staff from Regional Galleries to work with the Gallery's arts professionals on a specific project. These interns return to their jobs in Regional Galleries with not only the valuable hands-on learning experience of working on the project but also with developing first hand relationships with Gallery staff that can be more easily contacted in the future.

Gallery staff have continued to give advice on Regional Gallery building projects and exhibitions as well as travelling to regional areas to give lectures, open exhibitions and judge prizes. The Brett Whiteley Studio, in association with the Bundanon Trust, managed a major exhibition *Rivers and rocks: select works of Arthur Boyd and Brett Whiteley*, which toured to Regional Galleries in New South Wales, Queensland and Victoria. The exhibition *People & Destiny: George Lambert and Federation* also continued its tour of Regional Galleries, travelling from Dubbo to New England, Albury, Bendigo and Hazelhurst before finishing in Bathurst. The 2001 *Archibald Prize* touring exhibition travelled from Lake Macquarie to Tamworth, Bega Valley and to Wagga Wagga. The Public Programmes Department continues to advise Regional Galleries on their *Volunteer Guide Training* programmes, which is based on the very successful model used at the Gallery, and the Gallery's Research Library continues to include all Regional Galleries in their publications exchange scheme.

There has also been a major increase in loans to regional galleries including the loan of 13 works to the retrospective exhibition *Jon Molvig, Expressionist* at Newcastle Region Art Gallery and two works to the retrospective exhibition *David Brian Wilson*, at Bathurst Regional Art Gallery, which further traveled to Mosman and New England. Hendrik Kolenberg, Senior Curator of Australian Prints, Drawings and Watercolours, carried out extensive preparation, research and wrote the catalogue essay for this exhibition.

During this year the Brazilian artist, Ernesto Neto was invited to Australia as a joint project between the Gallery and Newcastle University. In preparation for his forthcoming exhibition at the Gallery, he was artist-in-residence at Newcastle University where his work was fabricated with assistance from students at the University.

The Art Gallery Society continues to offers discount membership fees to Country Members including a free ticket to all paying exhibitions. There are currently over 3,300 Country members and this is one of the fastest growing membership categories for the Society. *Look*, the Society's monthly magazine, continued to develop under its new editor, Jill Sykes, lists Regional Gallery exhibitions in the 'What's on' section and during the year publish major articles on various Regional Galleries and their exhibitions programmes.



SUPPORT

SPONSORSHIP

The Gallery has developed a sound foundation of corporate support through a wide range of creative partnerships with the corporate sector. These partnerships provide an important element of funding for exhibitions and public programmes. In 2001/02, the Gallery increased the level of sponsorship income to a total of \$1.69 million which was secured as cash and in-kind sponsorship. The Gallery has a strategy of developing long term mutually beneficial relationships with corporations across all its public activities. Exhibition and public programme sponsors receive public and media exposure, branding and awareness opportunities, as well as the chance to entertain in a unique setting.

The Gallery gratefully acknowledges the support of its Corporate Sponsors, who provide a valuable link between the Art Gallery and business sector. We thank them for their support over the past year and look forward to a continuing relationship with these companies.

PRINCIPAL SPONSORS

Qantas Airways – Principal Sponsor, Yiribana Aboriginal and Torres Strait Islander Gallery.
The Colonial Foundation Charitable Trust – Principal Financial Supporter, *Archibald Wynne and Sulman Prize*.
The Sunday Telegraph – Principal Sponsor, *Fundays at the Gallery*, a programme of free family weekend programmes, performances and holiday workshops.
ABN AMRO Rothschild – Principal Sponsor, *Parallel Visions* and *From Music Hall to Landscape: Fred Williams Drawings and Prints*.

Andersen – Principal Sponsor, *New Painting in Australia*, a three year series surveying current painting practice in Australia.

Merrill Lynch HSBC – NSW Sponsor, *Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris*.

Creative NZ provided support for first major exhibition of Len Lye's work in Australia, which also commemorates the centenary of the artist's birth.

The following companies provided invaluable support in cash and in-kind throughout the year as supporting sponsors: JCDcaux, Asprey Di Donato, Avant Card, City of Sydney, Hotel Inter-Continental Sydney, Lion Nathan, McWilliam's Wines, Space Furniture, Squiz.net and The Mode Group.

ART GALLERY SOCIETY

The Society's membership grew by 8%, the first substantial growth in a decade, taking it to a membership of 32,000. A new student category immediately attracted 400 members, and 75 members upgraded to Donor category, making a total of 356. Membership research showed that members visit the Gallery on average six times a year, are highly educated (37.3% have postgraduate degrees), have interests across a broad spectrum of the visual arts and express a growing demand for lectures, classes and functions. For calendar year 2001 the Society's activities returned a surplus of \$833,284.

Such a large membership base allows the Society to continue is strong financial support for the Gallery, expressed this year with Society funds purchasing Garry Shead's *The Studio* 2001, Philippe de Loutherbourg's *A Shipwreck off a rocky*

coast 1760s, *Standing crowned Buddha* 12th century Khmer, Shorty Lungkata Tjungurrayi's *Women's Dreaming (Two Women)* 1972 and Justin O'Brien's *The Greek burial* 1947. The Contempo group of younger members also provided funds to purchase Matthys Gerber's *Clouds #1* and *Clouds 2* 1995. All most desirable additions to the Gallery's permanent collection.

Several Society Councillors were recognised when they retired after long service, among them Peter Flick who became a Life Governor of the Society. In May, 2002 Prue Allen completed a successful three-year term as President, new Councillors elected were Jenny Birt, Michael Feneley, Ian Kennedy, Michael Magnus and artist Ann Thomson. David Stewart-Hunter became President and a new Contempo committee was formed with Kylie Legge as President.

The Society is now preparing for its 50th anniversary celebrations in May 2003. Plans will focus on the Society's contributions to the Collection, with a dinner to honour Founding Members and other special events. The Society's aims for this period are to rejuvenate the membership, professionalise all services and grow the Gallery's core audience.

VISASIA

VisAsia, the Australian Institute of Asian Culture and Visual Arts, was launched in 2001. VisAsia aims to further the study, promotion and appreciation of Asian visual arts and culture. The Founding Sponsor of VisAsia is Ipoh Limited. In 2001 VisAsia presented *Buddha: Radiant Awakening* in association with the Sydney Festival, with assistance from the Ian Potter Foundation and the University of Western Sydney. The exhibition was sponsored by the President's Council, The Sydney Morning Herald, JCDcaux, Qantas Airways and Stamford Hotels and Resorts.

The VisAsia Business Council was established to support the objectives of the Institute and to provide companies with access to business and cultural links in the region. Please see appendices for the full listing of Business Council members.

THE PRESIDENT'S COUNCIL

The President's Council, established in 1995, extends the corporate patronage of the Gallery, with a view to creating a corporate network which attracts the ongoing support of the business community. Funds raised through membership are directed to the sponsorship of exhibitions and public programmes.

In 2001 the President's Council supported *Buddha: Radiant Awakening* and *Belle Ile: Monet, Russell & Matisse in Brittany*. The Gallery offers members and their guests an annual social programme of private viewings, dinners and intimate behind-the-scenes tours of special areas of the Gallery. Membership is by invitation only to the Chairman or CEO of major companies. There were six new members this year: Mr Paul Batchelor, AMP; Ms Carla Zampatti AM, Carla Zampatti Pty Ltd; Mr Mark Cohen, Deloitte Touche Tohmatsu; Mr John Conde AO, Medical Benefits Fund of Australia Limited; Mr Graham Bradley, Perpetual Trustees Australia Limited; and Mr Luca Belgiorno-Nettis, Transfield Pty Ltd – please see appendices for the full membership listing.

CENTENARY FUND

The Centenary Fund, which was established in 2000, comprises patrons who have pledged \$100,000 to enhance the Gallery's buildings. The amount pledged is payable in cash over a nominated period of time with the balance, if any, payable from the patron's estate. The Patrons of the Fund are listed in the appendices.

The Centenary Fund's first project, the 90 seat *Centenary Auditorium* opened in November 2001 with the inaugural lecture being delivered by the Gallery's Director, on the history of the Gallery. For more details on this project please refer to the President's Foreword. Future projects include an extension to the Research Library and Archive; and a second entrance to the Gallery for large groups such as school children, with improved disabled access.

ART GALLERY FOUNDATION

Now in its 19th year, the principal objective of the Art Gallery Foundation continues to be to raise funds for investment with the application of the investment income to be used for the purchase works of art for the Gallery's permanent Collection. While no works were purchased during this reporting period future acquisitions are planned and there were two major purchases in the prior year. The value of works that the Foundation has contributed to the purchase of since its inception revealed a 76% increase – from \$17m to \$30m. The Foundation publishes its own Annual Report where further details of its activities can be found. A copy is also available on the Gallery's website in the 'About Us' section.



Jenny Manton, Kenneth Reed and Donna Woodhill at the President's Council and Foundation Benefactors Dinner held October 2001.

Previous page:
Queen of Sheba performance in the European collection as part of *Fundays at the Gallery* sponsored by The Sunday Telegraph. Performed by Lorraine Manus, written by Geoffrey McSkimming, directed by Robina Beard.

COMMERCIAL

VENUE HIRE

The Venue Hire Department contributed income of \$642,000 for the 2001/02 year. Successful exhibitions such as the *Renoir to Picasso; Buddha: Radiant Awakening* and the annual *Archibald Prize* all attracted patrons to our retail food outlets and corporate clients for exhibition related functions.

Considerable work was completed in preparation for the issuing, in May, 2002, of a new tender for all Food Services at the Gallery. The new contract will be effective from 1st November, 2002 and will incorporate the new Restaurant and Café facilities forming part of the Gallery's major building project.

The new Café is scheduled to open in early August, 2002 with the new Restaurant, Functions space and kitchen available early next year.

GALLERY SHOP

The Gallery Shop achieved a turnover of just under \$4 million for the 2001/02 year. This success is firmly based in the Gallery's own publishing strength with another two major books produced – *Parallel Visions* based on the Gallery's Australian art collection and *From Music Hall to Landscape: Fred Williams Drawings and Prints*. Another popular Gallery publication, *Material as Landscape: Rosalie Gascoigne* by Deborah Edwards, required a reprint to be commissioned during the year.

Yale University Press, a very prestigious press with a worldwide reputation for excellence in the area of visual arts and scholarship, has agreed to be distributors in the United States for AGNSW publications – the *Buddha: Radiant Awakening* catalogue, being the first publication they will distribute on our behalf, has commenced this relationship with the largest single order the Art Gallery has ever received.

The Gallery Shop has started a program, which will continue over the next 3 years, of rejuvenating it's product range. The first effort in this area has been the four different box card sets: Margaret Preston; Contemporary Aboriginal; Sydney Harbour and Australian Modern. Purchasing of Gallery Shop product online also came into effect from February 2002 – to date a significant number of these Internet sales are for international and interstate customers. The online product categories available for direct purchase will be expanded over time.

AIM, OBJECTIVES AND PERFORMANCE INDICATORS

CHARTER

The purpose of the Art Gallery of New South Wales Trust, 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 propagate and increase knowledge and appreciation of art.

VISION

It is the Gallery’s vision is to be the great Australian arts museum reflecting our heritage and vitality, and to be recognised nationally and internationally for our Collection, services and commitment.

MISSION

- To achieve the purpose stated in the Charter and the ambition of our Vision, the Art Gallery has set itself the following goals:
- To acquire, collect and present to the public the finest works of art available, with a special emphasis on the artistic traditions of Australia.
- To explore and inspire through our collection and exhibitions, the emotional and intellectual resources of our audiences.
- To create a sense of belonging and provide our visitors with an enjoyable and enduring experience.

OBJECTIVES

- Strategies have been developed in the Corporate Plan 1999-2005 to meet the following objectives:
- Enhance and conserve the State’s art collection and heritage building.
- Operate a varied, exciting and active exhibition programme to encourage visitors and expand appreciation of art.
- Provide educational and research programmes and services to an ever-broadening public.
- Inspire and explore artistic attitude and aspiration.
- Operate the Art Gallery in an efficient and effective manner that encourages an increasing level of public visitation.
- Ensure effective funding sources for the Art Gallery to support its acquisition program and expansion of services.

The Gallery’s measures of achievement towards these objectives are set out below and detail the each strategies outcome for the year ending 30th June, 2002.

KEY PERFORMANCE INDICATORS – 2001/2002

Objective 1 *Enhance and preserve the states art collection and heritage building.*

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
1.1 Increase acquisitions of art works	Increase Collection value by 1%	While \$4.3 million of artwork was acquired / gifted this year, this is increase of 0.007%; Total value of the Collection now \$588 million. This was a lean year due to lower investments earnings from the Foundation.
	Develop a major acquisition fund for the year 2005	Acquisition fund at 30th June 2002, comprised \$3.478 million including this year’s earnings.
	Enhance the quality of our Collection with major works	The following significant art works were acquired, mainly by donation:- <ul style="list-style-type: none">• <i>Figure of a Bodhisattva</i>, c.14th century.• <i>A shipwreck off a rocky coast</i> by Phillippe Jacques de Louterboug (1740–1812)• A set of cast of sketch models for the <i>Burghers of Calais</i> by Auguste Rodin (1840–1917).
	Focus acquisitions of works on Collection priority areas	Enhancing last year’s focus on outstanding Australian artist Sidney Nolan was the acquisition, by the Nelson Meers Foundation, of his <i>Italian crucifix</i> , 1955 and the tapestry gift from the Margaret Hannah Olley Trust of <i>Ned Kelly</i> which is based on Nolan’s 1946 painting <i>Kelly and horse</i> .

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
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1.2 Maintain high standards of curatorial work and conservation to achieve a ‘centre of excellence’ standard.	Publish a Collection book.	Two major Australian Art books were published: <ul style="list-style-type: none">• <i>Parallel Visions</i> –148 pages, with 165 full colour images - highlighting 22 artists from the Collection.• <i>From Music Hall to Landscape: Fred Williams Drawings and Prints</i> – 96 pages, 158 sepia and b&w images – includes all the Art Gallery Williams prints and drawings plus loaned works from the artist’s window Lyn Williams.
	Curatorial staff to publish information about the Collection.	12 books specifically published the Art Gallery’s Collection published since 1994 featuring major essays by curators. Refer additional information in Publications listing appendix.
	Increase staff skills levels – training courses, seminars, conferences.	Australian Art Department staff member awarded the Sarah and William Holmes Scholarship – <i>British Museum</i> for 6 months October 2001 – March 2002.
	Focus conservation priorities on permanent Collection to meet in-house developed exhibition programme needs.	<ul style="list-style-type: none">• Conservation Department focused on restoring original period frames and constructing reproduction period frames for the <i>Parallel Visions</i> exhibition, comprised completely from our Collection.• Private benefaction allowed conservation on 5 x Ralph Balson, 2 x E. Phillips Fox works and <i>Classical landscape</i> by John Glover (see pg. 31)
1.3. Maintain and refurbish the building in keeping with its heritage value and as a public venue	Provide professional development, through external or in-house workshops and internships, to representatives from other arts institutions.	<ul style="list-style-type: none">• Conducted ‘ukiyo-e’ print workshop, part of <i>Museums and Galleries Foundation</i> symposium, July 2002• Chaired sessions and organised ‘Conducting Bodies’ Conference for AAANZ July 2001.• AICA Forum chair <i>Biennale of Sydney</i>, May 2002.• Convened / presented sessions at the Conservation Special Interest Group Biennial Meeting of the Australian Institute for the AICCM. September 2001.• Advisor to <i>Mosman Art Gallery</i> for ‘Margaret Preston in Mosman’ exhibition.• Coordinated the <i>Regional Galleries Mentorship Programme 2002</i>.• Taught ‘Conservation and Collection Management’ to Master of Art Theory students at the <i>COFA, UNSW</i>.• Australian Art internship continued with students from <i>College of Fine Arts, Sydney; University of Western Sydney; and University of Sydney</i>.
	Build the new 90-seat Auditorium.	<i>Centenary Fund Auditorium</i> completed in November 2001 – \$2.2 million totally funded by the private sector – providing enhanced public access to education programs / activities.
	Building Extension Project – expand gallery display area by 10%.	On-site construction of NSW Government Fund \$16 million Building Extension Project commenced in January 2002 – building schedule for completion in 2003.
	Implement third year of the five year Total Asset Maintenance (TAM) plan.	Maintenance work completed on time and on budget for items such as Travertine Repairs; Gallery Shop Cage; Painting Courts 7 & 12; Bird Proofing; Fire Panel Upgrade; Refurbished Steam Supply; Cooling Tower Motors; Carbon Filters; and PABX & IT Air-conditioning upgrades ensuring safe and accessible building conditions maintained for both the protection of the Collection, staff and visitors to the Gallery.

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
Objective 2 <i>Operate a varied, exciting and active exhibition programme to encourage visitors and expand their appreciation of art.</i>		
2.1 Exhibit and feature the permanent Collection in as attractive a manner as possible; Provide Temporary Exhibitions.	Profile Australian artist from the permanent Collection via ABN AMRO sponsored ‘Focus series’ exhibitions.	<ul style="list-style-type: none"> Artists highlighted in focus series included Russell Drysdale and Margaret Preston –free entry exhibitions. In addition, the <i>Decades: through and beyond Australia Modernism 1910–2000</i> and the <i>Parallel Visions</i> exhibitions highlighted major Australian artists from our Collection – both also free entry.
	Major temporary exhibition programme to include <i>Buddha: Radiant Awakening</i> ; <i>Space Odysseys</i> ; and <i>Belle Ile: Monet, Russell & Matisse in Brittany</i> .	Provided our visitors with an educational and personally enriching opportunity to view, in many cases for the first time in Australia, major art works with some items entrusted on loan exclusively to the Art Gallery of New South Wales.
	Balance free vs paid exhibition entry to ensure equitable access to art for all visitors.	<ul style="list-style-type: none"> Paid entry for only 6 of 31 exhibitions –visitor number 30% paid – 70% free admission. Ticketed exhibitions supported the cost of full exhibition programmes.
2.2 Foster our visitors to encourage loyalty and longer-term commitments.	Target for Art Gallery Society memberships achieved.	Membership grew by 8% taking total membership to over 32,000.
	Capture an increased youth audience.	The new student category of membership attracted 400 members.
	Convert regular members into Donor members.	75 AGS members upgraded to the Donor category, total now 356.
2.3 Raise awareness of the Art Gallery and its exhibitions so that the public is keen to attend and be associated with the Art Gallery	Expand tourism packages / opportunities available to visitors.	<ul style="list-style-type: none"> Family tickets; Student/Concession; and AGS Member were discounted tickets available for each paying exhibition. <i>Special Subscription – Major Exhibition Series</i> – covered four major exhibitions – Buddha: Radiant Awakening; Belle Ile: Monet, Russell & Matisse in Brittany; Love & Death: Art in the Age of Queen Victoria; and 2002 Archibald Wynne & Sulman Prizes – 1226 tickets were sold during 2001/02.
	Art Gallery’s website to increase public awareness of our activities.	<ul style="list-style-type: none"> New website development included the <i>Space Odysseys</i> site which featured online contributions from tertiary students and the <i>Buddha</i> site, a collaborative venture between the Art Gallery, Liquard Vision and UTS. Website visits increased to consistently over 1,500 visitors per day (up from 1,000 last year); ranking our site as #1 arts website within Australia.
	Increase visitor attendance by obtained extensive media coverage for major exhibitions including <i>Archibald Prize</i> and <i>Buddha: Radiant Awakening</i>	With <i>2002 Archibald Prize</i> exhibition, split over two reporting year, the June 2002 attendance figure was 58,278 and the final month of the Renoir to Picasso exhibition attracted over 81,000 visitors in July 2001.
2.4 Expand the Art Gallery profile by establishing a ‘centre of excellence’ in Asian arts and maintaining Australian cultural focus	Secure recognition of the Art Gallery’s expertise with regard to Asian art.	VisAsia presented <i>Buddha: Radiant Awakening</i> exhibition was curated by the Art Gallery’s Head Curator of Asian Art and attracted over 82,000 visitors.
	Continue education programme under VisAsia.	<ul style="list-style-type: none"> Presented the <i>Buddhist Art Symposium</i> with keynote speakers Marianne Yaldiz, Director Museum Für Indische, Kunst Berlin and Jane Portal Curator of Chinese Art, British Museum. Asian Art Course 2002 – Tuesday’s lunch-time lecture series –Term 1: <i>East Asian</i> held March to June; Term 2: <i>South and Southeast Asia</i> to be presented July – October, 2002.

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
2.5 Lend / Borrow works of art to / from other galleries to make a wide range of art accessible to the public.	The Asian Gallery was closed for a large part of the 2001/2002 year due to major building works.	<ul style="list-style-type: none"> Enhanced presentation of exhibition by lecture series lead to a greater audience understanding of cultural significance of these works and / or events leading up to their creation.
	Borrow significant art works from international museums for <i>Buddha: Radiant Awakening</i> and <i>Belle Ile: Monet, Russell and Matisse in Brittany</i> exhibitions.	<ul style="list-style-type: none"> Over 150 works borrowed from many international institutions and private lenders enable the presentation of world class temporary exhibitions to the public. Relationships developed with other international museums and individuals to the point of being able to obtain exclusive art loans never before released to the care and control of an Australian gallery.
	Lend works from our Collection to all requesting institutions.	124 works lent to 22 arts institutions included 25 works to various NSW art galleries ensuring increased public access to our Collection including Bathurst Regional Art Gallery.
3.1 Conduct public programmes to further enjoyment, appreciation and understanding of art.	Tour exhibitions to Regional NSW and other Australian locations.	<ul style="list-style-type: none"> Ensured the Collection was accessible to Regional NSW and the general public in other Australian States. Visitor numbers from touring exhibitions totalled 160,182 across Australia, with 29,152 visitors from Regional NSW.
Objective 3 <i>Provide educational and research programmes and services to an ever-broadening public.</i>		
3.2 Encourage young people to appreciate, enjoy and understand art through stimulating education programmes.	Continue to develop and present comprehensive educational lecture series.	<ul style="list-style-type: none"> Academic lecture series including <i>Art History and Appreciation</i>, <i>Contemporary Art</i> and <i>Asian Art</i> courses met public demand for quality art eduction. The 2002 Art Appreciation Course, <i>Great Art in the Making</i>, sold out.
	Develop education kits for students based on major exhibitions.	<ul style="list-style-type: none"> Education Kits were published for <i>Renoir to Picasso</i> (in conjunction with Queensland Art Gallery), <i>Fred Williams: From Music Hall to Landscape</i> and the <i>2002 Archibald, Wynne and Sulman exhibitions</i>. Online Education Kits were also published on the exhibition websites for <i>Space Odysseys</i> and <i>Buddha: Radiant Awakening</i>.
	Develop and present education programmes specifically for young people / students.	<ul style="list-style-type: none"> The Children’s Guides delivered free discussion tours for a 17,108 K–6 students. A record total number of 105,427 (83,617 last year) K–6, secondary and tertiary students booked through Public Programmes Department for educational activities and guided tours. Awarded the annual Brett Whiteley Travelling Arts Scholarship valued at \$25,000 plus a three month residency in the Art Gallery’s Paris studio, to an artist under 30 years old.
3.3 Disseminate information on art and contribute to scholarship.	Develop new fun programmes for kids.	<i>Fundays at the Gallery</i> , sponsored by the Sunday Telegraph, continued with the launch in March 2002 of the <i>Queen of Sheba</i> . This is the first of four characters to be developed to introduce children to the delights of art through scripted performances – attracted over 1,200 children and adults.
	Expand website functionality to allow greater online information and participation.	<ul style="list-style-type: none"> <i>Space Odysseys</i> exhibition website featured online contributions from tertiary students from UNSW; UWS and the University of Sydney and School of Contemporary Arts.

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
		<ul style="list-style-type: none"> AGNSW's main website incorporates a mini website which comprised every (known) pages of <i>Lloyd Rees' 19 sketchbooks</i>.
	Reprint AGNSW publications.	Reprinted <i>Material as Landscape: Rosalie Gascoigne</i> by Deborah Edwards, Senior Curator of Australian Art.
Objective 2 <i>Operate a varied, exciting and active exhibition programme to encourage visitors and expand their appreciation of art.</i> Objective 3 <i>Provide educational and research programmes and services to an ever-broadening public.</i>		
4. Inspire and explore artistic attitude and aspiration.	Continue encouragement and financial support for Australian artists.	A total of \$114,200 from art prizes and scholarships was awarded to artists supporting their efforts to continue to create new works and participate in the arts community.
	Present 'Level 2 Project' contemporary art exhibition programme.	By providing display space in Australia's most respected arts institution this specially developed exhibition programme brings vital exposure for emerging contemporary artists to a broad audience. Highlights this year included <i>Bittersweet</i> exhibition featuring seven contemporary Australian artists.
Objective 5 <i>Operate the Gallery in an efficient and effective manner that encourages an increasing level of public visitation.</i>		

5.1 Manage the Art Gallery operations effectively.	Continuous access for the public without industrial action or services disruptions.	Opened to the public 363 days without disruptions to services in spite of major construction for Auditorium and Building Extension Projects throughout 2001/02.
	Extend opening hours for exhibition programme as required to meet public demand.	Taking advantage of daylight savings, opening hours were extended to 8pm for the five Wednesday's in January 2002 allowing the public greater access to the major exhibition <i>Buddha: Radiant Awakening</i> .
5.2 Meeting customer needs by improving service levels.	Continue commercial activities to support general gallery operations.	Retained revenue totalled \$10.5m for the 2001/02 year raised by some 65 concerts, 248 film and video showings, 35 exhibitions and special displays, 439 lectures and talks – all attracted over 1.1 million visitors.
	Provide multi language version of the Gallery Guide	The Art Gallery's Guide Map is available in Japanese, Mandarin and Korean, Italian, French and German languages.
5.3 Implement state of the art technology and corporate systems	Digital Imaging and Access IT Project.	Digitisation project underway – anticipated 7,800 images to be available on the website by end of 2002 with a further 20,000 images by the end of 2003.
	Upgrade finance, human resources and Internet systems to meet federal and state statutory requirements.	<ul style="list-style-type: none"> Computer systems configured with latest software releases allowing complex analysis reporting which assists management decisions on key areas of financial management and personnel management. Project Managed joint NSW Government Agency e-Commerce website portal development – Shop and Venue Hire module launched. Event ticketing and Membership module to be completed in late 2002.
	Review archive and record management requirements.	Worked co-operatively with 7 other national art galleries and museums to develop a common Records Management Disposal Schedule ensuring compliance with State Record Act 1999.
	Investigate development of Art Gallery Intranet.	Pilot projects for searchable document and online workflow modules commenced.

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
5.4 Manage staff resources effectively to ensure high employee morale, high skills level and support for continued expansion.	Improve reporting on workers compensation claims.	Treasury Managed Fund statistics indicated improved reporting times for workers compensation claims which assists faster return to work of employees.
	Maintain low instances of employee industrial dispute.	No major morale issues were raised through the Joint Consultative Committee process by employees or union representatives; all formal grievances were resolved.
	Provide skills development opportunities to staff.	<ul style="list-style-type: none"> Expressions of interest process used to develop skills, knowledge and experience of existing staff; 8 staff were provided with development opportunities under this arrangement. 22 staff undertook short term higher duties arrangements during the year.
Objective 6 <i>Ensure effective funding sources for the Gallery to support its acquisition programme and expansion of services.</i>		

6.1 Effective use of Government funding and improve government relations.	Manage operations within Government allocations. 6.2	Continued successful operations and service level outputs within budgetary constraints.
6.2 Increase funding from commercial activities, bequests, donations and sponsorships	Increase both commercial activities revenues and sponsorship / donations.	<ul style="list-style-type: none"> Total revenue from sales of goods and services was \$7.9m, unfortunately this was a decrease by 2000/2001 level of \$8.3m. Cash sponsorship income was reduced by nearly 50% for \$1.1m to \$524,000.
	Negotiate a major sponsorship agreement.	No new major sponsorship agreements were negotiated in 2001/2002.
6.3 Manage our Trust, Foundation, Brett Whiteley Foundation, VisAsia entities to comply with statutory requirements	Meet all corporate governance requirements.	All statutory and corporate governance requirements were met for each of the four entities – Art Gallery Trust, Art Gallery Foundation, Brett Whiteley Foundation and VisaAsia.
6.4 Enhance returns from Gallery funds, whilst maintaining acceptable risk levels and improve contributions	Increase investment returns on Art Gallery Funds.	<ul style="list-style-type: none"> Bequest and Special Funds – Cash Bequests/Donations amount for 2001/02 was \$5.8m, largely due the estate of the late Ruth Komon. VisAsia expanded with the addition of 8 new Business Council members. Unfortunately the Foundation returns are adversely impacted by the downturn in the investment markets.



John Glover *Classical landscape* c. 1820
oil on canvas 149.2 x 240.1cm
Purchased 1975
Restored using funds provided by Eric Hawley and Glen Watson – 'Friends of Conservation.'

CORPORATE GOVERNANCE

BOARD OF TRUSTEES

The Art Gallery of New South Wales Trust is constituted by Section 5 of the Art Gallery of New South Wales Act, 1980. Section 6 stipulates that: ‘the Trust shall consist of 11 Trustees who shall be appointed by the Governor on the recommendation of the Minister for the Arts and at least two of whom shall be knowledgeable and experienced in the visual arts’. Trustees are appointed for a term not exceeding three years and may serve four consecutive terms.



PRESIDENT
Mr David Gonski Principal of Investec Wentworth Pty Limited; Chairman of the Australia Council, of Coca-Cola Amatil, and of NIDA; Director of ING Australia, of the ANZ Banking Group, of John Fairfax Holdings, of the UNSW Foundation, of Westfield Holdings; Consultant to Morgan Stanley and Trustee of Sydney Grammar School. Initial date of appointment was 1st January, 1997 and expiry date of current term is 31st December, 2003.



MEMBERS
Mr John Powell Morschel Chairman of Leighton Holdings Limited and of CSR Limited; Director of Tenix Pty Limited, of Rio Tinto plc, of Rio Tinto Ltd and of Singapore Telecommunications Limited. Initial date of appointment was 1st January, 1995 and expiry date of current term is 31st December, 2003.



Ms Anne Landa Director since inception in 1984 of the Landa Piano Scholarship; Advisory Council Member for the College of Fine Arts, University of New South Wales; and for the Centre for Immunology, St Vincents Hospital. Initial date of appointment was 1st January, 1996 and expiry of current term is 31st December, 2004.



Ms Janet Laurence Mixed media installation artist. Former member of SOCOG Cultural Committee (Visual Arts) and Board of Australian Centre of Photography; RAIA Lloyd Rees award for urban design 1995; Rockefeller Fellowship 1996 and Australia Council Fellowships 1992, 1996; Permanent public commissions include the *Tomb of the Unknown Soldier* in Canberra, *The Edge of the Trees* at the Museum of Sydney, *Stilled Lives*, Melbourne Museum, *Veil of Trees* in the Domain, Sydney, *49 Veils* windows for the Central Synagogue in Bondi and environmental art work for the Homebush Bay Olympic site. Initial date of appointment was 1st January, 1997 and expiry of current term is 31st December, 2002.



Dr John Yu, AC, Hon MD(Syd.), Hon Dlit (UWS), MB BS DCH (RCP&S), FRACP, FRACMA. Chancellor, University of New South Wales; Chair, Australia China Council of DFAT; Chair, Specialist Advisory Committee of NSW Commission for Children and Young People; Chair, VisAsia; Member of Board of National Australia Day Council, Walter and Eliza Hall Trust, NSW Public Education Council; Formerly Chief Executive, Royal Alexandra Hospital for Children. Initial date of appointment was 1st January, 1997 and expiry of current term is 31st December, 2002.



Anne Fulwood Television Journalist and Presenter; Member of the Council for the Australian Honours, of the Film and Literature Board of Review, Interim Board of the National Film and Sound Archive and Luna Park Reserve Trust. Initial date of appointment was 1st January, 2002 and expiry of current term is 31st December, 2004.



Pierce Cody CEO of APN Outdoor; Chairman of Cody Outdoor & Captive Media, CEO-Outdoor, APN News & Media; Director of Tower Estate and of Casey Foods. Initial date of appointment was 1st January 2000 and expiry of current term is 31st December, 2002.



Ms Irene Lee Bachelor of Arts 1974 (Cum Laude and High Distinction) in History of Art, Smith College, Northampton, Massachusets, USA. Barrister-at-law, Gray’s Inn, London. Director of The TEN Group Pty Ltd and TEN Network Holdings Ltd., Record Investments Limited, Biotech Capital Limited, Beyond Internal Limited, Australian Assets Corporation Limited and QBE. Initial date of appointment was 1st January, 2002 and expiry of current term is 31st December, 2004.



Imants Tillers Visual artist, widely exhibited internationally. Initial date of appointment was 1st January 2001 and expiry of current term is 31st December 2003.



Peter Francis Young Director of ABN AMRO. Chairman of Export Fianance & Insurance Corporation; Director of Australian Business Arts Foundation Limited of Taronga Zoo Foundation and of Neuroscience Institute of Schizophrenic & Allied Disorders. Initial date of appointment was 13 August 2001 and expiry of current term is 31st December 2003.



Mr John Schaeffer Executive Chairman of Tempo Services Limited and Director of its subsidiary companies; Director of Rasay Pty Limited and several related Pty Ltd companies. Board member of the National Portrait Gallery and the National Gallery of Australia Foundation; Honorary Governor of the Historic Houses Trust of New South Wales. Initial date of appointment was 13 August 2001 and expiry of current term is 31st December 2003.

Honorary Solicitors to the Trust: Freehills

TRUSTEE MEETINGS AND COMMITTEES
ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six board meetings of the Trust during the period July, 2001 to June, 2002. Trustee attendances were as follows:

David Gonski (President)	6
Jillian Broadbent (Vice President)	3 (to 31.12.01)
Anne Landa	3
Janet Laurence	5
John Morschel	5
Pierce Cody	4
Dr John Yu	4
Imants Tillers	6
Lachlan Murdoch	0 (to 31.12.01)
John Schaeffer	6 (from 13.08.01)
Peter Young	3 (from 13.8.01)
Anne Fulwood	3 (from 1.1.02)
Irene Lee	3 (from 1.1.02).

Apologies were submitted for all Trustee absences and authorised leave was granted.

TRUST COMMITTEES
Acquisitions and Loans

Dr John Yu (Chair), David Gonski (ex-officio), Anne Landa, Janet Laurence, Imants Tillers, Anne Fulwood, Irene Lee, Edmund Capon – Director, Anthony Bond – General Manager, Curatorial Services, Michael Wardell – Curatorial Services Co-ordinator

Sponsorship
David Gonski (Chair), Daniel Gauchat, Chris Gorman, John Schaeffer, Scott Walters, Peter Young, Edmund Capon – Director, Jill Keyte – General Manager, Corporate Development, Melissa Hankinson – Development Manager

Finance and Audit
Peter Young (Chair), David Gonski, Bruce Cutler, Jillian Broadbent, Edmund Capon – Director, Rosemary Senn – General Manager, Finance and Management Services

Building
John Morschel (Chair), David Gonski (ex-officio), Pierce Cody, Edmund Capon – Director, Anne Flanagan – General Manager, Exhibitions and Building Services

Regional
Dr John Yu (Chair), Imants Tillers, Mary Turner, David Gonski, Edmund Capon – Director, Anthony Bond – General Manager, Curatorial Services, Michael Wardell – Curatorial Services Co-ordinator

Paris Studio
Barry Pearce – Head Curator, Australian Art, Wayne Tunnicliffe – Curator, Contemporary Australian Art

FINANCIAL AND MANAGEMENT SERVICES

Financial Services

The Gallery’s financial soundness is an on-going key priority, which is maintained through rigorous budgetary/expenditure control, stewardship of assets, cash flow management, and revenue enhancement.

Our accounting systems enable timely and effective reporting of financial information to the Board and management. The reporting system enables us to produce reports within 6 working days of the end of the month at a cost centre and business level. These reports enable management, the Board and Government, to monitor financial aspects of the Gallery and direct the resources in a timely and effective way.

Investments

During the year, the Board of Trustees extended the range of investments to include T.Corp medium growth facility, Managed funds and listed preference shares. Approximately \$7.7 million was invested in these securities representing the capital component of the Bequests and Special Funds. It was anticipated that these investments would yield a better longer term return than the traditional fixed interest term deposits. Returns ranged from –2.5% to 10% on these investments during the year. The downturn in the markets since the end of the financial year have also had a negative impact on its value.

The Gallery also manages investments on behalf of its related entities, primarily the Art Gallery of NSW Foundation [\$15 million] with smaller amounts (less than \$150,000 each) for the Brett Whiteley Foundation and VisAsia entity. Due to the downturn in the investment markets, the earnings and value of the Foundation funds have been adversely impacted.

Bequests and Special Funds

The Gallery maintains a portfolio of 35 bequests and special funds, valued at \$12.6 million, which have been granted over many years. These contributions have provided a significant resource for acquisitions of art works and special projects, which would not otherwise have been feasible. These funds are managed under specific directions of the bequest conditions with the majority of funds invested as capital and only the interest earned able to be used for the acquisition of works of art and other specific purposes. The level of available funds for acquisitions varies from year to year depending on interest return achieved in volatile investment markets.

Risk Management and Insurance

The Gallery, as a NSW Government agency, continues to be insured by the Treasury Managed Fund, a government self-insurance scheme administered by the GIO. There were no significant claims on this scheme during the financial year. The annual premium amounted to just over \$1 million (excl. GST) reflecting the value of the State asset holdings of the Gallery’s permanent art Collection, the heritage building plus art works on temporary on loans for major exhibitions. However, the Fine Arts premium in the 2002/03 financial year will see our total insurance cost more than double, reflecting the substantial increase in expected exhibition values. Additional funding to meet these costs will be provided as an automatic budget supplement from NSW Treasury.

As an indicator of how well the Gallery manages its insurance risks, a 10 year review of public liability exposure revealed less than 30 (mostly minor) claims from an estimated visitation population of over 11.5 million visitors.

Audit Reviews

Internal Audit reviews were conducted during the year, by the NSW Government’s Internal Audit Bureau, on Artworks Collection Management, Strategic Plan/Risk Assessment, and Catering Services. Favourable reports were received on all audits with no significant matters arising. All recommendations were carefully considered and implemented where appropriate. An audit was also undertaken by the Australian Customs Department reviewing the registration processes of importing/exporting works of art into Sydney for our temporary exhibition programme. The Finance and Audit sub-committee of the Board of Trustees are advised of audit outcomes to re-affirm the importance of the Board’s role in audit matters. The cost of internal audit work is borne by the Ministry for the Arts from a central allocation of funds for the Arts Portfolio. The following Internal Audit reviews are scheduled for the 2002/03 financial year: Temporary Art Exhibitions; Income Collection & Banking; Plant/Equipment – Fixed Assets.

Corporate Governance

Corporate secretariat support is provided for the Trust Board and its sub-committees, each of which meet approximately six times a year. During the year the Board approved a ‘Code of Conduct’ and each Trustee acknowledged commitment to it on an individual basis.

OTHER GALLERY ENTITIES

The Gallery is also responsible for managing the activities of its other entities, namely the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and the VisAsia Foundation. Each of the Boards meets on a quarterly basis. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

ART GALLERY OF NEW SOUTH WALES FOUNDATION

Patron

Her Excellency Professor Marie Bashir AC, Governor of NSW

President

The Hon Bob Carr MP, Premier of NSW

Chair

Mr Rupert Murdoch AC

Deputy Chairman

Ms Jillian Broadbent

Trustees

Mr James Agapitos OAM, Mr Geoff Ainsworth, Mrs Prue Allen, Mr Brian France AM, IBM Australia Ltd, (Ms Louise Davis), Mr Barry Murphy, Dr Mark Nelson, Mr Reg Richardson, Ms Susan Rothwell, Mrs Denyse Spice, Mr Isaac Wakil, Mr Peter Weiss AM

BRETT WHITELEY FOUNDATION BOARD

David Kent (Chair), Wendy Whiteley, Arkie Whiteley (deceased December 2001), Edmund Capon – Director, Barry Pearce – Head Curator, Australian Art

VISASIA BOARD

John Yu (Chair), Justice Kim Santow, Goldie Sternberg, Stephen Menzies, Steve Burdon, Edmund Capon – Director, Jackie Menzies – Head Curator, Asian Art

SENIOR MANAGEMENT PROFILE

Edmund Capon, AM

Director

Edmund Capon has been the Director of the Art Gallery of New South Wales since 1978. For five years before leaving London he held the position of Assistant Keeper, Far Eastern Section at the Victoria and Albert Museum, having started at that Museum in 1966 in the Textile Department specialising in Chinese textiles and costume, and European tapestries. He has also managed a commercial gallery in London primarily concerned with modern British paintings and sculpture. He obtained his Master of Philosophy degree in Chinese Art and Archaeology (including language) from the London University School of Oriental and African Studies. Edmund has also completed studies on 20th century painting at the Courtauld Institute of Art, London University. Mr Capon is recognised as a world expert in his particular field and has published several books and catalogues including *Princes of Jade* (1974); *Art and Archaeology in China* (1977); *Qin Shihuang: Terracotta Warriors and Horses* (1982); and *Tang China: Vision and Splendour of a Golden Age* (1989), as well also many selected articles for Australian and international newspapers and professional art journals. Mr Capon was made a Member of the Order of Australia in 1994. In 2000 Edmund was awarded a Doctor of Letters *honoris casua* from University of New South Wales and a Chevalier of arts and letters from the French Government. He is also a member of the Advisory Council of the Asia Society AustralAsia Centre and a member of the Council of Australian Art Museum Directors (CAAMD).

Anthony Bond

General Manager, Curatorial Services

Anthony Bond joined the Gallery in 1984 as Curator of Contemporary Art. In January, 1995 he was appointed to the position of General Manager, Curatorial Services, to oversee the curatorial staff of the Gallery together with responsibility for the overall management of curatorial services departments: Conservation, Registration, Public Programmes, Library and the Photography Studio. This is coupled with his role as Head Curator, Western Art, with special responsibility for 20th century and contemporary International collections. He was formerly Director of Wollongong City Gallery and Assistant Director of Art Gallery of Western Australia. His curatorial specialisation is in 20th century and contemporary International art and recent major projects include curating *TRACE*, the inaugural Liverpool Biennial in England (1999) and *BODY*, an exhibition tracing aspects of realism in art from the mid 19th century to today (AGNSW 1997). In 1999 his book *Body* that accompanied the exhibition was awarded the inaugural Power Institute Award for the best book of art history, an award offered through the AAANZ. His ongoing research is in the function of objects and materials in art as memory triggers and the issue of objectivity in affect. His current projects are *Anselm Kiefer*, a decade in Barjac 1995 to 2005, for AGNSW in 2005 and *Self Portraits: Durer to Freud*, an exhibition for AGNSW and The Courtauld Institute London 2004–05. He sits on a number of Boards, including the Biennale of Sydney and the Council of the Power Foundation at Sydney University. He is also a member of various other committees including the Executive of the AAANZ, and the Bundanon Trust residency programme.

Anne Flanagan

General Manager, Exhibitions and Building Services

Anne Flanagan joined the Gallery in March 1992. Her academic background includes visual arts, interior design and education. For the last fourteen years she has worked within arts organisations initially at the Crafts Council of NSW, Powerhouse Museum, Biennale of Sydney, Australian Bicentennial Authority and then at the Historic Houses Trust of NSW before joining the Gallery.

Ms Flanagan is responsible for the exhibition programme including design, development and financial management, building services including capital and maintenance programmes and all security services within the Gallery.

Rosemary Senn

General Manager, Finance and Management Services

Rosemary Senn is a Fellow of the Australian Society of Certified Practising Accountants and holds a Degree of Commerce with the University of Melbourne. She also holds qualifications in company directorship and taxation matters. She has been with the Gallery for four years and prior to that she worked for a major listed corporation, doing business both domestically and internationally over several years. Ms Senn is the Chief Financial Officer, and Company Secretary for the Trust, the Foundation, VisAsia and the Brett Whiteley Foundation. She is also responsible for human resources management, corporate services, administration, copyright, information technology departments and the commercial services, which includes the Gallery shop, Venue hire and the management of the catering contract.

Belinda Hanrahan

Manager, Marketing

Belinda Hanrahan initially joined the Art Gallery in November 1992 where she had responsibilities for marketing and business development until September 1998, rejoining the Gallery in March 2001. She holds a Bachelor of Commerce from the University of New South Wales and has twenty years experience in marketing management. Prior to joining the Gallery, Belinda worked in marketing management for Unilever and Johnson & Johnson for ten years, later forming her own marketing training consultancy for a major employer organisation. As Manager, Marketing, Belinda is responsible for advertising and promotions, publicity, tourism and visitor service for the Gallery and its exhibitions.

Jill Keyte

Manager, Corporate Development

Jill joined the Gallery in March, 2002. She has a diverse experience in the preforming and visual arts over more than 20 years. Jill has held senior management positions with The Australian Ballet, National Gallery of Victoria Business Council, The Really Useful Company, the Olympic Co-ordination Authority and within her own event management company, High As A Keyte. She is the Chair of Playing Australia and Festivals Australia, Federal Government regional tourism programmes. Ms Keyte is responsible for the Gallery’s corporate development which includes the President’s Council and sponsorship for the Gallery’s exhibition and public programmes.

ORGANISATIONAL STRUCTURE

The structure of the Gallery comprises five major functions within the operations of the Gallery:

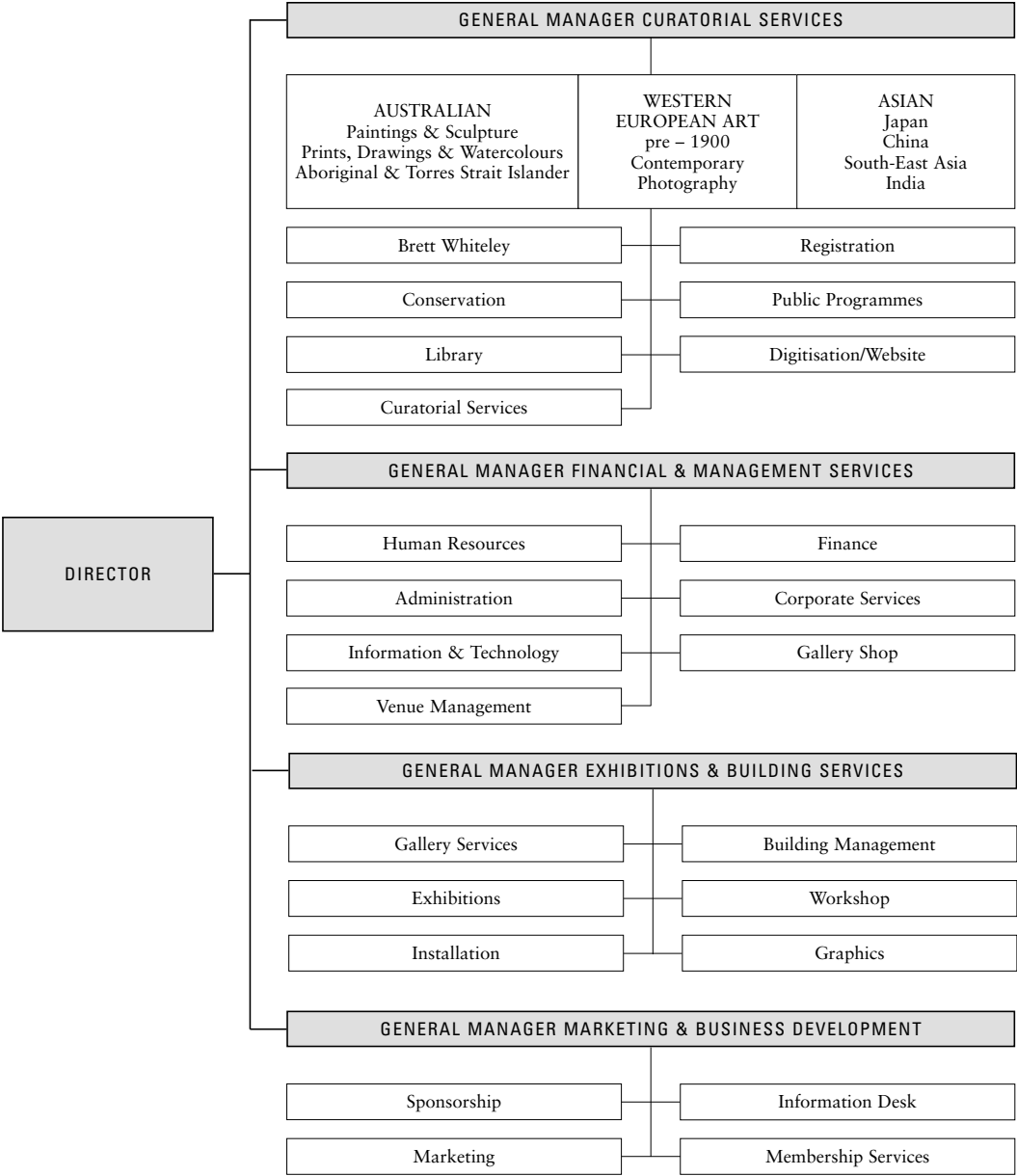
- Curatorial services
- Finance and Management services
- Building and Exhibition services
- Marketing Services
- Business Development

Each of these functions are managed by a member of the Gallery’s senior management team. Within these functional areas, activities are divided into a number of Departments which are the responsibility of Department Managers who report to the relevant senior manager.

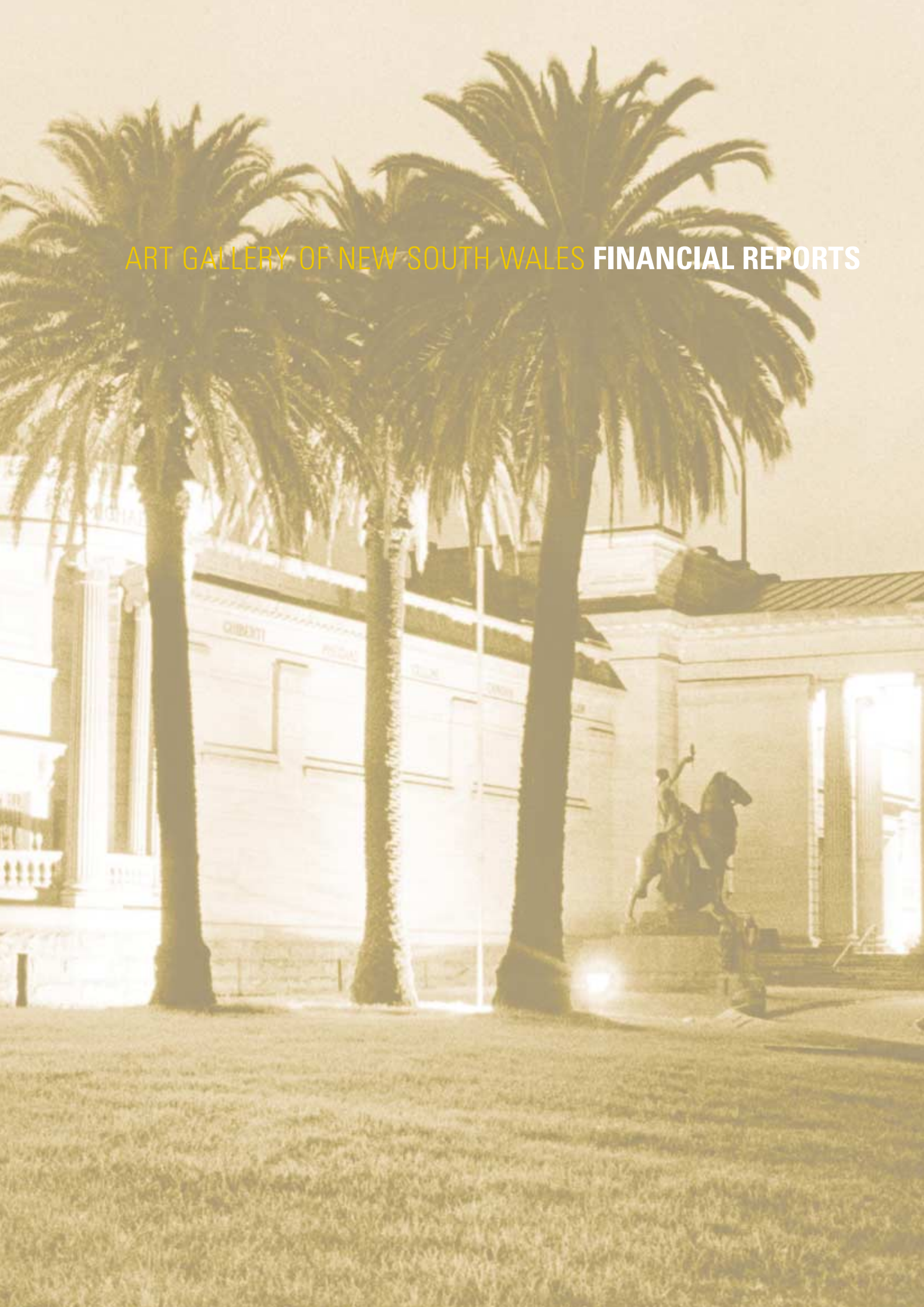
STAFF PROFILE

	EFT's
Average over 12 months	30/6/02
Building and Security Services	59
Curatorial Services Staff	51
Curatorial Staff	20
Exhibitions/Display	16
Finance and Management Services	20
Commercial Services	16
Marketing and Business Development	11
Total	193

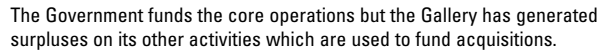
ORGANISATION CHART



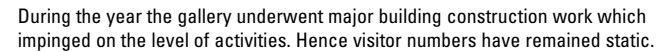
ART GALLERY OF NEW SOUTH WALES **FINANCIAL REPORTS**



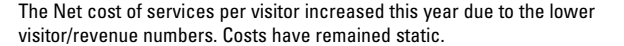
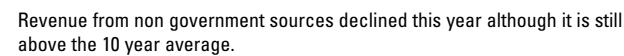
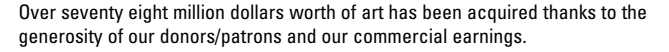
\$323 Million



Main Building



over 10 years



Global Market Performance Analysis - Q3 2023														Summary		
Region	Market Segment	North America					Europe					Asia-Pacific		Total	Average P/B Ratio	
		Q1	Q2	Q3	Q4	YTD	Q1	Q2	Q3	Q4	YTD	Q1	Q2			
North America	Technology	\$120.5	\$118.2	\$125.1	\$122.8	\$486.6	\$95.3	\$92.1	\$98.7	\$96.5	\$382.6	\$150.2	\$148.9	\$155.4	\$603.5	1.85
	Healthcare	\$85.1	\$83.5	\$87.2	\$84.9	\$340.7	\$62.4	\$60.8	\$64.1	\$61.5	\$248.8	\$105.6	\$103.2	\$107.9	\$416.5	1.62
	Financial	\$60.3	\$59.8	\$61.5	\$60.1	\$241.7	\$45.2	\$44.5	\$46.8	\$45.9	\$182.4	\$75.1	\$74.3	\$76.5	\$299.9	1.45
	Consumer Goods	\$45.2	\$44.1	\$46.8	\$45.5	\$181.6	\$38.9	\$37.6	\$39.5	\$38.2	\$154.2	\$62.3	\$61.1	\$63.4	\$246.8	1.38
	Energy	\$30.1	\$29.5	\$31.2	\$30.8	\$121.6	\$25.3	\$24.7	\$26.1	\$25.8	\$101.9	\$41.2	\$40.5	\$42.7	\$164.4	1.25
Europe	Technology	\$98.7	\$96.5	\$101.2	\$99.8	\$396.2	\$78.4	\$76.2	\$80.1	\$78.9	\$313.6	\$125.3	\$123.1	\$127.4	\$476.8	1.75
	Healthcare	\$72.3	\$70.8	\$74.5	\$73.1	\$290.7	\$58.1	\$56.5	\$59.2	\$57.8	\$231.6	\$94.2	\$92.7	\$96.9	\$374.1	1.58
	Financial	\$55.4	\$54.2	\$56.8	\$55.1	\$221.5	\$42.1	\$41.3	\$43.5	\$42.8	\$173.7	\$70.5	\$69.8	\$72.3	\$282.3	1.42
	Consumer Goods	\$41.2	\$40.5	\$42.7	\$41.8	\$166.2	\$32.5	\$31.8	\$33.9	\$33.2	\$130.4	\$53.1	\$52.4	\$54.5	\$213.0	1.35
	Energy	\$28.9	\$28.2	\$29.5	\$28.7	\$115.3	\$23.1	\$22.5	\$23.8	\$23.4	\$93.8	\$37.6	\$36.9	\$38.5	\$152.0	1.28
Asia-Pacific	Technology	\$150.2	\$148.9	\$155.4	\$152.1	\$606.6	\$125.3	\$123.1	\$127.4	\$125.8	\$501.6	\$198.7	\$196.5	\$202.1	\$797.3	2.15
	Healthcare	\$105.6	\$103.2	\$107.9	\$105.1	\$421.8	\$85.1	\$83.5	\$87.2	\$84.9	\$340.7	\$138.4	\$136.2	\$140.1	\$554.6	1.95
	Financial	\$75.1	\$74.3	\$76.5	\$75.5	\$301.4	\$60.3	\$59.8	\$61.5	\$60.1	\$241.7	\$98.2	\$96.5	\$100.1	\$394.8	1.78
	Consumer Goods	\$62.3	\$61.1	\$63.4	\$62.4	\$249.2	\$48.9	\$47.6	\$49.5	\$48.2	\$194.2	\$78.1	\$76.8	\$80.3	\$333.2	1.65
	Energy	\$41.2	\$40.5	\$42.7	\$41.8	\$166.2	\$32.5	\$31.8	\$33.9	\$33.2	\$130.4	\$53.1	\$52.4	\$54.5	\$213.0	1.52
Global Total		\$1,125.3	\$1,108.7	\$1,156.2	\$1,138.9	\$4,529.1	\$912.4	\$889.1	\$938.5	\$918.7	\$3,638.7	\$1,476.3	\$1,456.8	\$1,514.2	\$5,905.3	1.72
Average P/B Ratio		1.72	1.68	1.75	1.70	1.71	1.75	1.72	1.78	1.74	1.76	1.78	1.75	1.80	1.76	



GPO BOX 12
SYDNEY NSW 2001

INDEPENDENT AUDIT REPORT

ART GALLERY OF NEW SOUTH WALES TRUST

To Members of the New South Wales Parliament

Scope

I have audited the accounts of the Art Gallery of New South Wales Trust for the year ended 30 June 2002. The Trust is responsible for the financial report consisting of the statement of financial position, statement of financial performance, statement of cash flows, and summary of compliance with financial directives, together with the notes thereto, and the information contained therein. My responsibility is to express an opinion on the financial report to Members of the New South Wales Parliament based on my audit as required by the *Public Finance and Audit Act 1983* (the Act). My responsibility does not extend to an assessment of the assumptions used in formulating budget figures disclosed in the financial report.

My audit has been conducted in accordance with the provisions of the Act and Australian Auditing Standards to provide reasonable assurance whether the financial report is free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates.

These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the requirements of the Act, Accounting Standards and other mandatory professional reporting requirements, in Australia, so as to present a view which is consistent with my understanding of the Trust's financial position, the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In my opinion, the financial report of the Art Gallery of New South Wales Trust complies with sections 41B and 41BA of the Act and presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the Trust as at 30 June 2002 and the results of its operations and its cash flows for the year then ended.

G J Gibson FCPA
Director of Audit

SYDNEY
11 October 2002

ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2002

ART GALLERY OF NEW SOUTH WALES TRUST
STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

In accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales 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 Financial Reporting Code for Budget Dependent General Government Sector Agencies, the applicable clauses of the Public Finance and Audit (General) Regulation 1995, applicable Accounting Standards, other mandatory reporting requirements and the Treasurer's Directions
- (b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2002 and the operations for the year then ended; and
- (c) at the date of signing we are not aware of circumstances that would render the financial statements misleading or inaccurate.

D.M. GONSKI
PRESIDENT

E.G. CAPON
DIRECTOR

P. YOUNG
CHAIRMAN
FINANCE AND AUDIT COMMITTEE

R. SENN
GENERAL MANAGER
FINANCIAL & MANAGEMENT SERVICES

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF FINANCIAL PERFORMANCE

For the year ended 30 June 2002

	Notes	Actual 2002 \$'000	Budget 2002 \$'000	Actual 2001 \$'000
Expenses				
Operating expenses				
Employee related	2(a)	13,206	12,849	12,948
Other operating expenses	2(b)	11,261	10,385	11,543
Maintenance	2(c)	961	907	1,372
Depreciation and amortisation	2(d)	934	1,300	1,192
Other Expenses	2(e)	736	-	-
Total Expenses		<u>27,098</u>	<u>25,441</u>	<u>27,055</u>
Less:				
Retained Revenue				
Sale of goods and services	3(a)	7,923	7,475	8,336
Investment Income	3(b)	233	532	145
Grants and contributions	3(c)	2,412	1,832	3,761
Other revenue	3(d)	65	-	9
Total Retained Revenue		<u>10,633</u>	<u>9,839</u>	<u>12,251</u>
Gain(loss) on disposal of non current assets	4	<u>36</u>	<u>-</u>	<u>26</u>
Net cost of services before bequests and special funds		16,429	15,602	14,778
Bequests and Special Funds	14(b)	<u>(7,006)</u>	<u>-</u>	<u>(8,913)</u>
Net cost of services after bequests and special funds	16	<u>9,423</u>	<u>15,602</u>	<u>5,865</u>
Government Contributions				
Recurrent appropriation		14,504	14,482	13,824
Capital appropriation		6,415	7,173	2,978
Acceptance by the Crown Entity of employee entitlements and other liabilities	5	<u>1,467</u> <u>22,386</u>	<u>368</u> <u>22,023</u>	<u>1,396</u> <u>18,198</u>
SURPLUS/(DEFICIT) FOR THE YEAR FROM ORDINARY ACTIVITIES		<u>12,963</u>	<u>6,421</u>	<u>12,333</u>
NON-OWNER TRANSACTION CHANGES IN EQUITY				
Net increase(decrease) in asset revaluation reserve		<u>(77,104)</u>	<u>-</u>	<u>55,682</u>
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY		<u>(77,104)</u>	<u>-</u>	<u>55,682</u>
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	14	<u><u>(64,141)</u></u>	<u><u>6,421</u></u>	<u><u>68,015</u></u>

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF FINANCIAL POSITION

As at 30 June 2002

	Notes	Actual 2002 \$'000	Budget 2002 \$'000	Actual 2001 \$'000
ASSETS				
Current Assets				
Cash	6	660	1,662	1,347
Receivables	7	1,376	1,511	1,523
Inventories	8	1,379	1,577	1,577
Other financial assets	9	<u>10,071</u>	<u>10,598</u>	<u>10,598</u>
Total Current Assets		<u>13,486</u>	<u>15,348</u>	<u>15,045</u>
Non-Current Assets				
Property Plant and Equipment	10			
- Land and Buildings		107,603	178,177	173,228
- Plant and Equipment		3,721	6,863	4,939
- Collection Assets		<u>588,094</u>	<u>587,647</u>	<u>587,647</u>
Total Property, Plant and Equipment		699,418	772,687	765,814
Other financial assets	9	<u>7,755</u>	<u>2,996</u>	<u>2,996</u>
Total Non-current Assets		<u>707,173</u>	<u>775,683</u>	<u>768,810</u>
Total Assets		<u>720,659</u>	<u>791,031</u>	<u>783,855</u>
LIABILITIES				
Current Liabilities				
Payables	12	3,015	1,948	1,946
Employee entitlements and other provisions	13	<u>995</u>	<u>1,119</u>	<u>1,119</u>
Total Current Liabilities		<u>4,010</u>	<u>3,067</u>	<u>3,065</u>
Net Assets		<u>716,649</u>	<u>787,964</u>	<u>780,790</u>
EQUITY				
Reserves	14	139,889	216,993	216,993
Accumulated funds	14	<u>576,760</u>	<u>570,971</u>	<u>563,797</u>
Total Equity		<u>716,649</u>	<u>787,964</u>	<u>780,790</u>

The accompanying notes form part of these statements

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

- (a)

Reporting Entity

The Art Gallery of NSW Trust, as a reporting entity comprises all the activities under its control, including the Gallery's commercial activities of exhibitions, merchandising, venue hire, and catering.

Other entities associated with the Gallery but not under its direct control and hence not consolidated, include the Art Gallery Foundation, the Brett Whiteley Foundation and VisAsia Foundation.

The reporting entity is consolidated as part of the NSW Total State Sector and as part of the NSW Public Accounts.
- (b)

Basis of Accounting

The agency's financial statements are a general purpose financial report which has been prepared on an accrual basis and in accordance with:

applicable Australian Accounting Standards;

other authoritative pronouncements of the Australian Accounting Standards Board (AASB);

Urgent Issues Group (UIG) Consensus Views;

the requirements for the Public Finance and Audit Act and Regulations; and

the Financial Reporting Directions published in the Financial Reporting Code for Budget Dependent General Government Sector Agencies or issued by the Treasurer under section 9(2)(n) of the Act.

Where there are inconsistencies between the above requirements, the legislative provisions have prevailed. In the absence of a specific Accounting Standard, other authoritative pronouncement of the AASB or UIG Consensus View, the hierarchy of other pronouncements as outlined in AAS 6 "Accounting Policies" is considered. Except for certain investments, Land and Buildings and the majority of Collection assets, the financial statements are prepared in accordance with historical cost convention.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.
- (c)

Revenue Recognition

Revenue is recognised when the agency has control of the good or right to receive, it is probable that the economic benefits will flow to the agency and the amount of revenue can be measured reliably. Additional comments regarding the accounting policies for the recognition of revenue are discussed below.

(i)

Parliamentary Appropriations and Contributions from Other Bodies

Parliamentary appropriations and contributions from other bodies (including grants and donations) are generally recognised as revenues, when the agency obtains control over the assets comprising the appropriations/contributions. Control over appropriations and contributions are normally obtained upon the receipt of cash.

An exception to the above is when appropriations are unspent at year-end. In this case, the authority to spend the money lapses and generally the unspent amount must be repaid to the Consolidated Fund in the following financial year. As a result, unspent appropriations are accounted for as liabilities rather than revenue.

(ii)

Sale of Goods and Services

Revenue from the sale of goods and services comprises revenue from the provision of products or services i.e. user charges. User charges are recognised as revenue when the agency obtains Control of the assets that result from them.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

- (iii)

Investment income

Interest revenue is recognised as it accrues. Dividend income is recognised when the Gallery's right to receive payment is established.
- (d)

Employee Entitlements

(i)

Wages and Salaries, Annual Leave, Sick Leave and On-costs

Liabilities for wages and salaries, annual leave and vesting sick leave are recognised and measured as the amount unpaid at the reporting date at current pay rates in respect of employees' services up to that date.

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 entitlements accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are considered consequential to employment, are recognised as liabilities and expenses where the employee entitlements to which they relate have been recognised.

(ii)

Long Service Leave and Superannuation

The Gallery's liabilities for long service leave and 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 Entitlements and other Liabilities".

Long service leave is measured on a nominal basis. The nominal method is based on the remuneration rates at year-end for all employees with five or more years of service. It is considered that this measurement technique produces results not materially different from the estimate determined by using the present value basis of measurement.

The superannuation expense for the financial year is determined by using the formula 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 employee's 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.
- (e)

Insurance

The Gallery's insurance activities are conducted through the NSW Treasury Managed Fund Scheme for self-insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past experience.
- (f)

Accounting for the Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except:

the amount of GST incurred by the agency as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

receivables and payables are stated with the amount of GST included.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

- (g)

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 determined as the fair value of the assets given as consideration plus the costs incidental to the acquisition.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition. Fair value means the amount for which an asset could be exchanged between a knowledgeable, willing buyer and a knowledgeable, willing seller in an arm's length transaction.

Where settlement of any part of cash consideration is deferred, the amounts payable in the future are discounted to their present value at the acquisition date. The discount rate used is the incremental borrowing rate, being the rate at which a similar borrowing could be obtained.
- (h)

Plant and Equipment

Plant and Equipment costing \$5,000 and above individually are capitalised.
- (i)

Revaluation of Physical Non-Current Assets

Each class of physical non-current assets is included in a five year revaluation plan, based on the estimated written down replacement cost of the most appropriate modern equivalent replacement facility having a similar service potential to the existing assets. Land is valued on an existing use basis, subject to any restrictions or enhancements since acquisition. The Art Gallery building is a heritage asset valued at replacement cost (not subject to write down) equivalent to a building closely resembling the existing facility. Collection assets are also heritage assets valued at replacement cost, which is current market buying price.

(i)

Property, Plant and Equipment

Land was valued by the Department of Public Works and Services at 30 June 2000. The amount of the revaluation was brought to account in the books of the Gallery. Land is valued on an existing use basis.

The building was revalued as at 30 June 2002 at replacement cost using current acceptable building methods by Martin Lomas, Senior Quantity Surveyor, QS Services, Department of Public Works and Services. As a result of the revaluation there was a significant decrement to the Building valuation of \$74.0M. This was mainly due to the assumption that the existing external sandstone walls would be replaced with a sandstone façade.

Certain items of building infrastructure integral to the building were assessed to be depreciable and to have a longer life expectancy. These items will be depreciated using the rates determined by the valuer. Additionally certain building items which were previously classified as plant and equipment were transferred to buildings and will be depreciated accordingly.

Items of plant and equipment are carried at original cost net of depreciation which is considered to approximate replacement cost.

(ii)

Collection

All works on hand as at 31 December 2001 were valued at fair market value by Simon Storey MAVA, Principal Valuer, Fine Arts and Heritage Collections. As a result of the valuation there was a decrement of \$3.8M in the value of the collection as at the date of valuation of 31 March 2002. The Gallery will use various market indicators such as the International Art Indices, ADEC prices guides etc to maintain up to date values for the collection and also look at the possibility of undertaking a comprehensive valuation at least once every five years.

(iii)

Library Collection

The Library collection is revalued on an ongoing basis using the four most valuable categories of the collection. The policy is to value all the remaining categories at least once during the five-year period. The last valuation was performed at 30 June 2001 by Simon Taaffe.
- ART GALLERY OF NEW SOUTH WALES TRUST
- NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
- For the year ended 30 June 2002
- In accordance with Treasury policy, the gallery has applied the AASB 1041 "Revaluation of Non-Current Assets" transitional provisions for the public sector and has elected to continue to apply the existing revaluation basis, while Treasury's policy on fair value is finalised. It is expected, however, that in most instances the current valuation methodology will approximate fair value.
- When revaluing non-current assets by reference to current prices for assets newer than those being revalued (adjusted to reflect the present condition of the assets), the gross amount and the related accumulated depreciation are separately restated.
- Otherwise any balances of accumulated depreciation existing at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are increased or decreased by the revaluation increments or decrements.
- The recoverable amounts test has not been applied, as the gallery is a not-for-profit entity whose service potential is not related to the ability to generate net cash flows.
- Revaluation increments are credited directly to the asset revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the surplus/deficit, the increment is recognised immediately as revenue in the surplus/deficit.
- Revaluation decrements are recognised immediately as expenses in the surplus/deficit, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve.
- Revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise.
- Assets Not Able to be Reliably Measured**

The agency does not hold any assets other than those recognised in the Statement of Financial Position.
- Depreciation of Non-Current Physical Assets**

Depreciable assets include plant and equipment, permanent exhibition fit out and Motor vehicles.
- 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 entity. Land and heritage assets comprising the Art Gallery building and collection assets are not depreciable assets. Those items comprising the integral internal structure of the building ie escalators, lifts and air conditioning etc are depreciated based on the remaining useful life as determined by the valuer.
- All material separately identifiable component assets are recognised and depreciated over their shorter useful lives, including those components that in effect represent major periodic maintenance.
- Depreciation rates are listed below. For Plant and Equipment each asset's effective life is assessed and a depreciation rate of 7%, 14% or 20% is applied.
- Depreciation Rates for each class of depreciable assets are as follows:
- | | Rate |
|-------------------------|-------|
| 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 | 3-7% |
- 48
- 49

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

- (l)

Maintenance and repairs

The costs of maintenance are charged as expenses as incurred, except where they relate to the replacement of a component of an asset, in which case the costs are capitalised and depreciated.
- (m)

Leased Assets

The agency does not have any assets, which are subject to finance leases. Operating lease payments are charged to the Statement of Financial Performance in the periods in which they are incurred.
- (n)

Receivables

Receivables are recognised and carried at cost, based on the original invoice amount less a provision for any uncollectible debts. An estimate for doubtful debts is made when collection of the full amount is no longer probable. Bad debts are written off as incurred.
- (o)

Inventories

Inventories are stated at the lower of cost and net realisable value. The cost is calculated using the “weighted average” price of each stock item.
- (p)

Other Financial Assets

TCorp Hour-Glass Facilities, Listed Interest Rate Securities and Managed Fund Investments, are measured at market value. Revaluation increments and decrements are recognised in the same manner as physical non-current assets.

Bills of exchange, negotiable certificates of deposits and term deposits are recognised at cost.

(q)

Bequests and Special Funds

This note is considered to cover conditions of contributions and also covers restricted assets.

The agency receives monies and gifts in specie in a trustee capacity for various trusts as set out in note 14(b). As the Gallery is restricted in the use of these funds, they are not brought to account in the financial statements until after calculation of the Net Cost of Services before Bequest and Special Funds. The aggregate of contributions received for the year has been recognised as revenue in the ‘Bequest and Special Funds’ Revenue and Expenditure Statement in Note 14(b). 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.

(r)

Trustee benefits

No Trustee of the Gallery has received or become entitled to receive a benefit because of a contract made by the Gallery or a related body with the Trustee or with a firm of which the Trustee is a member, or with a company in which the Trustee has a substantial interest.

(s)

Taxation status

The activities of the Gallery are exempt of income tax. The Gallery is registered for GST/ABN purposes and has gift deductible recipient status.

(t)

Services provided at no cost

Where material contributions are made to the Gallery at no charge an expense is recorded in the accounts to reflect activities at the Gallery and is offset by an equivalent revenue entry. Refer to notes 2a, 2c and 3c.

i.

Volunteer Services

Volunteers make a substantial and integral contribution to the operation of the Gallery. Volunteer guides provide guided tours of the Gallery’s permanent and temporary exhibitions to the public and primary aged children. Additional assistance is provided to the Gallery’s library and study room.

ii.

Building Maintenance

The Department of Public Works is undertaking a programme of restoring heritage buildings, including the Gallery. The cost of these works is being borne by the Department of Public Works and the Gallery will not incur any costs.

(u)

Payables

These amounts represent liabilities for goods and services provided to the agency and other amounts, including interest. Interest is accrued over the period it becomes due.

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ART GALLERY OF NEW SOUTH WALES TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

(v)

Budgeted Amounts

The budgeted amounts are drawn from the budgets as formulated at the beginning of the financial year and with any adjustments for the effects of any additional appropriations, s21A, s 24 and/or s 26 of the Public Finance and Audit Act 1983.

The budgeted amounts in the Statement of Financial Performance and the Statement of Cash Flows are generally based on the amounts disclosed in the NSW Budget Papers (as adjusted above). However, in the Statement of Financial Position, the amounts vary from the Budget Papers, as the opening balances of the budgeted amounts are based on carried forward actual amounts i.e. per the audited financial statements (rather than carried forward estimates).

(w)

Programme Statement

The Gallery operates one programme – Art Gallery of New South Wales. The objective of the programme is to develop and maintain collections of art works for the benefit of the community and to increase knowledge and appreciation of art.

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

	2002	2001
	\$'000	\$'000
2		
EXPENSES		
(a)		
Employee related expenses comprise the following specific items:		
Salaries and wages (including Recreation Leave)	9,569	9,568
Superannuation	1,273	1,002
Long Service Leave	362	338
Workers' Compensation Insurance	201	173
Payroll tax and fringe benefit tax	705	678
Value of volunteer services (refer also Note 3c)	1,073	1,123
Other	23	66
	13,206	12,948
(b)		
Other operating expenses		
Auditor's remuneration		
-audit or review of the financial reports	33	31
Cost of sales	2,085	1,849
Travel and Accommodation	542	689
Operating lease rental expense		
- minimum lease payments	119	145
Insurance	832	508
Consumables	1,603	1,712
Exhibition fees and related costs	678	1,410
Fees- General professional	653	700
Freight, packing and storage	746	589
Marketing and promotion	881	1,490
Printing/Graphics	233	301
Property Expenses	1,143	1,221
Other	1,713	898
	11,261	11,543
(c)		
Maintenance		
Routine maintenance	711	723
Maintenance undertaken free of charge (Refer Note 3c)	250	649
	961	1,372
(d)		
Depreciation and amortisation expense		
Plant and Equipment	934	1,192
	934	1,192
(e)		
Other Expenses		
Physical non-current asset revaluation decrement:		
Land and Buildings	736	-
	736	-

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

	2002	2001
	\$'000	\$'000
3		
REVENUES		
(a)		
Sales of goods and services		
Sale of goods		
Merchandise, Book and Publication Sales	3,983	4,227
Rendering of Services		
Admission fees	2,571	2,450
Venue hire and catering	642	793
Other	727	866
Total Rendering of Services	3,940	4,109
Total Revenue	7,923	8,336
(b)		
Investment Income		
Interest	233	145
(c)		
Grants and contributions		
Sponsorship - cash	524	1,126
Sponsorship - in kind	443	643
Donations - cash	70	134
Grants - Other	52	86
Value of Voluntary Services-Note 2(a)	1,073	1,123
Services provided at no charge-Note 2(c)	250	649
	2,412	3,761
(d)		
Other revenue		
Workers compensation recovery	65	9
	65	9
4		
GAIN/(LOSS) ON DISPOSAL OF NON-CURRENT ASSETS		
Property, Plant and Equipment		
Proceeds from Disposal	85	68
Written down value of assets disposed	(49)	(42)
NET GAIN/(LOSS) ON DISPOSAL OF NON CURRENT ASSETS	36	26
5		
ACCEPTANCE BY THE CROWN ENTITY OF EMPLOYEE ENTITLEMENTS AND OTHER LIABILITIES		
The following liabilities and/or expenses have been assumed by the Crown Entity or other government agencies		
Superannuation	1,040	995
Long service leave	362	338
Payroll Tax	65	63
	1,467	1,396

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

	2002 \$'000	2001 \$'000
6 CURRENT ASSETS - CASH		
Cash at bank and on hand	660	1,347
For the purpose of the Statement of Cash Flows, cash includes cash on hand, and cash at bank. Cash Assets recognised in the Statement of Financial Position are equal to cash at the end of the financial year as shown in the Statement of Cash Flows.		
7 CURRENT ASSETS-RECEIVABLES		
Sale of Goods and services	232	806
Accrued Income	348	319
Other debtors	290	249
Prepayments	521	164
Total	1,391	1,538
Less: Provision for doubtful debts	15	15
Total Receivables	1,376	1,523
8 CURRENT ASSETS- INVENTORIES		
CURRENT INVENTORIES		
Stock on hand-at cost	1,379	1,577
	1,379	1,577
9 CURRENT/NON-CURRENT ASSETS- OTHER FINANCIAL ASSETS		
Current		
Bills of Exchange	2,996	4,998
Negotiable Certificates of Deposit	1,000	1,700
Term Deposits	6,075	3,900
	10,071	10,598
Non-Current		
Bills of Exchange	-	2,996
TCorp-Hour Glass facilities	1,374	-
Listed Shares	2,980	-
Managed Funds	3,401	-
	7,755	2,996
	17,826	13,594

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

10

NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT	2002 \$'000	2001 \$'000		
Land and Buildings				
Land - At Valuation	10,925	10,925		
Buildings-At Cost	-	4,378		
Buildings-At Valuation	106,873	157,405		
Work in Progress	4,132	520		
	<u>121,930</u>	<u>173,228</u>		
Accumulated Depreciation at Valuation	<u>14,327</u>	<u>-</u>		
	<u>107,603</u>	<u>173,228</u>		
Plant and Equipment				
At Cost	<u>9,910</u>	<u>16,429</u>		
	<u>9,910</u>	<u>16,429</u>		
Accumulated Depreciation at Cost	<u>6,189</u>	<u>11,490</u>		
	<u>6,189</u>	<u>11,490</u>		
	<u>3,721</u>	<u>4,939</u>		
Art and Library Collections				
At Cost	3,040	14,982		
At Valuation	<u>585,054</u>	<u>572,665</u>		
	<u>588,094</u>	<u>587,647</u>		
Total Property, Plant and Equipment At Net Book Value	<u>699,418</u>	<u>765,814</u>		
The Gallery continues to derive service potential and economic benefits from the following fully depreciated assets				
Plant and Equipment	<u>4,394</u>	<u>10,261</u>		
Reconciliations				
Reconciliations of the carrying amounts of each class of property, plant and equipment at the beginning and the end of the current and previous financial year are set out below.				
2002	Land & Buildings	Plant and Equipment	Collection of Artworks	Total
Carrying amount at start of year	173,228	4,939	587,647	765,814
Additions	5,785	2,383	4,257	12,425
Disposals	-	(100)	-	(100)
Net revaluation increment less revaluation decrements	(74,027)	-	(3,810)	(77,837)
Depreciation Expense	-	(934)	-	(934)
Depreciation written back on disposal of assets	-	50	-	50
Transfers	2,617	(2,617)	-	-
Carrying amount at end of year	107,603	3,721	588,094	699,418

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

11 RESTRICTED ASSETS

	2002 \$'000	2001 \$'000
Included in the cash and investments are restricted use assets (refer also note 14a)		
Current Assets		
Non-current Assets	4,854	7,961
	7,755	2,996
	12,609	10,957

These funds represent donations and bequests held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds.

12 CURRENT LIABILITIES - PAYABLES

Trade Creditors	3,013	1,943
Capital Creditors	2	3
	3,015	1,946

13 CURRENT LIABILITIES - EMPLOYEE ENTITLEMENTS AND OTHER PROVISIONS

Employee entitlements		
Recreation leave	716	807
Accrued salaries and wages	279	312
	995	1,119

14 CHANGES IN EQUITY

(a)	General Fund 2002	Bequests and Special Funds 2002	Accumulated Funds 2002	Asset Revaluation Reserve 2002	Total Equity 2002
Balance as at 1 July 2001	552,840	10,957	563,797	216,993	780,790
Changes in Equity-other than transactions with owners as owners					
Surplus/Deficit for the year	5,957	7,006	12,963	-	12,963
Decrement on revaluation of					
Land andBuildings	-	-	-	(73,294)	(73,294)
Collection Assets	-	-	-	(3,810)	(3,810)
Other Increases/(Decreases)					
Art Acquisitions	3,699	(3,699)	-	-	-
Other Capital Expenditure	1,655	(1,655)	-	-	-
Total	11,311	1,652	12,963	(77,104)	(64,141)
Balance as at 30 June 2002	564,151	12,609	576,760	139,889	716,649

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

	General Fund 2001	Bequests and Special Funds 2001	Accumulated Funds 2001	Asset Revaluation Reserve 2001	Total Equity 2001
Balance as at 1 July 2000	541,385	10,079	551,464	161,311	712,775
Changes in Equity-other than transactions with owners as owners					
Surplus/Deficit for the year	3,420	8,913	12,333	-	12,333
Increment on revaluation of Collection Assets	-	-	-	55,682	55,682
Other Increases/(Decreases)					
Transfer to/(from) General Fund	61	(61)	-	-	-
Art Acquisitions	7,454	(7,454)	-	-	-
Other Capital Expenditure	520	(520)	-	-	-
Total	11,455	878	12,333	55,682	68,015
Balance as at 30 June 2001	552,840	10,957	563,797	216,993	780,790

Asset Revaluation Reserve

The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery's policy on the revaluation of Physical Non-Current Assets and Investments as discussed in Note 1.

(b)	2002 \$'000	2001 \$'000
Bequests and Special Purpose Funds Revenue		
Donations of works of art	2,823	6,171
Capital bequests/donations	1,509	253
Expendable bequests	3,343	2,720
	7,675	9,144
Expenditure		
Prizes and Scholarships	37	29
Diminution of Investments	223	-
Other	409	202
	669	231
Surplus for the year	7,006	8,913

15 BUDGET REVIEW

Net Cost of Services

The actual net cost of services before Bequests and Special Funds was higher than budget by \$.8M. This was due largely due to a revaluation decrement on Land and Buildings.

Assets and Liabilities

Net Assets decreased by \$71.3M against budget due to decrements upon revaluation of the Gallery's Buildings and Collections assets.

Cash Flows

(a) Operating

Operating cash outflows were higher than budget by \$4.7M due largely to an increase in revenues.

(b) Investing

Investing cash flows were higher than budget by \$5.7M due to additional purchases of property, plant and equipment and investments.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

16 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET COST OF SERVICES AFTER BEQUESTS AND SPECIAL FUNDS

	2002 \$'000	2001 \$'000
Net Cash flow from Operating activities	(13,201)	(6,821)
Net (Gain)/Loss sale of non-current assets	(120)	(26)
Depreciation	934	1,192
Diminution in Investments	223	-
Decrement-Revaluation of Land and Buildings	736	-
Gifts of Works of art	(2,823)	(6,171)
Recurrent appropriation	14,504	13,824
Capital appropriation	6,415	2,978
Acceptance by Crown Entity of employees entitlements and other liabilities	1,467	1,396
Increase(decrease) in accounts payable	1,069	(514)
(Increase)decrease in receivables	147	33
(Increase)decrease in inventories	198	(192)
Increase(decrease) in employee entitlements	(126)	166
Net cost of services after bequests and special funds	9,423	5,865

17 NON-CASH FINANCING AND INVESTING ACTIVITIES

The following non-cash transactions are included in the financial accounts for the year		
Donations of works of art - brought to account by creating an asset and crediting non cash donations	2,823	6,171
The following items are brought to account as expenses in the statement of financial performance and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge		
Voluntary services provided	1,073	1,123
Advertising, freight, accommodation, travel and similar expenses	443	643
Maintenance (Dept of Public Works)	250	649

18 FINANCIAL INSTRUMENTS

Cash
Cash comprises cash on hand and bank balances. Interest is earned on daily bank balances and paid monthly at the normal commercial rate of such deposits.
Receivables
All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. A provision for doubtful debts is raised when some doubt as to collection exists. The credit risk is the carrying amount (net of any provision for doubtful debts). No interest is earned on trade debtors. The carrying amount approximates net fair value. Sales are made on 30 day terms.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

Other Financial Assets

	2002 \$'000	2001 \$'000
	Net Fair	Net Fair
	Value	Value
Listed Preference Shares	1,948	-
Listed Convertible Notes	1,032	-
	2,980	-

The Gallery holds Preference Shares and Convertible Notes (valued at \$2.980M) listed on the Australian Stock exchange. The value of the investments held can increase or decrease depending upon the market conditions. The value that best represents the maximum credit risk exposure is the net fair value. The average return for the period invested was 3.2% determined as the last sale price quoted on the Australian Stock at the end of the financial year.

Managed Funds

The Gallery has investments in TCorp's Hour-Glass Investment facilities and private sector managed funds. The Gallery's investments are represented by a number of units in the managed investments. Each fund has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon. Fund managers monitor the application of appropriate investment guidelines.

The Gallery's Holdings were:

	2002 \$'000	2001 \$'000
	Net Fair	Net Fair
	Value	Value
TCorp-Medium Term Growth Facility Trust	1,374	-
Other Private Sector Managed Funds	3,401	-
	4,775	-

These investments are generally able to be redeemed with 24 hours notice. The value of the investments held can decrease as well as increase depending upon market conditions. The value that best represents the maximum credit risk exposure is the net fair value. The value of the investments represents the Gallery's share of the value of the underlying assets of the fund and is stated at net fair value. The returns for the period ranged from -2.5% to 10.5%.

Other Securities

The Gallery has placed funds in Trustee approved Bills of Exchange, Negotiable Certificates of Deposit and bank deposits placed "at call" or for a fixed term. The interest rate is fixed for the term of the security and the securities are held to maturity.

	2002 \$'000	2001 \$'000
	Carrying	Carrying
	Amount	Amount
At call	1,263	-
Less than one year	8,808	10,598
One to five years	-	2,996
Greater than five years	-	-
	10,071	13,594

The securities at balance date were earning an average interest rate of 5.5% (2001 5.5%) whilst over the year the weighted average interest rate was 5.5% (2001 5.9%) on a weighted average balance of \$11,055,040 (2001 \$12,722,180)

Bank Overdraft

The Gallery does not have any bank overdraft facility.

Trade Creditors and Accruals

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade terms are not specified, payment is made no later than the end of the month following the month in which the invoice or statement is received. Treasurer's Direction 219.01 allows the Minister to award interest for late payment. No Ministerial direction was given, nor did the Gallery incur any interest expense in relation to the late payment of invoices for the financial years 2002 and 2001.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2002

19 EXPENDITURE COMMITMENTS**(a) Capital Commitments**

Aggregate capital expenditure for building improvements and extension works contracted for at balance date and not provided for:

	2002	2001
	\$'000	\$'000
Not Later than one year	10,800	1272
Later than one year and not later than 5 years	-	-
Later then 5 years	-	-
Total (including GST)	<u>10,800</u>	<u>1,272</u>

Contingent Assets

The total "Capital Commitments" above include input tax credits of \$ 982,000 that are expected to be recoverable from the Australian Taxation Office.

(b) Other Expenditure Commitments

There are no other expenditure commitments outstanding as at 30 June 2002. Commitments recognised in 2001 related to exhibition agreements and computer network outsourcing.

Not Later than one year	-	659
Later than one year and not later than 5 years	-	-
Later then 5 years	-	-
Total (including GST)	<u>-</u>	<u>659</u>

(c) Operating Lease Commitments

Future non-cancellable operating lease rentals
not provided for and payable:

Not Later than one year	98	107
Later than one year and not later than 5 years	49	160
Later then 5 years	-	-
Total (including GST)	<u>147</u>	<u>267</u>

Lease rentals relating to off site storage (including GST) are payable to the lessor monthly in advance. The Gallery possesses an option to renew the lease for a further two years. A bank guarantee has been taken out re the operating lease.

Contingent Assets

The total "Operating Lease Commitments" above include input tax credits of \$13,000 that are expected to be recovered from the Australian Taxation Office.

End of audited financial statements

ART GALLERY OF NEW SOUTH WALES APPENDICES



PURCHASES

AUSTRALIAN ART

Joy Hester (Australia, b.1920,d.1960), *Reclining female nude (Barbara Blackman)*, 1955 brush and black ink on ivory wove paper. Purchased 2001

Robert Klippel (Australia, b.1920,d.2001), *No. 951 Diorama*, 2001 steel and bronze. Purchased 2001

John Olsen (Australia, b.1928), *Reclining nude III*, 1991 reed pen and black ink, wash. D G Wilson Bequest Fund 2002

Peter Purves Smith (Australia, b.1912,d.1949), 4 drawings: *Gaderene swine*, circa 1949 pencil, pen and black ink; *Landscape*, circa 1946 pen and blue ink on squared paper; *Dancer (Spinning top)*, circa 1949 pen and blue ink; *The man who never moved*, 1939 pencil. D G Wilson Bequest Fund 2002

Garry Shead (Australia, b.1942), *The studio*, 2001 oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales 2001

Jeffrey Smart (Australia, b.1921), 7 drawings: *Seated nude*, 1942 pencil on paper; *Attilio*, 1957 pen and brown ink on paper; *Studies for 'Truck and trailer approaching a city'*, 1972 pen and brown ink, black fibre-tipped pen on paper; *Study for 'Central Station II'*, 1973 pen and blue ink on paper; *Study for 'Portrait of Clive James'*, 1991 black fibre-tipped pen on paper; *Study I for 'Margaret Olley in the Louvre Museum'*, 1995 pencil on paper; *Study II for 'Margaret Olley in the Louvre Museum'*, 1995 pencil on paper. Purchased 2001

SUB TOTAL 15 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Bai Bai (Australia, b.circa 1934), *Untitled*, 2000 screenprint. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2002

John Bulunbulun (Australia, b.1946), *Journey to the Guwaynang*, 2000 natural pigments on eucalyptus bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2001

Roy Kennedy (Australia), 4 prints: *Memories of the good days in my childhood*, etching; *Days of harmony on my Mission in days gone by*, etching; *Mossgiel Weigh Station*, etching; *Pepper Tree Avenue*, etching. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2001

Lily Sandover Kngwarreye (Australia, b.circa 1937), 2 prints: *Alhwert I*, 2001 etching; *Alhwert II*, 2001 etching. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2002

John Mawurndjul (Australia, b.1952), 2 paintings: *Mimihs at Minmilgan*, 1989 natural pigments on eucalyptus bark; *Mardayin*, 2001 natural pigments on eucalyptus bark.

Purchased 2002

Albert Namatjira (Australia, b.1902,d.1959), *Catherine Creek, Northern Territory*, circa 1950 watercolour. Purchased 2001

Eubena Nampitjin (Australia, b.circa 1925), *Untitled*, 2000 screenprint. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2002

Dula Ngurruwuthun (Australia, b.circa 1936,d.2001), *Untitled*, 2001 natural pigments on eucalyptus bark. Purchased 2001

Jimmy Njiminjuma (Australia, b.1945), *Yawk Yawk figure*, 2000 natural pigments on eucalyptus bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2001

Elizabeth Nyumi (Australia), *Minyili in sand dune country*, 2000 screenprint. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2002

Otto Pareroultja (Australia, b.1918, d.1973), *(Untitled landscape)*, circa 1950s watercolour. Purchased 2001

Rusty Peters (Australia, b.1935), *Waterbrain*, 2002 natural pigments on linen canvas. Purchased 2002

Kutuwulumu Purawarrumpatu (Australia, b.circa 1928), 5 prints: *Untitled #1*, 2000 hard ground etching; *Untitled #2*, 2000 hard ground etching; *Untitled #3*, 2000 hard ground etching; *Jilimara #1*, 2000 two-colour lithograph; *Jilimara #2*, 2000 two-colour lithograph. Purchased with funds provided by Niall and Freya Edwards-FitzSimons 2001

Kutuwulumu Purawarrumpatu (Australia, b.circa 1928), 3 paintings: *Untitled*, 2001 ochres on linen canvas; *Untitled*, 2001 ochres on linen canvas; *Untitled*, 2001 ochres on paper. Purchased 2002

Paddy Japaljarri Stewart (Australia, b.circa 1940) and **Paddy Japaljarri Sims** (Australia, b.1916), 30 prints from the portfolio *Yuendumu Doors*, 2000–2001: *Door one*, 2000–2001 etching; *Door two*, 2000–2001 etching; *Door three*, 2000–2001 etching; *Door four*, 2000–2001 etching; *Door five*, 2000–2001 etching; *Door six*, 2000–2001 etching; *Door seven*, 2000–2001 etching; *Door eight*, 2000–2001 etching; *Door nine*, 2000–2001 etching; *Door ten*, 2000–2001 etching; *Door eleven*, 2000–2001 etching; *Door twelve*, 2000–2001 etching; *Door thirteen*, 2000–2001 etching; *Door fourteen*, 2000–2001 etching; *Door fifteen*, 2000–2001 etching; *Door sixteen*, 2000–2001 etching; *Door seventeen*, 2000–2001 etching; *Door eighteen*, 2000–2001 etching; *Door nineteen*, 2000–2001 etching; *Door twenty*, 2000–2001 etching; *Door twenty-one*, 2000–2001 etching; *Door twenty-two*, 2000–2001 etching; *Door twenty-three*, 2000–2001 etching; *Door twenty-four*, 2000–2001 etching;

Door twenty-five, 2000–2001 etching; *Door twenty-six*, 2000–2001 etching; *Door twenty-seven*, 2000–2001 etching; *Door twenty-eight*, 2000–2001 etching; *Door twenty-nine*, 2000–2001 etching; *Door thirty*, 2000–2001 etching. Purchased with funds provided by Niall and Freya Edwards-FitzSimons 2001

Sam Tjampitjin (Australia), *Untitled*, b.circa 1936,d.2001), *Untitled*, 2001 synthetic polymer paint on linen canvas. Purchased 2001

Kenny Williams Tjampitjinpa (Australia, b.circa 1942), *Untitled*, 2001 synthetic polymer paint on linen canvas. Purchased 2001

Ronnie Tjampitjinpa (Australia, b.circa 1942), *Untitled*, 2001 synthetic polymer paint on linen canvas. Purchased 2002

Warlimpirrnga Tjapaltjarri (Australia, b.circa 1959), *Untitled*, 2001 synthetic polymer paint on linen canvas. Purchased 2001

Tjumbo Tjapananka (Australia, b.1929), *Untitled*, 1999 screenprint. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2002

Helicopter Tjungarrayi (Australia, b.circa 1937), *Untitled*, 1999 screenprint. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2002

Owen Yalandja (Australia, b.1960), *Yawk Yawk*, 2001 natural pigments on wood. Purchased 2002

SUB TOTAL 62 WORKS

AUSTRALIAN ART DEPARTMENT
77 WORKS

ASIAN ART

CHINA

Figure of Bodhisattva, Yuan dynasty 1279 – 1368 gilt bronze. Edward and Goldie Sternberg Chinese Art Purchase Fund 2002

SUB TOTAL 1 WORK

INDONESIA

Eastern Java, Java, *Boar*, circa 1400, Majapahit period 1292 – 1520 terracotta. Goldie Sternberg South-East Asian Art Purchase Fund 2001

SUB TOTAL 1 WORK

JAPAN

AZECHI Umetarô (Japan, b.1902, d.1999), *Kamegamori (Iyo)*, 1940, Shôwa period 1926–1988 colour woodcut on paper. Yasuko Myer Bequest Fund 2002

Hosoda EISHI (Japan, b.1756,d.1829), *Standing beauty reading a letter*, circa 1814, Edo (Tokugawa) period 1615 – 1868 hanging scroll; ink and colour on silk. Purchased 2002

FUKAZAWA Sakuichi (Japan, b.1896,d.1946), 12 prints from the series *Small works selected by the*

author vol. 1: Still Life, 1919 woodcut; *View of a suburb*, 1923 woodcut; *A cutting*, 1924 colour woodcut; *Winter day*, 1924 colour woodcut; *A Western-style house*, 1924 colour woodcut; *A View of Utsunomiya*, 1924 colour woodcut; *Trees*, 1925 woodcut; *A view of a suburb*, 1926 colour woodcut; *Winter*, 1926 woodcut; *Still life*, 1927 colour woodcut; *A cutting*, 1927 colour woodcut; *A hill*, 1927 colour woodcut. Yasuko Myer Bequest Fund 2001

NAGASE Yoshirô (Japan, b.1891, d.1978), *Dancing Shiva (Memory of India)* from the series *Journey through Asia*, 1930 colour woodcut. Yasuko Myer Bequest Fund 2001

ONCHI Kôshirô (Japan, b.1891, d.1955), *Coffee* from the series *Eight impressions of modern women*, 1929, Shôwa period 1926–1988 colour woodcut on paper. Yasuko Myer Bequest Fund 2002

SUB TOTAL 16 WORKS

ASIAN ART DEPARTMENT
18 WORKS

EUROPEAN ART BEFORE 1900

Philippe Jacques de Louthembourg (France, b.1740,d.1812), *A shipwreck off a rocky coast*, 1760s oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales 2002

Holman Hunt (England, b.1827, d.1910), *Study of a Bloodhound*, 1848 oil on board with traces of pencil. Purchased with funds provided by John and Julie Schaeffer 2002

Frederick Landseer Griggs (England, b.1876,d.1938), *The Almonry*, 1925 etching. Purchased 2001

Graham Sutherland (England, b.1903,d.1980), *The village*, 1925 etching. Purchased 2001

SUB TOTAL 4 WORKS

MODERN AND CONTEMPORARY ART

Joseph Beuys (Germany, b.1921, d.1986), 40 gelatin silver photographs from the portfolio, *Output*, 1978: *Output 1*, 1978; *Output 2*, 1978; *Output 3*, 1978; *Output 4*, 1978; *Output 5*, 1978; *Output 6*, 1978; *Output 7*, 1978; *Output 8*, 1978; *Output 9*, 1978; *Output 10*, 1978; *Output 11*, 1978; *Output 12*, 1978; *Output 13*, 1978; *Output 14*, 1978; *Output 15*, 1978; *Output 16*, 1978; *Output 17*, 1978; *Output 18*, 1978; *Output 19*, 1978; *Output 20*, 1978; *Output 21*, 1978; *Output 22*, 1978; *Output 23*, 1978; *Output 24*, 1978; *Output 25*, 1978; *Output 26*, 1978; *Output 27*, 1978; *Output 28*, 1978; *Output 29*, 1978; *Output 30*, 1978; *Output 31*, 1978; *Output 32*, 1978;

nights, 1969 colour screenprint; *The prevention of destitution*, 1969 colour screenprint; *XYZ - photo eye*, 1969 colour screenprint; *The Congo and other poems*, 1969 colour screenprint; *Battle songs of the International Brigade*, 1969 colour screenprint; *The Jewish question*, 1969 colour screenprint; *Die Donau*, 1969 colour screenprint; *The Bronxville portfolio*, 1969 colour screenprint; *Lou Gehrig - pride of the Yankees*, 1969 colour screenprint; *Mark Rothko*, 1969 colour screenprint; *China of today: the Yellow Peril*, 1969 colour screenprint; *Transition Act 1927*, 1969 colour screenprint; *Der Russische Revolutions film*, 1969 colour screenprint; *London by night*, 1969 colour screenprint, collage; *Vampyr*, 1969 colour screenprint, collage; *Hollywood: wie es Wirklich ist*, 1969 colour screenprint; *Fighting the traffic in young girls: or the white slave trade*, 1969 colour screenprint, collage; *Four in America*, 1969 colour screenprint; *Intelligence Bulletin June 1944*, 1969 colour screenprint; *The defence of terrorism*, 1969 colour screenprint; *O'Neill*, 1969 colour screenprint; *We have not forgotten*, 1969 colour screenprint; *Songs of a sour-dough*, 1969 colour screenprint, collage; *Edward Hopper*, 1969 colour screenprint; *Plague: a manual for medical and public health workers*, 1969 colour screenprint; *Hollywood: wie es Wirklich ist II*, 1969 colour screenprint; *Hanging in chains*, 1969 colour screenprint; *The wording of police charges II*, 1969 colour screenprint; *Reklame: durch das Schaufensten*, 1969 colour screenprint; *La lucha del pueblo español por su libertad*, 1969 colour screenprint; *Benia Krik*, 1969 colour screenprint; *Permit me voyage*, 1969 colour screenprint. Purchased 2002

Nam June Paik (Korea; United States of America, b.1932), *Buddha game*, 1991 antique television set covered in pages from a Korean book, two gold leaf Buddhas, neon, antennae, three Sony watchmans, two Sony 8 inch televisions KV8AD10, Sony laser disk player, original Paik laser disk, Stancore 350 1989. Purchased 2002

Sir Eduardo Paolozzi (Scotland, b.1924), 45 prints from the portfolio *Bunk*, 1972: *Evadne in green dimension*, 1972 colour photo screenprint, collage; *Will man outgrow the earth*, 1972 colour photo lithograph; *Fun helped them fight*, 1972 colour photo lithograph; *The ultimate planet*, 1972 colour photo screenprint; *See them? A baby's life is not all sunshine*, 1972 photo lithograph; *Sack-o-sauce*, 1972 colour photo screenprint, colour photo lithograph, collage; *Take-off*, 1972 colour photo lithograph; *Hazards include dust, hailstones and bullets and Survival*, 1972 diptych: photo lithograph; *Was this metal*

monster master or slave, 1972 colour photo screenprint; *Meet the people*, 1972 colour screenprint, colour photo lithograph, collage; *Improved beans*, 1972 photo lithograph; *Refreshing and delicious*, 1972 colour photo lithograph; *You'll soon be congratulating yourself*, 1972 photo lithograph; *Goering with wings*, 1972 photo lithograph; *Real gold*, 1972 colour photo screenprint; *Fantastic weapons contrived*, 1972 photo lithograph; *Has Jazz a future?*, 1972 colour photo screenprint, colour photo lithograph; *Vogue gorilla with Miss Harper*, 1972 photo lithograph; *Electric arms and hands also shaving love is better than ever*, 1972 photo screenprint, photo lithograph; *It's daring it's audacious*, 1972 colour photo lithograph; *North Dakota's lone sky scraper*, 1972 colour photo lithograph; *Will alien powers invade the earth?*, 1972 photo screenprint; *Windtunnel test*, 1972 colour photo screenprint, colour photo lithograph; *New life for old radios*, 1972 colour photo lithograph; *2000 horses and turbo-powered*, 1972 colour photo screenprint; *I was a rich man's plaything*, 1972 colour photo screenprint, collage; *Never leave well enough alone*, 1972 colour photo lithograph ; *No one's sure how good it is*, 1972 colour photo screenprint, colour photo lithograph; *Man holds the key*, 1972 colour photo screenprint; *Merry Xmas with T-1 space suits*, 1972 photo lithograph; *A new brand of brilliance*, 1972 colour photo lithograph; *Hi-Ho*, 1972 colour screenprint, colour photo lithograph, collage; *You can't beat the real thing*, 1972 colour photo screenprint; *It's a psychological fact pleasure helps your disposition*, 1972 colour photo lithograph; *Mother goose goes Hollywood*, 1972 colour photo screenprint; *Shots from peep show*, 1972 photo screenprint; *Lessons of last time*, 1972 colour photo screenprint, colour photo lithograph; *A funny thing happened on the way to the airport*, 1972 colour photo lithograph; *The dynamics of biology*, 1972 colour photo lithograph; *Poor Eleanor knows them by heart*, 1972 photo lithograph; *Write Dept P-1 for beautiful full-colour catalog*, 1972 colour photo screenprint; *Folks always invite Me for the holidays*, 1972 colour photo screenprint; *What a treat for a nickell*, 1972 colour photo screenprint; *Yours till the boys come home*, 1972 colour photo screenprint; *Headlines from horrors ville*, 1972 colour photo lithograph; *Trigger assembly removal*, 1972 colour photo screenprint, colour photo lithograph. Purchased 2002

Slave Pianos (Michael Stevenson, New Zealand/Germany b.1964; **Danius Kesminas**, Australia b.1966), *Slave Pianos Publications*, 1999 limited edition boxed set of 17 offset printed sheet music. Purchased with

funds provided by the Contemporary Collection Benefactors' Program 2001

Peter Tyndall (Australia, b.1951), *detail A Person Looks At A Work Of Art/ someone looks at something ... LOGOS/ HA HA*, 1995 2 panels, oil on linen, wooden frame, brackets. Purchased with funds provided by the Contemporary Collection Benefactors' Program 2001

Yin Xiuzhen (China (People's Republic of) b.1963), *Beijing Opera*, 2000 four digital prints on canvas, sound, stools/folding chairs. Purchased 2002

SUB TOTAL 148 WORKS

PHOTOGRAPHY

Laurence Aberhart (New Zealand, b.1949), 2 photographs: *Taranaki (The Heavens Declare the Glory of God)*, *New Plymouth, 14 May 1986*, 1986 (printed 1987) gelatin silver photograph; *Taranaki from Oeo Road, under Moonlight, 27-28 September 1999*, 1999 (printed 2000) gelatin silver photograph, gold and selenium toned. Purchased with funds provided by the Photography Collection Benefactors' Program 2002

Hans Bellmer (Germany, b.1902, d.1975), *La Poupée (the puppet)*, circa 1938-circa 1939 gelatin silver photograph, hand coloured. Purchased 2001

Mervyn Bishop (Australia, b.1945), *Jimmy Little - State Funeral Kwementyaye Perkins* from the series *A Dubbo Day with Jimmy*, 2000 gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2002

Destiny Deacon (Australia, b.1957), *Over the Fence* from the series *Sad & Bad*, 2000 Lambda print from Polaroid. Purchased with funds provided by the Photography Collection Benefactors' Program 2001

Anne Ferran (Australia, b.1949), *Ground at Ross 9* from the series *Lost to Worlds 2001*, 2001 gelatin silver photograph. Purchased with funds provided by John and Kate Armati, Malcolm and Rhonda Rose 2002

Simryn Gill (Singapore;Malaysia; Australia, b.1959), 2 type C photographs: *A small town at the turn of the century*, 1999–2000 type C photograph. Purchased with funds provided by Barbara Flynn, William, Rory and Lachlan Grounds 2002

A small town at the turn of the century, 1999–2000 type C photograph. Purchased with funds provided by Luca and Anita Belgiorno-Nettis, Roslyn and Tony Oxley, Nick Peters and the Photography Collection Benefactors' Program 2002

Rosemary Laing (Australia, b.1959), *groundspeed (Red Piazza) #4*, 2001 type C photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2001

Ricky Maynard (Australia, b.1953), 2 gelatin silver photographs from the series *Returning to Places that Name Us 2000*, 2000: *Wik Elder, Gladys*, 2000 gelatin silver photograph. Purchased with funds provided by Stephen Grant and Bridget Pirrie 2002
Wik Elder, Bruce, 2000 gelatin silver photograph. Purchased with funds provided by Amanda and Andrew Love 2002
Michael Parekowhai (New Zealand, b.1968), 2 type C photographs from the series *The Consolation of Philosophy*, 2001 (printed 2002): *Passchendaele*, 2001 (printed 2002) type C photograph. Purchased with funds provided by Egil Paulsen, Gary Langsford, Edmund Capon, and the Photography Collection Benefactors’ Program 2002
Michael Parekowhai (New Zealand, b.1968), 2 type C photographs from the series *The Consolation of Philosophy*, 2001 (printed 2002): *Passchendaele*, 2001 (printed 2002) type C photograph. Purchased with funds provided by Egil Paulsen, Gary Langsford, Edmund Capon, and the Photography Collection Benefactors’ Program 2002
Debra Phillips (Australia, b.1958), *Untitled 1*, 1997 16 gelatin silver photographs mounted on aluminium

GIFTS

AUSTRALIAN ART

JAMES AGAPITOS AND RAY WILSON
Düsan Marek (Australia, b.1926, d.1993), 3 drawings and 1 book: *Study for ‘Ego’*, circa 1951-1952 blue ball-point pen on cardboard; *Columbine*, 1973 charcoal on linen on plywood; *Untitled*, late 1980s charcoal; *Impressions from France*, 1985 bound book: 21 leaves, 32 drawings, gouache and watercolour

PROFESSOR DAVID ARMSTRONG
Arthur Boyd (Australia, b.1920, d.1999), *Portrait of Professor David Armstrong*, 1969 drypoint, black ink on white wove paper

JEFF BURGESS
Bea Maddock (Australia, b.1934), *Big berg with Antarctic petrels*, 1988 lithograph

PATRICK CORRIGAN
Alun Leach-Jones (Australia, b.1937), *Through the eye of the needle* from the series *Romance of Death*, 1986 synthetic polymer paint on canvas

ALISON MARY DAVIS
J. J. Hilder (Australia, b.1881,d.1916), *Rocklily Road*, pencil, watercolour on ivory wove paper
Margaret Preston (Australia, b.1875, d.1963), *Native flowers of Australia*, 1946 colour monotype on thin white laid tissue
Thea Proctor (Australia, b.1879, d.1966), (*Ballet dancers*, circa 1903 - 1921 pencil, watercolour, opaque white on wove paper on card

(unique work). Purchased with funds provided by Anonymous, Vivienne Sharpe, Michael Hughes and Katharine Allen, Peter Steigrad, and the Photography Collection Benefactors’ Program 2002
Luke Roberts (Australia, b.1952), *1+1=8*, 1988-1993 (printed 2001) Limited edition archival boxed set of 12 giclée prints from a photographic performance series 1988-1993. Iris Equipoise inks on Arches watercolour paper, 2001. Purchased with funds provided by the Photography Collection Benefactors’ Program 2002
David Stephenson (United States of America;Australia, b.1955), 4 type C photographs: *Pantheon c117-138, Rome*, 1997 (printed 2002) type C photograph; *Sala de los Abencerrajes Alhambra c1333-91, Granada, Spain*, 1997 (printed 2001) type C photograph. Purchased with funds provided by Ginny Green 2002
Cathedral of the Assumption, Kremlin 1475-79, Moscow, 2000 type C photograph. Purchased with funds provided by Graham and Mary Bierman, Josef and Jeanne Lebovic 2002
Sant’ivo alla Sapienza 1645-50 Rome, Italy, 1997 (printed 2001) type

C photograph. Purchased with funds provided by Joanna Capon, and the Photography Collection Benefactors’ Program 2002
Darren Sylvester (Australia, b.1974), *They return to you in song*, 2001 Lambda print. Purchased with funds provided by the Photography Collection Benefactors’ Program 2002
Ronnie van Hout (New Zealand; Australia, b.1962), 2 gelatin silver photographs, selenium toned: *untitled* from the series *Mephitis*, 1995, gelatin silver photograph, selenium toned; *Self titled*, 1995, gelatin silver photograph, selenium toned. Purchased with funds provided by the Photography Collection Benefactors’ Program 2002
YAMAWAKI Iwao (Japan, b.1898, d.1987), 2 gelatin silver photographs: *untitled (glass abstraction)*, 1930-1932 gelatin silver photograph; *untitled (portrait of woman)*, 1930-1932 gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors’ Program 2001
YANAGI Miwa (Japan, b.1967), 2 type C photographs + text from the series *My Grandmothers*, 2000: *Hiroko*, 2000 type C photograph + text. Purchased

with funds provided by Martin Browne, Jo Braithwaite, Leon Rogan, Erin McCartin, Patrick Flanagan, Michel Lemaître, Erick Valls, Annette Larkin, Chris Bruce, Ildiko Kovacs 2002
Sachiko, 2000 type C photograph + text. Purchased with funds provided by Naomi Kaldor, Penelope Seidler, The Freedman Foundation, Peter and Thea Markus, Candice Bruce and Michael Whitworth, Geoff and Vicki Ainsworth, Stephen Ainsworth, Gary Langsford, Luca and Anita Belgiorno-Nettis, and the Photography Collection Benefactors’ Program 2002
Anne Zahalka (Australia, b.1957), *Cole Classic* from the series *Leisureland*, 1998 type C photograph. Purchased with funds provided by Geoff and Vicki Ainsworth, Sydney 2002

SUB TOTAL 27 WORKS

WESTERN ART DEPARTMENT
179 WORKS

GRAND TOTAL: 274 WORKS

ALAN AND JANCIS REES, THE ARTIST’S SON AND DAUGHTER-IN-LAW
Lloyd Rees (Australia, b.1895,d.1988), *Sketchbook no. 15: Europe and Australia 1967*, 1967 bound sketchbook: 112 leaves, 62 drawings, mixed media

MAGGIE ROWE
Frank Medworth (Australia;United Kingdom, b.1892,d.1947), 10 drawings and 1 sketchbook: (*Reclining female nude*), 1930s pen and black ink on ivory wove paper; (*Seated female nude from behind*), 1930s pencil on ivory wove paper; *Diana as a baby*, 1929 pen and grey ink, watercolour on ivory wove paper, squared with pencil; *Joshua Smith*, 1940 pen and brown ink, coloured pencil on ivory wove paper; *Blue plough*, 1924 pencil, coloured pencil on ivory wove paper; (*Study of fishing nests in Spanish village*), circa 1920s pen and brown ink on ivory wove sketchbook sheet;

(*Spanish fishing boats*), circa 1920s pen and brown ink, coloured pencil on ivory wove sketchbook sheet; (*Spanish fishing boats*), circa 1920s pen and brown ink on ivory wove sketchbook sheet; *Muriel Medworth*, 1946 pencil, watercolour, crayon resist on ivory wove paper; (*Sketchbook*), circa 1934 28 sheets, some loose comprised 10 sheets of animal studies in pencil and coloured

pencil, one pencil study of baboons on inside back cover, 18 blank sheets
Frank Medworth (Australia;United Kingdom, b.1892,d.1947), 17 prints: (*Bullfighting No. 1*), 1926 engraving, brown ink on ivory wove paper; *The cape (Bullfighting No. 2)*, 1926 engraving, brown ink on ivory wove paper; (*Bullfighting No. 3*), 1926 engraving, brown ink on buff wove paper; (*Bullfighting No. 4*), 1926 engraving, brown ink on ivory wove paper; *Coronets*, 1922 etching, brown black ink on ivory wove paper; *Chital*, 1928 linocut, black ink on buff wove paper; *Kid Thar*, 1931 wood engraving, black ink on ivory wove paper; *Woolfl*, 1931 wood engraving, black ink on ivory wove paper; *Begonia*, 1931 wood engraving, black ink on ivory laid paper; *Anemone Japonica*, 1931 wood engraving, black ink on ivory wove paper; *Webs*, 1931 wood engraving, black ink on ivory wove paper; *Los Buquos*, 1930 wood engraving, dark brown ink on ivory wove paper; *Dockscape*, circa 1926 wood engraving in black ink on thin ivory tissue glued on card; *Morning in the port*, 1927 engraving, brown ink on ivory wove paper; *Woodblock for ‘(Ship)’*, 1933 woodblock; (*Ship*), 1933 wood engraving, brown ink on ivory laid paper; *Etching plate for ‘The new baby’*, 1927 zinc etching plate
Frank Medworth (Australia;United Kingdom, b.1892,d.1947), 6 prints from the series *Jottings from Spain: Bullfight*, linocut, brown ink on card; *The terrace*, linocut, brown ink on card; *Deck passengers*, linocut, brown ink on card; *Mass*, linocut, brown ink on card; *Fisherfolk*, linocut, brown ink on card; *On the sands*, linocut, brown ink on card

MRS MARIE SEXTON
Rosalie Gascoigne (Australia;New Zealand, b.1917,d.1999), *Mosaic*, 1976 fragments of decorated china, tins, timber, printed art reproductions on board

BRETT STONE
Kevin Lincoln (Australia, b.1941), *Self portrait*, 1984 charcoal, wash on white wove paper

LYN WILLIAMS
Fred Williams (Australia, b.1927, d.1982), 6 drawings: *Music Hall III*, 1953-1954 brown conté on Gestetner paper; *Music Hall VI*, 1953-1954 sanguine conté on Hylton Bank paper; *Water pond in the landscape*, 1963 charcoal on Kent paper; *Knoll in the You Yangs II*, 1963 charcoal, black and sanguine conté on Kent paper; *Lysterfield Hills series XVI*, 1969 brush and black, brown and grey ink on wove paper; *Gorge*, 1977 black ink on Arches Aquarelle paper

Fred Williams (Australia, b.1927, d.1982), 5 prints: *Number six*, 1955-1956 etching, engraving, drypoint, black ink on Kent paper; *Finale*, 1955-1956 etching, engraving, drypoint,

black ink on Kent paper; *Comedian*, 1955-1956 etching, drypoint, black ink on Kent paper; *Plenty Gorge*, 1973 electric hand engraving tool, roulette, engraving, drypoint, black ink on Lavis Montgolfier St-Marcel-Les-Annonay paper; *Yarra billabong, Kew II*, 1975 aquatint, foul biting, electric hand engraving tool, burnisher, black ink on Arches paper

SALVATORE ZOFREA
Salvatore Zofrea (Australia, b.1946), 2 sketchbooks: *Drawing book for Appassionata: book no. 6*, 1994-1999 bound sketchbook: 24 leaves, 44 drawings, mixed media on white wove paper; *Drawing book for Appassionata: book no. 7*, 1994-1999 bound sketchbook: 18 leaves, 34 drawings, mixed media on white wove paper

Salvatore Zofrea (Australia, b.1946), 30 prints from the suite *Appassionata*, 1994-1999: *Outside Toledo*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *A London affair*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The clowns, homage to Fellini*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Zorba*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Poppaea and Nero*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Sunflowers, homage to van Gogh*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My first Sulman Prize, homage to my parents*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The Fairfax mural*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *When I first met Stephanie*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Stephanie*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My father remembering his youth*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Jealousy*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Paranoia*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The argument*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The Opera House Fresco*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Godspell*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The next day*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My fortieth birthday*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Caressing the hair, St Francis and St Claire in moonlight*, 1994-1999 woodblock print; black ink on heavy

white Japanese Hitachi paper; *Afternoon in Chartres Cathedral*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *A day in Venice*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Caressing the hair, St Francis and St Claire in moonlight*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My friend the gardener*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Book launch and exhibition of the Psalms at the Art Gallery of New South Wales*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Eating at Uno Uno*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Building the new studio at Seaforth*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My brother Leonardo*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Book launch and exhibition of the Psalms at the Art Gallery of New South Wales*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Eating at Uno Uno*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Building the new studio at Seaforth*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The artist’s model*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The last Christmas with my brother Leonardo*, 1994-1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Self portrait at Manly Beach*, 1994-1999 magnolia woodblock; *Thinking about my father*, 1994-1999 jelutong woodblock

woodblock; *My friend the gardener*, 1994-1999 magnolia woodblock; *Book launch and exhibition of the Psalms at the Art Gallery of New South Wales*, 1994-1999 jelutong woodblock; *Eating at Uno Uno*, 1994-1999 magnolia woodblock; *Building the new studio at Seaforth*, 1994-1999 jelutong woodblock; *The artist’s model*, 1994-1999 magnolia woodblock; *The last Christmas with my brother Leonardo*, 1994-1999 jelutong woodblock; *Self portrait at Manly Beach*, 1994-1999 magnolia woodblock; *Thinking about my father*, 1994-1999 jelutong woodblock

SUB TOTAL 142 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

DR AND MRS RONALD K FAITHFULL
Thancoupie (Australia, b.1937), *Mosquito corroboree*, 1994 hand-built stoneware

CHRISTOPHER HODGES AND HELEN EAGER
Freddy Timms (Australia, b.1944), *Untitled*, circa 1990s natural pigments on linen canvas
Queenie McKenzie (Australia, b.1925,d.1998), *Untitled*, natural pigments on linen canvas

SUB TOTAL 3 WORKS

AUSTRALIAN ART DEPARTMENT
145 WORKS

ASIAN ART

CHINA
RUTH BURGESS
SHEN Shaomin (China (People’s Republic of) b.1956), *Pastorale*, 1984 woodcut

RICHARD CLOUGH
Couplet, Qing dynasty 1644 – 1911 ink on paper

JUDITH & KEN RUTHERFORD
2 textiles: *Front facing dragon roundel with imperial yellow background*, circa 1750, Qing dynasty 1644-1911 embroidery; *Front facing dragon roundel with brown background*, circa 1775, Qing dynasty 1644-1911 embroidery

LILY SCHLOSS IN HONOUR OF GOLDIE STERNBERG
Guangdong, 2 mingqi ceramics: *Model of a house [with a dog inside the house]*, early 1st century, Han dynasty 206 BCE-220 CE earthenware; *Model of a house [with two kneeling figures inside the house]*, early 1st century, Han dynasty 206 BCE-220 CE earthenware

G F WILLIAMS
Censer with two handles in the shape of elephants’ heads, 17th-18th century, Ming dynasty 1368-1644, Qing dynasty 1644-1911 bronze

DR JOHN YU & DR GEORGE SOUTTER
Export ware, 2 ceramics: *Tea bowl with dragon decoration*, circa 19th -

20th century blue de hue: porcelain with underglaze blue decoration; *Flat dish decorated with cranes and pine trees*, 19th-20th century, *blue de hue*: porcelain with underglaze blue decoration and metal rim

SUB TOTAL 9 WORKS

INDONESIA

DR JOHN YU & DR GEORGE SOUTTER
Bandung ware, *Jarlet in the form of an elephant with rider*, 1940-1950 stoneware (?) with brown and white glaze

SUB TOTAL 1 WORK

JAPAN

NOREEN CARPENTER
KAGAWA Hōen (Japan, active 1868-1912), *(Two hunters in snowy mountain)*, late 19th century, Meiji period 1868-1912 ink and colour on silk

CLARE GOODWIN
IMAO Keinen (Japan, b.1845,d.1924), 4 prints from the album *Keinen Gafu*, 1868-1912: *no.1 (pine, bamboo, bird)*, 1868-1912, Meiji period 1868-1912 colour woodcut; *no.2 (plum and bird)*, 1868-1912, Meiji period 1868-1912 colour woodcut; *no.16 (sunflower, insect, sparrow)*, 1868-1912, Meiji period 1868-1912 colour woodcut; *no. 38 (autumn flowers and bird)*, 1868-1912, Meiji period 1868-1912 colour woodcut

MARGARET OLLEY
Utagawa KUNIYOSHI (Japan, b.1797, d.1861), *Menju Sōsuke Ieteru* from the series *Biographies of heroes of the Taiheiki*, circa 1850, Edo (Tokugawa) period 1615-1868 colour woodcut

W.G. PRESTON FROM THE COLLECTION OF MARGARET PRESTON

Ikedada EISEN (Japan, b.1791,d.1848), *Brocade bag picture book*, 1828, Bunsei era 1818-1830, Edo (Tokugawa) period 1615-1868 bound book: 30 leaves of assorted prints, colour woodcut
The Imperial Museum (Japan, Estab. 1889,Closed 1945), 7 books: *Ori-mon ruisan vol.2*, 1892, Meiji period 1868-1912 bound book: 54 leaves, colour woodcut; *Ori-mon ruisan vol.5*, 1892, Meiji period 1868-1912 bound book: 54 leaves, colour woodcut; *Ori-mon ruisan vol.6*, 1892, Meiji period 1868-1912 bound book: 54 leaves, colour woodcut; *Ori-mon ruisan vol.7*, 1892, Meiji period 1868-1912 bound book: 54 leaves, colour woodcut; *Ori-mon ruisan vol.8*, 1892, Meiji period 1868 - 1912 bound book: 54 leaves, colour woodcut; *Ori-mon ruisan vol.9*, 1893, Meiji period 1868-1912 bound book: 54 leaves, colour woodcut; *Ori-mon ruisan vol.10*, 1893, Meiji period 1868 - 1912 bound book: 54 leaves, colour woodcut

KAN'YŌSAI (Japan), 3 books: *Picture album by Kan'yōsai vol.1*, 1762, Edo (Tokugawa) period 1615-1868 bound book: 12 leaves [incomplete], woodcut; *Picture album by Kan'yōsai vol.2*, 1762, Edo (Tokugawa) period 1615-1868 15 leaves [incomplete], woodcut; *Picture album by Kan'yōsai vol.3*, 1762, Edo (Tokugawa) period 1615-1868 24 leaves, woodcut
Utagawa KUNIYOSHI (Japan, b.1797, d.1861), *Miscellaneous images of manners and customs*, 1855, Ansei era 1854-1860, Edo (Tokugawa) period 1615-1868 bound book: 16 leaves, colour woodcut

G F WILLIAMS
Bizen ware, *Daikoku holding mallet and bag, leaning against a rice sack on his side*, 19th-early 20th century stoneware
Bizen ware, *Ebisu holding a fan and snapper, with fish basket on his side*, 19th-early 20th century stoneware
Elizabeth Keith (England, b.1887, d.1956), *Bell Tower, Soochow*, circa 1919-1936, colour woodcut
Utagawa KUNISADA II (Japan, b.1823,d.1880), *Eight Views of Lake Biwa: Evening glow at Seta*, 1850-1852, Edo (Tokugawa) period 1615-1868 colour woodcut; ōban triptych
Utagawa KUNISADA II (Japan, b.1823,d.1880), 5 prints from the series *Murasaki Shikbu's Genji playing cards*, 1857: *Chapter 4 Evening faces*, 1857, Edo (Tokugawa) period 1615-1868 colour woodcut; ōban; *Chapter 7 The autumn excursion*, 1857, Edo (Tokugawa) period 1615-1868 colour woodcut; ōban; *Chapter 38 The bell cricket*, 1857, Edo (Tokugawa) period 1615- 1868 colour woodcut; ōban; *Chapter 40 The rites*, 1857, Edo (Tokugawa) period 1615-1868 colour woodcut; ōban; *Chapter 46 Beneath the oak*, 1857, Edo (Tokugawa) period 1615- 1868 colour woodcut; ōban
ŌHARA Shōson (b.1877,d.1945), *(Hydrangeas and bees)*, post 1926, Shōwa period 1926-1988 colour woodcut
TAKAHASHI Hiroaki (Japan, b.1870, d.1945), *Asakusa shrine in Tokyo*, 1926, Shōwa period 1926-1988 colour woodcut
TSUCHIYA Koitsu (Japan, b.1870, d.1949), *Hōryūji, Nara*, 1938, Shōwa period 1926-1988 colour woodcut
YOSHIDA Hiroshi (Japan, b.1876, d.1950), 4 prints: *Daido gate (Korea)*, 1937, Shōwa period 1926 – 1988 colour woodcut; *Sacred bridge*, 1937, Shōwa period 1926-1988 colour woodcut; *Misty day in Nikko*, 1937, Shōwa period 1926-1988 colour woodcut; *Daibutsu Temple gate*, 1937, Shōwa period 1926-1988 colour woodcut
Comb with flower design, 19th-early 20th century *maki-e* lacquer on tortoise shell; shell and gold inlay; *Comb with design of rice plant and dragonfly*, 19th-early 20th century silver with gold and shell overlay; *Hairpin*, 19th-early 20th century *maki-e*

lacquer on wood; *Hairpin with chrysanthemum design*, 19th-early 20th century *maki-e* lacquer on wood with gold and metal inlay; *Hexagonal box with low legs and two lugs at the corners with a design of a crane and moon over waves on the lid, and aoi crest [Tokugawa family] on reverse side of lid*, 19th- early 20th century silver with gold and metal inlay; *Lacquered box set*, 19th-early 20th century lacquer on wood; *Miniature yatate*, 19th-early 20th century silver; *Mirror with design of auspicious animals and plants; cranes, tortoises, pine, bamboo, chrysanthemum etc.*,, 19th- early 20th century bronze ; 43 *netsukes: Netsuke in the form of two dragon heads encircling a wooden fish bell (Mokugyo)*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 staghorn; *Manju hako netsuke in two parts carved in shishiaibori with thunder god*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory; *Manju netsuke of woodcutter and woman, with multiple silver chains [which originally would have attached it to a tobacco pouch]*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 netsuke: ivory; metal parts; *Netsuke in the form of a clothed monkey with cap eboshi*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 enamelled porcelain; *Manju netsuke with peony and lion*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 hirado porcelain with overglaze decoration; *Netsuke in the form of two clam shells*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 polished wood; *Netsuke in the form of mushrooms*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 polished wood; *Netsuke in the form of Chōkarō sennin carrying a gourd*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 polished wood; *Netsuke in the form of beans*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 polished wood; *Netsuke in the form of a running boar*, 19th century, Meiji period 1868-912, Edo (Tokugawa) period 1615-1868 polished wood; *Netsuke in the form of Chōkarō sennin carrying a gourd*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-868 ivory; *Netsuke in the form of Gama sennin with a toad*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory; *Netsuke in the form of Kumosuke (Tōkaidō porter)*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory with horn inlay; *Netsuke in the form of a mushroom with okame leaning against it and oni crouching under it*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory; *Netsuke in the form of Daruma with a fly whisk, wearing a towel round his head*, 19th century, Meiji period 1868-1912, Edo (Tokugawa)

period 1615-1868 ivory with horn inlay; *Netsuke in the form of a Kirin*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory; *Netsuke in the form of a cucumber with wasp*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 staghorn; *Netsuke in the form of a sennin holding a staff*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 polished wood; *Netsuke in the form of a Dutchman with a hat, holding a horn*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of Ashinaga carrying tenaga who is holding an octopus*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of Hotei (?) carrying a child on his shoulders*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a fox disguised as a woman dancing*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a toad*, 19th century, Meiji period 1868-912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a frog in a lily leaf*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Manju netsuke of a dragon*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a seated Daruma, holding a fly whisk*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a seated skeleton hitting a wooden fish bell (mokugyo)*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of Chōkarō sennin with a staff, drinking from a gourd*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of Noh mask of yase-otoko (thin man)*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a Sado sennin with a staff*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of an old South Sea islander holding red coral*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory with horn inlay; *Netsuke in the form of a sennin holding his hair and a staff*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of Chōkarō sennin with a gourd*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a sennin with a gourd*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a sennin with long hair*, 19th century, Meiji period

1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of oni carrying a child on his back, and a bowl in front*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a curly-haired Dutchman carrying a child on his back, holding a horn*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a badger carrying a sake bottle*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 staghorn; *Netsuke in the form of a standing Daruma*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory; *Netsuke in the form of a sennin carrying fruit (?)*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory; *Netsuke in the form of a foreigner with a coat, carrying a child and a horn*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 staghorn; *Note-pad holder with design of chrysanthemum on Genji crest with character of longevity*, 19th-early 20th century silver; *Pipe case with design of Chinese children learning*, 19th-early 20th century ivory; *Round box with design of flowers of the four seasons*, 19th-early 20th century gold takamakie lacquer with touch of colours; *nashiji* lacquer interior; *Set of a comb and hairpin with matching wisteria and peony design*, 19th-early 20th century comb: *maki-e* lacquer on tortoise shell; shell and gold inlay, hairpin: *maki-e* lacquer on tortoise shell; shell and gold inlay; *Silver one-case inrō in oblong shape with the design of a chrysanthemem and butterfly, with netsuke in the form of a small knife in the shape of a dragon-fish [the head for hilt and body for scabbard]* and *ojime attached with string*, 19th-early 20th century *inrō*: silver, netsuke: ivory, *ojime*: red coral with dark spots ; *Tray with flower and vine pattern*, 19th-early 20th century lacquer on wood with purple cloth lining; *Two-case cherry-bark sheath inrō with silver casing in the shape of two tigers in a bamboo grove; netsuke in the form of an armrest with design of a Korean dog, and ojime attached with string*, 19th-early 20th century *inrō*: stained tree-bark and silver, netsuke: ivory, *ojime*: red coral; *Two-leg hairpin with design of wisteria flowers, leaves and vine attached on bamboo lattice*,

1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of oni carrying a child on his back, and a bowl in front*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a curly-haired Dutchman carrying a child on his back, holding a horn*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 wood; *Netsuke in the form of a badger carrying a sake bottle*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 staghorn; *Netsuke in the form of a standing Daruma*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory; *Netsuke in the form of a sennin carrying fruit (?)*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 ivory; *Netsuke in the form of a foreigner with a coat, carrying a child and a horn*, 19th century, Meiji period 1868-1912, Edo (Tokugawa) period 1615-1868 staghorn; *Note-pad holder with design of chrysanthemum on Genji crest with character of longevity*, 19th-early 20th century silver; *Pipe case with design of Chinese children learning*, 19th-early 20th century ivory; *Round box with design of flowers of the four seasons*, 19th-early 20th century gold takamakie lacquer with touch of colours; *nashiji* lacquer interior; *Set of a comb and hairpin with matching wisteria and peony design*, 19th-early 20th century comb: *maki-e* lacquer on tortoise shell; shell and gold inlay, hairpin: *maki-e* lacquer on tortoise shell; shell and gold inlay; *Silver one-case inrō in oblong shape with the design of a chrysanthemem and butterfly, with netsuke in the form of a small knife in the shape of a dragon-fish [the head for hilt and body for scabbard]* and *ojime attached with string*, 19th-early 20th century *inrō*: silver, netsuke: ivory, *ojime*: red coral with dark spots ; *Tray with flower and vine pattern*, 19th-early 20th century lacquer on wood with purple cloth lining; *Two-case cherry-bark sheath inrō with silver casing in the shape of two tigers in a bamboo grove; netsuke in the form of an armrest with design of a Korean dog, and ojime attached with string*, 19th-early 20th century *inrō*: stained tree-bark and silver, netsuke: ivory, *ojime*: red coral; *Two-leg hairpin with design of wisteria flowers, leaves and vine attached on bamboo lattice*,

with seven chains hanging from the lattice, 19th-early 20th century silver; *Wooden tobacco pouch with netsuke and ojime attached with string*, 19th-early 20th century pouch, netsuke & *ojime*: polished gnarled wood; *Yatate consisting of a plain brush case and cushion-shaped inkwell*, 19th-early 20th century silver; *Yatate (movable writing set) in the shape of a closed fan with a cloud pattern on the lid*, 19th-early 20th century bronze
BEQUEST OF THERESE WINTER
Suzuki/Utagawa HIROSHIGE II (Japan, b.1826,d.1869), *Shōki*, 1868, Edo (Tokugawa) period 1615-1868 colour woodcut
Utagawa KUNISADA I /TOYOKUNI III (Japan, b.1786,d.1864), *(An actor in the role of Naoe Kanetsugu)*, 1857, Edo (Tokugawa) period 1615-1868 colour woodcut
Utagawa KUNIYOSHI (Japan, b.1797,d.1861), *Yazawa Kihei Mitsunobu* from the series *The tale of loyal retainers*, 1847, Edo (Tokugawa) period 1615-1868 colour woodcut

DR JOHN YU
Hasami ware, *Dish with incised floral design*, 1650-1700, Edo (Tokugawa) period 1615-1868 stoneware with pale blue celadon glaze

SUB TOTAL 99 WORKS

THAILAND

DR JOHN YU & DR GEORGE SOUTTER
Sawankhalok ware, Sawankhalok, *Bowl with fluted exterior decoration*, 14th century stoneware with celadon glaze
Sawankhalok ware, Sawankhalok, Jar with cover, 15th century stoneware with white glaze
Sawankhalok ware, Sawankhalok, *Lidded jar with fluted sides and cover*, 15th century stoneware with bluish-white glaze
Sukothai ware, Sukothai, *3 Deep dishes with design of fish*, 14th century stoneware with underglaze iron black decoration

SUB TOTAL 6 WORKS

TIBET

G F WILLIAMS
Sino-Tibetan, *Tsong Khapa seated holding a script (loose attachment) on left hand resting on lap*, 18th century brass
Sino-Tibetan, *Tsong Khapa seated in a lotus position holding lotus (?) stems*, 18th century brass

SUB TOTAL 2 WORKS

VIETNAM

DR JOHN YU & DR GEORGE SOUTTER
Yaozhou style, *Dish with moulded floral design*, 16th century stoneware with celadon glaze; *Beaker bowl*, 12th-13th century stoneware with thin degraded glaze, chocolate-brown wash on base; *Bowl with stylised floral decoration and calligraphic*

design on outer rim, 14th-15th century stoneware with underglaze cobalt blue decoration, chocolate brown wash on base; *Bowl with stylised floral decoration and calligraphic design on outer rim*, 14th-15th century stoneware with underglaze iron black decoration, chocolate brown wash on base; *Plate with fluted cavetto*, 15th century stoneware with copper green glaze; *Deep dish*, 13th-14th century stoneware with underglaze iron black decoration; *Deep dish*, 13th-14th century stoneware with underglaze iron black decoration, degraded glaze; *Deep dish of classical form*, 15th-16th century earthenware with crazed cream-grey glaze; *Dish with moulded decoration*, 15th-16th century grey stoneware with grey-green glaze; 2 *Dishes with stylised floral decoration*, 15th-16th century stoneware with underglaze cobalt blue decoration, chocolate brown wash on base

SUB TOTAL 11 WORKS

ASIAN ART DEPARTMENT
128 WORKS

EUROPEAN ART BEFORE 1900

HENDRIK KOLENBERG
Samuel Palmer (England, b.1805, d.1881), *The early ploughman*, pre 1861 etching

MARGARET OLLEY
Pierre Bonnard (France, b.1867, d.1947), *Woman with carriage*, circa 1895 charcoal and ink

SUB TOTAL 2 WORKS

WESTERN ART MODERN AND CONTEMPORARY ART

JUDY CHICAGO AND THROUGH THE FLOWER CORPORATION
Judy Chicago (United States of America, b.1939), 5 colour screenprints from the suite *Five images from the Birth Project*, 1985: *Guided by the Goddess*, 1985 colour screenprint; *Earth birth*, 1985 colour screenprint; *Birth tear/tear*, 1985 colour screenprint; *Birth trinity*, 1985 colour screenprint; *The creation*, 1985 colour screenprint

MIKALA DWYER
Mikala Dwyer (Australia, b.1959), 2 installations from the series *Iffytown*, 1999: *Hanging Eyes*, 1999 vinyl, canvas, synthetic polymer paint; *I.O.U.*, 1999 wood, glue, marine varnish, acrylic

EDRON PTY LTD – THROUGH THE AUSPICES OF ALISTAIR MCALPINE
Robyn Denny (United Kingdom, b.1930), *Kite*, 1972 colour screenprint on canvas

BEVERLEY HORWITZ IN MEMORY OF STANLEY HORWITZ
Max Ernst (Germany; France, b.1891,d.1976), *L'imbécile*, 1961 bronze, marble base

DARREN KNIGHT
Slave Pianos (Michael Stevenson, New Zealand/Germany b.1964; **Danius Kesminas**, Australia b.1966), *A diagnosis*, 1998-2001 limited edition boxed set of audio recordings, documents, texts and music scores

SUB TOTAL 10 WORKS

PHOTOGRAPHY

PATRICK CORRIGAN
Tracey Moffatt (Australia, b.1960), 13 photographs from the series *Invocations*, 2000: *Invocations 1*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 2*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 3*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 4*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 5*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 6*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 7*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 8*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 9*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 10*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 11*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 12*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper; *Invocations 13*, 2000 photo silkscreen, printed in colour ultraviolet inks on textured Somerset satin paper

PHYLLIS ADA EVANS (NÉE DEACON) AND HER SON RICHARD DEACON EVANS
Destiny Deacon (Australia, b.1957), 2 colour laser prints from Polaroid: *Me and Virginia's doll*, 1995 colour laser print from Polaroid; *Postcard from Bloomfield Beach*, 1998 colour laser print from Polaroid

SUB TOTAL: 15 WORKS

WESTERN ART DEPARTMENT
25 WORKS

GRAND TOTAL
GIFTED 298 WORKS

LOANS

WORKS OF ART LOANED TO THE GALLERY

ON LOAN FROM J.H. MYRTLE COLLECTION 2002

Dish decorated with floral motifs, 1500 – 1525

porcelain with overglaze red and green enamel decoration

Plate decorated with floral motifs, 1426 – 1435

lacquer

Square-shaped censer decorated with a pair of animals in high relief, 1426 – 1435

bronze

Vase decorated with a pair of dragons in high relief, circa 15th century

bronze

Jingdezhen ware

Jar decorated with dragons and motifs, 16th century

porcelain with underglaze blue decoration

Jingdezhen ware

Tea bowl and cover decorated with floral motifs and a poem by Jiaqing Emperor, 1796 – 1820

porcelain with underglaze blue decoration

Jingdezhen ware

Pair of bowls decorated with Chinese characters and animals, 1500 – 1550

porcelain with underglaze blue decoration

Jingdezhen ware

Bowl decorated with Daoist isles, 1821 – 1850

porcelain with overglaze enamel decoration

Jingdezhen ware

Vase decorated with chrysanthemums and a poem by Zeng Xi (1861-1930), 1916

porcelain with overglaze enamel decoration

Jingdezhen ware

Square section vase decorated with lions, 1522 – 1566

porcelain with underglaze blue decoration

Jingdezhen ware

Moonflask decorated with floral motifs, late 18th century – early 19th century

porcelain with underglaze blue decoration

Jingdezhen ware

Cylinder vase decorated with figures and landscapes, mid 17th century

porcelain with underglaze blue decoration

Jingdezhen ware

Bottle shaped vase decorated with figures and a poem, 1736 – 1795

porcelain with overglaze enamel decoration

Jingdezhen ware

Vase, 1736 – 1795

porcelain

Longquan ware

Vase, 960 CE – 1279 CE

stoneware

ON LOAN FROM THE AUSTRALIAN MUSEUM 2002

Quiver, 18th century

lacquer and mother-of-pearl inlay on wood

ON LOAN FROM MR KLAUS F. NAUMANN COLLECTION, BERLIN 2001

Unknown

Uji bridge under the willows, 17th century

pair of six fold screens; ink, colour and gold leaf on paper

PRIVATE COLLECTION LOAN

Rosella Namok

That day, 1999

synthetic polymer paint on canvas

Neo Rauch

Marznacht, 2000

oil on paper

PRIVATE COLLECTION, SYDNEY

Oskar Kokoschka

Landscape at Ullapool, 1945

oil on canvas

WORKS OF ART LOANED BY THE GALLERY

NATIONAL GALLERY OF AUSTRALIA

Anne Dangar at Moly Sabata: Tradition and Innovation

13th July 2001 – 28th October 2001

Anne Dangar

Dish with blue glaze and zodiac decorations on border, circa 1937

earthenware, painted & glazed

AUCKLAND ART GALLERY

James Tissot

14th July 2001 – 11th November 2001

James Jacques Joseph Tissot

The Widower, 1876

oil on canvas mounted on hardboard

NATIONAL PORTRAIT GALLERY

Sydney Nolan Heads

3rd August 2001 – 28th November 2001

Sidney Nolan

Self Portrait, 1943

synthetic polymer paint on jute canvas on hardboard

GLOBAL ARTS LINK, IPSWICH

Sporting Australia: Forging a Nation

18th August – 11th November 2001

Unknown photographer, Kerry & Co studio

Mrs Biddle's life saving class, 1893 – 1910 (printed later)

gelatin silver photograph

Arthur Streeton

The national game, 1889

oil on cardboard

Charles Meere

Australian beach-pattern, 1940

oil on canvas

HEIDE MUSEUM OF MODERN ART

Leave no space for yearning: The Art of Joy Hester

25th August – 11th November 2001

Joy Hester

Reclining female nude (Barbara Blackman), 1955

brush and black ink on ivory wove paper

QUEENSLAND ART GALLERY

Queensland Art Gallery

31st August – 11th November 2001

National Gallery of Australia

14th December 2001 – 10th March 2002

William Robinson

Wispy Landscape, 1990

oil on canvas

William Robinson

Creation Series – Man and the Spheres, 1991

oil on canvas

William Robinson

Creation Series – Water and Land, 1991

oil on canvas

NATIONAL GALLERY OF AUSTRALIA

Joy Hester and Friends

1st September – 28th October 2001

Joy Hester

Frightened, circa 1945

ink on paper

ART GALLERY OF SOUTH AUSTRALIA

Federation landscapes

14th September – 18th November 2001

WC Piguenit

Kosciusko, 1903

oil on canvas

Hans Heysen

Hauling Timber, 1911

oil on canvas

JJ Hilder

Dry lagoon,1911

pencil, watercolour

Blamire Young

Dry weather, circa 1912

watercolour

W Lister Lister

The golden splendour of the bush, circa 1906

oil on canvas

W Lister Lister

Loading the jinker, (1914)

oil on canvas

Hans Heysen

Summer,1909

pencil, watercolour

THE IAN POTTER MUSEUM OF ART

Norman Macgeorge

22nd September – 25th November 2001

J S MacDonald

Self-Portrait

lithograph

George Lambert

H. Desbrowe Annear, 1921

pencil on paper

Harold Septimus Power

End of the Day, circa 1922

oil on canvas

Thea Proctor

Girl in Fancy Dress, circa 1922-1930s

pencil and watercolour

W.B. McInnes

Portrait of Harold Desbrowe Annear, circa 1921

oil on canvas

COFFS HARBOUR REGIONAL ART GALLERY

Our Place – Images of Coffs Harbour and Region

4th October – 2nd December 2001

Sali Herman

The Bridge at Coffs Harbour, 1950

oil on canvas on hardboard

Frank McNamara

Nambucca, circa 1950

watercolour

Margaret Preston

Nambucca, circa 1928

woodcut, black ink, handcoloured

with gouache on ivory laid paper

NATIONAL GALLERY OF AUSTRALIA

Douglas Annand: the art of life

6th October 2001 – 28th January 2002

Douglas Annand

Ringbarked trees, 1943

watercolour on paper

BUNDANON TRUST AND WHITELEY STUDIO

River and Rocks

October 2001 – December 2002

Brett Whiteley Studio

19th October 2001 – 27th January 2002

Orange Regional Gallery

8th February – 10th March 2002

New England Museum & Art Gallery

15th March – 21st April 2002

Noosa Regional Gallery

10th May – 9th June 2002

Perc Tucker Regional Gallery

21st June – 21st July 2002

Penrith Regional Gallery

3rd August – 8th September 2002

Mornington Peninsular Regional Gallery

25th September – 27th October 2002

Ballarat Fine Art Gallery

1st November – 1st December 2002

Brett Whiteley

To Yirrawalla, 1972 – 1974

oil and mixed media on board

Brett Whiteley

Autumn (near Bathurst) Japanese

Autumn, 1987 – 1988

oil tempera, ink, egg and photograph

on board

Brett Whiteley

Oberon after the rains, 1983

mixed media, oil and rocks

Brett Whiteley

Marulan Bird with Rocks

oil mixed media and rocks

Brett Whiteley

Oberon River, 1979

gouache and collage on board

Brett Whiteley

Small preliminary brush drawing for The River at Carcoar, 1975

ink on paper

Brett Whiteley

Letter to my mother, 1980

pen and ink on paper

Brett Whiteley

Small willow, 1991

etching

Brett Whiteley

The Fish River and Boulders Oberon, 1979

etching

Brett Whiteley

Oberon 2, 1982

pen ink on paper

Brett Whiteley

Poplars beside the Fish-River, 1979

Brush ink on paper

Brett Whiteley

Oberon River and Dark Clouds,1980

pencil board on paper

Brett Whiteley Studio Museum

Brett Whiteley

Landscape Oberon II

pencil, green on paper

Brett Whiteley

Rivers I Walker Street, 1987

ink, collage and photograph on paper

Brett Whiteley

Whitely/Boyd portraits, circa 1975

etchings on paper

Brett Whiteley

Oberon abstract I, 1986-88

pencil and collage on paper

Brett Whiteley

River and landscape

linocut

Brett Whiteley

River

linocut

Arthur Boyd

Cattle on a Hillside, Shoalhaven, circa 1975

oil on canvas

Arthur Boyd

Reflecting Rock,1975

oil on canvas

BATHURST REGIONAL ART GALLERY

David Wilson Retrospective

October 2001 – July 2002

Bathurst Regional Gallery

19th October – 21st December 2001

Mosman Art Gallery

2nd March – 7th April 2002

New England Regional Art Gallery

28th April – 30th June 2002

David Wilson

The woman, 1996

pen and brown ink, blue ink wash,

pastel, 1996

NATIONAL GALLERY OF AUSTRALIA

SEEING RED

1st November 2002 – 1st April 2002

Eugene von Guerard

Sydney Heads, 1865

oil on canvas

GOLD COAST ARTS CENTRE

A place in the sun: Historical visions of the Gold Coast

2nd Nov. 2001 – 20th January 2002

Fred Jessup

Tarring nets

Sidney Nolan
Burke and Wills Expedition, Gray Sick, 1949
synthetic polymer paint on composition board
Sidney Nolan
Burke lay dying, 1950
synthetic polymer paint on composition board

CASTLEMAINE ART GALLERY & HISTORICAL MUSEUM
Martin Lewis – Stepping into Light
March 2002 – November 2002
Castlemaine Art Gallery
6th April – 19th May 2002
Devonport Gallery and Arts Centre
31st May – 20th June 2002
Heide Museum of Modern Art
13th July – 1st September 2002
Queensland Art Gallery
12th October – 1st December 2002
Martin Lewis
Berry's Bay, Sydney, circa 1900
pencil
Martin Lewis
A squatter's home, Berry's Bay, circa 1900
pencil
Martin Lewis
Boss of the Block, circa 1939
etching and aquatint

SH ERVIN GALLERY, NATIONAL TRUST
The Art of Alison Rehfish
20th April – 26th May 2002
Alison Rehfish
Oranges and lemons, circa 1934
oil on canvas
Alison Rehfish
Landscape after the fire, circa 1946
oil on jute canvas
Alison Rehfish
Window in Spring,1953
oil on jute canvas
Alison Rehfish
Negroid ballet, late 1920s
linocut

MORNINGTON PENINSULA REGIONAL GALLERY
Nocturne
24th April – 16th June 2002
Geelong Art Gallery
5th July – 1st September 2002
David Davies
A summer evening, circa 1895
oil on canvas on hardboard
Francis Lyburner
Waterfront, circa 1944
oil on canvas

Tom Roberts
Adagio, circa 1893
oil on paperboard
Dorrit Black
Nocturne, Wynard Square, 1932
linocut, black ink on ivory mulberry paper
Martin Sharp
The arrival of Rene Magritte at last, 1970
pen and ink

HISTORIC HOUSES TRUST OF NEW SOUTH WALES/ MUSEUM OF SYDNEY
Sydney by Ferry
13th April – 4th August 2002
Tom Roberts
An autumn morning, Milson's Point,
Sydney, 1888
oil on canvas
Lloyd Rees
The harbour from McMahon's Point, 1950
oil on canvas
Will Ashton
Kirribilli Wharf, morning, 1919
oil on canvas
Arthur Streeton
Sydney Harbour from Penshurst,
Cremorne, 1907
oil on wood
Ces Tindall
From Berry's Bay
watercolour

QUEENSLAND ART GALLERY
Dame Mary Gilmore
17th June – 4th November 2002
William Dobell
Dame Mary Gilmore, 1957
oil on hardboard

POST MASTER GALLERY
NATIONAL PHILATELIC CENTRE
Postmark Post Mabo
29th June – 29th September 2002
Clifford Possum Tjapaltjarri and Tim Leura Tjapaltjarri
Warlugulong, 1976
synthetic polymer paint on canvas

FURNISHING LOANS
HON. BOB DEBUS, M.P., ATTORNEY GENERAL
Malcolm Dickson (England, b.1941)
3 paintings:
A. Speed of darkness, 1964
synthetic enamel on hardboard
B. Excavations in the abyss, 1965
synthetic enamel on hardboard
D. Aftermath, 1965
synthetic enamel on hardboard
Leonard Hessing (Australia, b.1931)
The combatant, 1957
oil on hardboard
William Rose (Australia, b.1929, d.1997)
Aural painting, 1959
oil on hardboard

BARRY O'FARRELL, M.P., MEMBER FOR KU-RING-GAI
Seymour Lucas (England, b.1849, d.1923),
The King's rival, 1901
oil on canvas
Tom Roberts (Australia, b.1856, d.1931),
Trawool landscape, 1928
oil on canvas on cardboard

OFFICE OF THE PREMIER
Tony Clark (Australia, b.1954)
Chinoiserie Landscape, 1988
oil on canvas board
Elioth Gruner (Australia, b.1882, d.1939)
Afternoon, Bondi, 1915
oil on canvas on paperboard
Melinda Harper (Australia, b.1965)
Untitled, 1998
oil on canvas

ROYAL ALEXANDRA HOSPITAL FOR CHILDREN
Sam Byrne (Australia, b.1883,d.1978)
Mt. Robe, highest peak, Barrier Range
oil on hardboard
Lawrence Daws (Australia, b.1927)
Summer landscape, 1994
oil on canvas
Sam Fullbrook (Australia, b.1922)
Ford on the Condamine with Jacaranda, (circa 1985)
oil on canvas
Guy Grey-Smith (Australia, b.1916, d.1981)
Gascoyne River country, 1958
oil on hardboard

Sidney Nolan (Australia;United Kingdom, b.1917,d.1992)
6 paintings:
Ant hills, Australia, 1950
synthetic polymer paint on hardboard
Broome sunset WA, 1985
synthetic polymer paint on hardboard
Desert storm, 1966
synthetic polymer paint [?] on hardboard
Elephant, 1963
synthetic polymer paint on hardboard
The explorer, 1964
synthetic polymer paint on hardboard
Painted lady (red-necked Avocet), 1948
synthetic polymer paint on hardboard

EXHIBITIONS

2001/2002 EXHIBITIONS

Date	Department	Exhibition Title	Ticketed	AGNSW Tours	AGNSW Catalogue
01.07.01 – 05.08.01	Western Contemporary	Carsten Nicolai			
14.07.01 – 14.10.01	Australian	Interiors; and The Brett Whitely Scholarship			
30.07.01 – 28.09.01	Library	David Strachan			
12.08.01 – 30.09.01	Western Contemporary	Debra Phillips			
18.08.01 – 21.10.01	Western Contemporary	Space Odysseys	•	•	•
24.08.01 – 11.11.01	Western	British Etchings: Whistler to Freud			•
25.08.01 – 25.11.01	Australian	Fred Williams: Etching, Drawing & Gouache			•
08.09.01 – 23.06.02	Aboriginal	Ngurra Kuta (Going Home)			
09.09.01 – 10.02.02	Western	Victorian Painting – The John & Julie Schaeffer Collection			•
29.09.01 – 03.02.01	Australian	Margaret Preston			•
01.10.01 – 14.10.01	Exhibitions	Operation Art			
07.10.01 – 04.11.01	Western Contemporary	Ronnie van Hout			
08.10.01 – 07.12.01	Library	Prints of Timothy Akis			
20.10.01 – 27.01.02	Australian	Rivers and Rocks: Whiteley and Boyd			
10.11.01 – 24.02.02	Asian	Buddha: Radiant Awakening	•		•
10.11.01 – 13.01.02	Western Contemporary	Tim Johnson & My Le Thi			
24.11.01 – 03.02.02	Western	Belle-Ile: Monet, Russell and Matisse in Brittany	•	•	•
01.12.01 – 27.01.02	Western	Photography Len Lye		•	•
20.01.02 – 03.03.02	Western Contemporary	Nell & Mel O'Callaghan			
02.02.02 – 19.05.02	Australian	Alchemy at the Whiteley Studio			
09.02.02 – 28.04.02	Australian	Lloyd Rees Sketchbooks			•
15.02.02 – 14.04.02	Public Programmes	ARTEXPRESS			
22.02.02 – 02.02.03	Australian	Parallel Visions			•
10.03.02 – 21.04.02	Western Contemporary	Collection Focus:			
		Janet Laurence, Roslyn Piggott, Julie Rrap, Eva Schlegal			
16.03.02 – 12.05.02	Western	Love and Death: Art in the Age of Queen Victoria	•		
20.04.02 – 10.06.02	Western Contemporary	Bittersweet			•
15.05.02 – 14.07.02	Western Contemporary	Biennale of Sydney – The world may be fantastic			
01.06.02 – 21.07.02	Australian	2002 Archibald, Wynne Sulman and Dobell Drawing Prizes	•	•	
15.06.02 – 16.10.02	Australian	Birds & Animals – Whiteley			
29.06.02 – 13.01.02	Aboriginal	Pumpuni Jilmara (Good Design)			
22.06.02 – 25.08.02	Asian	100 Views of Mt. Fuji	•		

Note:
The Upper Level Gallery and the Asian Gallery have both been closed for a large part of the 2001/2002 year due to major building work.

2001/2002 EXHIBITIONS TOURS

Date	Exhibition Venue	City/State	Exhibition Title	Attendance
15.06.01 – 20.07.01	Lake Macquarie Regional Gallery	Lake Macquarie, NSW	2001 Archibald Prize	2664*
27.07.01 – 02.09.01	Tamworth Regional Gallery	Tamworth, NSW	2001 Archibald Prize	5580*
30.08.01 – 28.10.01	Tasmanian Museum and Art Gallery	Hobart, TAS	Salvatore Zofrea: Appassionate	6888+
14.09.01 – 28.10.01	New England Region Art Gallery	Armidale, NSW	People & Destiny: George Lambert and Federation	4336#
			2001 Archibald Prize	2434*
14.09.01 – 12.10.01	Bega Valley Art Gallery	Bega, NSW	2001 Archibald Prize	4904
19.10.01 – 02.12.01	Wagga Regional Gallery	Wagga Wagga, NSW	New Painting in Australia	3064
24.11.01 – 20.01.02	Ian Potter Museum of Art	Melbourne, VIC	Salvatore Zofrea: Appassionate	1008+
02.12.01 – 03.02.02	Penrith Regional Gallery	Penrith, NSW		
08.12.01 – 03.02.02	George Adams Gallery, Centre for the Performing Arts			
	Albury Regional Gallery	Melbourne, VIC	2001 Archibald Prize	60803+
04.01.02 – 27.01.02		Albury, NSW	People & Destiny: George Lambert and Federation	2628#
			People & Destiny: George Lambert and Federation	
09.02.02 – 24.03.02	Bendigo Art Gallery	Bendigo, VIC	Salvatore Zofrea: Appassionate	921#
			People & Destiny: George Lambert and Federation	1234+
15.03.02 – 21.04.02	Orange Regional Gallery	Orange, NSW		
05.04.02 – 02.06.02	Hazelhurst Regional Art Gallery	Hazelhurst, NSW		
			6798#	
26.02.02 – 20.04.02	Monash University Gallery	Melbourne, VIC	Len Lye	2608
17.05.02 – 28.07.02	Queensland Art Gallery	Brisbane, QLD	Len Lye	14310
14.02.02 – 21.04.02	Queensland Art Gallery	Brisbane, QLD	Belle-Ile: Monet, Russell and Matisse in Brittany	40002

* Tour organised in association with the Museums and Galleries Association of New South Wales
+ Tour organised in association with New England Regional Art Gallery
Works drawn from AGNSW Australian Icons Exhibition for Regional Tour, Managed by Dubbo Regional Art Gallery

VISITORS

MONTH	TOTAL VISITORS 1997/98	TOTAL VISITORS 1998/99	TOTAL VISITORS 1999/2000	TOTAL VISITORS 2000/2001	TOTAL VISITORS 2001/2002	DOMAIN 2001/2002	WHITELEY STUDIO 2001/2002	Regional TOURING 2001/2002
July	86,712	76,333	60,969	104,106	169,193	164,866	913	3,414
August	79,541	65,489	57,015	92,450	64,025	58,642	722	4,661
September	67,863	43,356	77,132	100,541	55,962	48,516	818	6,628
October	76,853	48,226	86,532	74,843	57,279	47,777	479	9,023
November	74,083	58,774	56,432	67,265	69,718	65,734	596	3,388
December	62,639	152,012	98,737	101,554	96,642	69,772	432	26,438
January	109,782	220,369	151,067	129,619	146,525	108,337	661	37,527
February	116,724	182,183	127,839	130,340	117,255	101,455	1,336	14,464
March	102,436	92,777	97,926	120,651	95,158	75,292	1,174	18,692
April	100,478	100,271	90,537	118,141	91,834	73,404	749	17,681
May	98,402	71,583	72,115	83,538	74,522	64,432	604	8,486
June	100,037	56,943	88,853	137,875	132,557	122,201	576	9,780
TOTAL	1,075,550	1,065,154	1,029,730	1,260,923	1,170,670	1,001,428	9,060	160,182

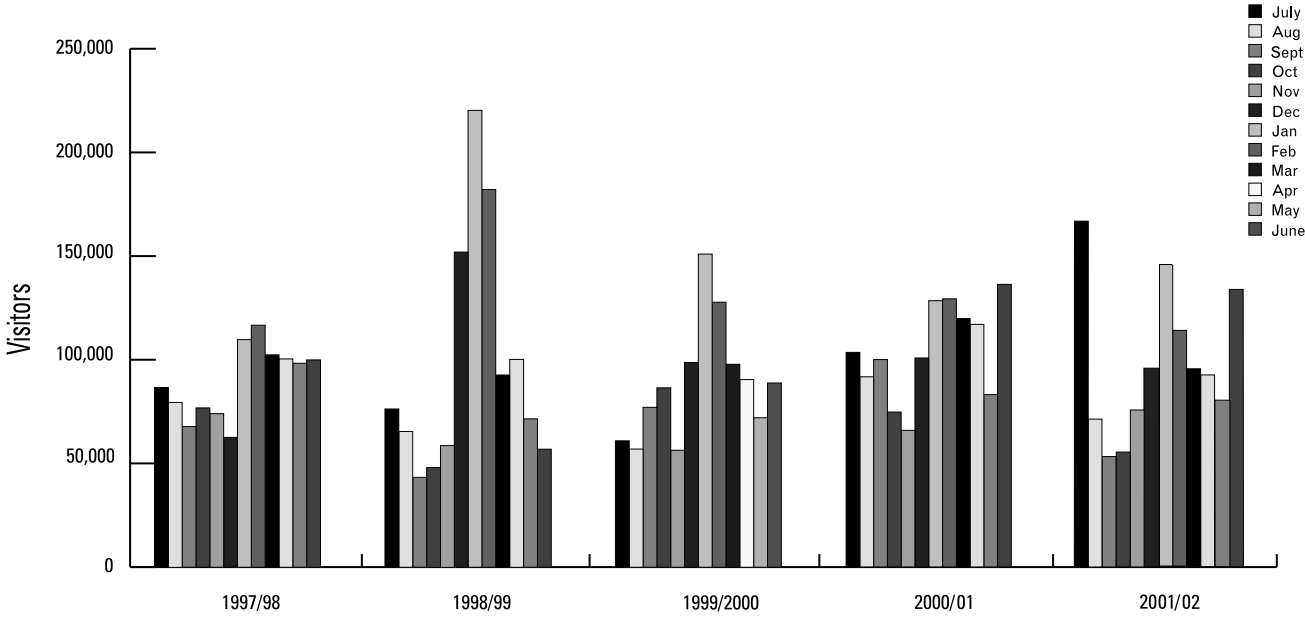
PAID EXHIBITIONS		
PROGRAMME FOR 2001/02	MONTH(S)	TOTAL
Renoir to Picasso	July – July	81,008
Space Odysseys	Aug – Oct	11,762
Buddha: Radiant Awakening*	Nov – Feb	82,594
Belle île	Nov – Feb	47,466
Love and Death	Mar – May	24,276
2002 Archibald, Wynne & Sulman Prizes	June (only)	58,278
100 Views of Mt Fuji	June (only)	2,136
TOTAL		307,520

* Visitation for this exhibition exceed 100,000 when all complimentary and multi-access tickets are included.

PREVIOUS YEAR TOTALS
COMPARISONS

1991/92	1,047,967
1992/93	748,455
1993/94	914,785
1994/95	988,527
1995/96	1,155,216
1996/97	1,231,440

Visitors 1997/98 to 2001/02



Visitor numbers include visitors to private functions

SPONSORSHIP AND PHILANTHROPY

Support for the Gallery can be provided as a cash contribution or in kind, or as a combination of both and is directed largely towards the Gallery's programme of temporary exhibitions. These exhibitions provide high public and media exposure, branding and awareness opportunities and client entertainment in a unique setting. The Gallery gratefully acknowledges the continuing support of its Corporate Partners, who provide valuable links between the Gallery and the business sector.

PRINCIPAL SPONSORS FOR 2001/2002

- Qantas Airways – Principal Sponsor, Yiribana Aboriginal and Torres Strait Islander Gallery.
- The Colonial Foundation Charitable Trust – Principal Financial Supporter, Archibald Wynne and Sulman Prize.
- The Sunday Telegraph – Principal Sponsor, Fundays at the Gallery, a programme of free family weekend programmes, performances and holiday workshops.
- ABN AMRO Rothschild – Principal Sponsor, Parallel Visions and From Music Hall to Landscape: Fred Williams Drawings and Prints.
- Andersen – Principal Sponsor, New Painting in Australia, a three year series surveying current painting practice in Australia.
- Merrill Lynch HSBC – NSW Sponsor, Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris.
- Creative NZ provided support for first major exhibition of Len Lye's work in Australia, which also commemorates the centenary of the artist's birth.

SUPPORTING SPONSORS FOR 2001/2002

The following companies also provided invaluable support in cash and kind throughout the year: JCDecaux, Asprey Di Donato, Avant Card, City of Sydney, Hotel Inter-Continental Sydney, Lion Nathan, McWilliam's Wines, Space Furniture, Squiz.net and The Mode Group.

LIFE GOVERNORS

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Ken Cowley AO; James Fairfax AO; Michael Gleeson-White AO; Mollie Gowing; Shosuke Idemitsu; James Leslie AC, MC; Frank Lowy AC; Rupert Murdoch AC; Kenneth Myer (the late) AC, DSC; J. Hepburn Myrtle (the late) CBE; Margaret Olley AO; Max Sandow AM; John and Julie Schaeffer; Goldie and Edward Sternberg (the late) AM; Fred Street AM; Diana Walder OAM; Neville Wran AC, QC.

CENTENARY FUND

The Centenary Fund, which was established in 2000, comprises patrons who have pledged \$100,000 to

enhance the Gallery's buildings. The Centenary Auditorium, the Fund's first project, was completed in November 2001. Patrons, as at 30 June 2002: Alex & Vera Boyarsky, Jillian Broadbent & Olev Rahn, Joanna Capon OAM, Judy Cassab AO CBE, David & Michelle Coe, Kenneth Coles & Rowena Danziger, Jenny Ferguson, David Gonski, In memory of Aida Gordon, Yvonne & Christopher Gorman, Alex Holland, Peter & Sharon Ivany, Nettie & Peter Joseph OAM, Anne Landa, John & Michelle Landerer, Geoffrey & Deborah Levy, Elizabeth Longes, David Lowy, John & Jane Morschel, Mrs Kerry Packer, Bridget Pirrie & Stephen Grant, Steven & Lisa Pongrass, John L Sharpe, Brian Sherman, Gene Sherman, Geoffrey Susskind, Malcolm & Lucy Turnbull, Michael & Eleanora Triguboff, Orli Wargon, Phillip Wolanski.

THE PRESIDENT'S COUNCIL

The President's Council, established in 1995, extends the corporate patronage of the Gallery, with a view to creating a corporate network which attracts the ongoing support of the business community. Funds raised through membership are directed to the sponsorship of exhibitions and public programmes. The Gallery offers members and their guests an annual social programme of private viewings, dinners and intimate behind-the-scenes tours of special areas of the Gallery. Membership is by invitation only to the Chairman or CEO of major companies.

MEMBERS AT 30 JUNE 2002:

Peter Young, ABN AMRO; David Baffsky AO, Accor Asia Pacific; Roger Allen, Allen & Buckeridge; Paul Batchelor, AMP; Neville Miles, Ballyshaw Pty Limited; Carla Zampatti AM, Carla Zampatti Pty Limited; Pierce Cody, CODY Outdoor; Mark Cohen, Deloitte Touche Tohmatsu; Christopher Gorman, Dentat Pty Limited; Ken Borda, Deutsche Bank AG; Joseph Carozzi, Ernst & Young; Bruce K. Cutler, Freehills; Greg Daniel AM, Issues & Images Group Pty Limited; Peter Ivany, Ivany Investment Group; Angela Clark, JCDecaux Australia; Frederick G. Hilmer AO, John Fairfax Holdings Limited; Scott Reid, JP Morgan; Daniel Gauchat, Korn/Ferry International; Peter Smedley, Mayne; John C. Conde AO, Medical Benefits Fund of Australia Limited; Scott Walters, Merrill Lynch HSBC Australia Pty Limited; Graham Bradley, Perpetual Trustees Australia Limited; Geoff Dixon, Qantas Airways Limited; Justin Miller, Sotheby's; Guido Belgiorno-Nettis & Luca Belgiorno-Nettis, Transfield Pty Limited; Philip Coleman, UBS Warburg Australia; Steve Burdon; Deeta Colvin.

VISASIA SPONSORS

The Founding Sponsor of VisAsia is Ipoh Limited

VISASIA BUSINESS COUNCIL

The VisAsia Business Council was established to support the objectives of the Institute and to provide companies with access to business and cultural links in the region. Members of the VisAsia Business Council at 30th June 2002 are: Bill Ferris, Castle Harlan Australian Mezzanine Investment; Rob Thomas, Citigroup; Philip Cox AO, Cox Richardson; Robert Anderson, Deacons; Louise Davis, IBM Asia Pacific; Wayne Jarman, NSW Treasury Corporation; Rob Thomas, Salomon Smith Barney; Alfa Chan, SingTao Newspapers; Thomas Ong, Stamford Hotels and Resorts; Margret Meagher, State of the Arts; Bob Robertson, University of Technology, Sydney; Caterina Sorrenti, Valiant Hire.

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CONTEMPORARY COLLECTION BENEFACTORS

The Gallery's Contemporary Collection Benefactors (CCB) was established in 1993 to help develop the Gallery's permanent collection of contemporary Australian art. To date CCB has raised more than \$1million for the purchase of important works of Australian contemporary art. CCB plans activities so that Benefactors become more closely involved in the contemporary art scene locally, nationally and internationally. CCB presents special activities built around the Gallery's exhibitions and national and international art events (some involving costs additional to CCB membership). In the last year CCB organised a tour to the *Venice Biennale* where members were viewed as special contemporary Australian art ambassadors; various exclusive curator-led tours of significant contemporary exhibitions at the Gallery; *Eat Your Art Out* events at the homes of collectors; hosted the yearly CCB dinner and art auction. Membership is capped at 120 people for intimacy and good service. Sponsors this year include New Range Rover, Splitrock, ABSOLUT Vodka, Mount Majura Vineyard, Fred (Percy Marks), Snap Printing Botany, and Palliser Wines.

LIBRARY COLLECTION BENEFACTORS

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Langsford; Josef and Jeanne Lebovic; Andrew and Amanda Love; Peter and Thea Markus; Roslyn and Tony Oxley; Egil Paulsen; Nick Peters; Reg and Sally Richardson; Melanie Roger; Malcolm and Rhonda Rose; Penelope Seidler; Vivienne Sharpe; Peter Steigrad; Michael Whitworth and Candice Bruce.

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AGNSW PUBLICATIONS FOR SALE

The following 43 AGNSW publications are available for sale from the Gallery Shop:
• *52 Views of Rudy Komon*, Raymond, hardbound \$33.00
• *Art Gallery of New South Wales Collections*, Capon et al, softbound \$60.50 hardbound \$88.00
• *AGNSW Handbook*, James, softbound \$22.00, Cased Edition \$25.00
• *Arthur Boyd Retrospective*, Pearce, softbound \$44.00
• *Australian Art in the AGNSW*, Pearce et al, softbound \$68.00. harbound \$90.00
• *Australian Drawing*, Kolenberg, softbound \$33.00
• *Australian Prints*, Kolenberg, softbound \$38.50
• *Australian Watercolours*, Kolenberg, softbound \$33.00
• *Belle-Île: Monet, Russell & Matisse in Brittany*, Prunster, hardbound

\$25.00
• *Brett Whiteley: Art and Life*, Pearce, softbound \$44.00
• *Buddha: Radiant Awakening*, Menzies, softbound \$35.00
• *Classic Cézanne*, Maloon, softbound \$15.00
• *Dancing to the Flute*, Menzies, softbound \$44.00
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• *Fragrant space*, Yang, softbound \$33.00
• *From Music Hall to Landscape Fred Williams Drawings and Prints*, Ryan & Kolenberg, softbound \$15.00
• *Gamarada*, Capon, softbound \$27.50
• *Hanga*, Ajioka et al, softbound, \$25.00
• *Indonesian Gold*, Girard-Geslan,

softbound \$27.50
• *It's a Beautiful day: New Painting in Australia II*, Starr, softbound \$20.00
• *Jeffrey Smart*, Capon & Pearce, softbound \$45.00, hardbound \$66.00
• *Len Lye*, Annear, softbound \$18.00
• *Les Sauvage de la mer Pacifique*, Webb, softbound \$11.00
• *Lets Face It: A history of the Archibald Prize*, Ross, softbound \$55.00, hardbound \$60.00
• *Lion among Painters*, Yang, \$27.50
• *Lloyd Rees in Europe*, Kolenberg, hardbound \$40.00
• *Margaret Olley*, Pearce, hardbound \$27.50
• *Material as Landscape: Rosalie Gascoigne*, Edwards, softbound \$27.50
• *Modern Boy Modern Girl*, Ajioka, softbound \$44.00
• *Olive Cotton*. Ennis & Donohue,

hardbound \$38.50
• *Orientalism*, Prunster (ed), softbound \$44.00
• *Parallel Visions*, Pearce, softbound \$40.00
• *Phenomena: New Painitng in Australia I*, Wardell, softbound \$10.00
• *Portraits of Oceania*, Annear, softbound \$27.50
• *Pre-Raphaelites and Olympians*, Beresford, softbound \$20.00
• *Raynor Hoff*, Edwards, softbound \$30.80
• *Salvatore Zofrea*, Kolenberg & Ryan, softbound \$33.00
• *Space Odysseys*, Lynn, softbound \$25.00
• *Uncertain Ground*, Martin (ed), softbound \$22.00
• *Voiceovers*, Lynn, softbound \$16.50
• *World Without End*, Annear, softbound \$35.00

ART PRIZES, GRANTS AND SCHOLARSHIPS

ART PRIZES

The 2002 Archibald, Wynne and Sulman Prize competitions, supported by the Colonial Foundation, was held in May 2002. A total of 2967 entries were received, 85 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in conjunction with the Archibald, Wynne and Sulman competitions. Of the 679 entries received, 26 were selected for display.

THE ARCHIBALD PRIZE
The prize of \$35,000 for portraiture was awarded to Cherry Hood for her work entitled *Simon Tedeschi unplugged*. The Archibald Prize: People's Choice competition, asks the viewing public to vote for their favourite entry, was won by Jan Williamson for her work *Jenny Morris – singer/songwriter*. Williamson received \$2,500 as did the Art Gallery patron whose vote for the winning entry was drawn from a barrel containing all votes cast.

THE WYNNE PRIZE
The prize of \$15,000 for an Australian landscape or figure sculpture was awarded to Angus Nivison for his work entitled *Remembering rain*.

THE SIR JOHN SULMAN PRIZE
The prize, judged by artist John Wolseley, of \$10,000 was awarded to Guan Wei for his work entitled *Gazing into deep space no. 9*.

THE DOBELL PRIZE FOR DRAWING
The \$10,000 prize, judged by Jan Senbergs, was awarded to Mary Tonkin for her work entitled *Rocky outcrop, Werribee Gorge* 2000.

GRANTS AND SCHOLARSHIPS

STUDIOS IN PARIS
The Art Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, it leases at the Cite Internationale des Art in Paris. The studios were occupied during the year by Richard Beresford, Maria Lunney, Yenda Carson, Caroline

Kennedy, Maria Koutis, Marcus Wills and George Alexander.

THE BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at \$6,000 each, are available each year to fine art students attending recognised schools in New South Wales to assist with the costs of fees, materials and general living expenses. Three half scholarships were awarded to Robyn Chiles, David Westerman and Celia Huynh.

THE ELIOTH GRUNER PRIZE
The prize of \$1,500 for the best landscape in oil by an art student was not awarded for 2001.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2001 prize of \$1,200 was jointly awarded to Johannes Leak and Pamela Irving.

DYASON BEQUEST
Administered under the terms of the will of the late Miss Anthea Dyason,

the bequest provides grants to Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. An award of \$5,000 was made to Monika Tichacek.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

An annual scholarship was established during 1998/99 to provide young artists with an opportunity to travel to Europe and further their artistic interests. The scholarship includes a financial award and access to the Gallery's Paris Studio for a period of three months. It is a memorial to the artist, the late Brett Whiteley who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Beryl Whiteley, the mother of the artist for providing the generous donation to fund the scholarship. The 2001 scholarship of \$25,000 was awarded to Marcus Wills.

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CURATOR (DIRECTORATE)
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CURATOR OF TWENTIETH CENTURY INTERNATIONAL ART
GENERAL MANAGER CURATORIAL SERVICES
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ASSISTANT CURATOR ABORIGINAL & TORRES STRAIT ISLANDER ART
Ken Watson, B.A. (Hons)

ASSISTANT CURATOR ABORIGINAL & TORRES STRAIT ISLANDER ART
Cara Pinchbeck

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MUSEUM EDUCATOR
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Dot Kolentsis, Dip Visual Arts, Grad. Dip. Visual Arts

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Sheona White, B.A. Post Grad Professional Art Studies and Visual Arts

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Stewart Laidler Dip. Con

CONSERVATOR, PAINTINGS
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CONSERVATOR, FRAMES
Basia Dabrowa, M.A. (Con)

CONSERVATOR, FRAMES
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Rob Schumacher

PLANT ASSISTANT
Jan Krycki

STAFF LIST

institutions in creating, perpetuating and selling social, political and national myths, 18 March 2002, University of South Australia, Adelaide, South Australia
Unlocking the Long Dark Shadow, Australian Registrars Committee conference, *Unveiling Secrets and Lies: Authenticity and ownership of museum collections*, welcome and opening address, Novotel Hotel, Melbourne, 8-9 November 2001, *Unlocking the Long Shadow – Unlawful appropriation in Australian museums*, 19th General Conference of the International Council of Museums, *Managing Change: Museums facing economic & social challenges*, CIDOC – International Committee for Documentation, *What is documentation, now and in the future?* Palau Nacional, Barcelona, Spain, 4 July 2001
Panel Session: Holocaust, Museums and the Art Market (Theft of Art – Part II), Australian Registrars Committee conference, ‘Unveiling Secrets and Lies: Authenticity and ownership of museum collections’, Novotel Hotel, Melbourne, 8-9 November 2001

Helen Campbell (Assistant Curator, Australian Art)
Judge, *Fairfield Art Prize*, 2 October
Attended one day symposium at S.H. Ervin Gallery, Sydney held in connection with the exhibition *Modern Australian Women: Paintings and Prints 1925–45*, 8 October

Jonathan Cooper (Public Programmes)
Wrote article for *Internet.au* magazine (#81, July 2002 issue, published June 2002): a review of Fine Art Museums of San Francisco Virtual Gallery.
Imported data and wrote HTML code for *Robert Klippel Catalogue Raisonné of Sculptures* (included with hard-cover edition of Robert Klippel exhibition catalogue)

Mathew Cox (Assistant Conservator)
Presented a paper, *Originality in Question* at the AICCM, Paintings Conservation Special Interest Group, 7th Biennial Symposium, “Authenticity & Originality”, AGNSW, 14-16 Sept 2001.

Paula Dredge (Conservator, Paintings)
Convenor Painting Conservation Special Interest Group Biennial Meeting of the AICCM (Australian Institute for the Conservation of Cultural Materials Inc). *Authenticity & Originality*, 14-16th September, Australian Museum & Art Gallery of New South Wales. Biennial meeting of Australian and New Zealand Paintings Conservators.
Representatives from all major State and National Galleries and Private Conservators.

‘Paint, brush and canvas’ *Belle-Ile Monet, Russell & Matisse in Brittany*, catalogue of exhibition, Art Gallery NSW & Queensland Art Gallery 2001/2002.
‘Colour, light, texture’ *Artlines* Autumn 2002, (magazine of the Friends of the Queensland Art Gallery).
Lectures ‘Introduction to pigments in Impressionist art’ and ‘Considering fakes’ , University of Sydney, Fine Arts Course, *The study of works of art as physical objects*, April and May 2002.

Deborah Edwards (Curator, Australian Art)
Advisor to ‘Margaret Preston in Mosman’ exhibition, Mosman Art Gallery (September, 2002)
Preliminary research for commissioned exhibition, ‘*Australian Portraits in Sculpture*’, National Portrait Gallery, Canberra (August-September, 2003)
‘Robert Klippel’, *Art and Australia*, 1,000 word obituary, vol 39, no., 2002
‘Sydney Modern and Establishment Painters’, 2,000 word essay, *Points of View*, University of Technology Collection book, Sydney, 2002
‘Margaret Preston’, with Rose Peel, 2,000 word essay, *Style* 1900, New Jersey, 2002
‘Vitalism, Paganism and Sex. Rayner Hoff and Norman Lindsay’, 2,000 word essay, *The Bohemian in Art History*’ Canberra School of Art published papers, Canberra, August, 2001
Judge, Brett Whiteley Travelling Art Scholarship, Sydney, September 2001
Judge, Portia Geach 2001 Portrait Prize, Sydney, August, 2001
Judge, Inaugural Woollahra Small Sculpture Prize, Sydney, July-August 2001
Conference paper, ‘Vitalism, Paganism and Sex. Norman Lindsay and Rayner Hoff’, at ‘The Bohemian in Art History’ Conference, Canberra School of Art, August 12, 2001
Speaker , public forum, ‘100 years of sculpture: Is that Sculpture?’, Woollahra Council, Sydney, 24 October, 2001
Australian Art Oral history project: extensive interviews with Robert Klippel.
Member, Sydney City Council Curatorial Committee 2001-2002
Supervisor, student intern programme, COFA; University of Western Sydney, 2001

Louise Fischer (Administrative Services Supervisor)
Art Gallery representative on PAINT – a national project to establish a uniform recordkeeping system for Australian art galleries and museums.

Liz Gibson (Public Programmes)
Member, Museums and Galleries Foundation of NSW Advisory Committee
Trustee, William Fletcher Trust for Young Artists
Catalogue essay, Arthur Murch and Rayner Hoff, for Parallel Visions catalogue
Tour Leader for AGS tour, *Russian Art and Architecture*, April-May 2002

Donna Hinton (Objects Conservator)
Taught “Conservation and Collection Management” to Masters of Art Theory students at the College of Fine Arts, UNSW.

Vivian Huang (Library Technician)
Represented the Art Gallery at ALIA National Library Technicians Conference in Hobart, 21-24 August 2001
Supervised TAFE Library and Information Studies student

Trish Kernahan (Manager, Administration & Strategy)
Project Manager –VSA E-Commerce Portal. Joint NSW Government Agencies project with AGNSW; Tourism NSW; Centennial Parklands; and Royal Botanic Gardens.

Hendrik Kolenberg (Senior Curator, Australian Art)
David Brian Wilson 1946–98 retrospective Bathurst Regional Art Gallery, 2001
Kevin Lincoln, recent paintings Sydney: Australian Galleries, 2001
‘Recent works on paper’ in *John Olsen, figures and landscape* Sydney: Tim Olsen Gallery, 2001
Curator of Bathurst Regional Art Gallery exhibition *David Brian Wilson 1946–98* 2001 (and regional tour)
Spoke at the prize giving ceremony for Final Year Students, National Art School 2001
Spoke at an exhibition of Petr Herel’s work, Holmes à Court Gallery, Perth
Launched a book on Geoffrey de Groen, AGNSW
Opened the satellite exhibition of IWOPF, Many Art Gallery
Long Service Leave from 1 April to 28 June 2002

Brian Ladd (Head of Public Programmes)
Participated in *National Heads of Education and Public Programmes Forum*, Perth, September 2001.
Member, NSW Carnivale Council
Tour Lecturer, *The Artists’ Paris*, for Art Gallery Society, October 2001.
Judge, Royal Agricultural Society exhibition, March 2002
Judge, New Children’s Hospital Operation Art Awards.
Opened Loretto College Kirribilli Art Exhibition.
Participant in research into audience development, Strategic Partnership with Industry for Research and Training (SPIRT), University of

Western Sydney.
Contributed lecture to the Master of Arts Administration Course, College of Fine Arts, UNSW, 2001.
Supervisor for Master of Arts Administration, COFA, Public Programmes interneenes.
Lectured on sculpture and museum education to many adult and tertiary student groups, and Gallery volunteer guides at Gallery.
Gave radio interviews in conjunction with major Gallery temporary exhibitions over the year, on 2BL ABC, 2SER FM, 2SM, 2UE, 2ESR, and 2MBS FM.

Stewart Laidler (Paintings Conservator)
Lecture to Art History Sydney University students on Technical Examination of paintings techniques.
Co-ordinator of restoration project, in collaboration with the University of Canberra, of the AGNSW painting ‘*Vive l’empereur*’. A twelve month project is being funded by the ‘*Friends of Conservation*’ benefactor group.

Yang Liu (Curator, Chinese Art)
‘Origins of Daoist Iconography’, *Ars Orientalis*, XXXI (2001): 31-64.
‘Images for the Temple: Imperial Patronage in the Development of Tang Daoist Art’, *Artibus Asiae*, vol. 61, no. 2 (2002): 189-261.
Buddhist Art in Dunhuang, lecture delivered at the Centre for Asian Art Studies, 31 July, 2001.
Three floor talks on the early Chinese art to the students from Sydney University, 5 Oct. 2001.
Chinese Art from Stein’s Collection in the British Museum, lecture delivered at the symposium held in conjunction with the exhibition *Buddha*, 21 November, 2001.
An interview with SBS regarding the exhibition *Buddha*, 21 November 2001.
A floor talk on the *Buddha* show, 6 Dec. 2001.
Sacred Mountains in Chinese Art, lecture delivered at the Centre for Asian Art Studies, 12 March, 2002.
A talk to the Art Gallery Society members on cultural relics and museums in China.
Life is Elsewhere, an address delivered at the opening of an exhibition of contemporary art *Sydney 2002*, held at Hill on Hargrave Gallery, 2 July 2002.

Ann MacArthur (Coordinator, Asian Programmes)
Vice-President, The Asian Arts Society of Australia
Secretary, Australian Institute of Eastern Music
Judge, Miniature Art, Royal Easter Show
Organising Committee, Association of Independent Schools Engaging Schools in Asia National Conference

Presenter, Parramatta Catholic Education Office, Asian Connections 2002 Conference
Associate Investigator, *Museums, Cultural Diversity and Audience Development: A case Study – BUDDHA* Strategic Partnerships with Industry, research and Training scheme grant
Coordinated 12-week program of Buddhist community events ‘The Wisdom Room’ as part of *BUDDHA: Radiant Awakening* featuring participation by Bo Bop Sa, Dhammakaya International, Gyuto Monks of Tibet, Jong Bop Sa, Kan Um Sa, Nantien Temple, Phuoc Hue Temple, queerdharma, Seizanji Temple, Sunnataram Forest Monastery, Sydney Burmese Buddhist Vihara, Sydney Zen Centre, Wat Pa Buddharangsee, Wat Prayortkeo Lao Temple, Won Buddhism and Vajrayana Institute.
Untrammeled spirit: Bamboo in East Asian Art lecture, 9 April, Arts of Asia Lecture series
Coolness in Summer, Warmth in winter: Responding to Nature in Japanese Tea lecture, 4 June, Arts of Asia Lecture series.

Jackie Menzies (Head Curator, Asian Art)
Lecture ‘Developing a Collection’ in ‘Explorasion’ seminar organised 2 July by the Museum & Art Galleries Foundation of New South Wales; lectured numerous times to diverse groups on the Buddha exhibition, including first one at the Newington College (22 August) and subsequent ones, mainly at the Art Gallery; lectured on plans for the new Asian Gallery to various groups; lectured on curatorship to COFA Museum Studies students; lecture for the *100 Views of Mount Fuji exhibition*; lectured to the Friends of Museums Association.
Devised and implemented lecture course ‘Nature in Asian Art’ for VisAsia; member of the Board of VisAsia, as well as Nicolson Museum Committee and Morrissey Bequest Committee (both of the University of Sydney).
Opened new Asian Gallery, Gallery 249 in Turrumurra (28 September); exhibition *Four Views of Emptiness* at the Monash University Art Gallery (9 October); exhibition organised by the University Buddhist Education Foundation (4 November, Bankstown); launched new publication ‘Burma’s Lost Kingdoms: Splendours of Arakan’ by Pamela Gutman, as well as reviewing it in ‘TAASA Review’, Vol. 10, no. 4.

Organised the exhibition *Buddha: Radiant Awakening* and its 192 page catalogue, as well as contributing to the catalogue text. Article ‘Organising Buddha: Some thoughts on the exhibition’ published in ‘TAASA Review’, vol. 11, no. 2. Wrote on the *Buddha: Radiant Awakening*

exhibition for the Art Gallery Society’s ‘LOOK’ magazine.
Continued work on the SPIRT grant with the University of Western Sydney, and the Ian Potter Foundation’s AMCAI (Art Museum Collections Accessibility Initiative) grant for research into audience development.
Examiner to one doctoral and two Master’s theses.

Steven Miller (Archivist)
Lecture to students of Library and Information Management, Charles Sturt University, on role and function of the Archive, 20 March 2002
Presented talk to ARLIS/ANZ members on the development of the Australia-wide museum record-keeping project PAINT (Preserving Art Information Now and Tomorrow) 20 November 2001

Denise Mimmochi (Study Room Coordinator)
‘Joy Hester in Canberra and at Heide’, *Art and Australia*, Vol. 39, no. 4 2002
Review of ‘Anne Ferran Lost to Worlds’, *Eyeline*, No. 46, Spring 2001

Barry Pearce (Head Curator, Australian Art)
Opening speech for *Boyd/Whiteley Rivers and Rocks* exhibition at Brett Whiteley Studio to launch regional galleries tour.
Interview with Joyce Morgan, *Sydney Morning Herald* regarding Parallel Visions. February 2002.
Lecture to Volunteer Guides and floor-talk regarding *Parallel Visions*. February 2002.
Live-to-air community radio interview 2NBC regarding *Parallel Visions*. February 2002.
Interview with Lyndal Stuart for *Artists Palette* regarding *Parallel Visions*. February 2002.
Public lecture regarding *Parallel Visions*. March 2002.
Attended meeting with South Sydney Council, Phillip Bartlett and Debora Ely from Ministry regarding development of the Yellow House site in Macleay Street. April 2002
Recorded interview regarding *Parallel Visions*, Stellar In-flight for Qantas in-flight, domestic and international. April 2002
Lecture to Children’s Guides group of Volunteer Guides, regarding *Parallel Visions*. April 2002
Live radio interview with John Stanley 2UE regarding Archibald Prize history and current selection; May 2002.
Partake in live panel discussion regarding Archibald Prize exhibition ABC Radio National. May 2002.
Margaret Olley lecture at Queens Club May 2002
Interview with Rose Peterson radio FM 99.3 live regarding Archibald, Wynne and Sulman exhibitions. June 2002.

Judged Brett Whiteley Travelling Art Scholarship at Brett Whiteley Studio and announced winner to media.
September 2001.
S.H. Ervin art advisory committee, National Trust.

Rosemary Peel (Senior Conservator, Works on Paper)
‘Margaret Preston. The ladder of art lies flat, not vertical’, *Style* 1900, August 2002, N.J. USA.
Talk and publication, *Zhi Bi – Chinese drying board – Construction* Conservation of Paper, Books and Photographic Materials. AICCM Symposium 2002 17-19 April
Attended Preventive Photographic Conservation – workshop 1-6 July 2002
Attended History of Western Papermaking - workshop, State Library 27th June 2002
Advisor to ‘Margaret Preston in Mosman’ exhibition, Mosman Art Gallery (September, 2002)
Elected convenor of the Special Interest Group for the next AICCM Symposium to be held at the AGNSW 2004.

Hetti Perkins (Curator, Aboriginal Art)
Aboriginal Art Collections: Highlights from Australian Museums and Galleries Art Gallery of NSW, (with Ken Watson), ed: Susan Cochrane, Craftsman House, 2001

Peter Raissis (Curator, International, Drawings & Watercolours)
Talk to Higher School Certificate students from mid-North Coast high schools on “What people do in the Gallery”. Followed by a visit to the Print Room. 25 February, 2001
Lecture to Art Gallery Society on “Italian Renaissance Drawings: Pisanello, Filippino Lippi and Leonardo”. 11 April, 2001.
Lecture to Art History Honours students, Sydney University on “Old Master Drawings: Technique, Function and Connoisseurship”. Followed by a practical session in the Print Room. 15 April, 2001.
Internship at the Département des Arts Graphiques, Musée du Louvre. Recipient of Ian Potter Cultural Grant. March-July 2001

Robyn Louey (Librarian/Cataloguer)
Represented the Art Gallery at Gold Coast at Kinetica (National Bibliographic Database) annual user group meeting, 26-27 July 2001

Anne Ryan (Assistant Curator, Australian Prints, Drawings & Watercolours)
Floor talk at Newcastle Region Art Gallery on their Fred Williams exhibition 11 July 2001
Curator of *Sydney International Works on Paper Fair* Emerging artists exhibition, Sydney July 2001
Chaired session on digital prints at

From Pencil to Pixel (International Works on Paper Fair symposium) at UNSW College of Fine Arts. 27 July 2001
Slide talk for Volunteer Guides on *From Music Hall to Landscape, Fred Williams drawings and prints* exhibition
Gave lecture at the opening of the *Salvatore Zofrea Appassionata* exhibition, Tasmanian Museum and Art Gallery, Hobart
Talk on Fred Williams for AGNSW Society (introduction to video ‘Patterns of landscape’) Floor talk in *From Music Hall to Landscape, Fred Williams drawings and prints* exhibition
Launched Tanya Crothers *Barbara A Davidson* Sydney: Milhau Press, 2001
at Lesley McKay’s Bookshop, Double Bay, September 2001
Study Leave from 8 October 2001 – 29 March 2002 to undertake Sarah and William Holmes Scholarship at the British Museum
Lecture on printmaking to University of Sydney 4th year students, AGNSW 2002

Malgorzata Sawicki (Senior Conservator, Frames)
The Visit of the Queen of Sheba to King Solomon’ by Edward Poynter, 1884–1890. *The frame revisited – AICCM Bulletin*, Vol 25, 2000, 21-32.
Research into Non-traditional Gilding Techniques as a Substitute for Traditional Matt Water Gilding Method. - Preprints of the 13th Triennial Meeting of the ICOM Committee for Conservation, Rio de Janeiro, Brazil, September 22-28, 2002.
A Lecture for students of the Master Degree course in Art History, Sydney University, AGNSW, March 2001.
Examination and Documentation techniques in Frame Conservation – lecture and PowerPoint presentation for the conservators from the State library of NSW, May 2001.

Susan Schmocker (Head Librarian)
Presented paper to ARLIS/ANZ NSW members on ‘*Security in Art Libraries*’ with particular emphasis made to the Research Library and Archive at the Art Gallery of NSW, July 2001

Talk on the history and development of the the Research Library and Archive at the inaugural meeting of the Friends of the Library committee, 29 November 2001
Lecture to students of Library and Information Management, Charles Sturt University, on role of Research Library, 20 March 2002
Represented the Art Gallery at ARLIS/ANZ conference ‘*Getting the picture*’, Auckland 26-28 April 2002.
Chair of ARLIS/ANZ, NSW Chapter

Haema Sivanesan (Assistant Curator, Asian Art)

Member of Management and Events committee, The Asian Arts Society of Australia; Member, History and Theory Research Group, Faculty of the Built Environment, University of New South Wales; Co-ordinator, Arts of Buddhism lecture series March-October 2001

‘In the public domain: Hevajra’ in *TAASA Review, The Journal of the Asian Arts Society of Australia*, vol.10 no 3, September 2001; Floortalks, lectures and community TV interview in conjunction with the exhibition *BUDDHA: Radiant Awakening*

‘Sydney Newsletter: three recent exhibitions’ in *Marg* vol. 53, no.2, December 2001

‘From icons to contemporary practice: the challenge of Asian art’ paper presented at *Focusfest 2001: Asia in art and the visual arts syllabus*, Art Gallery of New South Wales, Sydney, December 2001.

Kay Truelove (Senior Librarian, Technical Services)

Represented the Art Gallery at Gold Coast at Kinetica (National Bibliographic Database) annual user group meeting, 26-27 July 2001
Represented the Art Gallery at Kinetica focus group meeting at State Library of NSW, May 2001

Wayne Tunncliffe (Curator of Contemporary Art)

Contemporary Asian art works in the collection, public lecture, AGNSW *Jail Bait – institutionalising contemporary art*, lecture, Curatorial Lab programme, 200 Gertrude St/lan Potter Museum of Art, Melbourne
Innocent flowers and amorous bouquets, Renoir to Picasso exhibition public lecture, AGNSW
Launched Calibre Art Award, Calibre, Sydney
Member of judging panel for Myra Dyring Studio & Dr Denise Hickey Memorial Studio, Cite Internationale des Arts, Paris.
Member of Member of judging panel for Willoughby City Council Art Prize.

Michael Wardell (Co-ordinator of Curatorial Services)

Kevin Lincoln, catalogue essay, Niagara Galleries, Melbourne 2001
Jennifer Joseph: The Three Marks of Existence, catalogue essay, Span Galleries, Melbourne 2001
Organised The Barbara Blackman Temenos Foundation Lecture Grevel Lindop *Blake’s Vision of the Last Judgement*. October 2001
Selected successful applicants for The 2001 Dyason Bequest. August 2001

Co-ordinated the Regional Galleries Mentorship Programme, in collaboration with The Museum & Galleries Foundation, 2002
Member of the Judging panel for The Basel and Muriel Hooper Scholarship.
Member of the Judging panel for The Eliot Gruner Prize.
AGNSW representative in the Heritage Collections Committee set up by the NSW Ministry for the Arts.

Ken Watson (Assistant Curator of Aboriginal Art)

‘Western Desert Diversity Aboriginal art in distinctly different styles’ *Look Magazine* Art Gallery of NSW November 2001
‘Pumpuni Jilamara (Good Design) The Tiwi Approach to Art’ *Look Magazine* Art Gallery of NSW April 2002
Aboriginal Art Collections: Highlights from Australian Museums and Galleries Art Gallery of NSW, (with Hetti Perkins), ed: Susan Cochrane, Craftsman House, 2001

Shoena White (Curator, Brett Whiteley Studio)

Lecture on the Whiteley Studio to Art Gallery Society Taskforce May 2002
Lecture on Expressive Image Bill Henson, Louise Hearman, Susan Norrie for the Enigmatic Object Contemporary Art Course AGNSW May 2002
Lecture on Race, Gender and the Other in Postmodernism for Guide Training Program MCA June 2002
Lecture on The Role of the Curator for Art Express HSC Teachers Seminar April 2002
Lecture on the Whiteley Studio to Turramurra Club June 2002
Article in *Meanjin*, Art Life and the Other Drugs; Issues of Addiction in Brett Whiteley’s Later Career. 2002 Vol. 61 No. 2

Natalie Wilson (Assistant Curator Australian Art)

Completed Master of Arts (Art History and Theory), University of Sydney, 2001
‘Grace Crowley / Ralph Balson / Frank Hinder / Margel Hinder’ in *Parallel Visions: Parallel Visions: Works from the Australian collections*, AGNSW, Sydney, 2002
Researcher, compiler, and translator (from German) for monograph *Willy Eisenschitz*, The Beagle Press, Sydney, (to be published), 2002.

CODE OF CONDUCT

The Gallery’s Code of Conduct was not amended during this reporting period. A full copy of the code was published in the 2001 annual report appendices.
During the year the Board approved a Trustee Code of Conduct and each Trustee acknowledged commitments to it on an individual basis.

COPYRIGHT

As part of the realisation of the Digital Imaging and Access Project, the Gallery has entered into a cost effective licence with Viscopy Ltd, the copyright collection agency for visual artists. This licence, for the payment of copyright fees, was drafted by the Gallery in consultation with Viscopy Ltd and represents a significant achievement in balancing recognition of artists rights with the ever increasing need of providing public access to collections in a digital environment. This licence is the first of its kind in Australia.

ELECTRONIC SERVICE DELIVERY

The first module of our e-commerce system was launched in February 2002 enabling our Internet customers to purchase merchandise from all the agencies from the joint site and from each of the agencies own websites. The Venue Hire module has now also been launched and the Event Module and Membership Module will come online during the next reporting period. This initiative ensures compliance with the NSW Government’s Electronic Service Delivery requirements. The Gallery continued to progress this Joint VSA e-Commerce Portal initiative in conjunction with Royal Botanic Gardens, Centennial Parklands and Tourism New South Wales.

ENERGY MANAGEMENT

The Electrical upgrade was completed in October 2001 at a cost \$150,000 the old switchboard did not have the capacity to carry the new loads required. The Gas supply involves the upgrading of the steam supply throughout the new building extensions and the Captain Cook Wing. The steam boilers are gas driven. The steam supply upgrade to the humidifiers is mainly aimed at improving the consistency of effective and efficient humidification for the environmental conditions for the artworks. This work will be ongoing till December 2002 at a cost of \$90,000. Actual dollar savings in this area are hard to estimate at this stage. All electricity savings have been taken up in the increased electricity costs.

INDUSTRIAL RELATIONS

No major industrial disputes occurred in 2001-02. No time was lost due to industrial disputation.

INFORMATION TECHNOLOGY

In August 2001, the Gallery’s outsourcing contract for ‘help desk’ and network management expired and the functions were brought in-house. The transition and the performance since then, have been very satisfactory with little or no down time experienced and improved productivity. It has also proved more cost effective. With fast technological change, there is a need to increase the level of investment in the IT infrastructure. The Gallery has installed firewalls and up to date virus detection software and we are pleased to report that we were able to prevent these problems.

OCCUPATIONAL HEALTH & SAFETY

No. of work related injuries: 17
No. of work related illnesses: 2
Prosecutions under the OH&S Acts: Nil

PRIVACY MANAGEMENT

For information in relation to the *Gallery’s Privacy and Personal Information Protection Act*, 1998 obligations contact the Privacy Contact Officer, Human Resources Services, Art Gallery of New South Wales, Art Gallery Road, The Domain, Sydney, NSW 2000, phone (02) 9225 1795 for fax (02) 9221 6226. This Act aims to protect individuals against the inappropriate collection, storage, use and disclosure of personal information by NSW Public Sector Agencies.

RECORDS MANAGEMENT

The Gallery participated in the national galleries and museums records management project (PAINT – Preserving Art Information Now & Tomorrow). This year the standard Disposal Schedule was developed. Both the Thesaurus and the Disposal Schedule have been submitted the NSW State Records for endorsement and implementation within the Gallery during 2002/03. This initiative ensures the Gallery’s compliance with State Records Act, 1999 requirements.

ADMINISTRATIVE AND STATUTORY ITEMS

PAYMENT PERFORMANCE					
AGED CREDITOR ANALYSIS AT THE END OF EACH QUARTER - 2001/2002					
Quarter	Current (ie within due date)	Less than 30 days overdue	Less than 60 days overdue	Less than 90 days overdue*	More than 90 days overdue
	\$	\$	\$	\$	\$
September 2001	716,968	28,579	7,575	73	-
December 2001	830,253	103,332	528	2,173	-
March 2002	1,333,801	155,953	16,434	-	-
June 2002	2,424,680	-	-	220	-

* Invoices in dispute

ACCOUNTS PAID ON TIME EACH QUARTER			
TOTAL ACCOUNTS PAID ON TIME			TOTAL AMOUNT PAID
Quarter	Target%	Actual %	\$
September 2001	100	99.99	3,646,141
December 2001	100	99.74	3,041,270
March 2002	100	100	3,241,132
June 2002	100	100	2,815,758

There was no instance where penalty interest was paid.

ENGAGEMENT AND USE OF CONSULTANTS		
Consultancies more than \$30,000		
Name	Project Title	Cost \$
Gibson Quai Pty Ltd	Digitisation	42,510
The above consultancy was in the IT category and their advice was in relation to the implementation of the digitisation of the Gallery’s collection.		

Consultancies less than \$30,000	
During the year 3 other consultancies were engaged in the following areas.	
Information Technology	10,000
Engineering	6,440
Management Services	7,500
Total consultancies less than \$30,000	23,940
Total Consultancies	66,450

EEO STATISTICS

REPRESENTATION OF EEO GROUPS WITHIN SALARY LEVELS
(as at 30 June 2002) Numbers used reflect equivalent full time (EFT) staffing numbers.

	Men	Women	Aboriginal & Torres Strait Islander People	People from racial, ethnic, Ethno-religious minority groups	People whose language first spoken as a child was not English	People with a disability	People with a disability requiring work related adjustment
Below \$27,606	-	-	-	-	-	-	
\$27,606 – \$36,258	76%	24%	1.5%	37%	26%	16%	1.5%
\$36,259 – \$40,535	18%	82%	-	21%	7%	7%	-
\$40,535 – \$51,293	37%	63%	6.5%	26%	24%	17%	2.2%
\$51,294 – \$66,332	42%	58%	-	21%	19%	17%	-
\$66,333 – \$82,914	50%	50%	6.3%	25%	25%	6%	-
Greater than \$82,914 (non-SES)	25%	75%	-	33%	-	33%	-
SES	100%	-	-	100%	-	100%	-
Total	51%	49%	2.7%	29%	22%	16%	1.1%

REPRESENTATION OF EEO GROUPS BY EMPLOYMENT BASIS
(as at 30 June 2002). Numbers used reflect head count of staff.

	Men	Women	Aboriginal & Torres Strait Islander People	People from racial, ethnic, Ethno-religious minority groups	People whose language first spoken as a child was not English	People with a disability	People with a disability requiring work related adjustment
Permanent Full-time	62%	38%	2%	34%	27%	16%	1.3%
Permanent Part-time	13%	87%	-	7%	7%	27%	-
Temporary Full-time	13%	88%	-	8%	-	8%	-
Temporary Part-time	25%	75%	16.7%	17%	8%	-	-
Contract-SES	100%	-	-	100%	-	100%	-
Contract- non SES	42%	58%	25%	6%	-	13%	-
Training Positions	-	100%	-	-	-	-	-
Retained Staff	-	-	-	-	-	-	-
Casual	35%	65%	7.1%	14%	11%	-	-
Total	47%	53%	6.2%	23%	17%	12%	0.7%

STAFF PROFILE
Average over 12 months
Numbers used reflect equivalent full time (EFT) staff numbers.

	EFT 30/6/00	EFT 30/6/01	EFT 30/6/02
Building and Security Services	63	61	59
Curatorial Services Staff	42	43	51
Curatorial Staff	26	25	20
Exhibitions / Display	19	20	16
Corporate Services	19	18	20
Commercial Services	15	13	16
Marketing	9	13	11
Total	193	193	193

FREEDOM OF INFORMATION – STATEMENT OF AFFAIRS

The following Statement of Affairs is presented in accordance with the *Freedom of Information Act*, 1989, section 14 (1) (b) and (3). The Art Gallery's (FOI Agency No. 376) statement is correct as at 30 June 2002.

The Gallery did not receive any formal requests for information under the Freedom of Information Act, 1989 during 2001–2002. Nor were any requests carried over from the previous financial year.

The Gallery regularly receives representations from the public concerning its operations. The Gallery endeavours to make the collection and associated information as accessible to the public as is possible. The Gallery welcomes public interest and participation in its activities.

DOCUMENTS HELD BY THE ART GALLERY

Art Gallery of NSW Act, 1980

Accounts Manual

Agendas and Minutes of Meetings

Collections Management Policy

Administrative Procedures

Education Policy

Annual Reports

Exhibitions Policy

EEO Annual Report

Filming & Photography Policy

1999–2005 Corporate Plan

Financial reports

Human Resources Policies

DOCUMENTS AVAILABLE FOR PURCHASE

The Art Gallery publishes a range of catalogues and books. The publication prices are continually reviewed and prices are available from the Gallery Shop. The Gallery also publishes a quarterly bulletin and monthly calendar of events free of charge.

FOI PROCEDURES

Applications for access to Gallery documents under the Freedom of Information Act should be made in writing and directed to: Human Resource Manager, Art Gallery of New South Wales, Art Gallery Road, The Domain NSW 2000.

Arrangements can be made to obtain copies of documents, or to inspect them by contacting the Human Resource Manager on telephone (02) 9225 1700.

PLEDGE OF SERVICE

OUR CUSTOMERS

The Art Gallery of New South Wales endeavours to provide each of our visitors with an experience that exceeds expectations and inspires repeat visits

GUARANTEE OF SERVICE

We aim to ensure that all visitors enjoy themselves, will want to return and will recommend the Gallery to friends and relatives as a world standard venue for the enjoyment and study of art. The Gallery recognise that the public has the right to expect that services will be provided without discrimination. In particular we will provide access service for visitors with special needs, including the disabled. We will seek to continuously improve our service to visitors and welcome feedback directly to staff and through regular surveys.

CUSTOMER SERVICE

The Gallery aims to provide the highest levels of service to all visitors. Visitor feedback provides management with valuable information to improve Gallery procedures and services. Written complaints are handled promptly and professionally and are responded to within two weeks. Visitor suggestions have also led to the introduction of new services, such as improved signage and simpler printed guides. Telephone enquiries are addressed promptly within two working days, wherever possible.

CUSTOMER COMPLAINTS

The Gallery continues to receive a very low volume of customer complaints in relation to our visitor numbers. As in previous years the main concerns are in relations to visitor faculties, such as difficulties accessing the front of the building (lack of ramp for kids strollers/disable visitors) and no ATM. These issues are being reviewed as part of the Gallery's strategic plan but lack of specific funding means any progress has been difficult. Visitors can lodge complaints, offer suggestions and provide feedback at the Information Desk located in the main foyer entrance of the Gallery.

OVERSEAS TRAVEL SUMMARY

Dr Richard Beresford 22 June to 14 October 2001 Thailand, Europe, USA and Canada Continue research and negotiations for major exhibitions, research potential acquisitions	Peter Duggan 9 to 16 October 2001 New Zealand Courier return of <i>The Widower</i> by Tissot	Anthony Bond 12 to 28 February 2002 Europe Present a paper at ARCO, Madrid and hold negotiations for proposed exhibitions.	Susan Schmocker 25 to 28 April 2002 New Zealand Attend Art Libraries of Australia and NZ Conference as Chair of the NSW Chapter.
Wayne Tunnicliffe 4 to 8 July 2001 New Zealand Courier <i>The Widower</i> by James Jacques Joseph Tissot to the Auckland Art Gallery	Jackie Menzies 17 November to 7 December 2001 Europe and India Ascertain future exhibition possibilities for new Asian gallery currently under construction.	Alan Lloyd 28 February to 10 March 2002 USA Condition check for return of works on loan for Buddha exhibition.	Richard Harling 25 April to 13 May 2002 USA and UK Attend Museum Stores Association trade Fair and Book Expo in USA and conduct negotiations with publishers and publication outlets.
Barry Pearce 30 July to 25 August 2001 Europe Courier return of loan to Victoria & Albert Museum and negotiate loans for major Australian Art Exhibitions.	Dr Chiaki Ajioka 18 to 30 November 2001 Japan Hold negotiations for major Japanese Art exhibition.	Judy Annear 4 to 16 March 2002 Europe and USA Finalise loans for Man Ray exhibition and visit possible donors to Gallery and negotiate acquisitions.	Dr Richard Beresford 1 May to 16 June 2002 USA, UK and France Courier drawing by Jean-Baptiste Greuze, <i>La Mère bien aimée</i> , to the Frick Collection in NY and to finalise neogitations for future exhibitions.
Terence Maloon 1 September to 10 November 2001 USA and Europe Continue research and negotiations for major exhibition of Picasso works at end 2002.	Edmund Capon 7 to 24 January 2002 China Negotiate major exhibitions of Chinese jade and Chinese landscape painting.	Judy Annear 3 to 7 April 2002 New Zealand Present a lecture on Tracey Moffatt's work at Wellington City Art Gallery.	Alan Lloyd 12 to 22 June 2001 Europe and Singapore Courier <i>Femme nue dans un rocking chair</i> by Picasso.
Jackie Menzies 9 to 23 September 2001 Korea Attend workshop on Korean ceramics at invitation of Korea Foundation.	Dr Liu Yang 7 to 24 January 2002 China Accompany Mr Edmund Capon to negotiate major Chinese exhibitions.	Edmund Capon 12 to 14 April 2002 New Zealand Invited by Wellington City Art Gallery to speak at two events.	Dr Liu Yang 15 to 24 June 2001 UK Present paper at symposium <i>Taoism and the Arts of ChiGu Kaizhi's Vimalakirti</i> .
Edmund Capon 12 September to 14 October 2001 Europe Meet with personnel involved in major exhibitions.	Dr Chiaki Ajioka 27 February to 4 March 2002 Japan Condition check for return of works on loan for Buddha exhibition.	George Alexander 15 April to 3 May 2002 France Researching programmes being offered in the field of Contemporary Art and holding negotiations for future exhibitions.	

WASTE REDUCTION AND PURCHASING STRATEGIES

The Gallery demonstrated its commitment to the reduction in the generation of waste though encouraging staff to use, where possible, electronic mail for internal and external communication. Staff are also encouraged to use the White and Yellow pages on the Internet which has reduced our requirements for telephone books by 75%. The Gallery is in the process of developing an intranet site which will have a workflow application. This will significantly reduce the generation of waste as paper based forms such as leave applications, higher duties, approval of payments and travel requests can all be processed electronically.	The Gallery is targeting a reduction of 20% in the generation of paper based forms in the first year of implementation of the intranet. Resource recovery initiatives include paper recycling baskets being situated in every department with general office paper, newsprint and magazines amongst those items being recycled. Approximately 58% of primary paper products are recycled equating to 2.5 tonnes of paper per year. Approximately 50% of packaging is recycled. The Gallery has an arrangement with the Children's Cancer Council to collect toner cartridges for recycling which approximately 70 cartridges being recycled in the 2001/2002	period. The Conservation Department sends off cuts of wood and materials to Long Bay Gaol for use by prisoners in recreational activity. The Gallery Shop and the Research Library reuse cardboard boxes for packaging for orders and interlibrary loans. The Gallery also functions as a venue with catering on-site and contracted catering company recycles all glass bottles. The Gallery has been undergoing major building construction during this reporting period and 50,000 tonnes of concrete slabs was recycled. The Gallery purchases recycled general paper items, stationery, envelopes and letterhead which is the equivalent of approximately 500 kilograms. 100% of the 72 toner	cartridges purchased for printers had recycled components. Soft drinks and juices are purchased in recyclable glass containers (approximately 10 tonnes) and a number of suppliers already deliver products in refillable containers. Major office refurbishment has occurred during the 2001/2002 period and wherever possible existing materials including carpet, shelving and partitioning have been used in the fit out. The Gallery is currently investigating the purchase of recycled toilet paper and paper towels as well as recycled biodegradable plastic bags for use in the Gallery shop.
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IMPLEMENTATION OF ROYAL COMMISSION INTO ABORIGINAL DEATHS IN CUSTODY

The Gallery projects that introduce Aboriginal and Torres Strait Islanders and others to the history and culture of Indigenous peoples of Australia included: • The continued acquisition, exhibition, conservation of Aboriginal art and commitment to making the collection accessible to the widest possible audience. • The growth of exhibitions programmes and public programmes associated with the Yiribana Gallery, one of the largest spaces for the display of Aboriginal art in the southern hemisphere. • During the year there were two	exhibitions in Yiribana curated from the Gallery's Collection reflecting the diversity of Aboriginal and Torres Strait Islander art: <i>Ngurra Kutu and Pumpuni Jilamara: Tiwi Art</i> . The exhibition <i>Pumpuni Jilamara</i> , concentrating mainly on recent acquisitions, began in NAIDOC Week July 2002 and is currently on display. • During NAIDOC Week, Tiwi artist Pedro Wonaeamirri conducted workshops with children and gave a public talk in the <i>Pumpuni Jilamara</i> exhibition. The Aboriginal and Torres Strait Islander Art Department also produced a film featuring Pedro for display in the exhibition and for	ongoing archival purposes. • A research field trip was undertaken to the East Kimberley for the forthcoming exhibition <i>True Stories: Art of the East Kimberley</i> . During this visit, extensive film footage was shot for use in the exhibition and for archival purposes. The Gallery also interviewed a number of artists, including the late Ginger Riley Munduwalawala, for education and archival purposes. • For the sixth consecutive year the Gallery in conjunction with the Department of School Education, the Aboriginal Education Consultative Group and the Board of Studies	staged the successful <i>Reconciliation</i> exhibition. This exhibition featured artworks by Aboriginal and non-Aboriginal students from primary and secondary schools throughout New South Wales on the theme of Reconciliation. • Jonathan Jones was appointed Coordinator of Aboriginal Programs bringing the Indigenous museum staff to four. • There was a continuing consolidation of links with Indigenous education institutions, courses in Aboriginal Studies and Aboriginal units and art courses at tertiary level.
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AGED AND DISABILITY PLAN

AGED AND DISABILITY PLAN The Gallery is developing an updated Disability Plan that will incorporate strategies across six major areas including physical access, promotion of positive community attitudes; staff training; information about services; employment; and complaints. The Gallery's commitment to equal access for all people is reflected in our policy as detailed below. GUARANTEE OF SERVICE The Gallery recognise that the public has the right to expect that services will be provided without discrimination. In particular we will provide access service for visitors with special needs, including the disabled. We will seek to continuously improve our service to visitors and welcome feedback directly to staff and through regular surveys. PHYSICAL DISABLED VISITORS Two dedicated Disabled Parking spaces are available at the rear of the Gallery for visitors with disabilities. Special arrangements are also made for bus parking. Access to these spaces is via the service road on the southern side of the Gallery. From the rear of the Gallery access to all exhibitions, displays, public and administrative areas is by way of ramps and lifts, suitably signposted. There are two public Disabled Parking spaces available at the front of the Gallery. The Art Gallery's Domain Theatre has access space designed for wheel-chair users.	DEAF AND HEARING IMPAIRED VISITORS <i>Severely and Profoundly Deaf Visitors</i> In 1997 the Gallery implemented free monthly Auslan guided tours. We regularly book sign-language interpreters for advertised guided tours, and particularly in association with Deaf Awareness Week. Groups of deaf people making bookings are provided with sign-language interpreters free of charge. In 1996 the Gallery implemented at TTY telephone number (9225 1711). This number is listed in the Telstra TTY directory. <i>Hearing Impaired</i> Our Domain Theatre provided Audio-Induction Loop facilities for all lectures and films. An FM-Microphone System for hearing-aid users is available on request for guided tours. VISUALLY IMPAIRED VISITORS A major refurbishment of the elevator servicing Level 1, Ground Floor and Upper Level has seen the installation of voice notification of floor and access details. GENERAL <i>Communications</i> The Gallery's Internet website (www.artgallery.nsw.gov.au) launched in 2000 has capacity for large print screen versions of all information. <i>Staff Training</i> Information and awareness sessions are held for staff and Volunteer Guides, with particular reference to servicing visitors with special needs. Some Volunteer Guides and staff have undertaken introductory courses in sign-language. We have designated an Education Officer to manage the Gallery's programmes and facilities for people with disabilities.	<i>Helpers</i> General entry to the Gallery is free to all visitors. However, where charges are made for special exhibitions, helpers accompanying visitors with disabilities are admitted free of charge. <i>Information and Publicity</i> Our information publication exhibitions/events is freely available from our Information Desk. This booklet contains information for visitors with special needs. Currently the Bulletin is posted to over 4,000 interest individuals or organisation. <i>Employment Practices</i> The Gallery ensures equal opportunity principles are used for recruitment and general employment practice. INFORMATION TECHNOLOGY The Gallery has established a relationship with a charity organisation, Technical Aid to the Disabled (TAD) NSW and surplus and outdated computer equipment is donated to them. NEW STRATEGIES TO IMPROVE SERVICES Resurfacing of outdoor café area The Gallery plans to level and resurface the outdoor café area with travertine which allow for easier wheelchair access to the outdoor dining area.
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The Annual Reports (Statutory Bodies) Amendment (Women's Action Plan) Regulation 1997 requires agencies to provide information about their implementation of the Government's *Action Plan for Women*.

A) WHOLE OF GOVERNMENT APPROACH

The Gallery is firmly supportive of a whole of government approach in meeting the broad policy outcomes of the NSW Government's *Action Plan for Women*. It is recognised that all areas of NSW Public Sector have a role in improving the economic and social participation of women by integrating the needs and concerns of women as part of normal business. The Gallery is committed to the advancement of women in all forms of cultural and artistic life and is aware of the need to identify and redress discrimination against women in delivering services and programmes to the public. From an organisational perspective, the Gallery acknowledges the needs and interests of women as a direct occupational group and is supportive of strategies and initiatives that assist the advancement of women in the workplace.

B) WOMEN'S INTERESTS AND THE ARTS

While the majority of exhibitions staged by the Gallery include works of art created by women artists the following exhibitions related to women's lives and history and/or featured work by specific women artists:

- *My Le Thi (with Tim Johnson): yab yum* (10 November 2001 – 13 January 2002) This collaborative installation was named after the Tibetan Buddhist term yab yum, meaning father-mother union and symbolising the uniting of wisdom and

compassion. The exhibition was influenced by My Le Thi's experiences in Vietnam during the 1970s and memories of her birthplace in the Central Highlands.

- *Australian Collection Focus Series – Margaret Preston* (30 September 2001 – 3 February 2002) The work of Margaret Preston, one of Australia's foremost artists, has remained extraordinarily popular in the decades since her death. This focus exhibition examined Preston's promotion and assimilation of Aboriginal motifs and images.
- *Nell + Mel O'Callaghan – The fly and the mountain* (20 January – 3 March 2002) The installation exhibition of these contemporary artists was based on three core elements, beauty, trust and seduction.
- *Parallel Visions* (22 February 2002 – 4 May 2003) Grace Crowley, Margel Hinder and Margaret Olley. Revisiting the concept of *Australian Icons*, this exhibition included the work of influential modernist painter Grace Crowley and sculptor Margel Hinder. The work of living Australian icon, Margaret Olly also featured prominently in this important survey of great Australian artists.
- *Ngurra Kulu (Going Home)* (8 September 2001 – 7 April 2002) This exhibition comprised a number of works by leading indigenous women artists including Emily Kame Kngwarreye, Ningura Napurrula and Eubena Nampitjin.
- *Biennale of Sydney 2000* (10 May – 14 July 2002) The work of women artists featured prominently in this preeminent contemporary art event. Australian contributions to the event included Simryn Gill with her *Small Town at the Turn of the Century* series, Patricia Piccinini's provocative *Still Life with Stem Cells* and *Bizarre New World*, an odyssey by Suzanne Treister.

The Gallery also administers two bequests which conditions stipulate are only open to women. These bequests are the John and Elizabeth Newnham Pring Memorial Prize for 'the best landscape executed in watercolours by a women artists' and a capital fund in the name of Viktoria Marinov with income used to purchase works of art for the permanent collection 'by female artists under the age of 35 years.'

C) ACHIEVEMENTS UNDER KEY OBJECTIVES IN THE ACTION PLAN FOR WOMEN

The following achievements have been made under the two key objectives that are relevant to the Gallery in the Government's *Action Plan for Women*:

- *Promoting workplaces that are equitable, safe and responsive to all aspects of women's lives*

The Gallery's performance under this key objective is documented in the equal employment opportunity (EEO) statistics listed in a separate appendix of this report which provides information of EEO groups within salary levels and employment basis. The Gallery is committed to employment of staff based on selection on merit principles and the Gallery workforce is currently made up of 49 % women. Under employment on merit the employees benefit by having their capabilities fully utilised and their skills expanded. Of the three General Manager positions, two are currently filled by women and 61% of middle management positions are occupied by women which is indicative of the Gallery's commitment to the advancement of women based on merit. Further, approximately 19% of women took advantage of the Gallery's flexible work practices such of part time work, job sharing,

working from home, part time leave without pay and the career break scheme in order to effectively balance workplace priorities with family and personal commitments. The Gallery as a whole benefits in the long term by being adaptable and responsive to changing community need and expectations.

* *Promoting the position of women in all aspects of society*

The Gallery:

- has maintained a general free admission policy to ensure the broadest range of the community, including the financial disadvantaged often being women, have access to the State's fine art collection and associated education programmes.
- delivers an exhibition programme that is representative of women artists' contribution to the history of art and reflects the lives and achievements of women in society.
- administers awards and scholarships which are open to women that are designed to assist in the professional development of Australian artists.
- recognises the traditional gender imbalances on decision-making bodies and the implications of representation on strategic outcomes. There are four women on the eleven member Board of Trustees (36%).

D) SPECIFIC COMMITMENTS UNDER THE ACTION PLAN FOR WOMEN

There are no specific commitments in the plan which refers to the Art Gallery of New South Wales.

E) FURTHER INFORMATION ON WOMEN'S STRATEGIES

For further information on women specific and other programmes managed by the Art Gallery of New South Wales, please contact the Art Gallery on telephone number (02) 9225 1700

The Gallery is committed to the principles of cultural diversity as outlined in Section 3 of the *Ethnic Affairs Commission Act*, 1979. The NSW Government's three Key Result areas are: Social Justice; Community Harmony; and Economic and Cultural Opportunities and to this meet this end the Gallery has developed an Ethnic Affairs Priority Statement (EAPS) which includes two main objectives:

- *Integrate EAPS principles into the Gallery's policies, plans and procedures*
- *Build the Gallery's Collection and Services to reflect and promote cultural diversity and harmony*

The Gallery's statement is incorporated by the Ministry for the Arts, as a key agency, into a Ethnic Affairs Agreement on behalf of the entire arts portfolio.

ETHNIC AFFAIRS PRIORITY OUTCOMES

- The Gallery has launched VisAsia which promotes and cultivates a better understanding and enjoyment of Asian Visual Arts and Culture. The Gallery recognises the crucial role which our understanding of Asian culture will play in the development of Asian Australian relations in the 21st century.
- 22% of Gallery staff are from non English speaking backgrounds. This compares favourably with the national population figure of 15.5% (Australian Bureau of Statistics 1996 Census).
- The Gallery increased the number of community languages available to assist Gallery staff and visitors via the Community Language Allowance Scheme. As at 30 June, 2002 the Gallery had staff officially recognised as able to offer assist in Hindi,

Cantonese, Polish, German, Italian and Mandarin.

- Due to the on-going staff freeze, the Gallery did not increase membership of recruitment selection panels with a person from a cultural diverse background to the targeted 60%.

The Gallery circulated the annual calendar of significant religious and holy days to all supervisors to enable scheduling of staff commitments to meet religious obligations.

- The Gallery's Guide Map is available in Japanese, Mandarin and Korean, Italian, French and German languages.
- The exhibitions and associated educational public programmes reflected and promoted cultural diversity and harmony. This year the programme included:-
- *Renoir to Picasso – Masterpieces from the Musée de l'Orangerie* (1 June – 29 July 2001) This exhibition comprised some eighty masterpieces of early modernism by artists based in Paris at the turn of the century.
- *Space Odysseys: Sensation and Immersion* (18 August – 14 October 2001) An exhibition by leading international and Australian contemporary artists of large scale installations that physically immerse or surround the viewer.
- *Buddha: Radiant Awakening* (10 November 2001 – 24 February 2002) As Buddhism has evolved over time among different cultures there emerged a multitude of Buddhas. This exhibition of sculptures, paintings and textiles with images from the three main schools of Theravada, Mahayana and Vajrayana (or Tantric) focused on the pervading universality of Buddha across all times and across geographical, cosmic and virtual space.

- *Biennale of Sydney 2002* (15 May – 14 July 2002) Fifty-one artists from twenty-one countries participated in this pre-eminent contemporary art event of the southern hemisphere. The exhibition comprised a strong representation from Asia including Vietnam, Korea and Japan. To make the exhibition more accessible, entry was free of charge at all venues.
- *Heroes and Villains from Japan's Floating World* (19 May – 19 August 2001) An exhibition of famous and infamous characters immortalised in Japanese literature, poetry and folklore.
- *Casten Nicolai: snow noise* (1 July – 5 August 2001) This ambitious installation by German contemporary artist Carsten Nicolai (also known as noto) was based on the theme of snow crystallization.
- *Tim Johnson & My Le Thi: yab yum* (10 November 2001 – 13 January 2002) This collaborative installation was named after the Tibetan Buddhist term yab yum meaning father-mother union which symbolises the uniting of wisdom and compassion.
- *Belle Île Monet, Russell & Matisse in Brittany* (24 November 2001 – 3 February 2002) This exhibition revealed the extraordinary relationship of Claude Monet, Australian Impressionist John Peter Russell and Henri Matisse as they painted on the storm-tossed island of Bell-Île in north-western France.
- The Centre for Asian Arts Studies conducted regular lunchtime lectures as a part of the Gallery's ongoing commitment to cross cultural arts education.

ETHNIC AFFAIRS PRIORITY GOALS FOR 2002/03

- Continued encouragement of staff participation in the Community Language Allowance Scheme and extend range of languages currently represented.
- Continue the reflection and promotion of cultural diversity and harmony in the Gallery's exhibitions and associated educational programme. The 2002/03 programme will include the following exhibitions:-
- *100 Views of Mount Fuji* This exhibition will explore a wide range of this most inspirational of mountains as portrayed in one hundred works by Japanese painters and print designers from the 17th to 20th century.
- *Ernesto Neto* A new sculptural installation by Brazilian artist Ernesto Neto.
- *Simryn Gill* This exhibition will feature a major new photographic series of the interiors of Malaysian homes plus a selection of works in which Gill explores the intertwining themes of culture and nature.
- *Albertina – Old Master Drawings from Vienna* From one of the largest and most valuable collections of graphic art in the world, this exhibition will tell the unfolding story of the art of drawing in Europe across three centuries.
- *Picasso: The Last Decades* This exhibition will feature over 80 works produced by Pablo Picasso during the last twenty years of his life (1953-1973) and is drawn from major collection mostly in Europe, Japan and the United States.

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