

ART GALLERY OF NEW SOUTH WALES

ANNUAL REPORT  
2009-10



With over 1.28 million visitors during 2009–10, the Art Gallery of NSW continues to be one of Australia’s most popular art museums and is a vital part of Sydney’s cultural life. This year, the Gallery presented 31 exhibitions, accompanied by a diverse and stimulating array of public and education programs. Since the Gallery’s genesis in the 1870s, our objective has been to collect and present to the public the finest works of art available, with a special emphasis on the artistic traditions of Australia. The Gallery has been located at our present site in Sydney’s Domain parkland since 1885. The Grand Courts, refreshed and relaunched in September 2009, were the very first rooms of the Gallery, originally built between 1895 and 1899 in typically grand Victorian style and scale. These elegant rooms now house our premier collections of European art, from the Renaissance to Impressionism, and Australian art, from colonisation to the end of the 19th century, along with a selection of 20th-century Aboriginal art. The building extensions made to the Gallery in the 1970s and ’80s responded to the changing needs of both the collection and our audience, doubling the available exhibition space and celebrating the art of our times with extensive displays of modern and contemporary art, including the Yiribana Gallery of Aboriginal and Torres Strait Islander art. Currently under construction to be officially launched in May 2011, a further 1676 square metres of display space will be allocated to contemporary art. The beautiful and contemplative Asian galleries, expanded in 2003, affirm the Gallery’s commitment to presenting the art and culture of our region.

Front and back covers: Installation and display of Sidney Nolan *First-class marksman* 1946, Ripolin enamel on hardboard, 90.2 x 121.2 cm. Purchased with funds provided by the Gleeson O’Keefe Foundation 2010 © The Trustees of the Sidney Nolan Trust. Photos: Carley Wright.

Opposite: Tony Clark *Pseudotapeten landscape (tree and waterfall)* 2006, acrylic on unstretched canvas, 840 x 210 cm. On loan from the artist. Courtesy of Murray White Room, Melbourne and Roslyn Oxley9 Gallery, Sydney. Installed in the Gallery vestibule for *Wilderness*.







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# VISION, PURPOSE, CORPORATE PLAN 2010–15

The Hon Virginia Judge MP  
Minister for Fair Trading,  
Minister for the Arts  
Parliament House  
Macquarie Street  
SYDNEY NSW 200

Dear Minister

It is our pleasure to forward to you for presentation to the NSW Parliament the annual report for the Art Gallery of NSW for the year ended 30 June 2010.

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

Yours sincerely



Steven Lowy

President  
Art Gallery of NSW Trust

22 October 2010



Edmund Capon

Director and chief curator

## WHO WE ARE

Since the Gallery's genesis in the 1870s, our central and enduring purpose has been to collect, care for and present to the public 'the finest works of art available'.\* Now, over 130 years on, we house the single most encyclopaedic collection of art in Australia. Our core purpose as expressed in the Gallery's governing legislation remains as our guiding charter.

In today's parlance, we are 'a keeping place' but we are equally a place of experience. We aim to be a place for the community that welcomes and inspires. Through our collection, exhibitions, programs and research, the Gallery proposes to extend and enrich our visitors' emotional and intellectual engagement with art.

\* From the *Art Gallery of New South Wales Act 1980*.

## OUR VISION

Put simply, the Gallery's vision is to open people's eyes and minds to the wonder, the richness and the sheer pleasure of art. This vision guides our development and activities.

## STRATEGIC DIRECTION

From a platform of secure and strong governance, a sound financial base, ambitious recent achievements and record visitor numbers, our corporate plan's strategic directions over the next five years are focused in four broad priority areas – sharing, engaging, stewarding and collecting.

**SHARING:** to continue to improve access to our collection, our resources and our expertise through exhibitions, publishing, programs, new technologies and partnerships.

**ENGAGING:** to continue finding new and better ways of engaging audiences with the visual arts.

**STEWARDING:** to nurture and develop the Gallery's people, resources and assets; embrace our responsibility to lead and support the creation, enjoyment and understanding of the visual arts across NSW; and internationally remain tireless advocates for Australian art and artists.

**COLLECTING:** to strengthen and safeguard our collection through targeted acquisitions and best-practice collection management, research and conservation.

## MEASURING OUR PERFORMANCE

The Gallery's corporate plan includes a number of performance measurement targets. A performance summary table and a more detailed report on our activities in each strategic priority area have been included as individual chapters within this annual report: Sharing, pp 16–33, Engaging, pp 34–49, Stewarding, pp 50–71 and Collecting, pp 72–84.

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As a museum of art  
we must be a place of  
experience and inspiration.

Previous: A free school holiday performance in the entrance court by the Etcetera Duo.

Opposite: Installation view of Tatzu Nishi's Kaldor Public Art Project, *War and peace and in between* 2009.

# YEAR IN BRIEF HIGHLIGHTS



In 2009–10, the Gallery successfully achieved many of our collection, exhibition, access, participation, resource and management goals, including the development of our new corporate plan 2010–15.

This year, the Gallery's collection was further strengthened with the addition of 425 works, both gifted and purchased, valued at \$11.8 million.

Our exhibition program presented 24 new shows commencing in 2009–10, ranging from the ever-popular, annual Archibald Prize to Tatzu Nishi's surprising Kaldor Public Art Project, from the sumptuous *Rupert Bunny: artist in Paris* to the bold *Wilderness: Balnaves contemporary: painting* show and, finally, to our critically acclaimed major exhibition *Paths to abstraction 1867–1917*.

Total visitor numbers were over 1.28 million. This figure is down by about one-quarter from 2008–09's 1.7 million visitors as that year included the blockbuster *Monet and the Impressionists* and two international touring exhibitions while the last 12 months have been disrupted by major building works and the relocation of our collection storage. Visitor attendance

this year was split 77% to 23% for free and paying shows respectively. There were also over 266,616 visitors who participated in our public and educational programs, which reflected an overall increase of more than 7% for programmed activities.

Perhaps one of the most ambitious Gallery publications in recent years is the *Paths to abstraction 1867–1917* catalogue. Published here in Australia as well as in Europe and the United States, this large-scale book is the only title currently available that traces the origins of abstract art from Whistler to Kandinsky. In total, during 2009–10, the Gallery published eight major art books.

The Gallery's financial position remained positive this year with the final net surplus being better than budget by \$1.2 million, thereby avoiding the originally anticipated core business deficit. This year the NSW government's recurrent contribution comprised 49% of our operating revenues and will increase from next year with a significant grant of an additional \$3 million in operational funding from 2010–11.

Summary details of several Gallery highlights for the 2009–10 year are included here.

## PATHS TO ABSTRACTION 1867–1917

This major exhibition, developed by the Gallery, provided visitors with a unique opportunity to discover the work of some of the most influential artists of the modern area and to learn how they changed the course of art. Through over 150 pivotal works, on loan from 59 international museums, the exhibition revealed how abstract art emerged around the world and how artists such as Monet, Cézanne, Matisse, Picasso, Braque, Derain and Klee, experimenting with colour and form, explored exciting new ways of seeing and imaging.

## COLLECTION STORE

The Gallery's new 5000 square metre purpose-designed collection store, funded by the NSW government, commenced operations in December 2009. The building comprises six large collection storage rooms, a workshop, photography studio and editing room, an enclosed loading dock, associated operational plant room, external air-handling unit and facilities for our staff now working on site. The relocation project, which took four months and was completed without incident, saw the transfer of 13,670 objects to the new store. The number of works packed and transported was unprecedented in the Gallery's history. As a result, the safe and secure preservation of the thousands of unique and irreplaceable artworks managed by the Gallery on behalf of the NSW community is ensured for years to come.

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We are, and have always been, a living museum, responsive and integral to the spirit and the energy of the day.



### SIDNEY NOLAN PAINTING

In March 2010, the Gleeson O’Keefe Foundation provided funds to acquire a great Australian painting for the Gallery and the people of NSW – Sidney Nolan’s *First-class marksman* 1946. Of the 27 panels that comprise this series on the theme of the notorious outlaw Ned Kelly, two iconic works distinguish themselves – one of these is *First-class marksman*. The work shows the isolated figure of Kelly in the black, hard-edged armour that is Nolan’s most marvellous pictorial invention, its flat shapes slabbed incongruously against a landscape of great aerial delicacy, evoking perfectly the mood of alienation of its human story. This painting is a wonderful enhancement to the Gallery’s 20th-century Australian art collection.

### NEPALESE SCULPTURE

Another major acquisition for the Gallery this year has been a Nepalese sculpture of the bodhisattva Avalokiteshvara, also known as Padmapani or the Luminous Lord of Infinite Compassion, dating from around the 13th century. The softly glowing, elegant and resplendent figure, made of gilt copper, lapis lazuli, gems and stones, radiates serene compassion. This sculpture is a masterpiece, embodying the sensuous elegance of form and compelling spiritual presence that have established Nepalese metal sculptures among the world’s universal iconic statements.



### OPEN GALLERY EDUCATION PROGRAM

Launch in April 2010 with the support of Optus, the Open Gallery program provides an opportunity for Year 7 students from priority-funded schools to spend a day at the Gallery free of charge, directly engaging with visual art, particularly the Australian and Aboriginal collections. Their visit includes a tour of the Gallery’s permanent galleries led by specially trained Gallery educators, transport to and from the Gallery, lunch, a fun performance in the Yiribana Gallery from Ngununy the cheeky fruit bat (one of our Gallery characters) and educational resources to take back to school.

### OPEN WEEKEND

To celebrate the relaunch of our refurbished Grand Courts, the Gallery presented our inaugural ‘Open Weekend’ on 12–13 September 2009. Over 6600 visitors discovered new ways of seeing and experiencing great works of art during a weekend of over 50 free events for the whole family. There were drawing workshops for children, tours of the collection by curatorial staff and Australian and Indigenous artists, performances and a live broadcast by ABC Radio over both days. The program appealed to the broadest range of audiences, with many visitors coming to the Gallery for the first time. Building on this success, the next Open Weekend will be held over the October 2010 long weekend.

### SYDNEY CHILDREN’S CHOIR PARTNERSHIP

The Sydney Children’s Choir partnership program began in January 2010. School children of all ages participated in an in-depth study of particular artworks in the



Gallery’s collection in order to broaden their experiences and understanding of the world of art. Led by our volunteer children’s guides, the children experienced a variety of artworks with the aim of inspiring them to compose music and then to perform their compositions. In addition to guided tours, the children participated in special workshops led by Gallery educators, who visited them at Naamaroo conference centre in Lane Cove National Park, and were also mentored by a composer-in-residence from the Sydney Children’s Choir. The program will conclude in August and a performance is planned for the end of 2010 in the Gallery’s Grand Courts.

Left to right:  
František Kupka *Disks of Newton (Study of ‘Fugue in Two Colors’)* 1912, oil on canvas, 100.3 x 73.7 cm. Philadelphia Museum of Art: the Louise and Walter Arensberg Collection, 1950. © František Kupka/ADAGP. Licensed by Viscopy, Australia. From *Paths to abstraction 1867–1917*.

The new collection store, built with funds from the NSW government.

Hon Virginia Judge, Minister for the Arts, on behalf of the people of NSW, thanks the Gleeson O’Keefe Foundation for the acquisition of the Sidney Nolan painting *First-class marksman*.

Detail of the Nepalese sculpture *Padmapani* c1200s.

Actor Russell Smith as Ngununy the cheeky fruitbat leads a tour for the Open Gallery education program.

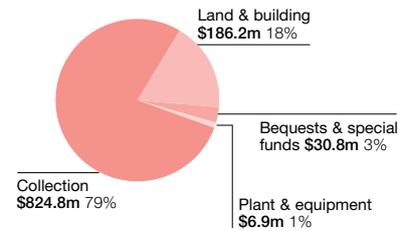
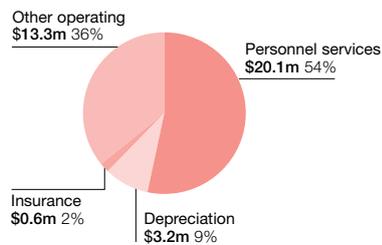
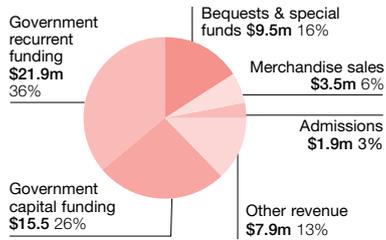
Gallery director Edmund Capon leads a tour of the European collection, Open Weekend 2009.

# YEAR IN BRIEF PERFORMANCE SUMMARY

**Revenue 2009–10**  
\$60.2 million

**Expenditure 2009–10**  
\$37.2 million

**Net assets as at 30 June 2010**  
\$1.049 billion



The Gallery's overall surplus for 2009–10 was \$23 million. This net surplus includes donations which are restricted for the acquisition of artworks and capital grants for building projects, with the associated assets increase of these activities reported in the Statement

of Financial Position in accordance with accounting standards. Thus the surplus does not represent cash available to the Gallery for operational requirements. The operating net surplus for 2009–10 was \$0.563 million, which was \$1.2 million better than budget, mainly

due to exhibitions and venue hire income being better than anticipated. The Gallery's Statement of Financial Position increased this year by \$23 million as at 30 June 2010 with net assets now valued at \$1.049 billion.



Rupert Bunny *Dolce farniente* c1897 (detail), oil on canvas, 98 x 130 cm. Private collection, Melbourne, courtesy of John Playfoot Fine Art.

	UNIT	NOTE	2005-06	2006-07	2007-08	2008-09	2009-10
<b>Our financials</b>							
Core business expenses	\$M		-20.0	-22.5	-21.3	-22.3	-24.5
Government funding - recurrent & liabilities assumed	\$M		19.1	22.5	20.6	21.8	21.9
Net core business income (deficit)	\$M		-0.9	0.0	-0.7	-0.5	-2.6
Exhibitions & visitor services net income	\$M	1	3.9	1.5	2.5	4.8	3.9
Bequest & special funds net income	\$M	2	11.3	15.4	5.4	19.6	9.5
Government funding - capital	\$M	3	1.8	5.4	13.6	5.8	15.5
Depreciation/other minor items	\$M		-1.9	-1.8	-3.1	-2.1	-3.2
Surplus as per financial statements	\$M		14.1	20.5	17.7	27.5	23.0
Collection	\$M	4	628.7	781.7	795.0	813.2	824.8
Land & building	\$M	5	133.5	133.5	160.6	175.5	186.2
Plant, equipment & other	\$M		28.5	42.4	49.3	44.4	44.0
Total assets	\$M		790.7	957.6	1,004.9	1,033.1	1,055.0
Total liabilities	\$M		4.3	3.8	6.7	7.1	6.3
Net assets as per financial statements	\$M		786.4	953.8	998.2	1,026.0	1,048.7

### Our people

Number of employees (FTE)	6	210	208	220	236	227.1
Opening days lost to industrial disputes	7	0	0	0	0	0
Hours lost to industrial disputes per employee		0	0	0	0	0
Days lost for workers compensation per employee		0.38	0.10	0.00	0.16	0.37
Average days sick leave per employee		2.70	5.00	5.14	5.50	4.27
Staff turnover rate		8%	8%	10%	12%	9%

### Our audiences

Total number of visitors (incl participants) (000s)		1,690	1,302	1,354	1,706	1,283
General admission		1,257	1,179	1,149	1,313	1,004
Brett Whiteley Studio		8	10	10	9	10
Touring exhibitions	8	425	113	195	384	269
Number of education program participants (000s)	9	91	104	104	92	85
Primary		28	26	33	30	19
Secondary		57	73	67	58	62
Tertiary		7	5	4	4	5
Number of public program participants (excl students) (000s)		157	204	181	155	181

### Our exhibitions

Visitor numbers for paying exhibitions (Domain site only)		431	260	313	437	236
Visitor numbers for free exhibitions (Domain site only)		826	918	836	876	768
Number of exhibitions		52	38	40	43	31
Value of exhibition program (\$M)	10	890	921	1,145	815	593

### Our collections

Number of collection objects acquired during year		585	442	467	504	425
Purchased		174	110	135	151	201
Gifted		411	332	332	353	224
Value of collection objects acquired during year (\$M)	11	9.9	8.2	14.1	18.6	11.8

Data in this table has not been subject to audit.

#### Notes

- Includes exhibitions and venue hire activities
- Includes Trust funds with controlled purpose, much of it for acquisition of works of art
- Special government capital funding received from 2007-08 for projects in later years
- The Gallery's collection was externally valued in 2006-07
- The Gallery's building was revalued in 2007-08
- Full-time equivalent (FTE) number is a yearly average. Increases in 2008-09 mainly reflect casuals for temporary exhibitions and the packing and relocation of the collection.
- The Gallery is open to the public 363 days per year (closed Good Friday and Christmas Day). In 2008-09 it was also closed for half a day on 18 July 2008 for World Youth Day.
- Includes regional NSW, interstate, overseas tours; 2005-06 had four major shows that travelled to multiple venues, most years have only two shows travelling.
- Due to temporary building works, the Gallery had the opportunity to trial a separate education entrance which allowed more students to be serviced from 2007 to 2009.
- Value reflects major Picasso (2002-03), Caravaggio (2003-04), Pissarro (2005-06), Arts of Islam (2006-07), Monet (2008-09) exhibitions
- \$16.4M Paul Cézanne painting purchased in 2008-09 – the most expensive work ever acquired by the Gallery

# PRESIDENT'S FOREWORD

## SECURING THE FUTURE

No responsibility weighs more heavily on the Board of Trustees of the Art Gallery of NSW than to plan and provide for the long-term success of the institution.

It is true that the trustees are entrusted with many important tasks, including the governance of the Gallery and supporting the director and his team to deliver on short-term objectives. But the primary duty of the trustees is to ensure the viability of the Gallery and to think deeply about what should be done to enable it to make the most of its collection, to expand that collection, and make it accessible to as wide an audience as possible.

This year, I am pleased and very proud to report that we have more than fulfilled that duty.

In recent years, the trustees and director have developed and refined plans for how the Gallery can be put on a more sustainable footing and have shared these plans with the NSW government, including in a number of meetings with the Premier and the Minister for the Arts and their staff.

One critical component of these plans has been to establish a greater degree of certainty of government funding. This year, the NSW government agreed to increase its recurrent base funding by \$3 million to \$24.8 million per annum.

This is a permanent increase to the Gallery's base funding and will enable the Gallery to absorb most of its core operating costs without having to subsidise them through non-government, one-off income sources.

This watershed funding agreement comes at the same time as the opening of the new storage facility at Lilyfield – an event with far-reaching consequences for the long-term success of the Gallery as it will free up much-needed gallery display space as well as provide better storage conditions for the valuable collection.

## MAJOR EXHIBITIONS

As in previous years, the Gallery presented quality exhibitions during the year, including a major retrospective, *Rupert Bunny: artist in Paris*, which toured to Melbourne and, in July, to Adelaide; *Paths to abstraction 1867–1917*, which presented works on loan from 59 of the most prestigious collections from around the world; and a remarkable collection

of large Indian paintings in a show titled *Garden and cosmos: the royal paintings of Jodhpur*, as well as the regular exhibitions of the Archibald, Wynne and Sulman Prizes and the Dobell Prize for Drawing.

These exhibitions, as well as the success of other events held during the year, generated 1.28 million visits. While the number of visitors was down on the previous year, this was in part due to temporary disruption caused by major building works and the relocation of the collection to the new storage facility.

## 2009–10 FINANCIAL RESULTS

Despite this disruption, the Gallery performed well financially during the period. The Gallery's operating result was \$1.2 million better than budget, mainly due to the success of the exhibitions program, and venue hire income being higher than anticipated.

## ART PRIZES

During the year, the trustees were called upon to consider the circumstances surrounding the awarding of the Wynne Prize to Sam Leach for his painting *Proposal for landscaped cosmos*. Leach's painting was found to bear a resemblance to a 17th-century Dutch landscape.

The trustees responded to criticism that the Leach painting was fundamentally a copy of another work by reviewing the decision at the April board meeting. Following that meeting, the trustees acknowledged that, at the time of judging, they noted that Leach's painting 'had the light and air of a Dutch 17th-century landscape but also recognised and appreciated its quality and its mysterious implications of the natural world. In that sense, it is an idealised landscape, one where time and place are indistinct.'

The trustees concluded that what might constitute an Australian landscape was a matter of interpretation and had changed enormously since the Wynne Prize was first awarded in 1897 and that therefore the decision would stand. The trustees acknowledged that there would often be debate about the awarding of prestigious art prizes and that it was this debate that ensured a changing and evolving interpretation of both the real and imagined landscape.

## SIGNIFICANT BENEFACTION

The NSW community has always generously supported the Gallery, and this was the case again this year. The support of benefactors is integral to the Gallery's ability to grow its collection and this year, we received \$5.5 million from the Gleeson O'Keefe Foundation to purchase Sidney Nolan's *First-class marksman* and Ethel Carrick's *La marée haute a Saint-Malô (High tide at St Malo)*. The Gallery also acquired a gilt copper, 13th-century Nepalese sculpture of Padmapani or the Luminous Lord of Infinite Compassion, due to generous contributions of \$1 million from the Art Gallery of NSW Foundation and \$1 million from the Art Gallery Society of NSW with the balance of funds required provided by private benefactors and Gallery acquisition funds.

The role of the Foundation, and the Art Gallery Society of NSW, is critical to the Gallery's ability to grow its collection and I would like to especially acknowledge the role of the chair of the Foundation, Rowena Danziger AM, for her continuing leadership. I would also like to acknowledge the president of the Society, Professor Michael Feneley, whose term ended in June 2010, for his contribution in that role and for his support this year.

This year, yet again, benefactors continued to be generous in gifting works. Major contributors this year included Geoff and Vicki Ainsworth; Gleeson O'Keefe Foundation; Balnaves Foundation; John Kaldor and his family; James Litchfield; and Fraser Hopkins. I would like to thank them for their continuing generosity.

## CORPORATE SPONSORSHIP

Many businesses continue to recover from the impact of the global financial crisis of the past couple of years but the Gallery was successful in attracting and retaining sponsorship of over \$1.9 million in 2009–10.

I would like to thank our sponsors: ANZ, Delta Electricity, Ernst & Young, ING, J.P. Morgan, Macquarie, Optus, UBS, Clayton UTZ, Freehills, HSBS, Hulsborch, Hyperion Asset Management, Optimal Fund Management, Porter's Original Paints, Sofitel Sydney Wentworth, Avant Card, JCDecaux, *The Sydney Morning Herald*, City of Sydney and Qantas Airways. I would like to thank past

president and life governor, David Gonski AC, chairman of the Sponsorship Sub-Committee, whose term ended this year, for his contribution in this capacity; and I would like to express my appreciation to Sandra McPhee for agreeing to assume the role of chair of this committee.

The Gallery continues to receive support from members of the President's Council and VisAsia Council, both of which contribute important funding for many of the Gallery's programs as well as provide expert business advice.

#### MAJOR BUILDING AND SECURITY UPGRADE PROGRAM

As mentioned earlier, in 2009–10 the Gallery completed the construction of the purpose-built collection storage facility at Lilyfield on time and within budget. The Gallery took possession of the store in November 2009 and the move of the collections, some 13,500 objects, was completed in February 2010. To mark the occasion, the Board of Trustees held its first meeting for the year at the facility.

In the coming year, the freed-up space from moving the collection offsite will be converted to a new gallery to accommodate the substantial gift of contemporary art from John Kaldor and his family. This area of 1676 square metres will become the John Kaldor Family Collection Space, scheduled to open in May 2011 and, together with the generous donation from the Belgiorno-Nettis family and the associated naming of the contemporary galleries on lower level 2, will more than double the Gallery's display space for contemporary art.

The new storage facility and the John Kaldor Family Collection Space represent a once-in-a-generation change to the way the Gallery operates, providing the potential to show more of the collection as well as new works never before seen by visitors to the Gallery.

In a further move to safeguard the collection, the Gallery also completed a major upgrade of the security systems this year, including the installation of new surveillance technologies and access controls and the reconfiguration of the security control room.

#### THE YEAR AHEAD

Next year's program will continue the Gallery's tradition of staging a rich and diverse exhibition program and will include two shows from China: *The first emperor: China's entombed warriors* and *Homage to gods: ritual art from the Chu Kingdom*.

In October 2010, the director and I will be announcing the launch of a new summer series of major international exhibitions exclusive to Sydney and the Art Gallery of NSW, which will include the aforementioned exhibitions from China as well as shows on Pablo Picasso and Francis Bacon.

#### THANKS

I would like to take this opportunity to acknowledge the ongoing support of the NSW government, and in particular to thank former Premier, the Hon Nathan Rees, the NSW Premier, the Hon Kristina Keneally, and Minister for Arts, the Hon Virginia Judge.

I would also like to commend the director Edmund Capon and all staff at the Gallery for their contribution to yet another successful year. My thanks are also extended to Carol Mills, Director-General, Communities NSW, for her keen interest in and support of the Gallery.

My fellow trustees continue to be a source of great support, advice and friendship for me, Edmund and the entire Gallery team and I thank them for that. I would like to specifically acknowledge deputy president Sandra McPhee; chair of the Finance Sub-Committee, Peter Young AO; chair of the Audit and Risk Sub-Committee, David Baffsky AO; and chair of the Strategy and Development Sub-Committee, Guido Belgiorno-Nettis AM. I would also like to acknowledge the role of trustee Janice Reid AM, chair of the Acquisitions and Loans Sub-Committee.

I would like to thank Peter Young AO, John Schaeffer and Imants Tillers, whose terms as trustees expired in December 2009. All three made significant contributions to the Gallery and I wish them well. I welcome new trustees, Mark Nelson, John Beard and Geoff Ainsworth, who commenced their terms in February 2010. Mark Nelson has taken on the additional responsibility as chair of the Finance Sub-Committee while Geoff Ainsworth has joined the

Finance Sub-Committee and John Beard the Acquisitions and Loans and Sub-Committee.

I thank the Building Project Control Group, chaired by Guido Belgiorno-Nettis and including former trustee and life governor John Morschel, for their contribution.

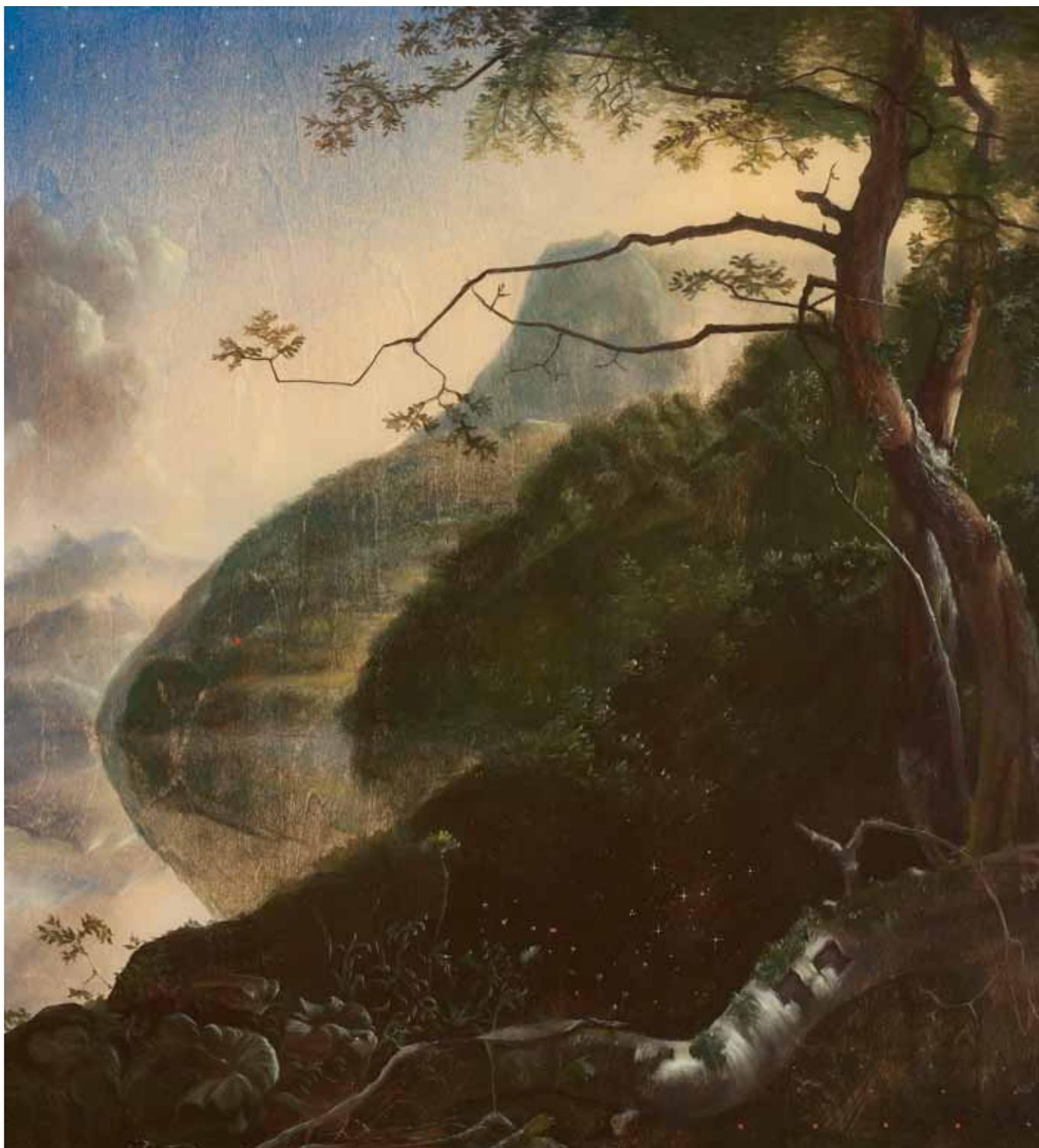
This has been a most successful and productive year for the Gallery, and I look forward to working with my fellow trustees and the Gallery's executive team during what promises to be another challenging and exciting year ahead.



A handwritten signature in black ink, appearing to read 'Steven Lowy', written in a cursive style.

**Steven Lowy**  
President  
Art Gallery of NSW Trust  
17 September 2010

## DIRECTOR'S STATEMENT



Sam Leach *Proposal for landscaped cosmos* 2010.

## WYNNE PRIZE

We managed to enliven the year with an interesting and unexpected imbroglio that happily engaged the art community and the media in lively debate. Our Board of Trustees achieved what none of their predecessors had managed – to create a controversy out of the hitherto benign Wynne Prize. It was after a lengthy, genuinely considered and thoughtful debate – one in which the two artist trustees played a proper and significant part – that the trustees resolved to award the Wynne Prize for ‘the best landscape painting of Australian scenery’ this year to not only the smallest painting in the exhibition, but one that was not immediately recognisable as ‘Australian scenery’. The debate was further enlivened by, firstly, the fact that the same artist, Sam Leach, had just been awarded the Archibald Prize for, you guessed it, the smallest painting in that exhibition – a meticulous and concentrated image of the entertainer Tim Minchin – and, secondly, by the fact that his Wynne entry *Proposal for landscaped cosmos* did indeed look remarkably like a romantic 17th-century Dutch landscape rather more than it did an Australian landscape. It was then quickly revealed that in the Rijksmuseum Amsterdam there is a painting by Adam Pynacker titled *Boatmen on the shore* c1660 which bore a striking resemblance to Sam Leach’s mini-masterpiece. We could see some fun looming on the horizon.

A rich furor of comment inevitably ensued, ranging from ‘the prize should be withdrawn’ to ‘it is basically a copy’ to Leach’s own wonderfully obfuscating observation that the painting was ‘a projection into some kind of idealised future’, which would seem to suggest that our future might lie some 350 years behind us. And yet I have total sympathy with that view; why should our imagination not be furnished with the romantic ideals and visions of an idealised landscape even if it is one of another age and so evidently not inspired by our locale? The artist was quick to acknowledge his debt to Pynacker and I thought defended his position with calm and equanimity; so too the Board of Trustees, whose members devoted much time and thought to the continuing debate prior to their properly re-affirming their decision. This might be

an opportune moment to address those so often critical and unconvinced of a trustee role on the board of an institution such as a public art museum, complaining that such members of the community at large have no business discussing and making or at least contributing to decisions about matters of art. In this particular case, of course, the argument is clear and unassailable for, in accordance with the conditions of the Wynne Prize, it has to be judged by the trustees, and so too the Archibald Prize. This may cause great consternation to some but I applaud it for, in general, the Gallery’s trustees bring to the process the eyes and minds of those deeply interested but marvellously untainted by the prejudice of a surfeit of knowledge and critical analysis. That may sound an odd criteria but it is both balanced and challenged by the expertise that also resides on the Trust, just as that critical analysis is conversely challenged by spontaneous reaction. As one listened to the trustees debating such issues as interpretation, appropriation, painterly qualities, the role of tradition in shaping more contemporary values and about the possible impact of such debate on the future of the Wynne Prize, one came to appreciate all the more the contribution made by a board of sensible, committed but objective individuals such as we enjoy.

## SIDNEY NOLAN’S FIRST-CLASS MARKSMAN

Another discussion that focused the attention of the board on art matters was our quest to acquire a painting of immense significance to our collection and, most especially, our ambitions with regard to our representation of Sidney Nolan. Nolan has been such a focus of our acquisitive intentions and over the past decade our collection of his work has been enhanced almost beyond recognition thanks to the enormous support of the Art Gallery Society of NSW and the Nelson Meers Foundation in particular. All that time we have also had our eye on Nolan’s *First-class marksman*, the last of the great Nolan Kelly series of 27 works painted in 1946–47 that remained in private hands. The balance of the series are held in the collection of the National Gallery of Australia but we remained determined in our ambition to

acquire *First-class marksman*. We may now express our great appreciation to the Gleeson O’Keefe Foundation for the purchase on behalf of the Gallery of this outstanding picture and for us the fulfilment of such a long-held dream. This is, without doubt, a prize addition and has already found an impressive and lasting place on the walls of the Gallery. Apart from its historical importance and its central theme of Kelly, this is Nolan at his quixotic best. The emphatic isolated image stands out starkly against a benign and beautiful landscape background with that characteristic silky blue sky. The unrelenting black image of Kelly is as arresting as it is simple but those two eyes staring in the direction in which the rifle is pointed are redolent with an alert anxiety.

## LUMINOUS LORD OF INFINITE COMPASSION

Still on acquisitions, I must mention a second particularly outstanding work and one that, like the Nolan, will be on permanent display. Again we must thank our resources of private benefaction, this time the Art Gallery Society of NSW, the Art Gallery of NSW Foundation and a number of individual donors for having made this purchase possible – a superb, eloquent and sublime Nepalese gilt copper figure from around the 13th century of the bodhisattva Avalokiteshvara. Among the titles bestowed on this particular deity are the Bodhisattva of Mercy and the Luminous Lord of Infinite Compassion. How appropriate; some works of art have immortality instilled within them and this is surely just such a work for its beauty and its innate spirituality speak across generations, boundaries and cultures.

## PATHS TO ABSTRACTION 1867–1917

The exhibition program maintained its customary pace and variety and the reporting year ends with three distinctive but very different major temporary exhibitions on display: *Alfred Stieglitz: the Lake George years, Victorian visions: nineteenth-century art from the John Schaeffer Collection* and *Paths to abstraction 1867–1917*. The latter has been years in the making and is just the kind of thoughtful, revealing and researched exhibition for which the Gallery is recognised, charting the



Gallery staff transferring works into the new collection store.



Gilbert & George at the Gallery, Valentines Day 2010, in association with *40 years: Kaldor Public Art Projects*.

progress of realism to abstraction from Whistler to Kandinsky. As an exhibition of such breadth and ambition it inevitably consumed energies and resources across the Gallery and I would like to express my thanks here to all those who made it possible. It was an effort and inevitably other projects may have had to be curtailed marginally or in some way affected in order to fulfil the *Paths*

to *abstraction* project; however I can make no apologies for concentrating those efforts towards an exhibition that brings great credit to the Gallery. It will be remembered as a distinguished show and the accompanying catalogue is one of our more substantial publications that will find itself on the bookshelves of many people for years to come.

#### AGNSW PUBLISHING

We may take great pride in the quality and pertinence of our publications and this year alone the Gallery produced an impressive number of distinguished volumes; including *Rupert Bunny: artist in Paris*, *Wilderness: Balnaves contemporary: painting*, *Victorian visions* and *Alfred Stieglitz: the Lake George years*. It is an impressive record of excellent publishing and one that is unmatched by any other such institution in Australia.

#### OPEN WEEKEND

Another initiative this year was our Open Weekend on 12–13 September 2009, which was held to celebrate the re-birth of the Grand Courts following refreshment, some refurbishment, some re-hanging and new interpretative material. With a whole range of activities over the two days, from curatorial tours to Jack Thompson reciting the poems of Henry Lawson and ABC Radio doing regular broadcasts from the Gallery, a wonderful sense of new life and light was delivered into these historic spaces. It was an engaging and entertaining weekend that appeared to attract new audiences to the Gallery and set the pattern for another regular feature in the Gallery's annual program of events for the public. The next Open Weekend, to be held on the October 2010 long weekend, will be the biggest public Indigenous art event ever staged by the Gallery.

#### GILBERT & GEORGE

As for entertaining 'one-offs', nothing could beat the appearance of those quaint, well-dressed, perfectly manicured, perfectly mannered and then, suddenly, expletive-ridden conversationalists Gilbert & George, brought once more to the Gallery by Kaldor Public Art Projects on, appropriately, Valentine's Day. There they were happily signing literally thousands of cards for an endless queue of fans, the 'performance' artists par excellence, gentle anarchists with the forbidden 'c' word slipping like an errant rose petal into a benign conversation in such an unexpected way that it takes the attentive audience a couple of minutes to realise.

### MAJOR BUILDING WORKS

On a more practical level, the Gallery has this past year been transformed with the completion of the Lilyfield collection storage facility and the removal of the stored collection to its new home. Well over 13,500 works of art are now carefully and properly housed in the new store in appropriate and accessible conditions. This was achieved without fuss or drama under the calm and competent direction of Anne Flanagan, Anne Tregear and Emma Smith; so thanks to them especially and to all those who made that transformation so smooth. With that removal completed, work immediately commenced on the storage space's metamorphosis into the John Kaldor Family Collection Space. As we write, work continues on this major building project, which will open in late May 2011. This is an opportunity to acknowledge the work of the Building Project Control Group, which includes John Morschel and Anne Flanagan and is chaired by trustee Guido Belgiorno-Nettis, who are guiding this project and ensuring that we shall deliver it on time and within budget; our thanks to them and their team – Andrew Andersons, Jason de Bruin and Chris Bylett – who are seeing to the successful realisation of this work with such resolve and commitment. All the while John Kaldor himself, Tony Bond and his team are working away massaging, at this stage theoretically, that most extraordinary benefaction into our new display gallery.

### NEW EDUCATION INITIATIVE

Another initiative dear to my heart was realised this year, thanks to Optus. A conversation I had about 18 months ago with some schoolchildren in the Gallery on their very first visit alerted me to the fact that many schools in and around the metropolitan area would love to visit the Gallery but cannot afford to do so. This had a happy outcome when Optus generously resolved to support our new education Open Gallery program and provided the funds to bring Year 7 Visual Arts students and teachers from designated high schools, mainly from western and southwestern Sydney, the Hunter-Central Coast, Illawarra and country NSW regions. Each week one priority-funded school (likely around 60 students) will spend a day at the Gallery

free of charge. Their day will include a tour of the Gallery's Australian and Aboriginal collections, a discussion tour and a healthy lunch. Transport to and from the school is also provided. The Gallery will see 30 schools a year for the next three years through this generous sponsorship. The Gallery has focused on Year 7 students as this is an important transition year from primary to high school and the time to encourage an ongoing engagement with the visual arts, informing the election of visual arts as a subject in higher secondary years. Chester Hill High School students were the first to take part in this new education program, launched in April 2010.

### SADLY, PEOPLE LOST TO US

Whilst this has been as active and productive year as ever, it has most assuredly not been a good year for farewells. We suffered the loss of two very dear and hugely appreciated members of staff to cancer; the unique skills of our scroll-mounter and calligrapher Sun Yu and the understanding design sensibilities of Mark Boxshall will, like their endearing personalities, be sorely missed in the Gallery. To add insult to nature's indiscriminate whims, we also had to farewell one of the Gallery's very best, albeit recently retired, communicators and lecturers, Ursula Prunster; a previous president of the Board of Trustees, Charles Lloyd Jones; a previous president of the Art Gallery Society, Inge Grant; a long-serving volunteer guide, Pam Jennings; and the benefactor of the Gallery's Brett Whiteley Travelling Art Scholarship, the artist's mother Beryl Whiteley. With the rest of the art community of Sydney, we mourned the loss of Nick Waterlow, who, with his association as a director of two Biennales of Sydney, was so identified with Gallery. We could certainly do without another year like that and the whole Gallery was deeply affected by this chronicle of sadness.

### THANKS

Nonetheless, my debt of gratitude to the staff, to our Gallery executive – Anne Flanagan, Tony Bond and John Wicks – the president of the board, Steven Lowy, and all the trustees, the benefactors and sponsors of the Gallery remains as firm as ever. We acknowledge too that with the

support of our minister and Communities NSW, the Gallery received a much-needed \$3 million boost to its recurrent funding from the NSW government this year, and whilst we remain way behind our colleague institutions in Queensland, Victoria and the ACT in this regard, we are hugely appreciative of that increase and all may rest assured that not a cent will be wasted. We look forward to the next year with much anticipation for there is much to look forward to, and I can guarantee there will be not one iota of lessening in the quality and commitment of all that we undertake.

In closing I feel bound to reflect that whilst the immediate future of the Gallery is ensured with the opening the John Kaldor Family Collection Space next year and the familiar pattern of splendid exhibitions now reaching well into the future, I am trying to envisage what our Gallery might be like a decade or more hence. More especially I am applying my thoughts to what we need to be contemplating and dreaming of now in order that the longer term future of the Gallery and the tremendous opportunities to grow and to flourish further are properly secured.



A handwritten signature in black ink, which appears to read 'Edmund Capon'.

Edmund Capon  
Director

17 September 2010

# 01 SHARING



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## SHARING

to continue to improve access to our collection, our resources and our expertise through exhibitions, publishing, programs, new technologies and partnerships.

PRIORITY	PERFORMANCE TARGETS	ACHIEVEMENTS IN 2009–10	PLANS FOR 2010–11
Develop and present public and educational programs of the highest quality that extend existing audiences and build new audiences, particularly in under-represented groups	Present an annual exhibition program including exhibitions across the following categories: <ul style="list-style-type: none"> <li>• major temporary exhibitions drawn from national and international collections</li> <li>• temporary exhibitions based on the Gallery's collection</li> <li>• exhibitions of work by contemporary and/or emerging artists</li> <li>• revitalisation of the permanent galleries.</li> </ul>	Achieved. The program this year included 31 shows in total, including exhibitions from the Islamic Arts Museum Malaysia, Arthur M Sackler Gallery of the Smithsonian Institution, USA and Asian Art Museum, National Museums in Berlin as well as four shows in the Australian Collection Focus Room program; eight contemporary art shows; and a full refresh of the Brett Whiteley Studio.	Major exhibitions planned include <i>David to Cézanne: master drawings from the Prat Collection, Paris</i> ; <i>The first emperor: China's entombed warriors</i> ; <i>Justin O'Brien: the sacred music of colour</i> and a major rehang of the Aboriginal art collection in the Yiribana Gallery to incorporate works featured in the ABC TV documentary series <i>art + soul</i> .
	Improve our ability to exhibit contemporary art, particularly new media.	Achieved. Construction commenced in October 2009 on the new John Kaldor Family Collection Space, which will display contemporary art.	Grand opening of new contemporary display space scheduled for May 2011.
	Over 65% of Gallery attendance is free admission.	Achieved. Free attendance this year to the Domain site totalled 768,462 – 77% of all Domain visitors.  More information about these outcomes can be found on pages 20 and 89.	To meet our performance target.
Continue to strengthen our publishing program, for both Australian and international markets.	Publish annually across the following categories: <ul style="list-style-type: none"> <li>• major titles (including exhibition catalogues, multimedia and major collection handbooks)</li> <li>• education kits (print and online)</li> </ul>	Achieved. Eight major new titles were published including the Rupert Bunny exhibition catalogue, which is the only title currently available on this Australian artist, and a revised edition of <i>Let's face it: the history of the Archibald Prize</i> , updating it to 2009.	New titles will again be produced to accompany major exhibitions.
	Commercially distribute major titles, within Australia and internationally.	Achieved. <i>Paths to abstraction 1867–1917</i> was published in Europe and the United States in a special hardcover. This large-scale book is the only title currently available that traces the origins of abstract art from Whistler to Kandinsky.  More information about these outcomes can be found on pages 20 and 32.	To meet our performance target.

Previous: Installation view of the *Archibald Prize 2010*.

PRIORITY	PERFORMANCE TARGETS	ACHIEVEMENTS IN 2009–10	PLANS FOR 2010–11
Support the arts community and industry in local, state, national and international arenas.	Present special programs and exhibitions to support and exhibit contemporary and emerging artists.	Achieved. There were eight contemporary art exhibitions staged this year, including <i>Video Swell Sydney</i> ; <i>Tatzu Nishi: War and peace and in between</i> ; and <i>Wilderness: Balnaves contemporary: painting</i> .	To meet our performance target.
	Promote Australian art and artists in national and international arenas.	Achieved. <i>Tim Johnson: painting ideas</i> , in conjunction with the QAG, showed in Brisbane and toured to Melbourne. <i>Rupert Bunny: artist in Paris</i> also toured to Melbourne and will then be shown in Adelaide. <i>Erased</i> , an Asialink show curated by the Gallery, displayed the work of Australian artists in Singapore and Thailand.	A national broadcast on ABC-TV, starting in October 2010, of a groundbreaking documentary series featuring works from the collection and presented by the Gallery's senior curator of Aboriginal and Torres Strait Islander art.
	Continue our art prizes and scholarships program for Australian artists and visual arts students, valued at over \$160,000.	Not achieved. The value awarded this year was \$150,800. No funds were awarded in 2009 for the Basil and Muriel Hooper Scholarship (\$4000); the Elioth Gruner Prize (\$1000) and the Dyason Bequest (\$5000) due to the insufficient applications received.	With the biennial Anne Landa Award valued at \$25,000, the Gallery will exceed the 2009–10 performance target.
Nurture and develop a range of partnerships, within regional NSW, across Australia and internationally.	Continue collaboration with school representatives and the NSW Department of Education and Training to develop and implement our education programs.	Achieved. The teacher advisory group, Critical Friends, met once a term in 2009–10.	To meet our performance target.
	Continue collaboration with Museums & Galleries NSW and other arts organisations (including collection loans to other institutions, especially regional NSW galleries).	Achieved. The annual regional tour of the Archibald Prize was expanded to seven NSW venues this year.	To again tour the annual Archibald Prize exhibition to seven regional NSW venues.
	Continue international partnerships and establish new ones.	Achieved. Many shows included works lent by major international institutions. The Gallery also presented <i>Garden and cosmos</i> from the Arthur M Sackler Gallery of the Smithsonian Institution in partnership with the owner of the paintings, the Mehrangarh Museum Trust in Jodhpur, Rajasthan.  More information about these outcomes can be found on pages 23, 24 and 28.	To again borrow major artworks for inclusion in exhibitions from institutions worldwide.
Extend the range and quality of our online resources to improve access to the Gallery's collection and programs.	Enhance access to the Gallery through the website and digital resources (within the Gallery and online).	Achieved. Work has been ongoing during the year to upgrade the Gallery's official website.  More information about these outcomes can be found on page 94.	A major rebuild of the Gallery's official main website will be completed, to go live in September 2010. Phase two development will commence.

One of the special qualities of the Art Gallery of NSW is the very real sense of public ownership we enjoy. Central to that feeling is a culture of two-way access between the Gallery and community built over many years. We aim to increase and improve that access through our exhibitions, programs and use of new technologies. Our wide-ranging and innovative programs bring together works from our own collection with significant works from collections around the world to share the very best of Australian and international art with our visitors.

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The curator Maloon and his gallery director Edmund Capon are the last bastions of the bold, eclectic international show in this country. Without Maloon's ambitious vigour and Capon's willingness to back a show that defies the concept of 'safe', an exhibition this powerful is not possible.

Art critic Evan Hughes, *The Australian Financial Review*

## EXHIBITIONS AND AUDIENCE PROGRAMS

Access was provided to our collection and significant works from around the world through our permanent displays and our 2009–10 major exhibition program, which was supported by an impressive array of public programs and events. The Gallery offered a total of 31 temporary exhibitions, seven continuing from 2008–09 and 24 commencing this year. This diverse exhibition program was generally free to the public, with admission fees charged for only seven shows. Attendance at free and paying exhibitions was split 77% to 23% respectively.

During the year, there was also one regional touring exhibition, *Archibald Prize 09*, which toured to seven venues across NSW. In addition, our 2008–09 exhibition *Tim Johnson: painting ideas* toured interstate to Queensland and Victoria and our 2009–10 show *Rupert Bunny: artist in Paris* travelled to Victoria (and will continue on to South Australia in 2010–11). A full list of the year's exhibitions is included in the appendices.

Taking advantage of our later opening hours on Wednesday nights, the Gallery presents 5.30pm talks within our temporary exhibitions and/or our permanent collection displays. Attendance at the celebrity talks and performances, which follow at 6.30pm, was up by over 1800 from last year, due in large part to the highly successful Indian Summer programs for the *Garden and cosmos* exhibition as well as the participation of high-profile celebrities such as designer Catherine Martin and singer Katie Noonan (both in association with *Rupert Bunny*) and comedians the Kransky Sisters and Jimeoin (in conjunction with the *Archibald Prize 2010*).

The Gallery also published eight major new titles, some of which are attracting strong overseas sales and are now considered the authoritative publications on specific art periods or artists. These major titles were supported by the online publication of education kits and notes, which prove to be excellent introductions to art subjects for the Gallery's key education audience but which are also popular with the general public, resulting in thousands of downloads each year.

This section of the annual report highlights some of the major exhibitions, and their supporting public programs, presented by the Gallery during 2009–10 and provides more information about our newest publications. A full list of our publications, including their purchase price, can be found in the appendices.

### PATHS TO ABSTRACTION 1867–1917

26 June – 19 September 2010

One of the most ambitious exhibitions the Gallery has ever undertaken, *Paths to abstraction 1867–1917* included more than 150 works by some of the most influential pioneers of modernism, spanning the 50-year period when paintings, drawings and prints edged their way by degrees from an aesthetic of naturalism and realism towards purely non-representational images. The exhibition demonstrated the stages whereby this momentous change in Western art had come about.

The Gallery secured representative works of more than 40 leading artists, including Whistler, Monet, Cézanne, Matisse, Munch, Gauguin, Picasso, Kandinsky, Klee, Derain, Denis, Marc, Duchamp, Braque, Bonnard and Mondrian, among others, with the works coming from 59 institutions worldwide,

including the Museum of Modern Art, New York; National Gallery of Art, Washington; Peggy Guggenheim Collection, Venice; Museu Picasso Barcelona; Centre National d'Art et de Culture Georges Pompidou; Tate Modern; Tate Britain; Kunstmuseum Bern; J Paul Getty Museum and Victoria & Albert Museum, as well as private collections.

The show was organised into a series of tightly constructed thematic rooms, each of which was like its own small exhibition: Whistler and his influence; Monet and Cézanne; Nabis; Gauguin and the primitivist woodcut; the exultation of colour; cubism; and finally, 1912–17: the limits of abstraction.

The exhibition was supported by an enormously popular suite of public programs. The show lent itself in particular to academic programs, such as the opening day symposium which featured stimulating papers on the emergence of abstract art in Europe from international visitors Jean-Claude Lebensztejn (Sorbonne, Paris), Richard Shiff (University of Texas) and Annegret Hoberg (Lenbachhaus, Munich) alongside exhibition curator Terence Maloon and Virginia Spate (professor emeritus, University of Sydney). Two Saturday afternoon forums took a thematic



Francis Picabia *New York* 1913, gouache, watercolour and pencil, 55.8 x 75.9 cm, Museum of Modern Art, New York, the Joan and Lester Avnet Collection © The Museum of Modern Art, New York/Scala, Florence. From *Paths to abstraction 1867–1917*.



Installation view of *Rupert Bunny: artist in Paris*.

approach: 'Colour and abstraction' and 'Abstract art today'. The former featured colour experts John Gage, Daniel De'Angeli and others and was, by far, one of the Gallery's most popular programs of the year. A Friday lunchtime lecture series and Wednesday evening talks in the exhibition, involving academics, artists and curators, focused on specific movements and artists.

Celebrity speakers related abstract art to other aspects of life and culture and included Claudia Chan-Shaw on abstraction and modern design and Bernie Hobbs on scientific developments in the early 20th century. The film series, *Realms apart*, featured *Persona*, *Blow-Up*, *Alphaville* and other film classics that are a 'world unto themselves', in affinity with abstract art.

Two programs were piloted with great success, and will no doubt be recurring features of major exhibitions. *Abstraction for beginners* discussion tours for adults, conducted by Gallery educators, provided a basic introduction to abstract art through select artworks. Visitors

responded enthusiastically to this entry-level approach to an artistic phenomenon that is often challenging. Similarly, Wednesday afternoon Art After Class tours gave senior secondary students an opportunity to visit outside of school hours, with several adults also joining in.

A key element of the show was the sumptuously illustrated 296-page exhibition catalogue. Containing more than 350 colour and black-and-white images, along with essays by leading art history scholars from around the world, the catalogue has proven to be one of the most sought-after publications ever published by the Gallery.

#### RUPERT BUNNY: ARTIST IN PARIS

21 November 2009 – 21 February 2010

This popular exhibition showcased the work of Rupert Bunny who was Australia's most cosmopolitan and successful painter in Paris in the late 19th- and early 20th-centuries. The exhibition consolidated the reputation of an artist who had achieved exceptional international acclaim by the end of the 19th century, but whose

significance and accomplishments remained deserving of greater scrutiny and broader awareness. With over 100 works, including two paintings owned by the French state and never before exhibited in Australia, *Rupert Bunny: artist in Paris* was the first major exhibition on Bunny in close to 20 years and, significantly, one which provided an in-depth assessment of the many facets of his practice in a large-scale retrospective.

The exhibition highlighted Bunny as a fascinating and nervy draughtsman but, above all, as a superb and decorative colourist, with a musically infused sense of rhythm intrinsic to his compositions. The exhibition revealed both Bunny's savvy receptiveness to a range of late 19th-century tendencies – including Symbolism, Orientalism, late Pre-Raphaelitism and Fauvism – and his crafting of individualised statements from these influences in works which ranged from large Salon-endorsed mythologies to religious paintings, portraits, landscapes, beautiful experimental monotypes and his vibrantly coloured late mythological

paintings, as well as the dream-inspired belle-époque visions of Parisian women at leisure for which he is most widely celebrated.

A substantial and wide-ranging set of public programs accompanied the exhibition and engaged our visitors with a deeper knowledge of Bunny's life and work, including talks within the exhibition, readings by actor John Derum from the diary of Bunny's friend in Paris, Zsigmond Justh (translated into English for the first time in conjunction with this exhibition); a forum and lecture series. There was also a special event that explored the cultural phenomenon of the Ballets Russes, and performers from the Australian Institute of Music played 19th-century music in the central room of the exhibition on Saturday afternoons.

French cinema is always eagerly anticipated by Gallery film audiences and the series which screened in conjunction with the Bunny exhibition was no exception. The Gallery presented an impressive 12-week program of films, *So this is Paris*, depicting the bohemian, cosmopolitan life in Paris during the late 19th century, screening pristine 35mm prints from archives in France and Great Britain. The program included works by such celebrated French directors as Jacques Becker, Max Ophuls, Julien Duvivier, Alexandre Astruc and Jean Renior.

Complementing this exhibition, the Gallery also published a superbly presented, comprehensive monograph, which included new research crucial to a renewed understanding of Bunny's work and his artistic and social positioning in fine-de-siècle Paris.

After its successful showing in Sydney, the exhibition enjoyed a similarly enthusiastic reception at its touring venues, the National Gallery of Victoria in Melbourne (26 March – 4 July 2010) and the Art Gallery of South Australia in Adelaide (23 July – 4 October 2010).

#### ALFRED STIEGLITZ: THE LAKE GEORGE YEARS

17 June – 5 September 2010

Alfred Stieglitz (1864–1946) was one of the most influential figures in 20th-century American art. The photographs he took around his summer house at Lake George, New York state, between 1915

and 1937 dramatically influenced the course of photography worldwide. The desire to build a specifically 'American' art led him to explore the essential nature of photography, released from contrivances and from intervention in print and negative.

This major exhibition – the first in Australia of Stieglitz's photographs – included 150 photographs that were among the very best Stieglitz ever printed and also the rarest. One third of the exhibition came from the National Gallery of Art, Washington DC, which holds 'the key set' – selected by Stieglitz's wife, the artist Georgia O'Keeffe, and deposited there after his death. Major loans also came from the J Paul Getty Museum, Los Angeles; Museum of Modern Art and Metropolitan Museum of Art, New York; Philadelphia Museum of Art; Art Institute of Chicago; and George Eastman House, Rochester, amongst others.

The exhibition was constructed as four 'rooms' and began with a selection of Stieglitz's photographs from the 1910s, including those he took of artists and collaborators at his gallery 291 in New York City. Stieglitz was a superb photographic printer and dedicated to aesthetics in publishing, and later editions (from 1911 to 1917) of his publication *Camera Work* were included. Stieglitz's portraits grew steadily in power in the 1910s and '20s, and continued to be a major part of his photographic practice. He would sometimes photograph his subjects over and over again – none more so than O'Keeffe, whom he met in 1916. In 1922, Stieglitz developed the idea for his cloud photographs because he wanted to create images that carried the emotional impact of music. He subsequently believed that these photographs could exist as the visual equivalent to other forms of expression.

The opening of the exhibition at the Gallery was marked by a symposium featuring Sarah Greenough, senior curator of photographs at the National Gallery of Art in Washington, who discussed the relationship between O'Keeffe and Stieglitz; exhibition curator Judy Annear; and Nora W Kennedy, Sherman Fairchild conservator of photographs at the Metropolitan Museum of Art in New York.

Supporting the exhibition was a strong Art After Hours program, which included ABC TV arts presenter Fenella

Kernebone talking with contemporary artists, the Gallery's paper conservator Carolyn Murphy enlightening audience members with a detailed account of Stieglitz's processes, and authors Delia Falconer and Janine Burke discussing literary themes related to the exhibition. Exhibition talks were delivered by the Gallery's curator Judy Annear and National Art School lecturer Rebecca Shanahan.

An engaging film noir series set in New York was curated in conjunction with the exhibition. Stark black-and-white film evokes strong allusions to Stieglitz's imagery and to other contemporary photographers who had similarly introduced the sensibility of European modernism to America a generation earlier.

#### SILK IKATS OF CENTRAL ASIA: FROM THE COLLECTION OF THE ISLAMIC ARTS MUSEUM MALAYSIA

2 July – 6 October 2009

Ikat is both a style of weaving that uses a resist-dye process and a cloth made using this technique. Central Asian ikats were almost unknown to the rest of the world until as recently as 20 years ago. This exhibition displayed 50 colourful ikat robes, textiles and wall coverings, along with jewellery, mainly from Uzbekistan. It contextualised Central Asia's crucial role in East-West exchange: the famous



Alfred Stieglitz *Ellen Koeniger* 1916, gelatin silver photograph, 11.1 x 9.1 cm. J Paul Getty Museum, Los Angeles 93.XM.25.4. © J Paul Getty Trust. From *Alfred Stieglitz*.



Installation view of *Victorian visions*.

Silk Road passed through its numerous cities and trade brought great wealth to the region, with textile production a major industry.

Central Asian ikats became more widespread from the early 19th century until the first decade of the 20th century with Bukhara, one of the most ancient cities of Uzbekistan, the centre for the various workshops of weavers, dyers and designers, and home to a wealthy upper class who could afford the textiles. The most valued cloths were of silk, the next most valued a mix of silk and cotton.

While silk production was for centuries the closely guarded secret of China, by the 19th century, Central Asian workshops could also produce silk. (Most of the ikats in this exhibition belong to the 19th century.)

In Central Asia, robes were highly esteemed, used as gifts to thank or honour guests. The quality of the textile signified the status of the recipient. Ikat robes were worn by both men and women, although women were restricted to displaying theirs indoors. The higher the quality of silk and the more complex the dyeing, the more valued the robe, which served as a symbol of status and wealth among rich merchants who might wear up to ten layers of them. Ikats were also made for daily wear, dowries and weddings and to wrap newborn babies, and bright patches of ikat weaving were used as wall hangings to ornament homes. While most designs

are dramatically abstract, some contain motifs such as the tree of life, ram horns or scorpions.

Screening in conjunction with the exhibition was a provocative series of films, *Along the Silk Road*, from Turkmenistan, Tajikistan, Kyrgyzstan, Kazakhstan, Uzbekistan and Mongolia. Pondering national issues, commemorating the past and confronting modern realities, the films explored the life of city dwellers, nomads, hunters and herdsmen in a uniquely poetic way. Films included *Man follows birds* (directed by Ali Khamraev, 1975), *Urga* (directed by Nikita Mikhalkov, 1991), *The cave of the yellow dog* (directed by Byambasuren Davaa, 2005) and *Tulpan* (directed by Sergey Dvortsevov, 2008).

The Asian Art Society of Australia presented a six-speaker symposium on jewellery and adornment in Asia, especially Cambodia, Bali, Central Asia, India, China and Straits Chinese. The October school holiday program also took a broad Asian theme with a new show on the Himalayas by storyteller Bronwyn Vaughn and Asian decorative art workshops. Exhibition talks were given by textile and Central Asian experts while Art After Hours celebrity events included music with Kim Cunio; TV presenter Lee Lin Chin and artist Linda Jackson each speaking on fashion and design connections to the exhibition; and Salam Cafe presenter Susan Carland speaking on Islamic dress. Visiting master dyer Sachio Yoshioka presented a lecture on his research into the colours of ikat.

#### VICTORIAN VISIONS: NINETEENTH-CENTURY ART FROM THE JOHN SCHAEFFER COLLECTION

20 May – 29 August 2010

This exhibition presented the important collection of 45 19th-century paintings and sculpture assembled in recent years by John Schaeffer. The collection includes some outstanding masterpieces of British Victorian painting, notably Holman Hunt's famous *Il dolce far niente*, Waterhouse's important *Mariamne* and Leighton's beautiful oil sketch *Flaming June*. Continental works included such iconic images as Ary Scheffer's *Francesca da Rimini*, which has been described as one of the masterpieces of the 19th century. A small group of sculptures was dominated

by the marble version of Leighton's statue *Athlete struggling with a python*, widely recognised as the seminal work in the British New Sculpture movement.

The exhibition was accompanied by a full scholarly catalogue and a six-part lecture series organised by the Art Gallery Society explored the themes of visions of poverty, visions of women, visions from literature, visions of the past, visions of faith and visions in 3D. The choir of St James' church drew large crowds to the entrance court and beautifully married Victorian music to the art of the exhibition over two Saturday performances. A free audio guide, written and narrated by the curator, was available as a download from the Gallery website and Apple's iTunes store and on iPods at the Gallery information desk. Audiences seemed particularly curious about this exhibition, and its position in the ground-floor project space provided an opportunity to also showcase our permanent collection displays, with several speakers extending their presentation into the neighbouring Grand Courts. Two Saturday afternoon events addressed broader aspects of Victorian culture, such as architecture, fashion and archaeology. Guest lectures (including ones by fashion historian Peter McNeil and senior curator of the Nicholson Museum Michael Turner) were paired with screenings of feature films set in the period.

#### GARDEN AND COSMOS: THE ROYAL PAINTINGS OF JODHPUR

29 October 2009 – 26 January 2010

This show was curated and organised for its world tour by the Arthur M Sackler Gallery of the Smithsonian Institution, in partnership with the owner of the paintings, the Mehrangarh Museum Trust in Jodhpur, Rajasthan. It provided a rare opportunity for our Gallery to exhibit 54 Indian paintings and a beautiful embroidered canopy from the trust, which the current maharaja established in 1972 to promote awareness of the unknown treasures in the royal store. This was the first time the extraordinary 17th- to 19th-century court paintings were seen outside

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*Death of Vali; Rama and Lakshmana wait out the monsoon* c1775, opaque watercolour on paper, 62.7 x 134.5 cm. Mehrangarh Museum Trust, Jodhpur. From *Garden and cosmos*.





Gilbert & George in conversation with Gallery director Edmund Capon, in association with *40 years: Kaldor Public Art Projects*.



Installation view of *Wilderness: Balnaves contemporary: painting*.

India. Not only was their size exceptional: so too was the bold variegated palette of luminous colours.

A number of impressive paintings dealt with religious subjects. All monumental manuscripts, these works fell into two categories: those that have popular themes such as Krishna and the gopis (cowgirls) as their subject and those that depict the adventures of Rama and Sita from the classic Ramayana. One of the key works in this exhibition was a painting of Krishna frolicking with hundreds of gopis in a lush forest. The artist depicted the smiling Krishna nine times to convey the god's generous act of multiplying himself to convince each gopi that he is only with her.

This exhibition brought to Sydney some of the most beautiful and cosmologically sophisticated paintings ever created. These paintings were responses to the challenge to create a new visual language to explain Nath beliefs, which had at their core teachings of the Absolute, a supreme, immeasurable and transcendent essence, which artists evoked with solid fields of shimmering, gold pigment, creating paintings that were both luxurious and immaterial.

An extensive public program for *Garden and cosmos* ran under the banner 'Indian Summer'. January 2010 was very lively with a three-week season of Indian classical and folk dance performed by Lingalayam dance school students and graduates, and an Art After Hours series that attracted large audiences each Wednesday night, including a Bollywood dance show, a sari fashion parade and a yoga demonstration with Simon Borg-Olivier. The finale on Australia Day weekend saw Indian artists creating a rangoli floor painting in coloured powder outside the cafe. The process was filmed and reproduced in a time-lapse video for the website. Five more videos of performances were also made available on the website, creating a rich resource on Indian culture.

The cosmic aspect of the exhibition was addressed through early morning sessions of healing music and meditation and the commissioning of a CD by sacred music experts Kim Cunio and Heather Graham. The Gallery also hosted an evening concert by visiting flautist Dr N Ramani and vocalist Manjiri Kelkar.

A collaboration with our neighbours, the Royal Botanic Gardens, resulted in a tour of the gardens, with each stop corresponding to one of the paintings in the exhibition. The tour map was available as a free download from the Gallery's website, and stops marked with large signs reproducing the artworks.

#### 40 YEARS: KALDOR PUBLIC ART PROJECTS

2 October 2009 – 14 February 2010

In 1969, Christo and Jeanne-Claude came to Sydney and wrapped the rocky coastline at Little Bay. This was one of the first major land art projects anywhere in the world and it was made possible by a young Australian collector, John Kaldor. Today, Kaldor Public Art Projects is a formal foundation that is even busier than ever, bringing some of the most important new art from around the world to Australia. The 40-year history of Kaldor Public Art Projects was celebrated in this exhibition at the Gallery, which included archival materials as well as some of the artworks made during the projects. In many cases, the projects produced ephemeral installations or performances and these were represented by filmed documentation, such as the wrapping of the coastline by Christo and Jeanne-Claude and Gilbert & George as *The Singing Sculpture*.

To coincide with the launch of the anniversary exhibition, Kaldor invited Tatzu Nishi, a Japanese conceptual artist based in Berlin, to realise an ambitious project outside the Gallery. Nishi proposed an intervention on two larger-than-life equestrian bronzes on either side of the steps leading up to the classical 19th-century façade of our heritage building. These 'guardians of the museum' are *The offerings of peace* and *The offerings of war*, created by the English sculptor Gilbert Bayes in 1923. Nishi enclosed these sculptures with room-like structures, decorated inside as domestic rooms. The public entered the rooms by way of long ramps leading from the top steps of the Gallery, finding themselves in a beautifully decorated living room in the case of 'Peace' and a bedroom for 'War'. Everything seemed completely normal except that, in the living room, the top of a rider appeared

on a coffee table like a giant bust while a horse's head was wedged into a cabinet; in the bedroom, the horse and rider seemingly waded through a snowdrift of sheets atop the bed.

The exhibition was supported by substantial programs, including guided tours, talks, film screenings, and holiday workshops for children aged 5–13. ABC TV presenter Fenella Kernebone conducted two celebrity interviews for *Art After Hours* with John Kaldor and artist Imants Tillers, and two exhibition talks by John Kaldor attracted a crowd that filled the Gallery's entrance court.

Closing the exhibition, two of Britain's most celebrated artists, Gilbert & George, signed Valentine's Day cards for visitors and participated in a public conversation with Edmund Capon, which attracted an astounding 2500 visitors.

One of the most significant initiatives was an interactive online resource, Kaldor Public Art Projects Explorer, including themes, artists and a world events timeline. The website has been critically acclaimed by visual arts educators, artists, lecturers, gallery experts, senior and secondary students and the public, and it is hoped that it will serve as a model for future online initiatives, particularly with the opening of the John Kaldor Family Collection Space in May 2011.

#### WILDERNESS: BALNAVES CONTEMPORARY: PAINTING

5 March – 23 May 2010

Exploring a nuanced engagement with ideas of the wild and nature, *Wilderness* focused on contemporary representational painting that considered how the wilderness exists as much in our imaginations and memories as does an actual place. Fourteen artists exhibited new and recent work: Del Kathryn Barton, Daniel Boyd, Andrew Browne, Stephen Bush, Tony Clark, Julie Fragar, Louise Hearman, Fiona Lowry, Nigel Milsom, James Morrison, Alex Pittendrigh, Mary Scott, Megan Walch and Michael Zavros.

In the course of Western history, the wilderness has often been conceived of as the opposite to civilisation, wild and potentially dangerous. More recently, it is somewhere we now value as representing the world before it was changed forever by industrial modernity. In these artists'

work, 'wilderness' became much more than just somewhere untouched by humankind; rather, it was intimately linked to our most fundamental thoughts, emotions, desires and anxieties.

The American writer and poet Henry David Thoreau's famous quote – 'in wildness is the preservation of the world' – resonated through the art in this exhibition. While the works in *Wilderness* were stylistically diverse, the artists were linked by a common approach to depicting a natural world that is as much within us as 'out there'. From alpine mountains to hunting scenes, meticulously manicured gardens to invented but seemingly natural forms, the works invite us to look more closely at the world around us and to question just how 'natural' nature is and what we expect to find when we look at the landscape.

*Wilderness* was the first in a new series of biennial exhibitions supported by the Balnaves Foundation. A varied Art After Hours program featured exhibition talks by artist Daniel Boyd and exhibition curator Wayne Tunncliffe. Celebrity talks included Fenella Kernebone in conversation with artists Del Kathryn Barton and Boyd, as well as former NSW Premier Bob Carr who extended the wilderness theme by talking about his passion for the bush. Special lectures in conjunction with the exhibition included a public artists' forum in which several exhibition artists discussed their creative practices and concepts. Neil Balnaves, one of Australia's leading philanthropists and chair of the Balnaves Foundation, featured in conversation with the Gallery's director Edmund Capon, and Jaimie Leonarder, otherwise known as Jay Katz, delivered a lecture titled 'Into the wilderness: gothic and Romantic imagery in popular culture' to an audience with a specialised interest in pop culture and film. Filmed interviews with the curator and artists remain available on the Gallery's website and YouTube channel for secondary and tertiary students, teachers, lecturers and the wider public.

#### HYMN TO BEAUTY: THE ART OF UTAMARO

13 February – 2 May 2010

Featuring over 80 prints from the collection of the Asian Art Museum, National Museums in Berlin, this popular

exhibition showcased the art of Kitagawa Utamaro (1753?–1806), one of the best-known Japanese artists in the Western world. It was the first extensive survey of Utamaro's work in Australia, and also included work by his contemporaries and followers.

The quintessential exponent of the ukiyo-e woodblock print, Utamaro revolutionised the way women were portrayed in Japanese visual art. Compositions of ill-fated lovers, lovers in moments of despair and mothers doting on their sons were among his favourites, along with many subtly erotic depictions of men and women.

Trained in the orthodox painting style of the Kano school, Utamaro was soon discovered by Tsutaya Jûzaburô, an influential and astute ukiyo-e publisher. Under Tsutaya's guidance, Utamaro rose quickly, achieving his first critical acclaim and commercial success with vibrant illustrations for sumptuously printed poetry anthologies and erotic books in the late 1780s. When this type of publication was censored in the early 1790s, Tsutaya and Utamaro shifted their activity to the profitable genre of 'pictures of beautiful women' (*bijinga*). The close-up view enabled him to capture a fleeting facial expression and imbue his subjects with a psychological depth.

As well as the female inhabitants of the pleasure quarters, Utamaro portrayed women from all walks of life. In his images, diligent housewives doing daily chores or female workers of various trades were instilled with a poise and understated eroticism that matched the courtesans. His depictions of mothers doting on their little sons and pairs of star-crossed lovers from literature and theatre are among the finest in Japanese art. Like no other artist, Utamaro understood how to visualise passion and physical intimacy between the sexes without transgressing censorship laws. By the mid 1790s, 'Utamaro' was the most sought-after brand name for sensuous, passionate and technically outstanding images of beautiful women.

The exhibition opened with a symposium featuring the author of the most recent research on the artist, Julie N Davis from the University of Pennsylvania. Five other speakers contributed to building a picture of the city life and times

of Utamaro's world, his contribution to printmaking and the reception of his work in Europe. The eight-week exhibition film program, *Pictures from the Floating World*, presented classic cinema by some of Japan's most significant directors, including Kenji Mizoguchi's 1946 *Utamaro and his five women*, Mika Ninagawa's 2006 *Sakuran*, Nagisa Oshima's 1978 *Empire of passion* and Masaki Kobayashi's 1964 *Kwaidan*. Audiences were enthralled by stories of beautiful women, artists, courtesans, actors and samurai warriors. Rare 35mm prints were imported from various film archives in Japan for this season.

Art After Hours celebrity talks were wonderfully varied, from chef Testuya Wakuda and tattoo artist Josh Roelink to fashion designers High Tea with Mrs Woo and woodblock print artist Tom Christensen. The talks were followed by a concert of three koto players in the ArtBar led by Satsuki Odamura. The program also included the first Art After Hours ticketed lectures on Asian art, with a three-part series by William Coaldrake entitled 'Edo City: crucible of culture'. Seven scheduled Japanese-language tours of the exhibition by the Gallery's community ambassadors were very well-patronised, and the community ambassadors were also instrumental in organising the visit from Tokyo of master printer Keizaburo Matsuzaki, who demonstrated the making of a multicoloured print from woodblocks for members, volunteers and school students, working continuously over several hours one weekend and amazing visitors with his skill. The exhibition was also highlighted in the Seniors Week program with two free ikebana demonstrations and tours.

#### DOBELL PRIZE FOR DRAWING 2009

6 November 2009 – 31 January 2010

Judged by Nick Mourtzakis, studio coordinator of drawing and lecturer of painting and drawing at Monash University and two-time Dobell winner, the 2009 Dobell Prize for Drawing was awarded to Pam Hallandal for her drawing *Tsunami 2007–09*, an apocalyptic vision inspired by the 2004 Indian Ocean tsunami. This masterfully rendered drawing, which evokes the human drama of the cataclysmic tsunami in the oceans



Kitagawa Utamaro *About to breastfeed* from the series *Elegant comparison of little treasures* c1802, oban, colour woodblock, 39.1 x 26.4 cm. Asian Art Museum, National Museums in Berlin.



Pam Hallandal *Tsunami* 2007-09. Winner of the Dobell Prize for Drawing 2009.



Sam Leach with his Archibald Prize-winning portrait of Tim Minchin.



Installation view of *Printmaking in the age of Romanticism*.



Liu Jianhua *Container series* 2009. Courtesy the artist and Beijing Commune, Beijing. This project was assisted by Beijing Commune, Beijing. From the 17th Biennale of Sydney.

to Australia's north, automatically enters the Gallery's collection as a gift of the Sir William Dobell Art Foundation. The annual prize and exhibition is sponsored by the Dobell Foundation. This year, 649 drawings were entered; 46 of which were included in the exhibition.

Exhibition talks, delivered by curators and the director of the National Art School, Anita Taylor, were appreciated by audiences eager to learn more about contemporary drawing. Celebrity talks explored the role of drawing in everyday life and featured a fascinating discussion between the dean of the University of NSW College of Fine Arts, Ian Howard, and plastic surgeons who have undertaken drawing classes to better understand human anatomy.

#### ARCHIBALD, WYNNE AND SULMAN PRIZES 2010

27 March – 30 May 2010

Two of the three annual prizes this year generated controversy, which energised a robust community debate; the issues surrounding the Wynne Prize winning painting are addressed in the director's statement in this report. Nevertheless, the exhibition continued to be one of the Gallery most popular, drawing crowds in excess of 125,900 visitors.

This year, more programs were added to the mix to accompany the exhibition, headed by *Archibald, image & identity: a portraiture forum*. This half-day forum took the Archibald Prize as a starting

point for a broader discussion about the role of portraiture in our society, both historically and today. Edmund Capon and Andrew Sayers, director of the National Portrait Gallery, delivered insightful lectures on the process of the Archibald Prize and the question of 'what makes a good portrait' respectively, followed by presentations by artists Cherry Hood and Paul Newton and philanthropist Gene Sherman, herself the subject of many portraits. A panel discussion, involving all the speakers, was deftly moderated by journalist Virginia Trioli.

A series of 12 floor talks by Gallery staff highlighted portraits on display in the permanent galleries – an opportunity to draw attention to the collection during a time when visitor numbers are high – which attracted an enthusiastic and appreciative audience. There was also a series of three lectures addressing the history of each prize, including one on the Archibald by actor/writer Jonathan Biggins.

#### PRINTMAKING IN THE AGE OF ROMANTICISM

6 August – 25 October 2009

Romanticism was a dominant force in the development of music, literature and painting but it is less often appreciated that Romanticism also found strong expression in the graphic arts. This exhibition focused on printmaking in England and France between 1790 and 1850 and included over 150 rarely seen

prints from the Gallery's permanent collection by eminent Romantic artists such as Fuseli, Blake, Turner, Martin, Géricault, Delacroix, Bresdin and Corot.

The extremely popular and very engaging talks held in this exhibition proved how effective this form of public program can be, particularly in explaining little-understood art techniques such as mezzotint and other print media. Speakers included art historians Christopher Allen and Chiara O'Reilly, while artists such as Michelle Hiscock and Simon Cooper provided insight into printmaking techniques. Highlights of the celebrity talk program were from the author of *A lion called Christian*, Ace Bourke; broadcaster Emma Ayres; and artist Bill Henson, whose inspired talk on Romanticism drew a huge audience.

As the Blake Prize ran concurrently at the National Art School, the Gallery participated in a collaborative event that looked at the spiritual vision of William Blake and contemporary religious art showcased in the eponymous prize.

#### 17TH BIENNALE OF SYDNEY: THE BEAUTY OF DISTANCE: SONGS OF SURVIVAL IN A PRECARIOUS AGE

12 May – 1 August 2010

Despite the shortage of display space due to building renovations for the new contemporary galleries, the Gallery still hosted a series of works for the 17th Biennale of Sydney. Works by artists Hisashi Tenmyouya, Wang Qingsong,



Thea Proctor *The rose* c1928, woodcut, printed in black ink, hand-coloured on thin ivory laid tissue, 22.1 x 20.8 cm. Purchased 1975 © AGNSW. From *Colour rhythm design*.

Makoto Aida, Liu Jianhua, Raqib Shaw, Jennifer Wen Ma and Akira Yamaguchi were displayed in the entrance court.

The Gallery also hosted a major two-day forum, which brought together speakers from different disciplines and cultures. Attracting a capacity audience each day, it explored the core elements surrounding the 17th Biennale, from the external hierarchies that affect how we perceive art to comparative aesthetics. The forum concluded with the inaugural Nick Waterlow Memorial Lecture, delivered by Lawrence Weschler. Artists Hisashi Tenmyouya, Liu Jianhua and Wang Qingsong gave revealing talks in association with the exhibition, and the Art After Hours program included performances by the band Microwave Jenny in the ArtBar and celebrity talks by Biennale artists Brook Andrew and Janet Laurence and this year's artistic director, David Elliott.

## AUSTRALIAN COLLECTION FOCUS ROOM

The year's Australian Collection Focus Room program began with an in-depth historical analysis of Sydney Long's painting *Pan*, considering the work's significance within the broader developments of Australian landscape painting during the build up to Federation. *Tackling The Field* featured a display of six paintings from the Gallery's collection, all shown in the seminal 1968 exhibition that declared the arrival of

colour field painting in Australia, while 6 photographers included work by Gordon Andrews, Max Dupain, Kerry Dundas, Hal Missingham, Axel Poignant and David Potts, all of whom were included in the 1955 exhibition of the same name, which represented a shift from the traditions of the past to the recording of contemporary life. Finally, *Colour rhythm design* brought together colourful, boldly designed woodcuts and linocuts from the 1920s and '30s by such leading Australian artists as Margaret Preston, Thea Proctor and Dorrit Black.

## COLLECTION LOANS

Following the completion of the Gallery's collection storage facility in February 2010, the loans moratorium, which had been in effect since June 2008, was lifted. This saw an influx of loan requests from institutions across Australia, which will take effect from February 2011. However, loans already in place were made from the Gallery's permanent collection of Australian art this year, including to the following exhibitions: *Donald Friend in Queensland*, which saw the loan of a group of the artist's drawings and paintings to Queensland Art Gallery; *Lawrence Daws: the promised land*, a touring exhibition organised by Caloundra Regional Gallery; *Cubism and Australian art*, held at Heide Museum of Modern Art, which drew on the Gallery's 20th-century Australian collection with works by Eric Wilson, Rah Fizelle, Godfrey Miller, Ian Fairweather and Mike Brown; the Carrick Hill exhibition *Horace Trenerry*; and finally, *Sight and sound: music and abstraction in Australian art* at the Arts Centre in Melbourne, to which Roy de Maistre's seminal *Colour keyboard* was lent.



Entombed terracotta warrior © Araldo De Luca.

The year was also one of research and preparations for major retrospectives on Australian artists Justin O'Brien and David Aspden, scheduled for later in 2010 and 2011 respectively, as well as an exhibition on Symbolism in Australia, due to open in 2012. Research is also underway for a book on the Gallery's Lloyd Rees collection.

The major summer show for 2010–11 will be *The first emperor: China's entombed warriors*, which will open in December 2010. This fantastic show will feature some 100 objects from one of the world's greatest archaeological discoveries of the 20th century, the entombed terracotta army who protected the tomb of China's first emperor. These works, on loan from renowned institutions in Shaanxi province, make for a show not to be missed.

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Our vision is to open  
people's eyes and minds  
to the wonder, the  
richness and the sheer  
pleasure of art.

## PUBLICATIONS



Eight major new titles were published in 2009–10. Perhaps one of the most ambitious Gallery publications in recent years was *Paths to abstraction 1867–1917*. Published in Europe and the United States (in a special hardcover) as well as Australia, this large-scale book is the only title currently available that traces the origins of abstract art from Whistler to Kandinsky. Another beautiful catalogue, *Rupert Bunny: artist in Paris*, produced for the Gallery's summer exhibition, is, in turn, the only title currently available on this significant Australian painter.

The outstanding quality of the Gallery's publication program was evident in the technically innovative production of *Alfred Stieglitz: the Lake George years* this year. A rarely used seven-colour printing process ensured the photographs, by one of the most influential figures in 20th-century art, were reproduced to the highest possible standard.

Published to accompany an exhibition of exquisite Japanese prints, *Utamaro: hymn to beauty* sold out and required a reprint, while *Wilderness: Balnaves contemporary: painting* marked the first time the Gallery has published a contemporary Australian art catalogue in hardcover.

The Archibald Prize was well served with two publications: *Archibald 10* – the sixth time all the finalists have been published in an annual catalogue – plus the third revision of *Let's face it: the history of the Archibald Prize*, updating it to 2009.

### MAJOR TITLES PUBLISHED IN 2009–10

#### **Archibald 10**

2010, pb, 48pp, 35 colour images

The sixth in this series of perennially popular small catalogues featuring all the Archibald finalists for the year.

#### **Let's face it: the history of the Archibald Prize**

4th edition, revised, 2009, Ross, pb, 168pp, 200 colour images

Peter Ross shares his own detailed knowledge of the history of the Archibald Prize in this revised edition, bringing it up to 2009 in his own inimitable style. It is the third time this book has been revised following its initial publication in 1999.

#### **Rupert Bunny: artist in Paris**

2009, Edwards et al, pb, 224pp, over 200 colour and black-and-white images

Rupert Bunny (1864–1947) was one of the most successful artists of his generation. The aim of this book is to bring Bunny's achievements fully to the attention of the public, and to reveal, through the most significant examples his oeuvre, that he had a considerably more complex and imaginative view of life, art and his subjects than has frequently been presented in his role as a painter par excellence of middle-class Parisian leisure in the late 19th century. Published to coincide with the exhibition of the same name, this catalogue features essays by the Gallery's senior curator of Australian art Deborah Edwards and assistant curator Denise Mimmocchi as well as David Thomas and Anne Gérard and includes a look at Bunny's materials by Gallery conservators Simon Ives and

Andrea Nottage, biographical notes and a bibliography.

#### **Paths to abstraction 1867–1917**

2010, Maloon (ed), pb, 296pp, 350 colour and black-and-white images

Surveying the art of five decades, from 1867 to 1917, this publication follows the broad and diverse ways that artists and their public, little by little, learnt to see and to judge works of art abstractly. The contributions of Whistler, Monet, Cézanne, Denis, Vuillard, Matisse, Derain, Picasso and Braque in advancing the possibilities of abstraction are given due emphasis. Far from breaking links to prior avant-garde movements, as the publication argues, abstraction arose directly from a tradition of speculation about the nature of art and the nature of aesthetic experience. Published to accompany the exhibition of the same name, this catalogue includes essays by the Gallery's curator of special exhibitions Terence Maloon, Jean-Claude Lebensztejn, Richard Shiff and Annegret Hoberg.

#### **Alfred Stieglitz: the Lake George years**

2010, Annear (ed), pb, 144pp, over 100 colour images

Alfred Stieglitz was a towering and immensely influential figure in the history of 20th-century photography. This catalogue and the exhibition that it accompanied concentrate on the second half of his life (the 1910s to 1930s); his relationship with Georgia O'Keeffe and his remarkable photographic portrait of her; his development in the 1920s of the cloud photographs and the crystallising of making images which become the equivalents of life experience; and the



extraordinary photographs of people and things taken at Lake George in upstate New York where Stieglitz spent nearly every summer. Along with a chronology and further reading, the publication features texts by the Gallery's senior curator of photography Judy Annear, Sarah Greenough, Stieglitz and O'Keeffe.

**Utamaro: hymn to beauty**

2010, Kahn (ed), pb, 176pp, over 100 colour and black-and-white images

The ukiyo-e woodblock print is undoubtedly one of the most recognisable of Japan's diverse art forms, and Kitagawa Utamaro is its quintessential exponent. Already celebrated as a master of the ukiyo-e print during his lifetime in late 18th-century Japan, he was introduced to the West at the turn of the 20th century as a painter of the Green Houses (Yoshiwara pleasure quarters). Utamaro achieved his first breakthrough in the late 1780s as an illustrator of sumptuously printed poetry anthologies and erotica. With the introduction of bust or half-length formats to the popular genre of *bijinga* (pictures of beautiful women) in the early 1790s, he revolutionised the way women were portrayed in Japanese visual arts. Published to accompany the exhibition *Hymn to beauty: the art of Utamaro*, the catalogue includes essays by the Gallery's curator of Japanese art Khanh Trinh, Alexander Hofmann and Rhiannon Paget as well as a bibliography and glossary.

**Victorian visions: nineteenth-century art from the John Schaeffer Collection**

2010, Beresford, pb, 175pp, 80 colour images

Written by the Gallery's senior curator of pre-1900 European art, Richard Beresford, to accompany the exhibition *Victorian visions*, this catalogue presents an impressive collection of paintings, watercolours, drawings and sculptures by some of the luminaries of Victorian art, including works by Rossetti, Holman Hunt, Burne-Jones, Leighton, Poynter, Watts and Waterhouse. The collection has been assembled by John Schaeffer, Australia's most passionate and highly respected collector of 19th-century European art. Many of the works are superb examples from these significant artists.

**Wilderness: Balnaves contemporary: painting**

2010, Tunnicliffe et al, hb, 140pp, over 60 colour images

Like the exhibition it accompanies, this publication considers how nature and landscape continue to preoccupy contemporary painters. With an introductory essay by the Gallery's senior curator of contemporary art, Wayne Tunnicliffe, this catalogue looks at works from 14 of Australia's best contemporary painters – Del Kathryn Barton, Daniel Boyd, Andrew Browne, Tony Clark, Louise Hearman, Fiona Lowry, Nigel Milsom, James Morrison, Alex Pittendrigh, Mary Scott, Megal Walch and Michael Zavros – and includes a select biography and bibliography for each artist.

**EDUCATION RESOURCES**

In 2009–10, the Gallery added to its rich array of educational material with education kits or notes for the exhibitions *Printmaking in the age of Romanticism*,

*40 years: Kaldor Public Art Projects* (including Tatzu Nishi's *War and peace and in between*); *Intensely Dutch: image, abstraction and the word*; *Rupert Bunny: artist in Paris, Archibald Prize 2010*; *Alfred Stieglitz: the Lake George years and Paths to abstraction 1867–1917* as well as collection notes, *Master artists of Arnhem Land*, to accompany the new Aboriginal art displays in the Grand Courts.

Children's trails were produced for *Rupert Bunny* and for the Open Weekend of the Grand Courts. A mini-website was again produced for this year's ARTEXPRESS, which proved to be an invaluable teaching resource and source of information for future Year 12 students with more than 60,000 visits to the site in 2009–10.

**AWARDS**

The quality of our publications was recognised during the year.

*InsideARTEXPRESS 09*, a mini-website produced by the Gallery to accompany the 2009 exhibition of work from Year 12 NSW Visual Arts students, was a finalist in the 2009 EnhanceTV ATOM Awards for Best Multimedia Learning Resource.

*The Art Gallery of New South Wales Annual Report 2008–09* received the gold award at the Australasian Reporting Awards, with the judges commenting: 'The reports outstanding features include an impressive summary, performance overviews and future opportunities, complemented by excellent commentary on details of collections, exhibitions and acquisitions to give an elegant and interesting document.'

# 02 ENGAGING



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## ENGAGING

to continue finding new and better ways of engaging audiences with the visual arts

PRIORITY	PERFORMANCE TARGETS	ACHIEVEMENTS IN 2009–10	PLANS FOR 2010–11
Strengthen audience participation and satisfaction in our programs, and improve our methods of gathering and utilising audience feedback.	Attract over 1.3 million visitors per year to the Gallery and the Brett Whiteley Studio.	Not achieved. Total visitor numbers for the Gallery including the Brett Whiteley Studio were 1.28 million.	To meet our performance target.
	Attract an average of over 1200 visitors to Art After Hours each Wednesday night.	Achieved. On average this year there were more than 1950 visitors each Wednesday night, in total over 47,000 for the year.	To meet our performance target.
	Host over 90,000 school students each year; increasing to over 105,000 following an upgrade of the education entrance.	Not achieved. Disappointingly the total school student numbers were down to 85,159 this year.	The Gallery is seeking new funding to enhance the education entrance, which will allow us to increase school programs and services.
	Improve measurement of satisfaction and participation rates in Gallery programs and of economic benefits that accrue from Gallery activities.	Partly achieved. No satisfaction surveys were conducted; however, the participation rate for public programs increased by 7%.  More information about these outcomes can be found on pages 39 and 89.	
Develop and present public and educational programs of the highest quality that extend existing audiences and build new audiences, particularly in under-represented groups.	Continue delivery of our core suite of successful public and education programs.	Achieved. A broad variety of programs were presented in 14 key areas attracting a total of over 266,600 participants including adult learning courses which attracted over 20,400 participants; our critically acclaimed film program which drew 33,970 visitors to twice weekly film screenings and which was supplemented this year with Sydney Film Festival sessions screened in the Gallery's Domain Theatre; and 1898 participants in our disability access programs.	Undertake economic impact studies for major summer exhibitions.  To meet our performance target.
	Enhance delivery of education programs to disadvantaged schools in metropolitan Sydney and to regional NSW.	Achieved. Open Gallery, a new education program for disadvantaged schools, was launched in April 2010. This program, supported with sponsorship from Optus, brings students to the Gallery for a full day of enjoyable and educational engagement with visual arts. For many of the students this will be their first visit to a gallery.	The Open Gallery program aims to have 30 schools participate each year (about 60 students per visit).

Previous: Actor Russell Smith as Ngununuy the cheeky fruitbat leads a tour for the new Open Gallery education program.

PRIORITY	PERFORMANCE TARGETS	ACHIEVEMENTS IN 2009–10	PLANS FOR 2010–11
	<p>Develop and implement new programs for:</p> <ul style="list-style-type: none"> <li>• families and young audiences</li> <li>• Indigenous Australians</li> <li>• culturally and linguistically diverse communities</li> <li>• audiences from outer metropolitan Sydney and regional NSW.</li> </ul>	<p>Achieved. The inaugural Open Weekend, to celebrate the relaunch of the Gallery's Victorian-era Grand Courts, was held in September 2009 and attracted over 6600 visitors, proving to be hugely popular with families participating in free activities, many presented specifically for kids. Some of the other new programs implemented during the year included the Djamu program for Indigenous art education, an outreach program with the Yasmar Juvenile Justice Centre and a partnership with the Sydney Children's Choir.</p>	<p>The Open Weekend program will become an annual event and will be next held over the long weekend in October 2010.</p>
	<p>Develop and implement new education programs for:</p> <ul style="list-style-type: none"> <li>• primary school students</li> <li>• secondary school students</li> <li>• tertiary students</li> <li>• adult learning.</li> </ul>	<p>Achieved. 85,159 students participated in the Gallery's primary to tertiary education programs and a further 20,493 people attended adult learning courses. New programs included the Gallery's collaboration with the NSW Department of Education and Training to host a two-day program which sought to integrate studies of Asia in primary and secondary schools.</p> <p>More information about these outcomes can be found on pages 41 and 45.</p>	<p>To meet our performance target.</p>
Through research and innovation, continue finding new and better ways to extend and deepen understanding and enjoyment of the visual arts.	<p>Develop and publish visual art and collection research.</p>	<p>Achieved. In addition to the many articles written for the Society's <i>Look</i> magazine, Gallery staff also published articles in various print and online journals.</p>	<p>To meet our performance target.</p>
	<p>Present papers at symposia, forums and workshops, both around Australian and internationally on all aspects of the Gallery's operations.</p>	<p>Achieved. In addition to external forums and workshops, many Gallery staff contributed papers to the three major symposia held at the Gallery during the year: <i>Focus on Stieglitz</i>; <i>Paths to abstraction 1867–1917</i>; and <i>Art of Utamaro</i>.</p> <p>More information about these outcomes can be found on pages 108 and 111.</p>	<p>To meet our performance target.</p>

The Art Gallery of NSW is committed to exploring new and better ways of engaging with our audiences. We are also committed to extending our audience's access to our lectures, tours, performances, films, programs, technologies and community events, which continue to bring new life to the Gallery and new forms of visitor participation and interaction. Further extending and deepening visitor engagement and participation is a high priority for the Gallery, particularly as developing technologies continue to open up even greater possibilities.

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The children have thoroughly enjoyed their day. It's been the first time we visited an art gallery and the children have learnt to appreciate the importance of art. The shows for the children have been entertaining and we hope to return for a variety of other children's programs.

Gallery visitor

During this year, the Gallery attracted a total of over 1.28 million visitors to our Sydney Domain and Brett Whiteley Studio sites and to our five touring exhibitions. More than 266,600 of those visitors also participated in specific programmed events, including guided tours, collection and exhibition talks, Sunday concerts, children's and family programs and adult learning courses. This included 85,159 students from primary school to tertiary levels participating in our education programs.

Without a blockbuster like *Monet and the Impressionists* in the exhibition program this year and with some disruption due to building activity and

the move of our collection storage, our total visitor numbers were down almost a quarter from 1.7 million in 2008–09, yet our public program participation rate was up almost 7% from 246,761.

In response to public demand, this year saw the welcome re-introduction of the ArtBar, which drew audiences to the Gallery cafe for musical performances themed to our exhibition program.

The Gallery also undertook many outreach activities across the state and again toured the ever-popular Archibald Prize show to seven venues to the enjoyment of over 66,000 visitors in regional NSW.

This section of the report outlines some of the major programs, special events and outreach activities conducted during 2009–10.

## AUDIENCES BY PROGRAM

2009–10 programs	%	Visitors
Guided tours for adults	18%	47,325
Films	13%	33,970
Children's & family programs	12%	33,009
Courses	8%	20,493
Art After Hours (celebrity talks)	7%	18,530
Lectures, symposia	3%	8,339
Open Weekend	2%	6,612
Sunday concerts	2%	5,740
Exhibition and collection talks	1%	3,054
Access programs	1%	1,898
Brett Whiteley Studio	1%	2,487
Primary schools (K–Y6)	7%	18,511
Secondary schools (Y7–12)	23%	61,748
Tertiary (universities and TAFE)	2%	4,900
<b>TOTAL</b>	<b>100%</b>	<b>266,616</b>



Lingalayam dancers perform a rasa lila folk dance in conjunction with the *Garden and cosmos* exhibition.



# COMMUNITY

## OPEN WEEKEND

The refurbishment of the Grand Courts provided an opportunity for a major innovation in public programs: the inaugural 'Open Weekend'. This weekend of intensely programmed free events, held 12–13 September 2009, catered for the broadest possible range of audiences and provided a unique opportunity to focus programming on our collection.

The most significant change to the Grand Courts was the installation of masterpieces of Aboriginal and Torres Strait Islander art, so the Open Weekend fittingly began with a welcome to country ceremony performed by Charles Madden. Artist Pedro Wonaeamirri from the Tiwi Islands discussed the tutini (Pukumani graveposts), and artists Gulumbu Yunupingu and Marrnyula Mununggurr from northeast Arnhem land spoke about the art of their region. Indigenous actor Wayne Blair read from his recent book, and children were entertained by the Gallery character known as Ngununy the cheeky fruitbat and artist Ben Tyler, who told stories about growing up in Kakadu. Margaret Tuckson talked about the pioneering work of Tony Tuckson, who commissioned the tutini, and Jonathan Jones spoke on the master bark painters.

Edmund Capon's personal tour of the Grand Courts drew capacity crowds each day. The Gallery's former head of conservation, Alan Lloyd, delivered three incredibly popular tours on frames in the European collection. Audiences were intrigued by artists Michelle Hiscock and Liz Ashburn demonstrating traditional oil painting and figurative sculpting techniques respectively. Gallery professionals delivered floor talks and lectures on featured works, collection areas and history. Other highlights included actor Jack Thompson reading from the works of Henry Lawson and ABC Radio broadcasting live from the Gallery, conducting interviews with artists, curators and visitors. A selection of access tours was also incorporated into the program.

The community response to the weekend was astoundingly positive,

with many visitors commenting on the richness, vibrancy and diversity of the programs and most were thrilled with the re-installation of Indigenous works in the Grand Courts. The success of the program has cemented it as an annual event, with Aboriginal art and the Yiribana Gallery to be featured in 2010 and the contemporary galleries, including the new John Kaldor Family Collection Space, in 2011.

## THE DREAMERS AND NAIDOC WEEK

This year we celebrated NAIDOC Week in association with *The Dreamers* exhibition. Highlights included writer, editor and anthologist Bruce Pascoe, who presented an inspiring Art After Hours celebrity talk, and Indigenous folk/jazz duo Microwave Jenny performing live in the ArtBar. Popular winter weaving workshops were lead by Indigenous artists Aaron Broad and Tracey Henry. There was also a very successful series of 5.30pm exhibition talks by Jonathan Jones from the Gallery's Aboriginal and Torres Strait Islander Art Department; Indigenous artist Julie Gough; Christopher Hodges from Utopia Art Sydney; Bill Gregory, the director of the Annandale Galleries; and two of our Indigenous educators, Emily McDaniel and Vanessa Russ.

In June, three artists from Groote Eylandt gave talks and an art-making demonstration to 30 Indigenous and non-Indigenous Year 4 students from Alexandria Park Community School as part of the inaugural NAIDOC Week Indigenous Artists in Residence Research Program.

In July, the Gallery coordinated a new outreach program in association with the Yasmar Juvenile Justice Centre. Indigenous artist Elaine Russell and an Indigenous Gallery educator visited the centre and delivered an art-making and art appreciation education program to 20 students in Years 8 to 12, most of whom were Indigenous.

## AUDIO TOURS

The Gallery's audio tours continued to prove popular with new works added to complement the Open Weekend for the Grand Courts. The audio tours were also promoted at all Kindergarten to Year 6 teachers events to demonstrate their usability in the classroom. Presentations were given on how to use the audio tours on interactive whiteboards as a learning tool to prepare students for excursions and to aid teachers in interpreting a range of artworks from the Gallery's collection and exhibitions.



Ashleigh Louise King as Gert by Sea leads a tour as part of the Open Weekend 2009.

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Jonathan Jones, curator of Aboriginal and Torres Strait Islander art, in conversation with Margaret Tuckson, Open Weekend 2009.



The Gallery's inaugural Open Weekend proved enormously popular.

#### ACCESS PROGRAMS

The Gallery's access coordinator was invited to present an overview of our access programs at the Arts Activated national conference, held at the Powerhouse Museum, and at the Skills Exchange Day, held at Blacktown Arts Centre. The support of the Gallery's access partner, Clayton Utz, was acknowledged.

Signing Art is the Gallery's longest-running access program, which provides Auslan-interpreted tours and events for visitors who are deaf or hearing impaired. This program attracts a loyal and growing audience, with visitors who are deaf as well as hearing visitors attending the Gallery's free tours at 1.30pm and the 2.30pm Gallery Kids performance on the last Sunday of every month. The successful integration of Auslan interpretation into selected Art After Hours

celebrity talks and the inaugural 2009 open weekend continued this year, with 30 deaf audience members attending four events. In October 2009, an Auslan-interpreted tour was programmed at the Brett Whiteley Studio for the first time as part of Deaf Awareness Week and promoted through access networks. It was attended by 18 people requiring Auslan interpretation.

As an extension this year to In Touch at the Gallery – our program of free sculpture touch tours for people who are blind or visually impaired – several audio-described tours of two-dimensional artworks in the permanent galleries were offered, leading to increased interest from this audience. As well as being available to the general public, these audio-described tours can be adapted to suit the particular educational needs of Kindergarten to Year 12 school students.

#### ACCESS EDUCATION AUDIENCE

The Da Vinci Project is an initiative for Kindergarten to Year 12 students with special learning needs. It presents innovative workshops for students with an intellectual disability (Starting with Art) and for those identified as intellectually gifted and talented (HOT Art). In 2009–10, the Da Vinci Project continued to extend the programs and resources offered to these audiences through our major exhibitions which were also linked to key works in the Gallery's collection. This is part of a long-term strategy to develop a raft of programs and resources for this audience that will have longevity beyond the duration of the temporary exhibitions. Selective high schools and primary school opportunity classes are increasing their participation in the HOT Art program, with 180 students from selective schools or classes, including Kingswood Public

School (twice) and Mosman High School, attending in 2009–10. In November 2009, 18 primary students from a range of NSW government schools attended gifted and talented workshops at the Gallery in a cluster program organised by the NSW Department of Education and Training. Gifted programs are offered free to students from disadvantaged schools, encouraging increased participation with support from Clayton Utz volunteers. Manioo, the program for gifted and talented Indigenous students, continues to be well received, with 110 students from six schools participating in the program in 2009–10, many of whom have had minimal engagement with the Gallery previously. Indigenous artist Emily McDaniel and artist Roy Kennedy assisted with several workshops for disadvantaged primary and secondary students in schools from inner Sydney, Matraville, Blacktown and Darlinghurst. This program offers schools an initial workshop experience linked to the Gallery's Aboriginal and Torres Strait Islander collection and encourages them to return to the Gallery on an ongoing basis to participate in other gifted and talented workshops involving the European and modern collections, without charge. The majority of enquiries regarding the Gallery's access education programs over the past year has been from secondary school groups and organisations offering out-of-school-hours support to families with children with special needs. Contact has been made with several support units within NSW government schools to keep them updated with Da Vinci developments. Several schools that were not able to make the journey to the Gallery were able to access Da Vinci Project online material for the exhibition *Intensely Dutch: image, abstraction and the word, post-war and beyond*.

### SENIORS WEEK

The Gallery participated in Seniors Week 2010 (21–28 March), funded and promoted by the NSW Department of Ageing, Disability and Home Care. Over 300 people took part in free public events at the Gallery, including a tour of the Aboriginal and Torres Strait Islander collection, a participatory performance by Indigenous performer Adam Hill, an audio-described tour of key portraits



Installation view of *The Dreamers*.



As part of the Open Weekend 2009, the Gallery's curator of special exhibitions, Terence Maloon, leads an access program tour with Auslan interpreter Tanya Miller from SLC NSW.

in the collection and two ikebana demonstrations in association with the *Hymn to beauty* exhibition.

### ADULT LEARNING COURSES

The second term of the popular Arts of Asia lecture series entitled *Decoding dress* was held during 2009–10. These 11 weekly sessions focused on Asian dress in the modern world and covered the complexities for newly emerging nations of styles of modern dress such as the

development of the Mao suit and Gandhi's statement on homespun cloth. The 2010 Arts of Asia series, *Powerful patrons*, was launched in March with Edmund Capon speaking on China's First Emperor Qin Shihuangdi. The lectures that followed considered the outstanding individuals in Asia who have shaped their people's arts, culture and sense of identity. These included Shah Jehan, Song Emperor Huizong and Chinggis Khan.



Victoria Collings, senior coordinator of K–6 schools and family programs, leads professional development training for new volunteer children's guides at the Brett Whiteley Studio.

The highly popular series *Decoding the baroque* had its final semester in the second half of 2009. Having focused on European art for many years, the course changed focus to Australia for 2010. Audiences have responded well to the change and the theme *Art and Australia: European preludes and parallels* is proving to be a fascinating approach to Australian art.

#### VOLUNTEER GUIDES

At the end of June 2010, there were 96 volunteer guides available to take tours of the Gallery's collection and temporary exhibitions. Of these, 29 guided children only; 34 guided adults only; and the remaining 33 took both adult and children's tours. A total of 4585 tours were conducted by the guides in 2009–10: 2865 for adults and 1720 for children.

The majority of tours for adults were of the collection (1620), while 770 focused on temporary exhibitions. However, the size of the temporary exhibition tours tends to be larger, attracting 20 people on average. Private functions accounted for 403 tours.

The guides also gave 20 hours of service at the Brett Whiteley Studio, stationed to answer visitors' questions, and made 20 visits to retirement homes as part of an outreach initiative.

#### COMMUNITY AMBASSADORS

Community ambassadors provide tours to visitors in Mandarin, Cantonese and Japanese. A highlight this year was the increase in visitors to scheduled Japanese language tours of the exhibition *Hymn to beauty: the art of Utamaro*. Good numbers were achieved, in part, by advertising in the Japanese language media. In the lead up to the exhibition, the community ambassadors also ran a ticketed event, *Ukiyo-e upclose*, which included a viewing of ukiyo-e prints in the Gallery's study room followed by morning tea. Community ambassadors also formed the support staff for the visit of Japanese master printer Keizaburo Matsuzaki and acted as interpreters for other visiting artists.

#### BRETT WHITELEY STUDIO

The Brett Whiteley Studio, administered by the Gallery, celebrated its 15th year since opening as a gallery and studio museum on 17 February 1995. Over this time, we have had 146,619 visitors, with an average of 9775 visitors per year. Continued sponsorship by J.P. Morgan has provided a positive outcome, enabling free admission for the general public visiting the studio. The studio's exhibition program is co-curated by the Gallery's head curator of Australian art, Barry Pearce and Wendy Whiteley.

The Gallery also administers the Brett Whiteley Travelling Art Scholarship. There were 124 entries in 2009, with 11 finalists selected. The scholarship was awarded to 22-year-old Sydney artist Nicole Kelly by guest judge artist John Beard, Barry Pearce and the Gallery's director, Edmund Capon. The winner receives a three-month residency at the Cité Internationale des Arts in Paris as well as \$25,000 to be used to further their art education in Europe. Jessica Mais Wright and Becky Gibson were highly commended. An online exhibition of the finalists' work has been established to reach a wider audience.

Beryl Whiteley, who created this important annual scholarship, sadly passed away in April 2010 after a slow decline in her health. Her attendance at the scholarship's media launches and exhibition openings and her words of encouragement to the young painters will be sadly missed. Before her illness, Beryl ensured funding for the scholarship would continue and it is a wonderful legacy she has left to Australian painters of the future.

## OPEN GALLERY

This year saw the commencement of an exciting initiative – the Open Gallery program – which over the next three years aims to provide visual art experiences for Year 7 students from priority-funded schools who would otherwise not be able to visit the Gallery. The development of this program highlights an ongoing priority to make the Gallery and our collection accessible to diverse and growing audiences through a range of fun, innovative programs.

With the support of Optus, students have had the opportunity to spend a day at the Gallery free of charge directly engaging with visual art, particularly the Australian and Aboriginal collections. Their visit includes a tour of the Gallery's collection led by specially trained Gallery educators, transport to and from the Gallery, lunch, a performance in the Yiribana Gallery from Ngununuy the cheeky fruit bat, and educational resources to take back to school. Optus also provides each student with a drawing kit and bag to use in the Gallery and back at school and *Art & Australia* has generously donated back issues of their publications as well as copy of *Current* for each school to add to its library.

From the program's launch in April 2010 to the end of this report year, 455 students and 24 teachers have visited the Gallery from Chester Hill High School, Gorokan High School, Strathfield South High School, Sarah Redfern High School, Bonnyrigg High School, Blacktown Boys High School, Liverpool Boys High School and Punchbowl Boys High School. This successful program will continue to run in 2010–11 and 2011–12, with a different school attending each week.

## DJAMU

In 2009, the Gallery was successful in obtaining a cultural development grant of \$5000 from the City of Sydney to develop Indigenous art education programs and worked with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and elders in the community to develop and deliver the Djamu program. For one day each week for eight weeks, 18 Indigenous students in Years 5 to 8 from schools in the Sydney local government area attended an immersive art education program based

at the Gallery. The program was designed to introduce students to the range of vocational pathways in the arts, an area in which Indigenous people are currently under-represented professionally, as well as to provide professional development opportunities for the Gallery's Indigenous education staff who were involved in all stages of program planning, delivery and evaluation.

Students became familiar with the Gallery's collections, spaces and history and with staff of the Aboriginal and Torres Strait Islander Art Department. They developed their knowledge of Indigenous art practices, of a range of other art movements and of the art world. They participated in extensive and diverse educational sessions such as artist-led art-making workshops, visited specialised areas of the Gallery such as conservation and the study room, observed exhibition installation and met artists and staff. Offsite experiences included visits to artist studios and other museums, galleries and cultural sites. They developed confidence in negotiating the Gallery spaces, discussing artworks and speaking in front of the group. All sessions were facilitated by the Gallery's Indigenous educators.

Parents and other community members were invited to the Gallery to learn about the program, meet the staff involved and hear student presentations.

As a result of the pilot program's success, it is proposed to initiate two annual Indigenous art education programs at the Gallery: Djamu Senior for Indigenous senior Visual Arts and Aboriginal Studies students and Djamu Junior for students in Years 5 and 6 from the Sydney region.

## ARTSIDE-IN

Now in its sixth year, Artside-In, a unique three-stage outreach program designed for senior secondary Visual Arts students (Years 10 to 12), continued to offer novel experiences for students. This year's participants were from four schools, including Fairvale High School, Wiley Park Girls High School, St Johns Park High School and Ashcroft High School. Eight students were invited to participate in the Stage 3 mentorship and master class program to be held in the latter part of 2010. This exciting and inspiring stage of the program will incorporate a one-

day printmaking class at the National Art School as well as visits to key Sydney art-world destinations. Selected students will also have mentoring opportunities from Gallery staff in the curatorial, public programs, conservation and registration departments.

## TERTIARY

This year visiting university and TAFE student groups have come from a range of disciplines: art history and theory (largely self-guided by tertiary lecturers), art practice, architecture, design, Australian studies, Indigenous studies, history and other humanities areas, and adults studying English as a second language. During facilitated visits, Gallery staff usually deliver talks, although this is supplemented by talks and tours from volunteer guides in order to continue offering this service free of charge to publicly-funded tertiary institutions.

Each year, the Gallery hosts the University of Sydney's Master of Art and Curatorship course, offered to post-graduate students in the Department of Art History and Film Studies. This year, the course was programmed and taught largely on-site by Gallery staff, delivering lectures, floor talks and tours in various areas of art museum practice, using the Gallery's unique collection and resources as a case study. This course grows from year to year, as do curatorial and museum studies courses in several tertiary institutions in NSW. It is expected that such a surge in interest in museum professions will bring larger groups into the Gallery in coming years. Presentations to such groups represent one of our most significant contributions to tertiary education.

## GALLERY EDUCATORS COURSE

In the April 2010 school holidays the biannual Gallery educators course was offered over an intensive four-day period in order to increase the Gallery's ability to meet the demands for discussion tours for high school audiences and for workshops and tours in the school holidays for family audiences. The course structure was revised and improved as an in-depth study about the Gallery and the collection, with a key aim to develop an understanding of different strategies for interpreting artworks for specific audiences through a range of



Master printer Keizaburo Matsuzaki demonstrates the use of Japanese woodblocks to produce ukiyo-e prints, in conjunction with *Hymn to beauty*.

tours, lectures, practical workshops and presentations.

Four Gallery educators from regional NSW and Queensland participated in the course to further develop their skills alongside 12 art educators interested in becoming casual teacher-lecturers at the Gallery. Within this group, four Indigenous artist-educators were also trained in order to become specialists on the Aboriginal and Torres Strait Islander collection as well as leading tours in other parts of the Gallery. A total of 24 teacher-lecturers are now trained to lead secondary and tertiary students and teachers in the Gallery and regularly assist with family programs and holiday workshops.

#### TEACHERS PROFESSIONAL DEVELOPMENT

The professional development of teachers continues to be a priority for the Gallery's education programs with high demand for a range of programs and experiences across the primary, secondary and tertiary areas. A total of 576 teachers, lecturers and tertiary students participated in these events in 2009–10.

Staff development days were sold out as usual, with bookings already filled for the 2010–11 session. Teachers enrichment days for Kindergarten to Year 6 teachers were held in conjunction with

the *Silk ikats from Central Asia* and *Rupert Bunny* exhibitions and teachers holiday workshops were run to coincide with *Intensely Dutch*.

In August 2009, a professional development day for teachers of Years K–12, focusing on engagement with Indigenous art in the classroom and featuring a rich program of talks by artists, curators and educators, was attended by 65 teachers from the Sydney region.

The annual ARTEXPRESS teachers day attracted an audience of 150 secondary Visual Arts teachers and trainee teachers while Focus Fest, the annual two-day Visual Arts teachers conference, attracted an audience of 120 teachers and trainee teachers. Artists, art collectors, art educators, curators and writers presented lectures on the theme 'making it personal' to a very enthusiastic audience. All aspects of the Gallery's collection were included in these two programs, but of particular note was the Asian content, provided for the ARTEXPRESS teachers day through a woodblock printmaking demonstration by master printmaker Keizaburo Matsuzaki and for Focus Fest through presentations by visual artists William Yang and Ken Yonetani and performing artist Nirmal Jena.

#### ASIAN ART

A Celebrate Asia professional development day for teachers of Years K–6 showcased the Gallery's long history of tours, workshops and education resources related to Asian art. Although there were only 20 enrolments this year, the Gallery hopes that by obtaining NSW Institute of Teachers certification as an endorsed provider in 2010–11 it will boost numbers for future Asian offerings.

The Gallery also collaborated with the NSW Department of Education and Training to host a two-day program, *Expanding horizons with Asia*, on integrating studies of Asia in classes from Kindergarten to Year 12. A meeting was organised with Sydney region school principals to promote studies of China, which included a lecture by VisAsia chairman and former Gallery trustee Dr John Yu and a guided tour of the Asian galleries. We hosted a reception for 120 teachers from around the state for the annual Japanese language teachers conference, which included guided tours in Japanese and English of the exhibition *Hymn to beauty: the art of Utamaro*. The Association of Independent Schools brought 16 Chinese language teachers to the Gallery for a professional development day and St Patrick's College brought 25 staff members for a day of spirituality in the Gallery, incorporating ink-painting workshops. The Gallery also hosted the opening panels of the national Japan Studies Association of Australia Conference followed by an evening reception.

This year, Gallery staff again served as judges for the Japan Foundation's *Art speaks: Japanese Comes Alive* national competition, which supported classroom use of the *Art speaks: Japanese* education kit based on the Gallery's collection.



Gallery director Edmund Capon speaks at the Open Gallery education program launch, with students from Chester Hill High School.



The Gallery was again the principal venue for the annual ARTEXPRESS exhibition.

# OUTREACH

## REGIONAL

In addition to the outreach programs outlined above, the Gallery's regional NSW outreach activities this year included the *Archibald Prize 09* tour to seven regional venues: Broken Hill Regional Art Gallery, Cowra Regional Art Gallery, Gosford Regional Gallery, Griffith Regional Gallery, Maitland Regional Art Gallery, Bendigo Art Gallery and the Western Plains Cultural Centre at Dubbo.

The Gallery held a special professional development day, in partnership with Museums and Galleries NSW, for educators and curators from regional galleries who will host the *Archibald Prize 2010* tour, which went on show at the Goulburn Regional Art Gallery in June and will then travel to Wagga Wagga Art Gallery, Tamworth Regional Gallery, Coffs Harbour Regional Gallery, Muswellbrook Regional Arts Centre, Shoalhaven City

Arts Centre and Albury Arts Gallery and Library Museum in 2010–11. Gallery staff shared their expertise across the range of programming and resources that are produced annually for this popular exhibition.

Many Gallery staff also travelled to regional NSW venues during the year to deliver lectures, open exhibitions, judge art prizes, select artwork for local exhibitions, promote Gallery resources and exhibitions, and work with committees from local communities.

Due to the packing and transfer of our collection to the new purpose-built collection store during this reporting period, there was a general halt of our collection lending program. Nevertheless, the Gallery still lent to the following regional NSW venues: an Ernesto Neto work to the Glasshouse Arts, Conference and Entertainment Centre at Port

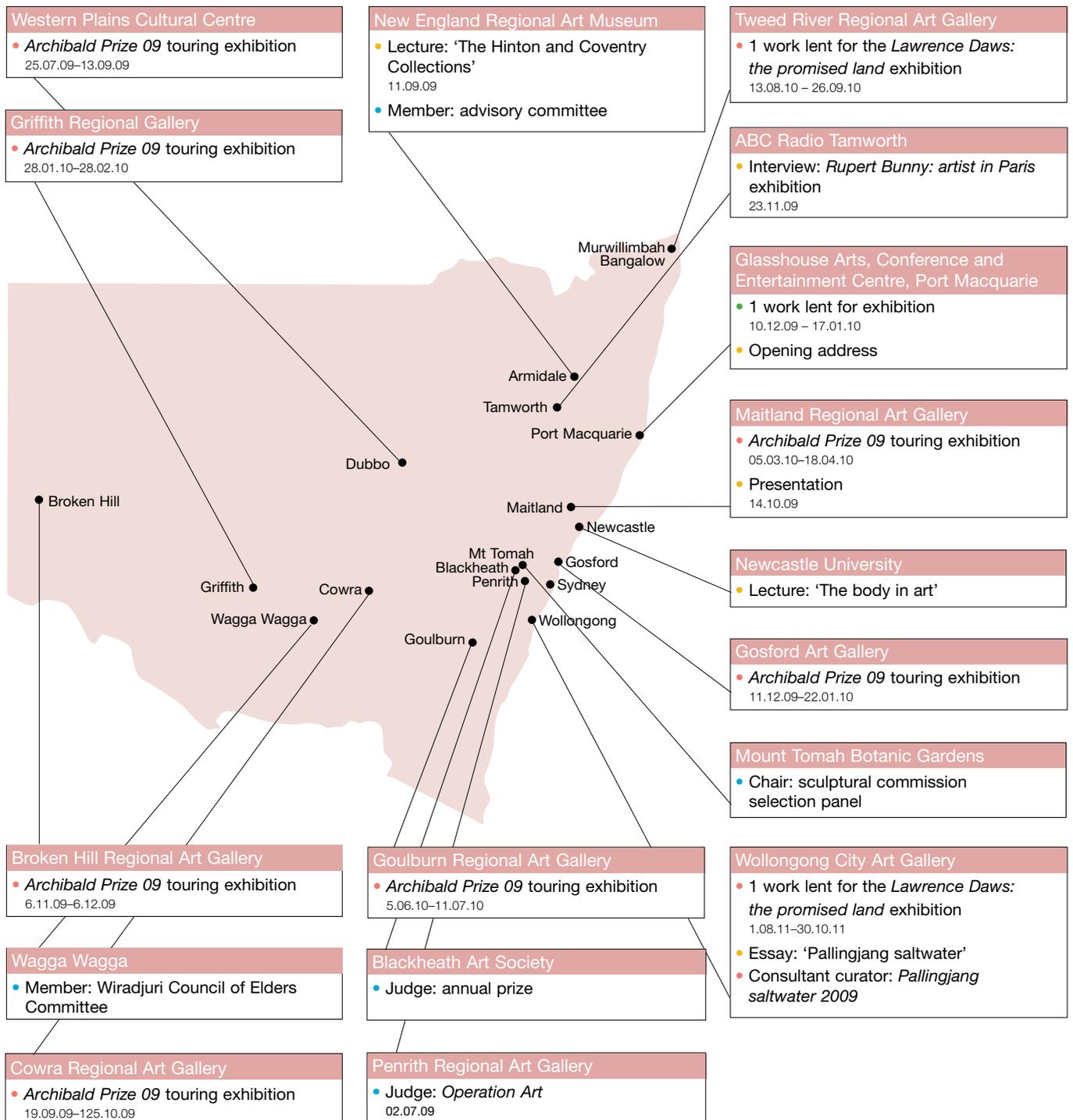
Macquarie and a Laurence Daws work to a touring exhibition on the artist that will appear at both the Tweed River Regional Arts Gallery and the Wollongong City Art Gallery. The Gallery's busy lending program will resume as normal in 2010–11.

## INTERNATIONAL

This year, the Gallery partnered with Asialink at the University of Melbourne to present the exhibition *Erased: contemporary Australian drawing* at Nanyang Academy of Fine Arts Gallery, Singapore, 20 July – 23 August 2009, and in Thailand at PSG Art Gallery, Silpakorn University, Bangkok, 4–28 June 2010, Chiang Mai University Faculty of Fine Art Gallery, 9–29 July 2010, and Khon Kaen University Art Gallery, 16–27 August 2010.



Alexander McKenzie *Andrew Upton* 2010. From *Archibald Prize 2010*.



KEY • Exhibition • Community • Education • Collection

# 03 STEWARDING





**STEWARDING** to nurture and develop the Gallery's people, resources and assets, and as well as the artistic heritage and life of NSW

PRIORITY	PERFORMANCE TARGETS	ACHIEVEMENTS IN 2009–10	PLANS FOR 2010–11
Encourage and support staff development to maximise the talents, skills and scholarship of our employees and to acknowledge the valuable contribution of our volunteers.	From 2009–10, award a professional development scholarship (valued at \$8000) annually to a Gallery employee by the Art Gallery of NSW Trust.	Achieved. The inaugural 2009 Trust scholarship was awarded to Nik Rieth, senior installation technician.	The Trust scholarship is awarded every year.
	Award a research scholarship (valued at \$10,000) annually to a Gallery employee by the Art Gallery Society of NSW.	Achieved. The Society's 2009 scholarship was awarded to Michelle Andringa, copyright and image coordinator.	To meet our performance target.
	Recognise the important role of volunteers and the range of their activities, and ensure the value of this support is calculated and brought to account in the financial statements published in the Gallery's annual report.	Achieved. The Gallery's 334 volunteers contributed \$1.77 million of in-kind services including guiding over 47,000 visitors, selling over 230,000 exhibition tickets, and supporting promotional activities.  Further information about these outcomes can be found on pages 70 and 134-5.	To meet our performance target.
Continue to reach for new standards of excellence across the full range of our activities.	Benchmark comparable KPIs against other Australian and international art museums to provide a relevant guide of our performance.	Partly achieved. No comparable KPIs for the current year for Australian galleries are available at time of publication. However, <i>The Art Newspaper</i> (no 212, April 2010), which published 2009 art museum attendance figures (based on our 2008–09 visitor numbers), has our Gallery ranked as the 28th most popular art museum in the world. This was well ahead of NGV International, Melbourne (53rd); Queensland Art Gallery, Brisbane (82nd); Museum of Contemporary Art, Sydney (84th); National Gallery of Australia, Canberra (85th).	Benchmark data for Australian museums and galleries for 2009–10 will be gathered and a comparison published in our 2010–11 annual report.
	Seek appropriate external/peer review of our programs and publications, eg competitions and awards.	Achieved. The Gallery received an ARA gold award for our 2008–09 annual report and our <i>InsideARTEXPRESS 09</i> website was a finalist in the 2009 EnhanceTV ATOM Awards for Best Multimedia Learning Resource.	To meet our performance target.
Through effective forward planning, ensure the Gallery remains viable and relevant.	Sustain the 2008–09 level of sponsorship support/funding by way of new and continuing agreements with key corporate partners.	Partly achieved. While there was a 16% decrease in the level of funding due to the difficult economic environment, three new major sponsors – ANZ, HSBC and Optus – signed new sponsorship agreements during the year.	To meet our performance target.

Previous: Rack storage for paintings in the new collection store.

PRIORITY	PERFORMANCE TARGETS	ACHIEVEMENTS IN 2009–10	PLANS FOR 2010–11
	Approve and fund each year of a 10-year total asset management (TAM) plan to enable essential maintenance and timely upgrades of Gallery facilities and equipment.	Achieved. The Gallery prepared and submitted, for the first time, a 10-year TAM plan.	The NSW government has funded an upgrade to the front of our heritage building for an accessible entrance to be completed in April 2011.
	Deliver the approved annual component of the TAM plan on time and on budget.	Achieved. The 2009–10 funding for building maintenance and annual provision was \$2.77 million, with all works completed on time and on budget.	During 2010–11, the Gallery will seek funding to manage the backlog in building maintenance.
	Contribute to the health of the broader NSW economy.	Achieved. Participation in Sydney's inaugural Art Month, March 2010. The Gallery's exhibitions also featured in Events NSW's Vivacity, Vivid and Crave festivals and our Domain venue hosted Fashion Week events.	Measure the number of interstate and international visitors to our major summer shows.
Continue best-practice financial and operational management to ensure efficient, safe and healthy operation of the Gallery.	Consolidate our own financial viability by managing the Gallery's finances within the annual budget and without government supplementation.	Achieved. The Gallery's overall operating surplus was \$1.2 million.	A \$3 million recurrent funding allocation increase has been granted by the NSW government effective from 2010–11.
	Manage industrial relationships cooperatively with the union to ensure no time is lost to disputes.	Achieved. There was no time lost to industrial disputes.	To meet our performance target.
	Ensure there are no OH&S incidents involving serious injury or death to staff, volunteers, contractors or visitors. Regular meetings of the Gallery's OH&S Committee.	Achieved. No serious injury or deaths occurred. The OH&S Committee met six times during the year.	To meet our performance target.
	Agree to an annual internal audit program with Communities NSW and implement fully each year.	Achieved. Deloitte undertook two internal audits: payroll management and security strategies and procedures.	An audit program will be confirmed following a whole-of-business risk assessment.
	Maintain, replace, upgrade and acquire sufficient assets to underpin the operations of a busy public gallery.	Achieved. The Gallery building maintenance and annual provision plans were fully implemented, on time and on budget.	A detailed revision of the building maintenance program will be undertaken with a view to seeking.
Focus efforts to achieve a sustainable environmental footprint and responsible waste management.	Establish base-line utilities operations for the Gallery's buildings.	Partly achieved. Base line will be set at 2010–11 levels as increased usage is expected with the opening of the new John Kaldor Family Collection Space in 2011.	Maintain utilities usage to 2010–11 levels or less.

The Art Gallery of NSW is this state's flagship public art gallery and is charged with the stewardship not only of the Gallery itself and its collections but also with contributing to the artistic heritage and cultural life of NSW. The Gallery aims to nurture and develop our own people, resources and assets and we are committed to providing a safe, healthy and sustainable working environment – one where our Gallery community can flourish. The Gallery also embraces our responsibility to lead and support the creation, enjoyment and understanding of the visual arts across NSW. Internationally, we remain tireless advocates for Australian art and artists.

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We have just had a most wonderful tour of the Gallery given by Shirley Hillman who has given us so much to see that we want to return many times before we leave to go back to Canada. This has to be one of the most incredible art galleries of the world we have visited. What a collection. Thank you so much for allowing Shirley to be our first-class guide.

Gallery visitors

With significant support from the NSW government, three years ago the Gallery embarked on a major building program. The impetus was two fold: firstly, to safely and more efficiently store the collection off site; and secondly, to create a major new display gallery for contemporary art in the space that was previously used for the collection store. The project will release some 1600 square metres of public space within our Domain site building. This government project is generously supported by private benefaction, with the significant gift from John Kaldor and his family of some 260 works of contemporary art and a major financial contribution from the Belgiorno-Nettis family.

## COLLECTION STORE AND RELOCATION PROJECT

The project to create a new 5000-square-metre, purpose-designed collection store for the Gallery, funded by the NSW government, commenced at the end of 2007 with the engagement of the architects, Johnson Pilton Walker. The project achieved development approval in July 2008 and tenders were called for in October the same year. Construction commenced in January 2009 and proceeded smoothly through to completion, on time and on budget, in November 2009. The project has been overseen by a control group of Guido Belgiorno-Nettis (trustee), John Morschel (external advisor) and Anne Flanagan (deputy director). Project management was undertaken by De Bruin Projects (building) and Anne Tregear (fitout).

In December 2009, the collection store officially began its operations and a team of 20 people, including a full-time truck driver, under senior registrar Emma Smith, carefully moved 13,670 objects to the new facility in the new Gallery truck. The relocation took four months to complete and went without incident. The number of works packed and transported was unprecedented in the Gallery's history.

In the 18 months before the move could take place, over 3000 bespoke, hand-made archival boxes, 250 wooden stillages and 1300 wooden travelling

frames had been designed and constructed; over 1300 works had been painstakingly cleaned and stabilised; and every object condition-checked and photographed.

The new collection store comprises, over two levels, six large collection storage rooms, a workshop, photography studio and edit room, conservation preparation lab, office space for registration and security staff, lunch room, bathrooms, enclosed loading dock, plant rooms and four external air-handling units. The building has a 24-hour on-site security presence as well as state-of-the-art security surveillance and access control systems. The building is connected to the Gallery Domain site by a dedicated fibre optic cable that provides lightning-fast communications.

One of the most significant additions to the storage infrastructure is the impressive mobile storage system, which comprises 15 carriages up to 2.5 metres wide by 8 metres long and provides for a range of different storage methods including mobile horizontal textile racks, upright vertical slots for framed works on paper and Japanese screens, 11 drawer units and over 566 lineal metres of shelving for boxed items. There are two rooms devoted exclusively to paintings storage, and the screen storage allocation for paintings has now doubled in size to 3.25 kilometres of three-metre high screens. In terms of space, some allowance has been made for growth in the collection.

With this new facility, the collection is more accessible for study by researchers and artists, as well as the general public, by appointment. It has been remarked by many institutional visitors that it is presently the best art collection storage facility in Australia. A new chapter in the Gallery's collection management has commenced.

## LOADING DOCK

The loading dock project was designed to provide dual-carriageway access to the dock, with a turning circle, separated pedestrian pathway, improved lighting, dual dock levellers to accommodate the Gallery's busy delivery schedule, and a separate improved accessible entrance for visitors with mobility restrictions.

The project was undertaken in three stages: the first being the new dock and

dock levellers, the accessible entrance and an upgrade to the security control rooms; the second stage involved re-levelling and resurfacing the car park; and in the third stage a new turning bay was constructed, the access road was widened and resurfaced, and the pedestrian pathway and enhanced lighting were completed.

The project commenced late 2008 and was completed in November 2009, ready for the start of the collection relocation to the new store. The relocation project tested the reconfigured and enlarged loading dock and showed that this improved facility can accommodate the range of deliveries to and from the Gallery into the foreseeable future.

## SECURITY UPGRADE

The upgrade to security systems installed throughout the Gallery had to accommodate the Gallery's busy exhibition and functions schedule during 2009 and was fully completed in March 2010. The Gallery now has a state-of-the-art, fully integrated security system that covers three operational sites. It includes improvements to the surveillance and access control equipment, with cutting-edge analytical camera and alarm systems installed throughout the Gallery's Domain site building, the Brett Whiteley Studio and the new collection store. In addition, a radio frequency identification system has been assigned to high-risk artworks and a new visitor management system, infra-red people-counting system, and computerised key management system have been installed in the Domain site building.

## ENERGY MANAGEMENT

The opening of our collection store midway through 2009–10 has resulted in an overall increase in energy usage across our building operations. The Gallery will carefully monitor energy consumption during the coming year to ensure ongoing efficiency and, where possible, identify and implement potential reductions in energy use. As part of our broader energy-efficiency program, which includes timed switch-off of computers at night and user-activated escalators, the Gallery again participated in Earth Hour, held in March 2010. Our electricity usage currently comprises a 6% green energy component.

## ELECTRICITY

The average daily electricity consumption at our Domain site has been reduced from 22,637 kilowatt hours in 2008–09 to 22,495 in 2009–10. This equated to a reduction in the Gallery's carbon footprint of 83 tonnes of greenhouse gas emissions, which would cost \$1699 to offset and is equivalent to eliminating the emissions created by a flight from Sydney to Darwin by an A320 Airbus.

## GAS

The average daily consumption of gas at our Domain site decreased slightly from 103 gigajoules in 2008–09 to 102 gigajoules in 2009–10, which over a year is the equivalent reduction in greenhouse gas emission of four return flights to Los Angeles. The Gallery's gas usage mainly relates to powering chillers used to manage humidity and temperature controls to stay within specific environmental standards required for art museums.

## WATER

The average kilolitre per day water usage increased from 92.3 in 2008–09 to 97.8 in 2009–10. This increase was due to the installation of an additional cooling tower with a variable speed drive allowing, for the first time, the ability to efficiently ramp usage up and down to meet the changing environmental conditions within the building throughout a day. The cooling towers use 68% of the Gallery's average water consumption.

## MOTOR VEHICLE FLEET

To support the operations of the new off-site collection store, the Gallery has increased its permanent fleet of six motor vehicles to eight, consisting of three sedans, a station wagon, utility truck, van, two-tonne truck and 4.5 tonne truck. During the collection relocation, the Gallery ran two extra vehicles for three months. Usage of all vehicles was carefully monitored over this period, resulting in a slightly lower average fuel consumption per vehicle. The Gallery's motor vehicle procedures provide guidelines for environmentally sound driving and efficiency savings are applied against the increasing cost of petrol. All employees driving our fleet vehicles are directed to use E10 unleaded petrol when refuelling, and usage of E10 increased by

32% in 2009–10 while usage of other fuels decreased by 49%.

## REDUCTION OF WASTE

The development of the Gallery's intranet to replace paper-based systems continued in 2009–10. 'Log-a-job' features allow staff to book work by, or report problems to, our Building Services, Design and AV Services departments. The amount of material available in the intranet's policy and procedures section also increased during the year, giving staff easy online access to information relevant to their work.

The main Gallery printer/photocopiers are set to default to double-sided printing. These multi-function machines also operate as scanners and fax machines and staff are increasingly scanning documents such as plans and contracts to be sent electronically rather than photocopying them and sending via the post.

## RESOURCE RECOVERY INITIATIVES

A designated recycling mini-skip is located on the loading dock for recycling all paper products, including flattened cardboard boxes. Every workstation is issued with a recycling bin, which is collected regularly by the cleaners.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire, and workshop and building materials are sent to an external recycler. Used toner cartridges are sent for recycling, with approximately 140 cartridges recycled in 2009–10. All food and beverage services are handled by our contract caterer, Trippas White, which ensures that all glass bottles from the food outlets and functions are appropriately recycled. Glass and plastics recycling bins have been installed in the staff kitchens.

The IT Department participates in the ReConnect.NSW program, a whole-of-government initiative in which redundant computers are donated to not-for-profit organisations and disadvantaged individuals. This year, the Gallery donated 33 superseded but working IT items including computers, faxes and scanners to the Technical Aid to the Disabled Charity.

The Conservation Department recycles its paper and cardboard off-cuts internally, while the research library and Gallery Shop continue to reuse cardboard

boxes for packaging interlibrary loans and filling visitor and e-commerce merchandise orders.

## RECYCLED CONTENT

Environmentally friendly take-away cardboard cups are used within the Gallery instead of styrofoam cups. We continue to use other recycled paper products, including toilet paper, plain A4 paper with 50% recycled content and envelopes made of recycled stock. Toner cartridges purchased for printers have recycled components. Our catering contractor ensures that soft drinks and juices are purchased in recyclable glass containers and a number of suppliers are already using refillable containers to deliver products such as surface cleaners and detergents.

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Opposite: Compactus storage in the new collection store.

Next: Works from the collection are transferred from the Domain site to the new collection store between December 2009 and February 2010.







# CORPORATE GOVERNANCE



**Steven Lowy**  
PRESIDENT



**Sandra McPhee**  
VICE PRESIDENT



**Geoff Ainsworth**  
MEMBERS



**David Baffsky**



**John Beard**



**Guido Belgiorno-Nettis**

## BOARD OF TRUSTEES

The Board of Trustees of the Art Gallery of NSW is constituted under Part 2 (sections 5–10) 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 NSW 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’. The two trustees that currently fulfil this requirement are Australian artists John Beard and Lindy Lee.

Trustees are appointed for a term not exceeding three years and may be re-appointed following the expiry of the appointed term, but no trustee shall hold office for four consecutive terms. Trustees do not receive any remuneration for their board activities.

### PRESIDENT

**Mr Steven M Lowy AM**  
B Comm (Hons)

Steven Lowy was appointed managing director of Westfield Holdings in 1997 and currently serves as group managing director of the Westfield Group. Prior to joining Westfield in 1987, he worked in investment banking in the USA. Mr Lowy is chairman of the Victor Chang Cardiac Research Institute; a director of the Lowy Institute for International Policy; a member of the Prime Minister’s Business–Government Advisory Group on National Security; and chairman of the Board of Management for the Associate Degree of Policing Practice in New South Wales.

Initial date of appointment 1 January 2006;  
expiry of current term 31 December 2011.

### VICE PRESIDENT

**Ms Sandra McPhee**  
Dip Ed, FAICD

Sandra McPhee has extensive experience as a non-executive director and senior

executive in a range of consumer-oriented industries, including utilities, retail, tourism and aviation, most recently with Qantas Airways Limited. Ms McPhee is a director of AGL Energy Limited, Tourism Australia and St Vincents and Mater Health; a member of the Advisory Council of J.P. Morgan and Advisory Board of Marsh McLennan Companies; a former deputy chairman of South Australian Water; and a former director of Coles Group Limited, Australia Post, Perpetual Limited, Primelife Corporation and CARE Australia.

Initial date of appointment 1 January 2004;  
expiry of current term 31 December 2010.

### MEMBERS

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

Geoffrey Ainsworth is a director of the Bundanon Trust, a trustee of the Art Gallery of NSW Foundation, a director of Benthic Geotech Pty Ltd and a former director and group general manager of Aristocrat Leisure Ltd. He is a member of the Council of the Sydney Symphony Orchestra, a former member of the Venice Biennale Commissioner’s Council and a patron of a number of cultural and charitable initiatives, including the Asia–Australia Arts Centre. Mr Ainsworth is also an internationally known art collector.

Initial date of appointment 10 February 2010;  
expiry of current term 31 December 2012.

### Mr David Baffsky AO

David Baffsky is honorary chairman of Accor Asia Pacific, which is the largest hotel management company in the Asia Pacific; chairman and a director of Ariadne Australia Ltd; a director and life member of the Tourism Task Force; and a director of Tourism Asset Holdings, the Indigenous Land Corporation and Singapore Airport Terminal Services Pty

Ltd. In 2004, Mr Baffsky was appointed to the federal government’s National Tourism Infrastructure Investment Consultative Group and the Business–Government Advisory Group on National Security. In 2007, he was appointed to the federal government’s Northern Australia Land and Water Taskforce and the Prime Minister’s Community Business Partnership. In June 2001, he was made an Officer in the General Division of the Order of Australia. Mr Baffsky was awarded the Centenary Medal in 2003 and was the 2004 Asia Pacific Hotelier of the Year.

Initial date of appointment 1 January 2006;  
expiry of current term 31 December 2011.

### Mr John Beard

ADAE, MA RCA

John Beard is a renowned Australian artist whose work has been collected by public museums around the world. In 1967, he co-produced and appeared in a series of art programs for BBC Television. From 1972 to 1978, he sat on the board of studies for art education at Oxford University. He has taught extensively throughout England and lectured internationally. He was head of art at Curtin University in Perth from 1983 to 1989 and in the same year was awarded an Australia Council fellowship. Solo exhibitions between 1998 and 2005 included shows at the Tate St Ives in the UK, the Art Gallery of NSW and the Gulbenkian Centro de Arte Moderna, in Lisbon, Portugal. In 2006, Mr Beard was awarded a grant from the Pollock Krasner Foundation in New York City, won the Wynne Prize and the Kedumba Contemporary Drawing Award and was made a visiting Professorial Fellow of Fine Arts at the University of NSW. In 2007, he won the Archibald Prize.

Initial date of appointment 10 February 2010;  
expiry of current term 31 December 2012.



Anne Fulwood



Lindy Lee



Mark Nelson



Janice Reid



Eleonora Triguboff

### **Mr Guido Belgiorno-Nettis AM**

B Eng (Civil), MBA

Guido Belgiorno-Nettis is the joint managing director of Transfield Holdings Pty Ltd; a director of Transfield Services Limited and Middle Harbour Yacht Club; chairman of the Australian Chamber Orchestra; a member of the University of NSW Faculty of Business; and an interstate member of the Brisbane Club. In 2005, he was awarded the Australian Graduate School of Management's Distinguished Alumni Award for leadership and innovation in business services. Mr Belgiorno-Nettis was made a Member of the Order of Australia in the General Division on Australia Day, 2007 for service both to the construction industry, particularly through the management of large infrastructure projects, and to the arts in executive and philanthropic roles. He was also the recipient of the University of NSW Alumni Association Award in 2008.

Initial date of appointment 1 January 2007;  
expiry of current term 31 December 2012.

### **Ms Anne Fulwood**

Anne Fulwood established her career in television journalism before moving into corporate and media consultancy. She has previously served on the Council for Australian Honours, the Film and Literature Board of Review, the National Film and Sound Archive (ScreenSound Australia) and the Luna Park Reserve Trust. Ms Fulwood is a current board member of The Eye Foundation, a research funding initiative within the Royal College of Ophthalmologists. In 2007, she was appointed by the then prime minister to the role of Commonwealth spokesperson for the APEC 2007 Taskforce.

Initial date of appointment 1 January 2002;  
expiry of current term 31 December 2010.

### **Dr Lindy Lee**

Dip Ed (Art, Secondary School), BA (Visual Arts), Post Grad Dip (Painting), PhD (Art Theory)

Lindy Lee is a senior lecturer at Sydney College of the Arts, University of Sydney. She is also an artist whose works are held in the collections of the National Gallery of Australia and the state galleries of New South Wales, South Australia and Western Australia, as well as major corporate collections. Dr Lee has been featured in many solo exhibitions since 1985, including in Adelaide, Brisbane, Melbourne, Sydney and Singapore. Since 1992 she has participated in group exhibitions in Canada, China, Hong Kong, Japan, Malaysia and Australia. She is a former board member of Artspace and the Australian Centre of Photography; former president of the Asian Australian Artists Association; and former deputy chair of the Visual Arts and Craft Fund, Australia Council.

Initial date of appointment 1 January 2006;  
expiry of current term 31 December 2011.

### **Dr Mark Nelson**

B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and chief investment officer of the Caledonia Investment Group and a director of the Caledonia Foundation. He is a director of Art Exhibitions Australia and Kaldor Public Art Projects as well as being a trustee of the Sydney Australian Football Foundation. Dr Nelson is the author and co-author of over 25 articles in various Australian and international medical and scientific journals.

Initial date of appointment 10 February 2010;  
expiry of current term 31 December 2012.

### **Professor Janice Reid AM**

FASSA, B Sc, MA, MA, PhD

Janice Reid is vice-chancellor of the University of Western Sydney. She is a member of the board of UniSuper Ltd, the Salvation Army Greater Western Sydney Advisory Board, the NSW Health Clinical Excellence Commission and the Kedumba Drawing Award Trust. She is a former member of the board of Integral Energy and the Federal Council on Australia-Latin American Relations; a former vice-chair of the governing board of the OECD program on institutional health and welfare; a former trustee of the Queensland Museum; a former deputy chair of the Queensland Institute of Medical Research; and a former chair of the National Review of Nursing Education. Professor Reid is a recipient of the Wellcome Medal and Centenary Medal and a fellow of the Australian Academy of Social Sciences.

Initial date of appointment 1 January 2004;  
expiry of current term 31 December 2012.

### **Ms Eleonora Triguboff**

BA (Art History), AAS

Eleonora Triguboff established a career as a sculptor in the 1980s, exhibiting in New York, Europe and Japan. In 2003, she became publisher and editor-in-chief of *Art & Australia*, developing initiatives such as the ANZ Private Bank and Art & Australia Contemporary Art Award, the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program, an annual 25/25 mini-magazine with Noise, and the New Word Order writing competition for secondary school students with the Art Gallery of NSW. Ms Triguboff set up the Dot Publishing imprint to produce art and design titles, the first of which – *Current* – was launched in November 2008.

Initial date of appointment 16 July 2008;  
expiry of current term 31 December 2010.

## TRUSTEE MEETINGS

### ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2009 to June 2010. Trustee attendance was as follows: Steven Lowy, chair (6/6); Sandra McPhee (6/6); Geoff Ainsworth (3/3 from February 2010); David Baffsky (5/6); John Beard (3/3 from February 2010); Guido Belgiorno-Nettis (2/6); Anne Fulwood (6/6); Lindy Lee (5/6); Mark Nelson (3/3 from February 2010); Janice Reid (6/6); John Schaeffer (2/3 until December 2009); Imants Tillers (3/3 until December 2009); Eleonora Triguboff (5/6); Peter Young (1/3 until December 2009). Apologies were submitted for all trustee absences and authorised leave was granted.

### TRUST SUB-COMMITTEES

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

At its April 2010 meeting the Board of Trustees endorsed a recommendation to transfer the responsibilities for audit matters from the Finance and Audit Sub-Committee to the Risk Management Sub-Committee. The relevant committees were then renamed the Finance Sub-Committee and the Audit and Risk Sub-Committee, and in June 2010 the sub-committees' charters were refreshed to reflect their new key roles. This action was taken to bring the Trust's sub-committees into alignment with the government's reform of audit and risk committees across the NSW public sector.

### ACQUISITIONS AND LOANS SUB-COMMITTEE

The Acquisitions and Loans Sub-Committee plays an important role in overseeing the collections policy. It considers curatorial proposals on acquisitions, gifts, inward and outward loans and (if applicable) de-accessions.

Based on these considerations, recommendations are made to the board for approval.

Trust members: Janice Reid (chair); Geoff Ainsworth (from February 2010); John Beard (from February 2010); Anne Fulwood; Lindy Lee; John Schaeffer (until December 2009); Imants Tillers (until December 2009); Eleonora Triguboff. Staff: Edmund Capon, director; Anthony Bond, assistant director, curatorial services; Barry Pearce, head curator, Australian art; Jackie Menzies, head curator, Asian art.

There were six meetings of the Acquisitions and Loans Sub-Committee during 2009–10. Attendance was as follows: Janice Reid (5/6) Geoff Ainsworth (2/2); John Beard (1/2); Anne Fulwood (4/6); Lindy Lee (5/6); John Schaeffer (3/3); Imants Tillers (3/3); Eleonora Triguboff (5/6); Edmund Capon (6/6); Anthony Bond (5/6); Barry Pearce (5/6); Jackie Menzies (4/6); Hendrik Kolenberg (1/1) representing Barry Pearce.

### FINANCE SUB-COMMITTEE

The Finance Sub-Committee oversees all financial aspects of the Gallery, including budgeting, monitoring performance and ensuring stewardship of the assets.

Trust members: Peter Young (chair to December 2009); Geoff Ainsworth (from February 2010); Steven Lowy; Mark Nelson (chair from February 2010). External members: Bruce Cutler, partner, Freehills (to December 2009); Mark Nelson, Art Gallery of NSW Foundation Finance Sub-Committee (made a trustee on 10 February 2010). Staff: Edmund Capon, director; John Wicks, assistant director, finance and resources.

There were six meetings of the Finance Sub-Committee during 2009–10. Attendance was as follows: Peter Young (4/4); Geoff Ainsworth (2/2); Bruce Cutler (2/3); Mark Nelson (6/6); Steven Lowy (5/6); Edmund Capon (5/6); John Wicks (6/6).

### AUDIT AND RISK SUB-COMMITTEE

The Audit and Risk Sub-Committee is responsible for overseeing and providing guidance on both strategic and operational risk management matters. All audit matters are also overseen by this sub-committee. The sub-committee submits reports and recommendations to the main board to enable it to discharge

its responsibilities with regard to these matters.

Trust members: David Baffsky (chair); Guido Belgiorno-Nettis. External members: Bruce Cutler, partner, Freehills (to December 2009). Staff: Edmund Capon, director; Anne Flanagan, deputy director; John Wicks, assistant director, finance and resources; Trish Kernahan, manager, administration and strategy; Tony Morris, head of security (ex officio).

There were three meetings of the Audit and Risk Sub-Committee during 2009–10. Attendance was as follows: David Baffsky (3/3); Guido Belgiorno-Nettis (2/3); Bruce Cutler (1/3); Edmund Capon (2/3); Anne Flanagan (3/3); John Wicks (3/3); Trish Kernahan (3/3); Tony Morris (3/3). Invited guests: Kathryn Everett, partner, Freehills (August 2009); Nik Rieth and Louise Fischer, AGNSW OH&S Committee representatives (December 2009); Maurice Ciriigliaro, AGNSW manager, information and technology (April 2010).

### SPONSORSHIP SUB-COMMITTEE

The Sponsorship Sub-Committee is responsible for supporting the Gallery's efforts in raising corporate funding for its various activities.

Trust members: Sandra McPhee (chair from April 2010); David Baffsky; Peter Young (to December 2009); Anne Fulwood and Mark Nelson (from April 2010). External members: David Gonski (chair to April 2010), partner, Freehills and former Art Gallery of NSW Trust president. Staff: Edmund Capon, director; Anne Flanagan, deputy director; Leith Brooke, head of business development.

There were no meetings of the Sponsorship Sub-Committee held during 2009–10.

### STRATEGY AND DEVELOPMENT SUB-COMMITTEE

The Strategy and Development Sub-Committee considers strategies for the long-term objectives of the Gallery as a major New South Wales cultural institution.

Trust members: Guido Belgiorno-Nettis (chair); David Baffsky; Steven Lowy. Staff: Edmund Capon, director; Anne Flanagan, deputy director.

There was one meeting of the Strategy and Development Sub-Committee held during 2009–10. Attendance was as

follows: Guido Belgiorno-Nettis (1/1); David Baffsky (1/1); Steven Lowy (1/1); Edmund Capon (1/1); Anne Flanagan (1/1).

#### BUILDING PROJECT CONTROL GROUP

This temporary committee, which was re-established in 2008–09, continued to operate in 2009–10 due to the extent of the Gallery’s major capital works projects being finalised this year. The committee has provided an additional level of

assurance to the Trust that the building projects were being managed effectively, on time and on budget.

Trust member: Guido Belgiorno-Nettis (chair). External members: John Morschel, former trustee and chairman of Leighton Holding Limited; Jason de Bruin, De Bruin Projects, project manager; Chris Bylett, Chris Bylett & Associates, cost planner. Staff: Anne Flanagan, deputy director. Other Gallery building services and project

staff attended as required.

There were five meetings of the Building Project Control Group in 2009–10.

Attendance was as follows: Guido Belgiorno-Nettis (5/5); John Morschel (5/5); Jason de Bruin (5/5); Chris Bylett (5/5); Anne Flanagan (5/5).



Gallery staff moving Christopher Le Brun’s *Untitled (wreath II)* 1984 in the new collection store.

## OTHER GALLERY ENTITIES

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of NSW Foundation, the Brett Whiteley Foundation and VisAsia. Each of these entities has a separate legal structure established

by a trust deed or incorporated with a memorandum and articles of association. Each has a board of trustees/directors, as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The Art Gallery of NSW Foundation also has a Finance

Sub-Committee, which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

### Art Gallery of NSW Trust

President: Steven Lowy Director: Edmund Capon  
Staff: 236 (FTE) Net assets: \$1.049 billion as at 30 June 2010



Non controlled entity.

Enabling legislation: Art Gallery of NSW Foundation Deed 1983 with subsequent amendments.

ABN/Gift Deductible status.

Purpose: To raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery. Since inception, the Foundation has contributed over \$30 million to the Gallery's collection and has accumulated over \$26 million in funds under investment.

Board of trustees comprises:

Art Gallery of NSW representatives: Rowena Danziger (chair); Jillian Broadbent (deputy chair); Michael Feneley; Julien Playoust; Denyse Spice; one vacant position.

NSW government representatives: Mark Nelson; Ray Wilson.

Donor representatives: Geoff Ainsworth; Brian France; Fraser Hopkins; Catriona Mordant; Reg Richardson; Susan Rothwell; John Sharpe; Peter Weiss (retired 2010).

Finance Sub-Committee: Jillian Broadbent (chair); Geoff Ainsworth; Brian France; Mark Nelson; Julien Playoust.

Non controlled entity.

Enabling legislation: VisAsia Constitution 1999; incorporated entity.

ABN/Gift Deductible status.

Purpose: To promote Asian arts and culture.

Board of directors comprises:

Art Gallery of NSW representatives: John Yu (chair), former Art Gallery of NSW trustee; Edmund Capon, director; Jackie Menzies, head curator, Asian art; three vacant positions.

Director/member representatives: Steve Burdon; Philip Cox; Stephen Menzies; Judith Rutherford; Sandra Forbes.

VisAsia has its own audited financial statements, which are lodged with the Australian Securities and Investments Commission (ASIC). In December 2008, the VisAsia Board resolved to change its constitution and removed control of the VisAsia Board by the Art Gallery of NSW. As the operating mandate of VisAsia remains unchanged and benefits are still directed to the Art Gallery of NSW, the financial statements of VisAsia will continue to be consolidated into the financial statements of the Art Gallery of NSW.

Non controlled entity.

Enabling legislation: Brett Whiteley Agreements 1994; incorporated entity.

ABN/Gift Deductible status.

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

Board of directors comprises:

Independent representative: John Meacock (chair).

Art Gallery of NSW representatives: Brian Ladd, head, public programs; Jane Wynter, benefaction manager.

Brett Whiteley Estate members: Wendy Whiteley; Anna Schwartz.

The Brett Whiteley Foundation has its own audited financial statements, which are lodged with the Australian Securities and Investments Commission (ASIC).

A separate legal entity controlled and operated by the Society's Council and members.

The Art Gallery Society of NSW produces its own annual report. Edmund Capon and Janice Reid are Art Gallery of NSW Trust representatives on the Society's Council.

#### ART GALLERY OF NSW FOUNDATION

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

The Foundation currently has over \$26 million in funds under investment. Since its inception, it has contributed over \$30 million of a total purchase price of \$47.5 million to acquire 28 works, which are now valued at over \$90 million. This astounding result is due to the tireless efforts of Foundation donors and benefactors, in particular the Foundation trustees, past and present.

The acquisition of Paul Cézanne's *Bords de la Marne* c1888 in 2008, the largest single acquisition by the Gallery to date, was only made possible by the extraordinary contribution of the Foundation – not just the \$5 million from investment income but also substantial pledges from all the trustees and many Foundation supporters. As a result, the Foundation's board had been somewhat reluctant to return so soon to its supporters with a further request, but it has done so for a stunning 13th-century Nepalese statue of Padmapani or the Luminous Lord of Infinite Compassion. Once again the Foundation's contribution

from income – this time, of \$1 million – together with pledges from supporters has enabled the Gallery to acquire an important treasure.

The Foundation publishes its own newsletter, which provides details of its arts-based activities, including acquisitions made or projects undertaken by collection benefactor and other support groups.

#### COLLECTION BENEFACTOR AND OTHER SUPPORT GROUPS

Many departments within the Gallery have their own support groups to help raise funds either for their specific collection area or, in the case of the Research Library and Archive, Public Programs, Curatorial Support and Conservation, for special projects. Members of all groups who pledge a minimum commitment of \$1500 per year for four years are automatically deemed to be members of the Foundation.

Examples of works acquired through the collection benefactor groups and funds in 2009–10 include David Noonan's *Untitled 3* 2008 and Hossein Valamanesh's *Middle path* 2008, which were purchased with monies raised by the Contemporary Collection Benefactors, and four photographs by Jacky Redgate, which were acquired with funds from the Photography Collection Benefactors.

All such works are listed within the collections – purchases appendix of this report.

#### MASTERPIECE FUND

The Masterpiece Fund was established in 2007 and its patrons have each pledged a minimum of \$100,000. The first acquisition to be supported by the Masterpiece Fund was Paul Cézanne's *Bords de la Marne* c1888, which was acquired in 2008.

A list of the Masterpiece Fund patrons as at 30 June 2010 can be found in the sponsorship and philanthropy appendix of this report.

Donations to the Gallery and the Foundation are tax deductible. For information about acknowledgement and opportunities for involvement with the Gallery, please contact the benefaction manager.



Jane Wynter  
BA LLB  
Benefaction manager  
Email: [janew@ag.nsw.gov.au](mailto:janew@ag.nsw.gov.au)  
Telephone: (02) 9225 1818



The Gallery's new acquisition, a Nepalese sculpture of Padmapani, on display in the Asian gallery.

## ART GALLERY SOCIETY OF NSW

The key aims of the Art Gallery Society are to engage the wider community with the Gallery through its membership program and to acquire works of art for the Gallery's collection. The 2009–10 year was significant in terms of acquisitions, with the Society contributing \$1,066,455 towards new artworks, which are listed in the collection – purchases appendix of this report.

The Collection Circle is the Society's fundraising group for the acquisition of specific works. This year, it purchased Arthur Boyd's *Nude carrying a ram* 1962, which the Gallery's head curator of Australian art, Barry Pearce, described as 'a supreme masterpiece of the series, indeed perhaps of the artist's career'. This was the first Boyd acquisition by the Society and the fourth work contributed by the Collection Circle.

The Society's vibrant group for younger members, Contempo, contributed Del Kathryn Barton's *come of things* 2010 to the contemporary collection.

The Gallery and the Society would also like to acknowledge Michael Feneley, who retired from the Society Council in May. Michael served as a councillor from 2002 to 2006 and president from 2006 to 2010, and his extraordinary commitment and contribution to the Society is greatly appreciated.

## BUSINESS DEVELOPMENT

Despite a difficult period in global financial markets, the Gallery's support from our sponsors has been unswerving. We greatly appreciate their generosity and loyalty, which meant that we enjoyed a very successful year.

In 2009–10, we were delighted to welcome three new sponsors: ANZ, who are in their first year as principal sponsor of the Archibald, Wynne and Sulman Prizes exhibitions; HSBC, who were major sponsor of *Garden and cosmos*; and Optus, whose support of the Open Gallery program enables students from priority-funded schools to experience the Gallery.

Our ongoing principal sponsors were: Ernst & Young, who sponsored both *Rupert Bunny* and *Paths to abstraction 1867–1917*; J.P. Morgan, who continued sponsorship of the Brett Whiteley Studio for the fourth year; Macquarie Capital, who moved into their second year sponsoring our Art After Hours program; Qantas, who completed their 15th year as official airline and principal sponsor of the Yiribana Gallery; and UBS, who continued their involvement with the Level 2 Contemporary Galleries program for a fourth year.

Delta Electricity's commitment to the Gallery was ongoing with support for *Rupert Bunny* and *Alfred Stieglitz*, while Optimal Fund Management renewed their association with the Asian galleries as major sponsor of *Hymn to beauty*.

We would also like to acknowledge Hyperion Asset Management for their sponsorship of conservation work on William Strutt's 1868 painting *David's first victory*.

In addition, we thank our other generous and loyal supporters: Avantcard, City of Sydney, Clayton Utz, Freehills, JCDecaux, Porter's Original Paints, Sofitel Sydney Wentworth and *The Sydney Morning Herald*.

The Art Gallery of NSW offers unique opportunities to align the corporate community with a national icon, an extensive exhibition and events program and a magnificent collection.

Sponsorship provides an imaginative and creative way for businesses to build their brand identity and to engage with their staff and clients in a style that sets them apart from their competitors. At the Gallery, we pride ourselves on our ability to create true partnerships. The Business Development team works with corporate partners to develop and deliver a tailored program of benefits that fulfil specific entertaining and corporate relations requirements.

Throughout the sponsorship, the Gallery continues to evaluate the benefits provided to ensure that sponsors are receiving maximum value from their investment.

With the major new building development and the exciting program of upcoming exhibitions, there has never been a better time to be involved with the Gallery. For more information, please contact the head of business development.



Leith Brooke  
BA (Comm)  
Head of business development  
Email: leithb@ag.nsw.gov.au  
Telephone: (02) 9225 1829

## EXECUTIVE

as at 30 June 2010



Edmund Capon



Anne Flanagan



Anthony Bond



John Wicks

### Mr Edmund Capon AM, OBE

M Phil

Director and chief curator

Edmund Capon has been director of the Art Gallery of NSW since November 1978. For the previous five years he held the position of Assistant Keeper, Far Eastern Section, Victoria and Albert Museum. He attained his Master of Philosophy in Chinese art and archaeology, including language, from London University's Department of Oriental and African Studies with his thesis entitled 'The interdependence of Chinese Buddhist sculpture in bronze and stone from AD386 to 581', and is a recognised world expert in his field.

Mr Capon is a visiting fellow in the School of Languages and Linguistics, Faculty of Arts and Sciences, at the University of NSW; has curated exhibitions encompassing Asian, European and Australian art; written extensively on Chinese art and archaeology and on artists such as Jeffrey Smart, Caravaggio and Giacometti; written and presented a three-part BBC Television documentary entitled *Meishu: travels in Chinese art*, which has been distributed worldwide; and developed the Art Gallery of NSW as a centre for Asian art display and education. He is a member of the Council of Australian Art Museum Directors (CAAMD) and is on the board of Melbourne University Press. He was awarded a Doctor of Letters (honoris causa) from the University of New South Wales in 2000 and from Macquarie University in 2010 and has been honoured by the French, Italian, British and Australian governments for his contribution to art and culture.

### Ms Anne Flanagan

Dip Int Design, Dip Ed, Dip Vis Arts

Deputy director

Anne Flanagan joined the Gallery in 1992. Her academic background includes visual arts, interior design and education. For more than two decades she has worked within arts organisations, including the Crafts Council of NSW, Powerhouse Museum, Biennale of Sydney, Australian Bicentennial Authority and Historic Houses Trust of NSW.

Ms Flanagan is responsible for three key areas: building and facility management including major capital projects such as the collection store and the upgrade of the lower level 2 display galleries for contemporary art, and building maintenance and mechanical services; exhibitions, including exhibition management, exhibitions registration, installation, audiovisual, workshop, stores, graphics and multimedia design, information and ticketing; and security and gallery services.

### Mr Anthony Bond OAM

B Ed (Hons)

Assistant director, curatorial services

Anthony Bond joined the Gallery in 1984 as curator of contemporary art. In January 1995, he was appointed to the executive management team. Mr Bond is responsible for curatorial services. He currently oversees the Gallery's curatorial departments, conservation, registration, public programs, research library and archive, photography studio/digitisation and copyright. He is also the Gallery's 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 the Art Gallery of Western Australia.

Mr Bond's curatorial specialisation is in 20th-century and contemporary international art. His recent major projects include curating *Aperiatum Terra*, on the work of Anselm Kiefer in conjunction with White Cube in London (2007); the *Self portrait* exhibition in conjunction with the London Portrait Gallery (2006); *Trace*, the inaugural Liverpool Biennial in England (1999); and *Body*, an exhibition tracing aspects of realism in art from the mid 19th century (1997).

### Mr John Wicks

B Bus, FCPA

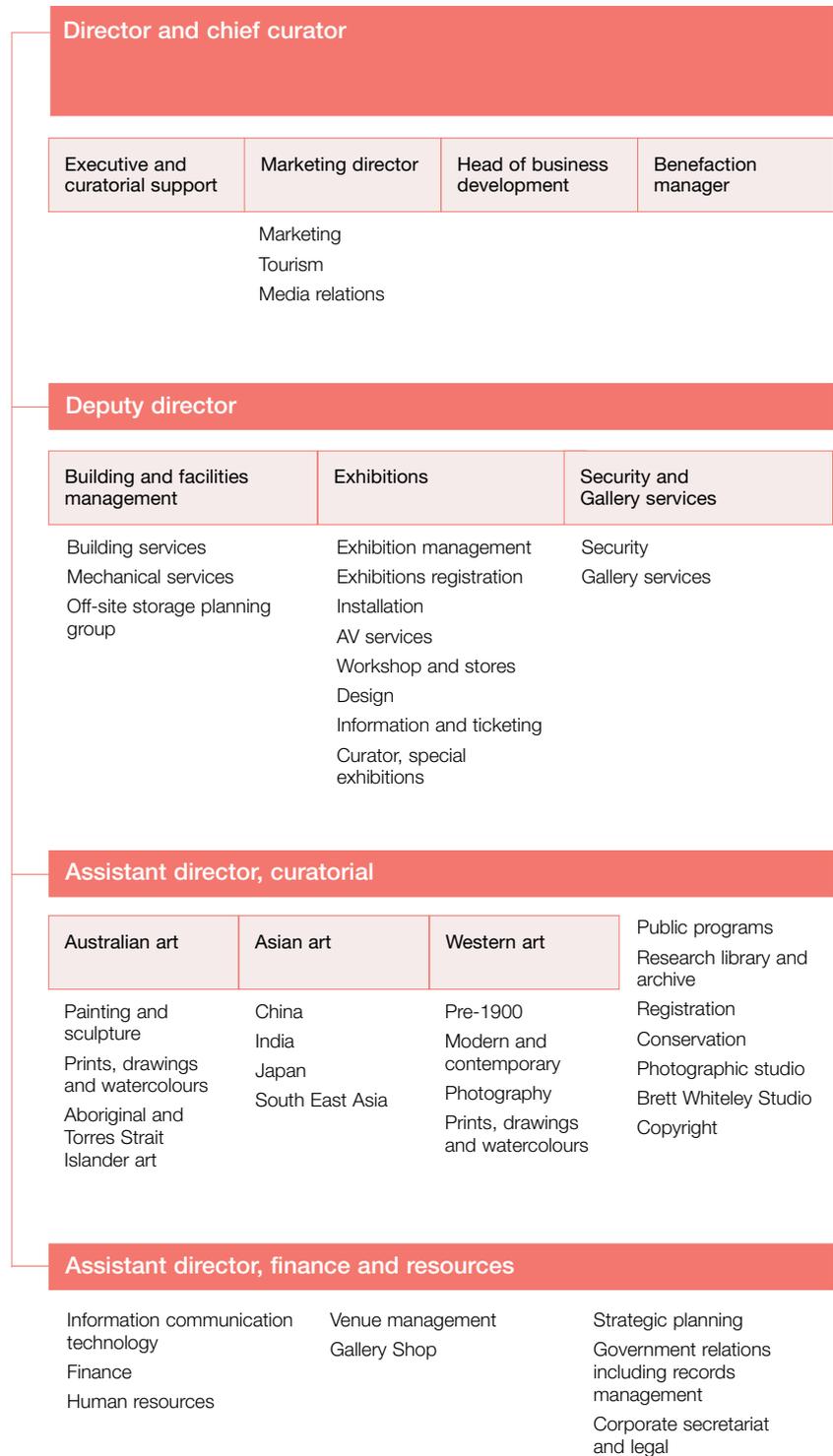
Assistant director, finance and resources

John Wicks joined the Gallery in 2008. He is a fellow of the Australian Society of Certified Practising Accountants and holds a Bachelor of Business with an accounting major from Charles Sturt University. He has over 19 years experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts in Sydney and thereafter as chief financial officer at the Cultural Facilities Corporation in Canberra. His last position before joining the Gallery's executive was chief financial officer at Hurstville City Council.

Mr Wicks is the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of NSW Foundation, VisAsia and the Brett Whiteley Foundation. He is also responsible for human resources, strategic planning, legal services, government relations and records management, information communication technology, website and visitor services, which include the Gallery Shop, and management of the venue hire, restaurant and cafe contract.

## ORGANISATION STRUCTURE

The Gallery's executive management team comprises the director, deputy director and two assistant directors. Each division of the Gallery reports to a member of the executive. The executive management team meets every fortnight.



## MANAGEMENT COMMITTEES

### GENERAL GALLERY MANAGEMENT COMMITTEE

The General Gallery Management Committee oversees the operations of the Gallery and is charged with ensuring all Gallery responsibilities and activities are properly fulfilled. Members of the committee also ensure that information from the committee's deliberations is delivered to all staff. The committee meets six times per year, following each of the main Board of Trustees meetings.

Members: director; deputy director; assistant director, curatorial services; assistant director, finance and resources; head curator, Australian art; head curator, Asian art; director, marketing; head, public programs; head, security and Gallery services; senior manager, exhibitions; Art Gallery Society of NSW executive director; manager, retail and publishing; senior registrar, collections; benefaction manager; head of business development; manager, information and technology; and a minute secretary.

### CURATORIAL COMMITTEE

The Curatorial Committee is a broad-based forum for more general discussion and debates covering all curatorial matters, with special reference to exhibition performance and priorities as well as acquisitions, programming and conservation. The committee meets four times per year.

Members: director; deputy director; assistant director, curatorial services; head curator, Australian art; senior curator, Australian prints, drawings and watercolours; senior curator, Aboriginal and Torres Strait Islander art; senior curator, Australian art; curator, Australian prints; senior curator, European art, pre-1900; senior curator, photography; senior curator, contemporary art; curator, European prints, drawings and watercolours; head curator, Asian art; senior curator, Chinese art; curator, Japanese art; curator, special exhibitions; head, public programs; and a minute secretary.

## RISK MANAGEMENT

Risk management is essential to good corporate governance and involves implementing effective planning and decision-making processes and building organisation structures to protect against negative events. The Gallery is committed to a risk management approach to implement strategies that address both internal and external risks to its operations.

External risks, their indicators and the management strategies to control them, are part of the Gallery's strategic planning and performance management processes. Internal risks are addressed through policies, procedures and internal controls.

The Gallery's internal auditors, appointed independently by Communities NSW, undertake detailed risk analysis to determine the Gallery's business-wide risk matrix. This informs the Executive and senior management and enables priority setting in the audit program. This risk management policy and framework is managed through the Audit and Risk Sub-Committee (see page 62) and is consistent with the principles of the Australian/New Zealand Risk Management Standard (AS/NZS 4360:2004).

The Gallery's strategic risks include business continuity, collection management, exhibition management, human resources, fraud and corruption, and physical assets. Insurable risks are managed through the NSW Treasury Managed Fund. For further information on the Gallery's risk management, including insurance risk, see page 70.

During 2009–10, the Trust's Audit and Risk Sub-Committee reviewed risk analysis of volunteers and cash management. A further review of security and security technology enhancements was undertaken by the sub-committee and a business continuity plan for information technology and communications back-up and recovery systems was developed by the Gallery and reviewed by the sub-committee. The sub-committee also reviewed financial delegations and recommended changes to delegation levels, which were endorsed by the Board of Trustees and are currently with Communities NSW's Business Assurance Branch for ministerial approval. The sub-committee also reviewed the Trust's relationships with VisAsia, the Art

Gallery Society of NSW, the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

## STATEMENT OF RESPONSIBILITY

As director and chief curator of the Art Gallery of NSW, I have worked with my executive team, senior managers and other employees to have in place risk management and internal control processes designed to provide transparency and accountability and ensure that the Gallery operates to the highest standards applicable, uses resources efficiently and meets its objectives.

These processes include strategic planning, organisational performance monitoring, controls on the use of monetary and physical resources, division of responsibilities, engaging external assessment and advice where appropriate, and managing an outsourced internal audit function that focuses on financial and operational risks.

To the best of my knowledge, this system of risk management and internal control operated satisfactorily during the year.



Edmund Capon  
Director and chief curator

13 August 2010

## AUDITS

Internal audit reviews were conducted by Deloitte during the year on business continuity planning, the security upgrade program and succession planning, with the cost of the audit program borne by Communities NSW. The findings on business continuity planning and the security upgrade program were reported to the Audit and Risk Sub-Committee during the financial year. The succession planning review's findings, when completed, will also be presented to this sub-committee. The implementation of audit review findings are also monitored by the Audit and Risk Sub-Committee.

## INSURANCE

As a NSW statutory authority, the Gallery is covered under the Treasury Managed Fund (TMF), a government self-insurance scheme. There were no new major claims during the 2009–10 year.

## LEGAL

There were no legal matters or legislative changes during 2009–10 that impacted the Gallery's operations.

## POLICY DEVELOPMENT

During the year, a new corporate plan for 2010–15 was developed and endorsed by the Trust. This year's annual report includes the strategic outcomes for 2009–10 against the four key priority areas – Sharing, Engaging, Stewarding, and Collecting.

During the year, the Gallery also refreshed and re-issued policies on motor vehicle usage, Cabcharge usage, booking of air travel, and the engagement of volunteers and interns.

## EDUCATION VISITS

The Gallery continued the visitation quota implemented in 2008–09 of no more than 1000 school students per day, and significant changes and improvements were made to booking procedures for education groups. One such measure was the allocation of time slots for school groups into the major exhibitions, which allowed staff to better organise the entry of these groups into the Gallery building, especially after the closure of the trial education entrance, which means that schools are again coming in through the front door with the general public.

The end of 2010 will bring more changes to school group bookings with the introduction of a new computerised system. Designed by the Art Gallery Society of NSW specifically for our unique needs, the system heralds a new era that will hopefully improve on this year's achievements in the organisation and flow of school groups through the building. An improved booking system will better equip us to cope with the high and steady number of students visiting the Gallery and attending programs and will also benefit the education audience through quicker communication and greater clarity of information.

## INDUSTRIAL RELATIONS

There were no industrial disputes during 2009–10. The Gallery's Joint Consultative Committee, comprising management and employee representatives, continued to meet on a regular basis to address employment-related issues.

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

The Gallery's Occupational Health and Safety (OH&S) Committee is an internal advisory body that undertakes workplace inspections and reviews procedures and practices, and, where appropriate, makes recommendations to management for improvements to minimise OH&S workplace risks. Bi-monthly reports on the incidence of accidents and workers compensation claims are reviewed by the OH&S Committee and the Trust's Audit and Risk Sub-Committee.

## PROFESSIONAL DEVELOPMENT

The Gallery is an active supporter of professional development of its employees. Staff are supported through the provision of study leave to enhance their academic qualifications. During 2009–10, several Gallery employees continued their collection research in the UK and France, while other staff members travelled to various locations in Europe and Asia conducting negotiations of loans for the Gallery's upcoming exhibition program. Several staff members were invited to present papers to international conferences and participate in workshops staged by various organisations of arts professionals. This year, three staff members attended the Australasian Registrars Conference, held in New Zealand. These overseas trips also provide the opportunity for staff to develop professional relationships with their peers from international institutions. More details can be found in this report's appendix on overseas travel.

There were two major professional development scholarships available via competitive application to Gallery employees in 2009–10, one from the Art Gallery Society of NSW and a newly initiated one from the Art Gallery of NSW Trust. The Society's scholarship was awarded to Michelle Andringa, copyright and image coordinator, to travel overseas to pursue the critical and increasingly complex world of copyright. The Trust's scholarship was awarded to Nik Rieth, senior installation technician, to travel to museums in Europe and the US to experience and study display techniques.

In 2009–10, Gallery staff training also included manual handling courses for specific occupations. During the year, 135 staff undertook training in this area, conducted by Courtnell, an established OH&S training provider. In 2010–11, the Gallery will focus on compliance training, which will be delivered online.

## VOLUNTEER CHILDREN'S GUIDES TRAINING

The current volunteer children's guides (the Gallery's educators of primary-school-age children) continued to receive ongoing training of up to 40 hours annually delivered by the education coordinators and invited speakers from within the Gallery. The training was organised as a series of bi-weekly workshops throughout the school year. In 2009–10 workshops were presented on the exhibitions *Intensely Dutch*, *Rupert Bunny, 40 years: Kaldor Public Art Projects*, *Garden and cosmos*, *Victorian visions*, *Archibald Prize 2010* and *The Dreamers*. All sessions were linked to strategies developed for the exhibition education kits and children's trails and included practical ideas for engagement and interaction, and tours through each of these exhibitions were offered to Kindergarten to Year 6 audiences.

A new intake of 52 volunteer children's guides – 50 women and two men, selected from a large field – commenced an intensive nine-month training course in March 2010. The course involves a full-day program every Tuesday focusing on the Gallery's collection and activities, strategies for engaging young children with art, and presentation skills, and includes a trip to the studio of Colin Lanceley to view how an artist works

in order to gain an understanding of processes and materials. Upon successful completion of the course, which includes several written assignments, regular peer-group presentations, a practice tour with an invited school group and a written test, these volunteers will become probationary guides from the start of Term 4 in 2010. They will become fully-fledged guides in 2011 once they have led several tours and been observed and assessed by Gallery staff and the current volunteer guides committee. This will be a vital boost to numbers as our Art Adventure Tours for primary students, led by the volunteer children's guides, continue to be a popular education program.

#### EMPLOYEE REMUNERATION AND STAFF BENEFITS

The Public Sector Salaries Award implemented in July 2008 delivered a 12% pay increase to Gallery staff with three instalments of 4% to be paid over three years – 2008, 2009 and 2010.

The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation, salary packaging for purchase of motor vehicles and cash advances to purchase transport tickets.

Other staff benefits include staff discounts at the Gallery Shop, Art Gallery Society of NSW, restaurant and cafe. The Gallery has also negotiated arrangements for staff to access discounted parking at the Domain Car Park.

#### EMPLOYEE ASSISTANCE PROGRAM

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

#### Four-year occupational health and safety comparative data

	2006–07	2007–08	2008–09	2009–10
Number of work-related injuries resulting in workers compensation claims	6	9	9	9
Number of work-related illnesses	0	0	0	0
Prosecutions under the <i>Occupational Health and Safety Act 2000</i>	0	0	0	0

#### Staff profile

	30 June 2006	30 June 2007	30 June 2008	30 June 2009	30 June 2010
FTEs average over 12 months					
Building services, security and Gallery officers	60	60	63	63	61
Curatorial services	48	48	56	63	58
Curatorial	27	32	32	30	28
Exhibition/display	25	23	25	36	37
Finance and management services	18	18	18	19	18
Commercial services	16	14	15	18	15
Marketing and business development	16	13	11	7	10
Total	210	208	220	236	227

The overall decrease in full-time equivalent (FTE) staff numbers for 2009–10 relates to a number of factors. The decrease in numbers of security and curatorial staff is due to vacant positions not yet filled; this will be redressed in 2010–11. The decrease in commercial services staff numbers reverses the 2008–09 increase in casual

employees engaged for the *Monet and the Impressionists* temporary exhibition shop. The increase in the marketing and business development area is due to some key positions needing to be filled during maternity leave absences thereby accruing additional staff numbers and costs for the paid leave period.

# 04 COLLECTING



Major collection acquisitions  
Archives  
Conservation

77  
84  
84



## COLLECTING

to strengthen and safeguard our collection through targeted acquisitions and best-practice collection management, research and conservation

PRIORITY	PERFORMANCE TARGETS	ACHIEVEMENTS IN 2009–10	PLANS FOR 2010–11
Continue to strengthen and consolidate our collection through a targeted and focused acquisitions program, including the acquisition of iconic or master works.	Acquire significant works across the main collection areas, including 'iconic' works.	<p>Achieved. A total of 425 works were added to the Gallery's collection.</p> <p>The iconic painting <i>First-class marksman</i> by Australian artist Sidney Nolan was acquired with funding from the Gleeson O'Keefe Foundation.</p> <p>Other major works acquired this year include a 13th-century Nepalese sculpture known as the Luminous Lord of Infinite Compassion, a long-lost masterpiece by Ethel Carrick, a large-scale painting by Angelina George depicting southeast Arnhem Land and many new works from Australian and international contemporary artists.</p> <p>For more information about this work and other acquisitions, see pages 77–83.</p>	Acquire important works across all major collection areas.
Grow the dedicated funding sources that enable collection acquisitions.	Ensure adequate funding is available to support the acquisition program.	Achieved. \$11.8 million in artworks were acquired for the collection.	As collection funding is from our support entities and private benefactors, a conservative acquisition budget of \$2 million has been set for 2010–11.
	Increase the capital balance of the Gallery's Foundation by more than \$1 million.	Achieved. The Foundation capital balance increased from \$22 million as at 30 June 2009 to \$26 million as at 30 June 2010.	To meet our performance target.
	Aim for contributions by the Society towards collection acquisitions to total more than \$750,000.	Achieved. The Art Gallery Society of NSW contributed \$1.07 million towards artworks for the collection.	To meet our performance target.
	Maintain collection benefactor groups to support the acquisition of artworks for the photography, contemporary, Australian prints, drawings and watercolours, and Indigenous art areas.	<p>Achieved. The collection benefactor groups helped to acquired 68 works for the collection: Prints, Drawings and Watercolours – 5; Aboriginal – 20; Contemporary – 7; Photography – 26; joint acquisition by Aboriginal and Photography – 10.</p> <p>For more information about these outcomes, see pages 72–83.</p>	To meet our performance target.

Previous: Gallery staff installing Del Kathryn Barton's *come of things* 2010, synthetic polymer paint, gouache, watercolour and pen on polyester canvas, 2 parts: 150 x 360 cm overall. Purchased with funds provided by the Art Gallery Society of NSW Contempo Group 2010.

PRIORITY	PERFORMANCE TARGETS	ACHIEVEMENTS IN 2009–10	PLANS FOR 2010–11
Implement best-practice collection management systems to ensure access to and security of our collection.	Continue to upgrade the collection management system (CMS) for better management of collection information.	Achieved. There was a major upgrade to the CMS database during the year which enhanced search and reporting functionality.	To meet our performance target.
	Update the CMS database with all conservation work undertaken on collection objects.	Achieved. Information about works examined by the Conservation Department was updated in the CMS.  Further information about these outcomes can be found on page 84.	To meet our performance target.
	Provide free access to the CMS via the Gallery's website with 100% of the collection searchable.	Achieved. CMS is fully updated within three months of each Acquisitions and Loans Sub-Committee recommendation being endorsed by the Board of Trustees.	To meet our performance target.
Ensure the Gallery's collection is accessible and supports the endeavours of NSW regional museum and galleries.	Continue to make the Gallery's collection available for loans and research.	Achieved. Despite the temporary loan moratorium in place during the packing and transfer of the collection to the new collection store, the Gallery lent 79 works from the collection, including works to NSW regional galleries such as Port Macquarie, Tweed River and Wollongong.	To meet our performance target.
Continue to strengthen our knowledge base through scholarship and research to ensure the continuing relevance and meaning of our collection, and its contribution to the cultural wealth and heritage of the NSW.	Staff to participate in arts professional development events (symposia, forums and workshops) locally and internationally.	Achieved. Gallery staff attended 26 arts professional development events including participating in nine international events.	To meet our performance target.

Our permanent collection forms the heart and soul of the Art Gallery of NSW and is the foundation of our activities and responsibilities. We aim to strengthen and safeguard our collection through targeted acquisitions, including iconic and master works, and best-practice collection management, research and conservation, while providing improved and more in-depth public access to it. The Gallery will continue to focus on collecting the art of our time – a focus which over the coming years will reshape the collection, the visitor experience and the Gallery itself, as contemporary art continues to stretch the boundaries of artistic practice.

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The acquisition of this painting for Sydney fulfils a long-held ambition to bring into the collection one of the iconic images of Nolan. On behalf of the Gallery and the people of NSW, a huge thank you to the trustees of the Gleeson O’Keefe Foundation for making this landmark acquisition possible.

Edmund Capon, director, Art Gallery of NSW

## MAJOR COLLECTION ACQUISITIONS

During 2009–10 the Gallery acquired, through purchase and gifts, 425 works of art for our collection, valued at \$11.8 million. The Gallery also loaned 79 works of art to 31 venues including to NSW regional galleries, other NSW arts institutions, interstate galleries and an overseas institution. A full listing of collection activity (purchases, gifts, loans) is available in the appendices of this report. This section highlights some of the major works acquired this year which either strengthen holdings of artists already represented in the collection or filled gaps in the Gallery's holdings through our targeted acquisitions.

### PADMAPANI

A major acquisition for the Gallery this year has been a Nepalese sculpture of Padmapani dating from around the 13th century. Made of gilt copper, lapis lazuli, gems and stones, it is an exceptional image of Avalokiteshvara, the most revered bodhisattva in the Buddhist pantheon. Padmapani, or Lotus-bearer, is one of several other titles bestowed on him, including the Luminous Lord of Infinite Compassion, the Bodhisattva of Mercy and Lokeshvara (Lord of the World).

This sculpture is typical for Nepalese work in that it is made of copper, yet remarkable for being cast in one piece and exceptionally large, so far the tallest documented piece of its type. The gilding so characteristic of Buddhist metalwork accords with Buddhist textual references to the radiance emitted by the Buddha's (and by association, bodhisattva's) body – a radiance that fills the universe with light. This fluidly articulated figure, undoubtedly modelled by a master sculptor of great aesthetic sensibility, is assuredly classic in its proportions and pose: it stands regally frontal, its slim, well-proportioned body gracefully posed in the classic tribhanga (triple-bend) posture that renders rhythm and natural grace to the figure.

In terms of its subject, exemplary technique and aesthetic quality, this masterpiece will be a highlight of our collection.



*Padmapani* c1200s, gilt copper, lapis lazuli, gems and stones, h 91.4 cm. Purchased with funds from the Art Gallery of NSW Foundation, the Art Gallery Society of NSW Collection Circle and with the assistance of Sam & Sue Chisholm, Geoff & Vicki Ainsworth, Maurice Cashmere, Rowena Danziger AM & Ken Coles AM, Sandra Forbes & Robert Farrar, Brian France AM & Philippa France, Roslyn & Alex Hunyor, Ray Wilson OAM in memory of James Agapitos OAM, 2010.

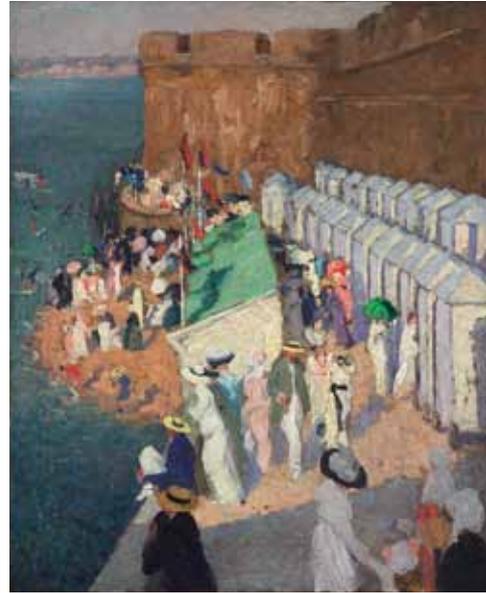
### SIDNEY NOLAN'S FIRST-CLASS MARKSMAN

This rare and important masterpiece by a painter credited with revolutionising the way we see the Australian landscape was long a target in the Gallery's campaign to lift its representation of Sidney Nolan. For many years it was on loan to the National Gallery of Victoria from the Vizard Foundation, separated from the other 26 panels of the iconic 1946–47 Kelly series in the National Gallery of Australia.

But of greater interest is how this work came to be prized away from its siblings in the first instance in the mid 1970s. It was requested from John and Sunday Reed at Heide for an exhibition of Nolan's work in Stockholm and returned to the artist in London instead of back to Australia. It then passed into the hands of Lord McAlpine and was eventually purchased by the Vizard Foundation. Clearly, in initiating this arrangement, Nolan felt *First-class marksman* stood



Sidney Nolan *First-class marksman* 1946 © The Trustees of the Sidney Nolan Trust.



Ethel Carrick *La marée haute a Saint-Malô (High tide at St Malo)* c1911-12, oil on canvas, 79 x 64 cm. Purchased with funds provided by the Gleeson O'Keefe Foundation 2009.

apart from the rest of the series. Painted on 12 December 1946, it depicts Ned Kelly in a dramatic black suit, cut off by the bottom of the composition; at once destroying our detachment and making us part of the outlaw's space; inviting us to accompany him on his journey to a realm commanded by the direction of his rifle, metaphor for Nolan's paintbrush. The sense of difference of *First-class marksman* is more simply explained, however, when we realise this was the only panel not painted on the dining table at Heide but at the house of the Russian expatriate artist Danila Vassilieff at Warrandyte, where Nolan was caretaker for two months. Its informal rendering of the landscape in an alternate context to Kelly country – swift, transparent, hallucinatory – became in Nolan's hands yet another original invention, bearing fruit just two years later in Sydney when he painted an amazing series based on outback Queensland.

#### ETHEL CARRICK'S LA MARÉE HAUTE A SAINT-MALÔ (HIGH TIDE AT ST MALO)

Before its recent acquisition at auction, this long-lost masterpiece by Ethel Carrick was last seen exhibited in Australia in 1913. Carrick was a highly talented young Englishwoman who met her husband, the Australian artist Emanuel Phillips Fox,

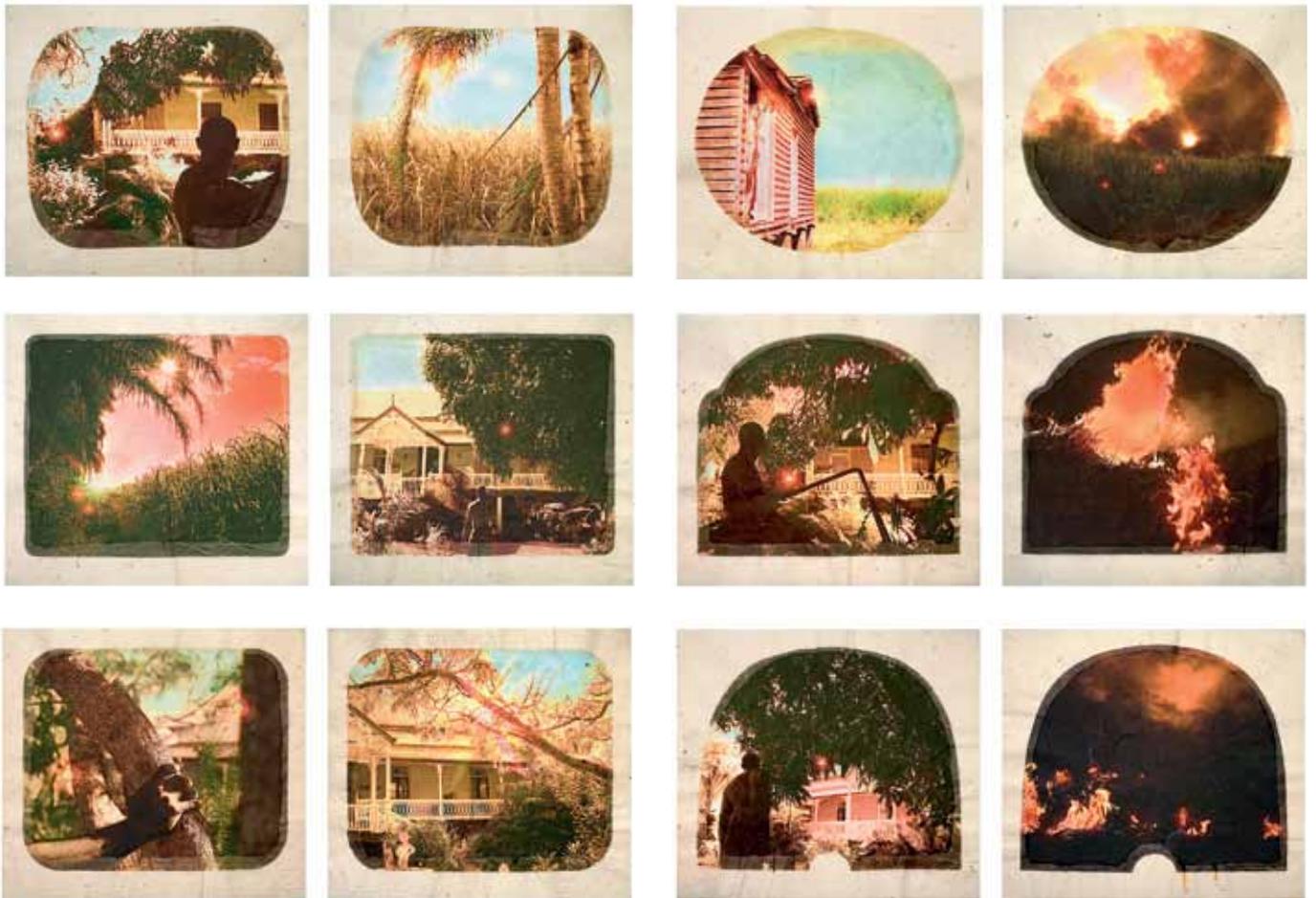
at a plein-air painting camp in St Ives soon after her studies were completed at the Slade School, London, in 1903. Two years later they married, but within just a decade Phillips Fox died at the peak of his esteem, having spent a substantial part of his career fruitfully in France. Carrick's life with him had thus been brief, but her work clearly blossomed with his influence, even if it was somewhat overshadowed by his illustrious success. Indeed, it was not until after the acquisition in 1949 of what may be regarded his most significant work, *The ferry* c1910-11, that the Gallery bought its first painting by her – three years after her death. *Flower market, Nice*, purchased in 1955, a restrained market scene subject, has struggled to hold its own whenever hung with the permanent displays.

Now the imbalance has been rectified. *La marée haute a Saint-Malô* c1911-12 is one of Carrick's most beautiful and adventurous paintings to appear on the market for many years. It was made at about the same time as *The ferry*, much smaller in scale yet more than a match for it in bravura of brushwork, brilliance of colour, and compositional inventiveness. Seeing these two paintings hanging together we witness two emanations of the impressionist vision within the very closest of relationships: Emanuel's slowly constructed projection of belle-

époque leisure completed in the artist's Paris studio from small studies made at Trouville on the Brittany coast in 1911; and Ethel's image of St Malo, conveying a moment of dramatic tidal influx with brisk painterly language from a trip the couple made to that fortified town further west along the coast, soon after their visit to Trouville.

#### DEL KATHRYN BARTON'S COME OF THINGS

Archibald Prize winner Del Kathryn Barton is one of Australia's most prominent younger painters. She has established her reputation with such pictorially and technically complex and highly detailed paintings as *come of things*, a very fine example of her practice. This work is classic Barton, with elongated, decadent and sexually ambiguous figures entwined in the fertile landscape and abundant plant and animal life surrounding them. Barton has laboured meticulously over her mark-making in this work, with every stroke, dot and run of paint counting in the final composition. The attention to detail almost overwhelms the subject, as paint and image merge into and emerge from each other across the surface of the canvas. An unashamed attention to the decorative is typical of Barton's practice, tracing a lineage to the



Tracey Moffatt *Plantation (Diptych no 1, 2, 3, 10, 11, 12)* 2009, each a diptych, 46 x 50.5 cm: 2 digital prints with archival pigments, InkAid, watercolour paint and archival glue on handmade Chautara Lokta paper. Purchased with funds provided by the Photography Collection Benefactors 2010. Photos: courtesy Roslyn Oxley9 Gallery.

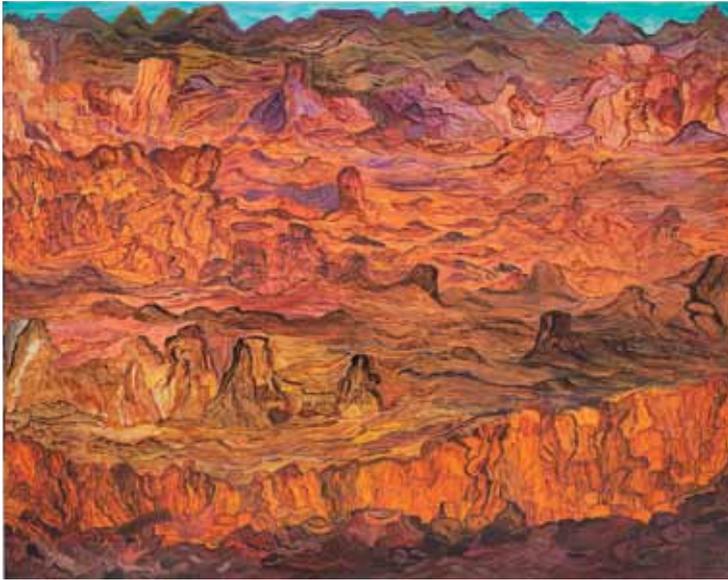
reclaiming of women's domestic craft in some feminist practices as well as to contemporary fashion and design. In Barton's work, while the decorative may also be feminine, it is entangled in a dense skein of psychosexual impulses which weave through the visual elements of her painting. *come of things* depicts an almost primordial scene in which glistening plants, beautifully groomed creatures and woodsprite-like figures, which could be male or female, suggest a fusion of creativity, nature and art. The paintings from the series to which this belongs seem to embody a moment where nature and humankind are deeply embedded rather than alienated, a vision utopian in its fecund abundance but also disturbing in its overripe and undefined eroticism. Figures and creatures are literally rooted into their environment, with tendrils and

vines growing from and entwining sexual organs and the surrounding nature.

#### TRACEY MOFFATT'S PLANTATION

The 2009 *Plantation* series is significant as it heralds Tracey Moffatt's return to her earlier stylistic and conceptual themes – exploration of race relations, social constraints, and engagement with photographic history – elements that in this artist's hands have always produced powerful results. As such, this latest series resonates strongly with her earlier photographic works such as *Something more* 1989 and *Laudanum* 1998. Moffatt combines contemporary and historical photographic processes, incorporating late 19th-century presentation and colonial-style imagery while experimenting with the alternative printing of digital photography onto a warped surface of

dried paint. Laid down upon handmade paper, with its nuance of unique fibres and wrinkling, the antiquated feel of these photographs is enhanced, as the artist deliberately steers us to reconsider the past. Moffatt's neatly paired images, with their elegant vignetting that creates fanciful roundels and Orientalist fan shapes, conjure up colonial society's airs of gentility and civility. Ever the subversive, however, Moffatt ruptures this façade with scenes from a sugar plantation that are filled with foreboding and fire. Viewed as a group, the simmering tensions of race relations, fears and desires of life upon the colonial plantation ignite. As the Gallery has a major collection of this internationally renowned artist's work (98 works, including *Plantation*), it is important to maintain this representation where possible with new and significant works.



Angelina George *untitled* 2008, synthetic polymer paint on canvas, 200 x 250 cm. Purchased with funds provided by the Aboriginal Collection Benefactors 2009.



Arthur Boyd *Nude carrying a ram* 1962, oil on canvas, 160 x 167.2 cm. Purchased with funds provided by the Art Gallery Society of NSW 2009. © Reproduced with the permission of Bundanon Trust.

#### ANGELINA GEORGE

Angelina George is recognised for her dramatic depictions of southeast Arnhem Land, both real and remembered, as portrayed in this exceptional untitled large-scale painting from 2008. Like her relation Ginger Riley Munduwalawala, George eschews stylistic tendencies to create an individual vision of her country, harsh and imposing, yet rendered with affection. This is perhaps George's most exceptional work to date and is a valuable addition to the Gallery's small but significant collection of works from Ngukurr. George is the youngest of the so-called Joshua sisters (Gertie Huddleston, Betty Roberts and Dinah Garadji), the daughters of the first Indigenous pastor of Roper River mission, who all became recognised artists. With their surprisingly individual approaches and styles the Joshua sisters, along with Ginger Riley Munduwalawala, Willie Gudabi and Djumbu Barra Barra, revolutionised the art of Ngukurr. Since the first works produced in 1987, the artistic output of Ngukurr artists has been distinguished by bright colours and bold iconography. The work of George may be considered bold and daring, but in contrast to her contemporaries, she offers a refined palette. Her paintings are dominated by expressive tonal variations depicting the

undulating topography of the Ruined City in the dry season. Gestural brushstrokes show the play of light and shadow on the rock formations of this revered landscape, pared back to its most fundamental elements.

Funds generously provided by the Aboriginal Collection Benefactors were used to purchase this work for the Gallery's collection of Aboriginal and Torres Strait Islander art.

#### HOSSEIN VALAMANESH'S MIDDLE PATH

Hossein Valamanesh's art has a sense of poetic wonder, in which natural materials and references to cultural history and personal memory intertwine as a metaphor for human experience. An engagement with a sense of place informs much of his practice, but one which is as much about metaphysics as observable fact. Valamanesh was born in 1949 and grew up in the remote Iranian town of Khash, near the Pakistan border, and later trained as an artist in Tehran before emigrating to Australia in 1973. His work often draws on the Australian landscape as well as on Iranian culture, in particular Iranian poetry and the Sufi mystical tradition. *Middle path* 2008 is a superb example of his recent work, appearing deceptively simple in its material form

and yet of great beauty and enduring emotional expression.

An almost eight-metre-long paper scroll is unwound along the gallery wall. Hand-written on the scroll in Farsi script is the word 'love', repeated over and over by the artist in an act of concentration and dedication. The sense of an ancient tradition suggested by the form of the scroll and the Persian text is reinforced by the material Valamanesh has used for his mark-making; the script is entirely written in saffron. Derived from the crocus flower, saffron has been grown and used for thousands of years in Iran, which remains the world's largest producer of this spice. The word love is written boldly and strongly at the beginning of the scroll and yet towards the centre it becomes less present, gently fading away until just a trace of luminous text remains. In a mirroring of the first part of the scroll, it subsequently gradually reemerges as strongly as it began. *Middle path* was included in an exhibition by the artist entitled *No love lost*, but rather than meaning a lack of love or conflict, this title refers to not losing love, to not letting any love go, to the importance of retaining love. The scroll itself is displayed with only the centre showing, which suggests that love fading, but then reemerging with care and attention as strong as it was before, is

a cyclical and continuous process, part of the human condition.

#### ARTHUR BOYD'S NUDE CARRYING A RAM

Distinguished Australian academic Franz Philipp typified the basic condition of Arthur Boyd's vision as an awareness of evil working in tandem with an obsession for the good. Nowhere did Boyd bring this to more violent resolution than in his *Diana and Acteon* series of 1962, to which this image is strongly related. Boyd had arrived in London in 1960 intending to stay for only a short period. So propitious was his arrival however, with Bryan Robertson at the Whitechapel Gallery promoting Australian art like some brilliant new flower that intoxicated the international imagination, six months turned into twelve years. But it was not just the ready reception of his work that encouraged Boyd to stay, including a successful retrospective at the Whitechapel in 1962. London's profoundly stimulating art collections deepened his growing passion for myths and mythology as the driving force of his oeuvre and a vehicle to explore the human condition. At the National Gallery, Boyd saw a particular masterpiece that galvanised a plethora of paintings and graphics during the 1960s. It was Titian's late *Death of Acteon*, on loan from the Earl of Harewood, depicting Acteon being turned by the chaste goddess Diana into a stag after the hapless hunter had inadvertently seen her bathing naked in a stream; following which, he would be attacked and devoured by his own hounds.

Boyd's recently acquired 1962 painting, shown originally at the artist's Whitechapel retrospective, is a supreme masterpiece of its genre. Against a background suffused with bituminous sexuality, a white

nude with red hair fluoresces with the consequence of the huntress's judgement like a tragic hallucination. Armless and blind, she is attacked by a beast of her own concoction, one leg plunging into a creek, the other forming with the torso a diagonal axis wheeling towards oblivion.

#### LIU XIAOXIAN'S THE WAY WE EAT

An important contemporary Asian acquisition this year, purchased with funds donated by the Allimac Trust 2010 in memory of Peter J Love, was the ceramic installation work *The way we eat* 2009 (the first in an edition of three) by the Chinese–Australian artist Liu Xiaoxian. The left side of the installation comprises an extensive array of Western cutlery (some quite unusual) and the right side, tellingly, a single pair of chopsticks. The comparison of the minutiae of the European tradition of eating as reflected in the cutlery with the simple chopsticks the Chinese use for everything is for Liu 'a metaphoric symbol of traditional Chinese culture and the ancient philosophy that "less is more"'. The ceramic cutlery has been made from moulds of disparate pieces Liu collected over several years from second-hand shops. Thus the 'set' is not a set in the Western sense, since it is mismatched in terms of patterns and purpose. Moulds from dinnerware silver of traditional classic patterns are placed alongside moulds from electro-plated nickel silver flatware, stainless steel and department store kitchenware.

It was while Liu was studying at the Sydney College of the Arts in 1999–2000 that he had the opportunity to work with different mediums such as clay, glass, wood and bronze, which put him in good stead for works that he was to later create. This work was made from October 2008 to April 2009 in Jingdezhen,

the famous Chinese centre of porcelain making. All pieces were moulded and glazed by Liu with celadon being chosen not only for its historic significance but also because it enhances the rococo designs on the handles. Hence Liu feels, in this context, the merging of glaze to improve pattern is another metaphor associated with the relationship of East and West.

An interesting contrast to our more traditional celadon pieces, the work is a fitting addition to our growing collection of contemporary Asian art.

#### ROSEMARY LAING'S A DOZEN USELESS ACTIONS FOR GRIEVING BLONDES

Sydney-based photo-media artist Rosemary Laing is best known for her large-scale cinematic images in which she tackles genres (particularly landscape) head on, deconstructing visual and conceptual codes while reconfiguring and reflecting back the elements at play. Her interest in the intersections between the natural and the artificial, the real and the constructed is a continuous thread that runs across her practice – enacted photographically through staged interactions with environments and bodies. Akin to a film director, she carefully choreographs her images and as a result her spectacular photographs often possess a film-still quality and sense of performance. In her latest series, *a dozen useless actions for grieving blondes* 2009, the face, the most concentrated site of human gesture, becomes (for the first time in her work) the terrain of Laing's navigation and renegotiation. The artist presents the portraits of a number of women, each a little larger than life and each in the grip of some untold devastation. The highly dramatic



Rosemary Laing *a dozen useless actions for grieving blondes* #10, #11, #12 from the series *a dozen useless actions for grieving blondes* 2009, type C photographs, 77.5 x 133.5 cm. Purchased with funds provided by the Art Gallery Society of NSW, the Ruth Komon Bequest in memory of Rudy Komon and the Photography Collection Benefactors 2009.



Students from Inaburra School, Bangor NSW and Leeanne Carr, the Gallery's coordinator of 7–12 education programs, discuss David Noonan's *Untitled 3* 2008, screenprinted jute and linen collage, 210 x 300 cm. Contemporary Collection Benefactors 2009.

nature of these expressions, contained and condensed under studio lighting, the uniformity of the pink background, the recurring head and shoulder bust format, and the superficial similarities of the 'blondes', initially compromises our ability to perceive the women as individuals. On first glance they, like the background, almost blur into one, suggesting the stream of formulated images. The acquisition of the three works in this new series was important in adding to the small representation of this major and influential artist's body of work.

#### MIWA YANAGI'S WINDSWEPT WOMEN 2

Miwa Yanagi is one of the most interesting contemporary artists to come out of Japan in the last 15 years. As with the slightly older Yasumasa Morimura and the group Dumb Type who came to prominence in the 1980s, Yanagi was educated in Kyoto where the level of inquiry into ideas, material and practice is highly focused. Studying fibre at university, she is self-taught as a photographer but has worked through her ideas in a highly sophisticated and subtle manner. As the Gallery had acquired two Yanagi *Grandmothers* in 2002 and had been watching the artist's

development as well as acquiring works by Morimura and Daido Moriyama, the addition of *Windswept women 2* 2009, through the generosity of Geoff and Vicki Ainsworth, was most welcome. The theatricality and politics of Yanagi's work not only sit well with those of Morimura's, these are also entirely relevant to aspects of the work of Rosemary Laing and Tracey Moffatt, for example.

#### DAVID NOONAN'S UNTITLED 3

*Untitled 3* 2008 is a fine example of David Noonan's recent practice, incorporating the found imagery and layering of textures, materials and graphics for which he has become known. The image grouping in this work is particularly arresting and it is one of his finest canvas collages from recent years.

After establishing a substantial career within Australia, Noonan is now one of our highest profile artists internationally. He has had solo exhibitions at the Palais de Tokyo in Paris and the Chisenhale Gallery in London and was included in the 2008 Gwangju Biennale and the influential 2009 Tate Triennial, *Altermodern*.

Noonan updates appropriation art, using images from obscure theatrical and film sources. His works are somewhere

between photography and painting and, in common with 20th-century collage, they reposition found images to produce new meanings, in this case a dreamlike and slightly threatening atmosphere where young actors are engaged in a narrative we can only guess at. The image is eerie – we do not know why the young men are dressed like this or what the relationship between them is – and has an uncanny quality that is familiar from half-remembered dreams. The layering and push and pull of the jute and linen give a physicality to Noonan's work which echoes the layering of costumes in the images. Recalling 1960s and '70s experimental filmmaking, this body of work suggests a strange new world which has its own dynamic and where teenagers have formed an exclusive society laced with cruelties, tenderness, exclusions and sexually charged energies.

#### KITAGAWA UTAMARO'S THE LAUGHING TIPPLER

Due to the success of the *Hymn to beauty* exhibition, the Gallery was fortunate in having a number of Japanese works, particularly prints, donated to the Asian collection. Through the generosity of the Asian Art Acquisition Fund, the Gallery acquired a three-volume set of picture books titled *The laughing tippler* c1803 by Kitagawa Utamaro. The books, showcased in the Utamaro exhibition, were perhaps among the last of his erotic books printed in colour. Each volume illustrates sexual intimacy involving one of three women: a virgin woman and her sexual fantasies, a married woman and a courtesan.

#### ÓSCAR MUÑOZ'S BIOGRAFÍAS

This 2002 work by Colombian artist Óscar Muñoz consists of five videos projected onto white panels on the floor. Each video is a highly recognisable portrait of an individual. The original portraits were made by brushing coal dust through a silk screen of the image which settled onto the surface of water in a basin. This portrait on water was then filmed from above. Slowly the viewer becomes aware that the water is emptying from the basin and, as the water runs out, the likeness begins to deform and eventually disappears down the plug hole.

An elegant and provocative work, it tells the story of people who have disappeared

in Colombia, a history that is evoked in two other important works in our collection by another Colombian, Doris Salcedo.

#### LLOYD REES'S THE SUMMIT, MOUNT WELLINGTON II

The outstanding acquisition in the area of prints and drawings this year was Lloyd Rees's *The summit, Mount Wellington II* 1973, through the Australian Collection Acquisition Fund. Perhaps the greatest of the artist's drawings, its brooding power rivals major paintings by Rees – encapsulating the qualities of his exceptional 1930s drawings and the mood and rhythms of his 1940s paintings as well as the bold freedom of his late phase. A centrepiece of the Gallery's retrospective of Rees's drawings in 1995, it has been a most desired acquisition for the collection since that time.

#### JOHN MARTIN GRAPHICS

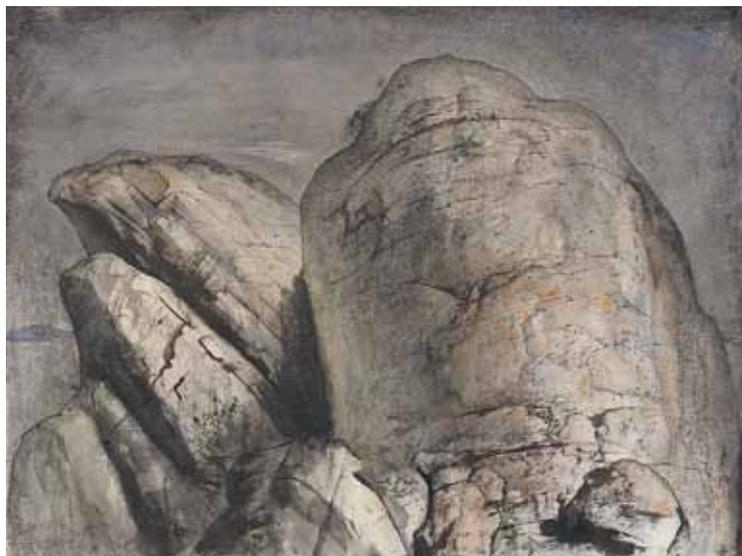
With funds provided by the endowment of the late Mr Tom Parramore, the Gallery was able to purchase from the Sydney dealer Josef Lebovic an important collection of prints by and after the 19th-century English artist John Martin. Comprising 61 mezzotints by Martin himself, together with 19 engravings, mezzotints and lithographs after Martin, and three illustrated bound volumes, the collection had been assembled over a period of 40 years and was one of the most significant holdings of John Martin graphics in private hands. This acquisition allows the Gallery to offer a depth and quality of representation of one of the key figures of British Romanticism.

#### ROBERT RAUSCHENBERG

Next year we are preparing to receive a substantial gift of contemporary art from the John Kaldor family and in anticipation they have given us four works by Robert Rauschenberg. *Yellow visor glut* 1989, *31100/New born/Indian River/Planters/Snow* 1971, *Bologna frost* 1975 from the *Hoarfrost* series and *Tampa collage* 1974. These significant works by one of the leading avant-garde artists of the 20th-century pave the way for what is to come but also in one move gives the Gallery the best collection of works by Rauschenberg in Australia.



Miwa Yanagi *Windswept women 2* 2009, Laserchrome photograph, 350 x 250 cm framed. Gift of Geoff and Vicki Ainsworth 2009.



Lloyd Rees *The summit, Mt Wellington II* 1973, pen and black ink, wash, oil pastel, scraping-out, watercolour on ivory laid paper, 46.8 x 62.4 cm. Edward Stinson Bequest Fund 2009 © A&J Rees. Licensed by Viscopy, Australia.

**BARBARA TRIBE ARCHIVE**

Barbara Tribe was a prominent member of a group of artists who were influenced by and worked alongside their teacher Rayner Hoff. After graduating from East Sydney Technical College in 1933, she assisted him on the Anzac Memorial in Hyde Park and other civic commissions. In 1935 she won the NSW Travelling Scholarship and moved to England, which became her home for the rest of her life. Her archive includes letters, photographs, sketchbooks, audio recordings, diaries and correspondence. It not only provides a wealth of primary material for those researching Hoff and the college, but also in the less-documented area of women working in the male-dominated field of sculpture.

**DOROTHY BRAUND ARCHIVE**

Melbourne artist Dorothy Braund studied at the National Gallery of Victoria and the George Bell School during the 1940s. She was a fastidious documenter of her fellow artists and their times and so her archive – which includes hundreds of letters, sketchbooks, diaries, catalogues, press clippings and photographs – is an invaluable reference source for those interested in the Bell School and Victorian art during those critical years immediately after the Second World War.

**CONSERVATION**

The temporary loans moratorium enabled conservators to concentrate on the preparation of the collection for relocation to the off-site storage facility. In May 2010, the moratorium was lifted and preparation for external loans began again with 46 prints by Eduardo Palozzi and 50 prints by RB Kitaj prepared for an outward loan.

Exhibitions and display have driven much of the work in conservation this year. A major cleaning program was carried out on Rupert Bunny works for inclusion in the Gallery's major retrospective. Other collection works prepared included *La marée haute a Saint-Malô* by Ethel Carrick, *The Lemnians* by William Russell Flint, *Boy filling water jars at well* by Henry Herbert La Thangue, *Richmond Castle, Yorkshire* by Phillip Wilson Steer and *Matinée rehearsal* by Henry Tonks. Frames were restored for collection works including *Winding the skein* by Lord Frederic Leighton, *New England* by Elioth Gruner, *Snowdrop and the seven little men* by John Dickson Batten, *The golden fleece* by Tom Roberts and *Granida and Daifalo* which is attributed to Jan van Noordt, and 77 Indian textiles were unpacked and condition-reported in preparation for display.

Gallery staff also undertook condition reporting on all the borrowed works in the major 2009–10 exhibitions, including the touring shows *Tim Johnson: painting ideas* and *Rupert Bunny: artist in Paris* in Melbourne and Adelaide.

Restoration of William Strutt's 1868 work *David's first victory* is being sponsored by Hyperion Asset Management. The painting is being cleaned and a new frame is being prepared.

The three-year involvement of the Gallery in the Laser Heritage Conservation linkage research project at Australian National University in Canberra has reached the end of the first stage. The Gallery was one of several industry partners in an Australian Research Council (ARC) grant given to the university, who are looking at using fast (femto-second) lasers for cleaning artefacts. The Friends of Conservation funded the Gallery's involvement and planning is underway for possible continuation of this project.

The Friends of Conservation are

also funding the Gallery's participation in another ARC project initiated by Melbourne University called *Twentieth century in paint*. Research at the Gallery is being carried out on Sidney Nolan's studio materials. The Gallery is one of several major Australian and international institutions involved in this study, along with the University of Queensland, National Gallery of Victoria, Artlab Australia, Queensland Art Gallery, Tasmanian Art Gallery, Getty Conservation Institute in the US, National Art Gallery of Malaysia, Vargas Museum at the University of the Philippines, Silpakorn University in Thailand and Tate Gallery in the UK.

Several of the Gallery's conservators and curators are also involved in a research project funded by the Women's Art Group titled *The Sydney moderns and Australian colour field paintings: keys to colour*. Thus far *Colour keyboard* by Roy de Maistre has gone under the x-ray fluorescence gun to identify pigments used. The artist Sydney Ball has been interviewed and an archive of artists' materials has been established.

Research also continues into the materials, techniques and conservation of the works on paper produced during the 1948 American–Australian Scientific Expedition to Arnhem Land.

A major purchase this year, supported by the Friends of Conservation and the Art Gallery of NSW Foundation, was the replacement of the radiography equipment, which uses messy chemical development, with a computerised radiography system that digitises the image.



Conservation work is carried out on Rupert Bunny's *Summer time* c1907, oil on canvas, 250 x 300.5 cm. Purchased 1928.

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