

ART GALLERY OF NEW SOUTH WALES **ANNUAL REPORT 2003**



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Bob Carr MP
Premier and Minister for the Arts
Parliament House
Macquarie Street
SYDNEY NSW 2000

Dear Premier,

It is our pleasure to forward to you for presentation to the New South Wales Parliament the Annual Report for the Art Gallery of New South Wales for the year ended 30th June 2003.

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

Yours sincerely,



David Gonski
President

25 October, 2003



Edmund Capon
Director

GENERAL INFORMATION

ACCESS

The Art Gallery opens every day except Easter Friday and Christmas Day between the hours of 10am and 5pm. General admission is **free**. Entry fees may apply to a limited number of individual major temporary exhibitions.

ART RESEARCH LIBRARY

The Gallery's Research Library is open Monday to Friday between 10am and 4pm, excluding public holidays. The Library is located on Ground Floor Level and has the most comprehensive collection of Fine Art books in New South Wales. Enquiries telephone (02) 9225 1785. An Opinion, Conservation and Identification Service, operating from the Library, is provided free every Thursday 10am to 12 noon (excluding valuations). The Study Room for Prints, Drawings and Photographs is on Level 2, adjacent to the Prints, Drawings and Watercolours gallery. Open to the public weekdays from 10am to 4pm, excluding public holidays. The Study Room Assistant will attend to and supervise visitors. Appointments are advisable but not essential. School groups are welcome. Enquires telephone (02) 9225 1758.

COMMERCIAL FACILITIES

The Gallery Shop is opened daily from 10am to 5pm. The finest range of art books in Australia is available at the Gallery Shop, which also specialises in school and library supply. The Shop stocks an extensive range of art posters, cards, replicas and giftware. Enquires telephone (02) 9255 1718. The Café is situated on Lower Level 1 and is open daily from 10am to 4.30pm. The Restaurant is situated on the ground floor and is open daily from xxxx. Art Gallery facilities are also available for private exhibition viewings and functions in the evening. Enquiries telephone the Art Gallery's Venue Manager on (02) 9225 1836.

EXHIBITIONS / EVENT INFORMATION

The free tri-monthly publication, **exhibitions/events**, is available from the Gallery. This booklet details current exhibitions, public programmes events including a film programme and school education activities being staged by the Gallery. Also, now online – **artmail** an email newsletter covering exhibitions, courses, lectures, special events, films and workshops. Registration is via the Join Us section of the website www.artgallery.nsw.gov.au or email ArtMail@ag.nsw.gov.au and let us know you want to subscribe.

GUIDED TOURS

The Volunteer Guides of the Art Gallery Society offer a range of free guided tours of the Gallery's collection and major exhibitions.

General Tours: Daily, one hour tours revealing highlights of the collection and the Gallery. Monday 1pm and 2pm; Tuesday to Friday 11am, 12 noon, 1pm and 2pm; Saturday 1pm and 2pm; Sunday 11am, 1pm, and 2pm.

Yiribana Tours (Aboriginal and Torres Strait Islander Gallery) Tuesday to Friday 11am; Saturday 1pm; Sunday 11am and 1pm. **Asian Gallery:** Wednesday and Saturday 2pm.

Private Groups: Tours tailored to the needs of groups during the Gallery hours or with private evening functions are also available. Enquiries telephone (02) 9225 1800.

PARKING

There is limited metered parking outside the Gallery and additional metered parking down Mrs Macquarie's Road. The Domain Parking Station is open daily with a Special Discount Rate of \$11 per day (on weekdays) for visitors to major exhibitions with admission charges, just have your parking ticket stamped at the entrance to the exhibition.

PHOTOGRAPHY

Photography of the Gallery's permanent collection, with the exception of works in the Yiribana gallery, is allowed by members of the public providing no flash or tripods are used. Quality photographs of Gallery's collection including works from the Yiribana gallery or a photograph of works not in the Gallery's permanent collection can be obtained from the Gallery's Image Reproduction Officer. Photography for publication or other commercial purposes is allowed only after written application to the Gallery. Enquires telephone (02) 9225 1798.

PUBLIC TRANSPORT

Bus Service: The 441 Bus route includes the Art Gallery as a stop en route through to the Queen Victoria Building in the city. The service is every 20 minutes on weekdays and every 30 minutes on weekends. Please call the STA on 131 500 for details. **Trains:** Closest train stations to the Gallery are the St James or Martin Place stops.

VISITORS WITH SPECIAL NEEDS

A limited number of wheelchairs are available at the Gallery's rear entrance, where there is a ramp and an elevator giving access to most parts of the Gallery. Two parking spaces for the disabled have been designated in the Gallery's car park close to the rear entrance but it is advisable to confirm availability by telephoning (02) 9225 1775. The Domain Theatre is fitted with an audio induction loop system and an FM-transmitter system used for guided tours if requested. The Centenary Auditorium is also equipped with assistance for the hearing impaired. Sign Language Tours are now conducted for deaf people, using Australian sign language, on the last Sunday of every month at 1.30pm (excluding December/January). The service is free apart from entry fees to exhibitions, if applicable.

CONTACT INFORMATION

Physical and postal address:
Art Gallery of New South Wales
Art Gallery Road
The Domain NSW 2000
Electronic communications:
Administration switchboard
(02) 9225 1700
Information Desk (02) 9225 1744
Recorded What's On Information
(02) 9225 1790
TTY number (02) 9225 1808
General facsimile (02) 9221 6226
Website: www.ag.nsw.gov.au
e-mail: artmail@ag.nsw.gov.au

BRETT WHITELEY STUDIO

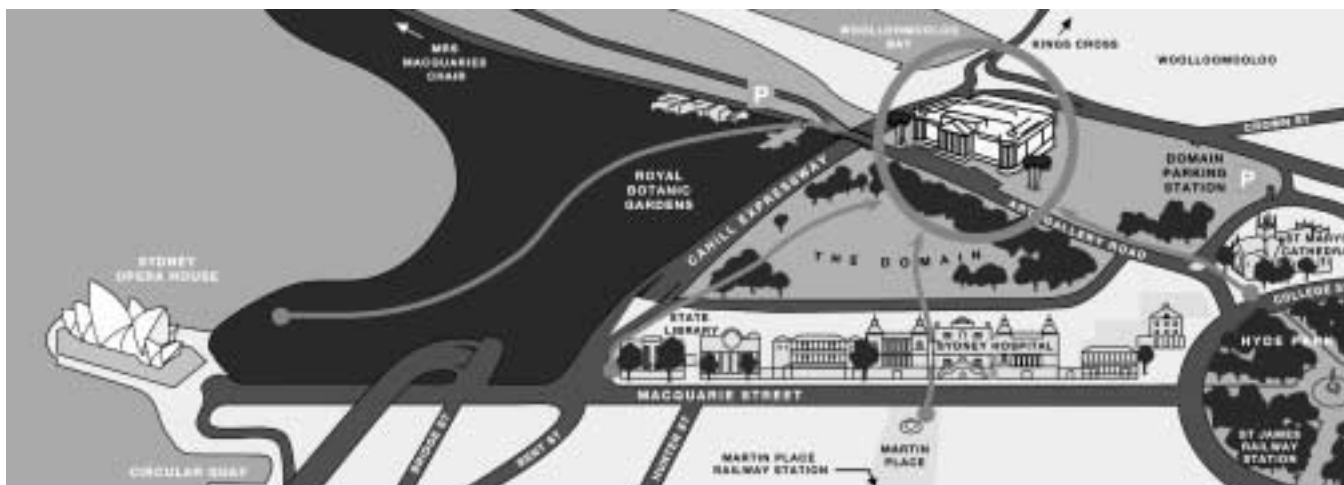
The Brett Whiteley Studio, located at 2 Raper Street Surry Hills, and is open Saturday and Sunday 10am to 5pm except Christmas Day. On Thursday the studio is open by appointment for education tours groups. Admission is \$7 and \$4 concession. Enquires telephone (02) 9225 1740.

NUMBER OF COPIES /COST

The Gallery has printed 500 copies of this annual report at a total cost of \$47.79 per unit. This report is also available on our website at http://www.artgallery.nsw.gov.au/aboutus/annual_reports

2003 ANNUAL REPORT

Coordinated – Trish Kernahan
Editors – Trish Kernahan and Michael Wardell
Design – Jill Coulton
Art Photography – Jenni Carter and Diana Panuccio



ART GALLERY OF NEW SOUTH WALES

OUR VISION

"To maintain our reputation as an energetic, outgoing and accessible art institution in Australia, and at the same time strive to be a major international gallery of the world, continuing to inspire, interest and provide enjoyment to our increasingly diverse audiences." Edmund Capon, Director, May 2003.

WHO WE ARE

The Art Gallery's purpose, as defined by the Art Gallery of New South Wales Act, 1980 is to develop and maintain a collection of works of art, and to propagate and increase knowledge and appreciation of art.

The Art Gallery has three mission goals as set out in our Strategic Plan 2003–2008.

- To acquire, collect and present to the public the finest works of art available, with special emphasis on the artistic traditions of Australia.
- To explore and inspire through our collection and exhibitions, the emotional and intellectual resources of our audiences.
- To create a sense of belonging and provide our visitors with an enjoyable and enduring experience.

The Gallery has developed and successfully implemented a variety of strategies designed to achieve these goals. More information about our performance against specific strategies is detailed in the Performance Indicator section (refer page 36). For the first time this year we incorporated VisAsia Ltd in Art Gallery's financial statements. We also work closely with our key stake holders such as the Art Gallery Society and it's 30,000 plus members, the Art Gallery Foundation, NSW regional galleries and museums, and other arts institutions in achieving these goals.

Cover image:
Andrea Nottage, Conservator, engaged from Conservation Benefactors funding to work on the restoration of Edouard Detaille's *Vive L'Empereur*, 1991 (detail)

WHAT WE DO

In the 2002/03 financial year we acquired over \$7.8 million in art, including gifted works of art; presented over 28 superb art exhibitions; attracted over 999,500 visitors; extended our opening hours until 9pm every Wednesday night introducing the new *Art After Hours* programme; and operated a \$50.0 million business including a funding allocation of \$32.3 million provided by the NSW Government.

- A full list of works of art acquires is included in appendices on page 74 and detailed information about some of the major acquisitions appears in the Year in Review – Collection section of the report – refer page 14
- A schedule of all exhibitions held during the year, including touring exhibitions, appears in appendices on page 87 and a description of some of the major temporary exhibitions staged has been included in the Year in Review – Exhibitions section of this report – refer page 22
- As well as being a collecting and exhibiting institution the Art Gallery is also a publisher and seller of specialist art books. This year several major publications were produced including the ground breaking Robert Klippel monograph and more details can be found in the Year in Review – Publications section – refer page 27
- This years public activities included the new and exciting *Art After Hours* run every Wednesday night. Details on this programme and other educational and entertaining events are included in the report under the Year in Review – Audience section which can be found on page 28

PLEDGE OF SERVICE TO OUR VISITORS

The Gallery aims to ensure that all visitors enjoy themselves, will want to return and will recommend the Gallery to friends and relatives as a world standard venue for the enjoyment and study of art. The Gallery recognises that the public has a right to expect that services will be provided without discrimination. In particular we will provide access services for visitors with special needs, including the disabled. We will seek to continuously improve our service to visitors and welcome feedback directly to staff and through regular surveys. Further information about our accessibility can be found on the inside back cover of this report.

ART GALLERY OF NEW SOUTH WALES **YEAR IN BRIEF**



Simryn Gill, *Forest*, 1996–98, 16 gelatin silver photographs 120 x 95cm. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2003
© Simryn Gill



Karaori' nô robe with design of flowers of the four seasons on sectioned red-and-white background, Edo period 1615–1868 silk and gold metallic thread supplementary wefts in a silk twill ground, 152.5 x 144cm
Purchased 2002



David Gonski, President of the Trust; Sheika Hussah Sabah al-Salem al-Sabah, member of the Kuwait Royal Family; Bob Carr, Premier and Minister for the Arts, NSW; Edmund Capon, Director AGNSW – at the official opening of *The Arts of Islam – Islamic Art & Patronage: Treasures from Kuwait* exhibition.

JULY 2002

- Simryn Gill: *Selected Work* exhibition and published art book of the same name (page 24)

AUGUST 2002

- Robert Klippel exhibition, a major retrospective of the work of Australia's most important sculptor. Published the first Australian hardback art book to include a CD-ROM catalogue raisonné containing an astonishing 1,200 images and details of Robert Klippel works. (page 22)
- Acquired Sidney Nolan's *Drought skeleton*. (page 14)

SEPTEMBER 2002

- Albertina: *Old Master Drawings from Vienna* exhibition and published accompanying exhibition catalogue. (page 25)
- The Brett Whiteley Travelling Scholarship valued at \$25,000 awarded to Ben Quilty. (page 89)

OCTOBER 2002

- Re-launch the renovated Café, situated on lower level 1, by caterer's, Trippas White, appointed following public tender for all food & beverage services. (page 35)
- Acquired Japanese 19th century Edo Karaori No robe with the design of flowers of the four seasons. (page 21)
- Acquired Ernesto Neto's installation, *Just like drops in time, nothing*, 2002. (page 25)

NOVEMBER 2002

- Picasso: *The Last Decades* major summer exhibition surveyed the astounding achievements of Pablo Picasso between the ages of 71 and 91. Published catalogue sold out in the last week of the exhibition. (page 25)

DECEMBER 2002

- The Arts of Islam – *Islamic Art and Patronage: Treasures from Kuwait* exhibition featured some of the finest examples of Islamic art in the world from the Kuwait Royal Family's collection. (page 26)
- Private benefactor gifts Grace Cossington Smith's *Centre of a city* c.1925. (page 14)



Paula Dredge, Conservation – in the new Conservation Studio completed January 2003



Ngununy, the cheeky fruit bat – Yiribana Gallery



New Function Room completed May 2003
Pictured: George Baldessin *Imprisoned Pears*, 1971
castresin, perspex, pigment and ink
Gift of Gwen Frolich 1996 © Baldessin Estate

JANUARY 2003

- Completion of the new Conservation Studio. (page 10)
- Extended the opening hours every Wednesday night until 9pm and introduced the Art After Hours. (page 28)

FEBRUARY 2003

- Acquired two 10th century sandstone Indian Buddhist figures – Tara and Avalokiteshvara. (page 20)

MARCH 2003

- Introduced a new \$15,000 Photography Portrait Prize, which proved to be immediately popular – to coincide with the Archibald, Wynne and Sulman Prizes programme held year each. (page 25)
- Introduced a new Fundays at the Gallery character, Ngununy, the cheeky fruit bat. (page 30)

APRIL 2003

- Acquired second Sidney Nolan work – Luna Park 1941. (page 14)
- Acquired Dorothea Lange's White Angel Breadline. (page 20)
- Published James Fairfax Collection of Old Master Paintings, Drawings and Prints which catalogued the James Fairfax Collection exhibition. (page 25)

MAY 2003

- Art Gallery Society celebrated 50 Years with a golden anniversary dinner and auction to which some of Australia's most distinguished artists donated their work (page 33)
- Acquired Russell Drysdale's, Group of Aborigines, 1953. (page 14)
- New restaurant and function space opened to the public. (page 12)

JUNE 2003

- Charles Conder exhibition was the first major retrospective of this Australian artist, also the first exhibition presented in the new Upper Level, Rudy Komom Gallery. (page 13)

BUSINESS ANALYSIS

ART GALLERY OF NSW

Business Analysis
Year Ended 30 June 2003

Performance	Revenue \$' million		Surplus(Deficit) \$' million	
	2003	2002	2003	2002
Core Business	2.1	2.2	(18.3)	(16.0)
Government Funding	18.1	16.0	18.1	16.0
Net Core Business	20.2	18.2	(0.2)	-
Commercial Services	8.5	8.1	1.5	1.2
Bequests & Special Funds	6.8	7.7	5.9	7.0
Govt Funding - Capital	14.2	6.4	14.2	6.4
Depreciation/Decrement			(2.1)	(1.7)
VisAsia	0.3	0.3	0.2	0.1
Total as per Financial Statements	50.0	40.7	19.5	13.0

Key Features - 2003

Government capital funding \$14.2m primarily to cover Building Extension Program

Expenditure \$30.5m - up 9% due to Salary award rates & Insurance and one-off 'on costs' adjustment.

Government provides funds \$18.1m (\$16.3m in cash) for \$12m salaries, \$2.1m insurance and \$4m other expenses.

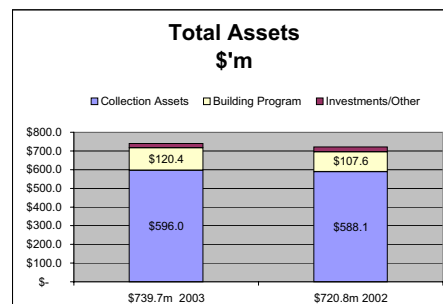
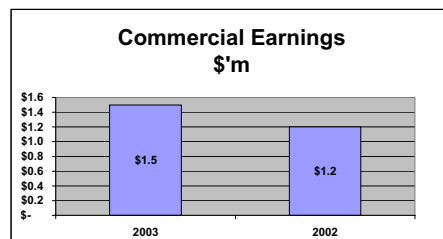
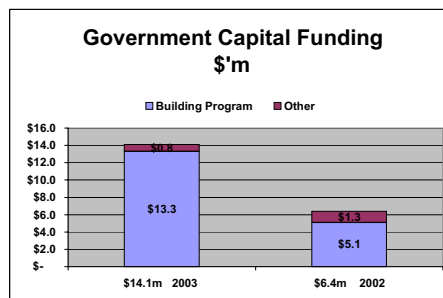
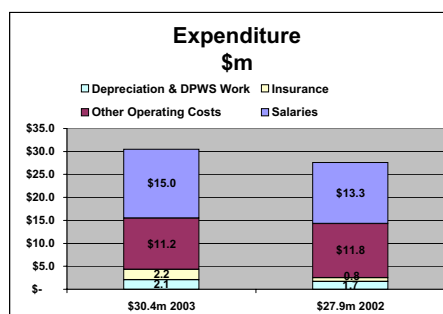
Commercial revenue \$8.5m, surplus \$1.5m.
Bequests & Special revenue \$6.8m, surplus \$5.9m

Collection Assets up \$7.8m due to art acquisitions/gifts

Net Assets up \$19.5m due to Building Extension and art acquisitions/gifts

Investments down \$1m as funds used to buy artworks

Balance Sheet	30-Jun-03 \$' million	30-Jun-02 \$' million
Cash & Cash Equivalents	11.1	10.9
Investments	6.7	7.8
Land & Buildings	120.4	107.6
Plant & Equipment	3.1	3.7
Collection Assets	596.0	588.1
Other Assets	2.4	2.8
TOTAL ASSETS	739.7	720.8
Creditors/Provisions	3.4	4.0
TOTAL LIABILITIES	3.4	4.0
NET ASSETS	736.3	716.8
Represented by Revaluation Reserves	139.9	139.9
Equity - Bequests & Special Funds	14.0	12.6
Equity - General	582.4	564.3



Cash Flow	2003 \$' million	2002 \$' million
Earnings	19.5	13.1
Add back non cash items	(0.9)	(1.1)
Provisions - increase(decrease)	0.1	(0.1)
Net Working capital (inc)dec	(0.3)	1.4
Net Capital Expenditure	(18.8)	(9.4)
Net Investments(inc)dec	0.8	(8.0)
NET CASH FLOW FOR YEAR	0.2	(4.1)
Beginning Cash Balance	10.9	15.0
Ending Cash Balance	11.1	10.9

PRESIDENT'S FOREWORD

The 2002–03 year saw the continuation of the major building extension project, which commenced the previous year with the completion of the Centenary Auditorium. This building extension project has many components and I am pleased to report that this year has seen the completion of the 550 square metre gallery on the Upper Level named after one of the Gallery's most generous benefactors Rudy Komon. This new large temporary exhibition space now gives the Gallery the ability to present two major shows simultaneously. The first exhibition presented in the new Komon Gallery was the comprehensive retrospective of the wonderful Australian artist, Charles Conder.

Also completed this year was the new 'state of the art' Conservation Studio, which has benefited from the generous purchase by the Conservation Collection Benefactors of analytical examination equipment, including a Thermo Nicolette FT-IR Microscope – a first for any Australian Conservation Department.

The refurbished Café and the new Restaurant and Function Room were other successfully completed components of the building extension project. These new and improved food and beverage facilities now allow our visitors to relax and enjoy some fine cuisine whilst overlooking some terrific water views of Woolloomooloo. The function room is proving to be a popular new venue for commercial hire in this competitive Sydney market.

While all this progress is impressive, the scheduled opening in late October 2003 of the new Asian Gallery will be the jewel in the crown. The celebration accompanying the opening of this new gallery will take the form of a mini arts festival and will be open to public participation and enjoyment. Some exciting exhibitions and displays of our Asian art collection are planned for the not too distant future. The building plan has been financed by the New South Wales Government, and we are grateful to them for their assistance in this regard. We believe that the value for the money in these projects has been outstanding.

Success with the building project has been countered with an expanding operations budget that has seen commercial activities revenue needing to be channelled away from general art acquisition, its traditional usage, into the support of core business activities. To balance the budget, productivity savings have to be found. Unfortunately, however, for a small commercially focused agency such as ours, productivity savings are not easily achievable. Of the 35 plus list of operational activities intended to produce such savings, the review undertaken by the Corporate Services Reform Unit of the Premier's Department found all such measures were already implemented as standard practice within the Gallery. This matter is being pursued with the NSW Government and it is hoped that supplementary funding may be forthcoming in the 2003/04 financial year.

The Gallery has extended its opening hours every Wednesday night until 9pm and introduced the diverse *Art After Hours* programme which in its first six months of operations, from January 2003, attracted over 27,000 visitors. This initiative demonstrates our long term commitment to extending access to a broader range of visitors and tempting them into the Gallery with an interesting, enjoyable and vibrant events programme.

One change to our accounting practices this year is the integration of VisAsia Ltd, as a controlled entity, into the Gallery's final published financial statements. This change is referenced in the notes to accounts accordingly.

12th May, 2003 marked the 50th Anniversary of the Art Gallery Society of New South Wales and I extend my congratulations to all its Councillors and members over time who have so generously supported the Gallery with its public programmes and gifted works of art. I also extend my congratulations to the Art Gallery of New South Wales Foundation, which this year marked their 20th year since foundation. These two important arts organisations contribute to the wealth and depth of this permanent art collection that, without their support, would be greatly diminished. Thank you and please keep up the great work.

The death of Anne Landa, in December 2002 was a great sadness to all Trustees and staff alike who had the great pleasure of working closely with Anne since her appointment as a Gallery Trustee in January 1996. Anne was a very conscientious Trustee who loved the Gallery greatly. She is and will be greatly missed. Her vacant Trustee position has yet to be filled and there were no other changes to the Board this year.

Finally, I take this opportunity to extend my thanks to the Director, Edmund Capon, and all his staff at the Art Gallery of New South Wales for once again braving the challenges of working in a building under major construction while presenting, and in fact extending, a world class exhibition programme combined with an exciting and educational public programme to over 999,500 visitors.



David Gonski, AO
President
Art Gallery of New South Wales

22nd August, 2003

DIRECTOR'S STATEMENT

Today is a pretty average winter Wednesday morning and as we all know Wednesdays can be very average. Nonetheless the Gallery is full, of school groups, tourists, the curious public at large, all shapes, sizes and ages. They all seem happy and enjoying their visit which, for me, is the most heartening thing of all.

The Gallery continues to be a place that inspires pleasure, opinion, incredulity, intrigue, occasional fury, discourse, curiosity and the gamut of human emotions, but always that confrontation with art is an experience that adds piquancy and even purpose to the pace of life. Whilst we must not be seduced by the attraction and simplicity of figures we do recognise that

audience numbers are a measure, one of the few tangible and valid measures, of our role in and value to the community. And speaking of Wednesdays, one of my long-held wishes has finally been fulfilled and the Gallery is now open every Wednesday evening until 9 pm. The *Art After Hours* project got off to a wonderful start in January when the major attractions at the Gallery were the *Picasso: The Last Decades* and *The Arts of Islam* exhibitions. The now established pattern for these evening openings includes a celebrity talk, lecture, film and music in the Café, and is proving to be a highly successful cocktail of the visual, performing and entertainment arts. All the more so when speakers such as Emma Tom, Barry Jones and Phillip Adams are expounding their diverse views on the virility and creativity of



Phillip Adams, celebrity speaker engages an *Art After Hours* audience, 5 February, 2003



Edouard Detaille, *Vive l'Empereur* 1891, oil on canvas, 376 x 445cm
Purchased 1893 and restored in 2003 with funding provided by the Conservation Benefactors.

the ageing genius Picasso. It was Phillip Adams who, on contemplating the nature of death and how Picasso too was slightly daunted by the prospect, provided the solution with a characteristically pithy rhetorical question to his huge audience "well, do you remember what it was like before you were born?" Accessibility is something of a cause celebre in current bureaucratic and governmental policy but it is also a word that may imply much but mean little. Accessibility is not merely entering the tangible and physical presence of the Gallery or simply having information and images available on the internet for it is also a state of mind. We have all I am sure stood at the very threshold of a shop, a restaurant, a gallery even, but at the last moment seemingly lacked a confidence or certainty to take the plunge and enter. That sense of accessibility can be a challenge to an institution such as this but it is one that I believe we have successfully met and the *Art After Hours* programme is a very considerable enhancement of the Gallery's position and we all acknowledge the tremendous efforts devoted to the programme by our Public Programmes department and Liz Gibson in particular.

A certain avenue to access is familiarity and engagement and whilst we have many and varied ways of making visitors feel not just welcome but engaged there are always new opportunities. One such way is to literally bring the seldom seen behind the scenes activities out into the public domain. The long-term project of restoring one of this Gallery's most historical pictures, Edouard Detaille's mammoth celebration of the French victory at the Battle of Friedland entitled *Vive l'Empereur* which was painted in 1891 and curiously bought by this Gallery in 1893

offered just such an opportunity. Severely damaged in flooding whilst in storage in the late 1950's this epic picture has been the subject of an eighteen month long restoration effort with the final work and re-touching being done, of necessity owing to the scale of the painting, in full public view in the Old Courts. Most appropriate as this great and long overdue undertaking was funded entirely by our Conservation Benefactors group. This has been a wonderful co-operation with another institution, in this case the University of Canberra which had premises large enough for the initial work to be carried out, and private support in helping the Gallery to carry out essential work as well as a triumph of restoration.

There has been an inevitable preoccupation with the building work over the past year but the consequent disruption and inconvenience caused to both staff and public was generally greeted with a much appreciated blend of curiosity and tolerance. As the year closes the new building work is all but complete and with it the realisation of what a pickle we would have been in without the services of one of our Trustees, John Morschel, and Anne Flanagan, the Gallery's head of exhibitions and building, who guided the project through to its beautiful, effective and functional conclusion. Now that we can see and appreciate all the new facilities provided: conservation centre, new upper level gallery, restaurant, expanded café and the hallmark addition, the new Asian gallery, we can now properly appreciate the value of these great enhancements to the Gallery. These additions are a new architectural language quite distinctive from Andrew Anderson's 1972 and 1988 extensions but architect Richard Johnson has managed to achieve that new

and distinctive language without any hint of prejudice to the existing building. Otherwise it was very much business as usual for the Gallery, often under trying circumstances. The outstanding *Robert Klippel Retrospective*, beautifully installed, was received to great public acclaim and the catalogue is yet another of our publications of which we are justly proud. The show and its legacy are a tribute to curator Deborah Edwards' conviction, discernment and dedication. Similarly *Picasso: The Last Decades* exhibition, curated by Terence Maloon, met all our most optimistic expectations and was yet another thoroughly researched and carefully presented exhibition which brings great credit to our Gallery. This powerful display which showed off to great effect the Gallery's *Nude in a rocking chair* 1956 demonstrated with conviction the relentless energy and imagination of an indefatigable Picasso in the last two decades of his life. It was wonderful to see our painting in the context of so many of its contemporaries and there was even a photograph of Picasso's studio at La Californie in which our *Nude in a rocking chair* could be seen leaning in a stack of pictures against the wall. Interestingly in 1984 we staged a larger and more extensive Picasso exhibition, which included works from as early as 1895 to as late as 1972. That more panoramic exhibition, at a time when Picasso's late works were held in less esteem, was seen by 106,000 people; whereas this year's late Picasso show attracted just under 115,000 visitors – real progress. At the same time, and a short notice, the Gallery also staged its first exhibition devoted exclusively to the arts of Islam. Fully conscious of the topicality of the subject it was, and properly so, the sheer wisdom and beauty of the works that enthralled the visitors, the numbers of which were again well above our expectations.

Never let us be accused of not offering variety in our exhibition programme. In October 2002 we opened *Old Master Drawings* from Vienna's treasure-house of graphics, the Albertina, which included works by Raphael, Tintoretto, Durer, Rubens and Rembrandt; in January, 2003 a stunning show in Yiribana titled *True Stories: the Art of the East Kimberley* the centrepiece of which was the Gallery's newly acquired and monumental *Waterbrain* by Rusty Peters; a month later in February it was a solo exhibition of the work, and indeed the person, of the ever controversial and entertaining Tracey Emin who came, saw and stayed; and barely a breath was drawn before it was time for the exquisite James Fairfax collection in the Old Courts and the publication of our most substantive book thus far, a comprehensive and fully researched catalogue by Richard Beresford and Peter Raissis of this wonderful collection of 17th and 18th century European masters.

Many years ago as the Archibald circus rolled into the Gallery for its annual party I thought it should have a photographic component. Finally this too has come about with this year's inaugural Citigroup sponsored photographic portrait prize. The response from the photographic community was terrific, and there was an overwhelming entry of 567 submissions of which 51 were selected for the exhibition. Just as the art of portraiture remains open to endless and continuing interpretation so too, it seems, does the art of photographic portraiture. It was a most successful debut and the public's enthusiasm for this addition to the Gallery's programmes was self-evident.



Tracey Emin, British artist at the opening of her exhibition in February, 2003.



The late Goldie Sternberg with Dr John Yu, Vice-President of the AGNSW Trust.

Amid the immediate and topical imperatives of activities, from exhibitions to building and events, we never lose sight of our most fundamental of responsibilities which is to continue to develop and expand the permanent collections. This year we have been active in all areas of the Gallery's collecting interests. In accordance with our ambition to properly represent Sidney Nolan we acquired two more significant paintings, *Drought skeleton* and *Luna Park*, both of which were purchased with the wonderful support of the Nelson Meers Foundation. The Nolan collection was further enriched with the purchase of 10 drawings from Jinx Nolan. Other outstanding acquisitions for the Australian department included Charles Conder's *On the River Yarra near Heidelberg*, Grace Cossington Smith's *Centre of a city* and Russell Drysdale's *Group of aborigines*. The two latter works may justly claim to be 'icons' in the annals of Australian art and thus crucial if opportunist acquisitions for this Gallery in our quest to maintain the finest representation of Australian art. It is with the greatest pleasure and appreciation that we acknowledge the generosity of individuals without whom these acquisitions would not have been possible; the Cossington Smith, a moody, sonorous and compositionally striking evocation of Martin Place in Sydney was bought for our Gallery by the exceedingly generous Susan Rothwell, and the Drysdale, purchased prior to its planned auction with the great co-operation of Christies and the vendors, has been funded by a number of donors inspired and garnered by Peter Weiss, Geoff Ainsworth and Mark Nelson. This was a unique fund-raising exercise and we are immensely grateful for this support enabling the Gallery to acquire a painting of such subtle pride and profundity, certainty of place and understated beauty.

It is also worthy of note that all our Contemporary Australian and Photography collection purchases were funded by benefactor groups. So too were many of the numerically dominant Aboriginal art purchases. The imminent opening of the new Asian galleries prompted an unusually high level of acquisition activity with the purchase of a number of major works of art which include a 12/13th century Thai Khmer bronze Crowned Buddha funded by the Art Gallery Society, a rare 9th/10th century Vietnamese Champa period stone sculpture of Shiva, a characteristically sumptuous Japanese Karaori *noh* robe and a very rare and imposing pair of Indian Buddhist sculptures of *Tara* and *Avalokiteshvara*, of 10th century date from Madhya Pradesh. There have also been an impressive number of gifts for the Asian department, most particularly Chinese ceramics and jades donated by the Myrtle family and Southeast Asian textiles and ceramics donated by one of our Trustees, Dr. John Yu, and Dr. George Soutter.

It was another invigorating year for the Gallery but there was also I regret to say a cloud lurking over us. Shortly before

Christmas one of our Trustees, Anne Landa who was a breath of fresh air under all and any circumstances, sadly died at an age when most can reasonably expect to look forward to many decades of life. During the year we also mourned the death of a great and lifelong supporter of the Gallery's Asian collections, Goldie Sternberg, after whom one of our Asian galleries is named. And if the loss of two great friends is not enough it was also the year in which the great photographer and colleague who was indelibly associated with this Gallery, David Moore, died and we held a moving and indeed amusing tribute surrounded by his family, friends and of course his works. Finally on this sombre note we must note the death of Ljubo Marun, our long-serving chief registrar, who died unexpectedly in August 2002.

My thanks as ever to all the staff at the Gallery, from our General Managers Tony Bond, Anne Flanagan, Rosemary Senn and Belinda Hanrahan to the staff of all the Gallery's departments and sections; curatorial, exhibitions, conservation, public programmes, library, installation, security, marketing and sponsorship, administration, workshop et al my thanks for your work and commitment to the Gallery. The Art Gallery Society celebrated its 50th birthday this year and that was an occasion for us all to record our appreciation of its extraordinary growth and the contribution the Society has made and continues to make to this Gallery. To our Board of Trustees and most especially to the President, David Gonski who always finds the time and is never at a loss to solve a Gallery problem, our thanks on behalf of the entire staff of the Gallery for guiding and assisting us through another fruitful and active year. Finally to our Minister, the Premier the Hon Bob Carr, the Minister assisting the Hon Frank Sartor, Roger Wilkins and the staff at the Ministry for the Arts we express our gratitude for their support and co-operation.

Maybe it wasn't such an average Wednesday after all ... at least I've got this report out of the way.



Edmund Capon AM; OBE
Director
Art Gallery of New South Wales

3rd September, 2003

BUILDING EXTENSION PROJECT

CONSERVATION STUDIO

Previously spread throughout the building the Gallery's team of 11 conservators are now consolidated into the new 700 square metre terracotta tiled 'state-of-the-art' Conservation Studio, which was finished in January, 2003.

The Conservation Studio is divided into several rooms, each supporting a different part of the Gallery's collection. The main room is used for paintings with an enormous vacuum connected to the ceiling on a running track – it can be angled towards the painting to clear away fumes from chemicals used in restoration. Frame conservation is in the next room. Next door is a larger room where the finer details of artwork can be viewed and photographed with an x-ray or under infrared light. The works on paper department is divided into two separate areas for wet and dry work. A long shallow sink is situated directly below a skylight positioned, via a computer calculation, to ensure the path of the sun throughout the year is used to best advantage. And finally, to accommodate a riser duct and maximise use of limited space, a split-level room was incorporated in the design and now houses the Asian works on paper.

A detailed article by Connell Nisbett on the new Conservation Studio can be found in *AGS Look*, October 2003.



Yu Sun, Asian Art Conservator Photo: Eric Sierins, Max Dupain & Associates



MaryJo Lelyveld, Project Officer and Malgorzata Sawicki, Head of Frame Conservation Photo: Eric Sierins, Max Dupain & Associates



Alan Lloyd, Head Conservator



Paula Dredge, Painting Conservator



Matt Cox, Assistant Conservator

FOOD AND BEVERAGE FACILITIES

Completed in May, 2003 the Gallery's wonderful new Functions Room is found at the end of the Grand Court. As you enter the Gallery you can see right through it to Potts Point – and when you are in it, the view back through the Gallery is a fresh delight.

“The Restaurant at the Art Gallery” – it's formal title – is situated next to the function space in the north-east corner,

with a fabulous view over the harbour and since opening is building a keen clientele.

Situated on Lower Level 1, the newly renovated Café (completed in October, 2002) is located close to the Asian Gallery and the Gallery's major temporary exhibition area. It incorporates an outdoor seating area also with views over Woolloomooloo which is proving very popular with visitors during the summer months.



New Functions Room. Pictured: George Baldessin *Imprisoned Pears* 1971, castresin, perspex, pigment and ink. Gift of Gwen Frolich 1996 © Baldessin Estate



The Restaurant at the Art Gallery Photo: Eric Sierins, Max Dupain & Associates



The Café at the Art Gallery Photo: Eric Sierins, Max Dupain & Associates

UPPER LEVEL RUDY KOMON GALLERY

Completed in time for the 13th June, 2003 opening of the *Charles Conder* exhibition is the 550 square metre display gallery found on the Upper Level and named after one of the Gallery's most generous benefactors Rudy Komon. This new large temporary exhibition space now gives the Gallery the ability to present two major shows simultaneously.



Upper Level, Rudy Komon Gallery displays the *Charles Conder Retrospective*

YEAR IN REVIEW

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COLLECTION

AUSTRALIAN ART

This has been an outstanding year for acquisitions in the Australian Department with major works by Sidney Nolan, Charles Conder, Russell Drysdale, Grace Cossington Smith and Justin O'Brien entering the permanent collection. These works are all of iconic importance both to the collection and within the oeuvres of the artists and significantly, they were all acquired through varying forms of benefaction: bequest funds, Art Gallery Society, individual and Foundation donors and the Art Gallery of New South Wales Foundation.

Russell Drysdale *Group of Aborigines* 1953 is the first acquisition to be purchased through the Art Gallery of New South Wales Foundation. It is a profoundly compassionate portrait of humanity set against an archetypal Australian landscape that rates among Drysdale's greatest works. It epitomises Drysdale's pioneering approach in portraying the indigenous people of Australia by investing his subjects with an entirely new sense of dignity. It will take its place in posterity with Drysdale's *Sofala*, as one of the Gallery's most treasured Australian icons.

For the third year in a row, the Gallery has enriched its representation of works by Sidney Nolan bringing the Gallery's holding of this artist to a new level of excellence in both range and quality. Following the Nelson Meers Foundation's gift last year of *Italian crucifix* 1955, their gift

of *Drought skeleton*, 1953 brings to the collection a painting from Nolan's powerful series arising from his response to severe drought in Queensland and the Northern Territory. Also gifted by the Nelson Meers Foundation this year, the magnificent *Luna Park* 1941 is a work in which Nolan can be seen developing a modernist language out of his childhood excitement at Luna Park and the inspiration of William Blake.

Purchased by the Gallery with funds from the Jean Cameron Gordon Bequest, *On the River Yarra near Heidelberg, Victoria* c.1890 brought representation of Charles Conder's classic Heidelberg landscapes to the Australian collection for the first time. Drawn to the curators' attention during preparations for the Conder retrospective, this superb plein air sketch is a fresh, rapidly executed work that provides a supreme example of the artist's skill and maturity as an artist, reached during this vital moment in Australian art.

In a remarkable and generous act of private benefaction, Susan Rothwell (Foundation Trustee) purchased Grace Cossington Smith's *Centre of a city* c.1925 for the Gallery. A modernist vision of Martin Place, the civic heart of the city, it is a great painting that will speak to future generations, and provide a magnificent complement to the artist's *The curve of the bridge* 1928–29 already in the collection. Another most welcome acquisition was made possible by the Art Gallery Society, who purchased Justin O'Brien's *Greek burial* 1947, lifting the quality of the artist's representation to a level more in keeping with his eminent reputation through one of his



Russell Drysdale *Group of Aborigines* 1953 oil on canvas, 50.8 x 61cm
 Art Gallery of New South Wales Foundation Purchase 2003 © Russell Drysdale Estate



Sidney Nolan *Luna Park* 1941 synthetic polymer paint on canvas, 61 x 84cm
 Gift of the Nelson Meers Foundation 2003 © Nolan Estate.



Grace Cossington Smith *Centre of a city* c.1925 oil on canvas on hardboard 82.3 x 70cm
 Purchased with funds provided by Susan Rothwell, 2002 © Estate of Grace Cossington Smith

most important early paintings. A Sydney modernist and later expatriate in Rome, close to the centre of his Catholic faith, this painting arose from O'Brien's deeply ingrained spiritual conviction and represents a searing memory of the war when he witnessed bleak scenes in a rural cemetery whilst a prisoner to the Germans in Greece.

A highlight amongst much appreciated gifts to the Australian sculpture collection was the generous gift by Enid Hawkins of a set of small sculpture maquettes by her mother Margel Hinder, while the continuing generosity of Margaret Olley enabled purchase through the Margaret Hannah Olley Trust of Kevin Connor's *Head IV* 2000, a bronze sculpture head which will provide a companion piece to the artist's *Victoria Street woman* already in the collection.

In the area of works on paper, the most important purchase for the year was Eugene von Guérard's *Lilydale from the Hills with the Dandenongs in the distance* 1878, the first drawing or watercolour by this artist to enter the collection. Notable gifts were again made by Alan and Jancis Rees (three drawings of Paris in 1966 from Lloyd Rees' European sketchbooks) and Gwen Frolich (drawings by Charles Blackman and etchings by Petr Here).

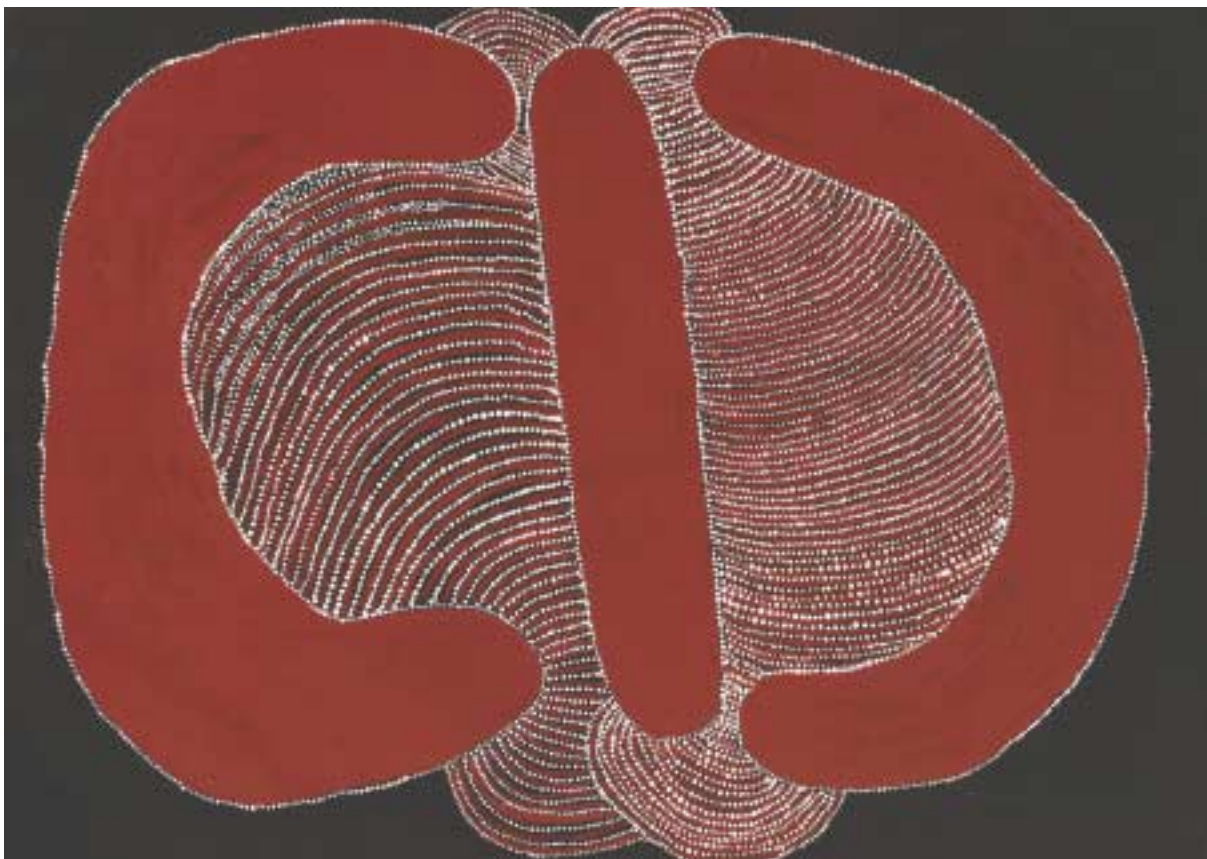
ABORIGINAL & TORRES STRAIT ISLANDER ART

This year saw a consolidation in several areas of the collection. An early Papunya board by Shorty Lungkata Tjungurrai, *Women's Dreaming (Two Women)* 1972, was

purchased by the Art Gallery Society. The painting is a seminal example of Shorty Lungkata's early works and is an extremely important addition to the Gallery's collection of Papunya Tula works.

Significant paintings were acquired from east Kimberley artists Timmy Timms *Mistake Creek Massacre* 2000, Queenie McKenzie *Ridge Country on the way to Banana Springs* 1998 and two works by Billy Thomas both *Untitled* 2002. The *Jirrawun Suite* 1999, a unique group of 23 works on paper by Gija artists Paddy Bedford, Rusty Peters and Hector Jandany from the east Kimberley was a further addition to the collection, discovered during research for the *True Stories* exhibition.

The purchase of an early painting by the important Balgo artist Eubena Nampitjin, *Pinyu* 1991, was augmented by purchases of paintings by three other major artists from the Balgo community, Lucy Yukenbarri Napanangka *Marpa* 2001, Helicopter Tjungurrai *Wangkardu* 2001 and Tjumpo Tjapanangka *Wati Kutjarra* 2002. The purchase of these paintings was made possible by continuing support of the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art. Other works purchased by the Mollie Gowing Fund were two major paintings by Lily Kelly Nungurrai from Watiyawanu (Mt Liebig) both titled *Sandhills* 2002. A tour de force work by Alice Springs based artist Billy Benn, *In the bush: Barrow Creek Way* c.1996, became part of the collection. This painting, expressing his affinity with his



Shorty Lungkata Tjungurrayi *Women's dreaming (Two Women)* 1972 synthetic polymer paint on hardboard, 46 x 64cm
Purchased with funds provided by the Art Gallery Society of New South Wales, 2002 © Aboriginal Artists Agency Ltd.



Ginger Riley Munduwalawala *Nyamiyukanji, the river country* 1997 synthetic polymer paint on cotton canvas, 185.3 x 201.7cm
Purchased 2002 © Courtesy of the artist's Estate and Alcaston Gallery, Melbourne.

country east of Alice Springs, provides an aesthetic counterpoint to the acclaimed landscape tradition that originates from the west of Alice Springs.

The Gallery was fortunate to successfully negotiate the acquisition of major paintings by the late distinguished artists Ginger Riley Munduwalawala and Prince of Wales (Mitbul). Their works *Nyamiyukanji, the river country* 1997 and *Body Marks* 2001 mark the extraordinary legacy of these cultural leaders.

A superb bark painting by renowned artist John Mawurndjul *Buluwana* 2002, won the bark painting category at the 2002 Telstra National Aboriginal and Torres Strait Islander Art Award and was subsequently acquired. Freda Warlapinni's, *Pwoja – Pukumani body paint design* 2002 is an important addition to the existing holdings of contemporary Tiwi painting and printmaking and complements the classic mid-20th century Tuckson/Scougall collection.

Gifts to the collection include two important paintings on canvas using natural pigments by east Kimberley artists Queenie McKenzie and Freddie Timms, a work on paper by Hermannsburg watercolourist Richard Mocketarinja and two bark paintings, one attributed to Tiwi artist Tommy Mungatopi and the other attributed to northeast Arnhem Land artist Narritjin Maymuru.

CONTEMPORARY AUSTRALIAN

The focus for the Contemporary Australian Collection over the last year has been on acquiring key works by significant contemporary artists not yet represented in the collection. Hossein Valamanesh's *Longing Belonging*, 1997, is a very poignant and evocative work in which Valamanesh traces connections between the material culture and landscape of Australia and Iran, his birth place. The beautiful but fire-damaged Persian carpet and the large photograph of it burning in the Australian bush are a timely embodiment of the desires and disjunctures of finding oneself in an alien land.

Scott Redford's two abstract paintings *Untitled (Keanu crying for River)* 1997, and *Blood Disco* 2001, synthesise regionalism, identity, queer politics and pop culture. Both paintings illustrate the continuing vitality and innovation of abstract painting in Australia. Callum Morton's ironic and incisive *Motormouth* has proved to be a very popular addition to the collection. This large scale model of a motorway with soundtrack which brings together gender politics, urban planning and the legacy of minimalism, was one of the highlights of the *BitterSweet* exhibition at the Gallery in 2002. All of these acquisitions were funded by the highly successful Contemporary Collection Benefactors.

Through the generosity of the Art Gallery Society's Contempo group, we acquired a full set of Simryn Gill's *Forest* 1996–98. This magnificent suite of black and white photographs documents Gill's interventions into parks and gardens in Singapore and Malaysia. Gill tore up books and grafted fragile strips of text onto tropical plants, resembling natural forms they became banana florescence's, variegations on the leaves of vines and mangroves emerging from mudflats, returning our grand cultural narratives to their 'roots'. In addition, through the Rudy Komon Memorial Fund, the

Gallery also acquired an important work by Ian Burn from the 'Value Added' *Landscape* series. Burn was Australia's most important conceptual artist and this work was made shortly before his untimely death in 1993.

INTERNATIONAL MODERN & CONTEMPORARY

Geoff and Vicky Ainsworth were exceptionally generous in 2002 donating four very important contemporary international works; Conrad Shawcross one of the new faces in the young British art scene with his *Pre-retroscope(marine)* which is a kinetic sculpture complete with video projection, another 'Young Brit', Mat Collishaw's *Waterfall*, also a video installation with objects. They also donated two photo-based works, a large scale photograph by the German artist Gerhard Stromberg *Kodaikinal* documenting a colourful town in Indian hill country and a recent Cibachrome by the American Allan Sekula, an important political documentary photographer and film maker and also a very influential writer on photographic theory.

Clayton Utz helped us acquire the Ernesto Neto spice installation that was commissioned for the Level 2 programme also sponsored by them. Brazilian artist Ernesto Neto, came to Australia as a visiting Fellow at the School of Fine Arts, University of Newcastle and there he worked with the Textile students to construct his spice installation *Just like drops in time, nothing* 2002. Neto's wonderful biomorphic forms stuffed with spices were stretched across one of the Level 2 Gallery spaces. They were hauntingly aromatic and visually sensual.

One of the most controversial purchases which excited the popular press was an intensely beautiful meditative work by the Iranian/British artist Shirazeh Houshiary. This painting is really more of a sculptural performance. The artist has covered the surface of this intensely worked gesso panel with literally thousands of fine graphite strokes which are derived from an Arabic script. It is the trace of months of focused mediation, the marks taking the form of a mantra. The problem was that the critics had not actually seen the work but only a television shot of it in which the shimmering markings were completely invisible creating the false impression of a blank canvas.

Other important acquisitions include an exceptionally beautiful photograph by Thomas Struth *National Gallery II*, a body of works by Roger Akling, two beautiful works by the late Montien Boonma, an important new video installation *Incidents* by the Russian artists Igor and Svetlana Kopystiansky and Ron Mueck's extraordinary realist sculpture of an old lady.

EUROPEAN PRINTS, DRAWINGS AND WATERCOLOURS

A large preparatory drawing for the hound in Briton Rivière's painting, *Requiescat* (1888) was purchased at auction in London in February. The Gallery has always been alert to studies for pictures in the collection. The drawing is only the second work by this popular Victorian artist to enter the collection since the acquisition of the oil painting direct from the artist in 1897.

The Gallery also purchased a rare 18th-century engraving by Jean Massard after Jean-Baptiste Greuze of *The Well-Beloved Mother*. It is closely connected to the Gallery's Greuze drawing presented to the Gallery by James Fairfax in 1999 (which is in fact the model for the engraving).



Simryn Gill *Forest* 1996–98 16 gelatin silver photographs 120 x 95cm
 Purchased with funds provided by the Art Gallery Society of New South Wales
 Contempo Group 2003 © Simryn Gill



Jean Massard, *The well-beloved Mother*, after Jean-Baptiste Greuze, 1795 engraving, 54.3 x 65cm.
 Anette Margaret Dupree Bequest Fund 2003



Lucian Freud *Head on a pillow* 1982 etching, 10.2 x 12.7cm
Gift of Rex Irwin 2003 © Lucian Freud

Continuing her beneficence to the Gallery, Margaret Olley generously donated a second etching by Lucian Freud entitled *Eli*, the most recent print by the artist. The Gallery was also the recipient of donations from Rex Irwin Art Dealer of a Lucian Freud etching, *Head on a Pillow* (1982), and from Dr Mary Mackay of a de luxe Victorian photogravure after Edward John Poynter of *The Visit of the Queen of Sheba to King Solomon*.

We were able to enhance our fine collection of modern British prints with the purchase in London of the following three works: Edward Wadsworth, *Harbour of Flushing* (1914), Ben Nicholson, *Storm Over Paros* (1965), David Hockney, *Rue de Seine* (1972).

PHOTOGRAPHY

Over the last 12 months, the Gallery has been fortunate in acquiring 3 Cibachromes by American artist Nan Goldin through Photography Collection Benefactors funding. These are the first works to enter the collection by this important and influential American artist and deal with the artist's life and her friends from the late 1980s.

American artist Adam Fuss gave two important works from the series *My Ghost* to add to the large daguerreotype from this series that the Gallery acquired in 2001. The additional photogram and photogravure, while being beautiful works in their own right, also combine with the daguerreotype to demonstrate how the artist has utilised early photographic techniques in this very contemporary series.

A beautiful digital photograph from the *bad bird* series by Lynne Roberts-Goodwin and two parts from Helen Grace's *Secret archives of the recent past* 1995 series are also the first works by these artists to enter the permanent collection. Both of the Sydney based artists have had distinguished careers in teaching as well as working on their own body of work and both were notable in their absence in the collection.

Photography Collection Benefactors funds enabled the Gallery to purchase an important image *White Angel Breadline* by Dorothea Lange, one of the most influential photographers of

the 20th century. The exceptional photography from Depression-era America had not as yet been represented in the collection. This image is Lange's second most important after *Migrant Mother* and is an icon of American 20th century photography.

Benefactors have also generously funded important acquisitions of photographs by Werner Mantz and Kath Both. Further and other gifts include a number of superb albums by Max Dupain given by Diana Dupain.



Dorothea Lange *White Angel Breadline* 1932 gelatin silver photograph, 35.5 x 28cm
Purchased with funds provided by Roderick and Gillian Deane, Amanda and Andrew Love, Ginny and Leslie Green, Egil Paulsen, Josef and Jeanne Lebovic, Anonymous, Russell Mills, Suzanne Steigrad, Graham and Mary Bierman and the Photography Collection Benefactors, 2003 © The Dorothea Lange Collection

ASIAN ART

The new Asian art galleries, to open in late October 2003, will allow new acquisitions and works in the Asian art collection to be displayed to their best advantage. The main corridor, with its high ceiling, is a light filled space that will enhance all major sculptures in the collection including two new important acquisitions, the monumental 10th century Indian Buddhist figures of *Tara* and *Avalokiteshvara* which will take pride of place in the corridor that welcomes you into the new Asian galleries. Both pieces are sculpturally superb representations of Buddhist deities in a little known style of Indian Buddhist imagery. The goddess Tara is depicted as a sensuous figure in 'samapada', an upright standing pose. Avalokiteshvara is in a 'tribhanga' pose, a triple bend which is typical of Indian sculpture. Their bodies are adorned with ornaments that define and convey their sensuous forms. Both sculptures are imposing, however their intent as primary focuses for worship is realized in such inspiring work.



Left: *Tara*, Madhya Pradesh/India 10th century, buff sandstone 178cm height. Purchased 2003.
Right: *Avalokiteshvara* Madhya Pradesh/India 10th century, buff sandstone 220cm height. Purchased 2003.

Other outstanding acquisitions that will be shown in the new spaces include the very generous gift from the Art Gallery Society, the Thai bronze standing *Crowned Buddha* of the 12th–13th century, representing the Buddha richly adorned, yet wearing monk's robes, thus symbolizing the duality of Buddha as both World Ruler and World Renouncer. Another exceptional piece is the *Seated Figure of Shiva*, 9th–10th century, from the ancient Hindu kingdom of Champa in central Vietnam. These excellent works reflect the efforts being made in expanding the South and Southeast Asian Collections to bring these traditions to the Australian public. The Asian Art Department has also extended the boundaries of its collection policy by purchasing the 19th century Edo 'Karaori' *nô robe with the design of flowers of the four seasons*, a difficult piece to obtain and the first Japanese textile the Gallery has acquired. It is a valuable representation of classical Japanese art, with the *nô* theatre being an important aspect of samurai art and culture. The *nô* robe itself epitomizes one of the highest accomplishments in Japanese textiles. In addition the karaori (Chinese weave) is of particular excellence as the patterns are weaved rather than embroidered.

This year the Gallery continued to develop a good foundation of Contemporary Asian Art in the collection through the efforts of several committed staff in the Contemporary as well



Karaori' nô robe with design of flowers of the four seasons on sectioned red-and-white background, Edo period 1615–1868 silk and gold metallic thread supplementary wefts in a silk twill ground, 152.5 x 144cm. Purchased 2002

as Asian art areas. Together, works have been acquired from major artists including Zhang Xiaogang's, *Comrade* 2001 which alludes to the dissolving of traditional family ties in China; and the late Montien Boonma's, *Perfumed paintings and stools* 1995–97 a herbal, meditative piece which allows the viewer to undergo both a visual and fragrant experience in understanding the work. Also by Boonma is *Untitled:Two Acts II* 1996, a large brass bowl partly filled with wine and which throughout contains the physical impressions of the artist, attesting to deeper implications the viewer may experience with that of the artist's inner body. Nam Jun Paik's *Buddha game* is an enigmatic piece by the contemporary video/installation master.

The Gallery has been privileged to receive some very significant gifts from a number of generous donors. These have included the Myrtle family who have made a considerable gift of a large number of Chinese ceramics and jades from the J.H. Myrtle Collection; Dr. John Yu and Dr. George Soutter who donated a number of Southeast Asian textiles; and Nomadic Rug Traders who also made a very welcome donation of Southeast Asian textiles. These gifts all contribute significantly to the Asian art collections, with the Gallery recognising the importance of developing the textile collection in relation to Southeast Asian culture, and community interests in textiles.



Robert Klippel *Eighty-seven small polychromed tin sculptures* 1995 (detail) polychromed tin, wire.
Gift of Andrew Klippel 2002 © Robert Klippel Estate

EXHIBITIONS

AUSTRALIAN ART

The year was a spectacular one for exhibitions of Australian art across all curatorial areas, with retrospectives of work by Robert Klippel, Charles Conder, and a major exhibition of the drawings of James Gleeson.

It began in August, 2002 with a major retrospective of the work of Australia's most important sculptor Robert Klippel (1920–2001). Klippel was a quintessential 20th century artist who magically instilled new life into the hitherto defunct, and left an indelible impression on the history of Australian art and on sculpture in particular. Comprising more than 250 works *Robert Klippel Retrospective* encompassed Klippel's development from figurative sculptor into abstraction, from Surrealist wood carvings to extraordinary junk assemblages of the 1960s and 1990s. It also reflected the extraordinary inventiveness and diversity of his artistic output, both in the choice of materials (from stone, wooden pattern parts and plastic toy kits to photography and collage) and range of scale, from intimate to monumental. This project was generously supported by a group of Klippel admirers: Geoff and Vicki Ainsworth, Mrs Ann Burge, Philip Cox, Mrs Joan Crebbin, James Fairfax, James Gleeson, Geoffrey Hassall, Andrew Klippel, Elizabeth and Colin Laverty and Patricia H. Reid.

Opening in April, 2003 *James Gleeson: Drawings for Paintings* honoured Australia's premier surrealist who is now

in his 88th year and regarded by many as an Australian 'modern master'. Based on the Gallery's considerable collection of Gleeson's drawings, supplemented by key loans, the exhibition which was accompanied by a fully illustrated catalogue, presented a major reassessment of the interrelationship between drawing and painting in Gleeson's oeuvre, offering new perspectives on his distinctive iconography and the themes that have fascinated him throughout his long career.

The third major exhibition of the year and inaugural display in the newly constructed Upper Level Rudy Komon Gallery, was the *Charles Conder Retrospective* made possible through the generous sponsorship of the Gallery's President's Council. Opened with characteristic style by Barry Humphries, private collector and Conder enthusiast on 14th June, 2003 it was the first major retrospective organised in Australia to pay tribute to this fascinating and enigmatic artist. Friend and colleague of Tom Roberts, Arthur Streeton and Frederick McCubbin, Conder (1868–1909) also played an active role in the bohemian artistic world of Europe at the dawn of the twentieth century. A collaborative exhibition between the Gallery and Melbourne art historian Ann Galbally, the exhibition comprised some 112 works borrowed from collections throughout Australia and England and including paintings, watercolours, book illustrations, lithographs, painted silk decorations and fans. It covered both Conder's Australian period when he was a vital contributor to the great Heidelberg school of impressionist painting and his career in



Barry Humphries with Australian artist Margaret Olley at the opening of the *Charles Conder Retrospective*



Gija Elders attended the official opening of *True Stories: Art of the East Kimberley* exhibition.
Front: Paddy Bedford, Hector Jandany, Goody Barrett; Back: Freddy Timms, Patrick Mung Mung, Lena Nyadbi, Peggy Patrick

Europe where he became a legendary figure of the fin de siècle, gaining particular fame for his exquisite watercolours on silk.

In March, 2003 prior to re-installation of the 'classic' 20th century Australian art collection hang, the *Parallel Visions* exhibition was enriched by a new departure for the Gallery when local poets were invited to respond to works in this installation in the form of *Parallel Poetry* readings – eliciting an enormously warm public response.

The exhibition programme at the Brett Whiteley studio continued to provide new and exciting insights into Whiteley's work with exhibitions including *Animals and Birds*, *Aspects from the Estate* and *On the Beach with Whiteley*, as well as presentation of a selection of entrants to the *Brett Whiteley Travelling Art Scholarship*.

ABORIGINAL & TORRES STRAIT ISLANDER ART

An exhibition of Tiwi art, Pumpuni Jilamara, was installed in the Yiribana Gallery at the end of June, 2002 continuing to January, 2003. Pumpuni Jilamara presented the opportunity to showcase the Gallery's fine collection of Tiwi paintings and objects that have been collected over the last forty years. Works were borrowed from several private collections enhancing the exhibition. Key elements included the set of seventeen tutini (pukumani grave posts) commissioned in 1958 which were and the six tutini commissioned in 1999 from artist Pedro Wonaemirri.

Following Pumpuni Jilamara the exhibition *True Stories: Art of the East Kimberley* was a major event held in conjunction with the Festival of Sydney 2003. *True Stories* explored the history of the East Kimberley art movement with emphasis on the works of Rover Thomas and other groundbreaking artists.

Key works were borrowed from the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of Western Australia and several art centres, private galleries and collections including the Laverty Collection. Two field trips to the east Kimberley by members of the Aboriginal art section resulted in, amongst other things, the production of a film consisting of interviews with many of the artists featured in the exhibition. This film was shown on a continuous loop during the exhibition.

CONTEMPORARY ART

The *Simryn Gill: selected work* exhibition featured a selection of work from the last decade by the artist. Gill has achieved a very high international profile and this was the first major survey of her work in Australia, where she has lived for over ten years. Gill's work explores the intertwining themes of how culture influences our understanding of place and how we naturalise culture until it seems part of our physical environment. Her work has a sense of history, but rather than being critical of the past it is about "the many confusions, pleasures and contradictions of being in ones particular present". A feature of this exhibition was the major new photographic series of the living spaces in Malaysian homes, entitled *Dalam* (Malay for inside; interior; deep). In undertaking this project the artist sought to travel through the inner landscape of the country where she grew up but has not lived in for a long time. Gill wished to explore how a sense of place may or may not be conveyed through looking at how people live, and if the 'texture' of people's lives would add up to a sense of nation.

New Painting in Australia 2: It's a Beautiful Day was organised in association with the Ian Potter Museum of Art, this exhibition looked at the continuing concern with pictorial



Terence Maloon, Curator, being interviewed at the official press preview of *Picasso: The Last Decades*



Brazilian artist, Ernesto Neto, stands amongst his work – *Just like drops in time, nothing* 2002 textile and spices, dimension variable. Purchased 2002 with funds provided by Clayton Utz © Ernesto Neto

representation in contemporary Australian painting. This follows on from last year's *New Painting in Australia: Phenomena* which explored the contemporary use of the language of abstraction. *It's a Beautiful Day* included over forty works by twelve Australian artists including Peter Booth, Tim Maguire, Julie Dowling and Vivienne Shark LeWitt.

Other highlights of the contemporary programme included the exhibitions by international artists Ernesto Neto and Tracey Emin. The visit of international art superstar Tracey Emin to Sydney was unforgettable. Her exhibition was a disarmingly frank and emotional exploration of her own life that drew many visitors, as did her sell out and extremely entertaining artist's lecture. Tracey enjoyed being in Sydney so much that she extended an eight day stay to almost two months and is returning again later this year.

INTERNATIONAL MODERN

The major International exhibition for the year was the highly successful *Picasso: The Last Decades* curated by Terence Maloon. Bringing together more than 80 paintings and works on paper from major museums and collections around the world, this exhibition revealed the extraordinary imaginative power of an artist in the last two decades of his life, aged 71-91, having already proved and confirmed his pre-eminent place in the history of 20th century art. One of the reasons for planning this exhibition, which started with Picasso's work from 1953 was to place our own work *Nude in a rocking chair* 1956 into its evolutionary context, thus heightening our understanding and appreciation of one of our great treasures. While not as readily known and easily accepted by the general public, Picasso's late works were particularly well received by the Gallery's visitors with high ticket sales and a sell-out catalogue.

EUROPEAN ART PRE-1900

From 7 September to 10 November, 2002 the Gallery hosted the exhibition *Albertina: Old Master Drawings from Vienna*. This exhibition featured some 100 master drawings from the late 15th century to the end of the 18th century by artists such as Raphael, Fra Bartolommeo, Dürer, the Carracci, Rubens and Fragonard. The Gallery was able to mount this exhibition from one of the world's largest and most valuable repositories of

graphic art while the historic Albertina Palace in Vienna was undergoing extensive refurbishment and restoration. The form of the exhibition was conceived in collaboration with the Albertina and was part of the Gallery's committed programme of presenting important exhibitions of European drawings.

In April to July, 2003 the James Fairfax Galleries saw the installation of an exhibition of the *James Fairfax Collection* of old masters paintings, drawings and prints curated by Richard Beresford and Peter Raissis. The exhibition brought together works donated by Mr Fairfax to the Gallery, to the National Gallery of Victoria and to the Art Gallery of South Australia with those remaining in his private collection. This was the first time the collection had been seen in its entirety. The exhibition comprised 60 outstanding works by such great European masters as Titian, Dürer, Moroni, Rubens, ter Brugghen, Claude, Rembrandt, Guercino, Boucher, Canaletto, Guardi, David, Boilly, Ingres, Delacroix and Géricault. The works lent by Mr Fairfax represent the most generous loan from a single source the Gallery has ever received and permitted a hang of European masters from the 15th to 19th centuries richer than any ever before seen on the walls of the Gallery.

PHOTOGRAPHY

This year the Gallery held the inaugural *Citigroup Private Bank Australian Photographic Portrait Prize* displayed in conjunction with the 2003 Archibald, Wynne and Sulman Prizes. Judged by a Committee of five Gallery Trustees and Alasdair Foster, Director of the Australian Centre for Photography, it was this year awarded to Greg Weight for his portrait of the legendary harmonica player titled *Railway Blues Jim Conway* 2003. Following the generous offer of sponsorship from Citigroup Private Bank this acquisitive prize will be an annual event with the Archibald, Wynne and Sulman Prizes.

The collection was very much on display this year which allowed for important reassessments of our holdings in Australian and international art: *Soft shadows and sharp lines* (5 October – 17 November, 2002) revisited Pictorialism and early Modernism – one of the collection strengths, and the *American Beauty: from Muybridge to Goldin* exhibition (5 June – 27 July, 2003) made the span of the American collection available for the first time.



Citigroup Private Bank Photographic Portrait Prize 2003 winner Greg Weight's *Railway Blues Jim Conway* 2003



Official opening of *The Arts of Islam – Islamic Art and Patronage: Treasures from Kuwait* exhibition
 Left to right: David Gonski, AGNSW Trust President; Sheikha Hussah Sabah al-Salem al-Sabah, Kuwait Royal family; Bob Carr, Premier and Minister for the Arts

New photography by Australian photographers both known and emerging were seen in Level 2 Project exhibitions *Others* (14 September – 10 November, 2002) and *Anxious Bodies* (29 March – 18 May, 2003).

ASIAN ART

The Arts of Islam – Islamic Art and Patronage: Treasures from Kuwait, was an exhibition from the al-Sabah Collection, housed at the Kuwait National Museum. Collected by members of the Royal Kuwait family, the important collection included more than 120 Islamic works stretching between the 8th to 18th centuries from Europe, India and throughout the Middle East. Many of the works were made for wealthy individuals or courts, with Royal patronage being considered an important obligation for the community and culture.

The past year has been spent in major preparations for the opening of the new Asian art gallery, which will open in late October, 2003. On show will be a substantial amount of the Asian art collection, most of which will be exhibited together for the first time. The new gallery will be opening with an impressive installation work by contemporary artist Dadang Christanto.

In relation to the preparation of the new gallery, staff are also busy preparing information sheets, didactic panels, and extended labels for the new displays, as well as liaising with the designer Freeman Ryan Design in regard to the

installation of the different collections. The formats and level of information to be provided was determined by valuable research done at the time of the last year's *BUDDHA: Radiant Awakening* exhibition with the aid of a grant provided by the Art Museum Collections Accessibility Initiative (AMCAI), funded by the Ian Potter Foundation. There has also been an immense amount of work done on the latest *Asian Collection Handbook*, which will be launched to coincide with the opening of the new gallery.

Preparation for forthcoming exhibition *Seasons: The Beauty of Transience in Japanese Art* is well underway. The exhibition was co-organised by the Gallery, the Agency for Cultural Affairs, the Government of Japan and the Japan Foundation with support from the National Museum of Modern Art Tokyo. This is a rare and beautiful exhibition to come from Japan, with many of the classical works of art deemed Important Cultural Properties. It is the first time the Japanese Government, through its Ministry of Culture (the Bunkacho), has honoured Australia with an exhibition of classical Japanese art of the highest calibre.

PUBLICATIONS

This year's publications program continued to establish the Gallery as Australia's pre-eminent Art Gallery publisher and one of Australia's leading art book publishers. Below is a brief description of the year's publishing highlights.

Robert Klippel

2002, 267 pages, 380 colour and black and white illustrations, plus CD-ROM

This magnificent monograph broke new ground in Australian art publishing by for the first time ever including in the hardback a CD-ROM catalogue raisonné with images and details of over 1200 works. This monograph produced to accompany the Robert Klippel retrospective documents an extraordinary life and life's work. Featuring over 380 illustrations and making extensive use of interviews and previously unpublished material from the Gallery's archives and other significant Australian collections, this comprehensive book traces Klippel's near 60 year career.

Picasso: The Last Decades

2002, 200 pages, 86 full colour and black and white images.

Edited by Terence Maloon, this exhibition catalogue brought together some of the world's leading scholars to write on the last decades of Picasso's work. This period of enormous creativity and output has often been dismissed as being indicative of Picasso's decline. This exhibition and catalogue worked to understand this period as in keeping with Picasso's overall genius and in particular as a response to challenges of age and death.

James Fairfax Collection of Old Master Paintings, Drawings and Prints

2003, 216 pages, 60 images

Assembled over four decades, James Fairfax has assembled the finest private collection of Old Master paintings, drawings and prints in Australia, including works by Titian, Claude, Rembrandt, Rubens, Watteau, Boucher, Fragonard and Canaletto. Many of his newly acquired works are recent discoveries that have remained hidden in international private collections for generations, unknown to scholars and public alike. Published in association with the first complete public exhibition of the James Fairfax collection, this superbly illustrated and meticulously researched catalogue is a tribute to a unique collection, a remarkable personal achievement by one of Australia's most generous benefactors of art.

Charles Conder

2003, 208 pages, 109 images

This publication coincides with the Gallery's major retrospective of the artist's work. Richly illustrated with colour reproductions of Conder's paintings, prints, and watercolours on silk, it tracks his career from famous Heidelberg images to Paris where as an habitu   of the Moulin Rouge he became a great friend of Toulouse-Lautrec, and to England and France where he counted Beardsley and Wilde amongst his intimates.

James Gleeson: Drawings for Paintings

2003, 128 pages, 169 images

This catalogue and accompanying exhibition present a major reassessment of the interrelationship between drawing and painting in Gleeson's oeuvre. It offers new perspectives on his distinctive iconography and the themes that have fascinated him throughout his long career.

Albertina: Old Master Drawings from Vienna

2002, 170 pages, 102 images

The Albertina in Vienna holds one of the world's great Old Master drawing collections. The exhibition that this catalogue supported comprised 100 drawings which were carefully selected to reveal the unfolding story of European drawing across three centuries. Included in this sensitively designed catalogue are works by Durer, Altdorfer, Golzius, Rubens, Rembrandt, Van Dyck, Raphael, the Carracci, Tiepolo, Claude, Boucher and Fragonard.

Simryn Gill: Selected Work

2002, 64 pages, 47 images

This catalogue documents the first in a series of mid-career projects which feature the works of some of our most significant and stimulating contemporary artists. The new work that provides the focus for this catalogue is a suite of 258 photographs entitled *Dalam*, in which the artist explores a sense of being both insider and outsider in the country of her birth. With *Dalam* is a selection of other works, photographs, objects and installations, from the last ten years.

Due to customer demand two reprints were commissioned this year, *Margaret Olley*, Barry Pearce and *Australian Drawings*, Hendrik Kolenberg.

In late 2003 we look forward to the publication of two collection books, *Asian Art Handbook* and *Yiribana: Aboriginal and Torres Strait Islander Art in the Art Gallery of NSW* and the reprint of the very popular *Orientalism*, Benjamin.

The Gallery also published Education Kits for *Robert Klippel*; *Picasso: The Last Decades*; and the *Charles Conder* exhibitions with extended online versions for the latter two. The *Archibald, Wynne and Sulman Prizes* education kit was re-designed and updated on-line as part of an innovative collaboration with the Museums and Galleries Foundation of NSW. The fourth in the series of Collection education kits *Encounters with Contemporary Art*, featuring sixteen key artists from the Contemporary Collections, was completed and made available to audiences.

The first in a new series of educational videos, profiling contemporary Australian artists, *Conversations with Australian Artists: Unseen Forces*, was produced as a resource for the secondary schools audiences. Made in response to enquiries from teachers, lecturers and librarians for quality, contemporary educational film material, this resource features interviews with artists John Olsen, Joyce Hinterding and David Haines, Ginger Riley Munduwalawala and Fiona Hall and offers insights into their working methods, career paths and cultural contexts.



A Wednesday night audience is addressed by Liz Gibson, Senior Coordinator, Public Programmes, responsible for the development of the *Art After Hours* programme.

AUDIENCES

The Gallery maintains its leadership amongst Australian art museums as an initiator of substantial and popular programmes in conjunction with temporary exhibitions and the permanent collections. A total audience of 272,969 participants in special events and programmes (incl. 100,619 booked students) represents a 36% increase from 2001-2002. This has largely resulted from the introduction of *Art After Hours*. With comprehensive and wide-ranging programmes in place, the focus has been on attracting new audiences.

ART AFTER HOURS

Art After Hours, extended late night openings every Wednesday until 9pm, has been a significant major initiative. Conceived to develop and diversify audiences and make the Gallery accessible outside usual opening hours, this programme also aims to enhance the visitor's experience of the Gallery as an engaging and welcoming place. Promoting major temporary exhibitions and launched in January, 2003 *Art After Hours* includes weekly series of free programmes and special events. Hotspots of activity are organised throughout the Gallery with all areas of the permanent collection and temporary exhibitions open, celebrity events, refreshments and live jazz in the ArtBar (café) and free film screenings.

Art After Hours has proved extremely successful, attracting an additional 27,311 visitors to the Art Gallery between

January and June 2003, (26 Wednesday nights). Highlights of the first 6 months of programming included celebrity talks by Phillip Adams, Peter Berner, the Hon. Dr Barry Jones and Jeremy Sims, all attracting audiences of over 2000 people. To coincide with the *Archibald, Wynne & Sulman* and *The Citigroup Private Bank Australian Photographic Portrait Prizes*, were a series of popular concerts titled 'Portrait of the Musician as an Artist' presented by the Sydney Conservatorium of Music in Recital. An additional free guided tour, provided by the Volunteer Guides, of the current major temporary exhibition has also proved very popular.

FILM AT THE GALLERY

A dedicated annual audience of approx 25,000 now attend three regular weekly screenings of cinema classics, important documentaries, shorts and experimental films. With the installation of a new 35mm projector in January, 2003 the Gallery's film programme is now seen as an important contributor to retrospective cinema. Highlights last year included 'Picasso's World' featuring Fellini's *8 1/2*, Godard's *Le Mepris* and Clouzot's *Le Mystere Picasso*. Another highpoint was the exclusive presentation, generously assisted by the Austrian Embassy, by Viennese director Michael Kreihsl of his most recent film *Hunters in the Snow* in conjunction with *The James Fairfax Collection*. In the last year the French Embassy has consistently assisted the film programme with the importation of important French feature films from the Cinematech Collection in Paris. ScreenSound Australia have also provided many Australian titles.



Gija Elders attending the official opening of the *True Stories: Art of the East Kimberley* exhibition meet Her Excellency Professor Marie Bashir AC, Governor of NSW

TEMPORARY EXHIBITIONS

The highlight of the temporary exhibition programme, *Picasso: The Last Decades* was hugely successful and attracted capacity audiences to film, lecture, study day and conference programmes. A special website (www.artgallery.nsw.gov.au/picasso) hosts an interactive education kit and information on Picasso-related events. Both hard copy and online education kits were welcomed by the schools audience as an accessible and useful addition to the Gallery's education resources. A Teachers' Preview, held on Picasso's birthday, Thursday 24 October, attracted an enthusiastic 190 teachers to the special presentation given by curator, Terence Maloon.

Programmes for the significant Indigenous exhibition *True Stories: Art of the East Kimberley* strengthened ties with community and included Gija artists Patrick Mung Mung, Freddy Timms, Lena Nyadbi, Goody Barrett and Hector Jandany who travelled to Sydney from Warman (Turkey Creek) WA. The accompanying symposium, partly funded by the Australia Council, provided a comprehensive insight into the historical and contemporary context of East Kimberley Art. An audience of 280 heard outstanding speakers including Professor Marcia Langton (Australian Indigenous Studies, University of Melbourne); Kim Barber (linguist and land tenure specialist); and Dr Eric Kjellgren (Assistant Curator for Oceanic Art, The Metropolitan Museum of Art, New York). An important component was also the screening of a video documentary which included interviews with artists, images of

country and community. Produced by curator Hetti Perkins and filmmaker James Marshall, this video is currently being marketed as an educational resource.

A key feature of *Pumpuni Jilamara: Tiwi Art* and NAIDOC celebrations was the artist-in-residence programme of Pedro Wonaeamirri, President of the Jilamara Arts Centre at Milikapti, Melville Island, who generously participated in opening events, exhibition floortalks, panel discussions and children's holiday workshops. An extended video interview was recorded with the artist and served as supplementary exhibition material and as an important archival resource for the Gallery and the Tiwi community.

A large retrospective of the work of Robert Klippel increased the profile of sculpture within the Gallery and offered a fascinating insight into the working processes of one of Australia's most original and prolific sculptors. Artists, such as Ann Thomson, Colin Lanceley, Rosemary Madigan and Janet Laurence, enlivened the exhibition talks and special events programmes and Carlos Russell entertained younger audiences with his innovative performance *Klick on Klippel*. Interestingly, this was an exhibition that especially appealed to Years 7–10 students, an audience often difficult to engage with modern Australian art.

Other exhibition highlights included exhibition talks, lunchtime lectures and drawing workshops enlightened audiences on the distinctive qualities of celebrated works



Clare Mackay as *Gert (By Sea)* *Fundays at the Gallery* character launched in August 2002.
 Pictured: Charles Meere *Australian Beach Pattern* 1940 oil on canvas, 91.5 x 122cm. Purchased 1965 © Charles Meere Estate

featured in *Albertina: Old Master Drawings from Vienna*. *The Arts of Islam – Islamic Art & Patronage: Treasures from Kuwait* was drawn from the collections of the principal members of the Kuwaiti Royal family, Sheik Nasir Sabah al-Ahmad al-Sabah and his wife Sheika Hassah Sabah al-Salem al-Sabah. This exhibition drew visitors from previously untapped demographics. Large audiences attended programmes of Islamic music and specialist talks. The support of the local Arabic press was invaluable in bringing new audiences to the Gallery.

FAMILY PROGRAMMES

This year saw the introduction of two new children's characters, again based on original ideas by well known children's writer Geoffrey McSkimming and directed by Robina Beard, in the Sunday Telegraph *Fundays at the Gallery* programme. Launched in August, 2002 *Gert (By Sea)*, in her red swimming costume and cap, appeared to jump straight out of the iconic Charles Meere painting *Australian Beach Pattern* (1940) taking visitors on a tour of her own 'photo album' of twentieth century Australian art. Visitors were asked to 'swim between the flags' as Gert made a day at the Gallery resemble a day at the beach.

Launched in May 2003, *Ngununy, the cheeky fruit bat*, flew down from the Hills Hoist to take children on a lively journey of discovery through the Gallery's Aboriginal and Torres Strait Islander collection. Children and adults were encouraged to interact with this character. He answered their



Russell Smith as *Ngununy, the cheeky fruit bat* *Fundays at the Gallery* character launched in May, 2003



Dr Chiaki Ajioka, Curator, Japanese Art, leads an Ukiyo-e workshop conducted in April 2003 as part of the VisAsia *Arts of Japan* lecture series

questions and delighted them with his cheekily effervescent personality. *Ngunumy* is the third children's character to be successfully launched in this programme. Another character is planned for 2004.

The Fundays at the Gallery Art Competition continues to appear on the first Sunday of each month in the *Fundays* (kids) section of the Sunday Telegraph. Each focuses on an art activity based around a different work from the Gallery's collection or temporary exhibitions. Creative and clever entries have poured in from children all over the state, with winning entries hung in the *Kids Gallery* in the For Kids section of our website (www.artgallery.nsw.gov.au/for_kids/gallery).

Two more *Fundays Children's Trails* – self-guided looking and drawing activity booklets were produced for the family audience: 'Meet the moderns' and 'Yiribana-this way' making four in the current series. Other Art Galleries are now following this initiative. The Gallery is indebted to the Sunday Telegraph for the continuing sponsorship of these family programmes.

ART COURSES

Art courses offered included the highly successful Art Gallery Society's *Great Art in the Making I & II* (organised by the Art Gallery Society in conjunction with Public Programmes); contemporary art courses *The Enigmatic Object* and *Close Encounters*; and Asian art courses *Nature in Asian Art* and *The Arts of Japan* (all 2002 and 2003 respectively).

During the construction of the new Asian galleries, symposia and conferences have served to focus our audience on Asian themes. Public Programmes staff contributed to events with partners such as The Asian Arts Society of Australia 'Walking with Chinese Dragons' symposium, the Museums and Galleries Foundation 'Explorasians' and the Association for Independent Schools 'Engaging Asia' conference kept the presence of Asian art alive.

EDUCATION

An overall total of 100,619 Kindergarten – Tertiary students participated in education activities, programmes and services. Major temporary exhibitions continue to be a drawcard for education audiences with ARTEXPRESS, in its twentieth year with the Gallery, continuing a standard of excellence for visual arts education in New South Wales attracting approximately 60,000 visitors as well as 19,847 booked students.

A total of 24,604 children participated in the K–6 educational interpretive tours provided by the Children's Guides. There has also been a growing demand for K–6 teachers' professional development sessions, including enrichment and staff development days; approximately 300 K–6 teachers attended these sessions.

A total of 56,495 secondary school students participated in a range of programmes, including permanent collection

discussion and workshop tours, temporary exhibition study mornings and studio sessions. Five new teacher/lecturers were trained, bringing the total to 15, and helped service more than 750 booked secondary groups. Professional development highlights for 7–12 Secondary Schools Visual Arts teachers were the annual Focus Fest conference and the *ARTEXPRESS* Teachers' Day, attracting a total of 532 enthusiastic participants.

Secondary Schools (7–12) programmes secured a three-year sponsorship from the Caledonia Foundation for a special outreach programme to assist disadvantaged schools. The project, known as *Art-side In*, begins with a pilot, followed by a three-year schedule concluding in 2006. The aims of the project are: to increase access for disadvantaged Secondary Schools to the Gallery's collections, services, programmes and resources, to support and develop young people's engagement in the visual arts and to extend the Gallery's programmes beyond our site, into the wider Sydney metropolitan community.

Other new audience initiatives for schools involved moving beyond a Visual Arts focus to incorporate History syllabus professional development days and the development of an Italian language education kit based on Italian works in the collection.

A fresh emphasis has been given to developing professional links with our tertiary audiences and in a twelve-month period, 42 university groups availed themselves of tertiary programmes.

ACCESSIBLE PROGRAMMES

With support from the Art Gallery Society, a part-time Accessible Programmes Coordinator was appointed for the development of programmes and services for visitors with special needs. A new initiative, *In Touch at the Gallery*, a 'touch' tour of selected sculptures and objects in our collection, has been developed for blind or vision impaired visitors. This free tour is delivered by a specially trained group of Adult Guides for individual, group or school bookings. The Auslan (Australian sign language) programme for the deaf and hearing impaired, known as *Signing Art*, continues to expand and now includes a themed, guided tour of the permanent collections, an interpreted performance for children and an annual drawing workshop.

VOLUNTEER GUIDES

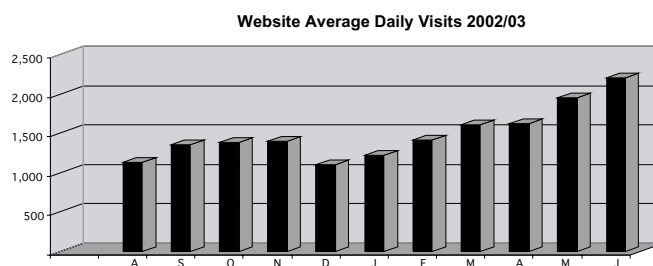
The Volunteer Guides continued to provide invaluable support to the Gallery. A total of 2,907 adult tours were undertaken for 38,300 people in the period, many of whom were overseas visitors, an 8% increase over last year. The services comprised 34 Collection Tours each week – including 28 general adult tours and six Yiribana Gallery tours – and numerous tours for all major temporary exhibitions. A total of 24,604 children participated in the popular K-6 educational interpretive tours provided by the Children's Guides.

GALLERY WEBSITE

The Gallery's website remains one of the most visited arts related websites in Australia. A major upgrade, involving both content management and introduction of the new design, has been completed. The highly appealing and very functional

homepage, more accessible navigation, in-house creation and management of sub-sites and improved overall clarity of the website, have contributed to average daily visits almost doubling in the last 12 months, particularly since the introduction of the new design in late March, 2003. The estimated total number of visits for the year is 546,500, a remarkable 73% increase over the last 2 years.

STATISTICS



As a result of funding provided in 2002 by the Ian Potter Foundation through the Art Museums Collections Accessibility Initiative (AMCAI) a series of interactive children's games have been developed for our website including 'I spy', colour-in and make-your-own artwork activities, memory games and jigsaw puzzles, which will be launched in the next year.

REGIONAL CONTACT

Following the success of the 2001 Regional Galleries Mentorship Programme the Gallery, in association with the Museums & Galleries Foundation, offered three more internships in 2002. Rhonda Hunt, Arts Centre Manager, Muswellbrook Regional Arts Centre, worked with the Art Gallery Society, looking at Corporate Programmes, the Membership Database system, Educational Programmes and Functions. Anouk Beck, Public Programmes & Exhibitions Services Officer, Tweed River Regional Art Gallery, spent one week with the Art Gallery Society, followed by another week working with the Gallery's Registrar of Collections & Storage. Thirdly, Alexandra Torrens, Curator, Bathurst Regional Art Gallery, worked with the artists, Curators and installation crew on the mounting of two of the Gallery's contemporary exhibitions, *Ernesto Neto* and *Simryn Gill*.

Due to the surprisingly high number of senior regional gallery staff applying in 2002 it has been decided to devise one of the 2003 mentorships specifically for Directors / Managers. It will concentrate on the areas of business development, sponsorship and marketing.

The Gallery is developing a Schools Outreach Programmes specifically designed for schools covered by the New South Wales Department of Education and Training's *Priority Schools Funding Programme* and *Country Area Programme*. This programme, called *Art-side in*, will be structured sequentially, developing student's experiences and engagement with the Visual Arts and the Art Gallery from broad school site visit (Stage 1) to focused Art Gallery site visits (Stage 2) to intensive Art Gallery site mentorship (Stage 3).

Gallery staff continue to give advice to Regional Galleries not only on Curatorial matters but also on membership programmes, volunteer guide programmes and business development.

Rose Peel, Conservator, and Deborah Edwards, Curator, were advisors to the Mosman Art Gallery on their exhibition (produced in association with the Gallery) *Margaret Preston in Mosman*; Jackie Menzies, Senior Curator, was invited by Wollongong City Gallery to advise them on a collection they have been gifted of over 200 Asian objects (mainly Chinese ceramics); Hendrik Kolenberg, Curator, advised the Blackfriars Trust on their inaugural Acquisition Drawing Award, travelling to Cootamundra for two days to judge the entries; Alan Lloyd, Head Conservator, has been advising the Muswellbrook Regional Art Centre on documentation and procedures relating to temporary exhibitions; Liz Gibson, Education Officer, has conducted whole day sessions with individuals from various Regional Galleries to advise on the setting up of Volunteer Guide Programmes; and Jane Wynter, Manager of Membership and Benefactor Services, has given extensive help and advice to the Newcastle Regional Art Gallery on the set-up and development of their Foundation.

Edmund Capon, Director, has lectured in Newcastle and opened exhibitions in Wagga Wagga Regional Art Gallery, Grafton Regional Gallery, Tudor House in Moss Vale and Campbelltown City Gallery. Other Curators have continued to travel throughout regional New South Wales to give lectures, judge competitions and open exhibitions.

The 2002 *Archibald Prize* touring exhibition travelled from Goulburn to Muswellbrook and Hazelhurst and the 2003 *Archibald Prize* touring exhibition opened in Lake Macquarie before touring to Port Macquarie–Hastings, Campbelltown and Bathurst. The Gallery's touring exhibition *Lloyd Rees Sketchbooks* opened in Bathurst before touring to Albury, it will then continue to Launceston and Hobart, Tasmania and Mornington, Victoria before finishing off in Armidale at the New England Regional Art Museum in October 2004.

The Art Gallery Society continues to offer discount membership fees to Country Members including a free ticket to all pay exhibitions. There are currently over 3,300 Country members. *Look*, the Society's monthly magazine, continues to list Regional Gallery exhibitions in the 'What's on' section and continues to publish major articles on various Regional Galleries and their exhibitions programmes.

SUPPORT

SPONSORSHIP

The Art Gallery of New South Wales has developed a sound foundation of corporate support, through a wide range of creative partnerships with the corporate sector. These partnerships provide an important element of funding for exhibitions and public programmes. In 2002/03, the Gallery increased the level of sponsorship income to a total of \$1.3 million which was secured as cash and in-kind sponsorship.

The Gallery has a strategy of developing long term mutually beneficial relationships with corporations across all its public activities. Exhibition and public programme sponsors receive public and media exposure, branding and awareness opportunities, as well as the chance to entertain in a unique setting.

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

A full list of sponsors and associated events can be found in the Sponsorship and Philanthropy appendix.

ART GALLERY SOCIETY

May 2003 saw the 50th anniversary of the Art Gallery Society, a cause for great celebration. Society-funded acquisitions over the years now number 195, their total value amounting to some \$17.5 million. The Gallery exhibited the finest of these acquisitions during May-June, 2003. *Look* magazine published a special commemorative issue. A gala dinner and auction for 380 in the presence of the Society's Patron, Her Excellency Professor Marie Bashir AC, Governor of New South Wales, raised approximately \$180,000. Two lunches were held for Founding Members and former office-holders. Tribute was paid to the 20 members still remaining who have paid their subscriptions every year for the past 50 years.

Membership growth was consolidated in 2002/03. The renewal rate rose by 2.5% to a record 86%. Membership cardholders exceeded 32,000; the new student category reached more than 800 members; and 70 members upgraded to Donor category, making a total of 400.

For calendar year 2002 the Society's activities returned a surplus of \$938,164, the highest on record, to be devoted to the acquisition of works of art. Contributing to the higher surplus was a new, more cost-effective contract for the production of *Look* magazine, and a substantial growth in function revenue. Particularly successful were the Resonate concert series, the Flights of Jazz concert series and the Art Appreciation diploma lecture course, which in 2003 has been held on Wednesday nights during late opening as well as at the traditional Thursday lunchtime. Contempo, the group organising events for younger members, developed a lively programme. Weekend courses for all ages were organised on a more regular basis.

By resolution of Council the Society devoted funds to the renovation of the Members' Room, due to re-open in October 2003. New Council members during the year were Phoebe Alexander, Mandarin service presenter with SBS Radio, who took the initiative in forming a new volunteer group, the Community Ambassadors, to guide in languages other than English; and Graham Watman, who brings in considerable expertise in finance and accountancy. Sadly, longstanding Council member Ruth Molloy died in May, 2003.

The two long-established volunteer bodies, the Volunteer Guides and the Task Force, together saved the Gallery some \$1.4m through the provision of voluntary labour. At the end of 2002 Guides' coordinator Janet Bell handed over the reins to Ros Hunyor, and at the end of the financial year Task Force coordinator Mary Hardman stepped down and Judith Twist was elected in her place.

The Society is currently developing further programming to add value to membership and increase revenue. Its new philosophy course has attracted audiences of 600 every Saturday. The Society is also reviewing its corporate programme and its general membership recruitment practices, and will be further developing the membership presence on the Gallery's website. Art Gallery Society Members look forward to contributing substantial acquisitions in 2003/04.

ART GALLERY FOUNDATION

Now in its 20th year, the principal objective of the Art Gallery Foundation continues to be to raise funds for investment with the application of the investment income to be used to purchase works of art for the Gallery's permanent collection. While no works were purchased during this reporting period future acquisitions are planned. The value of the works that the Foundation has contributed to the collection since its inception totals over \$30million (re-valued upwards from original purchase cost of \$17 million). The Foundation publishes its own Annual Report where further details of its activities can be found. A copy of this report is also available on the Gallery's website in the 'About Us' section (www.artgallery.nsw.gov.au/aboutus/annual_reports).

CENTENARY FUND

The Centenary Fund, which was established in 2000, comprises patrons who have pledged over \$100,000 to enhance the Gallery's buildings. The amount pledged is payable in cash over a nominated period of time with the balance, if any, payable from the patron's estate. The Centenary Fund's first project, the *Centenary Auditorium* was opened in November, 2001. Future projects include an extension to the Research Library and Archive; and a second entrance to the Gallery for large groups such as school children, with improved disabled access. A full list of Fund Patrons as at 30th June, 2003 can be found in the Sponsors and Philanthropy appendix.

THE PRESIDENT'S COUNCIL

The President's Council, established in 1995, extends the corporate patronage of the Gallery, with a view to creating a corporate network which attracts the ongoing support of the business community. Funds raised through membership are directed to the sponsorship of exhibitions and public programmes. In 2002/03 the President's Council supported *Albertina: Old Master Drawings from Vienna*, *Charles Conder Retrospective* and *Art After Hours*. The Gallery offers members and their guests an annual social programme of private viewings, dinners and intimate behind-the-scenes tours of special areas of the Gallery. Membership is by invitation only to the Chairman or CEO of major companies. A full list of President's Council members as at 30th June, 2003 can be found in the Sponsors and Philanthropy appendix.

VISASIA

VisAsia, the Australian Institute of Asian Culture and Visual Arts, an entity controlled by the Gallery's Trust, was launched in 2001 and aims to further the study, promotion and appreciation of Asian visual arts and culture. The Founding Sponsor of VisAsia is Ipoh Limited. The VisAsia Business Council was established to support the objectives of the Institute and to provide companies with access to business and cultural links in the region. A full list of VisAsia members as at 30th June, 2003 can be found in the Sponsors and Philanthropy appendix.

AUSTRALIAN PRINTS, DRAWINGS AND WATERCOLOURS BENEFACTORS

A highlight of the year was establishment of the Australian Prints, Drawings and Watercolours Benefactors fund. An initiative of James Agapitos and Sue Hewitt, it comprises 30 individual members to date, each of whom contributes \$1,000 annually for five years to gain membership of the Art Gallery of New South Wales Foundation, with their funds earmarked for Australian prints, drawings and watercolours purchases.

A full list of Australian Prints, Drawings and Watercolours Benefactor members as at 30th June, 2003 can be found in the Sponsors and Philanthropy appendix

CONTEMPORARY COLLECTION BENEFACTORS

The Gallery's Contemporary Collection Benefactors (CCB) Program was established in 1983 to help develop the Gallery's permanent collection of contemporary Australian art. To date CCB has raised more than \$1 million for the purchase of important works of Australian contemporary art. CCB plans activities so that Benefactors become more closely involved in the contemporary art scene locally, nationally and internationally. CCB presents special activities built around the Gallery's exhibitions and national and international art events (some involving costs additional to CCB membership). Recently, CCB organised a tour to the Venice Biennale where members were viewed as special contemporary Australian art ambassadors. In addition, CCB also offers its members other benefits such as various exclusive curator-led tours of significant contemporary exhibitions at the Gallery and at artists' studios; Eat Your Art Out events at the homes of collectors; and the yearly CCB dinner and art auction.

Sponsors this year include Splitrock; ABSOLUT Vodka, Mount Majura Vineyard, Lion Nathan, Linneys, Autore South Sea Pearls and Snap Printing Botany. At a corporate level, there is opportunity to sponsor CCB exhibitions. Law firm Clayton Utz came to the gallery through CCB, and have since committed to a significant 4 year sponsorship of contemporary exhibitions at the gallery.

A full list of Contemporary Collection Benefactors members as at 30th June, 2003 can be found in the Sponsors and Philanthropy appendix.

CONSERVATION BENEFACTORS

During the year the Conservation Benefactors raised funds for the purchase of equipment for the new conservation studio completed in January, 2003 as part of the Gallery's building extension project, including a Thermo Nicolette FT-IR microscope (a first for conservation departments in Australia). The completed restoration of the Gallery's largest oil painting *Vive L, empereur* by Edouard Detaille was also sponsored by the Conservation Benefactors. A full list of Conservation Benefactor members as at 30th June, 2003 can be found in the Sponsors and Philanthropy appendix.

PHOTOGRAPHY COLLECTION BENEFACTORS

This year was the tenth anniversary of the Photography Collection Benefactors (PCB) Program. During that time, over \$300,000 has been raised. With the help of our supporters, a further 12 works were acquired in this financial year, including photographs by Nan Goldin, Helen Grace, William Yang and Lynne Roberts-Goodwin. The annual dinner was very successful,

bringing in close to \$50,000. In the coming year, PCB aims to sustain, and hopefully increase, our Benefactor base. A full list of Photography Collection Benefactor members as at 30th June, 2003 can be found in the Sponsors and Philanthropy appendix.

COMMERCIAL

GALLERY SHOP

The Gallery Shop specializes in providing art publications and prides itself in being one on the leading art book stores in the State and country. It also provides other merchandise which complements our exhibitions and other art activities.

During 2002/03, the Gallery Shop generated turnover of over \$3.6m not including GST. Although sales were strong, the number of outlets (exhibition shops) was limited to only one exhibition shop, for the years major show *Picasso: The Last Decades*, compared to three in the prior year. Particular successes in the product range were reproductions of key works of the exhibition in postcard and print form. The Picasso catalogue was enormously popular with its entire print run sold out on the final weekend of the exhibition.

Visitors have reacted positively to the Shop staying open for *Art After Hours* with trade on Wednesday nights becoming an important part of the Shop's overall business. Other initiatives include wholesale, e-commerce and school orders. Customers can now shop 'on-line' via the Gallery's website for a selection of merchandise (www.artgallery.nsw.gov.au/shop). This trade although still small in sales numbers has generated new business from regional NSW, interstate and overseas sources which would not otherwise have been possible. It has also stimulated enquiries, which have resulted subsequently in over-the-counter sales.

The volume of orders for our publications from international distributors Thames and Hudson (UK) and Yale University Press (USA) have continued the establishment of AGNSW as one of Australia's major exporters of art publications to the international market.

VENUE HIRE

The Gallery hires out its functions facilities to corporations and individuals who wish to hold receptions, which invariably includes an art aspect. This has proved very popular and is particularly so during the major exhibitions. The food and beverage services are outsourced through a contractual

arrangement with a commission payable to the Gallery. The net earnings from these activities form part of our commercial earnings, which go towards the acquisition of artworks.

During the 2002/03 financial year, the turnover from Venue Hire amounted to \$0.6m. Exhibitions such as *Picasso: The Last Decades* and the *Archibald Prize* were extremely popular with the corporate sector for client entertaining, all pre-Christmas dates for Picasso were fully booked with every night booked with events throughout the Archibald exhibition. The Café also benefited from the increase in visitor numbers during these major shows. Over the year, 147 commercial events were held ranging from dinners and cocktail parties through to day conferences. As well as our more traditional events tied to an exhibition, the Gallery hosted an number of different events this year, including a parade for a leading designer in Australian Fashion Week, a launch of a popular television program and an increasing number of breakfast events utilising the excellent facilities in the theatres as well as the gallery display courts.

Art After Hours brought guests into the Café with food services which complemented the Picasso exhibition. It was extremely popular with record visitor numbers each Wednesday through January/February, 2003. The Café continues to be available every Wednesday night.

During the year the Gallery, through a public tender process, entered into a new catering contract with Trippas White Catering Pty Ltd. Commencing in November, 2002 they provide all food and beverage services for corporate and other functions, Café, Restaurant and the Art Gallery Society members kiosk. The new contract covers a period of 3 years with an option to renew for a further two years. With the start of the new catering contract we said farewell to the Spotless/Mode group who had successfully provided these services for over 7 years.

This year also saw the refurbishment of the Café in July, 2002 and the opening of the new Restaurant and Function Room in May, 2003. The Function Room adds another venue facility, most importantly offering a venue for day time events, extending potential for additional commercial usage.



Refurbished Café re-opened July, 2002 Photo: Eric Sierins, Max Dupain & Associates

PERFORMANCE – STRATEGIC PLAN AND OUTCOMES

OUR CORPORATE GOALS AND OBJECTIVES

The Gallery has a successful record of achievement. This year the Gallery is completing a major building extension, which will expand our capabilities with a new Asian art gallery, a new major temporary exhibition display gallery, a 'state of the art' conservation studio, and improved customer service facilities. In line with the Gallery's vision over the next five years we seek to continue to be better at what we do and in doing so build on our existing services and maintain our success.

In May, 2003 the Gallery's Board of Trustees endorsed an updated Strategic Plan for the five year period 2003 to 2008. This latest plan replaces the previous Strategic Plan 1999–2003.

The Strategic Plan 2003–2008 contains six major Objectives:

1. Enhance and conserve the State's art collection and heritage building.
2. Operate a varied, exciting and active exhibition programme to encourage visitors and expand appreciation of art.
3. Provide education and research programmes and services to an ever-broadening public.
4. Inspire and explore artistic attitude and aspiration.

5. Operate the Gallery in an efficient and effective manner that encourages an increasing level of public visitation.
6. Ensure the effective funding sources for the Gallery to support its acquisition programme and expansion of services.

To achieve these objectives the Gallery has developed 15 key strategies for which the performance outcome(s) of each is outlined in the table below.

MEASURING OUR PERFORMANCE

Each strategy of the Gallery's Strategic Plan includes a number of annual performance measurement targets. During the year the Gallery continued to refine and improve the ways we measure our performance. The aim is to identify our performance for efficient, effective and appropriate management of the Gallery's assets and activities taking into account the operational environment of the reporting period.

PROGRAM OBJECTIVES AND OUTCOMES

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
Increase acquisitions of art works specifically 'icons' and maintain high standards of curatorial work and conservation. [To achieve Objective 1 above]	Acquire at least one significant Australian art work.	Two major works acquired: • Russell Drysdale's <i>Group of Aborigines</i> 1953; • <i>Centre of a city</i> c 1925 by Grace Cossington Smith. Several other significant works were acquired. Over \$7.8m of acquisitions during the year. Refer Year In Review – Collection section (page 14).
	Complete the restoration of the Gallery's largest oil painting.	<i>Vive L'Empereur</i> by Edouard Detaille, [3.5m x 4.5m] restored in collaboration with the University the Canberra. It was major work (in size and value) which had been devastated by flood 45 years ago.
Maintain and refurbish the building in keeping with its heritage value and as a public venue (including the Whiteley Studio). [To achieve Objective 1 above]	Complete relevant stages of the 3-year building extension project, on time and on budget.	Café, Conservation Studio, Restaurant and Upper Level Rudy Komon Gallery were all opened and fully operational in 2002/03. Asian Gallery building was completed and fit out is now progress with official opening due in October, 2003. Total Building Program completed on budget (+\$16m) and on time, despite delayed start.

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
Exhibit and feature the permanent collection in as attractive a manner as possible and provide temporary exhibitions. [To achieve Objective 2 above]	Seek NSW Government funding to the maintenance of the Brett Whiteley Studio.	\$250,000 funding was secured and work, which is primarily the roof replacement, will be undertaken during 2003/04 year.
	2002/03 temporary exhibitions programme to include world-class major exhibitions curated in-house by Gallery staff	Picasso exhibition proved to be hugely popular attracting just under 115,000 visitors. The related catalogue's entire print run was sold out. The <i>Robert Klippel</i> retrospective was presented free to be public. Australian publishing first with the exhibition's hardback book including a CD-Rom 1,200 image catalogue raisonné.
	Undertake major re-hang of the Australian art and European art galleries.	The Australian art galleries were re-hung in a 'classic' 20th century style. The European art galleries were re-hang for the <i>James Fairfax Collection</i> . More detailed information about these and other exhibitions held during 2002/03 can be found in the Year In Review – Exhibition section (page 22).
Foster our visitors to encourage loyalty and longer-term commitment; Broaden visitor base. [To achieve Objectives 2,3 and 4 above]	Develop and implement <i>Art After Hours</i> programme.	Late night openings every Wednesday attracting over 27,000 visitors to June, 2003 (average of over 1000 visitors per night). A lot of these have been young city based workers who had not previously attended the Gallery. It is intended to continue this initiative indefinitely subject to funding. More details of this can be found in the Year In Review – Audiences section (page 28).
Expand the Gallery profile by establishing a 'centre of excellence' in Asian art without detracting from the Gallery's objectives of covering all categories of art. [To achieve Objective 1 above]	Continue Asian art lecture series.	The Asian art one hour Thursday lunchtime lectures continued in 2002/03 with <i>Nature in Asian Art</i> and <i>The Arts of Japan</i> series, which attracted over 2,100 participants.
	Acquire at least one significant Asian art work.	Acquired two monumental 10th century Indian Buddhist figures of <i>Tara</i> and <i>Avalokiteshvara</i> .
Lend / borrow works of art; support regional galleries in their endeavours. [To achieve Objective 2 and 4 above]	Grant all requests for loans and exhibition development assistance for regional galleries as resources allow.	Assistance was provided to all regional gallery requests for curatorial advice and/or loans from the collection. Gallery staff also travelled throughout regional New South Wales to give lectures, judge art competitions and open exhibitions.
	Continue mentorship programme in association with the Museums & Regional Galleries Foundation.	Three internships were offered with the assistance of the Art Gallery Society. Further information on support to NSW regional arts institutions can be found in the Year in Review – Regional Contact section (page 32).
Conduct public programmes; disseminate information on art and contribute to scholarship to further enjoyment and appreciation of art, particularly with young people. [To achieve Objective 3 above]	Continue Art Education Programmes.	Art Courses were provided to over 13,500 participants; An overall total of 100,619 Kindergarten to Tertiary students participated in education activities – Children's Guides delivered free discussion tours to over 24,600 primary school students, over 56,000 secondary students booked discussion tours, 532 teachers attending professional development sessions.

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
Inspire and explore artistic attitude and aspiration. [To achieve Objective 4 above]	Expand Accessible Arts programmes for the disabled.	A new free initiative, <i>In Touch at the Gallery</i> , a touch tour of selected sculptures and objects has been developed for blind or vision impaired visitors.
	Continue presenting Scholarships/Prizes to encourage new works by Australian artists.	The inaugural <i>Citigroup Private Bank Australian Photographic Portrait Prize</i> valued at \$15,000 was won by Greg Weight for this portrait <i>Railroad blues Jim Conway</i> 2003. More information can be found in the Art Prizes, Grants and Scholarship appendix (page 89).
Manage the Gallery operations effectively. [To achieve Objective 5 above]	Ensure compliance with all statutory and financial requirements.	The Gallery was fully operational every day during 2002/03 despite the major building construction project in progress. Despite disruption and inconvenience to staff there was no negative impact on activities or visitors numbers. There were no major injuries or accidents. The Gallery presented a comprehensive programme of activities and events with considerable commercial success as detailed in the Financial Commentary (page 46)
Meet customer needs by improving service levels. [To achieve Objective 2 and 5 above]	Improve visitor facilities – Café; Restaurant; Visitor Toilets.	New food and beverage facilities and toilets were provided as part of the Building Project. The Upper Level will include disabled facilities – due for completion in October 2003. The Art Gallery Society is currently re-furbishing their Members' Lounge also due for completion in October, 2003.
Implement state of the art technology and corporate systems. [To achieve Objective 4 above]	Final year implementation of the 3 year Digital Imaging & Access Project.	Facility in place and fully operational; Over 10,000 of the priority images (30%) now digitised. Progress was slow due to the state of the technology as yet largely untried by industry. Water-marking capability, security and copyright clearances are in progress to enable these images to be made accessible to the public electronically.
	Ensure complete protection of the Gallery's IT network from virus infections	Firewall protection 100% effective – no instances of virus infection within Gallery IT network.
Manage staff resources effectively to ensure high employee morale, high skill levels and support for continued expansion. [To achieve Objective 1 above]	No industrial disputes or serious staff grievances lodged.	There was no time lost to industrial disputes and less than 10 staff grievances, which were resolved amicably.
	Continue staff consultation via regular Public Service Association (PSA) Joint Consultative Committee (JCC) meetings.	The JCC continued meet on a quarterly basis. Key agreements include confirmation of the job evaluations process, establishment of Work Relations policy and enhancements of Flexitime policy.
	Deliver OH&S training to Departmental Managers	The OH&S training was provided to Departmental Managers enabling them to identify responsibilities and their role in workplace safety. An OH&S Plan was endorsed and facilities and operations modified as needed for compliance.

STRATEGIES	TARGETS	PERFORMANCE OUTCOMES
Effective use of Government funding and improve Government relations. <i>[To achieve Objective 6 above]</i>	Ensure a balanced budget. Prepare funding submissions for Gallery priorities.	Core Business was on budget operationally but a NSW Treasury direction on adjustment for on-costs resulted in a small deficit. Commercial/Bequest Activities provided a healthy surplus overall. Forward Estimate submissions prepared for 2003/04 year. Supplementary funding was requested and granted for Hazard reduction during 2002/03 and Carry forward of Capital Funds was approved. More detailed information on the Gallery financial status can be found in the Financial Commentary section (page 46)
Increase funding from commercial activities, bequests, donations and sponsorships. <i>[To achieve Objective 6 above]</i>	Attract over \$1million in sponsorship.	Sponsorships (cash and in-kind) of over \$1.3 million were attached in 2002/03.
Manage Membership / Structures of all entities (Trust, Foundation, Art Gallery Society, Brett Whitely Foundation, VisAsia and other fund raising programs). <i>[To achieve Objective 6 above]</i>	Maintain and increase membership to funding raising programs.	Fund raising initiatives were undertaken for Australian prints, Drysdale artwork and celebrations for Foundation and Society, 20th and 50th anniversaries respectively. Heseltine Bequest (over \$2m worth) received by Foundation. Board governance and other administrative support provided to all related entities. More detailed information of Support activities can be found in the Year in Review – Support section (page 33).



Flamenco dancers performed in the Café – part of the *Art After Hours* programme held during *Picasso: The Last Decades* exhibition

CORPORATE GOVERNANCE

The Art Gallery of New South Wales Trust Board is constituted under Part 2 (Section 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'. Trustees are appointed for a term not exceeding three years and may serve four consecutive terms. Trustees do not receive any remuneration for their Board activities. During the year they have not only given generously of their time and expertise in their role as Trustees but have also provided specialist services for Gallery projects; encouraged donors and made donations themselves for the Gallery's fund-raising activities, and occasionally gifted or loaned works of art to the Gallery.

Corporate secretariat support is provided for the Trust Board and its sub-committees, each of which meet approximately six times a year. Each of the five sub-committees (detailed on page 41) provides specialist expertise in the monitoring the various activities of the Gallery. The minutes of their meetings and recommendations are tabled at the main Board meeting. A *Code of Conduct* is in place and all Trustees are required to acknowledge their acceptance by signing the document.

BOARD OF TRUSTEES

PRESIDENT



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

VICE-PRESIDENT



Dr John Yu, AC, Hon MD(Syd.), Hon D Litt (UWS), MB BS DCH (RCP&S), FRACP, FRACMA. Chancellor, University of New South Wales; Chair, Australia China Council; Chair, Specialist Advisory Committee of NSW Commission for Children and Young People; Chair, Board of VisAsia; Member of Board of National Australia

Day Council and the NSW Public Education Council. Initial date of appointment was 1st January, 1997 and expiry of current term is 31st December, 2002.

MEMBERS



Mr Pierce Cody. CEO of APN Outdoor; Chairman of Cody Outdoor & Captive Media, CEO-Outdoor, APN News & Media; Director of Tower Estate and of Casey Foods. Member of President's Council AGNSW and President's Council of National Gallery of Victoria. Initial date of appointment was 1st January 2000 and expiry of current term is 31st December, 2002.



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



Ms Anne Landa (the late) Director since inception in 1984 of the Landa Piano Scholarship; Advisory Council Member for the College of Fine Arts, University of New South Wales; and for the Centre for Immunology, St Vincents Hospital. Initial date of appointment was 1st January, 1996 and expiry of current term was 31st December, 2004. Deceased December, 2002.



Ms Janet Laurence. Mixed media installation artist. Former member of SOCOG Cultural Committee (Visual Arts) and Board of Australian Centre of Photography; RAIA Lloyd Rees award for urban design 1995; Rockefeller Fellowship 1996 and Australia Council Fellowships 1992, 1996; Permanent public commissions include the *Tomb of the Unknown Soldier* in Canberra, *The Edge of the Trees* at the Museum of

Sydney, *Stilled Lives*, Melbourne Museum, *Veil of Trees* in the Domain, Sydney, 49 *Veils* windows for the Central Synagogue in Bondi and environmental art work for the Homebush Bay Olympic site. Initial date of appointment was 1st January, 1997 and expiry of current term is 31st December, 2002.



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



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



Mr John Schaeffer. Executive Chairman of Tempo Services Limited. Board member of the National Portrait Gallery and the National Gallery of Australia Foundation; Life Governor of AGNSW; Honorary Governor of the Historic Houses Trust of New South Wales. Initial date of appointment was 13 August 2001 and expiry of current term is 31st December 2003.



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



Mr Peter Francis Young. Director of Investment Banking, ABN AMRO Group. Chairman of National Rail Corporation and the Export Finance & Insurance Corporation (EFIC). Initial date of appointment was 13th August 2001 and expiry of current term is 31st December 2003.

Honorary Solicitors to the Trust: Freehills

TRUSTEE MEETINGS

ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six board meetings of the Trust during 2002/03. Trustee attendances were as follows: David Gonski (6/6); Pierce Cody (5/6); Anne Fulwood (6/6); Anne Landa (0/3); Janet Laurence (5/6); Irene Lee (5/6); John Morschel (4/6); John Schaeffer (3/6); Imants Tillers (5/6); Peter Young (1/6); John Yu (6/6). Apologies were submitted for all Trustee absences and authorised leave was granted.

TRUST SUB-COMMITTEES

The Sub-Committees generally comprise a sub-set of Board members based on their respective areas of interest and expertise. Also included are the relevant senior staff members and other experts as appropriate. The Sub-Committees are responsible for monitoring their respective areas and making recommendations to the main Board for approval or otherwise. They meet usually within the week prior to the main Board meeting and the Minutes of their meetings are tabled at the main Board meeting.

Acquisition and Loans Committee

The Acquisition and Loans Committee plays an important role in overseeing our Collections policy. They consider 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. Members: Dr John Yu (Chair); David Gonski (ex-officio); (the late) Anne Landa; Janet Laurence; Imants Tillers; Anne Fulwood; Irene Lee; Edmund Capon, Director; Anthony Bond, General Manager, Curatorial Services; Michael Wardell, Curatorial Services Co-ordinator.

Sponsorship Committee

Sponsorship Committee is responsible for supporting the Art Gallery's efforts in raising funds for its various activities. Members: David Gonski (Chair); Daniel Gauchat; Chris Gorman; John Schaeffer; Scott Walters; Peter Young; Edmund Capon, Director; Jill Keyte, General Manager, Corporate Development; Melissa Hankinson, Development Manager.

Finance and Audit Committee

Finance and Audit Committee oversees all financial aspects of the Gallery, including establishing budgeting, monitoring performance and ensuring stewardship of the assets. All audit matters are also tabled with the Committee. During the year officers from the NSW Audit Office, external auditors, attended a Committee meeting to provide a direct link with Trust members for discussion of relevant accounting policy matters. Members: Peter Young (Chair); David Gonski (ex-officio); Bruce Cutler; Jillian Broadbent; Edmund Capon, Director; Rosemary Senn, General Manager, Finance and Management Services.

Building Committee

The Building Committee was established to provide Trust support and oversight of the substantial building program over recent years. It has proved very valuable in the initial tendering and contractual phase as well as during major construction implementation. Members: John Morschel (Chair); David Gonski (ex-officio); Pierce Cody; Edmund Capon, Director; Anne Flanagan, General Manager, Exhibitions and Building Services

Regional Committee

The Regional Committee is responsible for the Gallery's numerous activities in supporting NSW regional galleries. This includes loans of artworks, touring exhibitions and provision of expertise as needed. Members: Dr John Yu (Chair); Imants Tillers; Mary Turner; David Gonski (ex-officio); Edmund Capon, Director; Anthony Bond, General Manager, Curatorial Services; Michael Wardell, Curatorial Services Co-ordinator

OTHER GALLERY ENTITIES

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

ART GALLERY OF NEW SOUTH WALES FOUNDATION

Patron

Her Excellency Professor Marie Bashir AC, Governor of NSW
President

The Hon Bob Carr MP, Premier of NSW

Chair

Mrs Rowena Danziger

Founding Chair

Mr Rupert Murdoch AC

Deputy Chairman

Ms Jillian Broadbent

Trustees

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

BRETT WHITELEY FOUNDATION BOARD

David Kent (Chair); Wendy Whiteley; Edmund Capon, Director; Barry Pearce, Head Curator, Australian Art

VISASIA BOARD

Dr John Yu (Chair); Justice Kim Santow; Bob Seidler; (the late) Goldie Sternberg; Stephen Menzies; Steve Burdon; Edmund Capon, Director; Jackie Menzies, Head Curator, Asian Art

ORGANISATIONAL STRUCTURE

The structure of the Gallery comprises five major functional divisions that encompass the operations of the organisation. These divisions include:-

- Curatorial Services
- Finance and Management Services
- Exhibitions and Building Services
- Marketing
- Business Development

Each of these divisions is managed a member of the Gallery's senior management team. Within these divisions activities are divided into departments which are the responsibility of the relevant department head.

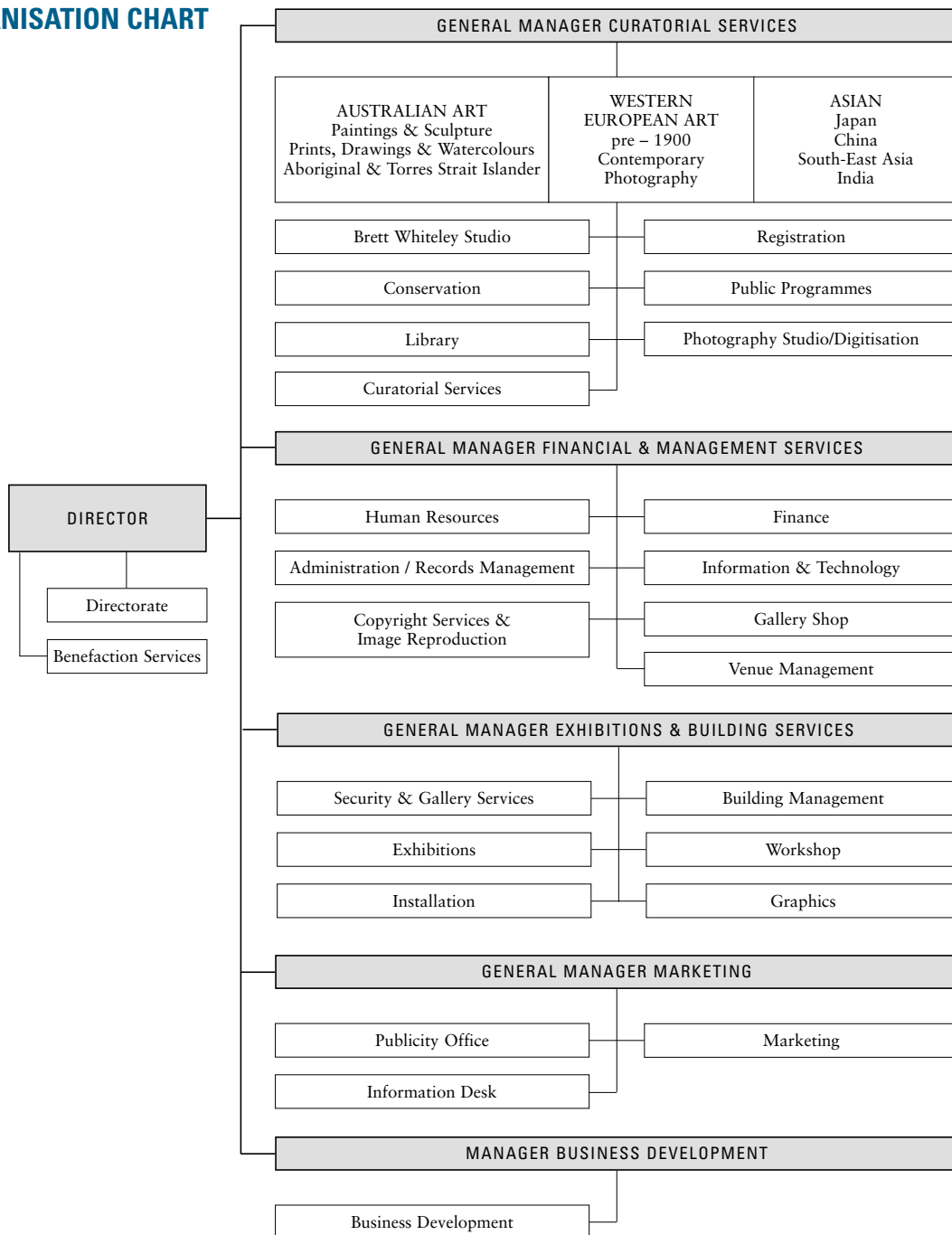
The Senior Managers all report to the Director. Also reporting to the Director is the staff employed within the Directorate and the Benefaction Services Manager.

STAFF PROFILE

Average over 12 months	FTE's 30/06/03	FTE's 30/06/02	FTE's 30/06/01	FTE's 30/06/00
Building and Security Services	57	59	61	63
Curatorial Services	51	51	43	42
Curatorial	24	20	25	26
Exhibition/Display	21	16	20	19
Finance and Management Services	21	20	18	19
Commercial Services	15	16	13	15
Marketing and Business Development	11	11	13	9
Total	200	193	193	193

Numbers used reflect equivalent full time (FTE) staff numbers.

ORGANISATION CHART



SENIOR MANAGEMENT PROFILE

Edmund Capon, AM; OBE

Director

Edmund Capon has been the Director of the Art Gallery of New South Wales since 1978. For five years before leaving London he held the position of Assistant Keeper, Far Eastern Section at the Victoria and Albert Museum, having started at that Museum in 1966 in the Textile Department specialising in Chinese textiles and costume, and European tapestries. He has also managed a commercial gallery in London primarily concerned with modern British paintings and sculpture. He obtained his Master of Philosophy degree in Chinese Art and Archaeology (including language) from the London University School of Oriental and African Studies. Edmund has also completed studies on 20th century painting at the Courtauld Institute of Art, London University.

Edmund is recognised as a world expert in his particular field and has published several books and catalogues including *Princes of Jade* (1974); *Art and Archaeology in China* (1977); *Qin Shihuang: Terracotta Warriors and Horses* (1982); and *Tang China: Vision and Splendour of a Golden Age* (1989), as well as many selected articles for Australian and international newspapers and professional art journals.

Mr Capon was made a Member of the Order of Australia in 1994. In 2000 Edmund was awarded a Doctor of Letters honoris causa from University of New South Wales and a Chevalier of arts and letters from the French Government. He is also a member of the Advisory Council of the Asia Society AustralAsia Centre and a member of the Council of Australian Art Museum Directors (CAAMD). He was awarded an OBE in 2003.

Anthony Bond

General Manager, Curatorial Services

Anthony Bond joined the Gallery in 1984 as Curator of Contemporary Art. In January, 1995 he was appointed to the position of General Manager, Curatorial Services to oversee the curatorial staff of the Gallery together with responsibility for the overall management of curatorial services departments: Conservation, Registration, Public Programmes, Library and the Photography Studio. This is coupled with his role as Head Curator, Western Art with special responsibility for 20th century and contemporary International collections. He was formerly Director of Wollongong City Gallery and Assistant Director of Art Gallery of Western Australia.

His curatorial specialisation is in 20th century and contemporary International art. His recent major projects include curating *TRACE*, the inaugural Liverpool Biennial in England (1999) and *BODY*, an exhibition tracing aspects of realism in art from the mid 19th century to today (AGNSW 1997). In 1999 his book *Body* that accompanied the exhibition was awarded the inaugural Power Institute Award for the best book of art history, an award offered through the AAANZ. His ongoing research is in the function of objects and materials in art as memory triggers and the issue of objectivity in affect. His current projects are *Anselm Kiefer*, a decade in Barjac 1995 to 2005, for AGNSW in 2005 and *Self Portraits: Durer to Freud*, an exhibition for AGNSW and The Courtauld Institute London 2004-05. He sits on a number of Boards, including the Biennale of Sydney and the Council of the Power Foundation at Sydney University. He is also a member of various other committees including the Executive of the AAANZ, and the Bundanon Trust residency programme.

Anne Flanagan

General Manager, Exhibitions and Building Services

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

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

Rosemary Senn

General Manager, Finance and Management Services

Rosemary Senn is a Fellow of the Australian Society of Certified Practising Accountants and holds a Degree of Commerce with the University of Melbourne.

She also holds qualifications in company directorship and taxation matters. She has been with the Gallery for five years and prior to that spent several years in the commercial sector doing business both domestically and internationally.

Ms Senn is the Chief Financial Officer, and Company Secretary for the Trust, the Foundation, VisAsia and the Brett Whiteley Foundation. She is also responsible for human resources management, corporate services, strategic planning, administration, copyright, information technology departments and the commercial services, which includes the Gallery shop, Venue hire and the management of the catering contract.

Belinda Hanrahan

Manager, Marketing

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

As Manager, Marketing, Belinda is responsible for advertising and promotions, publicity, tourism and visitor service for the Gallery and its exhibitions.

Jill Keyte

Manager, Corporate Development

Jill joined the Gallery in March, 2002. She has a diverse experience in the performing and visual arts over more than 20 years. Jill has held senior management positions with The Australian Ballet, National Gallery of Victoria Business Council, The Really Useful Company, the Olympic Co-ordination Authority. She is the Chair of Playing Australia and Festivals Australia, Federal Government regional tourism programmes.

Ms Keyte was responsible for the Gallery's corporate development which includes the President's Council and sponsorship for the Gallery's exhibition and public programmes.

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

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FINANCIAL COMMENTARY

FINANCIAL STEWARDSHIP

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

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

FINANCIAL PERFORMANCE

The Gallery has three major business streams: Core Business (NSW Government funded), Commercial Services and Bequests & Special Funds. In addition to this the Gallery receives a NSW Government Capital Works allocation, which is considered 'Revenue' for purposes of its financial statements. The Surplus for the year was \$19.5m, higher than budget and prior year due to additional Capital Works funding for the major Building Extension Program.

CORE BUSINESS

The Core Business is the basic activity of the Gallery, which includes providing public access to the permanent collection, publications, curatorial research, library and the public programmes. The bulk of the Gallery's staff costs are covered under this activity. The NSW Government provided funds of \$18.1m (\$16.3m in cash) in 2002/03 to cover these costs. The Gallery had a minor deficit (\$0.2m) on its Core Business, due to a last minute government direction to accrue 'on costs' on long service leave, which was previously fully borne by NSW Treasury.

COMMERCIAL SERVICES

The Gallery has over the last 10–15 years built up a substantial level of activity to provide additional services for our visitors. These include an extensive Exhibition Programme, a Gallery Shop, the Restaurant, Café and Venue Hire Facilities. The earnings from these activities (\$1.5m in 2002/03 compared to \$1.2m in 2001/02) are accumulated in an 'Acquisition Fund' for the purchase of artworks.

CULTURAL BEQUESTS/TAXATION INCENTIVES

The Gallery also receives a substantial contribution each year from donors and benefactors (\$6.8 m revenue in 2002/03 compared to \$7.7m in 2001/02). Many of these are in the form of gifts of artworks or cash to purchase artworks. Some donations support various initiatives such as scholarships, prizes or research. The Taxation Incentives for the Arts (TIAS) has provided a major incentive for artists and donors to provide gifts of artworks to the Gallery. These contributions have provided a significant resource for acquisitions of artworks and special projects, which would not otherwise have been feasible.

FINANCIAL STATUS

NET ASSETS/NET WORTH

The Gallery has over \$736.3m of net assets, comprising \$596.0m of art works, \$120.4m in Land and Building, \$11.1m Cash & Cash Equivalents, \$6.7m Investments and \$2m other minor assets. Equity (Net Worth) comprises \$139.9m Revaluation Reserve, \$14.0m Bequest & Special Funds, and \$582.4m General Equity.

INVESTMENTS

The Gallery invests its funds (\$6.7m) in a portfolio of investments comprising T.Corp's medium growth facility, managed funds and listed securities.

In July, 2003 the NSW Treasury after lengthy deliberation advised that amendments to the Public Authorities (Financial Arrangements) Act 1987 require the Gallery, as a NSW Government Statutory Authority, to confine its investments to only those approved by the NSW Treasury, namely deposits with banks and T.Corp, the government investment facility. Accordingly the Gallery will divest itself of the managed funds and listed securities over the next few months.

The investment returns during 200/03 were of 4.9% p.a. on bank deposits, 4.8% on T.Corp and 8.3% on Listed Securities and -4.3% on Managed Funds. Some of these have been adversely impacted by the decline in equity markets particularly the international component.

The Gallery also manages investments on behalf of its related entities, primarily the Art Gallery of New South Wales Foundation (\$18.1m) with smaller amounts for the Brett Whiteley Foundation (\$0.1m) and VisAsia entity (\$0.3m). The Foundation funds have also been impacted by the downturn in the investment markets. During 2002/03, the Foundation redeemed some of its investment portfolio with a view to maintaining 50% in cash based investments.

AUDITS

Internal audit reviews were conducted during the year on Plant & Equipment, Collections, and Banking. Favourable reports were received on all audits with no significant matters arising. All recommendations are carefully considered and recommendations implemented as appropriate. The audit reviews are conducted by the NSW Government's Internal Audit Review (IAB) teams and the cost of these audits are borne by the Ministry for Arts from a central allocation of funds for the Arts Portfolio.

The NSW Audit Office, external auditors, in addition to its normal financial audit also undertook compliance reviews of a selection of various public sector agencies, including the Gallery, on Records Management, Bequests & Donations and Corporate Governance. The Auditor-General does not issue individual reports to the agencies on these compliance audits but uses the findings to provide a 'general report to NSW Parliament. We are pleased to report in the Gallery's case there was satisfactory if not substantial compliance in all the above areas.

RISK MANAGEMENT

INSURANCE

The Gallery, as a NSW Government agency, continues to be insured by the Treasury Managed Fund, a government self-insurance scheme. There were no significant claims on this scheme during the financial year. Over the last 10 years, the Gallery has had few public liability claims, less than 30 (mostly minor), from a visitation population of over one million visitors each year. The Gallery's workers compensation and other claims have also been consistently less than industry averages.

The annual insurance premium amounted to over \$2 million (excl.GST) reflecting the value of the asset holdings of the Gallery's permanent art collection, the heritage building plus art works on temporary on loans for major exhibitions. The Fine Arts premium was the major contributor to the increase in the insurance costs, which more than doubled over the prior year. The cost of the Fine Arts Premium is directly funded by NSW Treasury.

OCCUPATIONAL HEALTH & SAFETY

During the year, the Gallery focused on reinforcing its commitment to Occupational Health & Safety (OH&S). A three-year Strategic OH&S Plan was developed, a Gallery-wide Departmental Managers training program was implemented, OH&S Committee Member training was also undertaken and the Committee reviewed and confirmed its constitution, and the Board of Trustees are now presented with a permanent agenda item which reports on all OH&S Incidents.

Next year the Gallery plans to extend its OH&S initiatives with regular staff inductions sessions, extending awareness through improved communications (noticeboards, Intranet, code of conduct) and offering OH&S awareness training to Trustee, general staff and others such as volunteers working for the Gallery.

LOOKING FORWARD

The forthcoming year will be a serious challenge for the Gallery. Budget cuts of 1.8% (of non salary operating costs) and a 5% salary increase awarded by the NSW Government will make it increasingly difficult for the Gallery to maintain a balanced budget for Core Business. The earnings from Commercial Services/private sector will be directed to funding the Core Business budget deficit, thus leaving little or no funds available for acquisitions of art works. Nevertheless the Gallery is committed to maintaining its high level of performance and will work with staff and the NSW Government in resolving these pressures.

BUDGET SUMMARY FOR 2003/04

Performance	Revenue	Surplus (Deficit)
	\$m 2003	\$m 2003
Core Business	20.3	(0.7)
Commercial Services	8.3	0.8
Bequests & Special Funds	2.4	1.6
Govt. Funding – Capital	2.0	2.0
Depreciation/Decrement	–	(2.6)
VisAsia	0.4	0.2
Total	33.4	1.3

This Budget is in accordance with NSW Government budget papers. It differs slightly from the budget used for internal purposes which reflect more stringent targets.

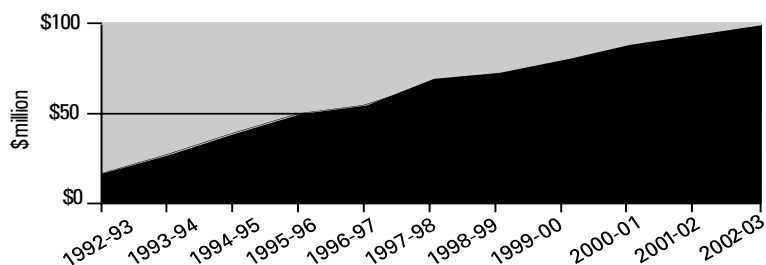
ART GALLERY OF NEW SOUTH WALES TRUST

FINANCIAL SUMMARY

ART GALLERY OF NEW SOUTH WALES Financial Summary

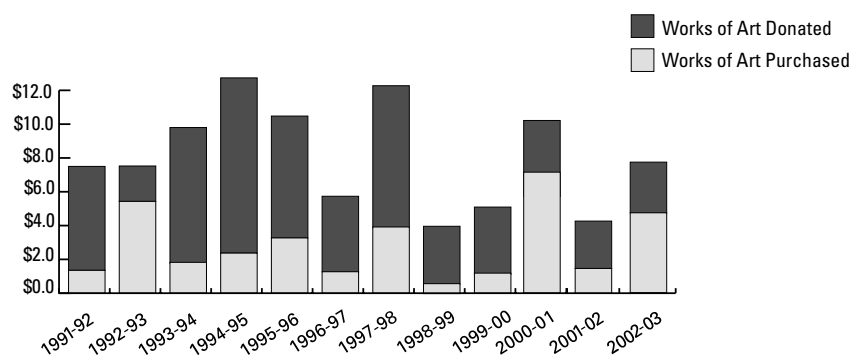
		1998-99	1999-2000	2000-01	2001-02	2002-03	Average p.a.
Total Attendances - Incl Touring/Studio	million	1.17	1.03	1.26	1.17	1.13	1.15
Attendances - Paid exhibitions	million	0.30	0.26	0.28	0.31	0.29	0.29
Attendances - Free access - Main	million	0.65	0.64	0.72	0.70	0.71	0.68
Total Attendances - Main Building	million	0.95	0.90	1.00	1.01	1.00	0.97
Artworks Purchased	\$'m	\$0.3	\$0.9	\$1.6	\$1.4	\$4.6	\$1.8
Donations of Artworks	\$'m	\$3.7	\$4.3	\$6.2	\$2.8	\$3.2	\$4.0
Total Works of Art Acquired	\$'m	\$4.1	\$5.2	\$7.8	\$4.3	\$7.8	\$5.8
Exhibition Admission revenue	\$'m	\$2.7	\$2.1	\$2.5	\$2.6	\$2.6	\$2.5
Merchandise, Books and Publications Sales		\$4.3	\$4.2	\$4.2	\$4.0	\$3.6	\$4.1
Other Commercial Activities/other misc	\$'m	\$0.8	\$1.5	\$1.8	\$1.6	\$1.6	\$1.5
Bequests & Special Funds		\$6.0	\$5.6	\$9.1	\$7.7	\$6.8	\$7.0
Other Grants & Contributions	\$'m	\$3.8	\$3.0	\$3.8	\$2.4	\$3.1	\$3.2
Total Revenue from commercial and private sources	\$'m	\$17.6	\$16.4	\$21.4	\$18.3	\$17.7	\$18.3
Employee Related Expenses		\$11.9	\$12.1	\$12.9	\$13.3	\$15.0	\$13.1
Depreciation, Decrement on Land & Building		\$2.0	\$1.7	\$1.2	\$1.6	\$2.1	\$1.7
Insurance		\$0.7	\$0.7	\$0.5	\$0.8	\$2.1	\$1.0
Other Operating Expenses		\$11.6	\$10.4	\$12.6	\$11.9	\$11.4	\$11.6
Total Operating Expenses	\$'m	\$26.2	\$25.0	\$27.1	\$27.7	\$30.5	\$27.3
Net Cost of Services (Total)	\$'m	\$8.6	\$8.6	\$5.7	\$9.4	\$12.8	\$9.0
Recurrent appropriation	\$'m	\$13.6	\$13.6	\$13.8	\$14.5	\$16.3	\$14.4
Liabilities assumed by government	\$'m	\$1.2	\$1.2	\$1.4	\$1.5	\$1.9	\$1.4
Capital appropriation/Other	\$'m	\$1.1	\$2.3	\$3.0	\$6.4	\$14.2	\$5.4
Total Govt Grants	\$'m	\$15.8	\$17.1	\$18.2	\$22.4	\$32.3	\$21.2
Operations expenditure - % government funded	%	56%	59%	56%	58%	59%	58%
Capital expenditure - % government funded		21%	31%	28%	60%	65%	48%
Total Revenue	\$'m	\$33.4	\$33.5	\$39.6	\$40.7	\$50.0	39.4
Net Surplus	\$'m	\$7.2	\$8.5	\$12.5	\$13.0	\$19.5	12.2
Employees - Effective Full time (EFT's)	Number	186	193	193	193	200	
Net cash flows	\$'m	-\$0.3	-\$1.0	\$1.2	-\$0.7	\$0.2	
Net Assets	\$'m	\$641.8	\$712.8	\$780.8	\$716.8	\$736.3	
	\$						
Net Cost of Services per visitor	\$	\$9.00	\$9.50	\$5.70	\$9.30	\$12.80	

\$91.8m WORKS OF ART ACQUIRED (ACCUMULATIVE) over 11 years

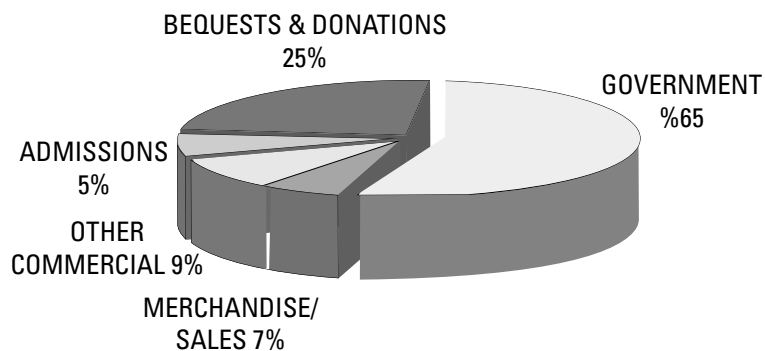


Over ninety one million dollars worth of art has been acquired thanks to the generosity of our donors/patrons and our commercial earnings. This amounts to an average of \$8.35m per annum.

WORKS OF ART ACQUIRED (PER YEAR)



REVENUE 2002/03 \$50 Million



The Government contribution was higher this year due to the Building Program.



GPO BOX 12
SYDNEY NSW 2001

INDEPENDENT AUDIT REPORT

ART GALLERY OF NEW SOUTH WALES TRUST

To Members of the New South Wales Parliament

Audit Opinion

In my opinion, the financial report of the Art Gallery of New South Wales Trust:

- (a) presents fairly the Trust's financial position as at 30 June 2003 and its financial performance and cash flows for the year ended on that date, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and
- (b) complies with sections 41B and 41BA of the *Public Finance and Audit Act 1983* (the Act).

The opinion should be read in conjunction with the rest of this report.

The Trustees' Role

The financial report is the responsibility of the Trustees of the Art Gallery of New South Wales Trust. It consists of the statement of financial position, the statement of financial performance, the statement of cash flows, the summary of compliance with financial directives and the accompanying notes.

The Auditor's Role and the Audit Scope

As required by the Act, I carried out an independent audit to enable me to express an opinion on the financial report. My audit provides *reasonable assurance* to Members of the New South Wales Parliament that the financial report is free of *material* misstatement.

My audit accorded with Australian Auditing and Assurance Standards and statutory requirements, and I:

- evaluated the accounting policies and significant accounting estimates used by the Trustees in preparing the financial report, and
- examined a sample of the evidence that supports the amounts and other disclosures in the financial report.

An audit does *not* guarantee that every amount and disclosure in the financial report is error free. The terms 'reasonable assurance' and 'material' recognise that an audit does not examine all evidence and transactions. However, the audit procedures used should identify errors or omissions significant enough to adversely affect decisions made by users of the financial report or indicate that Trustees had failed in their reporting obligations.

My opinion does *not* provide assurance:

- about the future viability of the Trust,
- that the Trust has carried out its activities effectively, efficiently and economically,
- about the effectiveness of its internal controls, or
- on the assumptions used in formulating the budget figures disclosed in the financial report.

Audit Independence

The Audit Office complies with all applicable independence requirements of Australian professional ethical pronouncements. The Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General, and
- mandating the Auditor-General as auditor of public sector agencies but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office are not compromised in their role by the possibility of losing clients or income.



G J Gibson FCPA
Director of Audit

SYDNEY
9 October 2003

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2003

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

In accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales we state that:

- (a) the accompanying financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act 1983, the Financial Reporting Code for Budget Dependent General Government Sector Agencies, the applicable clauses of the Public Finance and Audit (General) Regulation 1995, applicable Accounting Standards, other mandatory reporting requirements and the Treasurer's Directions
- (b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2003 and the operations for the year then ended; and
- (c) at the date of signing we are not aware of circumstances that would render the financial statements misleading or inaccurate.



D.M. GONSKI
PRESIDENT



E.G. CAPON
DIRECTOR



P. YOUNG
CHAIRMAN
FINANCE AND AUDIT COMMITTEE



R. SENN
GENERAL MANAGER
FINANCIAL & MANAGEMENT SERVICES

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF FINANCIAL PERFORMANCE

For the year ended 30 June 2003

	Notes	Actual 2003 \$'000 Group	Budget 2003 \$'000 Group	Actual 2002 \$'000 Group
Expenses				
Operating expenses				
Employee related	2(a)	14,973	13,917	13,336
Other operating expenses	2(b)	12,367	13,923	11,763
Maintenance	2(c)	763	879	961
Depreciation and amortisation	2(d)	2,081	944	934
Other Expenses	2(e)	340	-	959
Total Expenses		30,524	29,663	27,953
Less:				
Retained Revenue				
Sale of goods and services	3(a)	7,423	8,054	7,954
Investment Income	3(b)	1,118	703	963
Grants and contributions	3(c)	8,925	3,871	9,537
Other revenue	3(d)	6	-	65
Total Retained Revenue		17,472	12,628	18,519
Gain on disposal of non current assets	4	166	-	118
Net Cost of Services	17	12,886	17,035	9,316
Government Contributions				
Recurrent appropriation	22	16,267	16,267	14,504
Capital appropriation	22	14,181	11,686	6,415
Acceptance by the Crown Entity of employee benefits and other liabilities	5	1,870	569	1,467
Total Government Contributions		32,318	28,522	22,386
SURPLUS FOR THE YEAR FROM ORDINARY ACTIVITIES		19,432	11,487	13,070
NON-OWNER TRANSACTION CHANGES IN EQUITY				
Net increase(decrease) in asset revaluation reserve	14	50	-	(77,104)
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY		50	-	(77,104)
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	14	19,482	11,487	(64,034)

The 2002 published figures have been revised here to include the VisAsia figures.

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF FINANCIAL POSITION

As at 30 June 2003

	Notes	Actual 2003 \$'000 Group	Budget 2003 \$'000 Group	Actual 2002 \$'000 Group
ASSETS				
Current Assets				
Cash	6	961	1,496	811
Receivables	7(a)	757	851	855
Inventories	8	1,327	1,379	1,379
Other Financial Assets	9	10,158	11,748	10,071
Other Assets	7(b)	286	521	521
Total Current Assets		13,489	15,995	13,637
Non-Current Assets				
Other financial assets	9	6,715	6,078	7,755
Property Plant and Equipment	10			
- Land and Buildings		120,447	113,097	107,603
- Plant and Equipment		3,070	9,969	3,721
- Collection Assets		595,959	588,094	588,094
Total Property, Plant and Equipment		719,476	711,160	699,418
Total Non-Current Assets		726,191	717,238	707,173
Total Assets		739,680	733,233	720,810
LIABILITIES				
Current Liabilities				
Payables	12	2,294	3,295	3,295
Provisions	13	1,105	716	716
Total Current Liabilities		3,399	4,011	4,011
Net Assets		736,281	729,222	716,799
EQUITY				
Reserves	14	139,939	139,889	139,889
Accumulated funds	14	596,342	589,333	576,910
Total Equity		736,281	729,222	716,799

The 2002 published figures have been revised here to include the VisAsia figures.

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF CASH FLOWS

For the year ended 30 June 2003

	Notes	Actual 2003 \$'000 Group	Budget 2003 \$'000 Group	Actual 2002 \$'000 Group
CASH FLOWS FROM OPERATING ACTIVITIES				
Payments				
Employee related		(12,024)	(11,591)	(11,358)
Other		(17,623)	(16,980)	(13,588)
Total Payments		<u>(29,647)</u>	<u>(28,571)</u>	<u>(24,946)</u>
Receipts				
Sale of goods and services		9,693	8,054	9,790
Interest received		1,118	703	962
Other		6,027	4,663	5,996
Total Receipts		<u>16,838</u>	<u>13,420</u>	<u>16,748</u>
Cash Flows from Government				
Recurrent appropriation		16,267	16,267	14,504
Capital appropriation		14,181	11,686	6,415
Cash reimbursements from the Crown Entity		667	569	561
Net Cash Flows from Government		<u>31,115</u>	<u>28,522</u>	<u>21,480</u>
NET CASH FLOWS FROM OPERATING ACTIVITIES	17	<u>18,306</u>	<u>13,371</u>	<u>13,282</u>
CASH FLOWS FROM INVESTING ACTIVITIES				
Proceeds from sale of Property, Plant and Equipment		212	-	170
Proceeds from sale of investments		1,250	1,677	-
Purchases of Property, Plant and Equipment		(19,031)	(12,686)	(9,603)
Purchases of investments		(500)	-	(7,978)
NET CASH FLOWS FROM INVESTING ACTIVITIES		<u>(18,069)</u>	<u>(11,009)</u>	<u>(17,411)</u>
NET INCREASE/(DECREASE) IN CASH				
Opening cash and cash equivalents		10,882	10,882	15,011
CLOSING CASH AND CASH EQUIVALENTS	6	<u>11,119</u>	<u>13,244</u>	<u>10,882</u>

The accompanying notes form part of these statements

SUMMARY OF COMPLIANCE WITH FINANCIAL DIRECTIVES

	2003				2002			
	RECURRENT APPROPRIATION \$'000	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND \$'000	CAPITAL APPROPRIATION \$'000	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND \$'000	RECURRENT APPROPRIATION \$'000	EXPENDITURE \$'000	CAPITAL APPROPRIATION \$'000	EXPENDITURE \$'000
ORIGINAL BUDGET APPROPRIATION/ EXPENDITURE								
* Appropriation Act	16,267	16,267	11,686	11,686	14,482	14,482	7,173	5,473
* Additional Appropriations	-	-	-	-	-	-	-	-
* s21A PF&AA - special appropriations	-	-	-	-	-	-	-	-
* s24 PF&AA - transfers of functions between departments	-	-	-	-	-	-	-	-
* s26 PF&AA - Commonwealth specific purpose payments	-	-	-	-	-	-	-	-
	16,267	16,267	11,686	11,686	14,482	14,482	7,173	5,473
OTHER APPROPRIATIONS / EXPENDITURE								
* Treasurer's Advance	-	-	2,495	2,495	22	22	942	942
* Section 22 - expenditure for certain works and services	-	-	-	-	-	-	-	-
* Transfers to/from other agency (section 25 of the Appropriation Act)	-	-	-	-	-	-	-	-
	-	-	2,495	2,495	22	22	942	942
Total Appropriations [subtotal 2] Expenditure/Net Claim on Consolidated Fund [Total 1] (includes transfer payments)	16,267	16,267	14,181	14,181	14,504	14,504	8,115	6,415
Amount drawdown against appropriation [Total 3]		16,267		14,181		14,504		6,415
Liability to Consolidated Fund* [Total 4]		-		-		-		-

The summary of compliance is based on the assumption that Consolidated Fund moneys are spent first (except where otherwise identified or prescribed).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) **Reporting Entity**

The Entity ("Group") comprises the Art Gallery of NSW Trust and all the activities under its control including the Gallery's commercial activities of exhibitions, merchandising, venue hire, and catering as well as its controlled entity, the Australian Institute of Asian Culture and Visual Arts (VisAsia).

Other entities associated with the Gallery but not controlled by the Gallery and hence not consolidated, include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

In the process of preparing the consolidated financial statements for the economic entity consisting of the controlling and controlled entities, all inter-entity transactions and balances have been eliminated.

The Group is consolidated as part of the NSW Total State Sector.

(b) **Basis of Accounting**

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

- applicable Australian Accounting Standards;
- other authoritative pronouncements of the Australian Accounting Standards Board (AASB);
- Urgent Issues Group (UIG) Consensus Views;
- the requirements for the *Public Finance and Audit Act* and Regulations; and
- the Financial Reporting Directions published in the Financial Reporting Code for Budget Dependent General Government Sector Agencies or issued by the Treasurer under section 9(2)(n) of the Act.

Where there are inconsistencies between the above requirements, the legislative provisions have prevailed.

In the absence of a specific Accounting Standard, other authoritative pronouncements of the AASB or UIG Consensus View, the hierarchy of other pronouncements as outlined in AAS 6 "Accounting Policies" is considered.

Except for certain investments, Land and Buildings and the majority of Collection assets, which are recorded at valuation, the financial statements are prepared in accordance with historical cost convention.

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

(c) **Changes to Accounting Policy**

The changes to Accounting Policy include the consolidation of the VisAsia entity (refer Note 1(a) above) and the inclusion of Bequests and Special Funds as part of Operating expenses and revenue (note 14b), previously shown as a separate item. The Financial Statements and accompanying Notes reflect these changes and the figures for 2002 now vary from those shown in the published statements last year.

The financial impacts of these changes on revenues, expenses, assets and liabilities are shown in the accompanying Notes at Bequests and Special Funds (Note 14b) and The Australian Institute of Asian Culture and Visual Arts (Note 15).

(d) **Revenue Recognition**

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

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

An exception to the above is when appropriations are unspent at year-end. In this case, the authority to spend the money lapses and generally the unspent amount must be repaid to the Consolidated Fund in the following financial year. As a result, unspent appropriations are accounted for as liabilities rather than revenue.
- (ii) **Sale of Goods and Services**
Revenue from the sale of goods and services comprises revenue from the provision of products or services i.e. user charges. User charges are recognised as revenue when the agency obtains control of the assets that result from them.
- (iii) **Investment income**
Interest revenue is recognised as it accrues. Dividend revenue is recognised when the Gallery's right to receive payment is established.

(e) ***Employee Benefits and Other Provisions***

- (i) **Salaries and Wages, Annual Leave, Sick Leave and On-costs**
Liabilities for salaries and wages (including non-monetary benefits) annual leave and vesting sick leave are recognised and measured in respect of employees' services up to the reporting date at nominal amounts based on the amounts expected to be paid when the liabilities are settled. This year certain 'on costs' on long services leave have been accrued as a result of a change in method of calculation of the liability as shown at Item (iii) below.

Unused non-vesting sick leave does not give rise to a liability, as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to employment, are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised.
- (ii) **Accrued salaries and wages-reclassification**
As a result of the adoption of Accounting Standard AASB 1044 "Provisions, Contingent Liabilities and Contingent Assets", accrued salaries and wages and on-costs has been reclassified to "payables" instead of "provisions" in the Statement of Financial Position and the related note disclosures, for the current and comparative period. On the face of the Statement of Financial Position and in the notes, reference is now made to "provisions" in place of "employee entitlements and other provisions". Total employee benefits (including accrued salaries and wages) are reconciled in Note 13 "Provisions".
- (iii) **Long Service Leave and Superannuation**
The Gallery's liabilities for long service leave and superannuation are assumed by the Crown Entity. The Gallery accounts for the liability as having been extinguished resulting in the amount assumed being shown as part of the non-monetary revenue item described as "Acceptance by the Crown Entity of Employee Benefits and other Liabilities".

Long service leave is measured on the present value method. The present value method (which was introduced in the current financial year and was changed from the short-hand method) requires that long service liabilities that are expected to be settled more than 12 months after reporting date, must be measured at the present value of the estimated future cash out flows. This method also takes into account future increases in remuneration rates.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the employees salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

(f) **Insurance**

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

(g) **Accounting for the Goods and Services Tax (GST)**

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

- the amount of GST incurred by the agency as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense.
- receivables and payables are stated with the amount of GST included.

(h) **Acquisitions of Assets**

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Gallery. Cost is determined as the fair value of the assets given as consideration plus the costs incidental to the acquisition.

Gifts of artworks or works acquired at nominal consideration are attributed a fair value at the date of acquisition and brought to account as assets and revenues for the period.

Fair value means the amount for which an asset could be exchanged between a knowledgeable, willing buyer and a knowledgeable, willing seller in an arm's length transaction.

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

(i) **Plant and Equipment**

Plant and Equipment costing \$5,000 and above individually are capitalised.

(j) **Revaluation of Physical Non-Current Assets**

Physical non-current assets are valued in accordance with the "Guidelines for the Valuation of Physical Non-Current Assets at Fair Value" (TPP03-02). This policy adopts fair value in accordance with AASB 1041 from financial years beginning on or after 1 July 2002. There is no substantive difference between the fair value valuation methodology and the previous valuation methodology adopted in the NSW public sector.

Where available, fair value is determined having regard to the highest and best use of the asset on the basis of current market selling prices for the same or similar assets. Where market-selling price is not available, the asset's fair value is measured as its market buying price i.e. the replacement cost of the asset's remaining future economic benefits. The Art Gallery of New South Wales is a not for profit entity with some cash generating operations.

Each class of physical non-current assets is revalued every five years and with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The last revaluation for each class of asset was based on an independent assessment as detailed in Note 10.

Non-specialised assets with short useful lives are measured at depreciated historical cost, as a surrogate for fair value.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

When revaluing non-current assets by reference to current prices for assets newer than those being revalued (adjusted to reflect the present condition of the assets), the gross amount and the related accumulated depreciation are separately restated.

Otherwise any balances of accumulated depreciation existing at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are credited directly to the asset revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the surplus/deficit, the increment is recognised immediately as revenue in the surplus/deficit.

Revaluation decrements are recognised immediately as expenses in the surplus/deficit, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve.

Revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise.

Where an asset that has previously been revalued is disposed of, any balance remaining in the asset revaluation reserve in respect of that asset is transferred to accumulated funds.

(k) ***Assets Not Able to be Reliably Measured***

The Art Gallery does not hold any assets other than those recognised in the Statement of Financial Position.

(l) ***Depreciation of Non-Current Physical Assets***

Except for a limited number of heritage assets depreciation is provided for on a straight-line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the entity.

All material separately identifiable component assets are recognised and depreciated over their shorter useful lives, including those components that in effect represent major periodic maintenance.

Land is not a depreciable asset. Certain heritage assets have an extremely long useful life, including original art works and collections and heritage buildings. Depreciation for those items cannot be reliably measured because the useful life and the net amount to be recovered at the end of the useful life cannot be reliably measured. In these cases, depreciation is not recognised. The decision not to recognise depreciation for these assets is reviewed annually.

Those items comprising the integral internal structure of the building i.e. escalators, lifts and air conditioning etc are depreciated based on the remaining useful life as determined by the valuer.

Depreciation Rates for each class of depreciable assets are as follows:

	Rate
Plant and Equipment	7-20%
Motor Vehicles	20%
Furniture and Fittings	20%
Office Equipment	33%
Computer Equipment	33%
Catering Equipment	20%
Other Equipment	20%
Building Infrastructure	3-7%

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

(m) **Maintenance and repairs**

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

(n) **Leased Assets**

The Gallery does not have any assets subject to finance leases. Operating lease payments are charged to the Statement of Financial Performance in the periods in which they are incurred.

(o) **Receivables**

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

(p) **Inventories**

Inventories are stated at the lower of cost and net realisable value. The cost is calculated using the "weighted average" cost method.

(q) **Other Financial Assets**

"Other financial assets" are generally recognised at cost, with the exception of TCorp Hour-Glass Facilities, Listed Interest Rate Securities and Managed Fund Investments, which are measured at market value.

For non-current "other financial assets" revaluation increments and decrements are recognised in the same manner as physical non-current assets. (see note 1(j)).

For current "other financial assets" revaluation increments and decrements are recognised in the Statement of Financial Performance.

The Board of Trustees are currently in the process of redeeming these investments in line with recent changes to the Public Authorities (Financial Arrangements) Act 1987.

(r) **Bequests and Special Funds**

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

The agency receives monies and gifts in specie in a trustee capacity for various trusts as set out in note 14(b). The aggregate of contributions received for the year has been stated as revenue in the 'Bequest and Special Funds' Revenue and Expenditure Statement in Note 14(b). These revenues provide for expenditure in the current year and in future years. Any revenues unspent in the current year have been carried forward for appropriate expenditure in future years.

(s) **Trustee benefits**

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

(t) **Taxation status**

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

(u) ***Services provided at no cost***

Where material contributions are made to the Gallery at no charge an expense is recorded in the accounts to reflect activities at the Gallery and is offset by an equivalent revenue entry. Refer to note 18. These include:

(i) **Volunteer Services**

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

(ii) **Advertising, freight, accommodation, travel and related expenses provided through sponsorships.**

(iii) **Maintenance (Dept of Public Works) undertaken on the Gallery's sandstone building.**

(v) ***Other Assets***

Other assets including prepayments are recognised on a cost basis.

(w) ***Payables***

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

(x) ***Budgeted Amounts***

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

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

(y) ***Programme Statement***

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

		2003 \$'000 Group	2002 \$'000 Group
2	EXPENSES		
(a)	Employee related expenses		
	Salaries and wages (including Recreation Leave)	10,749	9,699
	Superannuation	1,157	1,273
	Long Service Leave	651	362
	Workers' Compensation Insurance	198	201
	Payroll tax and fringe benefit tax	861	705
	Value of volunteer services (refer also Note 3c)	1,357	1,073
	Other	-	23
		<u>14,973</u>	<u>13,336</u>
(b)	Other operating expenses		
	Auditor's remuneration		
	-audit or review of the financial reports	40	35
	Cost of sales	1,726	2,085
	Travel and Accommodation	695	556
	Operating lease rental expense		
	- minimum lease payments	125	119
	Insurance	2,054	832
	Consumables	609	668
	Exhibition fees and related costs	516	698
	Fees- General professional	515	729
	Freight, packing and storage	1,054	746
	Marketing and promotion	967	1,097
	Printing/Graphics	153	235
	Property Expenses	1,230	1,143
	Other	2,683	2,820
		<u>12,367</u>	<u>11,763</u>
(c)	Maintenance		
	Routine maintenance	753	711
	Maintenance undertaken free of charge (Refer Note 3c)	10	250
		<u>763</u>	<u>961</u>
(d)	Depreciation and Amortisation expense		
	Buildings	908	-
	Plant and Equipment	1,173	934
		<u>2,081</u>	<u>934</u>
(e)	Other Expenses		
	Decrement on Non Current Assets:		
	Other Financial Assets - Managed Funds	340	223
	Buildings	-	736
		<u>340</u>	<u>959</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

	2003 \$'000 Group	2002 \$'000 Group
3 REVENUES		
(a) Sales of goods and services		
Sale of goods		
Merchandise, Book and Publication Sales	3,642	4,001
Rendering of Services		
Admission fees	2,551	2,571
Venue hire and catering	616	642
Other	614	740
	3,781	3,953
Total Revenue	7,423	7,954
(b) Investment Income		
Dividends & Distributions	524	360
Interest	594	603
	1,118	963
(c) Grants and contributions		
Sponsorship - cash	869	639
Sponsorship - in kind	406	608
Donations Works of Art	3,154	2,823
Donations - cash	2,973	3,868
Grants - Other	156	276
Value of Voluntary Services-Note 2(a)	1,357	1,073
Services provided at no charge-Note 2(c)	10	250
	8,925	9,537
(d) Other revenue		
Workers compensation recovery	6	65
	6	65
4 GAIN ON DISPOSAL OF NON-CURRENT ASSETS		
<u>Property, Plant and Equipment:</u>		
Proceeds from Disposal	212	167
Written down value of assets disposed	(46)	(49)
GAIN ON DISPOSAL OF NON CURRENT ASSETS	166	118

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

5 ACCEPTANCE BY THE CROWN ENTITY OF EMPLOYEE BENEFITS AND OTHER LIABILITIES

The following liabilities and/or expenses have been assumed by the Crown Entity or other government agencies

	2003	2002
	\$'000	\$'000
	Group	Group
Superannuation	1,150	1,040
Long service leave	651	362
Payroll Tax (on Superannuation)	69	65
	<u>1,870</u>	<u>1,467</u>

6 CURRENT ASSETS - CASH

Cash at bank and on hand	<u>961</u>	<u>811</u>
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For the purpose of the Statement of Cash Flows, cash includes cash on hand, cash at bank and term deposits.

Cash assets recognised in the Statement of Financial Position are reconciled to the cash at end of the financial year as shown in the Statement of Cash Flows as follows:

Cash	961	811
Current - Other Financial Assets	<u>10,158</u>	<u>10,071</u>
Cash and Cash Equivalents	<u>11,119</u>	<u>10,882</u>

7 CURRENT ASSETS

(a) RECEIVABLES		
Sale of goods and services	250	232
Accrued Income	358	348
Other debtors	<u>162</u>	<u>290</u>
Total	<u>770</u>	<u>870</u>

Less: Provision for doubtful debts	<u>13</u>	<u>15</u>
Total Receivables	<u>757</u>	<u>855</u>

(b) OTHER ASSETS		
Prepayments	<u>286</u>	<u>521</u>

8 CURRENT ASSETS- INVENTORIES

Stock on hand-at cost	<u>1,327</u>	<u>1,379</u>
	<u>1,327</u>	<u>1,379</u>

9 CURRENT/NON-CURRENT ASSETS- OTHER FINANCIAL ASSETS

Current

Bills of Exchange	-	2,996
Negotiable Certificates of Deposit	1,822	1,000
Term Deposits	<u>8,336</u>	<u>6,075</u>
	<u>10,158</u>	<u>10,071</u>

Non-Current

TCorp-Hour-Glass investment facilities	1,248	1,374
Listed Shares	3,529	2,980
Managed Funds	<u>1,938</u>	<u>3,401</u>
	<u>6,715</u>	<u>7,755</u>
	<u>16,873</u>	<u>17,826</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

10 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT

	2003 \$'000 Group	2002 \$'000 Group
Land and Buildings		
At Fair Value	135,682	121,930
Less Accumulated Depreciation	15,235	14,327
	<u>120,447</u>	<u>107,603</u>
Plant and Equipment		
At Fair Value	10,407	9,910
Less Accumulated Depreciation	7,337	6,189
	<u>3,070</u>	<u>3,721</u>
Collection Assets		
At Fair Value	595,959	588,094
	<u>595,959</u>	<u>588,094</u>
Total Property, Plant and Equipment At Net Book Value	<u>719,476</u>	<u>699,418</u>

Reconciliations

Reconciliations of the carrying amounts of each class of property, plant and equipment at the beginning and the end of the current and previous financial year are set out below:

	Land and Buildings	Plant and Equipment	Collection Assets	Total
2002-03				
Carrying amount at start of year	107,603	3,721	588,094	699,418
Additions	13,752	568	7,865	22,185
Disposals	-	(72)	-	(72)
Depreciation Expense	(908)	(1,173)	-	(2,081)
Depreciation written back on disposal of assets	-	26	-	26
Carrying amount at end of year	<u>120,447</u>	<u>3,070</u>	<u>595,959</u>	<u>719,476</u>

Land was valued 30 June 2000 by the Department of Public Works and Services at fair value.

The building was revalued as at 30 June 2002 at fair value by Mr Martin Lomas, Senior Quantity Surveyor Department of Public Works and Services.

Collection Works were valued as at 31 March 2002 by Simon Storey MAVA, at fair value.

Library Collection was valued at 30 June 2001 by Mr Simon Taaffe, accredited valuer for the Taxation Incentives for the Arts Scheme (TIAS) for Australian Books, including artists books, manuscripts etc after 1900 at fair value.

11 RESTRICTED ASSETS

Included in the cash and other financial assets are restricted use assets (refer also note 14a)

Current Assets	7,241	4,854
Non-current Assets	6,715	7,755
	<u>13,956</u>	<u>12,609</u>

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

	2003 \$'000 Group	2002 \$'000 Group
12 CURRENT LIABILITIES - PAYABLES		
Accrued salaries, wages and on-costs	379	279
Trade Creditors	1,915	3,014
Capital Creditors	-	2
	<u>2,294</u>	<u>3,295</u>

13 CURRENT LIABILITIES - PROVISIONS		
Employee benefits and related on-costs		
Recreation leave	876	716
Long Service Leave On-costs	229	-
	<u>1,105</u>	<u>716</u>

The Provisions 2003 includes a once-off adjustment to on-costs on long service leave liability of \$229,000.

Aggregate Employee Benefits and related on costs

Provisions-current	1,105	716
Accrued salaries, wages and on-costs	379	279
	<u>1,484</u>	<u>995</u>

	General Fund \$'000	Bequests & Special Funds \$'000	Accumulated Funds Total \$'000	Asset Revaluation Reserve \$'000	Total Equity \$'000
14 CHANGES IN EQUITY					
(a)					
Balance as at 1 July 2001	552,883	10,957	563,840	216,993	780,833
<u>Changes in Equity - Other than transactions with owners as owners</u>					
Surplus for the year	6,064	7,006	13,070	-	13,070
Decrement on Land & Buildings	-	-	-	(73,294)	(73,294)
Revaluation Collection Assets	-	-	-	(3,810)	(3,810)
Total	<u>6,064</u>	<u>7,006</u>	<u>13,070</u>	<u>(77,104)</u>	<u>(64,034)</u>
<u>Transfers within Equity</u>					
Art Acquisitions	3,699	(3,699)	-	-	-
Other Capital Expenditure	1,655	(1,655)	-	-	-
Total	<u>5,354</u>	<u>(5,354)</u>	<u>-</u>	<u>-</u>	<u>-</u>
Balance as at 30 June 2002	564,301	12,609	576,910	139,889	716,799
<u>Changes in Equity - Other than transactions with owners as owners</u>					
Surplus for the year	13,549	5,883	19,432	-	19,432
Increment on Other Financial Assets	-	-	-	50	50
Total	<u>13,549</u>	<u>5,883</u>	<u>19,432</u>	<u>50</u>	<u>19,482</u>
<u>Transfers within Equity</u>					
Increment on Other Financial Assets	(50)	50	-	-	-
Art Acquisitions	4,445	(4,445)	-	-	-
Other Capital Expenditure	141	(141)	-	-	-
Total	<u>4,536</u>	<u>(4,536)</u>	<u>-</u>	<u>-</u>	<u>-</u>
Balance as at 30 June 2003	582,386	13,956	596,342	139,939	736,281

Asset Revaluation Reserve

The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets.

This accords with the Gallery's policy on the "Revaluation of Physical Non-Current Assets" and "Investments" as discussed in Note 1.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

14 CHANGES IN EQUITY

	2003 \$'000 Group	2002 \$'000 Group
(b) Bequests and Special Purpose Funds		
Revenue		
Sale of Goods and Services	31	13
Investment Income	843	727
Grants and Contributions	5,805	6,852
Proceeds Sale of Plant and Equipment	159	83
	<u>6,838</u>	<u>7,675</u>
Expenditure		
Employee Related	186	125
Decrement on Other Financial Assets	340	223
Other	429	321
	<u>955</u>	<u>669</u>
Surplus for the year	<u>5,883</u>	<u>7,006</u>

15 CONTROLLED ENTITIES

The Australian Institute of Asian Culture and Visual Arts Ltd (VisAsia)

The principal activities of the Australian Institute of Asian Culture and Visual Arts is the promotion of an understanding and appreciation of Asian Culture through the arts. As a controlled entity of the Art Gallery of New South Wales Trust, the operating result, assets and liabilities have been incorporated into the Trust's financial report.

	2003 \$'000 VisAsia	2002 \$'000 VisAsia
Statement of Financial Performance		
Revenue		
Sale of Goods and Services	28	18
Investment Income	11	3
Grants and Contributions	223	272
	<u>262</u>	<u>293</u>
Expenditure		
Employee Related	1	5
Other	67	181
	<u>68</u>	<u>186</u>
SURPLUS FOR THE YEAR	<u>194</u>	<u>107</u>
Statement of Financial Position		
Cash	12	150
Other Financial Assets	330	-
Receivables	4	1
Payables	(2)	(1)
Net Assets	<u>344</u>	<u>150</u>
Accumulated Funds	344	150
Total Equity	<u>344</u>	<u>150</u>

These amounts have been included within the financial report of the Trust under appropriate classifications.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

16 BUDGET REVIEW

The Budget figures reflect Trust only figures as tabled with the government. They therefore do not include VisAsia, which has had only a minor impact.

Net Cost of Services

The actual net cost of services is lower than budget by \$4.1m, primarily due to an increase in revenue from Grants & Contributions (Bequests & Special Funds).

Assets and Liabilities

Net Assets is \$7.1m higher than budget due largely to the higher than budgeted expenditure on major works.

Cash Flows**(a) Operating**

Operating cash outflows were higher than budget by \$4.9m due largely additional capital funding provided by the government during the year.

(b) Investing

Investing cash flows were higher than budget by \$7.1m reflecting the additional capital works as approved.

17 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET COST OF SERVICES

	2003 \$'000 Group	2002 \$'000 Group
Net Cash from Operating activities	(18,306)	(13,282)
Net (Gain)/Loss sale of non-current assets	(166)	(118)
Depreciation	2,081	934
Decrement - Other Financial Assets	340	223
Decrement-Revaluation of Land and Buildings	-	736
Gifts of Works of art	(3,154)	(2,823)
Recurrent appropriation	16,267	14,504
Capital appropriation	14,181	6,415
Acceptance by Crown Entity of employees benefits and other liabilities	1,870	1,467
Increase/(decrease) in creditors	(1,001)	1,041
(Increase)/decrease in receivables	98	147
(Increase)/decrease in inventories	52	198
Increase/(decrease) in provisions	389	(126)
(Increase)/decrease in Other Assets	235	-
Net cost of services	12,886	9,316

18 NON-CASH FINANCING AND INVESTING ACTIVITIES

The following non-cash transactions are included in the financial accounts for the year.

Donations of works of art - brought to account by creating an asset and crediting non cash donations	3,154	2,823
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The following items are brought to account as expenses in the Statement of Financial Performance and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge

Voluntary services provided	1,357	1,073
Advertising, freight, accommodation, travel and similar expenses	406	608
Maintenance (Dept of Public Works)	10	250

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

19 FINANCIAL INSTRUMENTS

Cash

Cash comprises cash on hand and bank balances within the Treasury Banking System. Interest is earned on daily bank balances and paid monthly at the normal commercial rate of such deposits.

Receivables

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. A provision for doubtful debts is raised when some doubt as to collection exists. The credit risk is the carrying amount (net of any provision for doubtful debts).

No interest is earned on trade debtors. The carrying amount approximates net fair value. Sales are made on 30 day terms.

Other Financial Assets

	2003 \$'000	2002 \$'000
	Group Net Fair Value	Group Net Fair Value
Listed Preference Shares	2,447	1,948
Listed Convertible Notes	1,083	1,032
	<u>3,530</u>	<u>2,980</u>

The Preference Shares and Convertible Notes as shown above are listed on the Australian Stock exchange.

The value of the investments held can increase or decrease depending upon the market conditions. The value that best represents the maximum credit risk exposure is the net fair value. The average return for the period invested was 8.3% (2002 3.2%). Net fair value is determined as the last sale price quoted on the Australian Stock Exchange at the end of the financial year.

Managed Funds

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

	2003 \$'000	2002 \$'000
	Group Net Fair Value	Group Net Fair Value
TCorp-Medium Term Growth Facility Trust	1,248	1,374
Other Private Sector Managed Funds	1,937	3,401
	<u>3,185</u>	<u>4,775</u>

These investments are generally able to be redeemed with 24 hours notice. The value of the investments held can decrease as well as increase depending upon market conditions. The value that best represents the maximum credit risk exposure is the net fair value. The value of the investments represents the Gallery's share of the value of the underlying assets of fund and is stated at net fair value. The returns for the period ranged from -10.5% to +12.5% (2002 -2.5% to 10.5%), with an overall average of -4.3% on Other Private Sector Managed Funds and 4.8% on TCorp.

Other Securities

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

	2003 \$'000	2002 \$'000
	Group Carrying Amount	Group Carrying Amount
At call	-	1,263
Less than one year	9,828	8,808
	<u>9,828</u>	<u>10,071</u>

The securities at balance date were earning an average interest rate of 4.9% (2002 5.5%) and over the year the weighted average interest rate was 5.1% (2002 5.5%) on a weighted average balance of \$10,774,202 (2002 \$11,055,040)

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

Bank Overdraft

The Gallery does not have any bank overdraft facility.

Trade Creditors and Accruals

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade terms are not specified, payment is made no later than the end of the month following the month in which the invoice or statement is received. Treasurer's Direction 219.01 allows the Minister to award interest for late payment. No Ministerial direction was given, nor did the Gallery incur any interest expense in relation to the late payment of invoices for the financial years 2003 and 2002.

20 COMMITMENTS FOR EXPENDITURE**(a) Capital Commitments**

The 2003 capital commitments represent residual payment on the Building Program which is now effectively completed.

	2003	2002
	\$'000	\$'000
	Group	Group
Not Later than one year	112	10,800
Total (including GST)	<u>112</u>	<u>10,800</u>

The payments relating to the building program include input tax credits of \$10,200 (2002 \$982,000) that are expected to be recovered from the Australian Taxation Office.

(b) Other Expenditure Commitments

There are no other expenditure commitments outstanding as at 30 June 2003, other than those noted above at Note 20(a).

(c) Operating Lease Commitments

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

	51	98
	-	49
Not Later than one year	51	147
Later than one year and not later than 5 years	<u>-</u>	<u>49</u>
Total (including GST)	<u>51</u>	<u>147</u>

The total "Operating Lease Commitments" above include input tax credits of \$4,600 (2002 \$13,000) that are expected to be recovered from the Australian Taxation Office. There were no other contingents assets as at 30 June 2003.

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

21 CONTINGENT ASSETS & LIABILITIES**Contingent Assets/Liabilities**

The Treasury Managed Fund have advised that the 1999/2000 hindsight adjustment is currently under review and will not be available till next year. The value of the potential surplus(deficit) is unknown but is expected to be immaterial based on past reviews.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2003

22	APPROPRIATIONS	2003 \$'000 Group	2002 \$'000 Group
	Recurrent appropriations		
	Total recurrent drawdowns from Treasury (per summary of compliance)	<u>16,267</u>	<u>14,504</u>
	Comprising:		
	Recurrent appropriations (per Statement of Financial Performance)	<u>16,267</u>	<u>14,504</u>
	Capital appropriations		
	Total capital drawdowns from Treasury (per summary of compliance)	<u>14,181</u>	<u>6,415</u>
	Comprising:		
	Capital appropriations (per Statement of Financial Performance)	<u>14,181</u>	<u>6,415</u>

End of audited financial statements

ART GALLERY OF NEW SOUTH WALES **APPENDICES**

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natural pigments and binder on canvas; *Untitled*, 2002 natural pigments and binder on canvas. Purchased 2003

Timmy Timms (Australia, b.circa 1915, d.2000), *Mistake Creek Massacre*, 2000 natural pigments on linen canvas. Purchased 2003

Tjumbo Tjapanangka (Australia, b.1929), *Wati Kutjarra*, 2002 synthetic polymer paint on linen canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

Helicopter Tjungarrayi (Australia, b.1947), *Wangkardu*, 2001 synthetic polymer paint on linen canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

Freda Warlapinni (Australia, b.circa 1928), *Pwoja – Pukumani body paint design*, 2002 natural pigments on linen canvas. Purchased 2002

Lucy Yukenbarri (Australia, b.1934), *Marpa*, 2001 synthetic polymer paint on linen canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

ASIAN ART

CAMBODIA

Khmer, *Ceremonial skirt cloth ('smpot hol')*, circa 1900 silk and natural dyes; weft ikat. D G Wilson Bequest Fund 2003

CHINA

ZHANG Xiaogang (People's Republic of China b.1958), *Comrade*, 2001 oil on canvas. Purchased 2002

'Luohan', late 12th century–13th century, Southern Song 1127 – 1279, Song dynasty 960 – 1279 hanging scroll; ink and colour on silk. Purchased 2003 in memory of Goldie Sternberg

Portrait of the Daoist deity Yuanshi Zhengzun, 1899, Guangxu 1875 – 1908, Qing dynasty 1644 - 1911 hanging scroll; ink and colour on paper. Purchased 2003

JAPAN

Torii KIYONAGA (Japan, b.1752, d.1815), *(Three women)*, late 18th century–early 19th century, Edo (Tokugawa) period 1615 – 1868 carved wood. Purchased 2002

Hishikawa MOROSHIGE (Japan, active 1680s–circa 1704), *(Kabuki Actor)*, circa 1700–circa 1704, Edo (Tokugawa) period 1615–1868 carved wood. Purchased 2002

Buddhist image [lower half], early 19th century, Edo (Tokugawa) period 1615–1868 carved wood. Purchased 2002

'Karaori' nô robe with design of flowers of the four seasons on sectioned red-and-white background, 19th century, Edo (Tokugawa) period 1615–1868 silk and gold metallic thread supplementary wefts in a silk twill ground. Purchased 2002

INDIA

Gujarat, *Ceremonial cloth with elephant and tiger design*, late 19th

century silk and natural dyes; double ikat technique. Asian Collection Benefactors' Fund 2003

Madhya Pradesh, Gwalior Pratihara style, 2 sculptures: *Buddhist Figure: Tara*, 10th century buff sandstone; *Buddhist Figure: Avalokiteshvara*, 10th century buff sandstone. Purchase 2003

INDONESIA

Paulina Hati (Indonesia), Biboki, West Timor, Sapaen village, *'Tais Hae Ma'buna' (woman's skirtcloth)*, 2003 handspun cotton yarn with synthetic and natural dyes; warp ikat with supplementary weft decoration. D G Wilson Bequest Fund 2003

Lampung, Sumatra, 5 textiles: *Blue tampan with design of two mirror reversed ships*, late 19th century cotton and natural dyes; supplementary weft; *Red tampan with design of mythical birds*, late 19th century cotton, natural dyes; supplementary weft; *'Palepai' (ceremonial hanging) with design of large blue ship*, late 19th century cotton, natural dyes; supplementary weft; *'Palepai' (ceremonial hanging) with design of human figures and birds*, late 19th century cotton, natural dyes; supplementary weft; *'Palepai' (ceremonial hanging) with design of four red ships*, late 19th century cotton, natural dyes; supplementary weft. D G Wilson Bequest Fund 2003

Hau Rimu (Indonesia), Sumba, Indonesia, *'Lau Pahudu Hada' (tubular skirtcloth)*, 2002 commercial cotton yarn, natural dyes, antique beads; warp ikat with supplementary warp patterning and beading. D G Wilson Bequest Fund 2003

Tenganan, Bali, 2 textiles: *Geringsing*, circa 1850 handspun cotton, natural dyes; double ikat technique with embroidery. Asian Collection Benefactors' Fund 2003

VIETNAM

Dish decorated with landscape inhabited by two water-birds, 15th century stoneware with underglaze blue decoration. Asian Collection Benefactors' Fund 2003

Seated figure of Shiva, 9th century–10th century, Champa kingdom 9th–10th century buff sandstone. Purchased 2002

EUROPEAN ART PRE-1900

John Crome (England, b.1768, d.1821), 2 prints: *Hoveton St. Peter*, circa 1812 softground etching on off-white laid India (chine collé); *Back of the New Mills, Norwich*, 1812 etching on off-white laid India (chine collé). Purchased with assistance from the Sam Hughes Memorial Fund 2002

Jean Massard (France, b.1740, d.1822), *after Jean-Baptiste Greuze* (France, b.1725, d.1805), *The beloved mother*, 1775 engraving. Annette Margaret Dupree Bequest Fund 2003

Briton Rivière (England, b.1840, d.1920), *Study for the dog in 'Requiescat'*, circa 1888 black chalk. Sinclair Gillies Deaccessioning Fund 2003

MODERN AND CONTEMPORARY

Roger Ackling (England, b.1947), 8 sculptures: *Weybourne*, 1994 sunlight on wood; *Weybourne*, 1995 sunlight on wood; *Japan*, 1996 sunlight on wood; *Weybourne*, 1997 sunlight on wood; *Weybourne*, 1992 sunlight on wood; *Weybourne*, 1997 sunlight on wood; *Norfolk*, 1996 sunlight on wood; *Voewood*, 1999 sunlight on wood. Purchased 2002

Art & Language (Michael Baldwin), England born 1945; **Mel Ramsden**, England born 1944), *Secret painting*, 1967–1968 oil on canvas and photostat. Sinclair Gillies Deaccessioning Fund 2003

Montien Boonma (Thailand, b.1953, d.2000), 1 sculpture and 1 mixed media painting: *Untitled: Two Acts II*, 1996 brass; *Perfumed paintings and stools*, 1995–1997 paper, wood, herbs. Purchased 2002

Ian Burn (Australia;United States of America, b.1939, d.1993), *'Value added' landscape no. 11*, 1993 oil, ink, wood, perspex. Purchased with funds provided by the Rudy Komon Memorial Fund 2003

Adam Cullen (Australia, b.1965), *Anything I say or do*, 2001 synthetic polymer paint on canvas. Purchased with funds provided by the Contemporary Collection Benefactors' Program 2003

Simryn Gill (Singapore;Malaysia; Australia, b.1959), *Forest*, 1996–1998 16 gelatin silver photographs. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2003

David Hockney (England, b.1937), *Rue de Seine*, 1972 etching and aquatint. Purchased 2003

Rebecca Horn (Germany, b.1944), 3 gelatin silver photographs: *Finger gloves*, 1972 (printed 2000) gelatin silver photograph; *Black cockfeathers*, 1971 (printed 2000) gelatin silver photograph; *White body fan*, 1972 (printed 2000) gelatin silver photograph. Mervyn Horton Bequest Fund 2003

Shirazeh Houshiary (Iran;England, b.1955), *Unknowing*, 2002 aquacryl and graphite on canvas. Purchased 2002

Matthew Jones (Australia, b.1961), *The New York Daily News on the day before the Stonewall Riot copied by hand from microfilm records*, 1996 52 sheets (original drawings) in box, ink and texta on vellum. Purchased with funds provided by the Contemporary Collection Benefactors' Program 2003

Peter Kennedy (Australia, b.1945), *Seven people who died the day I was born – April 18, 1945 (part 1)*, 1997–1998 type C photographs, fluorescent tubes with text, metal. Purchased with funds provided by the Contemporary Collection

Benefactors' Program 2003

Svetlana Kopystiansky (Russia;United States of America;Germany, b.1950), **Igor Kopystiansky** (Ukraine;United States of America;Germany, b.1954), *Incidents*, 1996–1997 colour video projection, sound approx 10.25 minute loop. Purchased 2002

Leon Kossoff (England, b.1926), *Dalston Junction*, circa 1973 charcoal on paper. Purchased 2002

Bob Law (England, b.1934), *The last supper*, 1984 bronze. Purchased 2003

Callum Morton (Canada; Australia, b.1965), *Motormouth*, 2002 polystyrene, wood, synthetic polymer paint, impact resistant polyurethane, acrylic, sound. Purchased with funds provided by the Contemporary Collection Benefactors' Program 2002

Ron Mueck (Australia;England, b.1958), *Untitled (Old woman in bed)*, 2000–2002 mixed media. Purchased 2003

Ernesto Neto (Brazil, b.1964), *Just like drops in time, nothing*, 2002 textile, spices. Purchased 2002, with funds provided by Clayton Utz.

Ben Nicholson (England, b.1894, d.1982), *Storm over Paros*, 1965 etching. Purchased 2003

Scott Redford (Australia, b.1962), 2 paintings: *Surf painting/blood disco*, 2001 resin over acrylic on foamcore; *Untitled (Keanu crying for River)*, 1997 synthetic polymer paint on canvas. Purchased with funds provided by the Contemporary Collection Benefactors' Program 2002

Thomas Struth (Germany, b.1954), *National Gallery 2 (Vermeer)*, London, 2001 type C photograph. Purchased 2003

Hossein Valamanesh (Iran;Australia, b.1949), *Longing belonging*, 1997 direct colour positive photograph, carpet, velvet. Purchased with funds provided by the Contemporary Collection Benefactors' Program 2002

Edward Wadsworth (England, b.1889, d.1949), *Harbour of Flushing*, 1914 woodcut. Purchased 2003

PHOTOGRAPHY

Katt Both (Germany, b.1905, d.1985), *Atikah-cigarette*, 1930–1931 gelatin silver photograph, vintage. Purchased with funds provided by Bridget Pirrie and Stephen Grant, Harry and Penelope Seidler, The Freedman Foundation, Conny Dietzschold, Phillip Keir and Sarah Benjamin, Roslyn and Tony Oxley, Roger and Suzanne Burrows, John Frey 2003

Harold Cazneaux (New Zealand; Australia, b.1878, d.1953), *Guillaux Aloft*, 1914 gelatin silver photograph, sepia toned. Purchased with funds provided by the Photography Collection Benefactors' Program 2002

Nan Goldin (United States of America, b.1953), 3 cibachrome photographs: *Max at Sharon's apartment with a photograph of his mother*, NYC, 1996 cibachrome photograph; *Self-portrait with eyes*

Provençale, 1992 copper etching plate; *Copper etching plate for the etching 'Lune Provençale*', 1992 copper etching plate

ANDREW KELLETT

James Gleeson (Australia, b.1915), *Terence (I am a man, and reckon nothing human alien to me)*, 1977 charcoal, black ink spatter, black fibre-tipped pen, collage on paper
Chris O'Doherty (Australia, b.1951), *1 drawing and 1 offset lithograph: Self portrait with sink*, 1999 charcoal on white wove paper; *Aussie Jesus heaven and hell*, 1996 colour photomechanical reproduction

PETER KINGSTON

Peter Kingston (Australia, b.1943), *Morning star*, 2002 hand-coloured sugarlift aquatint on BFK Rives paper

ANDREW KLIPPEL

Robert Klippel (Australia, b.1920, d.2001), *No. 989 (unfinished)*, 1966 (unfinished) metal, wire and wood junk assemblage

Robert Klippel (Australia, b.1920, d.2001), 87 polychromed tin, wire sculptures: *No. 1037*, 1995; *No. 1038*, 1995; *No. 1039*, 1995; *No. 1040*, 1995; *No. 1041*, 1995; *No. 1042*, 1995; *No. 1043*, 1995; *No. 1044*, 1995; *No. 1045*, 1995; *No. 1046*, 1995; *No. 1047*, 1995; *No. 1048*, 1995; *No. 1049*, 1995; *No. 1050*, 1995; *No. 1051*, 1995; *No. 1052*, 1995; *No. 1053*, 1995; *No. 1054*, 1995; *No. 1055*, 1995; *No. 1056*, 1995; *No. 1057*, 1995; *No. 1058*, 1995; *No. 1059*, 1995; *No. 1060*, 1995; *No. 1061*, 1995; *No. 1062*, 1995; *No. 1063*, 1995; *No. 1064*, 1995; *No. 1065*, 1995; *No. 1066*, 1995; *No. 1067*, 1995; *No. 1068*, 1995; *No. 1069*, 1995; *No. 1070*, 1995; *No. 1071*, 1995; *No. 1072*, 1995; *No. 1073*, 1995; *No. 1074*, 1995; *No. 1075*, 1995; *No. 1076*, 1995; *No. 1077*, 1995; *No. 1078*, 1995; *No. 1079*, 1995; *No. 1080*, 1995; *No. 1081*, 1995; *No. 1082*, 1995; *No. 1083*, 1995; *No. 1084*, 1995; *No. 1085*, 1995; *No. 1086*, 1995; *No. 1087*, 1995; *No. 1088*, 1995; *No. 1089*, 1995; *No. 1090*, 1995; *No. 1091*, 1995; *No. 1092*, 1995; *No. 1093*, 1995; *No. 1094*, 1995; *No. 1095*, 1995; *No. 1096*, 1995; *No. 1097*, 1995; *No. 1098*, 1995; *No. 1099*, 1995; *No. 1100*, 1995; *No. 1101*, 1995; *No. 1102*, 1995; *No. 1103*, 1995; *No. 1104*, 1995; *No. 1105*, 1995; *No. 1106*, 1995; *No. 1107*, 1995; *No. 1108*, 1995; *No. 1109*, 1995; *No. 1110*, 1995; *No. 1111*, 1995; *No. 1112*, 1995; *No. 1113*, 1995; *No. 1114*, 1995; *No. 1115*, 1995; *No. 1116*, 1995; *No. 1117*, 1995; *No. 1118*, 1995; *No. 1119*, 1995; *No. 1120*, 1995; *No. 1121*, 1995; *No. 1122*, 1995; *No. 1123*, 1995

MAX LAEUBLI

Arthur Murch (Australia, b.1902, d.1989), *(Portrait of an Aboriginal man)*, 1934 oil on unstretched canvas

ALUN LEACH-JONES

Alun Leach-Jones (Australia, b.1937), 3 drawings: *Berlin Suite #1*, 1980 graphite, chinagraph, coloured pencil on ivory wove paper; *Berlin Suite #2*,

1980 graphite, chinagraph, coloured pencil on ivory wove paper; *Berlin Suite #3*, 1980 graphite, chinagraph, coloured pencil on ivory wove paper

THE NELSON MEERS FOUNDATION

Sidney Nolan (Australia; United Kingdom, b.1917, d.1992), 2 paintings: *Drought skeleton*, 1953 oil and synthetic polymer paint on hardboard; *Luna Park*, 1941 synthetic polymer paint on canvas

MARGARET HANNAH OLLEY ART TRUST

Cressida Campbell (Australia, b.1960), *White waratah*, 2000 carved woodblock, hand painted in watercolour pigment

Kevin Connor (Australia, b.1932), *Head IV*, 2000 bronze

John Olsen (Australia, b.1928), *Woman in the bath*, 1997 pastel, charcoal on buff wove paper

ALAN AND JANCIS REES, THE ARTIST'S SON AND DAUGHTER-IN-LAW

Lloyd Rees (Australia, b.1895, d.1988), 3 drawings: *Pont des Arts from our window, Paris*, 1966 carbon pencil, watercolour on ivory wove paper; *Quai des Grands Augustins from our window, Paris*, 1966 pen and black ink, carbon pencil, watercolour on ivory wove paper; *Pont des Arts, Paris*, 1966 pen and black ink, carbon pencil, watercolour on ivory wove paper

THEA WADDELL

Thea Proctor (Australia, b.1879, d.1966), *(Flowers in a green vase with red ribbon)*, watercolour on silk on cardboard

ABORIGINAL AND TORRES STRAIT ISLANDER ART

SUSAN ROBERTS

Richard Moketarinja (Australia, b.1916, d.1983), *Untitled (landscape)*, circa 1950 watercolour

DR JAMES AND MRS JOAN

SCOUGALL

Unknown (Australia), *Miniature Tutini (Pukumani gravepost)*, circa 1960s (collected) natural pigments on wood

RON AND MARGARET SIMPSON

possibly Narritjin Maymuru (Australia, b.1922, d.1982), *Untitled*, early 1960 natural pigments on eucalyptus bark

attributed to Tommy Mungatopi (Australia, b.circa 1924, d.1985), *Tiwi design*, circa 1970 natural pigments on eucalyptus bark

PEDRO WONAEAMIRRI

Pedro Wonaeamirri (Australia, b.1974), 2 artist's materials: *(Painting comb)*, circa 1999 wood (ironbark); *(Yellow, white and red ochre)*, circa 1999 (collected) natural organic pigments

ASIAN ART

BURMA

NOMADIC RUG TRADERS

2 textiles: *Small bag with applied decoration*, mid 19th century-early 20th century cotton, dyes, seeds; supplementary weft decoration in geometric pattern; *Small bag with swastika motifs*, mid 19th century-early 20th century cotton, dyes; supplementary weft decoration

CAMBODIA

NOMADIC RUG TRADERS

Khmer people, *Ceremonial cloth*, circa 1860 silk and dyes; supplementary weft decoration
3 textiles: *Ceremonial 'Wednesday' cloth (sompot rbauk)*, mid 19th century-late 19th century silk and dyes; supplementary weft decoration; *Ceremonial skirt cloth (sompot chawng kbun)*, circa 1900 silk and natural dyes; twill weave, weft ikat; *Skirt cloth (sompot chawng kbun)*, circa 1900 silk and dyes; twill weave with weft ikat decoration

CHINA

RUTH BURGESS

SHEN Shaomin (People's Republic of China, b.1956), *Pastorale*, 1984 woodcut

EDMUND CAPON

SHEN Peng (China, b.1931), Jiangsu Province, *Calligraphy in cursive script*, 1987 hanging scroll; ink on paper

MR M HOBBS

Sword, Zhou dynasty circa 1029–221 BCE bronze

SUZU LEBASI

2 textiles: *Fragment of Chinese woven silk depicting the swan hunt*, Jin dynasty 1115–1234 bright green brocade tabby woven with the motif in thread of gold beaten onto parchment strips, in irregular shaped cartouches; *Fragment of Chinese woven silk depicting phoenixes soaring among clouds*, Jin dynasty 1115–1234

THE J H MYRTLE COLLECTION

Ceramics, 41 Ceramics: Northern China, *Blackware dish*, Tang dynasty 618–907, stoneware; Fujian Province: *Dish decorated with floral motifs*, circa 1500–1525, porcelain with overglaze red and green enamel decoration; Zhejiang Province: *Bowl with carved floral design*, 13th century–14th century, celadon glazed stoneware; *Vase*, Song dynasty 960–1279, stoneware; Jingdezhen, Jiangxi Province & other kilns: *Bottle shaped vase decorated with figures and a poem*, Qianlong 1736–1795, porcelain with overglaze enamel decoration; *Bowl decorated with Daoist isles*, Daoguang 1821–1850, porcelain with overglaze enamel decoration; *Cylinder vase decorated with figures*

and landscapes, mid 17th century, porcelain with underglaze blue decoration; *Dish with single dragon*, early 19th century, porcelain with underglaze blue decoration; *Jar decorated with dragons and motifs*, 16th century, Wanli 1573–1619, porcelain with underglaze blue decoration; *Moonflask decorated with floral motifs*, late 18th century–early 19th century, porcelain with underglaze blue decoration; *Pair of bowls decorated with Chinese characters and animals*, 1500–1550, porcelain with underglaze blue decoration; *Quatrefoil dish*, Jiaqing 1796–1820, porcelain with underglaze blue decoration; *Square section vase decorated with lions*, Jiaqing 1522–1566, porcelain with underglaze blue decoration; *Tea bowl and cover decorated with floral motifs and a poem by Jiaqing Emperor*, Jiaqing 1796–1820, porcelain with underglaze blue decoration; *Vase*, Qianlong 1736–1795, porcelain with egg yolk yellow glaze; *Vase decorated with chrysanthemums and a poem by Zeng Xi (1861–1930)*, Hongxian 1916, porcelain with overglaze enamel decoration; *Pair of dishes decorated with the eighteen 'lohan'*, mid 19th century, Xianfeng 1851–1861, porcelain with overglaze enamel decoration; *Tea bowl decorated with incised dragons*, Qianlong 1736–1795, porcelain with overglaze enamel decoration; *Vase of rouleau form*, early 1950s, eggshell porcelain decorated in opaque and transparent enamels; *'Shining' ware bowl*, 1930s or 1940s, porcelain with overglaze enamel decoration; *Bowl with floral design and six foliations at rim*, early 20th century, porcelain with overglaze enamel decoration; *Dish*, early 20th century, porcelain incised with 'anhua' (secret) decoration; *Dish*, Tianqi 1621–1627, porcelain with overglaze enamel decoration; *Octagonal bowl*, 1920s or 1930s, porcelain with overglaze enamel decoration; *Pair of leaf shaped dishes*, Guangxu 1875–1908, porcelain with overglaze enamel decoration; *Pair of tea bowls*, circa 1916, porcelain with overglaze enamel decoration; *Porcelain cup*, 1825–1850, porcelain with overglaze enamel decoration; *Two piece jar with lotus design (Leys jar)*, Tongzhi 1862–1874, porcelain with opaque enamel decoration; *Vase of baluster form*, Xuantong 1909–1911, porcelain with overglaze enamel decoration; *Vase of baluster shape*, circa 1912–circa 1916, porcelain with overglaze enamel decoration; *Vase of square section*, circa 1916, Hongxian 1916, porcelain with overglaze enamel decoration; *White body tea bowl with carved dragons*, Kangxi 1662–1722, porcelain; *Wine cup*, Kangxi 1662–1722, porcelain; *Small dish with dragon*, Xuantong 1909–1911, porcelain with yellow

overglaze enamel decoration;
Lacquer, *Plate decorated with floral motif*, Xuande 1426 – 1435 mark, lacquer;

Metal, 3 metal objects: *Dragon belt buckle*, gold; *Plaque*, Qing dynasty 1644–1911 silver; *Tea service*, comprising teapot, creamer, sugar bowl and tongs, silver;

Bronze, 2 bronzes: *Square-shaped censer decorated with a pair of animals in high relief*, Xuande 1426–1435 mark, bronze; *Vase decorated with a pair of dragons in high relief*, circa 15th century, bronze;

Jade, 22 jade objects from the Neolithic period 10,000 –circa 2100 BCE to Qing dynasty 1644–1911;

Bamboo, *Wrist rest*, Qing dynasty 1644–1911, bamboo

ELISABETH M SMITH

2 ceramics: *Plate decorated with castle and landscape scene*, circa 1790s porcelain with underglaze blue and gilding; *Plate with landscape scene*, 19th century porcelain with underglaze blue

'Bleu de Hue' saucer dish, Kangxi 1662–1722, porcelain

2 ceramics: *Flask with painted decoration*, 3rd century, Qin dynasty 221–206 BCE, Han dynasty 206 BCE–220 CE earthenware; *Jar with painted decoration*, circa 2300 BCE–2000 BCE, Late Neolithic period circa 2200–1700BCE, Neolithic period 10,000–circa 2100 BCE earthenware

DR JOHN YU AND DR GEORGE SOUTTER

3 ceramics: *Changsha deep dish*, 9th century, Tang dynasty 618–907 stoneware with degraded glaze; *Pair of qingbai conical bowls*, 13th century, Song dynasty 960–1279, Yuan dynasty 1279–1368 porcelain with duck egg blue glaze and incised decoration

EGYPT

CONNIE SLATER IN MEMORY OF HER HUSBAND HAROLD (H G) SLATER
Islamic, *Pages from a Qur'an*, mid 14th century, ink and colour with gold on paper

INDIA

NOMADIC RUG TRADERS

Gujarat, *Patola with floral design*, circa 1900 silk and dyes; double ikat

INDONESIA

MRS W DE LANGE

Central Java, *Kris and sheath*, 20th century iron blade with carved wooden handle and wooden sheath

NOMADIC RUG TRADERS

Bali, *Ceremonial sash*, circa 1900 silk, cotton, dyes with gold and silver thread; supplementary weft design

Central Java, *Headcloth*, circa 1920 cotton and natural dyes; batik

Central Kalimantan, *Dayak people*, *Figure ('hampatong') of a female guardian spirit*, late 19th century–early 20th century, ironwood

North Java, 4 textiles: *Kemben (breast wrapper)*, mid 19th century–early 20th century silk with natural dyes; batik; *Slendang (shoulder cloth) with bird and flower design*, mid 19th century–early 20th century silk with natural dyes, batik; *Slendang (shoulder cloth) with paradise design*, mid 19th century–early 20th century, silk with natural dyes, batik; *Slendang (shoulder cloth) with paradise design*, mid 19th century–early 20th century, silk with natural dyes, batik

Eliza van Zuylen (Indonesia, b.1863, d.1947), Pekalongan, Java, 3 textiles: *Sarong with bird and flower design*, circa 1920; cotton, dyes, batik; *Sarong with bird and flower design*, circa 1920; cotton, dyes, batik; *Sarong with design of anemones*, circa 1900; cotton, dyes, batik

CHRIS AND EVI REID

Mangku Mura (Indonesia), Bali, 2 paintings: *Temptation of Arjuna ('Arjunawiwaha')*, 1988, ink and natural dyes on burnished Chinese paper; *Sita's trial by fire*, 1992, tempera on primed canvas

DR JOHN YU AND DR GEORGE SOUTTER

East Sumba, 3 textiles: *Hinggi (man's shawl) with crayfish and 'coat of arms' design*, circa 1970, cotton and natural dyes, warp ikat with supplementary weft patterning and braided ends; *Hinggi (man's shawl) with stylised design of human figures*, circa 1970, cotton and natural dyes, warp ikat with supplementary weft patterning and braided ends; *Valence with stylised figures and birds*, circa 1970, cotton and natural dyes, supplementary weft design in Pahikung weave

Lampung, Sumatra, *Tampan with banded design of ships and human figures*, cotton and natural dyes, supplementary weft decoration

Lampung, Sumatra, possibly Kota Agung, 2 textiles: *Tampan with banded 'fish' design*, late 19th century, cotton and natural dyes, supplementary weft decoration; *Tampan with stylised boat and human and animal figures*, late 19th century, cotton and natural dyes, supplementary weft decoration

Lampung, Sumatra, possibly Kroe, 4 textiles: *Tampan with abstract repeat pattern in red and blue*, late 19th century cotton and natural dyes; supplementary weft decoration; *Tampan with double naga motif*, late 19th century, cotton and silk with natural dyes, supplementary weft decoration; *Tampan with human figures and tree of life design*, late 19th century, cotton and silk with natural dyes, supplementary weft decoration; *Tampan with two large abstracted chicken motifs*, late 19th century, cotton and natural dyes, supplementary weft decoration

Lampung, Sumatra, probably Liwa area, *Tampan with abstract house/boat design bearing horned male figure*, late 19th century, cotton and silk with natural dyes, supplementary weft decoration
2 textiles: *Tampan with tree of life pattern and 2 archaic stylized birds at base*, late 19th century–early 20th century, cotton, *Tampan with massive ship design, ancient human and animal figures in a complex matrix*, circa 1900, cotton

JAPAN

MRS HILDA BARNETT

Kutani ware, Kutani, *Vase with design of phoenix and paulownia*, Meiji period 1868–1912 stoneware with overglaze enamel and gold

EDMUND CAPON

MATSUMURA Keibun (Japan, b.1779, d.1843), *Cherry blossom spray and basket*, 19th century, hanging scroll; ink and light colour on paper

DR PETER ELLIOTT

Baiken Norinobu (Japan), *Rice fields in spring and autumn*, pair of hanging scrolls; ink and colour on silk; *'jikusaki'* (rod ends) in ivory

REV MUNEHARU KUROZUMI

KOIE Ryōji (Japan, b.1938), *Oribe ware 'manaita'*, 20th century stoneware with green glaze

KLAUS NAUMANN

ETSUZAN Dōshū (b.1629, d.1709), *Calligraphy couplet*, 17th century ink on paper

JAMES RICHARDSON

Nishikawa SUKENOBU (Japan, b.1671, d.1750), **RINSHI Ranjo** (Japan), **OGAWA Hikokuro** (Japan), 2 books: *Onna manyō keiko sōshi, vol.1 (incomplete)*, 1728, woodblock printed books; *Onna manyō keiko sōshi, vol.3 (incomplete)*, 1728, woodblock printed book

IN MEMORY OF THE LATE VALENTINA WHEEN

Kanō YŪSEN Hironobu (Japan, b.1778, d.1815), *Dragon by the river*, Edo (Tokugawa) period 1615–1868 single two-fold screen; ink on silk

KOREA

THE J H MYRTLE COLLECTION

2 ceramics: *Small dish*, Silla period 57 BCE–935 celadon with inlaid decoration; *Small vase*, 6th century–7th century, grey earthenware with stamped

LAOS

NOMADIC RUG TRADERS

Luang Prabang, 4 textiles: *Pha sin (skirt cloth)*, 19th century, silk, cotton, natural dyes, weft ikat with supplementary weft weave; *Pha sin (skirt cloth)*, 19th century, silk, cotton, natural dyes, weft ikat with supplementary weft weave; *Ceremonial sash with banded design of stylised animals*, mid 19th century–early 20th century, silk and dyes with silver thread, supplementary weft

weave; *Ceremonial sash with banded geometric design*, mid 19th century–early 20th century, silk and dyes with silver thread, supplementary weft weave

Northern Laos, Tai Nuea people, 13 textiles: *Pha hom*, mid 19th century–late 19th century, silk and natural dyes with silver thread, supplementary weft weave; *Pha hom*, mid 19th century–late 19th century, silk and natural dyes with gold thread, supplementary weft weave; *Pha hom with brocade patterning*, 19th century, silk and natural dyes with gold thread, supplementary weft weave; *Pha hom with brocade patterning*, mid 19th century–late 19th century, silk and natural dyes with gold thread, supplementary weft weave; *Pha hom with check pattern in a discontinuous weave*, mid 19th century–early 20th century, silk and natural dyes, supplementary weft weave; *Pha hom with pattern of blue swastika on red ground*, mid 19th century–early 20th century, silk and natural dyes, supplementary weft weave; *Pha hom with star and diamond pattern*, mid 19th century–early 20th century, silk, natural dyes, silver thread, supplementary weft weave; *Pha hom with star and diamond pattern*, mid 19th century–late 19th century silk and natural dyes with silver thread; supplementary weft weave; *Pha hom with stylised design*, mid 19th century–early 20th century, silk and natural dyes, supplementary weft weave; *Pha hom with stylised pattern*, mid 19th century–early 20th century, silk and natural dyes, supplementary weft weave; *Pha hom with swastika pattern*, mid 19th century–early 20th century, silk and natural dyes, supplementary weft weave; *Pha sin (ceremonial skirt) with alternating red silk ikat and supplementary weft decorated panels*, mid 19th century–early 20th century, silk, cotton, natural dyes, weft ikat with supplementary weft weave; *Textile for a pha sin (ceremonial skirt) decorated with alternating panels of indigo cotton, supplementary weft decorated silk and ikat silk*, mid 19th century–early 20th century, silk, cotton, natural dyes, weft ikat with supplementary weft weave

Tai Daeng people, *Bowing cloth*, mid 19th century–early 20th century, cotton and natural dyes, supplementary weft weave

Tai Lue people, *Elephant's headcloth*, mid 19th century–early 20th century, cotton and natural dyes, supplementary weft weave

Tai Nuea people, 2 textiles:

Decorative end piece of a pha biang (ceremonial scarf) with banded design of stylised birds and animals, mid 19th century–early 20th century, silk and natural dyes, supplementary

weft weave, *Pha biang* (ceremonial scarf), mid 19th century–early 20th century, silk and natural dyes, supplementary weft weave

Vientiane, 'pha sin' (ceremonial skirt), circa 1880 silk, natural dyes, metallic threads, weft ikat with supplementary weft weave
2 textiles: *Ceremonial door hanging with design of archaic figures on border*, mid 19th century–early 20th century, silk and dyes, supplementary weft weave;
Ceremonial hanging with 'tree of life' design, mid 19th century–early 20th century, silk and dyes, discontinuous supplementary weft weave (chok)

THAILAND

THE J H MYRTLE COLLECTION

Sawankhalok ware, *Jar*, 14th century celadon

NOMADIC RUG TRADERS

Phu Thai, *Blanket*, mid–late 19th century, cotton and dyes, supplementary weft weave

EUROPEAN ART PRE–1900

MARY MACKAY

after Sir Edward Poynter (England, b.1836, d.1919), *The visit of the Queen of Sheba to King Solomon*, 1892 photogravure

MODERN AND CONTEMPORARY ART

GEOFF AND VICKI AINSWORTH

Mat Collishaw (England, b.1966), *Waterfall*, 2001 installation with full length mirror, old picture frame, sandblasted glass and video projection

Conrad Shawcross (England, b.1977), *Pre-retroscope (marine)*, 2003 mixed media including DVD and projector

ADAM CULLEN

Adam Cullen (Australia, b.1965), *New progress with good things*, 1994

5 part floor installation: adhesive tape, various plastics, terracotta, enamel board

EDRON PTY LTD

Anthony Donaldson (United Kingdom, b.1939), 5 drawings and 1 mixed media painting: *A (figure composition)*, 1972 coloured pencil; *C (figure composition)*, 1972 coloured pencil; *D (figure composition)*, 1972 coloured pencil; *E (figure composition)*, 1972 coloured pencil; *G (figure composition)*, 1972 coloured pencil; Helen, 1970? fibreglass

William Everson (United Kingdom, b.1935), *Patagonia*, 1965 painted and welded steel

Sir Terry Frost (England, b.1915), 1 painting and 1 print: *Jan/Feb 1969*, 1969 oil on canvas; *Untitled*, 1968 leather collage and colour screenprint

Derrick Greaves (England, b.1927), 4 drawings and 3 paintings: *Untitled (rose with geometric configuration)*, 1966 pencil; *Untitled (torso)*, 1967 pencil; *Untitled (clippers)*, 1966 pencil; *Untitled (foot)*, 1966 pencil; *Untitled (Rose and blotch)*, 1965 synthetic polymer paint and ink on canvas; *Pencil and line*, 1967 synthetic polymer paint on canvas; *Baluster*, 1965 synthetic polymer paint on canvas

Michael Moon (England, b.1937), 3 mixed media paintings: *Untitled*, 1971 coloured plastic slats; *Untitled*, coloured plastic slats; *Untitled No.3*, 1972 coloured vinyl on wood
William Tucker (England;United States of America, b.1935), 14 paintings and 2 sculptures: *7–1965*, 1965 synthetic polymer paint on canvas; *11–1965*, 1965 synthetic polymer paint on canvas; *13–1965*, 1965 synthetic polymer paint on canvas; *4 panels*, 1969 synthetic polymer paint on canvas; *4 panels (Aquatic)*, 1969 synthetic polymer paint on board; *8–1965*, 1965 synthetic polymer paint on canvas; *4–1965*, 1965 synthetic polymer paint on canvas; *1968*, 1968 synthetic polymer paint on canvas; *15–1966*, 1966 oil on canvas; *Mon. blue and black 4 (No.3?)*, 1966 oil on canvas; *27–1964*, 1964 oil on canvas; *14–1968*, 1968 oil on canvas; *2–1962 (blue w/green)*, 1962 oil on canvas; *4 panels*, 1969 synthetic polymer paint on canvas; *Sculpture no.5*, painted steel; *Beulah VI*, tubular steel (4 parts)

SIMRYN GILL

Simryn Gill (Singapore;Malaysia; Australia, b.1959), *Wonderlust*, 1996–1998 eleven banana skins, engraved with the opening pages of Len Deighton's book 'Spy Line'; a suit made out of coconut bark; shoes, coconuts

BEQUEST OF DR MARY HESELTINE

John Hoyland (England, b.1934), *Untitled*, 1980 oil on paper

REX IRWIN

Lucian Freud (Germany;England, b.1922), *Head on a pillow*, 1982 etching

MARGARET OLLEY

Lucian Freud (Germany;England, b.1922), *Eli*, 2002 etching

HOSSEIN VALAMANESH AND SHERMAN GALLERIES

Hossein Valamanesh (Iran;Australia, b.1949), *Open book*, 1993 paper, binding, ribbon

PHOTOGRAPHY

GEOFF AND VICKI AINSWORTH

Allan Sekula (United States of America, b.1955), *Large and small disasters (Islas Cies and Bueu, 12/20/02)*, from the series *Black tide/Marea negra*, 2002–2003 cibachrome photograph
Gerhard Stromberg (Germany;United

Kingdom, b.1952), *Kodaikanal I (Town I)*, 1992 type C photograph

DIANA DUPAIN

Max Dupain (Australia, b.1911, d.1992), 4 albums of photographs: *Volume of 50 photographs by Max Dupain*, 1951–1952 grey cloth bound album, 50 gelatin silver photographs; *Volume of 25 photographs by Max Dupain*, 1936–1939 grey cloth bound album, 21 gelatin silver photographs; *Volume of 20 photographs by Max Dupain*, grey cloth bound album, 20 gelatin silver photographs

Max Dupain (Australia, b.1911, d.1992), 41 gelatin silver photographs from the album *Photographs by Max Dupain 1930s, 1930s: Title page (candle)*, circa 1930 gelatin silver photograph; *untitled (fashion illustration)*, 1930s gelatin silver photograph; *untitled (fashion illustration)*, 1937 gelatin silver photograph; *untitled (fashion illustration)*, 1930s gelatin silver photograph; *untitled (fashion illustration – woman wearing hat)*, 1930s gelatin silver photograph; *untitled (woman at post box)*, 1930s gelatin silver photograph; *untitled (self portrait)*, 1930s gelatin silver photograph; *untitled (fashion illustration)*, 1930s gelatin silver photograph; *untitled (fashion illustration – woman – mirror)*, 1930s gelatin silver photograph; *untitled (fashion illustration)*, 1930s gelatin silver photograph; *untitled (fashion illustration – woman with hat and glove)*, 1930s gelatin silver photograph; *untitled (fashion illustration – woman in profile)*, 1930s gelatin silver photograph; *untitled (woman with binoculars)*, 1930s gelatin silver photograph; *untitled (fashion illustration – woman in fur coat)*, 1930s gelatin silver photograph; *untitled (fashion illustration)*, 1930s gelatin silver photograph; *untitled (fashion illustration: preview of autumn fashions illustration)*, circa 1938 gelatin silver photograph; *untitled (fashion illustration: model on the steps of the State Library)*, 1930s gelatin silver photograph; *untitled (fashion illustration: model standing beside the Shakespeare Memorial)*, 1930s gelatin silver photograph; *untitled (fashion illustration: model with bouquet of roses)*, 1930s gelatin silver photograph; *untitled (fashion illustration)*, 1930s gelatin silver photograph; *untitled (fashion illustration)*, 1930s gelatin silver photograph; *untitled (fashion illustration: hands with pearl necklace)*, 1930s gelatin silver photograph; *untitled (fashion illustration)*, 1930s gelatin silver photograph; *untitled (fashion illustration: hat advertisement)*, 1937 gelatin silver photograph; *untitled*

(fashion illustration), 1930s gelatin silver photograph; *untitled (Kelvinator refrigerator advertisement)*, 1930s gelatin silver photograph; *untitled (smiling woman)*, 1930s gelatin silver photograph; *untitled (smiling man)*, 1930s gelatin silver photograph; *untitled (Fisk radiola advertisement: woman listening to the Fisk radiola)*, 1930s gelatin silver photograph; *untitled (wireless advertisement)*, 1930s gelatin silver photograph; *untitled (wireless advertisement)*, 1930s gelatin silver photograph; *untitled (Fisk radiola advertisement)*, 1930s gelatin silver photograph; *untitled (child asleep in cot)*, 1930s gelatin silver photograph; *untitled (Brandy Baloon)*, 1930s gelatin silver photograph; *untitled (man working drill)*, 1930s gelatin silver photograph; *untitled (man working machine)*, circa 1938 gelatin silver photograph; *untitled (luncheon on the verandah)*, 1930s gelatin silver photograph; *untitled (workman)*, 1930s gelatin silver photograph; *untitled (at the opera)*, 1930s gelatin silver photograph; *untitled (fashion illustration: woman Roto illustration)*, 1938 gelatin silver photograph; *untitled (fashion illustration: woman with hose)*, 1930s gelatin silver photograph

Max Dupain (Australia, b.1911, d.1992), 38 gelatin silver photographs from the album *Photo illustrations 1951–1952*, circa 1951–circa 1952: *untitled (potter's hands at wheel)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (fashion illustration)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (man working on inside of pipe)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (corner of dining room)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (pouring liquid steel)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (perfume advertisement)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (potter's hands at wheel)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (metal wheels in factory)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (air traffic controllers, Kingsford Smith)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (singer)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (hands operating a Lumetron Colorimeter)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (shoemaker)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (working using metal saw)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (woman listening to record player)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (collection of liquors)*, circa 1951–circa 1952 gelatin silver photograph; *untitled*

(University of Sydney), circa 1951–circa 1952 gelatin silver photograph; *untitled (wireless with racks and binoculars)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (fashion illustration)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (wooden sculpture)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (folded blankets)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (cut-glass decanter and glasses)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (crematorium)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (passengers boarding airplane)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (desk)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (record player)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (picnic)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (Rose Seidler's house at Wahroonga)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (escalators)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (AWA wireless)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (photo-montage of golf clubs and moulded wood pieces)*, circa 1951–circa 1952 5 gelatin silver photographs; *untitled (Chesterfield Golf Club)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (assorted arrangement of glasses)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (car steering wheel)*, circa 1951–circa 1952 gelatin silver photograph; *untitled*

(figures swimming and on pontoon), circa 1951–circa 1952 gelatin silver photograph; *untitled (steel works)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (Elizabeth Arden advertisement)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (wireless advertisement)*, circa 1951–circa 1952 gelatin silver photograph; *untitled (abstraction using graphic artist's utensils)*, circa 1951–circa 1952 Solarised gelatin silver photograph
Max Dupain (Australia, b.1911, d.1992), 49 gelatin silver photographs from the album *Max Dupain Photographer: Title page (hand and compass photo-montage)*, gelatin silver photograph; *untitled (advertisement: fabric section of department store)*, gelatin silver photograph; *untitled (advertisement: Westinghouse washing machine)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (workman)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (woman in hat with peanuts)*, gelatin silver photograph; *untitled (man on beach in 'cave man' furs)*, gelatin silver photograph; *untitled (fabric advertisement: powder mist)*, gelatin silver photograph; *untitled (surreal image with hand and superimposed skull)*, gelatin silver photograph; *untitled (Victorian interior with woman at clavichord)*, gelatin silver photograph; *untitled (watchmaker)*, gelatin silver

photograph; *untitled (wireless advertisement)*, gelatin silver photograph; *untitled (violinist and radiotron photo-montage)*, gelatin silver photograph; *untitled (globe)*, gelatin silver photograph; *untitled (pots)*, gelatin silver photograph; *untitled (cutting fabric)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (advertisement: Ososoft lavender bath starch)*, circa 1930 gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (period Interior with woman and pianoforte)*, gelatin silver photograph; *untitled (Lustre stockings advertisement)*, circa 1937 gelatin silver photograph; *untitled (advertisement: handbags)*, gelatin silver photograph; *untitled (advertisement: handbags)*, gelatin silver photograph; *untitled (advertisement: shoes and socks)*, gelatin silver photograph; *The Saxophonist*, 1935 gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (interior of house)*, gelatin silver photograph; *untitled (suitcases)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (study of woman listening to watch)*, gelatin silver photograph; *untitled (hat*

advertisement), gelatin silver photograph; *untitled (hat advertisement)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (chair)*, gelatin silver photograph; *untitled (measuring tool photo-montage)*, gelatin silver photograph; *untitled (fashion illustration)*, gelatin silver photograph; *untitled (solarised anchor)*, circa 1937 Solarised gelatin silver photograph; *untitled (wireless advertisement)*, gelatin silver photograph; *untitled (wireless photo-montage)*, gelatin silver photograph; *untitled (brandy bowl)*, gelatin silver photograph; *untitled (sea photo-montage)*, gelatin silver photograph; *untitled (wireless advertisement)*, gelatin silver photograph; *untitled (wireless advertisement)*, gelatin silver photograph

ADAM FUSS

Adam Fuss (England; Australia; United States of America, b.1961), from the series *My Ghost*, 2001 unique gelatin silver photogram; from the series *My Ghost*, 2001 photogravure

WILLIAM YANG

William Yang (Australia, b.1943), 2 type C photographs from the series *miscellaneous obsessions*, 1999–2002: *Morning Tea # 1*, 1999 (printed 2003) type C photograph; *The St Marcillin Cheese Incident*, 2002 type C photograph

LOANS

WORKS OF ART LOANED TO THE GALLERY

ON LOAN FROM THE ESTATE OF ELWYN LYNN

Sydney Ball (Australia, b.1933), *Canto No. XXX*, 1966 synthetic polymer paint on canvas

ON LOAN FROM THE GOLDIE STERNBERG COLLECTION 2003
Okada BEISANJIN (Japan, b.1744, d.1820), *Landscape with immortal crane*, hanging scroll; ink on paper
WU Changshuo (China, b.1844, d.1927), 2 paintings: *Lotus*, 1908 hanging scroll, ink on paper; *Loquats*, 1915 hanging scroll; ink and colour on paper

Andô/Utagawa HIROSHIGE (Japan, b.1797, d.1858), 4 prints: *'Kanôzan, Kazusa'* from the series *Thirty-three views of Mount Fuji*, 1852 colour woodcut; *'Akasaka'* from the series *Fifty-three stations of the Tōkaidō Highway*, 1833 colour woodcut; *'Shimonoseki, Nagato'* from the series *Famous views in sixty-odd provinces*, 1853–1856 colour woodcut; *'Narumi'* from the series *Fifty-three stations of the Tōkaidō Highway*, circa 1840 colour woodcut
GAO Jianfu (China), *Pear blossom after rain*, 1930 hanging scroll; ink and colour on paper
Li Keran (People's Republic of China, b.1907, d.1989), *Twilight rhythms*, 1978 hanging scroll; ink and colour on paper

Utagawa KUNISADA II (Japan, b.1823, d.1880), *Actor Bandō Hikosaburō*, colour woodcut
Longquan ware (China), *Dish with decoration of a pair of fish*, celadon; *Plate with floral motifs on rim*, celadon
Negoro lacquerware (Japan), *Square tray*, 19th century lacquer; *Tripod tray*, 19th century lacquer; *Small table*, 19th century lacquer
ZHAO Qi (China, b.1874, d.1955), *Prunus blossom*, 1917 hanging scroll; ink and colour on paper
Emperor Qianlong (China), *Calligraphy in running script*, 1744 hanging scroll; ink on gold painted blue paper
Zi Qing (China), *Ladies standing under a tree*, hanging scroll; ink and colour on silk

ZHU Qizhan (People's Republic of China, b.1890, d.1996), *Chrysanthemum and rock*, 1959 hanging scroll; ink and colour on paper
CHENG Shifa (China), *Goddess of Xiang River*, 1979 hanging scroll; ink and colour on paper
Unknown (Japan), *'House of Shinagawa: Ko-Genkichi [?]'* from the series *Competing beauties of the booming new Yoshiwara*, 1888 colour woodcut
attributed to DAI Xi (China, b.1801, d.post 1860), *Boating in the autumnal river*, 1848 fan painting; ink and colour on paper
FU Xiaoshi (China), *Seated lady drinking*, hanging scroll; ink and colour on paper

ZHU Xiuli (People's Republic of China, b.1938), *Shadow of a banana tree*, 1981 hanging scroll; ink and colour on paper

LU Yanshao (China, b.1909, d.1993), *Garden after rain*, 1980 hanging scroll; ink and colour on paper

XIE Zhilu (China), *Pure dew in a pond*, hanging scroll; ink and colour on paper; *Bowl* (Nanjing cargo), exterior brown glaze, interior underglaze blue; *Bowl* (Nanjing cargo), underglaze blue; *Buddha head*, bronze; *Four small bronze deer*, bronze on black laminated base; *Guardian figure*, stoneware; *Large bowl*, porcelain with 'qingbai' glaze *Painted figure of dancing lady*, earthenware; *Pair of bowls decorated with dragon*, 'wucai' enamel; *Pair of Chinese silk banners*, embroidered cloth; wooden helmet *Porcelain tray*, porcelain with enamel decoration; *Small dish decorated with dragon*, 'wucai' enamel; *Seated Buddha*, stoneware; *Stone relief of Guanyin*, stoneware

PRIVATE COLLECTION, SYDNEY
Frank Auerbach (Germany;England, b.1931), *Head of JYM*, 1990 oil on canvas

PRIVATE COLLECTION, SYDNEY
Ian Burn (Australia;United States of America, b.1939, d.1993), 'Artists think...' No. 1, 1993 oil, card, wood (three parts)

PRIVATE COLLECTION, SYDNEY
Anish Kapoor (India;England, b.1954), *Untitled*, 2002 stainless steel and lacquer. Private collection

PRIVATE COLLECTION, AUCKLAND
Colin McCahon (New Zealand, b.1919, d.1987), *Urewera*, 1975 triptych: synthetic polymer paint on canvas

PRIVATE COLLECTION, SYDNEY
Tracey Moffatt (Australia, b.1960), *Something More 7*, 1989 cibachrome photograph

PRIVATE COLLECTION, SYDNEY
David Moore (Australia, b.1927, d.2003), *Collecting Spinifex*, Ernabella, South Australia, 1963 (printed 1997) gelatin silver photograph; *Summer Landscape*, Monaro Country, NSW, 1992 (printed 1997) gelatin silver photograph; *Monaro Clouds and Reflections*, NSW, 1992 (printed 1997) gelatin silver photograph; *Summer Snow*, Tasmania, 1991 (printed 1997) gelatin silver photograph; *Summer Snowdrifts*, NSW, 1990 (printed 1997) gelatin silver photograph; *Pine Forest and Moss*, Barrington Tops, NSW, 1990 (printed 1997) gelatin silver photograph; *Cradle Mountain*, Tasmania, 1990 (printed 1997) gelatin silver photograph; *Monaro Country*, NSW, 1990 (printed 1997) gelatin silver photograph; *Fallen Tree*, Cradle Mountain, Tasmania, 1991 (printed 1997) gelatin silver photograph; *Tethered Rock*, Central Coast, NSW,

1976 (printed 1997) gelatin silver photograph; *Beach Flotsam with Bluebottles*, Killcare, NSW, 1989 (printed 1997) gelatin silver photograph; *Broken Hill detail*, NSW, 1966 (printed 1997) gelatin silver photograph; *Mannequin factory detail*, Sydney, 1974 (printed 1997) gelatin silver photograph, *Studio window*, Crows Nest, Sydney, 1973 (printed 1997) gelatin silver photograph; *Apprehensive Drink Cup*, Clyde Engineering, Sydney, 1963 (printed 1997) gelatin silver photograph; *View from Dorset Hotel room*, New York, 1974 (printed 1997) gelatin silver photograph; *Times Square reflections*, New York, 1975 (printed 1997) gelatin silver photograph; *The Battery waterfront*, New York, 1965 (printed 1997) gelatin silver photograph; *On the Staten Island Ferry*, New York, 1956 (printed 1997) gelatin silver photograph; *Washington Monument reflected*, USA, 1956 (printed 1997) gelatin silver photograph; *Scarborough College*, Toronto, Canada, 1970 (printed 1997) gelatin silver photograph; *Mannequin*, Carnegie Hall, New York, 1974 (printed 1997) gelatin silver photograph; *Store window with reflections*, New York, 1974 (printed 1997) gelatin silver photograph; *Motorbike*, New York City, 1973 (printed 1997) gelatin silver photograph; *New York street graffiti*, 1973 (printed 1997) gelatin silver photograph; *Costa Brava village*, Spain, 1955 (printed 1997) gelatin silver photograph; *Lourdes Centenary*, France, 1958 (printed 1997) gelatin silver photograph; *Nuns at Lourdes Centenary*, New York, 1958 (printed 1997) gelatin silver photograph; *Tall ship sailor*, Torbay, UK, circa 1954 (printed 1997) gelatin silver photograph; *Winter in London*, circa 1952 (printed 1997) gelatin silver photograph; *London walls*, 1975 (printed 1997) gelatin silver photograph; *Fairground horses*, UK, circa 1953 (printed 1997) gelatin silver photograph; *Coronation Day*, London, 1953 (printed 1997) gelatin silver photograph; *Coronation Day*, London 2, 1953 (printed 1997) gelatin silver photograph; *Coronation Time*, London, 1953 (printed 1997) gelatin silver photograph; *Waiting for the Coronation*, London, 1953 (printed 1997) gelatin silver photograph; *Boys at Tudor House School*, Moss Vale, NSW, 1969 (printed 1997) gelatin silver photograph; *Pedestrians*, Melbourne, 1963 (printed 1997) gelatin silver photograph; *Motorcyclist*, Warringah Expressway, Sydney, 1971 (printed 1997) gelatin silver photograph; *Bus Stop at Circular Quay*, Sydney, 1963 (printed 1997) gelatin silver photograph; *Crowd control*, LBJ visit, Brisbane, 1966 (printed 1997) gelatin silver photograph; *Billy Snedden supporters*, Miranda, NSW, 1974

(printed 1997) gelatin silver photograph; *Christmas Eve*, Chifley Square, Sydney, 1966 (printed 1997) gelatin silver photograph; *Pitjantjatjara schoolboy*, Ernabella, South Australia, 1963 (printed 1997) gelatin silver photograph; *Henley on Todd Carnival*, Alice Springs, NT, 1965 (printed 1997) gelatin silver photograph; *Whaling station*, Albany, Western Australia, 1958 (printed 1997) gelatin silver photograph; *Alice Millar*, Tibooburra, NSW, 1959 (printed 1997) gelatin silver photograph; *Black Forest sawmill*, Victoria, 1986 (printed 1997) gelatin silver photograph; *Tasman Pulp and Paper Mill*, New Zealand, 1963 (printed 1997) gelatin silver photograph; *Air conditioning ducting*, Parliament House, Canberra, 1986 (printed 1997) gelatin silver photograph; *Jet engine*, Sydney, 1960 (printed 1997) gelatin silver photograph; *Light pattern*, camera in motion, circa 1948 (printed 1997) gelatin silver photograph; *Columbus Australia spare propeller*, 1980 (printed 1997) gelatin silver photograph; *Oyster Cove gas works*, Sydney, 1978 (printed 1997) gelatin silver photograph; *Wes Stacey*, Kurnell, NSW, 1973 (printed 1997) gelatin silver photograph; *Alpine stream with ice*, Snowy Mountains, NSW, 1993 Ilfochrome; *Dead forest*, Cabramurra, NSW, 1993 Ilfochrome; *Dusk*, Lake Jindabyne, NSW, 1994 (printed 1997) Ilfochrome; *Death in Monaro Country*, NSW, 1993 (printed 1997) Ilfochrome; *Margel Hinder working on the Reserve Bank sculpture*, 1963 (printed 1997) gelatin silver photograph; *Patrick White and Thomas Cleghorn painting*, Castle Hill, 1964 (printed 1997) gelatin silver photograph; *Robert Klippel*, Woolloomooloo, 1963 (printed 1997) gelatin silver photograph; *Robert Klippel's sculpture material*, Sydney, 1968 (printed 1997) gelatin silver photograph; *Arthur Boyd*, Bundanon, NSW, 1995 (printed 1997) gelatin silver photograph; *Colin McCahon*, Auckland, New Zealand, 1963 (printed 1997) gelatin silver photograph; *Flow movements 1*, 1964 (printed 1997) gelatin silver photograph; *Flow movements II*, 1964 (printed 1997) gelatin silver photograph; *Pedestrians in wind*, North Sydney, 1994 (printed 1997) gelatin silver photograph

PRIVATE COLLECTION, SYDNEY
David Moore (Australia, b.1927, d.2003), *Queenstown rock close-up No. 1*, Tasmania, 1992 Ilfochrome.; *Queenstown rocks No. 2*, Tasmania, 1992 Ilfochrome; *Queenstown rock close-up No. 2*, Tasmania, 1992 Ilfochrome; *Queenstown rocks No. 7*, Tasmania, 1992 Ilfochrome; *Queenstown rocks No. 4*, Tasmania, 1992 Ilfochrome; *Queenstown landscape No. 7*, Tasmania, 1992 Ilfochrome; *Queenstown landscape*

No. 4, Tasmania, 1992 Ilfochrome; *Queenstown rocks No. 5*, Tasmania, 1992 Ilfochrome; *Queenstown rocks No. 3*, 1992 Ilfochrome; *Queenstown rocks No. 1*, 1992 Ilfochrome; *Queenstown landscape No. 1*, 1992 Ilfochrome; *Queenstown landscape No. 9*, 1992 Ilfochrome; *Queenstown landscape No. 5*, 1992 Ilfochrome; *Queenstown landscape No. 10*, 1992 Ilfochrome; *Queenstown landscape No. 2*, 1992 Ilfochrome; *Queenstown rocks No. 8*, 1992 Ilfochrome; *Queenstown landscape No. 8*, 1992 Ilfochrome; *Queenstown rocks No. 6*, 1992 Ilfochrome; *Queenstown landscape No. 3*, 1992 Ilfochrome; *Queenstown landscape No. 6*, 1992 Ilfochrome

PRIVATE COLLECTION, SYDNEY
Augustin Pajou (France, b.1730, d.1809), *Captain James Cook*, 1788 white marble

PRIVATE COLLECTION, SYDNEY
Pablo Picasso (Spain;France, b.1881, d.1973), *Buste de femme*, 1965 oil on canvas

PRIVATE COLLECTION, SYDNEY
Georges Rouault (France, b.1871, d.1958), *Antonio*, 1937 oil on board

PRIVATE COLLECTION, SYDNEY
Agnes Goodsir (Australia, b.1864, d.1939), (*Portrait of Cherry*), 1905? oil on canvas

WORKS OF ART LOANED BY THE GALLERY

THE SHOTO MUSEUM OF ART
Modernism/Japonism in Photography 1920s–1940s: Ishida Kiichiro and the Sydney Camera Circle
June, 2002 – April, 2004
The Shoto Museum of Art, Tokyo
23 May, 2002 – 23 July, 2002
The Akita Museum of Modern Art
April – May, 2003

Cecil Bostock
Declaration of the Sydney Camera Circle 1916
watercolour, ink, gilt
Cecil Bostock
Day breaks-cold-shrieking-bloody, 1918

gelatin silver photograph
Cecil Bostock
Scherzo, circa 1927
gelatin silver photograph
Harold Cazneaux
The Canyon, Martin Place, 1925
gelatin silver photograph
Harold Cazneaux
Shadow Play, 1920
gelatin silver photograph
Harold Cazneaux
Old Cottages, *The Rocks*, pre 1920
bromoil photograph
Harold Cazneaux
Argyle Cut (looking west), circa 1912
gelatin silver photograph
Harold Cazneaux
A Surry Hills alleyway, 1911
gelatin silver photograph

Harold Cazneaux

The wheel of youth, 1929
gelatin silver photograph

Monte Luke

Caz (portrait of Harold Cazneaux), 1938
gelatin silver photograph

Henri Mallard

The witches' woods, 1935
gelatin silver photograph

Henri Mallard

Pedestrians, circa 1930s
gelatin silver photograph

Sydney Camera Circle

Minute Book, 4th April 1921 – 30th January 1928

Harold Cazneaux

Sydney Camera Circle, 25th July 1950
typescript p18

Unknown

Photograph of a meeting of the Sydney Camera circle, 1924
gelatin silver photograph

D.J. Webster

Photograph of an outing of the Sydney Camera Circle to Middle Harbour, 1923
gelatin silver photograph
An exhibition of pictorial photography by the Sydney Camera Circle, 1921

exhibition catalogue

The Home, February 1936

magazine, pp22–23

The Home, April 1937

magazine pp46–47

The Home, April 1938

magazine pp30–31

(James Gleeson in the 1940's)

28 August 2002 – 3 October 2002

James Gleeson

Italy, 1951

oil on canvas

James Gleeson

The Sower, 1944

oil on canvas

ART GALLERY OF SOUTH AUSTRALIA

Arid Arcadia:

Art of the Flinders Ranges

30 Aug, 2002 – 3 November, 2002

Jeffrey Smart

The Wasteland II, 1945

oil on canvas

Hans Heysen

Hill of the creeping shadow, 1929

oil on canvas

Horace Trenerry

Flinders Ranges, 1930

oil on canvas

THE PHILLIPS COLLECTION

Pierre Bonnard: Early and Late

The Phillips Collection:

21 Sept, 2002 – 12 January, 2003

Denver Art Museum:

1 March, 2003 – 2 May, 2003

Pierre Bonnard

Self Portrait, circa 1940

oil on canvas

MUSEUM OF CONTEMPORARY ART

Arte Povera

23 August, 2002 – 10 November, 2002

Giulio Paolini

L'Altra Figura, 1984

plaster

MOSMAN ART GALLERY

Margaret Preston in Mosman

7 September, 2002 – 13 October, 2002

Margaret Preston

The Proctor's tea party, 1924

oil on canvas on paperboard

Margaret Preston

Still life, 1926

oil on canvas

Margaret Preston

Implement Blue, 1927

oil on canvas on paperboard

Margaret Preston

Australian gum blossom, 1928

oil on canvas

Margaret Preston

Western Australian gum blossom, 1928

oil on canvas

Margaret Preston

Self Portrait, 1930

oil on canvas

Margaret Preston

Children's corner at the zoo, circa

1944–circa 1945

oil on canvas

Margaret Preston

The brown pot, 1940

oil on canvas

Margaret Preston

Japanese submarine exhibition, (1942)

oil on canvas

Margaret Preston

(Still life with bush flowers in lusterware jug), 1959

oil on canvas

Margaret Preston

Magnolia, circa 1932

woodcut, black ink, hand coloured with gouache and black ink on thin white laid tissue

Margaret Preston

Harbour foreshore, 1925

woodcut, black ink, hand coloured with gouache on thin cream laid tissue

Margaret Preston

Sydney Heads (2), 1925

woodcut, black ink, hand coloured with gouache on thin cream laid tissue

Margaret Preston

Circular Quay, (1925)

woodcut, black ink, hand coloured with gouache on ivory mulberry paper

Margaret Preston

Mosman Bridge, circa 1927

woodcut, black ink, hand coloured in gouache on thin cream laid tissue

Margaret Preston

Rocks and waves, circa 1929

woodcut, black ink, hand coloured in gouache on thin cream laid tissue

Margaret Preston

The Bridge from North Shore, circa 1932

woodcut, black ink, hand coloured with gouache on cream Japanese laid paper

Margaret Preston

The bark bag, 1943

colour woodcut on thin Japanese paper

Margaret Preston

Native Flowers, circa 1927

woodcut, black ink, hand coloured with gouache on thick Japanese paper

Margaret Preston

Pink jug, 1925

woodcut, black ink, hand coloured with gouache on ivory laid Japanese paper

Margaret Preston

Australian rock lily, circa 1933

woodcut, black ink, hand coloured with gouache on off white Japanese paper

Margaret Preston

Manly pines, 1953

colour stencil, gouache on thin black card with gouache hand colouring

Margaret Preston

Wheelflower, circa 1929

wood engraving, black ink, hand coloured in gouache on brown mulberry paper

WAGGA WAGGA REGIONAL ART GALLERY

The Big River Show –

Murrumbidgee Riverine

11 October, 2002 – 1 December, 2002

John Olsen

Nightfall, when wattle stains the doubting heart, 1980

oil on canvas

Elioth Gruner

On the Murrumbidgee, 1929

oil on canvas

Arthur Wicks

Relic of a survival boat, 1984

wood and metal

HEIDE MUSEUM OF MODERN ART

Good Vibrations:

Op Art and its legacy

7 October, 2002 – 24 November, 2002

Bridget Riley

Aurum, 1976

synthetic polymer paint on linen

GOSFORD REGIONAL GALLERY & ARTS CENTRE

Rodney Milgate

17 October, 2002 – 18 December, 2002

Rodney Milgate

The resurrection, 1963

oil on hardboard

Rodney Milgate

Generation on trial, 1966

oil on hardboard

Rodney Milgate

Thoughts on holism, 1974

oil, synthetic polymer paint on hardboard

GLOBAL ARTS LINK, IPSWICH

When I was young ... impressions of childhood

9 November, 2002 – 2 February, 2003

Robert Ashton

Baby in the bush, 1983, printed 1994

gelatin silver photograph

Jeff Carter

Saturday arvo in Ultimo, 1959, printed 1991

gelatin silver photograph

David Moore

Outback children, South Australia, 1963

gelatin silver photograph

Axel Poignant

The swimmers, Milingimbi, Arnhem Land, 1952, printed 1983
gelatin silver photograph

Julian Ashton

Old houses, Cumberland Street, 1901
pencil, watercolour, opaque white

Russell Drysdale

Sunday evening, 1941

oil on asbestos cement

Russell Drysdale

Aboriginal family, circa 1956

black conté, watercolour, white highlights on green paper

George W. Lambert

A bush idyll, 1896

oil on canvas

Daphne Mayo

A young Australian, 1930 (cast 1931)
bronze

Charles Meere

Australian Beach Pattern, 1940

oil on canvas

Sidney Nolan

Boy in Township, 1943

synthetic polymer paint (enamel) on paperboard

Thea Proctor

The peep show, 1928

woodcut, black ink on mulberry paper

FONDAZIONE CASSAMARCA AND LINEA D'OMBRA

Casa dei Carraresi

L'impressionismo e l'età di Van Gogh.

La rivoluzione di un'arte nuova

9 November, 2002 – 30 March, 2003

Claude Monet

Port-Goulphar, Belle-Île, 1887

oil on canvas

PENRITH REGIONAL GALLERY & LEWERS BEQUEST

Central Street Live

Penrith Regional Gallery

16 Nov, 2002 – 15February, 2003

Macquarie University Art Gallery

7 March, 2003 – 5 May, 2003

James Doolin

Artificial Landscape 68–1, 1968

synthetic polymer paint

James Doolin

Artificial Landscape, 1969

synthetic polymer paint on canvas

MANLY ART GALLERY & MUSEUM

Harold Cazneaux: The Artist and The Northern Beaches

17 November, 2002 – 19 January, 2003

Harold Cazneaux

Dee Why Pool II, 1934

gelatin silver photograph

NATIONAL PORTRAIT GALLERY

Rarely Everage: The lives of Barry Humphries

November, 2002 – September, 2003

National Portrait Gallery

22 November, 2002 – 16 Feb, 2002

Performing Arts Museum, Victorian Arts Centre

20 June, 2003 – 24 August, 2003

John Brack

Barry Humphries in the character of Mrs Everage, 1969

oil on canvas

AUSTRALIAN MARITIME MUSEUM
Antarctic Heroes: Triumph and Tragedy

5 December, 2002 – 4 May, 2003

Phillip Connard

Sir Hubert Wilkins, 1926
oil on canvas

THE IAN POTTER MUSEUM OF ART
Blood on the Spinifex

14 December, 2002 – 16 March, 2003

Timmy Timms

Bedford Downs Massacre, 2000
natural pigment on linen

Rusty Peters

Chinaman's Garden massacre at Springvale Station, 2000
natural pigments on linen

AUSTRALIAN MARITIME MUSEUM
Sharks: Predator or Prey

19 December, 2002 – 18 May, 2003

Ken Thaiday

Beizum (shark) Dance mask, 1996
black bamboo, plywood, feathers, string, glass, synthetic polymer paint, plastic

LAKE MACQUARIE CITY ART GALLERY

Human Interest

17 January, 2003 – 9 March, 2003

William Dobell

The sleeping Greek, 1936
oil on canvas on hardboard

William Dobell

Love song, 1952
oil on hardboard

Tom Roberts

Eileen, 1892
oil on canvas

GRONINGER MUSEUM

Femmes Fatales in 19th Century Art
Groninger Museum

18 January, 2003 – 4 May, 2003

Royal Museum of Fine Arts, Antwerp

17 May, 2003 – 17 August, 2003

Sir Edward John Poynter

Helen, 1881
oil on canvas

ARTSPACE MACKAY

Beneath the Moonson: Visions North of Capricorn

Artspace Mackay

7 February, 2003 – 6 April, 2003

Cairns Regional Gallery

24 April, 2003 – 1 June, 2003

Perc Tucker Regional Gallery

6 June, 2003 – 3 August, 2003

Russell Drysdale

Shopping Day, 1953
oil on canvas

Donald Friend

The schooner 'Miena' refitting at Townsville, 1954
oil on canvas

CARRICK HILL

Exhibition of early works by William Dobell (working title)

5 March, 2002 – 29 June, 2003

William Dobell

Woman watching a funeral, 1938
oil on cardboard

William Dobell

The duchess disrobes, 1936
oil on plywood

William Dobell

Study for 'The Duchess disrobes', 1936

gouache on cardboard

William Dobell

Street scene, Pimlico, 1937
oil on cardboard

William Dobell

Studies of Joshua Smith, circa 1942
brush and ink, pencil

William Dobell

Joshua Smith, 1943
silverpoint

William Dobell

Nude, 1931
oil on canvas on hardboard

NATIONAL GALLERY OF AUSTRALIA
Pierre Bonnard: Observing Nature
National Gallery of Australia

7 March, 2003 – 3 June, 2003

Queensland Art Gallery

July, 2003 – September, 2003

Pierre Bonnard

Bust in profile, red background (study), circa 1920
oil on canvas

Pierre Bonnard

Nannies' promenade, frieze of carriages, 1899

four colour lithographs

Pierre Bonnard *Queensland only
Self Portrait, circa 1940

oil on canvas

QUEENSLAND ART GALLERY

Margaret Olley 'Focus Display'
8 March, 2003 – 8 August, 2003

Margaret Olley

Self Portrait in the mirror, 1948
oil on cardboard

NEW ENGLAND REGIONAL ART GALLERY

Celebrating 75 years of donation by Howard Hinton exhibition

7 March, 2003 – 19 May, 2003

Elioth Gruner

Summer morning, 1916
oil on canvas

Elioth Gruner

Frosty sunrise, 1917
oil on canvas on wood

Elioth Gruner

Milking time (Araluen Valley), 1922
oil on canvas on paperboard

Elioth Gruner

The pines, 1926
oil on canvas

J J Hilder

Coogee, 1907
pencil, watercolour on ivory laid paper

J J Hilder

Brisbane River, 1908

watercolour, opaque white on buff wove paper

J J Hilder

The Ferry, 1909

pencil, watercolour on ivory wove paper

J J Hilder

Pastoral, 1911

watercolour

J J Hilder

The boat house, 1913
watercolour

J J Hilder

Becalmed, 1915
watercolour

J J Hilder

Fast falls the eventide
watercolour

J J Hilder

Lennox Bridge, Parramatta
pencil, watercolour

J J Hilder

Morning in the gardens
watercolour

J J Hilder

The bathers
watercolour

J J Hilder

The duck's paddock
watercolour

Lionel Lindsay

The wash, Taormina, 1927
drypoint

Lionel Lindsay

Las Rejas, Toledo, 1927
etching

Lionel Lindsay

Doorway
drypoint

Lionel Lindsay

Castle Cocas, 1927
drypoint

Lionel Lindsay

A Street in Guadalupe, 1927
etching

Lionel Lindsay

The house on the wall, Cordova, 1923
aquatint

Lionel Lindsay

Breakfast, 1923
aquatint

Lionel Lindsay

Harmony, 1922
etching

Lionel Lindsay

The Bishop's door, 1919
drypoint

Lionel Lindsay

Posada de la Sangre, Toledo, 1927
etching

Lionel Lindsay

Evening harmony, 1919
aquatint

Lionel Lindsay

Mardi Gras, 1919
drypoint

Lionel Lindsay

Outside the walls, Avila, 1927
drypoint

Lionel Lindsay

A penny, noble senor
watercolour

Lionel Lindsay

The doctor's house, Windsor
watercolour

Norman Lindsay

A Roman night, 1916
watercolour

Norman Lindsay

Harem girl and dwarf, 1918
watercolour

Norman Lindsay

The Japanese panel, 1918
watercolour

Norman Lindsay

Spanish dancer, 1921
watercolour

Norman Lindsay

The merchant of robes, 1922
watercolour

Norman Lindsay

Harlequin, 1926
watercolour

Norman Lindsay

Play, 1927

watercolour

Norman Lindsay

The Greek hunter, 1913

pen and black ink, pencil on ivory wove paper

Norman Lindsay

Enigma, 1919

pencil, pen and ink

Norman Lindsay

The old bachelor (scene from Congreve's play), 1917

pen and ink

MOSMAN ART GALLERY

Presence and Landscape: Guy Warren in Retrospect

Mosman Art Gallery

3 May, 2003 – 15 June, 2003

Goulburn Regional Art Gallery

22 June, 2003 – 12 July, 2003

Guy Warren

Meridien, 1975

watercolour

Guy Warren

Mungo Brush no 18, 1965
watercolour

NEWCASTLE REGIONAL ART GALLERY

Lucian Freud

10 May, 2003 – 27 July, 2003

Lucian Freud

Self-Portrait: Reflection, 1996
etching

MORNINGTON PENINSULA REGIONAL GALLERY

Janet Cumbræ Stewart

27 May, 2003 – 13 July, 2003

Janet Cumbræ Stewart

The model disrobing, 1917
pastel on paper

HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Elizabeth Bay House

Kings Cross – Bohemian Sydney Exhibition

24 May, 2003 – 21 September, 2003

Sydney Ure Smith

The bridge from Potts Point, 1936
pencil, watercolour, pastel

Sydney Ure Smith

Harbour Bridge from Potts Point, 1937

pencil, watercolour

Sydney Ure Smith

Wylde St, Potts Point, 1936

pencil, watercolour

William Dobell

Self Portrait, 1937

pencil, brush and brown ink

William Dobell

Cigarette queue, Kings Cross, 1942
pen and blue-black ink

William Dobell

Study for Dame Mary Gilmore, circa 1956

pen and ink, brush and wash

William Dobell

Study for Dame Mary Gilmore, c.1956
pen and ink, brush and wash

William Dobell

(*City view*)

pen and ink

William Dobell

View across Rushcutters Bay

pen and ink, wash

William Dobell

(*Interior study*)

pen and ink

William Dobell

(*Figure Studies*)

pen and ink

William Dobell

Coffee pot and John O'Shea

pencil, pen and brown ink

Joshua Smith

Study for Dame Mary Gilmore, c.1943

black ink, white chalk on black

paper, squared

Joshua Smith

Self Portrait, circa 1950

pencil

Joshua Smith

Study for 'Portrait group', circa 1942

gouache on brown paper

Laurence Le Guay

William Dobell, Elizabeth, Sydney,

circa 1950

gelatin silver photograph

Max Dupain

Dame Mary Gilmore, 1961

gelatin silver photograph

Sali Herman

Lane at the Cross, 1946

oil on canvas on plywood

Sali Herman

Park at the Cross, 1947

oil on plywood

Sali Herman

Near the docks, 1949

oil on canvas

Adrian Feint

Flowers, 1949

oil on canvas

Adrian Feint

Del Rio, Elizabeth Bay, 1944

oil on canvas

Wallace Thorton

Landscape Binnia Downs, 1946

oil on canvas

William Dobell

Pearl, 1940

oil on hardboard

William Dobell

Souvenir, 1943

oil on paperboard

William Dobell

Dame Mary Gilmore, 1957

oil on hardboard

William Dobell

Portrait of Thelma Clune, 1946

oil on hardboard

NATIONAL GALLERY OF VICTORIA

Sidney Nolan: Desert and Drought

13 June, 2003 – 24 August, 2003

Sidney Nolan

Dry Jungle, 1949

synthetic polymer paint on hardboard

Sidney Nolan

Burke and Wills expedition, 'Gray

sick', 1949

synthetic polymer paint and oil

Sidney Nolan

Ant Hills, Australia, 1950

synthetic polymer paint on

hardboard

Sidney Nolan

Broome – Continental Hotel, 1949

synthetic polymer paint and oil on

hardboard

Sidney Nolan

Drought skeleton, 1953 oil and

synthetic polymer paint on

hardboard

HEYTESBURY PTY LTD

Rover Thomas – 'I want to paint'

National Gallery of Victoria

mid June, 2003 – August, 2003

Art Gallery of New South Wales

December 2003 – March, 2004

Art Gallery of South Australia

August, 2004 – November, 2004

Art Gallery of Western Australia

December, 2004 – end March, 2005

Rover Thomas

Two Men Dreaming, circa 1985

natural pigments on canvas board

QUEENSLAND UNIVERSITY OF**TECHNOLOGY ART MUSEUM**

Architects of Glamour + Masters of

Style: Excerpts from a Century of

Fashion Photography

27 June, 2003 – 31 August, 2003

George Von Hoyningen-Huene

Lillian Fischer fashion editor Vogue,

1928

gelatin silver photograph, vintage

Hans Hasenpflug

Untitled (Girl on wharf, fashion shot),

1937

gelatin silver photograph

Horst P Horst

Easel – US Vogue, 1938

platinum palladium photograph

Irving Penn

Vogue Fashion Photograph, Café in

Lima, Peru (Jean Patchett), 1948

gelatin silver photograph

Athol Smith

Fashion illustration (Patricia

Tuckwell in black fish tail dress),

1953

gelatin silver photograph, vintage

Laurence Le Guay

Fashion illustration (Hollywood), late

1950s

gelatin silver photograph

Laurence Le Guay

Untitled (Fashion queue with

masked child), 1960

gelatin silver photograph

Guy Bourdin

Vogue March 67, 1967

gelatin silver photograph

Chris von Wangenheim

Italian Vogue (Masked woman), 1971

gelatin silver photograph

Helmut Newton

After dinner, Paris, 1975

gelatin silver photograph

Helmut Newton

Bergstom, Paris, 1976

gelatin silver photograph

William Klein

Backstage Gaultier Paris, 1985

gelatin silver photograph

Bettina Rheims

Naomi Campbell, 1988

gelatin silver photograph

Bettina Rheims

Claude se maquillant les lèvres II,

1989

gelatin silver photograph

Harold Cazneaux

Doris Zinkeisen: New Idea with leaf

portrait, 1929

gelatin silver photograph

FURNISHING LOANS**ABN AMRO**

George Baldessin (Australia, b.1939,

d.1978), *Imprisoned Pears*, 1971 cast

resin, perspex, pigment and ink

Inge King (Australia, b.1918), *Planet*,

1976–1977 stainless steel

THE ASIA–AUSTRALIA INSTITUTE

Unknown (Australia), *Early*

Australian colonial table, circa 1815–

1820 wood, brass, circular

table/pedestal base

Unknown (United Kingdom),

Chippendale table, circa 1795

mahogany veneered with satinwood

GOVERNMENT HOUSE

Jean Appleton (Australia, b.1911,

d.2003), 2 paintings: *Red Cannas*,

1948 oil on paperboard; *Bush things*,

(1951) oil on paper on paperboard

Will Ashton (Australia, b.1881,

d.1963), 2 paintings: *Old buildings*,

Sospel, France, oil on canvas on

paperboard; *Building the bridge*,

1932 oil on canvas

Richard Ashton (Australia, b.1913,

d.2001), *Wyargine Point*, 1941 oil on

canvas on paperboard

Charles Bryant (Australia, b.1883,

d.1937), *Low tide, St. Ives*, oil on

canvas

Rupert Bunny (Australia, b.1864,

d.1947), *Flowers*, circa 1927–circa

1930 oil on canvas

Charles Bush (Australia, b.1919,

d.1989), *Landscape near Tarquinia*,

Italy, 1952 oil on hardboard

Russell Drysdale (Australia, b.1912,

d.1981), *Rocky landscape*, (early

1960s) oil on canvas

Douglas Dundas (Australia, b.1900,

d.1981), *The towers of San*

Gimignano, oil on canvas

Henry Edgecombe (Australia, b.1881,

d.1954), *Nerriga landscape*, oil on

canvas on cardboard

Elioth Gruner (Australia, b.1882,

d.1939), 3 paintings: *Daffodils*, 1927

oil on wood; *Snapdragons*, 1927 oil

on wood; *New England*, (1921) oil on

canvas

H. A. Hanke (Australia, b.1901,

d.1989), *Santa Eulalia, Murcia*,

(1950), (reworked 1960) oil on canvas

on hardboard

Hans Heysen (Australia, b.1877,

d.1968), *A bowl of roses*, 1924 oil on

canvas

Robert Johnson (Australia, b.1890,

d.1964), 2 paintings: *Macleay River*,

(1958) oil on canvas; *Out west*, oil on

canvas

Percy Lindsay (Australia, b.1870,

d.1952), *Late afternoon, autumn*,

circa 1937 oil on canvas on

hardboard

Charles Lloyd Jones (Australia,

b.1878, d.1958), *Afternoon light*, 1941

oil on canvas on paperboard

Clifton Pugh (Australia, b.1924,

d.1990), 2 paintings: *Acacia and*

bush, 1957 oil on hardboard; *The*

eagle and the baobab trees, 1957 oil

on hardboard

Tom Roberts (Australia, b.1856,

d.1931), *Harrow Hill*, circa 1910–

circa 1912 oil on canvas on plywood

Albert Sherman (Australia, b.1882,

d.1971), 2 paintings: *Peonies*, oil on

canvas; *Gordonias*, (1945) oil on

canvas

Jeffrey Smart (Australia, b.1921),

Parkland, 1950 oil on canvas

Lance Solomon (Australia, b.1913,

d.1989), *Summer*, (1948) oil on

canvas on hardboard

David Strachan (Australia;England,

b.1919, d.1970), *Batterie de cuisine*,

1956 oil on hardboard

Arthur Streeton (Australia, b.1867,

d.1943), *Melon*, (circa 1926) oil on

canvas

OFFICE OF THE PREMIER

Henri Bastin (Belgium;Australia,

b.1896, d.1979), *My camp*, 1966 oil,

synthetic polymer paint on

hardboard

Arthur Boyd (Australia, b.1920,

d.1999), *Nebuchadnezzar on fire*

falling over a waterfall, 1966–1968 oil

on canvas

Tony Clark (Australia, b.1954),

Chinoiserie Landscape, 1988 oil on

canvas board

Gracie Green (Australia), *Wild seeds*

dreaming, synthetic polymer paint

on canvas

Melinda Harper (Australia, b.1965),

Patrick Tjungarrayi (Australia, b.circa 1935), *Untitled (Two goanna ancestors)*, 1999 synthetic polymer paint on linen canvas

John Young (Australia, b.1956), *Cloud and generic flower study #2*, Summer 1998–Autumn 1998 NECO scan and oil on canvas

OFFICE OF THE CHIEF JUSTICE

Jean Appleton (Australia, b.1911, d.2003), 2 paintings: *Landscape*, (circa 1955) oil on hardboard; *Bush landscape with rocks*, 1952 oil on hardboard

Will Ashton (Australia, b.1881, d.1963), *Pont Philippe IV, Paris*, oil on canvas

Robert Campbell (Australia, b.1902, d.1972), *Avenue du Maine, Paris*, circa 1930 oil on canvas

Ray Crooke (Australia, b.1922), *Normanton, North Queensland*, 1962 oil on canvas

Douglas Dundas (Australia, b.1900, d.1981), *Chianti country*, (1929) oil on canvas

George Lawrence (Australia, b.1901, d.1981), *Autumn morning, Hyde Park*, 1948 oil on paperboard

Seymour Lucas (England, b.1849, d.1923), *The Gordon Riots, 1780*, 1879 oil on canvas

Sidney Nolan (Australia;United Kingdom, b.1917, d.1992), 3 paintings: *Ned Kelly at the river bank*, 1964 oil on hardboard; *Policeman floating in the river*, 1964 oil on hardboard; *Kelly and policeman*, 1964 oil on hardboard

Justin O'Brien (Australia, b.1917, d.1996), *Supper at Emmaus*, oil on hardboard

Desiderius Orban (Australia; Hungary, b.1884, d.1986), *Village church in Hungary*, (circa 1925)–(circa 1926) oil on canvas on paperboard on plywood

Margaret Preston (Australia, b.1875, d.1963), *(Still life with national flowers)*, 1957 oil on canvas

Lloyd Rees (Australia, b.1895, d.1988), *Dusk at North Ryde*, 1948 oil on canvas

Tony Tuckson (Australia, b.1921, d.1973), *Interior with figures*, (1954) oil on canvas

PARLIAMENT HOUSE

George Bell (Australia, b.1878, d.1966), *Lady in black*, oil on canvas

François Bossuet (Belgium, b.1800, d.1889), *La Place de la constitution*, 1880 oil on paper over masonite

J. Browne (England, b.18th century), *Landscape with view of Salisbury Cathedral*, 18th century oil on canvas

Evelyn Chapman (Australia, b.1888, d.1961), *(The basket maker)*, 1919 oil on canvas

Douglas Dundas (Australia, b.1900, d.1981), *A Macquarie Street interior*, 1937 oil on canvas

George Haité (England, b.1855, d.1924), *Queen Victoria's Diamond Jubilee Procession passing the Houses of Parliament*, 1897 oil, gold leaf on canvas

H. A. Hanke (Australia, b.1901, d.1989), *Low tide, Balmoral*, 1947 oil on canvas

Pro Hart (Australia, b.1928), *At the trots*, 1977 oil on hardboard

Nora Heysen (Australia, b.1911), *Petunias*, 1930 oil on canvas

Kenneth Jack (Australia, b.1924), *Drifting dust, white cliffs, N.S.W.*, 1970 synthetic polymer paint on hardboard

James R Jackson (Australia, b.1882, d.1975), 2 paintings: *The timber schooner*, oil on canvas; *The old road, South Coast*, oil on canvas

attributed to George Jones (England, b.1786, d.1869), *Battle of Joppa*, oil on canvas on hardboard

James Kerr-Lawson (England, b.1865, d.1939), *Refugees returning to Cambrai under protection of an Australian Trooper*, 1920? oil on canvas

George W. Lambert (Australia, b.1873, d.1930), *The three kimonos*, oil on canvas

John Longstaff (Australia, b.1862, d.1941), *Sir George Reid*, oil on canvas

William Marlow (England, b.1740, d.1813), 2 paintings: *San Giorgio Maggiore*, oil on canvas, relined; *The Rialto Bridge, Venice*, oil on canvas

John Masquerier (England, b.1778, d.1855), *Warren Hastings (1732–1818)*, 1810 oil on canvas

Gion Pentelei Molnar (Hungary, b.1878, d.1924), *Pears*, 1878–1924 oil on canvas

Tom Roberts (Australia, b.1856, d.1931), *Sir Henry Parkes*, circa 1894 oil on canvas

John Salvana (Australia, b.1873, d.1956), *The road to Wollombi*, 1936 oil on canvas

Arthur Streeton (Australia, b.1867, d.1943), *Beneath the peaks, Grampians*, 1921 oil on canvas

Dorothy Thornhill (Australia, b.1910, d.1987), *Morning at Cremorne*, 1939 oil on canvas

Dora Toovey (Australia, b.1898, d.1986), *How does your garden grow*, (1939) oil on canvas on paperboard

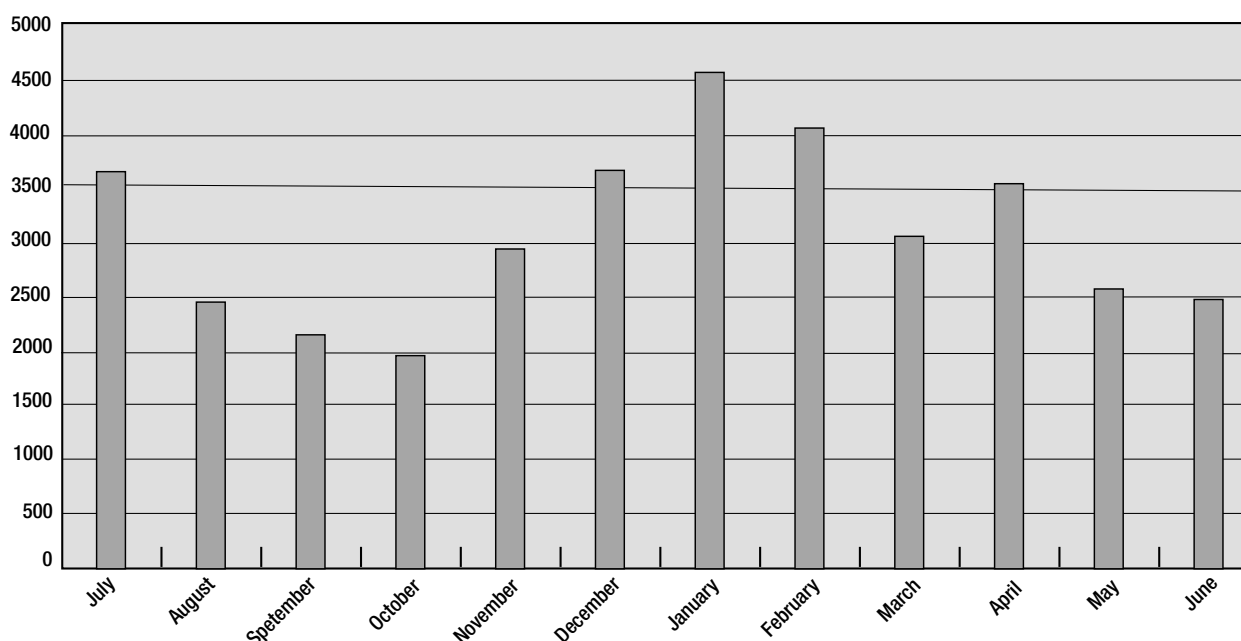
Guy Warren (Australia, b.1921), *Estuary in winter, Shoalhaven*, 1963 oil on hardboard

Charles Wheeler (Australia, b.1881, d.1977), *The Upper Murray*, oil on plywood

Reinis Zusters (Australia, b.1918, d.1999), *Rocks condemned*, 1965 oil on hardboard

VISITORS

Daily Average Visitor 2002/3



Major Exhibition held: *Archibald Prize* until 21 July, 2003 and *Picasso: The Last Decades* 9 November 2002 to 16 February 2003

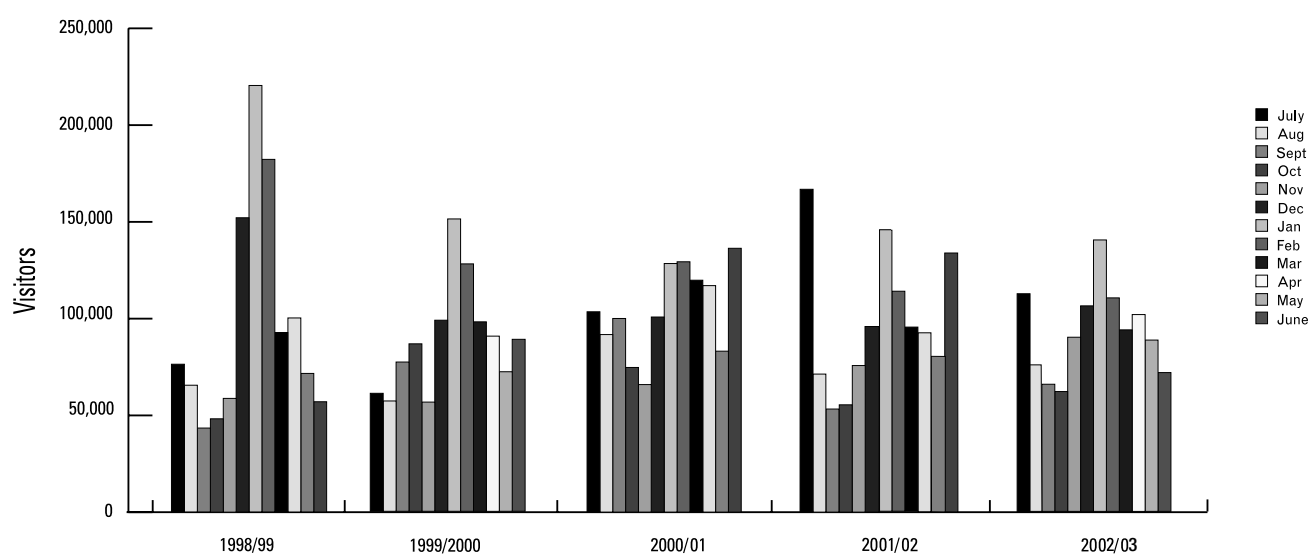
MONTH	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	DOMAIN	WHITELEY	Regional
	1998/99	1999/2000	2000/01	2001/02	2002/03	2002/2003	STUDIO	TOURING
July	76,333	60,969	104,106	169,193	115,250	97,371	920	16,959
August	65,489	57,015	92,450	64,025	75,305	65,836	840	8,629
September	43,356	77,132	100,541	55,962	64,005	59,217	752	4,036
October	48,226	86,532	74,843	57,290	61,473	55,881	535	5,057
November	58,774	56,432	67,265	69,718	87,442	76,662	490	10,290
December	152,012	94,899	101,554	96,159	111,304	80,903	453	29,948
January	220,369	124,628	129,619	146,525	140,771	109,258	713	30,800
February	182,183	122,692	130,340	117,255	114,713	112,957	720	1,036
March	92,777	97,926	120,651	95,158	96,622	95,254	1,368	0
April	100,271	90,537	118,141	91,834	104,269	103,532	737	0
May	71,583	72,115	83,538	76,494	81,593	80,561	840	192
June	56,943	88,853	137,875	141,129	73,914	62,155	860	10,899
YTD TOTAL	1,168,316	1,029,730	1,260,923	1,180,742	1,126,661	999,587	9,228	117,846

PAID EXHIBITIONS		
PROGRAMME FOR 2002/03	MONTH(S)	TOTAL
AWS 2002	July	31,271
100 Views of Mt Fuji	July – August	12,509
Albertina	Sept – Nov	17,738
Picasso: The Last decades	Nov – Feb	114,649
Islamic Art	Nov – Jan	22,737
AWS 2003	March – May	86,289
Conder	June	6,902
TOTAL		292,095

PREVIOUS YEAR TOTALS COMPARISONS

1991/92	1,047,967
1992/93	748,455
1993/94	914,785
1994/95	988,527
1995/96	1,155,216
1996/97	1,231,440
1997/98	1,075,550

Visitors 1998/99 to 2002/03



2002/2003 EXHIBITIONS

Date	Department	Exhibition Title	Ticketed	AGNSW Tours	AGNSW Catalogue
29.06.02 – 05.01.03	Australian – Aboriginal	Pumpuni Jilamara – Tiwi Art			
27.07.02 – 22.09.02	Western – Contemporary	Simryn Gill – Selected work			•
22.02.02 – 04.05.03	Australian	Parallel Visions			
26.07.02 – 27.10.02	Western – Contemporary	Ernesto Neto			•
10.08.02 – 13.10.02	Australian	Robert Klippel Retrospective	•		•
07.09.02 – 10.11.03	Western	Albertina: Old Master Drawings from Vienna	•		•
14.09.02 – 10.11.02	Western – Photography	Others: Harold David, Vanila Neto & Alex Kershaw			•
30.11.02 – 27.01.03	Asian	The Arts of Islam – Islamic Art & Patronage: Treasures from Kuwait		•	•
05.10.02 – 01.11.02	Western – Photography	Soft Shadows and Sharp Lines: Australian Photographers from Cazneaux to Dupain			•
15.11.02 – 02.02.03	Australian	Brett Whitely Studio – Aspects from the Estate			•
09.11.02 – 16.02.03	Western	Picasso: The Last Decades	•		•
23.11.02 – 09.02.03	Western – Contemporary	It's a beautiful day: New Painting in Australia II		•	•
30.11.02 – 19.01.03	Western – Contemporary	Dennis Del Favero: Sottovoce			•
11.01.03 – 27.04.03	Australian – Aboriginal	True Stories – Art of the East Kimberley			
01.02.03 – 23.03.03	Western – Contemporary	Tracey Emin			•
15.02.03 – 16.03.03	Western – Photography	David Moore 1927–2003: Photographs from the collection			•
07.03.03 – 06.04.03	Public Programs	ARTEPRESS 2003			
22.03.03 – 25.05.03	Australian	Archibald Prize 2003 + Wynne Prize	•	•	
22.03.03 – 25.05.03	Australian	Sulman Prize		•	
22.03.03 – 25.05.03	Australian	The Citigroup Private Bank Australian Photographic Portrait Prize			•
01.03.03 – 29.06.03	Australian	Whiteley Studio – On the Beach with Brett Whiteley			
29.03.03 – 18.05.03	Western – Photography	Anxious Bodies: Pat Brassington, Jane Burton & Jane Eisemann			•
12.04.03 – 15.06.03	Australian	James Gleeson: Drawings for Paintings 1938–2000		•	•
17.04.03 – 20.07.03	Western – European	The James Fairfax Collection			•
24.05.03 – 03.08.03	Western – Contemporary	Igor & Svetlana Kopystiansky: Incidents			•
05.06.03 – 27.07.03	Western – Photography	American Beauty: from Maybridge to Goldin			•
14.06.03 – 17.08.03	Australian	Charles Conder Retrospective	•	•	•
28.06.03 – 07.09.03	Western – Contemporary	Untitled: Abstraction from the Australian Collection			

Note:

The Upper Level gallery and the Asian art gallery have both been closed throughout the 2002/2003 year for major building work.

2002/2003 EXHIBITIONS TOURS

Date	Exhibition Venue	City/State	Exhibition Title	Attendance Figures
01.07.02 – 28.07.02	Queensland Art Gallery	Brisbane, Qld	Len Lye	8,908
05.07.02 – 18.08.02	Bathurst Regional Gallery	Bathurst, NSW	People & Destiny: George Lambert and Federation	5,218 #
06.07.02 – 06.10.02	Ian Potter Museum of Art	Melbourne, Vic	It's a beautiful day: New Painting in Australia II	11,515
27.07.02 – 24.08.02	Goulbourn Regional Gallery	Goulbourn, NSW	Archibald Prize	3,307 *
06.09.02 – 04.10.02	Musselbrook Regional Gallery	Musselbrook, NSW	Archibald Prize	2,065 *
11.10.02 – 10.11.02	Hazelhurst Regional Gallery	Hazelhurst	Archibald Prize	5,200 *
15.11.02 – 02.02.03	George Adams Gallery, Centre for the Performing Arts	Melbourne	Archibald Prize	70,542 *
30.05.03 – 22.06.03	Lake Macquarie Regional Gallery	Lake Macquarie, NSW	Archibald Prize	11,091 *

*Tour organised in association with the Museums and Galleries Association of New South Wales

Works drawn from AGNSW *Australian Icons* Exhibition for Regional Tour, managed by Dubbo Regional Art Gallery

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SPONSORSHIP

PRINCIPAL SPONSORS:

- Qantas Airways – Principal Sponsor: Yiribana Aboriginal and Torres Strait Islander Gallery
Principal Sponsor: *Picasso: The Last Decades*
 - The Colonial Foundation Charitable Trust – Principal Financial Supporter: *Archibald Wynne and Sulman Prizes*
 - The Sunday Telegraph – Principal Sponsor: *Funday at the Gallery*, a programme of free family weekend programmes, performances and holiday workshops.
 - Deutsche Bank AG – Principal Sponsor: *Picasso: The Last Decades*
 - The Citigroup Private Bank – Principal Sponsor: *The Citigroup Private Bank Australian Photographic Portrait Prize*
 - ABN AMRO Rothschild – Principal Sponsor: *Parallel Visions*
 - Ernst & Young – Principal Sponsor: *New Painting in Australia 2*
 - Clayton Utz – Principal Sponsor: *Ernesto Neto*
 - JCDcaux – Supporting Sponsor: *Albertina: Old Master Drawings from Vienna and Picasso: The Last Decades*
 - Argyle Diamonds – Supporting Sponsor: *True Stories – Art of the East Kimberley*
 - The Sydney Morning Herald – Media Sponsor: *Picasso, The Last Decades; Art After Hours*
 - The Australian – Media Sponsor: *Charles Conder Retrospective*
- The following companies provided invaluable support in cash and in-kind throughout the year:
- Avant Card, Bristol Paints, City of Sydney, InterContinental Sydney, McWilliam's Wines and Squiz.net.

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The Gallery acknowledges the significant support of the following individuals by awarding Life Governors membership.

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Members of the VisAsia Business Council as at 30th June, 2003 are:

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Ian Potter Foundation; National Portrait Gallery; Co.As.It; Bushells Foundation; Australia Council; Australian Indonesian Institute.

NEW BEQUESTS

Estate of the Late Diana Dorothea Bennett.

AGNSW PUBLICATIONS FOR SALE

- *52 Views of Rudy Komon*, Raymond, (1999) hardbound \$33
- *AGNSW Collections*, Capon, (1994) hardbound \$88
- *AGNSW Handbook*, James, (1999) softbound \$22
Cased Edition \$25
- *Albertina Drawings*, Rasis & Hayes, (2002) softbound \$40
- *Arthur Boyd Retrospective*, Pearce, (2nd ed. 1994) softbound \$44
- *Australian Drawings*, Kolenberg, (1997, reprinted 2003) softbound \$40
- *Australian Prints*, Kolenberg, (1998) softbound \$38.50
- *Australian Watercolours*, Kolenberg, (1995) softbound \$33

- *Belle –lle: Monet, Russell & Matisse in Brittany*, Prunster, (2001) hardbound \$25
- *Buddha: Radiant Awakening*, Menzies, (2001) softbound \$35
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- *Gamarada*, Capon, (1996) softbound \$27.50

- *Hanga*, Ajioka et al, (2000) softbound, \$25
- *James Fairfax Collection*, Beresford & Rasis, (2003) hardbound \$99
- *James Gleeson Drawings for Paintings*, Kolenberg, (2003) softbound \$40 hardbound \$60
- *Jeffrey Smart*, Capon & Pearce, (3rd ed. 2000) softbound \$45 hardbound \$66.00
- *Lets Face It, A History of the Archibald Prize*, Ross, (2nd ed. 2001) softbound \$50 hardbound \$65
- *Lloyd Rees in Europe*, Kolenberg, (2002) hardbound \$40
- *Margaret Olley*, Pearce, (reprinted 2002) hardbound \$59.95

- *Material as Landscape*, Edwards, (1998, reprinted 2002) softbound \$27.50
- *Olive Cotton*, Ennis & Donohue, (2000) softbound \$30.80
- *Orientalism Delacroix to Klee*, Prunster (ed), (reprinting 2003) softbound \$44
- *Pre-Raphaelites and Olympians*, Beresford, (2001) softbound \$20
- *Rayner Hoff This Vital Flesh*, Edwards, (1999) softbound \$30.80
- *Robert Klippel*, Edwards, (2002) softbound \$50 hardbound (CD-Rom) \$90
- *Salvatore Zofrea Appassionata*, Kolenberg & Ryan, (2000) softbound \$33

ART PRIZES

The 2003 Archibald, Wynne & Sulman Prize competitions, supported by the Colonial Foundation, were held in March, 2003. This year the rules were amended to limit each artist to a single entry for each of the exhibitions. A total of 1,581 entries were received, 86 of which were selected for display. The inaugural Australian Photographic Portrait Prize, sponsored by The Citigroup Private Bank, was held in conjunction with the Archibald, Wynne and Sulman competitions. Of the 567 entries received, 51 were selected for display.

THE ARCHIBALD PRIZE

The prize of \$35,000 for portraiture was awarded to Geoff Dyer for his work entitled *Richard Flanagan*. The Archibald Prize: People's Choice competition, which asks the viewing public to vote for their favourite entry, was won by Dalu Zhao for his work *'Lao Fei' Stephen Fitzgerald*. Zhao received \$2,500 as did the Gallery patron whose vote for the winning entry was drawn from a barrel containing all votes cast for the winning artist.

THE WYNNE PRIZE

The prize of \$15,000 for an Australian landscape or figure sculpture was awarded to Tim Kyle for his work entitled *Seated figure*.

THE SIR JOHN SULMAN PRIZE

The prize, judged by artist Alan Mitelman, of \$10,000 was awarded to Eric Smith for his work entitled *Reflection*.

THE CITIGROUP PRIVATE BANK AUSTRALIAN PHOTOGRAPHIC PORTRAIT PRIZE

The \$15,000 prize, was awarded to Greg Weight for his work entitled *Railroad blues Jim Conway* 2003.

GRANTS AND SCHOLARSHIPS

The funding available for some prizes has declined over time due to current low interest rates not earning as much as in past years on the original capital amounts under investment for each prize. This lower investment income reduces the expendable funds available for prizes. The Trust's Finance Sub-Committee considered this matter and while an option to award the prizes once every two or three years was discussed this was not feasible as some of the deeds governing the original donation of the prize money specified annual prizes to the awarded. Also, as these prizes are made to student undertaking about 3 years of art school, some student may miss out on the opportunity of assistance if the prizes were only held every 2–3 years. Accordingly, the Trust endorsed a recommendation to reduce

the value of the prize money as follows: Hooper Scholarship \$4,000 in 2002 (down \$2,000); Gruner \$1,000 in 2002 (down \$500); Le Gay Brereton \$800 in 2002 (down \$400)

THE BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at \$4,000 each, are available each year to fine art students attending recognised schools in New South Wales to assist with the costs of fees, materials and general living expenses. One scholarship was awarded to Cecelia Huynh.

THE ELIOTH GRUNER PRIZE

The prize of \$1,000 for the best landscape in oil by an art student was not awarded for 2002. It was last awarded in 2000. The judging panel was unanimous in deciding not to award the prize due to the disappointing standard of entries in both the approach to content and the execution of the work.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2002 prize of \$800 was awarded to Lesley O'Shea.

DYASON BEQUEST

Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants to

Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. An award of \$5,000 was made to Lea O'Loughlin.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

This scholarship was established to provide young artists with an opportunity to travel to Europe and further their artistic interests. The scholarship includes a financial award and access to the Gallery's Paris Studio for a period of three months. It is a memorial to the artist, the late Brett Whiteley who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Beryl Whiteley, Brett's mother, for providing the generous donation to fund the scholarship. The 2002 scholarship of \$25,000 was awarded to Ben Quilty.

STUDIOS IN PARIS

The Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, it leases at the Cite Internationale des Art in Paris. The studios were occupied during the year by Helga Groves, Mathew Johnson, Jodie Fried, Sophie Knezic, Patrick Hartigan, Penny McKay, James Angus and Ben Quilty.

STAFF LIST

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MBA PhD.

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Sc., M.Art Admin

ASSISTANT CURATOR, WESTERN ART

Natasha Bullock, B.A. (Hons),
Postgrad. Dip (Art Curatorship &
Museum Mgt), M.A.(Visual Arts)

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CO-ORDINATOR, PHOTOGRAPHY COLLECTION BENEFACTORS

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(Lib)

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LIBRARIAN

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M.Visual Arts.

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Dip.Fine Arts, M.A.(Art Admin)

MUSEUM EDUCATOR, PRIMARY SCHOOLS

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MUSEUM EDUCATOR

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MUSEUM EDUCATOR

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Dip.Visual Arts.

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			SECURITY OFFICER Bob Partridge
			SECURITY OFFICER Brian Reynolds
			SECURITY OFFICER Jason Simpson

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Chiaki Ajioka (Curator, Japanese Art)

'SEASONS: The beauty of transience in Japanese art', *The World of Antiques and Art*, Aug. 2003 – Feb. 2004, pp.183-86.
 'Living, changing art: how the Japanese wrap their lives in seasonal icons' *LOOK*, July 2003, Art Gallery Society, Sydney, pp.20-23.
 Presented 'William Morris and modernity in Japanese craft', Morris & Co. Symposium, the Art Gallery of South Australia, Adelaide, March 2003
 Opened exhibition 'Michiko Hayashi and Mary Taguchi', All Hand Made Gallery, Waverly, Feb. 2003
 Presented 'From artisan to artist: Japanese craft in the early 20th century', AAANZ conference, Art Gallery of New South Wales, Dec. 2002

George Alexander (Public Programmes)

Overview of Contemporary Art in *LOOK* Magazine, Sydney.
 7 Entries for *Tradition Today* (ed. Hetti Perkins)
 Essay for Rosemary Laing Survey Catalogue (1995–2002) Brisbane City Gallery.
 Catalogue Essay for Debbie Gully *The Museum of Deb* Wollongong City Gallery.
 Review Essay of Rex Butler's *The Secret History of Australian Art* (Craftsman House) in *Art Monthly* April 2003
 Catalogue Essay for Richard Kelly *Tipping: Public Works*, Greenaway Art Gallery, Adelaide, SA.
 Review Essay of Ross Gibson's *Seven Versions of an Australian Badland* (UQP) in *RealTime*.
 Launched McKenzie Wark's *Dispositions* (Salt Publications) at Artspace.
 Launched Wendy Rose's exhibition in Canberra, ACT.

Judy Annear (Senior Curator, Photography)

'Introduction', *Modernism/Japonism in photography 1920s-40s: Kiichiro Ishida and Sydney Camera Circle*, The Shoto Museum of Art, Tokyo, Japan 2002 pp. 35-37 exhibition catalogue
 'Love for sale and Neo-Tokyo', *gloss*, issue 3, Melbourne & Tokyo 2002
 Curatorial advisor, *Ishida and the Sydney Camera Circle*, Museum of Sydney and The Shoto Museum, Tokyo (Tokyo 2002 and MOS forthcoming December 2003)
Photowork: Cindy Sherman & Tracey Moffatt, Lecture for the Contemporary art course at AGNSW, Aug. 2002
 Lecture on contemporary Japanese art, The University of Adelaide,

graduate studies in Japanese art course, November 4, 2002
 Opening speaker, Polly Borland *Babies*, Anna Schwartz Gallery, Melbourne, Nov. 20, 2002
Love for Sale: contemporary Japanese art, Lecture for the Arts of Japan course at AGNSW, 11th March, 2003
Others, exhibition brochure, AGNSW
American Beauty, exhibition brochure, AGNSW

Richard Beresford (Senior Curator of European Art pre-1900)

'Not only great art: fascinating stories discovered behind the works on show', *Look*, April 2003, pp.18-21
 'Transformation: Society's gifts of enriching art from Europe help collection turnaround', *Look*, May, 2003, pp.45-7
 Lecture to Art Gallery Society diploma course, *Claude and the ideal landscape*, Aug. 2002
 Lectures and floor talks on the Fairfax collection to the volunteer guides, March to April 2003
 Lecture to University of Sydney fourth year students, *Art and Time*, April 2003
 Tutorial session for University of Sydney fourth year students, *Assessing the Condition of a Painting by Eye*, April 2003
 Lecture to University of Sydney fourth year students, *Questioning the Frame*, April 2003
 Tutorial session for University of Sydney fourth year students (with Margaret Sawicki), *Frames in the Art Gallery of New South Wales European Collection*, April 2003
 Lecture to Art Gallery Society diploma course, *Van Eyck, Van der Weyden and the technique of Early Netherlandish oil painting*, April 2003
 Presentation for secondary-school teachers, April 2003, *Every picture tells a story: provenance of works from the James Fairfax collection*, Lecture to Art Gallery Society diploma course, *Titian: Venetian Colour and the Visible Brushstroke*, May 2003
 Lecture to students of the National Art School, *The James Fairfax Collection: issues in cataloguing a collection*, May 2003

Anthony Bond (Head Curator, International Art)

Incidents catalogue essay for Igor and Svetlana Kopytsiansky AGNSW
 Anthony Gormley essay for book on his installation *Inside Australia lake Ballard* 2003
 Ken Unsworth catalogue essay Boutwell Draper gallery.
 Entry for Alasdair MacLennan book published by Ormeau Baths Gallery Belfast

Curtin University Perth, *Brian Blanchflower* catalogue 5/4/02
 University of Technology Sydney Contributions to the UTS collection catalogue
 Lectures & Conference papers: Newcastle Region gallery public address on the collection display "Mindscapes"
 Curtin University Brian Blanchflower Sensing the void. 2002
 Newcastle University occasional address at 2002 graduation ceremony.
 Newcastle Region Gallery *Biennale strategies* at Museum to street conference. 2002
 University of Sydney Dept Art History, *Collection conservation and interpretation* 2002
 University of Sydney Museum Studies dept *Collection policy and strategies* 2002
 Biennale of Sydney chair AICA forum 2002
Kiefer/ Beuys at National art school and at Newcastle University 2003
Biennale Strategies for National Art School post Grads. 2003
Interpretation and conservation of contemporary art for Usyd 2003
 Aboriginal art into the mainstream ANU CCR 2003
Global art after 1989 at the symposium for Echigo Tsumari Triennial Japan 2003
 Updated version of *Global art* for Istanbul Biennial 2003
Performing Bodies at COFA UNSW 2003
 Floor talk at MCA on *Fernando Cardosa* 2003
 Treasurer for AICA (international association of art critics Australian branch) since 2001
 Member of the Board of Biennale of Sydney since 2000
 Member of the Council for the Power Foundation, Sydney University since 2001
 Member of Executive of Art Association of Australia and NZ since 1997
 Assessor Australian Research Council Grants in the category of Fine Arts since 1995.

Donna Brett (Copyright Services, Digitisation Project)

Participated in the *Knowledge Object Workshop* research project, August 2002
 Participated in the formulation of the ARC submission in partnership with the University of Melbourne, *Copyright and Digitisation in Cultural Institutions*
 Travelled to London to visit the copyright and digitisation departments at the Tate Britain and National Portrait Gallery, September 2002

Presented a paper *AGNSW Digitisation Project* for the Australian Registrars Council conference, Sydney, Dec. 2002
 Managed the National AAANZ Conference at the AGNSW and chaired the Modernist sessions, Dec. 2002
 Organised public lecture in partnership with the UNSW College of Fine Arts by Professor Mieke Bal, University of Amsterdam, *Is visual culture a good idea?* AGNSW, Feb. 2002
 Committee member of the Sydney Arts Management Advisory Group (SAMAG), coordinated seminars, *The Myer Report: What does it mean for the future of contemporary visual arts and craft?* and *Independent artists: what we do for you*.
 Supervision of intern from the University of Sydney, Museum Studies Unit

Natasha Bullock (Assistant Curator, Western Art)

Curator (with Brendan Lee), *Art + Film*: Chris Bond, Philip Brophy, Starlie Geikie, Lily Hibberd, Christopher Köller, Brendan Lee, David Noonan, Simon Trevaks and Ricky Swallow, Centre for Contemporary Photography, Melbourne, forthcoming July 2003.
 Including catalogue preface and public forum in association with The Melbourne International Film Festival's program, *Talking Pictures*.
 Curator (with Katarina Paseta), *Papercuts*: Damiano Bertoli, Eugene Carchesio, Kate Cotching, Thomas Deverall, Megan Keating, Louise Paramor, Sangeeta Sandrasegar, Sandra Selig, Simone Slee, Andrea Tu and Natasha Frisch, Monash University Museum of Art exhibition, forthcoming July 2003 and Australian tour, including catalogue essay.
 Project Manager, *The Midday Movie and the History of Australian Painting*, performance by Barbara Campbell, 2002
 Supervision of interns from University of Sydney and COFA.

Jesmond Calleja (Registrar – Cataloguing and Documentation)

Presented paper *From Asia to Australia: A Mutual Approach to Collecting and Exhibiting*, Museums Australia Conference *The Other Side*, Novotel Hotel, Perth, Western Australia May 2002
 Presented papers *Let's Get it Right? Who are you kidding!* and *The Art Gallery of New South Wales Digitisation Project*, Australian Registrars Committee Conference, *Let's Get it Right: Museums, technology and us*, welcome and

opening address, Novotel Hotel, Darling Harbour, Sydney, New South Wales, Dec. 2002.
Presented paper *Documenting the Exposed*, The University of Melbourne's Ian Potter Art Conservation Centre and the Australian Commercial Galleries Association, in conjunction with Melbourne University Private symposium, *Problematic Paintings: Developing an Australian framework for investigating issues in art authentication*, Elisabeth Murdoch Theatre A, University of Melbourne, Victoria. Sept. 2002

Jonathan Cooper (Public Programmes)

Judged the watercolour section of the Royal Easter Show: 4th Apr 2002.
Presentation to NSW Government Web Managers meeting: *Web-sites & Marketing* – 3rd Jun 2003.

Paula Dredge (Conservator, Paintings)

'What you can learn from Picasso' *Australian Artist*, Nov. 2002, vol. 19, no. 5
'Monet's Painting under the Microscope' *Microscopy and Microanalysis*, 2003, vol. 9. Co-authored with Richard Wuhner and Matthew R. Phillips (University of Technology, Sydney)
Presented *The role of the conservation profession in authentication processes*, Problematic Paintings Symposium, The University of Melbourne, 26th–27th Sept. 2002.
Presented *Using surveys for planning*, Collection Surveys-What Works, Preventive Conservation Special Interest group Meeting, Museum of Sydney, 11th Oct. 2002, co-presented with Kristel Smits.

Deborah Edwards (Curator, Australian Art)

Assistance with the research and preparation of the *Margaret Preston in Mosman* exhibition, Mosman Art Gallery, 7th Sept. – 13th Oct., 2002
Five months (December 2002–April 2003) secondment part-time to the National Portrait Gallery, Canberra, as curator of the exhibition *Presence and Absence: Australian Portrait Sculpture*, 21st August– 16th Nov, 2003
written articles concerning the work of Robert Klippel in *Art and Australia: State of the Arts*, *LOOK*, *Australian Antiques*, and *Sydney Morning Herald*; as floor talks, lectures, seminars, radio/newspaper interviews, benefactors events throughout Klippel exhibition.
'Margaret Preston. Re-viewing the Landscape' *Art Monthly*, Dec. 2002–Jan. 2003
essay, exhibition catalogue, *Presence and Absence: Australian Portrait Sculpture*, 2003;
radio/newspaper interviews,

magazine articles concerning exhibition.
Lectures *Robert Klippel* exhibition, to the public; AGNSW Contemporary Benefactors, AGNSW Foundation; AGNSW Conservation Benefactors; Art Gallery Society of New South Wales, corporate functions; Canberra School of Art, Canberra, Lecture, *Australian Sculpture*, Teacher training, AGNSW Lecture, *Australian Art*, College of Fine Arts Sydney, Judge, 2002 Portia Geach Portrait Prize, Sept. 2002
Judge, Sutherland Shire Council public sculpture competition, March 2003
Judge, 2003 Sculpture by the Sea exhibition, May 2003
Judge, 2003 Paris Studio scholarships, AGNSW
Opened Sydney Girls High School Art Exhibition, June 2003
Member, Sydney Town Hall curatorial committee

Donna Hinton (Objects Conservator)

Taught course *Conservation and Collection Management* for Master of Arts Administration students, College of Fine Arts, UNSW

Jonathan Jones (Co-ordinator, Aboriginal Programmes)

Member of the National Exhibitions Touring Support (NETS) Museums and Gallery Foundation, New South Wales (MGFNSW) board.
Recipient of the NSW Ministry for the Art Biennial NSW Indigenous Arts Fellowship and Federal Government's Centenary Medal, both 2003.
Member of the National Youth Round Table, developing a youth arts program, 2002.
Research trip to Alice Springs, Kintore, Papunya, Hermannsburg, Haasts Bluff, Maningrida and Canberra for up-coming 2004 exhibitions and general collection research.
Overseas research trips to France, England, Germany, New Zealand and Italy to research Aboriginal collections and Indigenous education programs and styles, consultant, exhibit and participate in residency's and the production of 'Sm-art' the BBC TV children's television program, that focussed on Aboriginal art.
Guest Curator, Ivan Dougherty Gallery 'An Indigenous CoFA Presence' which examined Indigenous tertiary education and the Sydney Opera House *Message Stick* artistic compote, including *Harry and the Potter's* and *Light: the art of Judy Watson*.
Guest lectures at CoFA discussing the history of displaying and exhibiting Aboriginal art.

Hendrik Kolenberg (Senior Curator, Australian Art)

Article James Gleeson, drawings for paintings for *LOOK*,

Essay on 'Kevin Connor's Sulman Prize winning painting *Najaf (Iraq)* June 1991' collection book *Artists in action* Australian War Memorial, Canberra 2003.
Reviewed book 'Australian art in the National Gallery of Australia 2002' in *Artonview* no. 33, autumn 2003.
Catalogue essay, 'Ron McBurnie and artists' studios', *Ron McBurnie, the artists' studio*, Cairns Regional Gallery 2003.
Installed & opened exhibition & gave Public lecture on *Drawings from Lloyd Rees's European sketchbooks*, Bathurst Regional Art Gallery June 2003
Gave the key-note address at the IWOPF seminar in Newcastle 8th Sept. 2002.
Gave many media interviews for newspapers, radio and television
Lecture *Australian watercolours at AGNSW* to Ryde Art Group, 14th Nov. 2002 about
Lecture *Salvatore Zofrea* S.H. Ervin Gallery, 11th May 2003
Opened exhibition *Sallie Moffat* at her house, 17th Oct. 2002
Opened exhibition *Pastels*, Taylor Galleries, Summer Hill, 24th April 2003.
Judged *David Brian Wilson Prize*, the Julian Ashton Art School 27th Nov. 2002
Judged inaugural *Black friars Trust Acquisitive Drawing Award* Cootamundra 21st–22nd Feb. 2003.

Brian Ladd (Head of Public Programmes)

Member of *Art and Australia* Editorial Advisory Panel
Committee Member for Sites of Communication: *International Art Museums Education and Interpretation Symposium*, National Gallery of Australia, 14th–15th Mar. 2003
Presented research paper *Fundays at the Gallery: A Case Study in Sponsorship and Audience Development*, at Sites of Communication Symposium, NGA, 15th March 2003
Convenor, 2004 *Sites of Communication: International Art Museum Symposium*, Art Gallery of New South Wales
AGNSW Representative, Visual Arts Forum, NSW Ministry of the Arts Judge, Operation Art, Penrith Regional Art Gallery, 1st July 2002
Presented lecture on *Volunteering in Museums* to Australian Society of Association Executives Conference, Hilton Hotel, Sydney, 12th July, 2002
Chaired special *Robert Klippel Panel Discussion* in conjunction with the Robert Klippel Retrospective exhibition, 29th August 2002
Formed an Italian Working Group with representatives from the Italian Institute of Culture, Italian Association of Assistance (Co As It); Italian Language Studies – University of Technology Sydney and NSW Department of Education and Training, to develop new Gallery

audiences, through an Italian Language Education Kit based on Italian works from the collection, and to promote the forthcoming *Caravaggio* exhibition.
Participated in National Heads of Education and Public Programs Forum in Hobart, 31st Oct – 1st Nov 2002
Presented radio interviews for SBS Radio on Mt Fuji and Albertina Drawings exhibitions, as well as for Radio 2SM, 2NSR and 2ESR on wide ranging topics including *Art After Hours*; the Picasso exhibition; ARTEPRESS; *Tracey Emin*; Archibald and Photo Portrait Prizes; *James Gleeson* and *Charles Conder* exhibitions, and public programmes.

Yang Liu (Curator, Chinese Art)

"The False Face of an Ancient Society", *Oriental Art*, vol. 48, no.3 (2002): 1-15.
"Sakyamuni and Laojun Seated Side by Side: Catching a Glimpse of the Northern Dynasties' Buddhist / Daoist Relationship from a Popular Iconography", in *Ancient Taoist Art from Shanxi Province*, Art Museum and Gallery, University of Hong Kong, 2003, pp. 30-45.
'Fantastic Mountains in Chinese Painting', Paper presented at the Annual Conference of the Art Association of Australia & New Zealand, 7th Dec. 2002.
"Dragon Motif in Early Chinese Religious Sculpture", paper presented at the workshop, *Dragon in Chinese Art*, organised by the Asian Arts Society of Australia, 16th Nov. 2002.
"Life is Elsewhere", presentation delivered at the Hill on Hargrave Gallery during the opening of the exhibition *Sydney 02*, 2nd July, 2002.
"A New Cultural Identity Elsewhere Between East and West", presentation at the House of Phillips Fine Art, Mosman, during the opening of the exhibition of Palla Jeroff's recent paintings, 8th May, 2003.
TVB interview on Picasso exhibition, 7th January, 02.
SBS Radio (mandarin) interview on Picasso exhibition, 10th January, 02.
TVB interview on the new Asian Gallery, 22nd January, 03.

Robyn Louey (Librarian)

Represented the Gallery at Kinetica (National Bibliographic Database) annual user group meeting, Darling Harbour, Sydney. Aug. 2002
Presentation in Centenary Auditorium of new *Archibald Wynne Sulman Dobell database* at official launch of database (Friends of Research Library and Archive function). April 2003
Attended training course: Beyond the basics Advanced DB/Textworks. ATC training, George St. Sydney. May 2003
Presentation of new Archibald

Wynne Sulman Dobell database to AGNSW Volunteer Guides. May 2003

Ann MacArthur (Coordinator, Asian Programmes)

Vice President, The Asian Arts Society of Australia
Vice President, Australian Institute of Eastern Music
Associate Investigator, *Museums, Cultural Diversity and Audience Development: A Case Study: BUDDHA Strategic Partnerships with Industry, Research and Training* grant
Editor, *Mainly China*, teachers' resource, Association of Independent Schools, New South Wales
'Engaging Communities: audience development through the Wisdom Room Programm of the *Exhibition BUDDHA Radiant Awakening*' at *Explorasian II Collaborative cultural exchange with(in) Asia and Australia*
Museums and Galleries Foundation seminar 9th May 2003

Steven Miller (Archivist)

Talk in Centenary Auditorium on the Art Gallery's archive, Sept. 2002
Study Day on Central Europe at the Gallery. Lecture on the Habsburgs as collectors, June 2003

Denise Mimmochi (Study Room Coordinator)

'Ian Dodd's White Peacock', ABC Arts online *Out of Sight* Project, 2003

Barry Pearce (Head Curator, Australian Art)

Presented paper at the Salvatore Zofrea *Portraits and Psalms* exhibition S.H. Ervin Gallery, May 2003
Two lectures on *Vermeer* for the Art Gallery Society study course.
Floor talks for Brett Whiteley Studio exhibitions.
Initiating and hosting poetry readings for *Parallel Visions*, the Australian collection exhibition sponsored by ABN-AMRO Rothschild.
Gave introductory speeches to various corporate viewings of the Archibald, Wynne, Sulman and Photographic Portrait Prizes.
Gave many media interviews for newspapers, radio and television, including a major programme on the artist Margaret Olley for the ABC.
Consultant for the Westpac Bank art collection.
Consultant preservation and display of relics from the Yellow House for refurbishment of a historic building in Macleay Street.
Member of the S.H. Ervin Gallery Art Advisory Committee.
Director of the Brett Whiteley Foundation.
Judged the *Brett Whiteley Travelling Art Scholarship*, Sept. 2002
Opened the Toukley and Districts art exhibition in Nov. 2002
Opened the *Salvatore Zofrea collection survey* at the Manly Art

Gallery, May 2003
Opened *Michael Johnson* exhibition at Sherman Galleries, May 2003

Rosemary Peel (Senior Conservator, Works on Paper)

Collaboration with Mosman Art Gallery October 2002 *Margaret Preston in Mosman*.
Presentation on the transportation, conservation and exhibition requirements of large works of art on paper at *Art to Go* seminar, Casula Powerhouse Art Centre, Museums & Galleries Foundation of NSW 21st Feb. 2003
Presentation and examination of works on paper: *Identification of Prints* Special Interest Group of Framers, Australian Institute for the Conservation of Cultural Material (inc).
Attended *Preventive Photographic Conservation* workshop Canberra 1st-6th July 2002
Attended *Identification of Ink* workshop, State Library NSW Aug. 2002

Hetti Perkins (Curator, Aboriginal and Torres Strait Islander Art)

'Parallel worlds' published in *Globalisations*, Rivers Oram Press, UK, edited by Nikos Papastergiadis
'Seeing and Seaming' published in *Blacklines: Contemporary Critical writing by Indigenous Australians*, Melbourne University Press
'Forking Tongues: a conversation between Hannah Fink, Brian Castro, Hetti Perkins and Nikos Papastergiadis', published in the fourth *Asia-Pacific Tirennoial of Contemporary Art* exhibition catalogue
Co-edited 'Doing It Our Way' a brochure addressing the professional development of regional Indigenous artists in NSW
Myer Report; wrote a submission paper addressing Indigenous art; participated in discussion meetings conducted by NAVA;
Delivered a paper at the 'Maningrida Threads' forum at the MCA
Nominated Michael Riley for the Australia Council's Red Ochre Award
Filmed interviews with Judy Watson (Darwin), Terry Gandalila (Maningrida), Pedro Woneamirri, Kitty Kantilla, Freda Warlapinni and other Tiwi artists (Melville Island), Elizabeth Nyumi (Balgo artist, while in Sydney), Roy Kennedy (Sydney)
Interviewed Ginger Riley Munda-walawala in Melbourne for the 'Conversations' film series
Presented curator's talks to the public and volunteer guides
Various interviews for national radio, newspapers, international television programs
Presented the *True Stories: Art of the East Kimberley* exhibition, film and symposium as a Sydney Festival event

Member of the 2003 Venice Biennale Selection Committee of the Australia Council
Member of the curatorial selection committee for the commissioning of contemporary Indigenous art for the new Musée du Quai Branly, Paris
Member of the Western Desert Dialysis Appeal Committee
Member of the Visual Arts and Crafts Committee of the NSW Ministry for the Arts
Co-chair of the Indigenous Arts Reference Group of the NSW Ministry for the Arts

Peter Raissis (Curator of European Prints, Drawings & Watercolours)

Public lecture, floor talks and radio interview on above exhibition; feature article in *Look*. Sept. 2002.
Lecture to 4th year Art History students, Sydney University, *Old Master Drawings: Technique and Function*, April 2003.
Lecture on European paintings before 1900 in the AGNSW to students Hornsby Tafe. June 2003.
Lectures to Art Gallery Society: *Dürer and Rembrandt: Two Great Printmakers* May 2003 and *French Rococo Landscapes*, June 2003.

Anne Ryan (Assistant Curator, Australian Prints, Drawings & Watercolours.)

'Peter Purves Smith War profiteers 1940' in *Artists in action* Canberra: Australian War Memorial, 2003
'Meadowbank prints' Imprint vol 37 no 4 pp.10-11
'Past and present, reflecting the diversity of Gallery's largest collection' *Look* May 2003 pp.54-56
Floor talks, lectures associated with *James Gleeson, drawings for paintings* exhibition 2003
Floor talk, S H Ervin Gallery *Salvatore Zofrea, portraits and psalms* exhibition 2003
Opened exhibition, Sydney Gallery School, Hardware Fine Art, St Leonards 2003
Committee member for 9th Sydney International Art on Paper Fair
Marker for Master of Arts Thesis, UNSW COFA 'The History of Bookplate collecting in Australia' 2003

Susan Schmocker (Head Librarian)

Lecture in the Library to Information Management students, Charles Sturt University on role and function of the Gallery's Research Library. *Research Library and Archive, Foundation Newsletter # 1 & 2*. Sept. 2002
Represented the Gallery in a Focus Group with representatives from ARLIS/ANZ and Australian National Library to discuss the possibilities of establishing a Gateway for visual arts libraries in Australia. May 2003

Tristan Sharp (Co-ordinator of Secondary Schools Programmes)

Presentation / Panel member –

SAMAG Seminar, – Arts Education Programmes – who benefits?

Aug. 2002
Presentation / Workshop – National History Teachers' Conference, – *The Art Gallery of NSW and the History Syllabus* Sept. 2002
Presentation / Panel member – Museum and Galleries Foundation NSW, South – Western Sydney Forum, – *Linking Learning Communities* Dec. 2002
Member of Museum and Galleries Foundation of NSW – Programs Advisory Committee.

Wayne Tunncliffe (Curator of Contemporary Art)

Judge, Helen Lempriere Travelling Art Scholarship, Artspace, Sydney
Judge, Artbox Award, Sherman Galleries, Sydney
Opening speech, *Hilarie Mais*, Sherman Galleries, Sydney
Opening speech, *Indians and Cowboys*, Gallery 4A, Sydney
Examiner, College of Fine Arts, two Masters of Fine Arts submissions, one PHD submission.
'David Rosetzky', essay, *New03*, Australian Centre for Contemporary Art, Melbourne, 2003
'Introduction to the Contemporary Australian Collection', *Encounters with Contemporary Art*, contemporary education kit, AGNSW
Short essays on Ginger Riley, Brenda Croft, Otto Pareroultja, Rea, Robert Cole and Gordon Bennett for *Tradition Today*, AGNSW.
'Simryn Gill', essay for *Face Up*, Nationalgalerie im Hamburger Bahnhof, Berlin
'David Rosetzky', essay for *Face Up*, Nationalgalerie im Hamburger Bahnhof, Berlin
Panel discussion and paper, *The Future of Survey Exhibitions*, Museum of Contemporary Art, Sydney
'Sensual and Comforting: Ernesto Neto', *LOOK*, AGS, July 2002
'Past, present, future', *LOOK*, AGS, April 2003
Museum of Sydney Curator's interview panel
Royal Botanic Gardens Sydney Advisory Committee member, ongoing.
Collecting Contemporary Art, lecture, Young Collectors Series, Art Gallery Society
Numerous exhibition floortalks and Benefactor tours including: Simryn Gill, Ernesto Neto, Contemporary Collection, Tracey Emin.

Michael Wardell (Co-ordinator of Curatorial Services)

Lecture, *Expressive Image: Francis Bacon, Lucien Freud, Leon Kossoff, Frank Auerback*. The Enigmatic Object: Contemporary Lecture series. AGNSW, 2002
Lecture, *It's a Beautiful Day: New Painting in Australia II* AGNSW, 2002
Organised The Barbara Blackman Temenos Foundation Lecture Jack

Herbert Caspar David Friedrich and German Romanticism
September 2002
Selected successful applicants for The 2002 Dyson Bequest.
Co-ordinated the Regional Galleries Mentorship Programme, in collaboration with The Museum & Galleries Foundation, 2003
Member of the selection committee for the Moya Dyring Studio & Dr Denise Hickey Memorial Studio, Cite Internationale des Arts, Paris. 2003
Member of the Judging panel for The Basel and Muriel Hooper Scholarship.
Member of the Judging panel for The Eliot Gruner Prize.
Member of Judging panel for ACP

Student of the Year Award,
Australian Centre of Photography,
Sydney, 2002

Ken Watson (Assistant Curator of Aboriginal and Torres Strait Islander Art)
Spoke to Hurstville Historical Society at St George Regional Museum
Numerous floor talks and lectures to students from a range of tertiary institutions and also for corporate groups and tourist operations.
Participated as a panel member on the accreditation of the latest TAFE Aboriginal art course.
Attended a meeting at Grosvenor Place regarding NSW Aboriginal art, artist's workshops and small

business development.
Attended a meeting of artists and interested parties at Boomalli Aboriginal Artists Co-operative, Leichhardt.
On the interview panel for a position as art co-ordinator at Long Bay Jail.
Supervised an intern from COFA

Shoena White (Curator, Brett Whiteley Studio)
Convened course on special education and access, Feb. 2002
Public talk for *On the Beach* exhibition, March 2002,
Lecture to Guides, March 2003,
Interview with Elizabeth Fortescue for the Sunday Telegraph,
Lecture on Contemporary Art to

guides at Manly Art Gallery and Museum, April 2002.

Natalie Wilson (Assistant Curator Australian Art)
Essay for catalogue *John Coburn*, Australian Galleries, Sydney. Sept. 2002
'Centenarian sculpture: how the Gallery façade got its first bronze panel', *Look*, March 2003

ADMINISTRATIVE AND STATUTORY ITEMS

CODE OF CONDUCT

The Gallery's Code of Conduct has remained unchanged this year. A full copy of the code was published in the 2001 annual report appendices.

CUSTOMER SERVICES

The Gallery endeavours to provide each of our visitors with an experience that exceeds expectations and inspires repeat visits. We aim to provide the highest levels of service to all visitors. Visitor feedback provides management with valuable information to improve Gallery procedures and services. Written complaints are handled promptly and professionally and are responded to within two weeks. Visitor suggestions have also led to the introduction of new services, such as improved signage and simpler printed guides. Telephone enquiries are addressed promptly within two working days, wherever possible.

CUSTOMER COMPLAINTS:

The Gallery continues to receive a very low volume of customer complaints in relation to our visitor numbers. As in previous years the main concerns are in relations to visitor facilities, such as difficulties accessing the front of our heritage building (lack of ramp for kid's strollers/disable visitors). Improving visitor amenities has been taken into accounts in the current 3 year building construction project resulting in a refurbished Café, a new Restaurant, and new disabled toilets on the Upper Level. Other access issues are being reviewed as part of the Gallery's strategic plan. Visitors can lodge complaints, offer suggestions and provide feedback at the Information Desk located in the main foyer entrance of the Gallery.

DIGITAL IMAGING AND ACCESS PROJECT (Digitisation Program)

In July, 2001 the Gallery embarked on a major capital program to digitise its Collection with a team of staff from IT, Photography, Copyright and Curatorial Services and some external technical expertise. It is now in its third and final year of funding of approximately \$2.3 million. The initial objective was to provide a high quality image repository of the collection for preservation purposes but this soon expanded to include providing access of these images to the public and linking it with the Collection Management System (CMS). The technology for this project although publicly available was largely untried by industry, so the Gallery found itself at the leading edge. The Gallery now has a fully functional image creation and storage infrastructure provided by IBM and a substantial number of the priority items of the collection are now in digital format.

Work is continuing on the development of water making capability, security and copyright clearances, which are necessary before these images can be made accessible to the public. Related administrative procedures also need to be put in place and in due course integration with the Collection database will also be progressed.

PAYMENT PERFORMANCE

AGED CREDITOR ANALYSIS AT THE END OF EACH QUARTER – 2002/2003

Quarter	Current (ie within due date)	Less than 30 days overdue	Less than 60 days overdue	Less than 90 days overdue*	More than 90 days overdue
	\$	\$	\$	\$	\$
September 2002	3,117,667	605	921	—	—
December 2002	5,335,467	540	2,010	—	—
March 2003	4,092,696	265	32,889 *	—	—
June 2003	2,929,294	4,482	132	—	—

* Invoices in dispute

ACCOUNTS PAID ON TIME EACH QUARTER

Quarter	TOTAL ACCOUNTS PAID ON TIME		TOTAL AMOUNT PAID	
	Target%	Actual %	\$	\$
September 2002	100	99.99	5,043,125	5,043,630
December 2002	100	99.99	3,616,369	3,616,731
March 2003	100	99.98	3,311,119	3,311,782
June 2003	100	99.85	3,240,161	3,245,029

There was no instance where penalty interest was paid.

ENGAGEMENT AND USE OF CONSULTANTS

Consultancies more than \$30,000

Name	Project Title	Cost \$
Susan Freeman	Building Project	49,500

This consultancy provided drawings/plans for the internal design of the Gallery's new Asian art gallery.

Consultancies less than \$30,000

During the year 3 other consultancies were engaged in the following areas.

Information Technology	9,387
Engineering (Asian art gallery)	48,800
Management Services	26,106
Total consultancies less than \$30,000	84,294
Total Consultancies	133,793

ELECTRONIC SERVICE DELIVERY

The Gallery's website's e-commerce system continues to be developed with the Event Ticketing module coming on-line in late 2002. This module allows customer to purchase tickets to exhibitions and art lectures series. On-line trading of the shop merchandise continues to increase

and venue hire applications can also be lodged electronically via this system. The Gallery continues to lead this Joint VSA e-Commerce Portal initiative in conjunction with Royal Botanic Gardens, Centennial Parklands and Tourism New South Wales.
An Intranet is also being developed

to enhance communications and ensure staff have timely access to important information relevant to their work responsibilities. This new system is scheduled for launch during the first quarter of the 2002/03 year.

ENERGY MANAGEMENT

CAPITAL WORKS

The opportunity to improve energy management within the Gallery has been accelerated with the new Asian gallery and associated building works. The latest plant and air handling equipment has been installed in the new facilities including the enlarged conservation studio, café, restaurant, Rudy Komon gallery and the Asian galleries. The Gallery has upgraded existing plant and interfaced this with the new operating system for the conservation studio and the Rudy Komon gallery. These new works will improve environmental conditions with a greater emphasis on stable, consistent conditions rather than plant that is over reactive to outside conditions. The new Asian gallery is built from star fired glass that had exhaustive tests to select the most effective filters to ensure minimal heat load while maintaining the characteristics of the white coloured glass. The air conditioning system is a clever design utilising the cavity between the glass and the 'hanging' gallery walls with

advanced air handling systems.

MAINTENANCE WORKS

Mechanical and building maintenance works included a refurbished steam supply, upgrades to the cooling tower motors and lighting improvements.

FREEDOM OF INFORMATION – STATEMENT OF AFFAIRS

The following Statement of Affairs is presented in accordance with the *Freedom of Information Act*, 1989, section 14 (1) (b) and (3). The Gallery's (FOI Agency No. 376) statement is correct as at 30 June, 2003.

The Gallery did not receive any formal requests for information under the Act during 2002/03. Nor were any requests carried over from the previous financial year.

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

Documents held by the Art Gallery: Art Gallery of New South Wales Act, 1980; Accounts Manual; Agendas and Minutes of Meetings; Collections Management Policy; Administrative Policy & Procedures; Education Policy; Annual Reports; Exhibitions Policy; EEO Annual Report; Filming &

Photography Policy; Strategic Plan 2003-2008; Financial reports; and Human Resources Policies.

Documents Available for Purchase:

The Gallery publishes a range of catalogues and art books. The publication prices are continually reviewed and prices are available from the Gallery Shop. Some selected items are available for purchase from the Gallery website (www.artgallery.nsw.gov.au/shop). The Gallery also publishes bi-monthly exhibitions and events bulletins.

FOI Procedures:

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

Arrangements can be made to obtain copies of documents, or to inspect them by contacting the Human Resource Manager on telephone (02) 9225 1795.

INFORMATION TECHNOLOGY

The Gallery continues to ensure its firewalls are effective with up to date virus detection software. This has meant no unplanned outages and a fully functioning network enabling operational efficiency and productivity of the Gallery to continue unimpeded throughout the year.

Improvements made to the IT network this year included a consolidation of the network into a central hub thus eliminating the separate network servers, which were difficult to administer and costly to maintain. Speed of the network was improved through the installation of high-speed switches and redundancy enabled by a dual fibre backbone. Remote access was extended enabling staff to stay connected to the Gallery via the Internet when they were away from the office. Easier access to the digital images of the collection was made possible through the increase in Internet bandwidth.

A major exercise in re-cabling the IT network was undertaken during 2002/03. A Fibre optic cable capable of carrying video, voice and data has been laid along the Ethernet outlets around the new Asian art gallery and newly refurbished areas making it 'ready' for digital and multimedia needs.

The Gallery has a policy of donating surplus IT equipment to the Indigenous Social Justice Association.

INDUSTRIAL RELATIONS

No major industrial disputes occurred in 2002/03. No time was lost due to industrial disputation.

EEO STATISTICS

PARLIAMENTARY ANNUAL REPORT TABLES

A. TRENDS IN THE REPRESENTATION OF EEO GROUPS

EEO Group	Benchmark or Target	% of Total Staff			
		2000	2001	2002	2003
Women	50%	53%	51%	48%	48%
Aboriginal people and Torres Strait Islanders	2%	3%	3%	2%	2%
People whose first language was not English	20%	24%	29%	29%	20%
People with a disability	12%	1%	1%	16%	13%
People with a disability requiring work-related adjustment	7%				

B. TRENDS IN THE DISTRIBUTION OF EEO GROUPS

EEO Group	Benchmark or Target	Distribution Index			
		2000	2001	2002	2003
Women	100	121	116	122	116
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	96	92	94	91
People with a disability	100	n/a	n/a	103	99
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

Notes:

- Staff numbers are as at 30th June, 2003
- Excludes casual staff

3. A Distribution Index of 100 indicates that the centre of the distribution of the Equal Employment Opportunity (EEO) group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by Office of the Director of Equal Opportunity in Public Employment (ODEOPE).

4. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

OCCUPATIONAL HEALTH & SAFETY

No. of work related injuries: 12
No. of work related illnesses: Nil
Prosecutions under the OH&S Acts: Nil

LEGAL CHANGES

There were no legal changes or judicial decisions effecting the Gallery during this reporting period.

PRIVACY MANAGEMENT

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

RECORDS MANAGEMENT

The Gallery has been participating in a national records management project to develop a Thesaurus and Disposal Authority which is unique for collecting institutions. The Disposal Authority was submitted to NSW State Records for endorsement and was approved, without modification, by their board in February, 2003. The Thesaurus is due for completion in November, 2003 and uploading of both the Thesaurus and Disposal Authority into the TRIM Records Management System is scheduled for January, 2004. These initiatives enable the Gallery to enhance our compliance with the *State Records Act, 1999* requirements.

WASTE REDUCTION AND PURCHASING STRATEGIES

The Gallery demonstrated its commitment to the reduction in the generation of waste though encouraging staff to use, where possible, electronic mail for internal and external communication. Staff

are also encouraged to use the White and Yellow pages on the Internet which has reduced our requirements for telephone books by 75%. An eNewsletter, Artmail, has been launched and replaced previous hard copy notification to media outlets has been expanded as a general public news source, replacing current hard copy advertising materials. Artmail has currently over 12,000 recipients and is sent on a monthly basis which equates to a saving 300 reams of paper.

Resource recovery initiatives include paper recycling baskets being situated in every department with general office paper, newsprint and magazines amongst those items being recycled. Approximately 58% of primary paper products are recycled equating to 6 tonnes of paper per year. Used toner cartridges are sent for recycling with approximately 65 cartridges being recycled in the 2002/03 period. The Conservation Department sends

off cuts of wood and materials to Long Bay Gaol for use by prisoners in recreational activity. The Gallery Shop and the Research Library reuse cardboard boxes for packaging for orders and interlibrary loans. The Gallery also functions as a venue with catering on-site and contracted catering company recycles all glass bottles.

The Gallery purchases recycled general paper items, stationery and envelopes which is the equivalent of approximately 3000 reams of paper. 75% of the 82 toner cartridges purchased for printers had recycled components. Soft drinks and juices are purchased in recyclable glass containers (approximately 10 tonnes) and a number of suppliers already deliver products in refillable containers. In 2002, the Gallery began purchasing recycled toilet paper and paper towels which equates to 10,000 toilet rolls and 4,000 rolls of paper towels per annum.

AGED AND DISABILITY PLAN

The Gallery is committed to equal access for all people. Highlighted below are initiatives undertaken in 2002/03.

NEW INITIATIVES FOR IMPROVED SERVICES

RESURFACING OF OUTDOOR CAFÉ AREA

The Gallery has resurfaced the outdoor café area with travertine which allows for easier wheelchair access to the outdoor dining area.

IMPROVED AMENITIES FOR PHYSICALLY DISABLED VISITORS

The disabled toilets located on the Upper Level adjacent to reception are being completely renovated and will reopen in September 2003.

SEVERELY AND PROFOUNDLY DEAF VISITORS

In addition to the long standing free monthly Auslan guided tours, this year the Gallery introduced *Signing Art*, Auslan Interpreted free performances which incorporated mime, puppetry and improvisation to create vibrant and diverse educational entertainment.

VISUALLY IMPAIRED VISITORS

In May 2003, *In touch at the Gallery* was launched to provide visually impaired people with the opportunity to explore works through touch. Specially trained volunteer guides help visitors experience the tactile

qualities of marble, bronze and stone and discover the stories and ideas surrounding these unique objects.

INTELLECTUALLY DISABLED VISITORS

The Gallery will develop practical workshops for the intellectually disabled which will be the third initiative in a three stage approach to create an inclusive environment for all visitors.

PHYSICAL DISABLED VISITORS

Two dedicated Disabled Parking spaces are available at the rear of the Gallery for visitors with disabilities. Special arrangements are also made for bus parking. Access to these spaces is via the service road on the southern side of the Gallery. From the rear of the Gallery access to all exhibitions, displays, public and administrative areas is by way of ramps and lifts and is suitably signposted. There are two public Disabled Parking spaces available at the front of the Gallery.

The Domain Theatre has access space designed for wheel-chair users.

DEAF AND HEARING IMPAIRED VISITORS

SEVERELY AND PROFOUNDLY DEAF VISITORS

The Gallery regularly book sign-

language interpreters for advertised guided tours, and particularly in association with Deaf Awareness Week. Groups of deaf people making bookings are provided with sign-language interpreters free of charge. In Gallery has a TTY telephone number (02) 9225 1711 which is listed in the Telstra TTY directory.

HEARING IMPAIRED

The Domain Theatre provided Audio-Induction Loop facilities for all lectures and films. An FM-Microphone System for hearing-aid users is available on request for guided tours.

VISUALLY IMPAIRED VISITORS

The elevator servicing Level 1, Ground Floor and Upper Level provides voice notification of floor and access details.

GENERAL

COMMUNICATIONS

The Gallery's Internet website (www.artgallery.nsw.gov.au) has a capacity for large print screen versions of all information.

STAFF TRAINING

Information and awareness sessions are held for staff and Volunteer Guides, with particular reference to servicing visitors with special needs. Some volunteer guides and staff have undertaken introductory courses in sign-language. We have

designated an Education Officer to manage the Gallery's programmes and facilities for people with disabilities.

HELPERS

General entry to the Gallery is free to all visitors. However, where charges are made for special exhibitions, helpers accompanying visitors with disabilities are admitted free of charge.

INFORMATION AND PUBLICITY

The quarterly publication *exhibitions/events* is available free at the Ground Floor Information Desk. This booklet contains information for visitors with special needs. Currently *exhibitions/events* is posted to over 4,000 interest individuals and organisation.

EMPLOYMENT PRACTICES

The Gallery ensures equal opportunity principles are used for recruitment and general employment practice.

ETHNIC AFFAIRS PRIORITIES STATEMENT

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

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

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

ETHNIC AFFAIRS PRIORITY OUTCOMES

- The Gallery continues to provide management services support VisAsia (the Australian Institute of Asian Culture and Visual Arts) launched in 2001 which promotes and cultivates a better understanding and enjoyment of Asian Visual Arts and Culture. The Gallery recognises the crucial role which our understanding of Asian culture will play in the development of Asian Australian relations in the 21st century.
- 16% of Gallery staff are from non English speaking backgrounds. This compares favourably with the national population figure of 15.5% (Australian Bureau of Statistics 1996 Census).

- The Gallery increased the number of community languages available to assist Gallery staff and visitors via the Community Language Allowance Scheme. As at 30th June, 2003 the Gallery had staff officially recognised as able to offer assist in Hindi, Cantonese, Polish, German, Italian and Mandarin.
- The Gallery circulated the annual calendar of significant religious and holy days to all supervisors to enable scheduling of staff commitments to meet religious obligations.
- The Gallery's Guide Map is available in Japanese, Mandarin and Korean, Italian, French, Spanish and German.
- The exhibitions and associated educational public programmes reflected and promoted cultural diversity and harmony. This year the programme included:-
- *Islamic Art & Patronage – Treasures from Kuwait* – (30th November, 2002 – 27th January, 2003). Some of the finest examples of Islamic Art in the world from the al-Sabah Collection formed by members of the Kuwait Royal Family were exhibited. Many of the objects were made for princes, shahs, sultans and merchants and charted the history of patronage in shaping Islamic art spanning regions from Spain across the Middle East to India.
- *Picasso: The Last Decades* (9th November, 2002 – 16th February, 2003). This exhibition featured 80 works produced by Pablo Picasso during the last twenty years of his life (1953-1973) and was drawn from major collections mostly in Europe, Japan and the United States.

- *Simryn Gill: selected works* (7th July – 22nd September, 2002). This exhibition featured a new photographic series of the interiors of Malaysian homes plus a selection of works in which Gill explores the intertwining themes of culture and nature.
- *100 Views of Mount Fuji* (22nd June – 25th August, 2002). This exhibition explored a wide range of this most inspirational of mountains as portrayed in one hundred works by Japanese painters and print designers from the 17th to 20th century.
- *Biennale of Sydney 2002* (15th May – 14th July, 2002). Fifty-one artists from twenty-one countries participated in this pre-eminent contemporary art event of the southern hemisphere. The exhibition comprised a strong representation from Asia including Vietnam, Korea and Japan. To make the exhibition more accessible, entry was free at all venues.
- The Centre for Asian Arts Studies conducted regular weekly Tuesday lunchtime lectures.
- *Ernesto Neto* (27th July – 8th September, 2002). This new sculptural installation by Brazilian artist Ernesto Neto was not only visually exciting as the aromatic spices encased in skin-like membranes wafting through the Level 2 exhibition area also provided olfactory stimulation.
- *Albertina: Old Master Drawings from Vienna* (7th September – 10th November, 2002). From one of the largest and most valuable collections of graphic art in the world, this exhibition told the unfolding story of

the art of drawing in Europe across three centuries.

ETHNIC AFFAIRS PRIORITY GOALS FOR 2003/04

- Geographically and culturally the art of Asia is the art of half the world. As a part of the Gallery's commitment to the study, appreciation and promotion of Asian art the new Asian galleries will be unveiled to the public in late October, 2003.
- Continued encouragement of staff participation in the Community Language Allowance Scheme and extend range of languages currently represented.
- Continue the reflection and promotion of cultural diversity and harmony in the Gallery's exhibitions and associated educational programme. The 2003/04 programme will include the following major exhibitions:-
- *Four Seasons – The Beauty of Transience Japanese Art* (16th August – 26th October, 2003). Drawn from public and private collections around Japan, the exhibition will present some of the finest examples of Japanese art from the 15th to the early 20th century demonstrating the profound Japanese love and appreciation of nature.
- *Darkness and Light: Caravaggio and his world* (29th November, 2003 – 22nd February, 2004). This exhibition of paintings by the Italian Baroque Master will be augmented with works by his immediate followers demonstrating the international nature of his 'school' and its influence.

IMPLEMENTATION OF ROYAL COMMISSION INTO ABORIGINAL DEATHS IN CUSTODY

Recommendation number 56 & 300

The Gallery projects that introduce Aboriginal and Torres Strait Islanders and others to the history and culture of Indigenous peoples of Australia included:

- The continued acquisition, exhibition, conservation of Aboriginal art and commitment to making the collection accessible to the widest possible audience.
- The growth of exhibitions programmes and public programmes associated with the Yiribana Gallery, one of the largest spaces for the display of Aboriginal art in the southern hemisphere.
- The exhibition *Pumpuni Jilamara – Tiwi Art* which was devoted to artworks by the Tiwi People, Indigenous people of Melville and Bathurst Islands opened in conjunction with NAIDOC Week in early July, 2002.

- During NAIDOC Week, Tiwi artist Pedro Wonaeamirri conducted workshops with children and gave a public talk in the *Pumpuni Jilamara – Tiwi Art* exhibition.
- As a part of *Fundays at the Gallery*, the character of Ngunun the cheeky fruit bat has been created to take visitors on a lively tour of Aboriginal Art creating a greater understanding of key art works in the collection.
- *True Stories – Art of the East Kimberley* opened in January and highlighted the work of contemporary Indigenous artists from the East Kimberley region of Western Australia. East Kimberley paintings operate on many levels underscored by the ancestral stories and layered with recent history beginning with the massacres and dispersals of Aboriginal people.
- A major symposium was held in

conjunction with *True Stories*. Eight artists from the East Kimberleys participated in this symposium which offered a comprehensive insight to the historical and contemporary context of Aboriginal art of the East Kimberley.

- The Aboriginal and Torres Strait Islander Art Department continued to film interviews with Indigenous artists, including the late Ginger Riley Munduwalawala, further strengthening the Gallery's commitment to preserving our significant Indigenous cultural heritage.
- For the seventh consecutive year the Gallery in conjunction with the Department of School Education, the Aboriginal Education Consultative Group and the Board of Studies staged the successful *Reconciliation* exhibition. This exhibition featured

artworks by Aboriginal and non-Aboriginal students from primary and secondary schools throughout New South Wales on the theme of Reconciliation.

- There was a continuing consolidation of links with Indigenous education institutions, courses in Aboriginal Studies and Aboriginal units and art courses at tertiary level.

OVERSEAS TRAVEL SUMMARY

Dr Edmund Capon
25th June to 5th August 2002
USA, UK, Europe
Meet with personnel involved in major exhibitions.

Ms Helen Campbell
15th July to 9th August 2002
UK
Research proposed major exhibition investigating the impact of 19th Century British landscape painting on Australian art

Mr Sun Yu
28th July to 10th August 2002
Japan
To do advanced study with Masuda San, international expert in materials and methods of Japanese paintings and their conservation.

Mr Wayne Tunicliffe
10th to 29th August 2002
Germany and UK
Research on contemporary exhibitions – *Vertigo* and works by Tracey Emin

Ms Jackie Menzies
28th August to 15th September 2002
Singapore and Korea
Attend workshop on Korean Buddhist Art.

Mr Anthony Bond
31st August to 28th September 2002
Europe
Follow up developments on the Anselm Kiefer exhibition and the *Self Portraits* exhibition.

Ms Judy Annear
1st to 6th September 2002
Japan
To act as Curatorial Adviser, on behalf of the Museum of Sydney, for their exhibition *Ishida and the Sydney Camera Circle*

Ms Donna Brett
4th to 7th September 2002
UK
Work with Copyright and picture library staff at the Tate and National Portrait Galleries.

Ms Judy Peacock
4th to 29th September 2002
USA
Courier delivery of *Self Portrait* by Pierre Bonnard and to undertake provenance research on works in the Gallery's collection

Ms Malgorzata Sawicki
18th September to 25th October 2002
Brazil, France and Germany
Present a paper at the ICOM–CC 13th Triennial Conference.

Mr Peter Raissis
19th September to 24th October 2002
Europe
Gain specialist expertise for exhibition of the James Fairfax Collection of Old Master Paintings.

Dr Liu Yang
20th to 27th September 2002
China
Further negotiations on *Fantastic Mountains in Chinese Painting* exhibition.

Dr Edmund Capon
7th to 15th October 2002
Japan
Meetings to clarify contractual issues on *Seasons* exhibition

Dr Richard Beresford
18th October to 10th November 2002
Europe
Finalise research for catalogue on the James Fairfax collection of Old Master Paintings.

Ms Paula Dredge
29th October to 8th November 2002
Italy
Courier delivery of *Port-Goulphar, Belle-Ile* to Treviso.

Mr Peter Duggan
26th November to 10th December 2002
USA
Courier return of *La Mere bien aimee* by Jean-Baptiste Greuze from J Paul Getty Museum.

Dr Edmund Capon
3rd to 23rd December 2002
Europe
Continue discussions and conduct crucial contractual negotiations for *Caravaggio* exhibition.

Ms Jackie Menzies
14th to 20th February 2003
Japan
Finalise arrangements for exhibition *Seasons*.

Mr Anthony Bond
14th February to 7th March 2003
UK and USA
Research *Self Portraits* exhibition and consolidate partnership with National Portrait Gallery in London.

Dr Edmund Capon
27th February to 2nd March 2003
Singapore
Represent the Gallery at the opening of the refurbished Asian Civilisations Museum

Dr Chiaki Ajioka
2nd to 16th March 2003
UK
Survey British Museum collection of modern Japanese Prints with a view to organizing a joint exhibition.

Ms Haema Sivanesan
2nd March to 6th April 2003
USA
Assist with installation of exhibition at the Art Institute of Chicago and research exhibitions for new Asian Gallery.

Ms Jackie Menzies
5th to 16th March 2003
India
Present a paper at International Symposium

Dr Edmund Capon
29th March to 20th April 2003
UK and USA
Negotiate crucial loans for *Caravaggio* exhibition and present a paper at the Conference of International Museum and Gallery Directors.

Ms Emma Smith
9th to 18th April 2003
Italy
Courier return of *Port-Goulphar, Belle Ile*.

Ms Gillian Williamson
2nd to 8th May 2003
USA
Attend Museum Stores Conference and Museum Stores and Merchandise Mart.

Ms Paula Dredge
24th May to 4th June 2003
USA
Courier return of Pierre Bonnard's *Self Portrait* from Denver.

Mr Richard Harling
28th May to 16th June 2003
USA and UK
Attend Trade Fair and negotiate trade with suppliers and overseas distributors.

Ms Hetti Perkins
6th to 27th June 2003
Europe
Negotiate loans for *Stone Country* exhibition.

Mr Anthony Bond
22nd to 28th June 2003
UK
Discuss works for inclusion in *Self Portraits* exhibition.

Ms Charlotte Davy
24th to 28th June 2003
New Zealand
Courier delivery of two Stanley Spencer paintings to the Auckland Art Gallery

WOMEN'S ACTION PLAN

The Annual Reports (Statutory Bodies) Amendment (Women's Action Plan) Regulation, 1997 requires NSW public sector agencies to provide information about their implementation of the NSW Government's *Action Plan for Women*.

A) WHOLE OF GOVERNMENT APPROACH

The Gallery is supportive of the whole of government approach to meeting

the broad policy outcomes of the NSW Government's Action Plan for Women. It is recognised that all areas of NSW Public Sector have a role in improving the economic and social participation of women by integrating the needs and concerns of women as part of normal business. The Gallery is committed to the advancement of women in all forms of cultural and artistic life and is

aware of the need to identify and redress discrimination against women in delivering services and programmes to the public. From an organisational perspective, the Gallery acknowledges the needs and interests of women as a direct occupational group and is supportive of strategies and initiatives that assist the advancement of women in the workplace.

B) WOMEN'S INTERESTS AND THE ARTS

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

- *Parallel Visions* (22 February, 2002 – 9 February, 2003). Grace Crowley, Margel Hinder and Margaret Olley. Revisiting the concept of *Australian Icons*, this exhibition included the work of influential modernist painter Grace Crowley and sculptor Margel Hinder. The work of living Australian icon, Margaret Olley also featured prominently in this important survey of great Australian artists.
- *Biennale of Sydney 2000* (10 May – 14 July, 2002). The work of women artists featured prominently in this pre-eminent contemporary art event. Australian contributions included Simryn Gill with her *Small Town at the Turn of the Century* series, Patricia Piccinini's provocative *Still Life with Stem Cells and Bizarre New World*, an odyssey by Suzanne Treister.
- *Archive Exhibitions: Grace Crowley and Anne Dangar* (3 June – 27 September, 2002). This archival exhibition, drawn from the Grace Crowley papers, focused on the studies of Crowley and Dangar in France from 1926 and the influence of academic Cubism on their work.
- *Simryn Gill* (27 July – 27 September, 2002). Simryn Gill is an important contemporary Australian artist. Her art practice combines a contemporary influence with a strong sense of history. Gill's images are often dreamlike, even hallucinatory.
- *Others* (14 September – 10 November, 2002). The work of Vanila

Netto featured in this exhibition which focused on contemporary Sydney artists whose preferred medium was photography.

- *Tracey Emin* (1 February – 23 March, 2003). Tracey Emin is one of Europe's most talked about artists. Emin produces confrontational, revealing and autobiographical work and speaks openly about her sexual experiences, her family and her youth.

- *Anxious Bodies: Pat Brassington, Jane Burton and Jane Eisemann* (29 March – 18 May, 2003). The photo-artists in this exhibition all use the body in their work to explore the erotics of the gaze. The bodies they photograph are presented as nervous or morphed, sometimes broken up by the edge of the image and always weighed down.

- *It's a Beautiful Day, New Painting in Australia 2* (23 November, 2002 – 9 February, 2003). This exhibition looked at the continuing concern with pictorial representation in Australian Painting. Established artist, Vivienne Shark was represented in this exhibition along with emerging artists, Julie Dowling and Anne Wallace.

The Gallery also administers two bequests both of which are only open to women. These bequests are the *John and Elizabeth Newnham Pring Memorial Prize* for 'the best landscape executed in watercolours by a women artists' and a capital fund in the name

of Viktoria Marinov with the income of interest earned on the capital investment used to purchase works of art for the permanent collection 'by female artists under the age of 35 years.'

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

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

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

The Gallery is committed to employment of all staff based on selection on merit principles and the Gallery's workforce is currently made up of 48% women. Under employment on merit the employees benefit by having their capabilities fully utilised and their skills expanded. Of the five executive management positions, three General Managers are women and 61% of middle management positions are occupied by women which is indicative of the Gallery's commitment to the advancement of women based on merit. Further, approximately 56% of women took advantage of the Gallery's flexible work practices such of part time work, job sharing, working from home, part time leave without pay and the career break scheme in order to effectively

balance workplace priorities with family and personal commitments. The Gallery as a whole benefits in the long term by being adaptable and responsive to changing community need and expectations.

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

The Gallery:

- has maintained a general free admission policy to ensure the broadest range of the community, including the financial disadvantaged often being women, have access to the State's fine art collection and associated education programmes.
- delivers an exhibition programme that is representative of women artists' contribution to the history of art and reflects the lives and achievements of women in society.
- administers awards and scholarships which are open to women that are designed to assist in the professional development of Australian artists.
- recognises the traditional gender imbalances on decision-making bodies and the implications of representation on strategic outcomes. There are three women on the 11 member Board of Trustees (27%). Note: one board vacancy exists following the death last year of Anne Landa reducing current board members to ten (3 women and 7 men).

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