

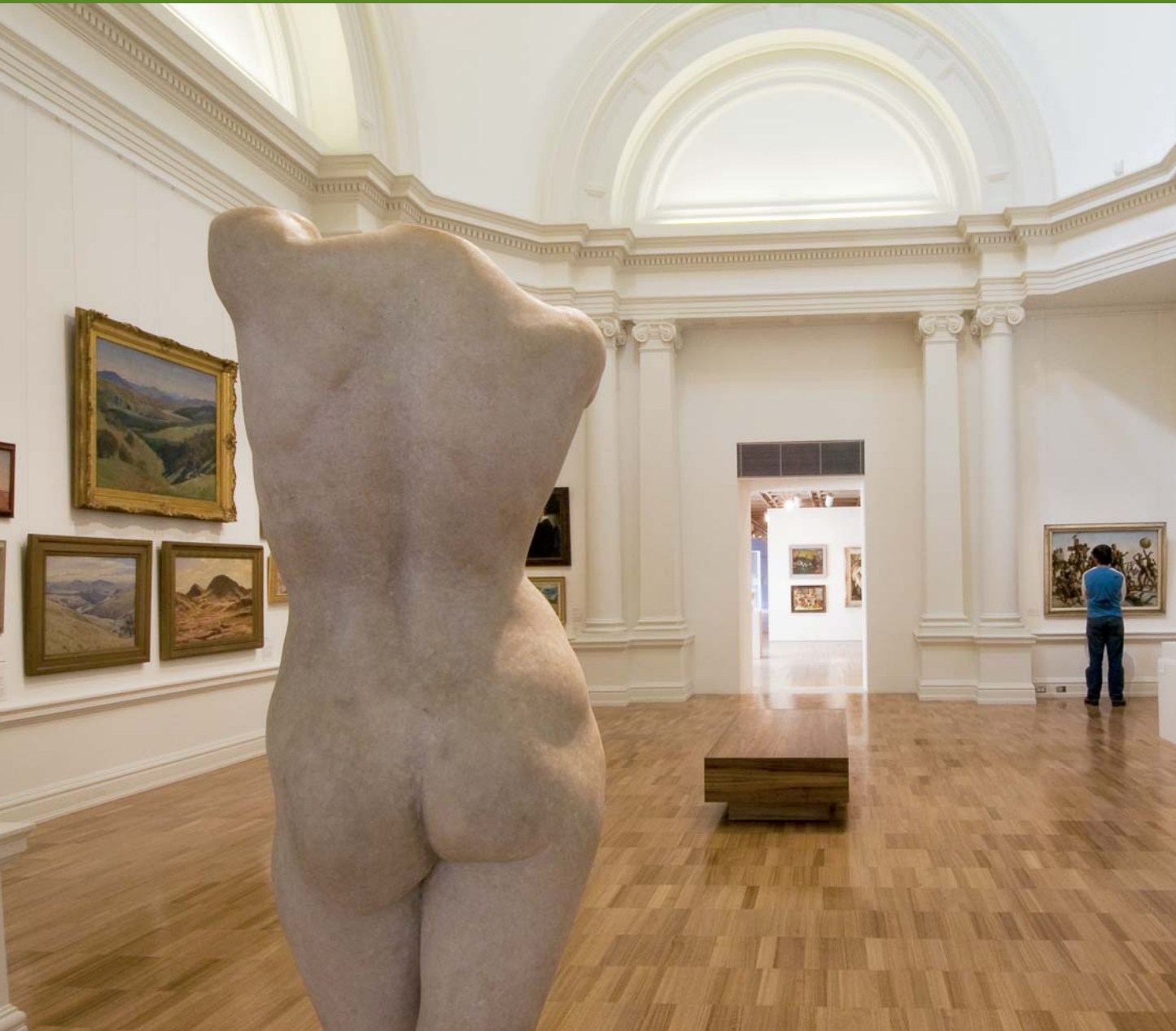


ART GALLERY OF NEW SOUTH WALES

Art Gallery Road The Domain Sydney NSW 2000 Telephone: (02) 9225 1700 Information Line: (02) 9925 1790 Email (general): [artmail@ag.nsw.gov.au](mailto:artmail@ag.nsw.gov.au)  
For information on current exhibitions and events, visit the Gallery's website [www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)

ART GALLERY OF NEW SOUTH WALES ANNUAL REPORT 2006

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ART GALLERY OF NEW SOUTH WALES

GENERAL INFORMATION

‘One of the loveliest and most insightful exhibitions devoted to a single artist.’ *Pissarro* exhibition, Sebastian Smee, *Weekend Australian*, 26 Nov 06

‘WHAT IS FASCINATING AND WHAT IS SO WELL BROUGHT OUT IS THE POPULARITY OF FEMALE SELF PORTRAITURE. I HAVE NEVER BEFORE SEEN SO MANY SELF PORTRAITS BROUGHT TOGETHER IN A SINGLE SHOW.’ Sasha Grishin, *Canberra Times*, 22 Feb 06

‘I am writing to tell you that these two staff members were efficient, charming and a great asset to the Gallery. They helped make our trip to the Gallery a lovely day to remember.’ Gallery visitor

‘Thank you for organising the wonderful Prints and Drawings from “our collection” in the Old Europe exhibition. How good is it that it belongs here! It was truly an inspiring and enlightening exhibition.’ Gallery visitor

‘WE LOVED THE “FACE TO FACE” PERFORMANCE AND ALSO THE CHINESE WARRIOR CHILDREN’S GUIDED TOUR.’ Gallery visitor

‘These presentations have struck exactly the right note, using available loans to give a surprisingly complete view of the artist. Not only is the composition of the show beautifully thought out, it contains a high percentage of first-rate paintings and works on paper.’

*Pissarro* exhibition, John McDonald, *Sydney Morning Herald*, 26 Nov 05

‘An astonishing exhibition of self portraits. It’s not just that there has rarely ever been an exhibition anywhere, devoted soley to artists’ self-portraits that makes this such a must-see event – it’s the sheer quality and breadth of the work on display.’

*Self portrait* exhibition, Peter Hill, *The Age*, 4 March 06

Visitor comments from the Gallery's Visitor Comments books 2005–06.

ACCESS

The Gallery opens every day except Easter Friday and Christmas Day between the hours of 10am and 5pm. The Gallery opens late each Wednesday night until 9pm. General admission is **free**. Entry fees may apply to a limited number of major temporary exhibitions.

GUIDED TOURS

The Volunteer Guides of the Art Gallery Society offer a range of free guided tours of the collection and major exhibitions. **Collection highlights:** daily one-hour tours revealing highlights of the collection and the Gallery. Tuesday to Sunday 11am, 1pm & 2pm. **Yiribana tours:** of the Aboriginal and Torres Strait Islander gallery. Tuesday to Sunday 11am. **Asian galleries tours:** daily 12 noon. **Community Ambassador tours:** Asian language tours of the permanent collection: Japanese – Friday 11am; Mandarin – Thursdays 11am; Cantonese – Tuesdays 11am; Vietnamese – First Sunday of the month 2pm. **Signing Art:** Auslan-interpreted tours. Last Sunday of each month (excluding December/January) 1.30pm. **In Touch at the Gallery:** sensory exploration tours (for the blind and vision impaired). Available for booked groups or individuals, at any time during Gallery opening hours. Two weeks' notice required. **Private groups:** tours tailored to the needs of groups. During the Gallery hours or with private evening functions. Inquiries phone (02) 9225 1703.

**EXHIBITIONS / EVENTS INFORMATION**  
The free quarterly publication **Exhibitions Events** is available from the Gallery. This booklet details current exhibitions and public program events, including films, lectures and performances. An email newsletter covering exhibitions, courses, lectures, special events, films and workshops is published monthly. Register for this information service on our website ([www.artgallery.nsw.gov.au/aboutus/artmail](http://www.artgallery.nsw.gov.au/aboutus/artmail)) or email [artmail@ag.nsw.gov.au](mailto:artmail@ag.nsw.gov.au) and let us know you want to subscribe.

RESEARCH LIBRARY AND ARCHIVE

The Gallery's Research Library and Archive is open Monday to Friday between 10am and 4pm (excluding public holidays) and until 8.45pm each Wednesday night. The Library has the most comprehensive collection of fine art books in NSW. Inquiries phone (02) 9225 1785. The Library provides a free 'Opinion, Conservation and Identification Service' (excluding valuations) every Thursday 10am to 12 noon.

**STUDY ROOM FOR PRINTS, DRAWINGS AND PHOTOGRAPHY**  
The Study Room for Prints, Drawings and Photography, located on level 2, is 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. Inquiries phone (02) 9225 1758.

**BRETT WHITELEY STUDIO**  
Located at 2 Raper Street Surry Hills, the Brett Whiteley Studio is open Saturdays and Sundays 10am to 5pm except Christmas Day. On Thursday the studio is open by appointment for education groups. Admission is \$7 and \$4 concession. Inquiries phone (02) 9225 1740.

**PHOTOGRAPHY**  
Photography of the 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 the collection, including works from the Yiribana gallery 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. Inquiries phone (02) 9225 1798.

**GALLERY SHOP**  
Open daily from 10am to 5pm and until 8.45pm each Wednesday night, the Gallery Shop offers the finest range of art books in Australia and also specialises in school and library supply. The shop stocks an extensive range of art posters, cards, replicas and giftware. Inquiries phone (02) 9255 1718. A range of merchandise is also available online ([www.artgallery.nsw.gov.au/shop](http://www.artgallery.nsw.gov.au/shop)).

**CAFE & RESTAURANT**  
The Cafe is situated on lower level 1 and is open daily from 10am to 4.30pm and until 8.45pm each Wednesday night. The restaurant is situated on the ground floor and is open daily from 11am to 4.30pm. For restaurant bookings phone (02) 9225 1819. The Gallery is also available for private exhibition viewings and functions in the evenings. For venue hire inquiries telephone the Gallery's venue manager on (02) 9225 1836.

**VISITORS WITH SPECIAL NEEDS**  
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. The gallery carpark has two designated spaces for the disabled but it is advisable to confirm availability by telephoning (02) 9225 1775. The Domain Theatre and Centenary Auditorium are fitted with audio induction-loop systems and an FM-transmitter system is used for guided tours if requested. Signing Art tours conducted for deaf people, using Auslan, are held on the last Sunday of every month at 1.30pm (excluding December/January). The service is free apart from exhibition entry fees, if applicable.

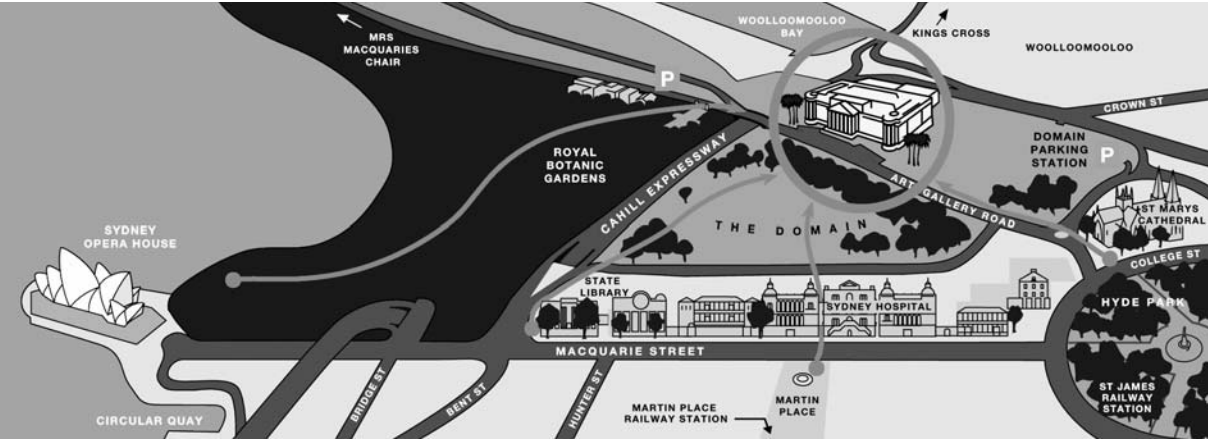
**MEMBERSHIP**  
You are invited to join the Art Gallery Society of New South Wales and share in the many pleasures of membership. Stay informed about what's on in the Gallery, choose from over 200 special events and enjoy membership privileges and priorities all year long. Inquiries phone (02) 9225 1878.

**PUBLIC TRANSPORT**  
**Buses:** the 441 bus route stops at the Gallery en route to the Queen Victoria Building. The service runs every 20 minutes on weekdays and every 30 minutes on weekends. Call the STA on 131 500 or visit [www.131500.info](http://www.131500.info) for more details. **Free Art After Hours bus:** a free courtesy minibus operates from 7pm until 9.30pm every Wednesday night. It makes its final run from the Gallery at 9.15pm. The bus loops down past Mrs Macquaries Chair then on to the Domain Parking Station, Wilson Parking Station (Sydney Hospital) and Martin Place train station. **Trains:** closest train stations are St James and Martin Place.

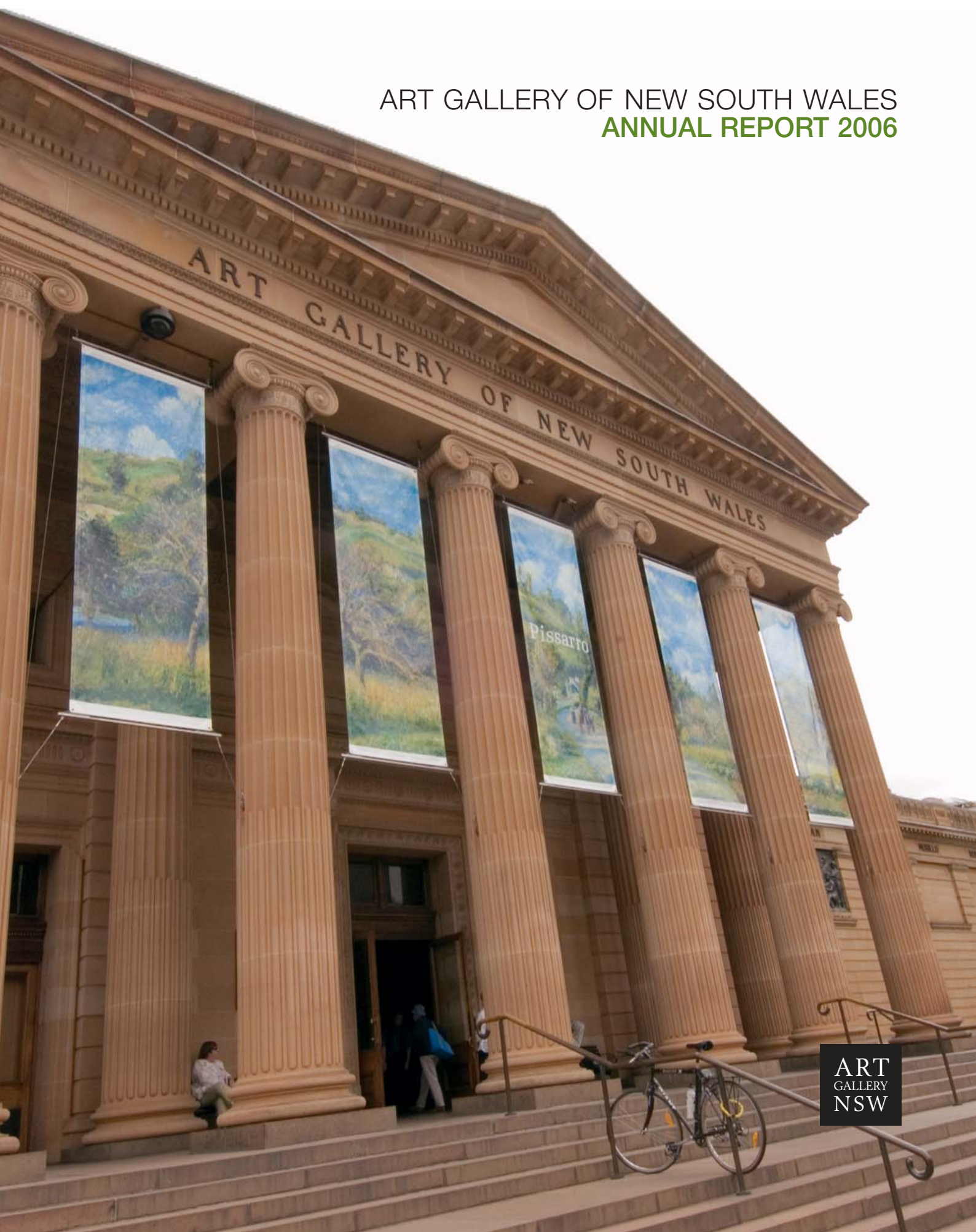
**PARKING**  
There is limited metered parking outside the Gallery and additional metered parking in Mrs Macquaries Road. The Domain Parking Station is open daily with a special discount rate of \$15 per day (weekdays only) for visitors to major exhibitions with admission charges. Just have your parking ticket stamped at the entrance to the exhibition.

**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 or 1800-NSW-ART  
TTY (02) 9225 1808  
General facsimile (02) 9221 6226  
Website: [www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)  
E-mail: [artmail@ag.nsw.gov.au](mailto:artmail@ag.nsw.gov.au)

**2006 ANNUAL REPORT**  
Report coordinator – Trish Kernahan  
Text editors – Julie Crawford, Jennifer Blunden  
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Photography – Jenni Carter, Chilin Gieng, Diana Panuccio, Nadine Saacks, Mim Stirling  
© Art Gallery of New South Wales, 2006



ART GALLERY OF NEW SOUTH WALES  
ANNUAL REPORT 2006



ART  
GALLERY  
NSW



With over 1.69 million visitors this year, the Art Gallery of New South Wales is one of Australia’s most popular art museums and a vital part of Sydney’s cultural life. Since the Gallery’s genesis in the 1870s, our objective has been to collect and present to the public the finest works of art available, with a special emphasis on the artistic traditions of Australia. The Gallery has been located at our present site in the Domain since 1885. The splendid old galleries, designed by government architect Walter Liberty Vernon, display the distinguished 19th-century Australian and early European collections. The building extensions made to the Gallery in the 1970s and 80s responded to the changing needs of both the collection and our audience, doubling the available exhibition space and celebrating the art of our time with extensive displays of modern and contemporary Australian, Aboriginal and Torres Strait Islander, and European art. The beautiful and contemplative Asian galleries, expanded in 2003, affirm the Gallery’s commitment to presenting the art and culture of our region. This year the Gallery presented a program of 52 exhibitions, accompanied by a diverse and stimulating array of public and educational programs.

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and operates as one of the state’s cultural institutions within the arts portfolio.

An order under the *Public Sector Employment and Management Act 2002* established the Department of the Arts, Sport and Recreation on 3 March 2006. The Ministry for the Arts was abolished on the same date and all arts portfolio agencies (including staff attached to the Art Gallery of New South Wales) were added to the Department of the Arts, Sport and Recreation.



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front cover: Margaret Preston *Still life with teapot and daisies* 1915, oil on cardboard, 44.3 x 51.2 cm.  
Art Gallery of New South Wales, bequest of W G Preston 1977 © Margaret Preston Estate. Licensed by Viscopy, Sydney

back cover: Lowy Gonski Gallery

title page/ opposite: external views of the Art Gallery of New South Wales



The Hon Bob Debus MP  
NSW Attorney General,  
Minister for the Environment and  
Minister for the Arts  
Parliament House  
Macquarie Street  
SYDNEY NSW 2000



Dear Minister,

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 30 June 2006.

This report has been prepared in accordance with the provisions of the *Annual Reports (Statutory Bodies) Act 1984* and the Annual Reports (Statutory Bodies) Regulations 2005.

Yours sincerely

A handwritten signature in black ink, appearing to read "DGZ".

David Gonski  
President

A handwritten signature in black ink, appearing to read "Edmund Capon".

Edmund Capon  
Director

20 October 2006

## VISION, PURPOSE, PLEDGE OF SERVICE

### VISION

'To maintain our reputation as an energetic, outgoing and accessible Australian art institution, 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.'

### PURPOSE

The Gallery's core purpose is to maintain and develop a collection of works of art, and to promote understanding and appreciation of art. Our governing legislation is the *Art Gallery of New South Wales Act 1980*.

The Gallery's 2003–08 Strategic Plan sets out three mission goals:

- To acquire, conserve 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 to achieve these goals. In doing so, the Gallery works closely with our key stakeholders such as the Art Gallery Society of New South Wales and its 33 187 cardholders, the Art Gallery Foundation of New South Wales, the Museums & Galleries Foundation of New South Wales, the NSW Government and other arts institutions.

For more information see *Performance – Strategic plan and outcomes* (p 9).

### PLEDGE OF SERVICE

The Art Gallery of New South Wales aims to provide resources and experiences of the highest quality to all visitors to the Gallery (both physical and virtual) for the enjoyment and study of fine art.

The Gallery recognises that the public has a right to expect that services will be provided without discrimination. The Gallery seeks continuously to improve our service and welcomes feedback, both directly to staff and through regular surveys.

For further information about services and access see the *inside back cover* of this report.



2006 Archibald Prize winner: Marcus Wills, *The Paul Juraszek monolith* (after Marcus Gheeraerts) detail



# YEAR IN BRIEF highlights



Margaret Preston, *Western Australian gum blossom* 1928, oil on canvas, 54.6 x 44.5 cm © Margaret Preston Estate. Licensed by Viscopy, Sydney

James Gleeson, *The Ubu diptych: Ubu regnant and The senior mandarin* 2004 (detail), diptych: oil on canvas 174 x 202 cm each. Purchased 2005 © the artist

Artist Wayde Owen and Beryl Whiteley

During 2005–06 the Gallery presented 52 superb art exhibitions and acquired for the collection, through purchase and gifts, 585 works of art valued at \$9.9 million. We offered a host of public programs and special events including talks, performances, courses, symposia and lectures by curators, artists, writers, musicians, photographers and academics, and attracted over 1.69 million visitors. The Gallery operated a \$34.3 million business which included a funding allocation of \$20.8 million from the NSW Government; published a range of art books and catalogues; contributed artworks and staff expertise to regional galleries around the nation and internationally; supported the arts community through scholarships and awards; and strengthened relationships with our many sponsors, donors and members from both the public and private sectors.

## JULY 05

- **Margaret Preston: art and life** (29 July – 23 October 2005): Modern, cosmopolitan and intensely coloured, Preston’s woodblock prints and paintings of still-life subjects and the Sydney metropolis particularised a moment of extraordinary innovation in the history of Australian art. The exhibition attracted over 65 000 visitors to the Gallery and toured to the state galleries in South Australia, Victoria and Queensland. The many elements involved in creating such a comprehensive retrospective exhibition are featured in a case study highlighted on pages 16–19 of this annual report.

- A 17th-century altarpiece *The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angels* by Giulio Cesare Procaccini was purchased with funds provided from the Walter Hartwig Estate and the Art Gallery of New South Wales Foundation.

## AUGUST 05

- James Gleeson’s *The Ubu diptych* (comprising *Ubu regnant* and *The senior mandarin*) 2004, was purchased with funds given by the Art Gallery Society.

## SEPTEMBER 05

- Wayde Owen was awarded the 2005 Brett Whiteley Travelling Art Scholarship for his work *Californian quail*, winning \$25 000 and a three-month residency at the Cité Internationale des Arts in Paris.

- The Gallery purchased three sculptures from Anselm Kiefer’s ‘Women of antiquity’ series 2002, *Myrtis*, *Hypatia* and *Candidia*, and a 14th-century Japanese hanging scroll, *The ?10th ‘rakan’* (from a set of 16).

- On 26 September a former boardroom in the original western facade reopened as a new display space for paintings, sculptures and works on paper from the collection by Australian artists. The refurbishment was generously funded by the families of former Trust president Frank Lowy and current Trust president David Gonski.

## NOVEMBER 05

- On his 90th birthday, James Gleeson, one of Australia’s most celebrated living artists, announced the establishment of the Gleeson O’Keefe Foundation and an immediate contribution of \$6 million. This amount is anticipated to grow to \$15 million, with the foundation’s income from investments being used to acquire works for the Gallery’s collection.

- **Pissarro: the first impressionist** (19 November 2005 – 19 February 2006) curated by the Gallery’s Terence Maloon was the largest exhibition of work by a major impressionist artist ever to be held in Australia. Comprising more than 100 works lent by many of the foremost museums of the world, the exhibition attracted over 133 000 visitors and toured to Victoria’s state gallery.

- The Gallery coordinated the Charlie Perkins Children’s Trust Pool Party art auction, raising over \$920 000 towards the building of swimming pools in remote Aboriginal communities to provide exercise, entertainment, sporting and social opportunities for the communities.

## DECEMBER 05

- Margaret Olley donated Edouard Vuillard’s *Breton House, Saint-Jacut* 1909.

## FEBRUARY 06

- ***Self portrait: Renaissance to contemporary*** (17 February – 14 May 2006) co-curated by the Gallery’s Anthony Bond, brought together paintings by some of the world’s greatest artists from the mid 16th century to the beginning of the 21st century, including Velásquez, van Gogh, Frida Kahlo and Australian artist Sidney Nolan. Attracting an audience of over 65 000, this exhibition was first presented to critical acclaim at the National Portrait Gallery in London.

## APRIL 06

- **Kevin Connor: sketchbooks, drawings & studies for paintings and sculptures** (28 April – 25 June 2006) displayed this Australian artist’s uncompromising works on the subject of life on the street, in cafes, railway stations, parks and foodhalls, principally in Sydney, Paris and London. From his many sketchbooks, 80 drawings were selected and reproduced (actual size), together with an interview with the artist, in the accompanying book, which sold out before the exhibition ended.

## JUNE 06

- Two new life governors of the Art Gallery of New South Wales Trust were appointed: Jillian Broadbent for her role as former trustee and vice president of the Gallery’s Board and currently as member of the Finance and Audit Committee and the Art Gallery of New South Wales Foundation Board, and Dr John Yu for his role as former trustee and vice president of the Gallery’s Board and currently as member of the Acquisition and Loans Committee and chairman of the VisAsia Board.

- The 2004 Archibald Prize litigation was successfully resolved. A plaintiff had made a claim on the basis that the winning entry was a drawing rather than a painting. Following a hearing in May 2006 with expert testimony, his Honour Mr Justice Hamilton found in favour of the Gallery.

- A painting and sculpture by Anselm Kiefer, both titled *Von den Verlorenen gerührt, die der Glaube nicht trug, erwachen die Trommeln im Fluss* (the drums in the river came alive, beaten by the lost ones, who were not supported by faith) 2004 and 2005, were acquired from funds provided by Geoff and Vicki Ainsworth assisted by Catriona and Simon Mordant.

For more information see *Year in Review – Audiences* (p 40); *Year in review – Collections* (p 20) and appendices (p 72); *Year in Review – Exhibitions* (p 31) and appendices (p 66); *Year in Review – Publications* (p 38) and appendices (p 67).



Lowy Gonski Gallery

Edouard Vuillard *Breton House, Saint-Jacut* 1909, distemper and pastel on paper, laid on canvas, 50.2 x 64.8 cm. Purchased with funds provided by the Margaret Hannah Olley Art Trust 2005

Trust vice president Dr John Yu presents a talk in the *Symbols and Ceremonies: Indonesian textiles* exhibition

‘Thank you so much for the Pissarro exhibition – it was an absolute pleasure.’ Gallery visitor



YEAR IN BRIEF performance summary

	UNIT	NOTE	2001-02	2002-03	2003-04	2004-05	2005-06
EFFICIENCY							
Number of employees (EFT)		1	193	200	204	203	210
Opening days lost to industrial dispute		2	0	0	0	0	0
Hours lost to industrial disputes per employee			0	0	0	0	0
Days lost for workers compensation per employee			0.25	0.25	1.25	1.50	0.38
Average days sick leave per employee			4.50	4.75	4.00	5.00	2.70
Staff turnover rate			9%	6%	10%	12%	8%

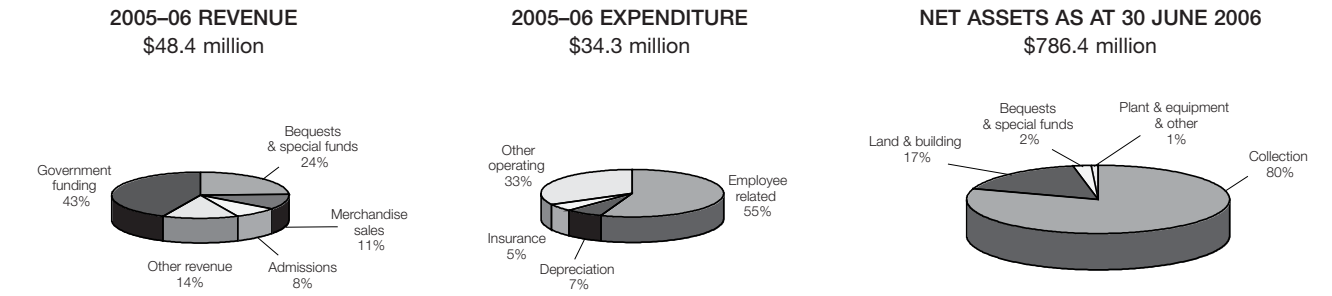
SERVICES

Total number of visitors (thousands)			1,181	1,127	1,513	1,351	1,690
General admission			1,001	1,000	1,228	1,072	1,257
Whiteley Studio		3	9	9	7	9	8
Touring exhibition		4	160	118	266	270	425
Art After Hours		5	-	27	73	61	63
Number of exhibitions			37	32	28	35	52
Value of exhibition program (\$M)		6	272	455	890	232	890
Number of collection objects acquired during year			572	771	448	480	585
Value of collection objects acquired during year (\$M)			4.3	7.8	8.0	11.2	9.9

FINANCIAL

Core business expenses	\$'M		-16.0	-18.3	-19.2	-18.7	-20.0
Government funding – recurrent & liabilities assumed	\$'M		16.0	18.1	18.8	17.9	19.1
Net core business income (deficit)	\$'M		0.0	-0.2	-0.5	-0.8	-0.9
Exhibition, visitor services, donations and benefaction net income	\$'M	7	8.3	7.6	8.8	13.4	15.4
Government funding – capital	\$'M		6.4	14.2	2.8	2.8	1.8
Depreciation / revaluation adjustment	\$'M		-1.7	-2.1	-1.6	-2.5	-2.2
Surplus as per financial statements	\$'M		13.0	19.5	9.5	12.9	14.1
Net cost of service	\$'M		9.4	12.8	12.0	7.8	6.8
Net cost of service per visitor	\$ per head		7.90	11.40	7.90	5.80	4.00
Collection	\$'M		588.1	596.0	603.8	614.8	628.7
Land & building	\$'M	8	107.6	120.4	126.0	133.5	133.5
Other	\$'M		25.1	23.3	23.2	25.0	28.5
Total assets	\$'M		720.8	739.7	753.0	773.3	790.7
Total liabilities	\$'M		4.0	3.4	4.1	5.1	4.3
Net assets as per financial statements	\$'M		716.8	736.3	748.9	768.2	786.4

Data in this table has not been subject to audit



Notes:

1 Equivalent full-time (EFT) staff numbers. Increases in 2005-06 mainly reflects temporary exhibition related casuals. Target for 2006-07 is 205 EFTs.

2 The Gallery is open to the public 363 days per year (closed Good Friday & Christmas Day)

3 Whiteley Studio closed during May-June, 2004 for roof replacement

4 Includes regional NSW, interstate & international exhibition touring

5 Late opening each Wednesday until 9pm commenced 8 January 2003

6 Value reflects major *Picasso* (2002-03) and *Caravaggio* (2003-04); *Pissarro* (2005-06) exhibitions

7 Includes exhibitions, gallery shop, venue hire activities, donations and benefaction

8 The building was revalued in 2001-02 at replacement cost – assumes existing sandstone walls would be replaced with sandstone facade

YEAR IN BRIEF strategic plan and outcomes

CORPORATE GOALS AND OBJECTIVES

In line with the Gallery's vision, 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 Board of Trustees endorsed a Strategic Plan for the five-year period 2003-08.

The Strategic Plan 2003-08 contains six major objectives:

- Enhance and conserve the state's art collection and heritage building.
- Operate a varied, exciting and active exhibition program to encourage visitors and expand appreciation of art.
- Provide education and research programs and services to an ever-broadening audience.
- Inspire and explore artistic attitude and aspiration.
- Operate the Gallery in an efficient and effective manner that encourages an increasing level of public visitation.
- Ensure effective funding sources for the Gallery to support our acquisition program and expansion of services.

PROGRAM OBJECTIVES AND OUTCOMES

Strategies	Key targets	Performance outcomes
Increase acquisitions of artworks specifically 'icons' and maintain high standards of curatorial work and conservation. <i>[Objective 1]</i>	Acquire suitable works for the Gallery.	Major acquisitions include: 17th-century altarpiece <i>The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angels</i> by Procaccini; James Gleeson's <i>The Ubu diptych</i> 2004; five works by Anselm Kiefer including three sculptures from the <i>Women of antiquity</i> series 2002; and Edouard Vuillard's <i>Breton House, Saint-Jacut</i> 1909.  Many other important works were acquired. In total 585 works valued at \$9.9 million were added to the collection.  For more information see <i>Year in Review – Collections</i> (p 20).
Maintain and refurbish the building in keeping with its heritage value and as a public venue (including the Brett Whiteley Studio). <i>[Objective 1]</i>	On-going building maintenance as per the annual program.  Resolve current storage issues with consolidation of off-site rental space.	The \$1.37 million program of works was successfully completed.  Work continues with Arts NSW to develop an acceptable resolution to the storage issues facing the Gallery. The proposed solution under development is to construct a new storage facility on land owned by Arts NSW.
Exhibit and feature the permanent collection in as attractive a manner as possible and develop significant temporary exhibitions. <i>[Objective 2]</i>	Present major Gallery-curated exhibitions.  Success measured by critical and visitor response, catalogues and financial viability.	<i>Margaret Preston: art and life</i> received both critical acclaim and visitor popularity, attracting over 65 000 visitors to the Gallery. The accompanying book has become the Gallery's best-selling title.  <i>Pissarro: the first impressionist</i> was the largest exhibition of work by a major impressionist artist ever to be held in Australia and attracted over 133 000 visitors.  For more information see <i>Year In Review – Exhibitions</i> (p 31)
Encourage loyalty and longer-term commitment among our visitors; broaden visitor base. <i>[Objectives 2,3 and 4]</i>	Develop and improve accessible programs.	Artside-In is an innovative outreach program for disadvantaged secondary schools in NSW. The aims of this special project are to increase access to our collection, programs and resources, to support and develop young people's engagement in the visual arts, and to extend the Gallery's programs to the wider metropolitan community. Due to the success of this program, Arts NSW has provided a substantial grant to pilot a regional extension of Artside-In in Moree in early 2007.



Strategies	Key targets	Performance outcomes
(continued from previous page)	Work with Art Gallery Society and Foundation to grow membership/donor base.	The Art Gallery Society's membership base has continued to grow, now totalling over 20 000. A rise in the renewal rate, from 84% to 88%, indicated high satisfaction levels among existing members. The Art Gallery Foundation has over 700 current contributors.
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. <i>[Objective 1]</i>	Further develop Asian programs of exhibitions and lectures.	<p>Art Adventure Tours and Discussion Tours of the Asian galleries, along with Asian artist workshops for schools, a tea ceremony, calligraphy, Indian dance and ink painting activities, drew audiences of 1270 primary and 1150 secondary students. A new initiative was an illustrated introduction to the Asian galleries for use with large groups in the lecture theatre.</p> <p>This year has seen the development of extensive online resources for teachers. The case study <i>Collecting and exhibiting contemporary Asian art</i> was produced as an extension of the 2004 short course for secondary visual arts teachers. This 34-page document incorporates five lecture transcripts with syllabus links, issues and questions for discussion and research and suggested case study topics.</p>
Lend/borrow works of art; support regional galleries in their endeavours. <i>[Objectives 2 and 4]</i>	Regional program to be continued.	<p>Regional activities have included over 185 loans of artworks to 23 different NSW regional galleries, an increase from last year's 133 works to 20 galleries.</p> <p>The Gallery has provided a full-time staff position to the Museums &amp; Galleries Foundation of NSW to support regional program development.</p>
Conduct public programs; disseminate information on art and contribute to scholarship to further enjoyment and appreciation of art, particularly with young people. <i>[Objective 3]</i>	Enhance public/education programs for community.	<p>The overall participation rate in 2005–06 for education audiences – kindergarten to tertiary students, and teachers and lecturers – was 91 412, 11% growth on the previous year.</p> <p>Tertiary Gallery Orientation sessions, an initiative trialled in 2006, presented tertiary students with a relevant and comprehensive introduction to the Gallery's history, collections, exhibition program, research and learning resources and facilities. It emphasised the Gallery as a key educational resource in the study of the various university courses. The response has been positive with the participation of over 225 undergraduate and post-graduate students from a diverse range of faculties and institutions, including the College of Fine Arts, Sydney College of the Arts, University of Sydney, University of Western Sydney, University of New South Wales and the National Art School.</p>
Inspire and explore artistic attitude and aspiration. <i>[Objective 4]</i>	Focus on quality of research, interpretation, publication, exhibition and events (including producing at least two major collection-based publications: Contemporary and Photography).	<p>Major Australian art titles were published this year including the hugely popular <i>Margaret Preston: art and life</i> and <i>Kevin Connor sketchbook: drawings by Kevin Connor in Sydney, Paris and London</i>. <i>Margaret Preston</i>, published with a companion CD-ROM, was reprinted and is now one of the Gallery's best selling Australian titles ever. <i>Kevin Connor sketchbook</i>, which sold out during the life of the exhibition, was published in an innovative facsimile format that strongly paralleled the artist's own small sketchbooks.</p> <p>A total of \$135 800 in prizes, scholarships and awards were presented during 2005–06.</p> <p>Eight overseas tenancies in the Gallery's two Paris studios were also granted.</p> <p>For more information see <i>Year in Review – Publications</i> (p 38)</p>
Manage the Gallery operations effectively. <i>[Objective 5]</i>	Ensure visitor access and enjoyment; no disruptions to service.	<p>The Gallery was fully operational 363 days of the year with no disruption to services.</p> <p>Total visitor numbers for 2005–06 were 1.69 million, which was higher than last year's figure due to the touring of major shows to other state galleries around Australia and to London.</p> <p>The latest visitor survey study conducted for the Gallery by StollzNow during the <i>Self portrait</i> and <i>Archibald 2006</i> exhibitions confirmed high ratings from our visitors. Respondents recorded an average rating of 8.34 (on a scale of 0-10, with 0 being the lowest) for overall visitor experience and 8.37 for friendliness and helpfulness of our employees.</p> <p>Over 36% indicated that their decision to come to the Gallery was based on positive word-of-mouth recommendations from friends and family.</p>

Strategies	Key targets	Performance outcomes
Meet customer needs by improving service levels. <i>[Objectives 3 and 5]</i>	<p>Art After Hours to be continued.</p> <p>Develop electronic educational programs.</p>	<p>Art After Hours continued on a regular basis with partial support from private sponsorship. In 2005–06 over 62 226 visitors attended, creating a vibrant, regular Wednesday night audience.</p> <p><i>myVirtualGallery</i>, an interactive education tool that allows viewers to create their own virtual exhibitions using works from the Gallery's collection, continued to grow in popularity and usage. In 2006 it was also used as an assessment tool by the University of NSW's College of Fine Arts for its Australian art history course (www.artgallery.nsw.gov.au/ed/myvirtualgallery)</p> <p>The <i>Inside Artexpress</i> website (www.insideartexpress.com.au) was redesigned. New features include an interactive 'walk through' exhibition, e-cards and downloadable process diaries. The redesigned site attracted 16 213 visits.</p>
Implement state-of-the-art technology and corporate systems. <i>[Objective 4 ]</i>	<p>Digitisation of collection.</p> <p>Ensure a secure IT network and up-to-date systems for the Gallery.</p>	<p>Over 9000 images of collection works are now available for viewing via the Gallery website.</p> <p>Firewall protection fully effective. AS/NZS 7799 security accreditation in progress.</p> <p>Upgrading of the computerised records management system to capture electronic records was commenced and will be rolled out to staff desktops during 2006–07.</p> <p>A new membership database was developed and implemented which consolidated several disparate databases into one centrally managed system, improving information management.</p>
Manage staff resources effectively to ensure high employee morale, high skill levels and support for continued expansion. <i>[Objective 1]</i>	<p>High morale and professionalism with minimal industrial issues and staff grievances.</p> <p>Staff training and development.</p>	<p>Industrial issues were handled in a timely manner with generally favourable outcomes. Staff grievances were dealt with in line with policy and with minimal implications. Overall, staff morale continued to be high.</p> <p>Staff professional standards were maintained but development was limited due to fiscal controls. Additional funding is being allocated to staff training in 2006–07.</p>
Effective use of government funding. Improve government relations. <i>[Objective 6]</i>	<p>Secure sustainable funding for core business operations via a three-year funding plan with agreed deliverables.</p> <p>Manage within budget.</p>	<p>A three-year service agreement between the Gallery and NSW Government has seen an additional \$1 million of funding allocation per year over three years (2005–06, 06-07 and 07–08) to ensure core business operation funding reaches a sustainable level for the immediate future.</p> <p>The Gallery's core business continued to be a 'deficit' budget due to award salary increases. However, the shortfall was underpinned in 2005–06 by improved commercial earnings providing a net surplus overall. The remaining reduced deficit will be fully addressed with the final year of additional NSW Government funding from the service agreement in 2007–08. Sponsorship funding was significantly increased in 2005–06 to \$1.4 million (up from \$626 000).</p>
Increase funding from commercial activities, bequests, donations and sponsorships. <i>[Objective 6]</i>	<p>Develop and grow commercial and benefaction income.</p> <p>Strengthen funding base for acquisitions</p>	<p>Improved commercial earnings underpinned core business operations and contributed towards art acquisitions.</p> <p>Another successful year of fundraising with donations and bequests of over \$11.3 million and commercial revenue totalling \$11.7 million.</p> <p>The AGNSW Foundation capital base has reached \$24 million as at end June 2006 in addition to a substantial contribution of over \$2 million towards the Gallery's acquisition program in 2005–06.</p>
Manage membership/ structures of all entities (Trust, Foundation, Art Gallery Society, Brett Whiteley Foundation, VisAsia and other fundraising programs). <i>[Objective 6]</i>	Maintain and increase membership of fundraising programs.	Fundraising entities – AGNSW Foundation, VisAsia and Brett Whiteley Foundation – all generated earnings and enhanced their capital base in 2005–06.



# PRESIDENT’S FOREWORD

I am pleased to report that this was a remarkable year of achievement for the Art Gallery of New South Wales.

Our world-class exhibition program continued to produce successful results, especially our two major exhibitions of 2005–06, *Margaret Preston: art & life* and *Pissarro: the first impressionist*. The former presented the modern, cosmopolitan and intensely coloured woodblock prints and paintings of this extraordinary Australian artist. *Pissarro* was the largest exhibition by a major impressionist artist ever to be held in Australia, comprising more than 100 works lent by many of the world’s foremost museums and attracting over 133 000 visitors. Record numbers of visitors saw the exhibition at the Gallery and at the National Gallery of Victoria, where it toured. As is the Gallery’s practice with all major exhibitions, enjoyable and educational public program events were developed to coincide with these shows.

The Gallery’s success extended to include a good financial outcome, particularly with bequests and donations, which continue to exceed our expectations and provide much welcome support.

Contributions were received from the Art Gallery Foundation for a major acquisition by Procaccini titled *The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angels*. The Art Gallery Society and other generous benefactors, including the Belgiorino-Nettis family, the Patrick White Bequest, Beryl Whiteley and the Ainsworth family, also contributed funds.

The Gallery Shop and Venue Hire department also performed very well with the success of the above mentioned exhibitions and our annual Archibald Prize.

In its 11th year, the President’s Council has grown to its full complement of 35 members. In that time it has become the major financial supporter of the Gallery’s exhibition program. The council provides a forum for business leaders to share insights and engage with the Gallery’s future plans, offering advice and a fresh perspective. We are most grateful for the valuable assistance this group provides in helping us to bring art to the people of New South Wales and beyond – the Gallery’s involvement with the corporate world today is both relevant and active. Similarly the VisAsia Council, which commenced six years ago to support the Asian program, is growing steadily. The past year has been an exciting period of growth in sponsorship, with income in kind and in cash expanding significantly.

Overall I am pleased to say that the Gallery continues to generate funds from non-government sources to sustain many of its wonderful programs, acquire works of art and underpin its core business.

Last year the Gallery entered into a three-year Service Agreement with the NSW Government which committed the Gallery to delivering some key performance outcomes. These included achieving growth in art acquisitions, bequests and donations, sponsorships and commercial earnings, as well as continuing to present world-class exhibition programs, Asian art programs and art prizes and scholarships. I am pleased to say that we have achieved or exceeded the first year’s targets (see pp 9–11), and I thank the NSW Government for its confidence in providing sustainable funding to ensure the Gallery has a sound base for its operational activities in the future.

On another favourable note, I am pleased to advise that the litigation on the 2004 Archibald Prize was heard in the Supreme Court in May with the judgment handed down in June 2006. The plaintiff had made a claim on the basis that the winning entry was a ‘drawing’ rather than a ‘painting’. After hearing the testimony of two experts, the artist and myself on behalf of the Board of Trustees, his Honour Mr Justice Hamilton found in favour of the Gallery.

I would like to specifically thank Mr Bret Walker SC and Ms Sophie Goddard SC and the Freehills team headed by Mr Bruce Cutler and Ms Kathryn Everett for their support and wisdom in dealing with this matter. We are immensely grateful for these services which were provided as a very generous donation to the Gallery.

During the year, the NSW Government made some structural changes which will have implications for the Gallery going forward. These included changes to the *Art Gallery of New South Wales Act 1980* which:

- specifically preclude the power to employ staff. Staff located at the Gallery are classified as employees of the recently created Department of the Arts, Sport and Recreation. Arrangements for managing these staff are not expected to change.
- place the Gallery under the direction of the Minister for the Arts, with the effective date still to be set.

Other structural changes with an indirect impact on the Gallery included the abolition of the Ministry for the Arts and the creation of a new Department of the Arts, Sport and Recreation. All arts portfolio agencies (including staff attached to the Gallery) were added to the Department of the Arts, Sport and Recreation.

I would like to thank my fellow trustees, who give their time and expertise generously.

More details on board and sub-committee matters can be found in this report in the corporate governance section (p 54). During the year we said goodbye to three of our trustees whose terms had matured, namely Dr John Yu, Ms Janet Laurence and Mr Pierce Cody.

Dr John Yu has been a major supporter of the Gallery giving a large body of works over the years and a lot of his time to fundraising. The Gallery has honoured him with ‘life benefactor’ status, granted to only a handful of people over the history of the Gallery. Dr Yu will continue his relationship with the Gallery through his role as chairman of VisAsia. Esteemed artist Ms Janet Laurence provided artistic expertise on the board, in particular to our acquisitions program. Mr Pierce Cody was an active member of the board, assisting particularly in the marketing of the Gallery and its services.

To all of them I express thanks on behalf of the board.

The Gallery plans several major exhibitions for 2006–07, including the superb *Giacometti* from August 2006 and the beautiful *Goddess: divine energy* (14 October 2006 – 28 January 2007). The latter will be the first major exhibition in Australia to explore manifestations of the divine female in Hindu and Buddhist art. The exhibition will gather from collections around the world over 150 exquisitely carved sculptures and delicately composed paintings from India, Tibet and Nepal, dating from about 2000 BCE through to the 20th



Giulio Cesare Procaccini *The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angels*, c1618, oil on canvas 238 x 171.7 cm. Purchased with funds from the estate of Mr Walter Hartwig through the Art Gallery of New South Wales Foundation 2005

century. An extensive events program of film, performance, talks, meditation and music will accompany the exhibition.

I take this opportunity to commend the director, Edmund Capon and all his staff at the Gallery for their commitment and professional skills, which are integral to the continued success and vibrancy of this Gallery today and in the future. My thanks are also extended to the director-general of the Department of the Arts, Sport and Recreation, Mr Robert Adby and the head of Arts NSW, Ms Jennifer Lindsay. Thanks also go to the Premier, Mr Morris Iemma, and Minister for the Arts, Mr Bob Debus, for their ongoing support of the Gallery and its endeavours.

Finally and sadly, this will be my last report as president of the Art Gallery of New South Wales. Having reached the maximum period allowed under the legislation, I will be retiring at the end of December 2006. I have had the honour of being president of the Trust for 10 glorious years and have loved every minute. The new president will be appointed by the NSW Government shortly and I wish him or her all the best in taking the Gallery through its next era.

David Gonski, President  
Art Gallery of New South Wales Board of Trustees  
30 August 2006



# DIRECTOR'S STATEMENT

It is often said that the most important responsibility of a board of directors or in our case trustees is the appointment of the director, or as we are now apparently designated chief executive officers or CEOs, an acronym to which I do not readily respond. The, sadly, soon-to-retire president of the Board of Trustees of the Gallery, David Gonski, never had a say in my appointment as I was already here, so he was as they say lumbered with me. On the other hand I was the fortunate recipient of a president of absolutely unique perceptions, instincts, values and capacities with an unsurpassed commitment to the Gallery. I know that I speak for every member of staff, every Gallery friend and supporter in expressing our gratitude to David Gonski for his service as president of the Trust. He must retire after fulfilling the full quota of three three-year terms. Under his guidance, as indeed under the guidance of previous Trust presidents, this Gallery has flourished and my task has been all the easier and certainly more enjoyable.

I am delighted to report that the Gallery has once again had a year of refreshing and inspirational activity. Some might say that we probably staged too many exhibitions; that we probably had far too many events (looking through the diary it would appear that the Gallery closed its doors at the official closing time of 5pm on less than 40 days during the year, such was the level of out-of-normal-hours activity); or that we perhaps acquired too many works of art – is such a thing possible? I doubt it. Or that perhaps, as one misanthrope put it to me, we had too many visitors for their liking, to which I'd say, 'never too many visitors for our liking though, thank you'.

All aspects of the Gallery's activities flourished with our customary energy and quality, and none more so than the temporary exhibition program. This year it included such outstanding events – and here I emphasise that all but one

or two were conceived, curated and managed within the Gallery – as *Margaret Preston: art and life* and *Camille Pissarro: the first impressionist*. Personally I found *Kevin Connor: sketchbooks, drawings and studies* totally absorbing and certainly very different; never have so many generally dark but energetic sketches and drawings been so densely plastered over the walls of our Australian section's temporary exhibition gallery. It was a new approach to exhibition presentation and so too was the accompanying book. This is no catalogue but an object in itself, which rapidly became an object of desire for our visitors as the first production run sold out well before the end of the show.

I must make mention of acquisitions: 585 works of art were acquired during the year. Ranging from Cesare Procaccini's imposing and powerful altarpiece of circa 1618, *The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angels* to Anselm Kiefer's three absolutely intriguing sculptures from his *Women of Antiquity* series of 2002, to Sidney Nolan's most distinctive *African landscape*, in which every colour seems perverse but they nonetheless combine in an extraordinarily exciting harmony, and then to a rich and superb pair of Japanese 17th-century screens illustrating the Uji Bridge, the year's acquisitions again reflect the Gallery's customary standards of curatorial imagination and critical rigour. Of course a critical consideration for our acquisitions program is resources and here, as ever, we acknowledge the great generosity of so many benefactors, supporters, donors and the Art Gallery Society. One name that always crops up in such acknowledgments is the indefatigable Margaret Olley. Never does a year go by without our receiving more extraordinary gifts from Margaret and this year, among others, she has donated a painting by Edouard Vuillard,

*Breton House, Saint-Jacut* 1909, a truly wonderful colour lithograph by Cézanne, and Picasso's dark and persuasive portrait lithograph of Françoise Gilot. On the occasion of his 90th birthday our distinguished, steadfastly independent and much admired surrealist artist James Gleeson announced the establishment of the Gleeson-O'Keefe Foundation with an initial capital of a mighty \$6 million, with the Gallery as the sole beneficiary. The income is to be applied to the acquisition of Australian works for the permanent collection. What a magnificent gesture of support of and belief in the Gallery and its future! Of the many contemporary Australian acquisitions, for which we are as ever grateful to the Contemporary Collections Benefactors group as we are indeed to all our specialist benefactor groups, I have a particular liking for Daniel Crooks' *Train no 1* 2002–05, which somewhat disturbs our usual instincts for reliable perspective.

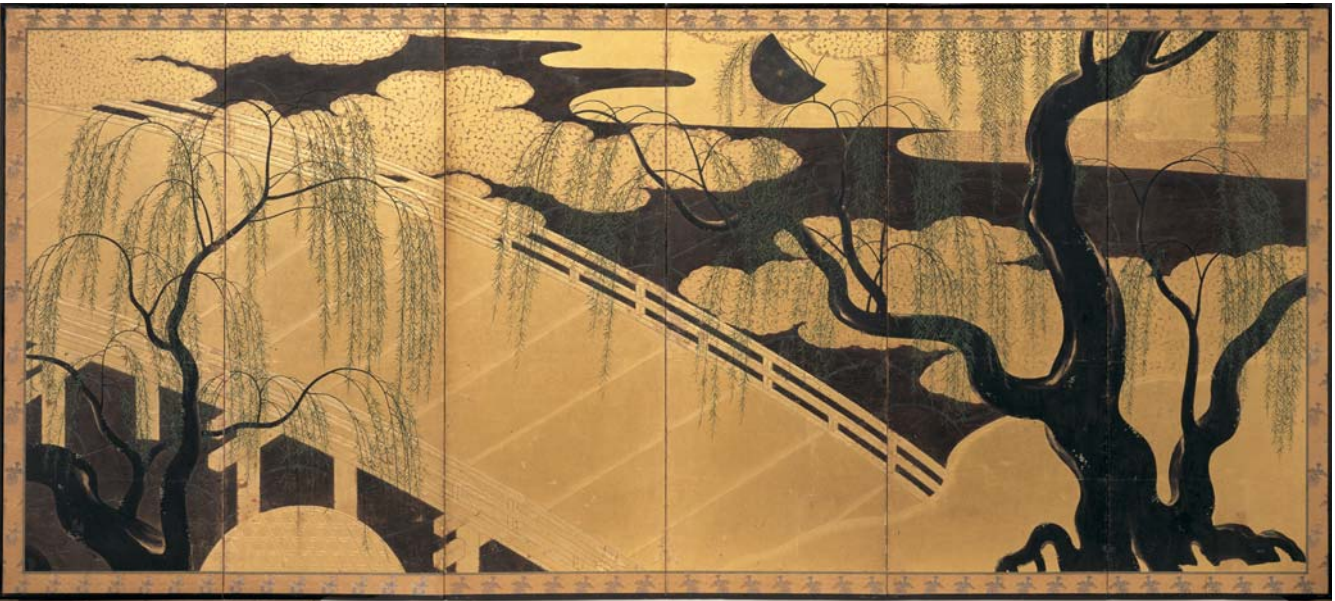
I know that most people would regard a boardroom as an essential facility in a public art museum such as this. I'm not so sure and thus it is that our original boardroom has now been transformed into the Lowy Gonski Gallery. It is a very beautiful addition to our 20th-century Australian collection galleries, and is open and available to the public every day ... quite unlike a boardroom.

Whenever I have my regular meetings with our gallery officers, they who patrol the building during opening hours, I remind them that they are the public face of the Gallery and that the atmosphere and ambience of places such as ours are conditioned, above all, by the people who work in them. As far as our visitors are concerned, they are our representatives and as such to a large extent create our image in the public mind. I therefore express my thanks to all our gallery officers and security staff for their contribution in making the Gallery a place that is held with such high

regard and affection in the community. Which brings me to thank all the staff at the Gallery for their wonderful work and dedication over the year and especially to the senior managers, Tony Bond, Anne Flanagan, Rosemary Senn, Belinda Hanrahan and Jane Wynter without whom I would simply collapse. To our minister the Hon Bob Debus I express my special thanks for his continuing support and belief in the Gallery and its future. To the trustees, our colleagues at Arts NSW, to all our friends, volunteers and supporters in so many capacities, thank you.

Edmund Capon AM OBE  
Director, Art Gallery of New South Wales  
25 October 2006

Japan, *Uji Bridge under the willows* 1600s, pair of 6-fold screens: ink, colour, gold leaf on paper, lacquer frames with metal fittings, 151.3 x 327 cm each screen. Purchased 2005





# EXHIBITION CASE STUDY

In late July 2005 the *Margaret Preston: art and life* exhibition officially opened. A landmark retrospective of one of Australia's most significant modernist artists, the exhibition was over three years in the making. This case study attempts to briefly outline the array of work required to produce such an important historical show and publish a scholarly book including a catalogue raisonné CD-ROM of Preston's entire body of work. This exhibition was one of five major Gallery-curated shows on display at the Gallery during 2005–06.

During 2001 exhibition curators Deborah Edwards and Rose Peel developed an exhibition proposal (including a draft budget) and presented this to the director and exhibition committee. The exhibition was conceived as a major showing of Preston's life's work, along with a comprehensive biographical element through display of archival material, photographs and the artist's writings. Once the exhibition had been approved, the curators began the extensive research required to produce the show, book and catalogue raisonné.

'Bearing the "conspicuous mark of talent" from an early age, the fiercely independent and opinionated Margaret Preston can be claimed as Australia's most innovative early modernist.' – Deborah Edwards, exhibition curator in *Margaret Preston*, AGNSW Sydney 2005



Margaret Preston aged 19, 1894, photographer unknown. National Gallery of Australia, courtesy of the artist's family

## 3 YEARS FROM EXHIBITION OPENING:

**Curatorial:** The curators commence locating, documenting and photographing paintings, prints, ceramics and archival materials held in private collections both across Australia and internationally: letters are sent to all state and regional galleries in Australia to gather information on Preston works in public galleries; a large mail-out is sent to other colleagues as well as other Australian and British commercial gallery owners and auction houses to advise on the project and seek feedback on the whereabouts of works.

The curators write articles on the forthcoming exhibition and search for works published in the art gallery society newsletters of all state galleries and the National Gallery of Australia; a series of newspaper articles across the country alert the public to the search for Preston works.

Research also commences on the works for the catalogue raisonné – a list of paintings, monotypes and ceramics with illustrations where possible, of all known Preston works with detailed provenance, exhibition and reproduction histories on each work. Curators continue their research, consulting various archives in Adelaide, Canberra, Melbourne, Sydney and New Zealand and attempt to locate further information and material. A researcher is employed for a day a week to assist with this project.

**Exhibition & tour:** Working with the exhibition's manager, the curators further develop the draft budget into a working budget dealing with the entire process of generating and presenting the exhibition, and publishing the monograph and catalogue raisonné (budgeted expenses \$1 077 000 / actual expenses \$714 549; budgeted income \$1 045 600 / actual income \$967 848; budgeted daily visitors AGNSW venue 500 / actual daily visitors 752). Preliminary briefings are held with all staff involved in the project: the exhibition's manager, the graphic design team, registrars, conservators, the workshop, public and education programs staff, marketing, the press office and the Gallery Shop.

## 2 YEARS FROM EXHIBITION OPENING:

**Curatorial:** An assistant curator, Denise Mimmocchi, is appointed to the project part-time (this would become full-time in the next year); the curators intensify their research: a flyer entitled 'seeking Margaret Preston paintings' is produced and mailed to various interstate commercial dealers for dispersal to their clients; schools are contacted after initial works were located in these collections; mail-outs are sent to all museums and galleries in England, Ireland and Canada to inquire about any Preston works in their collections.

Curators follow up responses, viewing and documenting works which have resulted from their search.

**Exhibition & tour:** Works are evaluated for potential inclusion in the exhibition (the condition and quality of work are assessed). The curators and the exhibition manager liaise with colleagues in state galleries concerning touring the Preston exhibition, and develop an exhibition touring proposal which offers the exhibition to the National Gallery in Victoria, Queensland Art Gallery and the Art Gallery of South Australia; all accept.

The curators hold discussions with the exhibition registrars concerning the freight, packing and insurance of the Preston exhibition (valued at \$15 million) and its national tour, and with the workshop to discuss ideas for the design, layout and signage for the show. The exhibition's manager successfully applies for two Visions of Australia development grants from the federal government to assist with research (\$30 000) and in the touring of the exhibition (\$60 000).



Margaret Preston's Adelaide studio 1901, photographer unknown. Private collection

**Publications:** The curators hold comprehensive discussion with the Graphics Department concerning the scope, scale and design of the Preston monograph. The curators finalise the size and scope of the Margaret Preston monograph, and commission writers to complete short entries on ten major Preston paintings (sending them all relevant materials and photographs of the works). Meetings are held with the graphic designer to organise the design of the catalogue raisonné CD-ROM.

**Marketing:** The curators and the marketing manager develop a sponsorship proposal and present this to targeted corporations in the ensuing months. The *Australian Women's Weekly* becomes the national media sponsor of the exhibition.

**Conservation:** Conservators use the opportunity granted by a major retrospective to examine works and compare them to others, building a comprehensive knowledge of the materials and techniques Preston used. Pigment analysis of some early paintings was undertaken by conservators at the National Gallery of Australia and this Gallery where a direct correlation was found with an unusual green pigment in Preston's colour sketchbook of chromatic schemes, which confirmed it was constructed prior to 1917. Preston's use and promotion of Japanese papers for printmaking were examined and identified by paper conservators and her technical experimentation with masonite to achieve certain effects was also investigated. Infra-red analysis revealed Preston's underdrawing in later paintings to be a few basic structural lines before the paint was rapidly applied. Preston's choice of supports – whether painted directly onto cardboard or canvas, her occasional use of glass, or her experimental work with varnishes and pigments – gave a greater understanding of the painting and printmaking processes.

**Gallery Shop:** The curators hold comprehensive discussion with the Gallery Shop concerning the range of merchandise to be produced in conjunction with the exhibition.



Margaret Preston *Thea Proctor's tea party* 1924 oil on canvas, 55.9 x 45.7 cm. Art Gallery of New South Wales © Margaret Preston Estate. Licensed by Viscopy, Sydney





Banners designed by Gallery graphic designers promote the exhibition at the Gallery and around Sydney

#### 1 YEAR FROM EXHIBITION OPENING:

**Curatorial:** Curators spend time discussing and compiling a preliminary list of works for the exhibition and ideas for layout of the show; formal letters from the Gallery's director are sent to all relevant private and public collections requesting the loan of specified works for the exhibition and tour; finalising the works to be included in the exhibition commences.

**Exhibition & tour:** Once lenders respond to the initial request, formal loan contracts are sent out by registration staff, beginning their extensive work for specific packing and freight requirements of all works on loan for the exhibition and to travel on a national tour.

**Marketing:** Curators and marketing department initiate discussions with staff from the Royal Botanic Gardens (RBG) for a joint series of public programs, exhibitions and 'Margaret Preston Botanic Gardens Tours' in conjunction with the Gallery's exhibition. RBG staff visit the Gallery on a weekly basis to continue identifying the plants in Preston's paintings.

**Publications:** Curators commence writing essays for the Preston monograph and consolidate text for the catalogue raisonné list. Photographs and illustrations are ordered from all relevant institutions, galleries and libraries for the catalogue; in-house photography is organised for all works in private collections where images are unavailable; copyright is cleared for all works by the Gallery's rights and reproductions officer.

#### 6 MONTHS FROM EXHIBITION OPENING:

**Curatorial / exhibition & tour:** Curators devise the design of the exhibition space and finalise all plinth, display case and carpentry requirements in consultation with the Gallery's workshop; curators and paint shop staff begin discussion on colour themes for the exhibition. Materials are selected and organised for display cabinets.

**Marketing:** Press releases on the exhibition are distributed to the media. A media and marketing program for the exhibition is finalised; graphic designers work on posters, banners and other related promotional materials; meetings are held with the Gallery's installation crew manager to discuss the physical practicalities of exhibition installation. The marketing department liaises with the City of Sydney for street banners; and organises sponsorship for other city advertisements.

**Publications:** Final drafts for essays and catalogue raisonné are submitted to the Gallery's editor; graphic designers commence work on the monograph and CD-ROM catalogue raisonné with on-going discussion with the curators.

**Audience:** Following meetings with curators, public programs staff create a range of programs and events for the general public including an education kit; curators and education officers begin to write wall texts and labels for the exhibition; public programs work on a biographical film on Preston to appear at the entrance to the exhibition. The senior coordinator for public programs and



Installation views of the Preston exhibition at the Art Gallery of New South Wales

curators organise speakers for the symposium, exhibition floor talks and other related events at the Gallery during the 12-week period of the exhibition. Curators also liaise with the Art Gallery Society concerning events and lectures associated with the Preston exhibition.

**Gallery Shop:** Exhibition merchandise is finalised and product acquired.

#### 6 WEEKS FROM EXHIBITION OPENING:

**Curatorial:** The director and curators discuss a speaker for the opening and invite Emeritus Professor Virginia Spate to take up this role; she accepts.

**Exhibition & tour:** Installation and workshop departments commence construction and carpentry for the exhibition: production of all plinths and cabinets; demounting previous exhibition in the display space; rebuilding space according to the curators' design – walls, rooms, architectural features and paintings.

**Marketing:** Official opening guest list is finalised by curators and marketing, invitations are designed, printed and sent out; marketing staff and the Gallery's venue manager organise the opening function. Media, TV and print, coverage of the exhibition is coordinated, including the official press preview.



A fully illustrated CD-ROM of Margaret Preston's paintings, monotypes and ceramics was included in the book



**Publications:** The monograph and catalogue raisonné CD-ROM design are completed and in production. The book is published in both hardback and softback with the CD-ROM provided with both versions. Writers, designers and editors are working on the text for the exhibition itself and a host of related publications and online materials, from brochures to education kits and the Preston mini-website.

**Conservation:** Conservation work such as cleaning and reframing of works is undertaken following consultation with owners.

**Audience:** Promotion of the supporting public events commences and the public begin to engage with the exhibition and book events.

**Gallery Shop:** The temporary exhibition shop located at the exit of the show is designed, built and stocked ready for business.

#### 1 WEEK FROM EXHIBITION OPENING:

**Curatorial / Exhibitions / Conservation / Marketing:** In the final week, exhibition works arrive at the Gallery; the curators, registrars and conservators unpack, examine and condition-check all artworks (condition of works will continue to be monitored throughout their display and travel); works and display cabinets are installed in the exhibition space. Previews and media viewings are held and the publicity campaign swings into top gear.

Meanwhile many other staff working at the Gallery – including gallery service officers, volunteer guides, education officers, information desk staff, finance and task force volunteers – have been involved in supporting and contributing to the successful staging of this exhibition. Many continue behind-the-scenes and front-of-house involvement during the 13 weeks the exhibition runs at the Art Gallery of New South Wales and during its nine-month national tour. Reflecting the success of the exhibition, *Margaret Preston: art and life* attracted over 130 000 visitors nationally and the publication of the same name is now the Gallery's best-selling title.



## YEAR IN REVIEW

### COLLECTIONS

#### AUSTRALIAN ART

The three major acquisitions of the year were James Gleeson's spectacular painting *The Ubu diptych*, comprising *Ubu regnant* and *The senior mandarin* 2004; a painted and carved wooden door entitled *Self-portrait on Balinese door/Jungle motif with devotional figure* c1974, a collaboration between Australian artist Donald Friend and Indonesian sculptor I Made Jojol, and the inaugural Gleeson O'Keefe Foundation purchase of Robert Klippel's major sculpture of 1973–74, *Number 300*.

Acquisition of Gleeson's *Ubu diptych* was made possible by the generosity of the Art Gallery Society. The title of this work refers to the *Ubu* trilogy of plays written by French playwright Alfred Jarry in 1896, whose lunatic but exhilarating grotesquerie combines the erudite with the lavatorial in a precursor to the surrealist movement three decades later. Acquisition of this masterpiece – a consummate summary of over 20 years of masterful painting and testament to the great staying power of his vision – ideally rounds out Gleeson's representation in the collection.

The remarkable painting and *objet d'art* that constitute Donald Friend and I Made Jojol's Balinese door offer a rare opportunity to bridge the Australian and Asian collections through an artist who dedicated himself for more than a decade to an immersion in, and preservation of, the culture of Bali. The purchase of this piece was made possible by the generosity of Carole Muller and contributors to the Pissarro Dinner Fund. Friend first visited Bali in 1966, later settling there at Sanur Beach, where he built his Batu Jimbar Estate. Created from an antique door and frame, this work was installed to provide access to Friend's 'Collection

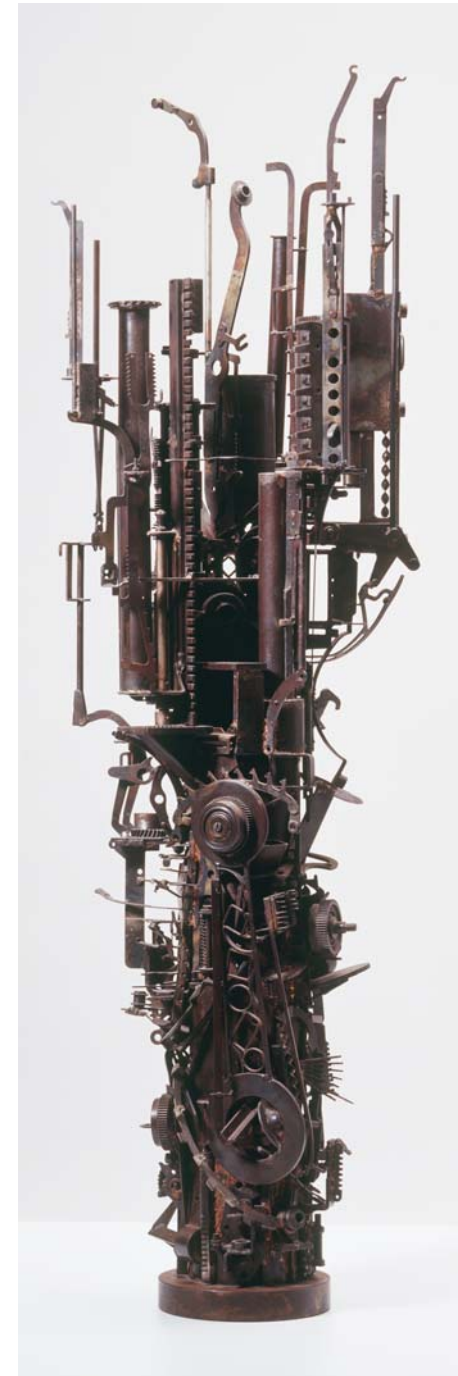
Room' in the museum he created at the estate. On the inside, or verso, Friend painted a mocking portrait of himself as a Balinese prince, while decoration on the lower part was based on traditional Indonesian motifs. Reflecting his great love and appreciation of Bali, Friend commissioned young Indonesian sculptor I Made Jojol to carve the exterior, or recto, which was inspired by the Tantri tales, a story cycle that features animals derived from old Buddhist tales about the Buddha in previous animal incarnations.

Other important painting acquisitions included Sidney Nolan's hallucinatory *African landscape* 1963; Elisabeth Cummings' *Arkaroala landscape* 2004, representing the current period of the artist's career and funded by the Australian Collection Benefactors Fund; and Colin Lanceley's outstanding circus-theme assemblage *Burning bright (big top)* 2005 which brings this substantial Australian artist up to date in the collection.

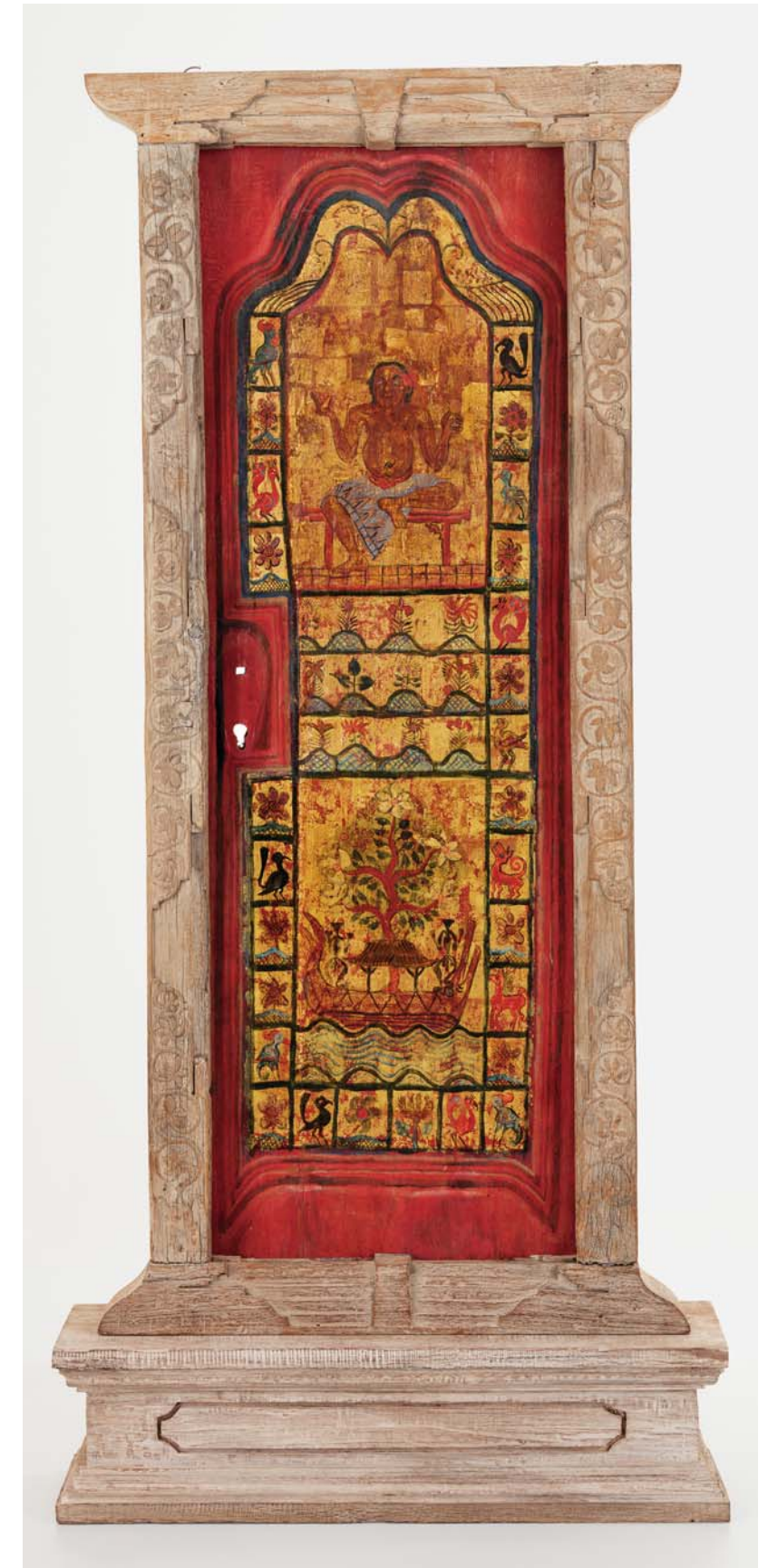
The third major purchase of the year was Robert Klippel's masterwork from the early 1970s, *Number 300*, a particularly exciting acquisition since works of this calibre and from this period in Klippel's oeuvre rarely come onto the market. Considered by Klippel to be one of his greatest works, it displays a resolute verticality that is rare for the artist. In this piece he forged an intricate relationship of void and solid within a more enclosed form, which combine to bring this modernist, machine-inspired sculpture as close as Klippel came to making explicit the links he felt existed between his work and the great traditions of Western sculpture. Given Klippel's stature in sculptural production in this country and the quality of this work, as well as his long relationship with James Gleeson, it is a wonderful and entirely fitting inaugural acquisition for the Gleeson O'Keefe Foundation, the establishment of which was announced on the occasion of Gleeson's 90th birthday (on 21 November).



James Gleeson, *The Ubu diptych: Ubu regnant and The senior mandarin* 2004, diptych: oil on canvas 174 x 202 cm each. Purchased 2005 © the artist



Robert Klippel *Number 300* 1972–74, brazed and welded steel, found objects, 123 cm. Purchased with funds provided by the Gleeson O'Keefe Foundation 2006 © Robert Klippel Estate



Donald Friend, I Made Jojol, recto: *Jungle motif with devotional figure (I Made Jojol)* verso: *Self portrait on Balinese door (Donald Friend)* c1974, oil, gold leaf, carved jackfruit tree (*Artocarpus heterophyllus*) door and frame 203 x 93.8 x 24.5 cm overall. Purchased with funds provided by Carole Muller and the Pissarro Dinner Fund 2005 © Reproduced with permission of the Estate of Donald Friend





Sidney Nolan *African landscape* 1963, oil on hardboard, 120.5 x 152.4 cm. Purchased with grateful acknowledgment to Cynthia Nolan 2005 © Sidney Nolan Estate

In the area of works on paper, a particular highlight was the purchase by the Australian Prints, Drawings and Watercolours (PDW) Benefactors Fund of Joshua Smith's early, Stanley Spencer-like drawing of his mother, standing full length, with her handbag at her side – an acquisition that has considerably strengthened the representation of this artist's work. Also important was the purchase of a large etching *Gymea lily II* 2004 by Tony Ameneiro, a highly accomplished reworking on a grand scale of the iconic giant lily that has long been associated with John Lewin's 1810 rendition in watercolour (already in the collection). A further significant addition to the Gallery's collection of contemporary Australian prints – and another acquisition through the Australian PDW Benefactors – was the purchase of a portfolio of prints by Brent Harris, *The stations* 1989. Complementing Harris's later, and quite different, series of woodcuts (*Grotesquerie* 2004) acquired by the Gallery last year, these fine etchings have a particularly strong graphic quality and form a cohesive and powerful series on a classic theme of Christian iconography.

Among numerous gifts, Thea Waddell donated George Lambert's much admired early portrait drawing of Thea Proctor, dated 1905, arguably one of the most prized Lambert drawings remaining in private hands. This tender and sympathetic portrait of his friend, one of the most admired

female artists of her generation, contrasts with the Gallery's remarkable public portrait of Proctor by Lambert (in oils), painted in 1903. We are fortunate to now have both works. Another highlight was a gift from the estate of Gwen Frolich, of three remarkable and rare volumes of etchings by Fred Williams, created by the artist to record 150 key prints for his own collection. Alan and Jancis Rees also gave Brett Whiteley's drawing in homage to Lloyd Rees, after Rees' iconic painting *On the road to Berry* 1947; Kevin Connor gave the 100 drawings that comprise his Sketchbook 68, featured in the exhibition of his work held between April and June; and Allan Mitelman gave two beautiful untitled gouaches, greatly enhancing representation of the work of each artist in the Gallery's collection.

**BRETT WHITELEY STUDIO:** In the area of collection documentation, work continued on the project to catalogue all Brett Whiteley estate works currently held at the Brett Whiteley Studio under the Gallery's management. Funded by the Brett Whiteley Studio Foundation, this major undertaking which began in July 2004 progressed steadily and as of 10 June 2006, 1700 records have been created on the Gallery's collection management system. Only a further 25–50 works require cataloguing for the project to be completed.



Fred Williams *Young elephant* 1955–56, in *Volume two* 1954–63, bound album: 50 leaves, 50 etchings tipped onto album pages, 28 x 42.5 x 3.2 cm. Gift of Gwen Frolich 2004 © Fred Williams Estate



Brent Harris *He takes the cross* from the portfolio *The stations* 1989, aquatint, roulette, black and grey ink on ivory wove paper, 31 x 14.3 cm. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2005 © the artist



George W Lambert *Portrait of Thea Proctor* 1905, charcoal on paper, 36 x 25.7 cm. Gift of Thea Waddell 2005

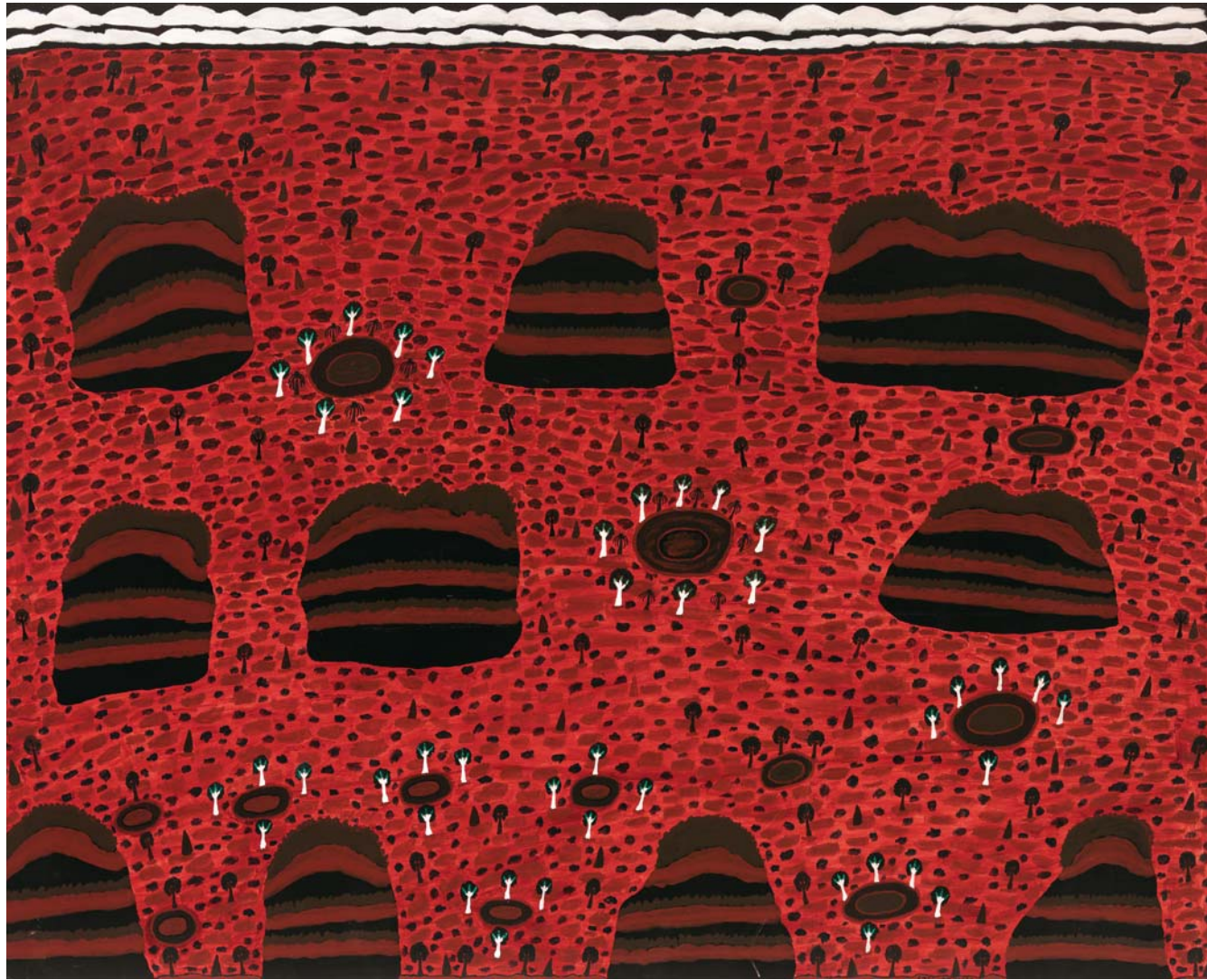
## ABORIGINAL AND TORRES STRAIT ISLANDER ART

This year saw the acquisition of a number of exceptional works for the Aboriginal and Torres Strait Islander art collection, strengthening some of our key collecting areas, while also expanding the collection to cover new areas as more Indigenous communities develop their arts practice. Key works were collected by the Ngaanyatjarra artists Jackie Giles, Fred Forbes and Reggie Jackson, who are working through the recently established art centres of Kaylil Artists and Papulankutja Artists, both in Western Australia. Their paintings reflect the emerging nature of the local art movements while exposing the cultural ties that exist throughout the central, western and southern desert regions. One painting on canvas and two paintings on paper were acquired from the first solo exhibition of Pitjanjatjara artist

Harry Tjutjana, who only started painting in the last few months of 2005 at Ernabella Arts Inc. Like many Indigenous artists, he has come to painting late in life and his spontaneous, energetic works capture the innovative potential of desert art. The same may be said of Patrick Hayes, an Arrernte artist from Whitegate Camp in Mparntwe (Alice Springs). Working through Tangentyere Artists, an important initiative of the local council, Hayes' works reveal classic Tingari imagery and are reminiscent of early Papunya Tula works of the 1970s.

Three exceptional paintings by Papunya Tula artists strengthened a key area of the collection: two untitled 1994 paintings by Mick Namarari Tjapaltjarri and an untitled 2004 painting by Naata Nungurrayi which featured in the Papunya Tula annual exhibition in Mparntwe in December 2005.





Stewart Hoosan *Dulkurrina* 2005, synthetic polymer paint on canvas, 200 x 250 cm. Purchased with funds provided by the Aboriginal Collection Benefactors 2005 © the artist

Stewart Hoosan is one of the most important artists from the Borrooloola region. His painting *Dulkurrina* 2005 depicts his vast gulf country, with its rocky outcrops and shaded waterholes, revealing Hoosan's extensive and intimate knowledge of his traditional lands.

Roy Kennedy is perhaps the most influential Aboriginal printmaker working today and the detailed etching *Mission boy dreams* 2006 asks whether the 'Great Australian Dream' of home ownership and financial independence will ever apply to Aboriginal people. A collection of 24 etchings by a number of artists from the Maningrida community including John Mawurndjul, Kay Lindjuwanga, Samuel Namunjaja, Terry Ngamandara Wilson, Kate Miwulku, Belinda Kurinya, Elizabeth Kandabuma and Debra Wurrkidj, has also been acquired. This suite of predominantly abstract works evidences the expertise of the artists in adapting their visual repertoire to alternate mediums.

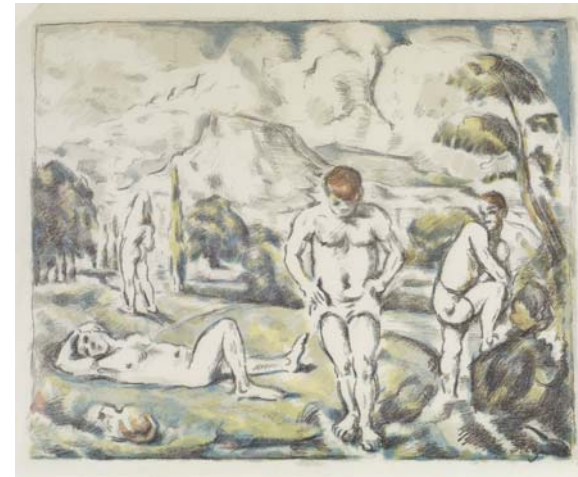
The bark painting *Billabong at Milmilngkan* 2005 by the Kuninjku artist Kay Lindjuwanga has become the first work by a female artist from western Arnhem Land to enter the collection. Lindjuwanga is the wife of renowned artist John Mawurndjul and a leader in the field of Kuninjku painting. Also from the Maningrida community is Terry Ngamandara Wilson, whose intricate bark painting *Waterhole at Barlparrarra* 2005

was acquired after being included in the Telstra National Aboriginal and Torres Strait Islander Art Award, Darwin.

From north-eastern Arnhem Land the Gallery has acquired both a bark painting and a larrkidj (memorial pole) by the acclaimed artist Djambawa Marawili, as well as a spectacular bark painting *Djowuy* 2005 by Manman Wirrpanda, which represents a movement away from the previous protocol of painting for the outside world where the miny'tji (sacred clan design) was 'disguised' by figurative imagery. A painting such as this would not have been revealed in a public context as recently as 2000.

An important addition to our Torres Strait Island collection are two etchings by Dennis Nona which document important aspects of island life which Nona wishes to record for future generations. *Sazi – special root* 2004 explains the use of this root to intoxicate fish and make them easier to catch, while *Gapu Dhangal* 2004 explains the use of the sucker fish to lead hunters to dugong and tire them out before the hunters harpoon them.

Benefaction provided the funds for all of the works above to be acquired, through both the Aboriginal Collection Benefactors Fund and the Mollie Gowing Acquisition Fund. In addition the work *Untitled*, from the series *Fly blown* 1998



Paul Cézanne *Large bathers* 1896–97, colour lithograph, 41 x 50 cm. Gift of Margaret Olley 2006



Edouard Vuillard *Breton House, Saint-Jacut* 1909, distemper and pastel on paper, laid on canvas, 50.2 x 64.8 cm. Purchased with funds provided by the Margaret Hannah Olley Art Trust 2005

(printed 2005) by Michael Riley was purchased through general funds. Michael Riley was one of the country's most celebrated artists and of all Riley's series of photographs *Fly blown* most closely addresses the environmental destruction of his country as a metaphor for the encroachment on Aboriginal culture – the cross directly implicating Christianity as having a deleterious impact on Aboriginal culture.

Dr Colin and Elizabeth Laverty have been extremely generous in gifting an untitled 1998 work by Paddy Bedford. Produced in the first months of Bedford's career, the work predates other works by Bedford already in the collection and is an important addition to our East Kimberley holdings.

#### EUROPEAN PRINTS, DRAWINGS AND WATERCOLOURS

Margaret Olley presented three outstanding gifts which considerably enhance the Gallery's holdings of modern graphic art: a pastel and distemper drawing, *Breton House, Saint-Jacut* 1909 by Edouard Vuillard, a colour lithograph by Cézanne, *Large bathers* 1896/97, and a portrait lithograph of Françoise Gilot by Picasso, *Head of a woman* 1948.

The Gallery purchased a complete set of Hogarth's engravings, *A rake's progress* 1735, an engraving of *Apollo* 1588 by Hendrick Goltzius and a colour engraving of Marie-Antoinette by the pioneer of colour printmaking in 18th-century France, Jean-François Janinet.



Hendrick Goltzius *Apollo* 1588, engraving, 34.7 x 26 cm. Purchased 2006

#### EUROPEAN PAINTINGS PRE-1900

The year saw two acquisitions of Italian paintings. The bequest of Mr Walter Hartwig to the Art Gallery of New South Wales Foundation permitted the purchase of a major baroque altarpiece by Giulio Cesare Procaccini from the Matthiesen Gallery in London. *The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angels* appears to be a canvas known to have been painted for the artist's Genoese patron Gian Carlo Doria, and can be dated c1618. Although born in Bologna, Procaccini spent his active career in northern Italy, principally in Milan and Genoa. He can be regarded as the leading painter of the Lombard baroque. The new acquisition, highly personal in conception and evidently deeply felt, powerfully represents the intense spirituality of that movement.

A more modest purchase, though almost as important in its impact on the collection, is a panel by Bartolomeo di Giovanni of Saint John the Baptist, which was acquired with funds raised by the deaccessioning of items of furniture which have no place in the Gallery's collection. Bartolomeo di Giovanni is a minor Florentine painter of the 15th century who is known nevertheless to have worked alongside such painters as Ghirlandaio and Botticelli. This acquisition is clearly a fragment from an altarpiece and introduces to the collection for the first time a representation of the Florentine Renaissance.



**INTERNATIONAL MODERN AND CONTEMPORARY ART**

The Gallery's international contemporary collection began with the Mervyn Horton Bequest in 1984. The benchmark purchase in the first years was Anselm Kiefer's *Glaube Hoffnung Liebe* created between 1984 and 1986. This year we have radically expanded on that initial commitment to the work of one of the greatest artists of our time. Three sculptures based on a series of women from antiquity typify an important continuing theme in Kiefer's art that reconsiders the treatment of strong women in history and in mythology. *Candida*, *Myrtis* and *Hypatia* all represent historical women who came to a bad end through no fault of their own except perhaps competing with men.

More recently with the generous support of Geoff and Vicki Ainsworth assisted by Catriona and Simon Mordant we have acquired a spectacular 7-metre, 4-tonne relief painting by Kiefer which follows a theme in the collection relating to *Glaube Hoffnung Liebe* where the artist plays with imagery that suggests transcending the material world only to collapse back to earth. The propeller made of lead and the broken stairway to heaven in *Von den Verlorenen gerührt, die der Glaube nicht trug, erwachen die Trommeln im Fluss* 2004, both have potential to pass the limits of the horizon but are both doomed to fail. Anselm Kiefer has further acknowledged the continuing commitment of this Gallery to his art by personally donating a sculpture with the same name as the painting.



William Hogarth *A rake's progress: the orgy* 1735, engraving, 36 x 41 cm. Purchased 2006



Anselm Kiefer *Women of antiquity* 2002, (from left) *Myrtis*, *Hypatia*, *Candida*, mixed media, dimensions variable. Purchased 2005 © Anselm Kiefer

This work consists of a shower of glass slides each inscribed with the number of an astronomical body. This idea complements the dream of transcendence with a heavenly intervention or emanation as Kiefer calls it.

The Gallery also acquired works by two senior avant-garde artists: Richard Hamilton and Michael Craig-Martin. Hamilton's life-size replica of Duchamp's 'Large glass' *Typo/topography of Marcel Duchamp's large glass* 2001–02 makes a much needed connection between late 20th-century avant-garde art represented by this collection and the founder of conceptual art. Craig-Martin's computerised rendition of Piero della Francesca's 15th-century painting *The flagellation* breaks new ground in the use of technology in art. A beautiful film by the British artist Alia Syed was also collected and has been on loan to the Biennale of Sydney.

Other important gifts to the collection include a suite of photographs by the British artist Andy Goldsworthy donated by Bret Walker; a painting by Albert Irving donated by Maurice J Cashmere that perfectly complements a work of this artist

already in the collection and a watercolour by the late Bob Law that relates to our 1975 painting *Blue black indigo black* donated by Danny Goldberg.

**AUSTRALIAN CONTEMPORARY**

The contemporary Australian art collection was enhanced through acquisitions and gifts which built significantly on the holdings of artists already represented and introduced artists new to the collection. Hany Armanious' engaging sculpture *Turns in Arabba* 2005, acquired through money raised by the Contemporary Collection Benefactors, was inspired by both Arabic objects and Swedish design. Armanious is an influential and widely exhibited member of the group of artists that marked a generational shift in the early 1990s and who have created a richly inventive sculptural language from modest materials and everyday references. Another substantial sculptural work, Richard Goodwin's *Prosthetic re-thought* 2003, which considers relationships between body and machine, was added to the collection through a gift of the artist.





Daniel Crooks *Train no 1*, 2002–05, 3-channel DVD digital video projection with sound, 4 minutes. Contemporary Collection Benefactors 2005 © the artist

The Gallery has continued to acquire video art with three-screen video projections by Patricia Piccinini, *Swell* 2000, and by Daniel Crooks, *Train no 1* 2002–05. *Swell*, in which the viewer is surrounded by images of a digitally created rolling sea that eclipses the horizon, is from a sequence of works that considers our contemporary experience of nature mediated by digital and technological developments. Daniel Crooks' video is from his *Time slice* project which he has been developing since the late 1990s. Not content with just manipulating the inherent qualities of the video medium, Crooks has developed new motion control systems to create videos and photographic prints in which the monocular perspective of the camera is sliced into and stretched across frames to create simultaneous polyocular perspectives. Both these works were acquired through the Contemporary Collection Benefactors Fund.

Brent Harris' *Grotesquerie (no 1)* 2001, the first painting by Harris to enter the collection and from one of his most interesting series to date, was generously gifted anonymously to the Gallery. Stephen Bush's *Ericifolia* 2004, is also the first work by the artist to enter the collection and was acquired through the Contemporary Collection Benefactors Fund. This lolly-hued painting depicts a decaying hut against an area of abstract poured paint which resembles an alpine landscape, combining Bush's interest in history painting and pop art references.

Acquiring a major Imants Tillers work had been a priority for the contemporary collection for a number of years as the Gallery's holdings had not been updated since 1984. *Monaro* 1998, the first major painting by the artist after he left Sydney for Cooma in the Monaro region and a significant contemplation on landscape and place was purchased. In addition the artist generously donated *Counting: one, two, three* 1988, and Brian and Dr Gene Sherman donated *Iris field* 1986, greatly improving the Gallery's representation of one of New South Wales' most important artists. Further acquisitions

included Robert MacPherson's painting *Mayfair: smoko for Tommy Lamare* 1992–2002, an untitled abstract painting from 1998 by Susan Norrie that was donated by Guy de Compiegne and the sculptural installation by Jacky Redgate *Untitled (work in 5 parts) Vase shapes #1–#5* 1989, which featured in her retrospective at the Museum of Contemporary Art, Sydney.



Stephen Bush *Ericifolia* 2004, oil and enamel on linen, 183 x 183 cm. Contemporary Collection Benefactors 2005 with the assistance of Natalia Bradshaw, Andrew Cameron, Candice Bruce & Michael Whitworth, Luca Belgiorno-Nettis, Peter & Angela Keel, Rob Gould, Helen Gannon, Tony Meagher, Gordon Fell, Anne Fulwood, Peter Braithwaite, Julian & Stephanie Grose, Fiona McIntosh & Peter English and Joe Catanzariti © the artist



Olive Cotton *Only to taste the warmth, the light, the wind* c1939, gelatin silver photograph, 33.2 x 30 cm. Purchased with funds provided by John Armati 2006

## PHOTOGRAPHY

The photography collection was able to acquire some excellent works in this financial year including a vintage print by Karl Blossfeldt. This rare image will greatly enhance the European modernist collection. A landscape image by important German photographer August Sander was also acquired and joins an architectural photograph by this most influential modernist.

Gifts of photographs by New Zealanders Marie Shannon and Peter Peryer were received from Peter Fay adding to our small but growing collection of New Zealand material. An important work was also acquired from Fiona Pardington. For Pardington and Shannon these are the first works in the collection.

Work by a younger Australian artist, Sarah Ryan, was acquired and an important work by Lyndell Brown and Charles Green was purchased, now representing them all in the collection for the first time.

Three photographs from Bill Henson's new body of work were acquired at the Photography Collection Benefactors' dinner along with an important, rare, vintage Olive Cotton. The majority of photographs this year were acquired by Photography Collection Benefactors Fund.

## ASIAN ART

The past year has seen the acquisition of a number of significant works for the Asian art collection, with sought-after additions complementing many of the works already in the Gallery's collection.

**JAPANESE ART:** An important work acquired for the Japanese collection was a pair of rare, 17th-century six-fold Japanese screens, *Uji bridge under the willows*, which had been on loan for some years until the Gallery could acquire funding. Developed from a native Japanese style of painting known as *meisho-e* (pictures of famous places), the work depicts the scenic landscape around the Uji bridge which links Kyoto and Nara – a setting in the *Tale of Genji* and one often celebrated



Karl Blossfeldt, *Euphorbia helioscopia, sun spurge*, 5 x enl, 1915–25, gelatin silver photograph, 29.7 x 23.8 cm. Alistair McAlpine Photography Fund 2006



August Sander *Field with marguerites* 1930s, gelatin silver photograph, 17.1 x 22.9 cm. Purchased with funds provided by the Photography Collection Benefactors 2006

in Japanese poetry. Another select Japanese piece obtained with the generosity of the Roger Pietri Fund was a *Tea bowl* painted by the well-known female artist Ōtagaki Rengetsu on which is written a poem attributed to Shogetsu. This piece exemplifies in all aspects the Japanese aesthetic of transience. An important Japanese painting acquired was the 14th-century *The ?10th 'rakan'* (from a set of 16). This wonderful painting depicts a *rakan* (*luohan* or *arhat*), one of the disciples of Buddha, and is an excellent example of a style of painting which was taken by monks studying in China back to Japan, and later adapted. A beautiful *suzuribako* lacquer ware writing box of the mid 1800s was also a wonderful addition to the collection. The box is decorated inside and out with lotus plant design and the text of the Buddhist Heart Sutra, epitomising the specialised techniques and skill necessary which this traditional art commands.

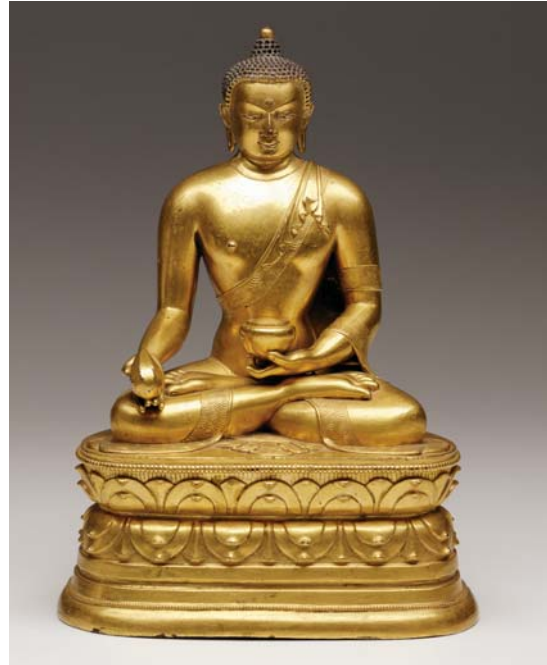




China, *Court lady* 8th century Tang dynasty, earthenware, 39cm height. Purchased with funds provided by Vicki Liberman and her daughter Lara in memory of their mother and grandmother Goldie Sternberg 2006

CHINESE ART: Some exceptional pieces have been acquired through the generosity of donors. This year, Vicki Liberman and her daughter Lara generously provided funds for the purchase of a Tang dynasty *Court lady* earthenware figurine of the 8th century. The rounded form of this voluptuous beauty, characteristic of the period, subtly shows individual qualities in the facial expression, hair and shoes. *Night rain at Xiao and Xiang River* by Wang Yuanqi is a superb Qing dynasty painting of the famous region in present-day Hunan province and was inspired by the Southern Song master Mi Fu and Yuan dynasty master Gao Kegong. The work displays a subtlety of brushstroke which reveals the beautiful, varied, mist covered landscape of the region. An important ceramic piece we have acquired is the 12th-century Cizhou ware *Vase with incised design of children playing amidst grasses*, a bottle-shaped vase with an incised decoration on a black surface exposing the white lineal narrative. With funds provided by the Contempo Group, the Gallery has also acquired a contemporary Chinese work, *Welcome the world famous brand* 1993–94, by the Luo brothers. A lacquer and collage piece on wood, this work is a good example of a period in Chinese contemporary art known as ‘gaudy art’ of the late 1980s and early 1990s.

The impressive, serene Mongolian piece, *Manla, the medicine Buddha* 1600s–early 1700s, was purchased through the generous support of the Edward and Goldie Sternberg Chinese Art Purchase Fund. This piece, considered to be from the



Mongolia, *Manla, the medicine Buddha*, 17th century – early 18th century, gilt bronze (with traces of paint) 24cm height. Edward and Goldie Sternberg Chinese Art Purchase Fund 2005

Zanabazar workshop, shows the gilded, glowing Buddha in the diamond posture on a double lotus pedestal. The worship of Manla supposedly results in the imparting of medicine or a cure.

SOUTH AND SOUTHEAST ASIAN ART: Sculptures acquired for the Indian collection include the 11th-century ‘*Jina*’ *Munisuvrata*, a piece which has been much sought after by the Gallery. Part of the Jain religion, the ‘*jina*’ or ‘supreme being’ of which there are 24 liberators or Great Teachers, holds the most important position in the Jain pantheon. The rare and imposing *Jain couple and child*, a finely carved sculpture of the 10th century from North India, depicts a *yaksha* (nature spirit) couple who are regarded as the parents of a *jina*. Both pieces are splendid additions to the Gallery’s permanent installation on the Faiths of Asia. Additionally the Gallery has been able to acquire three *yantra* sculptures. *Yantra* (sacred diagrams) are ritual tools of the Tantric religion, and these particular pieces, *yantras* that symbolise the goddess, were acquired partly for inclusion in the Gallery’s October 2006 exhibition on the goddess.

Dr John Yu and Dr George Soutter have very generously given the Gallery a number of Indonesian textiles which will be apt additions to our ever-growing textile collection. Along with this they have also gifted a number of Chinese and Southeast Asian ceramics, *thangkas* and Yao paintings of the Mien peoples – examples of which are entering the collection for the first time. Peter Elliott has given a West Timorese protective figure, the first West Timorese sculpture to enter the collection, along with ceramics. Jeanette Sharpe gave a number of attractive Chinese ceramics, and Marea Gazzard very generously has given some contemporary Japanese ceramics by major exponents of the folk art movement. Through the James Giffen gift we have acquired an album of 34 individual *ukiyo-e* prints of *kabuki* actors.

#### LIBRARY

In the last year the Archive received generous donations of important primary material from both commercial galleries and individual artists. These included the records of the Notanda Gallery, Sydney, and papers from Louis James, George Finey, Harold Cazneaux, Ann Thomson and Donald Friend.

## EXHIBITIONS

#### AUSTRALIAN ART

The major exhibitions for the Australian art department this year were *Margaret Preston: art and life* and *Kevin Connor: sketchbooks, drawings & studies for paintings and sculpture*.

Margaret Preston (1875–1963) was one of Australia’s most celebrated modernists. Her bold, cosmopolitan and intensely coloured woodblock prints and paintings of still-life subjects and the Sydney metropolis particularised a moment of extraordinary innovation in the history of Australian art. Preston was also the country’s first serious advocate of Aboriginal art: her early appropriation, and promotion, of Aboriginal imagery to the cause of modernism has contributed to her ongoing significance. *Margaret Preston: art and life* opened on 29 July and following conclusion of its display at the Gallery on 23 October 2005, toured to the state galleries of Victoria, Queensland and South Australia. The exhibition included over 180 works comprising paintings, prints, pottery, textiles, illustrative work and substantial archival displays. The exhibition was an outstanding success with over 130 000 people visiting the show here at the Gallery and on tour, and, to date over 12 000 monographs on Preston have been sold.

Kevin Connor, winner of the Archibald, Sulman and Dobell Drawing prizes on each of two occasions, has distinguished himself as a powerful and expressive draughtsman and painter of urban landscapes and the human figure since the early 1960s. *Kevin Connor: sketchbooks, drawings & studies for paintings and sculpture* was displayed at the Gallery from 28 April to 25 June 2006 and included over 100 sketchbooks along with larger drawings, paintings and sculpture. This exhibition, focusing on the artist’s sketchbooks, included a selection of larger drawings, gouaches, paintings and sculpture produced since the early 1990s and revealed the fundamental part that drawing from life in small hand-held sketchbooks plays in Connor’s work. Uncompromisingly, his subject is life on the street, in cafés, railway stations, parks and foodhalls, principally in Sydney, Paris and London. The exhibition was accompanied by *Kevin Connor sketchbook: drawings by Kevin Connor in Sydney, Paris and London*, a book in which each of the 80 drawings selected from his most recent sketchbooks was reproduced at the same size as the original. A notable feature and highlight of the display, was the visually spectacular grouping of some 660 drawings – not bound in sketchbooks but existing only as individual works – pinned together on the walls for display. These were a tremendous drawcard for visitors, who responded enthusiastically to the exhibition.



The Gallery’s installation officers, Brett Cuthbertson and Peter Tsangarides, hanging some of the 660 drawings for the *Kevin Connor: sketchbooks, drawings and studies for paintings and sculptures* exhibition (28 April – 25 June 2006)





Kevin Connor *Le Grand Palais, Clémenceau, de Gaulle and me*. Winner of the 2005 Dobell Prize for Drawing (exhibition 5 August – 16 October 2005) © Kevin Connor

The Australian Art Department installed the Dobell Prize for Drawing presented this year for the first time in the Rudy Komon Gallery on the upper level where it was arguably the best presentation of the prize since its inception in 1993. Won by Kevin Connor for the second time, the show was accompanied by a second updated edition of the catalogue. The department also collaborated with staff of the National Gallery of Australia to install the Grace Cossington Smith retrospective, the second venue for this touring exhibition.

The *Archibald Prize 06*, hung with the annual Sulman and Wynne prizes and the Photographic Portrait Prize, attracted record crowds this year of 129 979 visitors and kept the department active particularly in the form of comments to the media. More details about art prizes and winners for 2005–06 can be found in the *Appendix – Art prizes, grants and scholarships* section.



*Wastelands: a poetic legacy* exhibition (10 August – 5 October 2005)

Looking forward to 2007–08, Australian Art Department staff continued preparatory research for the Bertram Mackennal and Sidney Nolan retrospectives. In the area of works on paper, a catalogue raisonné of Arthur Boyd's prints is being prepared, together with exhibitions of 20th century prints from the collection and of screenprints by Jan Senbergs.

In the realm of permanent collection displays, a particularly lively program was featured in the Australian Collection Focus Room, now generously supported by sponsorship from Macquarie Bank. These included three theme-based displays: *Wastelands: a poetic legacy* (revealing the influence of T S Eliot's poetry on the landscape imagery of certain Australian artists); *Magical realism*, which focused on the work of Australian photographers in the 1970s who blurred the relationship between reality and fantasy with a particular



*More affinities: Brett Whiteley and Lloyd Rees* exhibition at the Brett Whiteley Studio (9 December 2005 – 3 April 2006)

poetic subtlety; and *Waterfall: images from the collection* which highlighted the influence of colonial artist Eugene von Guérard on later artists. Other displays centred on the prints and watercolours of Earle Backen, James Gleeson's *Ubu diptych*, drawings by Nora Heysen, and the remarkable group of etchings *Night in a city* produced by Theo Scharf. The latter exhibition revealed the extraordinary talent of an artist little known in Australia following his departure for Germany in 1914. For the first time in connection with the focus displays, an online catalogue on the Gallery's website was produced for the Theo Scharf display and proved a great success with a total of 2644 catalogue copies downloaded from the site.

The most notable addition to the collection displays in the Australian 20th-century galleries was the new Lowy Gonski Gallery, created in the heritage wing boardroom. Originally designed by the official colonial architect W L Vernon, this space was refurbished to exhibition standard, with parquet flooring, climate control and suitable lighting. Named in honour of two distinguished presidents of the Board of Trustees, the Lowy Gonski Gallery opened to the public in late 2005, displaying a selection of paintings, sculpture and works on paper from the collection by Australian artists whose careers flourished during the First or Second World Wars, and/or the years between. From the earliest work, a George Lambert Palestinian scene of 1918, to Horace Trenerry's visionary landscapes of the mid 1940s, a range of artists can be seen attempting to preserve respect for certain classical values of form and composition and at the same time reconnoitre modern idioms.

Because of loans to the Margaret Preston and Grace Cossington Smith retrospectives the early modern Australian displays required considerable revamping. However the Gallery's generous lending policy actually creates good opportunities to show a greater numbers of works which are usually kept in storage due to limited permanent display space.

#### BRETT WHITELEY STUDIO

A stimulating program of exhibitions was presented at the Brett Whiteley Studio during the year. Following closure of *Sydney genesis and beyond* in November 2005, the Brett Whiteley Travelling Art Scholarship showed finalists from the year's applicants. At the end of April, *More affinities: Brett Whiteley and Lloyd Rees*, highlighting the strong mentor-protégé relationship that existed between Rees and Whiteley over three decades, was the first touring exhibition to be mounted by the studio. Generously funded by Margaret Olley, it travelled to the New England Art Museum at Armidale where it attracted a large number of visitors. The final exhibition for the year was *Ink: Whiteley and others*, which focused on the influence of Asian visual culture – in particular calligraphic brush painting – on Australian art from the 1960s to 80s.

#### ABORIGINAL AND TORRES STRAIT ISLANDER ART

During the year the Yiribana Gallery showcased a selection of works drawn from the Gallery's permanent collection, which underwent subtle changes every few months as recent acquisitions were highlighted. This exhibition reflected the diversity of practices from Arnhem Land bark paintings to early Papunya Tula boards, recent works by Tommy Watson and classic Tiwi paintings by Kitty Kantilla, Freda Warlapinni and Timothy Cook, as well as more political works by Robert Campbell jnr and Gordon Bennett.



Artist Marcus Wills, 2006 Archibald Prize winner in front of his work

An Indigenous focus was also maintained within the Australian modern gallery as works by Rover Thomas, Lorna Napanangka, George Ward Tjungurrayi and Prince of Wales were displayed alongside non-Indigenous Australian artists like Tony Tuckson.

#### EUROPEAN PRINTS, DRAWINGS AND WATERCOLOURS

*Old Europe: prints and drawings from the collection c1500–c1800* (3 June – 6 August 2006) was the first survey of the Gallery's holdings of old master prints and drawings, including many works which had rarely been seen on public display. It featured some 150 works by artists including Mantegna, Dürer, Agostino Carracci, Rembrandt, Callot, Hogarth, Canaletto and Fragonard.

#### EUROPEAN PAINTING PRE-1900

*Pissarro: the first impressionist* (19 November 2005 to 19 February 2006) was the largest exhibition of a major impressionist artist ever to be held in Australia. Comprising more than 100 paintings and works on paper, the exhibition featured some of Pissarro's most famous paintings. Camille Pissarro (1830–1903) was the only painter of the impressionist group to participate in all eight of the groundbreaking impressionist exhibitions held in Paris between 1874 and 1886.

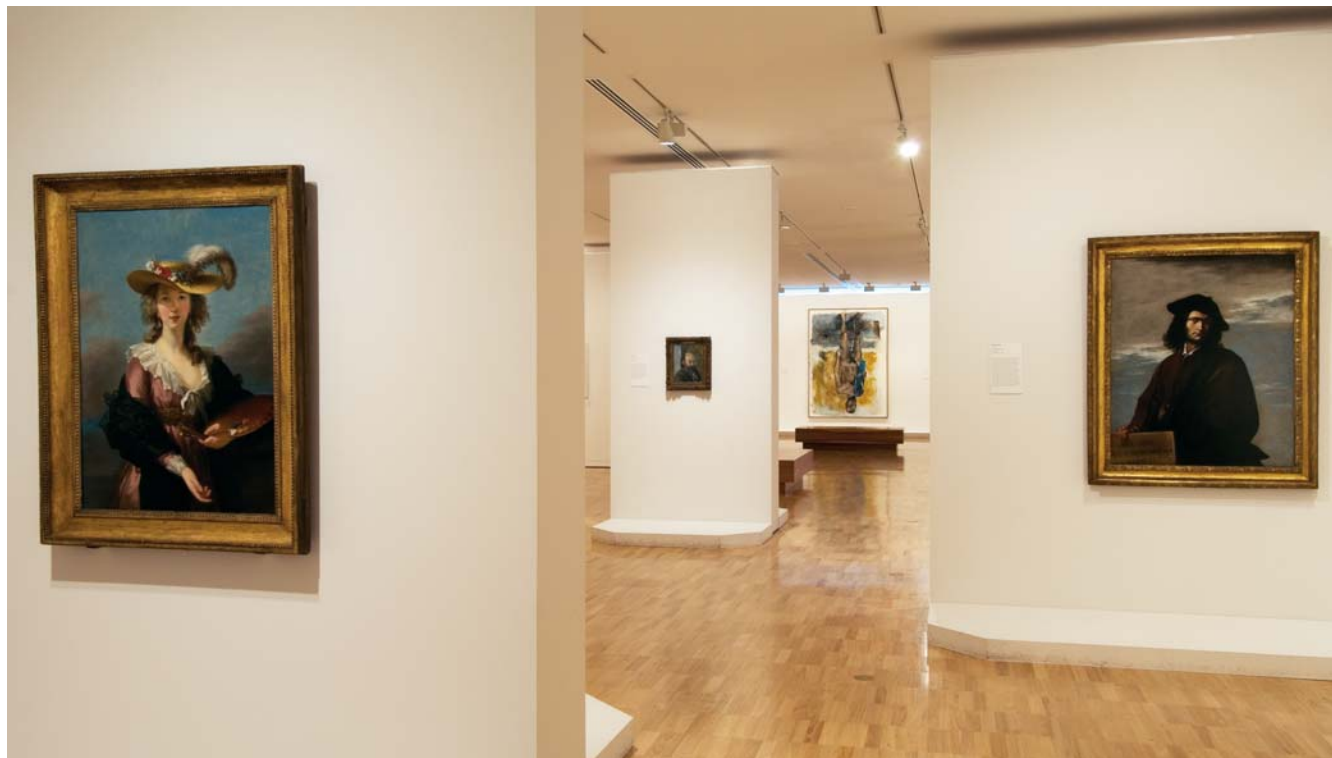




Camille Pissarro: the first impressionist exhibition (19 November 2005 – 19 February 2006)



Wolfgang Laib exhibition (11 August – 6 November 2005)



Self portrait: Renaissance to contemporary exhibition (17 February – 14 May 2006)

He acted as the principal organiser of the first exhibition, which opened in the photographer Nadar's studio in April 1874, and drafted the first convention incorporating the group, then calling itself the Société Anonyme des Artistes. Always searching for new means of expression, Pissarro was one of the most innovative of the impressionists. Over 40 of the world's leading art museums lent works for this landmark exhibition, including the Metropolitan Museum, New York; Musée d'Orsay, Paris; and the British Museum, London. The exhibition was a resounding success attracting over 133 000 visitors and touring to the Victorian state gallery.

#### INTERNATIONAL MODERN AND CONTEMPORARY

International contemporary art was particularly lively starting with the Balnaves Sculpture Project, which presented the German sculptor Wolfgang Laib. This exhibition was drawn largely from the collection of ifa in Stuttgart and some additional works from the artist who came to install the pieces including his signature pollen piece and a vast wax ziggurat. Overlapping with Laib there was a spectacular installation by the Danish artist Jeppe Hein. This interactive neon wall stretched most of the way across one of the large galleries on level 2 rising four metres to the ceiling. As the public approached the wall they caused it to flick on and off – section by section.

*Self portrait: Renaissance to contemporary* was a collaboration between the Gallery's head curator Anthony Bond and Joanna Woodall, deputy director at the Courtauld Institute, London. It was shown in London before travelling to Sydney. The

exhibition was not principally contemporary in focus but it provided an extraordinary opportunity for a Renaissance scholar and a contemporary curator to think across their respective disciplines and brought about a highly contemporary view of a very traditional subject in art. The year ended with the opening of the Biennale of Sydney 2006: *zones of contact* which proved to be one of the most popular in recent years. It explored areas of the world often ignored by contemporary art exhibitions, including Eastern Europe and the Middle East, and exceeded the global reach previously attempted by *Boundary rider*, the 9th Biennale of Sydney in 1992.

The contemporary collection on level 2 was rehung on a more thematic basis with small focus shows of works on paper and other fragile objects in the smaller spaces on level 2. These thematic hangs included: *Idea demonstration* with works by Joseph Kosuth, Art & Language and Ian Burn and performance videos from the 1970s; *Dust pictures* which included works by Miriam Cahn, Igor and Svetlana Kopystiansky, Gabriel Orozco, Dieter Roth and Vik Muniz; and *Modern to now* – Doris Salcedo, Bob Law, Shirazeh Houshiary, Anselm Kiefer, Stieg Persson, Rebecca Horn and others. This process led to the inauguration of a scheduled program starting in September 2006 and sponsored by UBS. Considering the collection is largely in storage with only 1% on show at any time, this will be a valuable way to rotate and research items that may not have been seen for some years. The *Contemporary* collection handbook, which will be launched in September 2006 goes hand in hand with this exhibition model and will provide an important resource for curators and public programs.





David Griggs' Contemporary Projects exhibition, *Exchanging culture for flesh* (16 February – 2 April 2006)

## AUSTRALIAN CONTEMPORARY

With the support of Andrew and Cathy Cameron the Gallery's contemporary projects program presented existing work by Patricia Piccinini and Daniel Crooks, and new work by Saskia Olde Wolbers, David Griggs and Constanze Zikos.

## PHOTOGRAPHY

A number of important exhibitions were held including two collection projects: *Points of view: Australian photography 1985–95* and *Reflections in time: 19th-century portrait photography*. Both drew heavily on the collection as part of the ongoing series of exhibitions which research and recontextualise Australian and international photography.

*Bill Henson* concluded its highly successful tour at the National Gallery of Victoria in July 2005 having been seen by 115 000 people in Sydney and Melbourne.

## ASIAN ART

The Asian Art Department this year organised a number of successful exhibitions for the exciting temporary exhibition space in the Asian galleries. *Rajput: sons of kings* continued into September 2005 and was an enormous success. Borrowed from the notable collection held at the National Gallery of Victoria, the 74 pieces in the exhibition showed the life and times of the Hindu Rajput courts in India, from the elaborate costumes worn at court, to hunting scenes, palace interiors and portraits of the privileged Rajput rulers.

*The poetic mandarin: Chinese calligraphy from the Hayes Collection* consisted primarily of couplets and calligraphy given to the gallery by James Hayes, who had been collecting such



*Points of view: Australian photography 1985–95* exhibition (19 November 05 – 29 January 2006)

works while he was working for the Hong Kong government in the 1970s and 80s. Painted by prominent scholar-officials of the times, the couplets covered the period from the Ming dynasty until the fall of the Republican period in the first half of the 20th century. We are privileged to have such esteemed works in our collection and the curator of Chinese art, Dr Liu Yang, produced a detailed bilingual catalogue of all the works.

Contemporary Asian art exhibitions included the popular *Shirin Neshat*, which was held in conjunction with the Festival of Sydney from December 2005 through January 2006. The exhibition, her first solo exhibition in Australia, focused on Neshat's only work to be shown in Iran, *Tooba 2002*, a two-screen video installation. It also featured examples of her photographic works, particularly from the renowned *Women of Allah* series, which put Neshat on the international stage.

With 2006 being the Australia-Japan Year of Exchange, the Asian Art Department organised a number of Japanese exhibitions. *Chrysanthemum carpet/hinomaru* featured the work of Yukinori Yanagi, and in particular the giant red *Chrysanthemum carpet* 1994, embossed with the emblem of the imperial family, the chrysanthemum crest. The powerful work questions the imperial system in Japan, and the ideals of individual responsibility. This was accompanied by *Hinomaru*, lithographs playing with the chrysanthemum and rising sun motifs, and Japan's militaristic past. The exhibition *Unryuan: contemporary lacquer master*, held in the lower Asian gallery revealed the work of leading contemporary lacquer artist Kitamura Tatsuo, whose interest in Edo lacquer technique was evident in the objects he created such as writing cases, incense boxes, tea wares, *inro* containers and *netsuke*.

Because of the focus on Japan for the year 2006, the Gallery also negotiated the exhibition *Zen mind Zen brush: Japanese ink paintings from the Gitter-Yelen collection*. The exhibition consisted of 80 works of Zen ink painting dating from the 17th to 20th centuries from the private collection of Dr Kurt A Gitter and Alice Rae Yelen who have built up the collection over some years. Primarily used as a tool for meditation and spiritual teaching, the works evoke a gamut of emotional responses, from humour at images illustrating Zen riddles to meditation on the messages of serious looking Darumas.

An exhibition of works from the growing Asian textile collection, *Symbols and ceremonies: Indonesian textile tradition* was a beautiful display of Indonesian textiles that the Gallery has acquired over the years, mostly gifts from Dr John Yu and Dr George Soutter, but with other gifts included. The exhibition illustrated textiles from trade cloths which went to Indonesia from India, court cloths from Java,



*Zen mind Zen brush: Japanese ink paintings from the Gitter-Yelen collection* exhibition (17 June 05 – 24 September 2006)

to ship cloths from Sumatra. The exhibition provided an insight not only to the Indonesian culture through textiles, but gave the audience an opportunity to understand textiles in their uses for the everyday. With floor talks provided by such collectors as John Yu, the exhibition provided an accessible way to become familiar with the beauty and importance textiles hold in Southeast Asia.

This year there has also been the opportunity to exhibit some temporary exhibitions in the lower Asian galleries including in September 2005, the J Hepburn Myrtle Collection of Chinese ceramics, given and bequeathed over the years to the Gallery by J Hepburn Myrtle and his family. These magnificent Chinese ceramics have been an important part of the Gallery's ceramics collection since the 1960s. Following in January 2006, the lower Asian galleries also hosted an exhibition of the collections important Japanese prints from the early 20th century. With the assistance of Colin McDonald, there have also been two loan exhibitions of Japanese swords – *Edo period revival swords with carving* which continued to the end of 2005 and *Hizen swords of the Nakeshima daimyo* from January 2006.

The Asian art department is now gearing up for the a major 2006 exhibition *Goddess: divine energy* which will include beautiful images of Hindu and Buddhist goddesses, with works on loan from around the world.

## LIBRARY

The first Research Library and Archive exhibition for 2006 was organised as a joint event for the biennale conference of the Jewellery and Metalsmiths Group of Australia. *Rewind/FORWARD: Margot Douglas* (25 January to 28 April 2006) was an exhibition of 'objects and books for the body', exploring the colonial history of the artist's pioneering family. This was followed by *Artists' books from the collection of Noreen Grahame* (10 May to 31 August 2006), showcasing works from the largest and most important private collection of artists' books in Australia.



*Unryuan: contemporary lacquer master* exhibition (26 January – 23 April 2006)



PUBLICATIONS

This year saw the publication of seven major new AGNSW titles and new editions of three perennially popular titles.

Australian art was particularly well represented this year with the hugely popular *Margaret Preston: art and life* and the innovative *Kevin Connor sketchbook: drawings by Kevin Connor in Sydney, Paris and London* being published. *Margaret Preston*, published with a companion CD-ROM, was reprinted and is now one of the Gallery’s best-selling Australian titles ever. *Kevin Connor sketchbook*, which sold out during the life of the exhibition, was published in an innovative ‘facsimile’ format that strongly paralleled the artist’s own small sketchbook, creating an intimate connection between reader and artist.

There were also three new editions of Australian titles indicating the strength of interest from Gallery visitors in this area: *Margaret Olley, The Dobell Prize for drawing* and *Let’s face it: the history of the Archibald Prize*. A small catalogue to accompany the Archibald Prize, produced for the first time last year, was again published with *Archibald 06*.

*Poetic mandarin* and *Zen mind Zen brush* were the two major Asian titles produced for the year with both attracting international distribution and continuing the Gallery’s strong interest in publishing in Asian art.

*Camille Pissarro* was praised not only for its scholarly re-evaluation of Pissarro but for its sensitive and beautiful design. The Gallery worked with the National Portrait Gallery in London to produce *Self portrait: Renaissance to contemporary*. Together with *Camille Pissarro, Poetic mandarin* and *Zen mind Zen brush*, this title has attracted major world-wide distribution.

PUBLICATION AWARDS

The high quality of our publications, including temporary exhibition websites, was recognised during the year with the Gallery being presented with the following awards:

Winner: 2005 AAANZ (Accounting Association of Australia & New Zealand) Melbourne University Prize for Best Large Catalogue. *Crossing country: the alchemy of western Arnhem Land art*. Author: Hetti Perkins.

Winner: 2005 University of Western Australia Prize for Best Small Catalogue. *Anne Landa Award for video and new media arts*. Author: Wayne Tunnicliffe.

Silver Award – Australasian Reporting Awards. *Art Gallery of New South Wales 2005 Annual Report*. Coordinator: Trish Kernahan

Highly commended: Museums Australia Multimedia and Publication Design Awards. Category: Exhibition catalogue (over 64 pages), Level C. *Camille Pissarro*. Author: Terence Maloon. Designer: Analiese Cairis

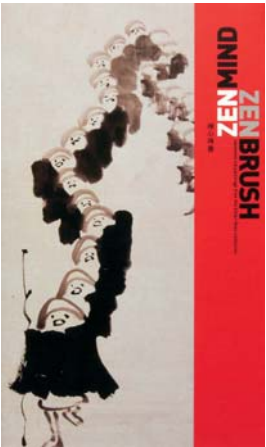
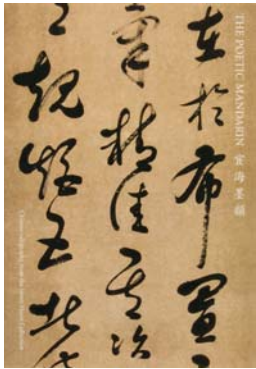
Highly commended: Museums Australia Multimedia and Publication Design Awards. Category: Education, Level C *Exhibition highlights*. Designer: Analiese Cairis

Highly commended: Museums Australia Multimedia and Publication Design Awards. Category: Website, Level C. *Pissarro.com.au* (mini-website for *Pissarro: the first impressionist* exhibition). Designer: Jo Hein

Winner: The Australian Publishers Association 54th Annual Book Design Awards 2006. The Adobe Software Best Designed Multimedia Title or Literary or Publishing Website. *Pissarro.com.au* (mini-website for *Pissarro: the first impressionist* exhibition). Designer: Jo Hein

BOOKS PUBLISHED 2005–06

*Zen mind Zen brush*  
John Stevens & Clare Pollard  
2006, 144pp, pb, 80 colour images  
Simple yet profound, spontaneous yet controlled, the art of Zen Buddhism is intended to communicate the vision of Zen masters and to reveal the essence of Zen. This book provides an introduction to the art of Zenga, literally ‘zen painting’, a term that refers to the ink painting and calligraphy executed by Zen monks in Japan from 1600 to the present day.



*Camille Pissarro*  
Terence Maloon  
2005, 248pp, pb, over 150 colour images  
This book charts a sequence of changes in Pissarro’s art, beginning with his early, somewhat subversive explorations of picturesque composition, passing to his experiments with what he and Cézanne called ‘rapports’ and ‘accords’, through his impressionist adventures into a sort of anti-composition, to an eventual recoil from this extreme aesthetic of shattered and ‘levelled’ motifs, reinstating a visual hierarchy and the figure.

*Margaret Preston: art and life*  
Deborah Edwards  
2005, 304pp, hb & pb, over 400 colour images with CD-ROM  
*Margaret Preston* is an engaging and detailed investigation into one of Australia’s best-loved artists. Accompanied by over 400 colour illustrations (oils, works on paper, woodcuts) this book will be the definitive Preston publication for years to come and is the first major publication on her life and work. The CD-ROM is included in both paperback and hardback editions. It includes music, numerous archival photographs, a complete list of lectures, articles and exhibitions, and it has an interactive index.

*Kevin Connor sketchbook: drawings by Kevin Connor in Sydney, Paris and London*  
Hendrik Kolenberg  
2006, 176pp, hb, 80 black and white images  
Kevin Connor, winner of the Archibald, Sulman and Dobell Drawing prizes, each on two occasions, has distinguished himself as a powerful and expressive draughtsman and painter of urban landscapes and the human figure since the early 1960s. This book demonstrates the fundamental role that drawing from life (using small, hand-held sketchbooks) plays in Kevin Connor’s work. Uncompromisingly, his subject is life on the street – in cafes, railway stations, parks and foodhalls, principally in Sydney, Paris and London.

*Poetic mandarin*  
Yang Liu  
2005, 144pp, pb, 82 black and white images  
Calligraphy in China fulfils the functional roles of written texts, conveying meaning and purpose, and as an instrument of government. But there is more to the art and practice of calligraphy – the spirit of individual lives is conveyed in the flourish of brush and ink. Calligraphy has thus become the most esteemed of all the arts of China, embracing meaning and expression, the specific and the abstract.

*Self portrait: Renaissance to contemporary*  
Anthony Bond and Joanna Woodall  
2005, 216pp, pb, 140 colour images  
From Van Eyck and Carracci, Velazquez and van Gogh to Kahlo, Bonnard, Bacon and Warhol, *Self portrait* celebrates

the lives of artists and their unique perspective on themselves and their work. An impressive array of self-portraits, ranging from some of the best-known and most important works of the last 500 years to less familiar works, is presented in this major survey of the genre from the 15th century to the present day.

*Archibald 06*  
2006, 52pp, pb, 36 colour images  
Now in its second year, this complete catalogue of finalists in the Archibald Prize has proved very popular. The catalogue is both a souvenir and permanent record of one of Sydney’s favourite cultural events, and includes full reproductions and artist statements about each painting, as well as a short biography of each artist.

EDUCATION KITS & RESOURCES

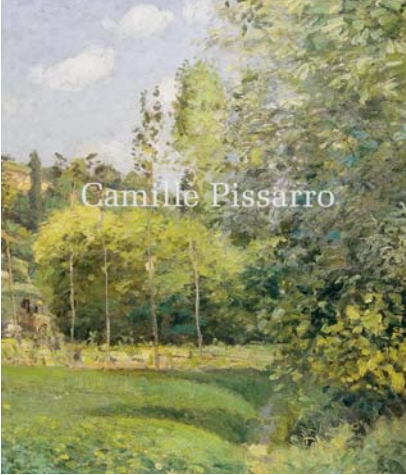
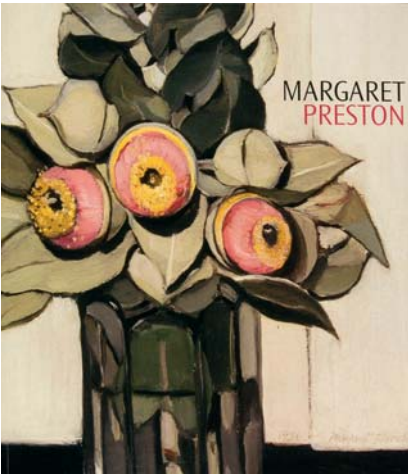
Printed education kits were produced to accompany the *Margaret Preston* and *Pissarro* exhibitions, including a special *Camille Pissarro: French language education kit supplement* for French language students, the result of a fruitful partnership between the Public Programs department and the French Embassy in Australia.

A highly successful extended online education kit was made available for the *Margaret Preston* exhibition, which greatly extended the original printed kit. This extended version (88 pages) was also used by other state galleries during the exhibition’s interstate tour. The online kit incorporated specific sections for primary school cross-curricular studies, secondary school visual arts and history syllabuses, and for gifted and talented, and intellectually disabled students.

In 2005–06 printed education kits were also made available in PDF form to download from the Gallery’s website, making these resources available to wider audiences, especially those in regional NSW.

Three exclusive online exhibition education kits were produced: *Archibald Prize: portraiture and the prize*, *Self portrait: Renaissance to contemporary*, and *Zen mind Zen brush*. The online Archibald Prize kit was further developed in 2006, and was again a valuable resource for education programs on the regional and interstate tour of the Archibald Prize. As a new initiative the Gallery collaborated with leading primary and secondary school teachers to write the Archibald kit, part of an ongoing strategy to involve teachers’ professional expertise in the production of Gallery education resources.

For the first time an online kit specifically for primary schools was developed for a major exhibition, *Zen mind Zen brush*.

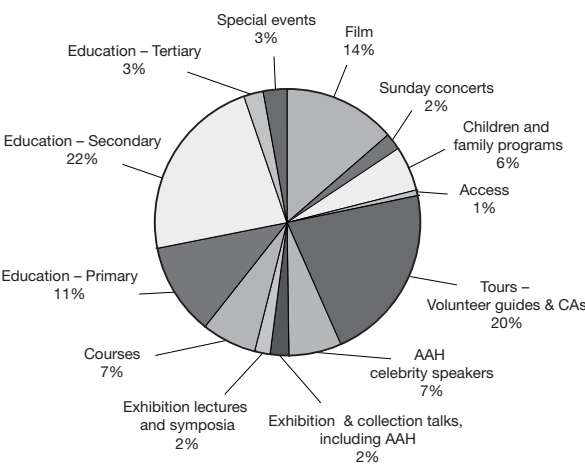


from left: Margaret Preston; Camille Pissarro; Self Portrait; Poetic mandarin; Kevin Connor sketchbooks; Archibald 06; Zen mind Zen brush



AUDIENCES

This was an extraordinary year with the most ambitious and successful public and education program ever presented at the Gallery. Highlights for audiences in 2005–06 included landmark programs for the major exhibitions as well as the Art After Hours and Film at the Gallery programs – which go from strength to strength – and innovations on the Gallery’s website. Attracting 248 060 participants to the Gallery, this year’s program was the most complex and far-reaching in an Australian art museum.



Audience for public and education programs

PISSARRO: THE FIRST IMPRESSIONIST

More than 40 specialists were involved in developing and presenting this large and varied exhibition events program, delivered to an audience of 6586. Events included an Alliance Française Brunch at which lectures in French were given by Joachim Pissarro, the artist’s great grandson, and Claire Durand-Ruel Snollaerts; a Camille Pissarro Printmakers Forum; a concert program; and Art After Hours celebrity talks given by former NSW premier Bob Carr, author and food activist Stephanie Alexander, film producer Patricia Lovell, federal senator Bob Brown, director of the National Gallery of Victoria Dr Gerard Vaughn, and harpist and composer Marshall McGuire. There were also many lectures and exhibition talks by prominent artists, curators, writers and academics: exhibition curator Terence Maloon; artists Aida Tomescu, Euan Macleod, Simon Cooper, Tony Ameneiro and Michelle Hiscock; master printmaker John Loane; academics Dr Alan Krell, College of Fine Art UNSW and Dr Christopher Allen, the National Art School; and art critic John McDonald of the *Sydney Morning Herald*.

The Camille Pissarro International Symposium was held on Saturday 19 November, attracting 283 participants and setting a benchmark for Gallery symposia. This scholarly event included contributions from renowned international Pissarro experts, including Joachim Pissarro, several distinguished university professors from Sydney, the USA and the UK

and was chaired by exhibition curator Terence Maloon. Also Claire Durand-Ruel Snollaerts of the Wildenstein Institute in Paris launched a revised catalogue raisonn  of Camille Pissarro’s work at the symposium.

A unique partnership between the Gallery and SBS Television saw the recent French documentary film *L’ami Pissarro* dubbed in English and screened nationally on SBS (the world premiere) on the first weekend of the exhibition. It later screened daily in the Gallery throughout the exhibition to consistently full houses. *Social Turpitudes*, a major 14-week film series accompanied the exhibition. Inspired by the stories of Emile Zola and Guy de Maupassant, it attracted consistently large and appreciative audiences throughout the summer months.

MARGARET PRESTON: ART AND LIFE

The *Margaret Preston: art and life* exhibition program explored Preston’s body of work through a symposium, exhibition talks and lectures by curators, artists, writers, celebrity speakers and academics. The program involved a diversity of speakers, including the Gallery’s exhibition curator Deborah Edwards; artists Fiona Hall, Lindy Lee, Robyn Stacey and Jenny Kee;



Federal senator Bob Brown, an Art After Hours speaker, 25 January 2006



The school holiday program during *Rajput: sons of kings* exhibition included Indian dance performances

Ron Radford, director of National Gallery of Australia; Julie Ewington, head of Australian art, Queensland Art Gallery; Geoffrey Smith, curator of Australian art, National Gallery of Victoria; Mathew Poll, artistic director of Boomalli; Peter Valder, botanist and author; and Deborah Thomas, editorial director of the *Australian Women’s Weekly*.

The *Margaret Preston* exhibition program included over 25 specialist speaking engagements. All were well attended, attracting an audience of 3175 people. The Gallery’s successful public and education programs became the template for the three other state galleries that presented this exhibition – in Melbourne, Brisbane and Adelaide.

SELF PORTRAIT: RENAISSANCE TO CONTEMPORARY

This well-attended exhibition also found an appreciative audience, especially within the education sector. The Self Portrait Symposium on 18 February 2006 presented international and national speakers, including Dr Joanna Woodall, Courtauld Institute and co-curator of the exhibition; Andrew Sayers, director of the National Portrait Gallery, Canberra; Dr Erin Griffey, lecturer, University of New Zealand, Auckland; Giovanna Giusti, curator, Uffizi Gallery, Florence and Dr Sandy Nairne, director of the National Portrait Gallery, London.

Art After Hours celebrity talks were presented by, among other writers, Robert Dessaix and Louis Nowra. Lectures, exhibition talks, curatorial talks and tertiary student lectures were delivered to a total audience of 1525.

RAJPUT: SONS OF KINGS

This National Gallery of Victoria travelling exhibition featured artist-in-residence miniature painter Abdul Karim Rahimi, who painted in the exhibition for two afternoons per week. He displayed materials and answered questions from visitors on the techniques of this exquisite art. A full-day symposium organised in conjunction with the Asian Arts Society of Australia expanded on the luxurious world of the Rajput courts, their residences, temple ceremonies and court pageantry. The symposium presented lectures by curator Carol Cains, collectors and experts, along with two hands-on jewellery workshops. *Rajput: sons of kings* was also the focus of the July school holiday program with daily Indian dance performances. Music added another component with four Art After Hours concerts of the classical music of Rajasthan presented by the Classical Hindustani Music Association. The popular *Glorious Folly* film program which ran over the same period explored the life of the Indian upper classes.

India was also the theme of the VisAsia special lecture by Oliver Everett, librarian emeritus of the Royal Library, Windsor Castle, who spoke to a full theatre on ‘Mughal painting at its zenith: the life of the Indian emperor Shah Jahan’.

OTHER MAJOR EXHIBITION PROGRAMS

Other wide-ranging and popular programs continued to develop new audiences for Australian and Asian art exhibitions, including *Grace Cossington Smith, Poetic mandarin*, and of course the *Archibald Prize 06. The Archibald*



*Prize* was again a huge drawcard for the Gallery. In 2006 this exhibition toured interstate to Myer in Melbourne, where a balanced public and education program was organised by our Gallery. The Archibald After Dark event involved ABC Radio host Red Symons interviewing Archibald winning artist and Melbourne resident, Marcus Wills, and sitter for one of the entries, Julia Gillard. Also successful were special National Gallery of Victoria members events, an artist talk given by Peter Churcher, education talks for schools, and a very popular children's holiday program, Kid's Archibald, at which Academy Award winning animation artist Adam Elliot and Marcus Wills were judges.

### ART AFTER HOURS

Since its inception in 2003 Art After Hours (AAH) has gone from strength to strength, continuing to develop and engage new audiences for the Gallery's exhibitions. The statistics for the Wednesday evening program speak clearly of its success. In total the program attracted 62 226 extra visitors to the Gallery over the year. The AAH website attracted 48 000 visits over the year and now has over 8000 subscribers to its weekly email newsletter. Audience numbers attending the 6.30pm celebrity talks throughout the year were in excess of 16 200, while 5.30pm curatorial talks attracted 3 687 visitors.

**CELEBRITY SPEAKERS:** In addition to the ten-week Pissarro celebrity speaker program, AAH highlights included an eight-week celebrity speaker program for *Archibald Prize 06* attracting a total audience of 3222, and in which various presenters spoke with great affection for the venerated prize. Particularly large audiences attended the talks given by Justice Michael Kirby and actor John Bell, who both spoke of their experience as sitters for Archibald portraits. Other popular speakers included media personalities Libbi Gorr and Lex Marinos, and interviews with artists given by Gretel Killeen and Jonathan Biggins. Two celebrity talks were also held in association with *Artexpress 2006*. They featured TV and radio presenter Peter Berner and writer, *Sydney Morning Herald* journalist and ABC radio presenter Richard Glover, each of whom interviewed two *Artexpress* students.

**5.30PM CURATORIAL TALKS:** The AAH 5.30pm curatorial talks program has developed a growing, committed and increasingly diverse audience. Speakers were selected for both their academic expertise and lively rhetorical skills. During the year over 60 curatorial floor talks were delivered to 3687 people. Curatorial floor talks were conducted for the temporary (free and paying) exhibitions, the Contemporary Projects Space, the Australian Focus Room, the Modern and Contemporary collection and the other permanent collection exhibitions. Other developments with this program included exhibition talks in *Old Europe: prints and drawings from the collection*, with floor talks delivered in the most part by prominent art historians from the University of Sydney and the National Art School. Future seasons of talks will be programmed for the Australian, Asian, Contemporary and Modern collections throughout the next year.

**ARTBAR:** In the AAH ArtBar, a special program of world music featuring Wei Zen Ho was programmed when the Gallery hosted performances by visiting Tibetan monks. The monks performed the Cham dance with its elaborate costumes and masks for the City of Sydney Chinese New Year Festival. Other ArtBar performances throughout the year have included the Strano Sisters, Eddie Bronson and Anatoli Torjinski from the

group Monsieur Camembert, the Matt Keegan Duo, the Haupmann Trio, Karpatsky Gypsy Guitar Duo and Chilean musicians, Steve and Cesar Marin playing with the Alcohotlicks.

### FILM AT THE GALLERY

Over the year the Gallery's very popular film program drew a total of 33 518 attendees to the three weekly film screenings in the Domain Theatre – at 2pm on Wednesdays and Sundays, and at 7.15pm on Wednesday evenings, as part of Art After Hours. An innovation in 2006 saw additional film screenings on Saturday afternoons, Wednesday mornings and Sunday mornings, to present more specialised films in conjunction with selected exhibitions.

The film program screened important feature films (in series) in conjunction with major exhibitions at the Gallery. The program drew on themes and ideas from exhibitions, exploring them from a cinematic perspective. In promoting cinema as an artform, within the context of an art gallery, the films were presented in their original formats of 35mm and 16mm film prints. With the recent closure of the Valhalla, one of the last venues in Sydney to offer retrospective cinema, the Gallery's role in presenting film in the way its makers intended it to be seen became all the more culturally important and vital.

The film program held in association with *Pissarro: the first impressionist* attracted a very large audience of 11 566 over a 14-week period. The series borrowed its title from Pissarro's scathing political drawings of 1889, *Social turpitudes*, which explored the plight of the working classes, the downtrodden and the oppressed in France in the late 19th century, as well as in contemporary situations. The Lives of the Artists, a six-week film program held in conjunction with the exhibition *Self portrait: Renaissance to contemporary*, drew a fascinated audience total of 5489 to a series of biographical feature films exploring the lives of selected ground-breaking portrait artists. The popularity of these two series required extra support from the Gallery's volunteer task force to manage the often-overflowing crowds.

The Gallery has strengthened its association with the National Film and Sound Archive as a result of the Cinematic Sydney film series presented in conjunction with *Margaret Preston: art and life* exhibition. This series explored the unique character and personality of Margaret Preston's home city through the eyes of Australian feature film and documentary makers. The series drew heavily on the collection of Australian films preserved by the NFSA in Canberra and many of the filmmakers were invited to introduce their work to eager audiences.

### BRETT WHITELEY STUDIO

The Sundays at 2 events program included popular poetry readings held on the 4th Sunday of every month. The successful young people's program Flamenco @ Whiteley, which is held in conjunction with the International Day of People with a Disability, was held again in December. Life drawing workshops held every Saturday morning, and Follow the Curve, every Saturday afternoon, continued to attract committed audiences, totalling 972. The Brett Whiteley Studio catered for 1688 students in a year when education bookings were constant. The studio is particularly relevant for HSC Case Study programs, and historical and practical aspects of the studio provided valuable research opportunities for students.



A children's tour led by stilt-walking 'Mimih' Indigenous actor Russell Smith

### FAMILY PROGRAMS

There were 27 909 children and families who watched and participated in the performances and tours in 2005–06, a 25% increase over the previous year. At the end of 2005 family programs were re-titled Gallerykids (from Fundays at the Gallery) following the end of the successful five-year sponsorship with the Sunday Telegraph. Careful budgeting and evaluation has enabled the program to continue to develop and expand in 2005–06. The Gallerykids program was enhanced in 2005–06 with an article in the February issue of the Art Gallery Society's *Look* magazine and by the introduction of a special mini-site, [www.gallerykids.com.au](http://www.gallerykids.com.au), devoted to the performances, tours, workshops and activities for young children and families in the Gallery. The website includes photographs and images of performers and characters and will continue to be up-dated regularly. New family sessions were introduced in 2006 enabling parents and children aged 3–5 to participate together in active learning experiences. These proved very popular and will be expanded in 2006–07 as Tours for Tots.

**GALLERYKIDS PERFORMERS:** The 2.30pm Sunday performers and 1.30pm school holiday performers remain popular, meeting the needs of the growing family audience. Two new performances were commissioned for the Gallerykids program: Open Stage Productions designed an interactive storytelling/drama performance inspired by the *Grace Cossington Smith* and *Pissarro* exhibitions in January 2006, and the Etcetera Duo staged an ambitious portraiture-inspired performance based upon the *Archibald Prize 06* and *Self portrait* exhibitions in April 2006. Both were held in the Gallery's central court and attracted huge, enthusiastic audiences.

**CHILDREN'S ART TRAILS:** The high quality in both content and design of children's Art Trails program was continued with two new trails designed for the major exhibitions *Margaret Preston* and *Pissarro*, both produced for the first time in full colour and utilised by other state galleries during the exhibitions' tours. Each trail was made available to young children visiting the Gallery with families or as part of a school group, and incorporated activities within the exhibitions and extensions for home. This integrated approach has generated extremely positive feedback from teachers and students. The trails were also available to download from the Gallery's website.

**SUNDAY CONCERTS:** The Sunday Concerts, presented by students from the Australian Institute of Music (AIM), were held in four series from July 2005 to June 2006. These concerts



Year 11 school students participating in a life-drawing class

were inspired by the Gallery's temporary exhibition program. Each Sunday, an average of 300 people enjoyed the ambience of the Old Courts and the free performances.

### EDUCATION PROGRAMS

The Gallery's Public Programs department is seen as a leader in the field of visual arts and gallery education, both in Australia and abroad. Museum educators from across NSW regional galleries, state galleries and international art museums regularly consult with Gallery staff. Regional NSW gallery educators as well as educators from the Museum of Modern Art, New York, were hosted for professional development programs and research meetings during the year. The Gallery's head of public programs, Brian Ladd, was invited to speak about our successful public and education program at the September 2005 International Symposium on Art Museum Education, at the Taipei Fine Arts Museum. He presented the keynote paper 'Behind the scenes: the artist as educator', and was the only Australian speaker in the program which also included representatives from Tate Modern, Centre Georges Pompidou and the Whitney Museum of American Art. Also leading in online education, the Gallery's website manager Jonathan Cooper made a strong impression on participants at the American Web Conference in Albuquerque USA in March 2006, when he demonstrated the Gallery's website.

**KINDERGARTEN TO TERTIARY:** The overall participation rate for education audiences in 2005–06 for primary, secondary and tertiary students, and teachers and lecturers was 91 412, a growth of 11% over the previous year or an increase of 9346 students. A multi-program strategy continued, maximising a school's limited time at the Gallery on a single day by offering multiple and joint exhibition and program options at concentrated periods of the year. This strategy incorporated new booking procedures for the education sector which successfully maximised school numbers and programs on an hourly basis, across an entire day, rather than the traditional 2–3 hour morning focus.

This year also saw the further development of non-visual art education audiences through sustained, specific programming and resources for the curriculum areas of Languages, History, English and Science, across the collection and major exhibitions. This new Kindergarten to Tertiary strategy emphasises the importance of the Gallery's collection and exhibition resources for study across a broad school curricula.

It is important to note that the overall education audiences increased in 2005–06 despite an increase (for the third year running) in program costs for secondary students, which



**‘We would like to congratulate the Gallery on the excellent exhibition of student art (*Artempress*) – we wish all major art galleries around did the same.’** Gallery visitor

resulted in the Gallery this year passing on an unavoidable fee increase for Discussion Tours. There were also more restrictive Department of Education school excursion policies in play which allow schools only one excursion per class, per year.

#### 2005–06: YEARS KINDERGARTEN TO TERTIARY (K-T)

ARTEPRESS: *Artempress*, now in its 23rd year at the Gallery, continued to present excellence in NSW visual arts education. Overall it attracted in 2005–06 approximately 120 000 visitors, including 20 277 booked students, an increase of 14% on the previous year. Under its Arrive Alive initiative, the Motor Accident Authority NSW continued its second year of sponsorship.

The Inside *Artempress* mini-website, an innovative project begun last year, was expanded to incorporate more *Artempress* background content; a virtual tour of the exhibition; education resources and information about *Artempress*; collection connections; and artists’ investigations of the collection. It also included samples of student visual art diaries along with artwork e-cards and the inaugural *Artempress* People’s Choice award.

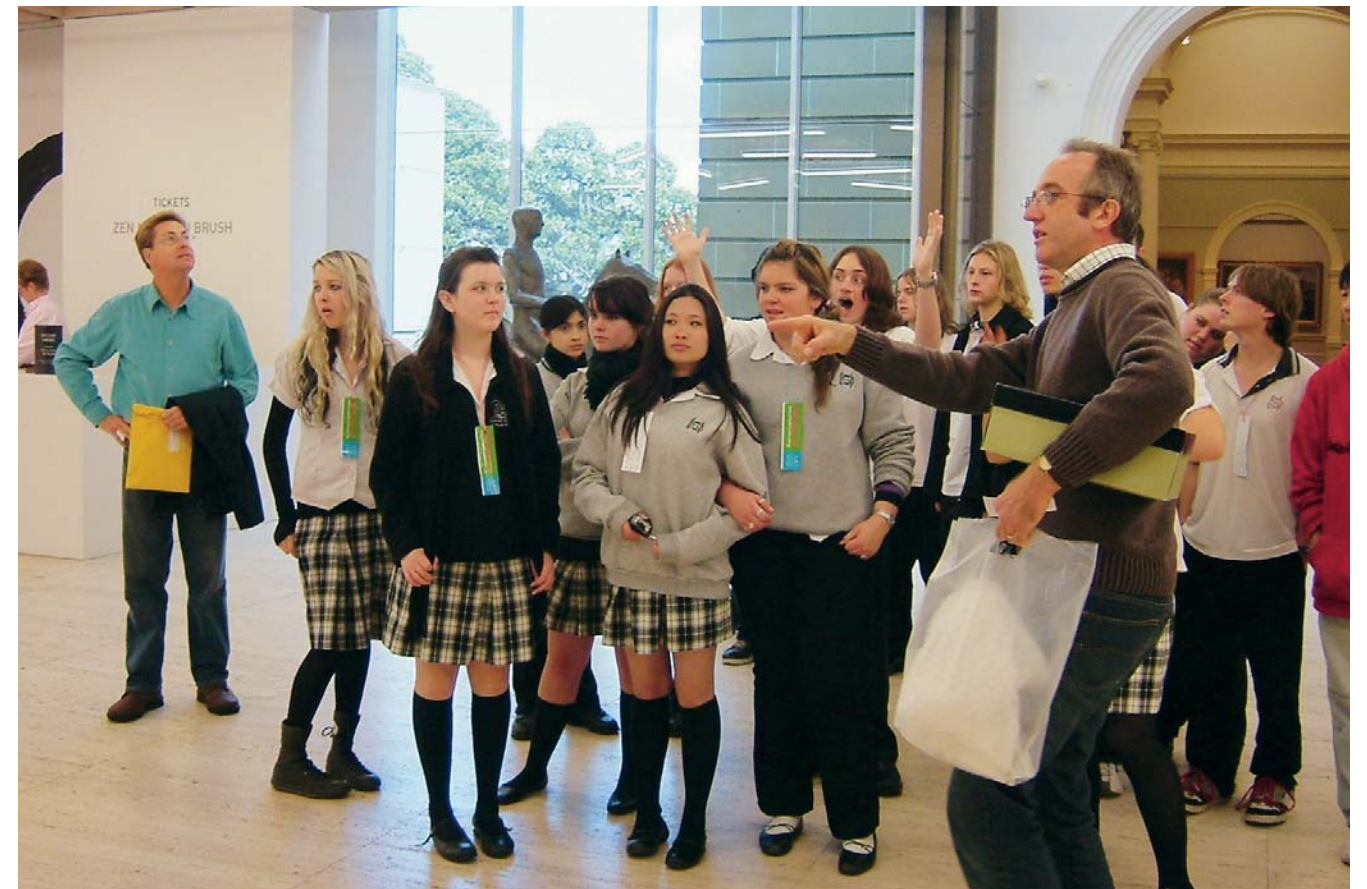
The redesigned website was launched in February 2006 to coincide with the opening of the 2006 exhibition and it attracted over 26 000 visits, a growth of 420% on the previous

year. The website received extremely positive feedback and has become a key resource for Sydney metropolitan and regional NSW schools and galleries, many of whom engage with *Artempress* both at the Gallery and in their local area through the NSW regional tour.

A new *Artempress* initiative at the Gallery to further support teacher professional development is an internship for a trainee teacher (studying a Bachelor of Education) to support the curator during the selection process each October. During the highly sought after internship of 2–4 weeks, the trainee teacher gains insights into selection, exhibition design and curatorial processes. The 2005 internship was granted to a Bachelor of Education student from the College of Fine Arts, UNSW.

#### PRIMARY EDUCATION (KINDERGARTEN TO YEAR 6):

A total of 28 269 students and teachers participated in K–6 educational programs and interpretive tours provided by the education coordinators and children’s guides. The demand for K–6 teacher professional development continues to increase with 378 teachers participating in a range of programs including exhibition enrichment days, school staff development days and three teachers previews (a joint presentation with Years 7–12) for *Margaret Preston*, *Pissarro* and the Biennale of Sydney 06.



The Gallery's information manager, Jonathan Cooper, leads a school group to explore the Gallery's collection



Students participating in the 'Creative Calligraphy' Asian art workshop

**NEW CHILDREN'S TOURS:** New K–6 tours were also developed to coincide with the launch of the new education website, Education Online. The tours are more closely linked to the Visual Arts syllabus, with a cross-curricular emphasis. Input from the guides has been integral to the development of these tours.

**SECONDARY EDUCATION (YEARS 7–12):** A total of 56 517 secondary students and teachers, an increase of 15% from the previous year, participated in a range of exhibitions and educational programs, including permanent collection and temporary exhibition discussion tours, artists’ talks, study mornings, study days and studio sessions.

Professional development continues to increase with 1031 enthusiastic teachers from a range of subject areas participating in programs including: Focus Fest 2006 (the annual two-day education conference based on a key theme in the Visual Arts – this year ‘Bearing witness’); *Artempress* Teachers Day 2006; *Pissarro* French Language Teachers Day; *Margaret Preston* History Teachers Day, and three teachers previews (jointly presented with Years K–6) for *Margaret Preston*, *Pissarro* and the Biennale of Sydney 06; and a Chinese Language Teachers short course – Chinese Art as Text. The Gallery also hosted the annual Association of Independent Schools History Teachers Conference focusing on diverse approaches to teaching history, including artworks as key sources in Australian history; and the NSW Department of Education and Training Visual Arts Multicultural Project development day.

**TEACHER-LECTURERS:** Five new teacher-lecturers (the Gallery’s secondary school educators) were trained in 2006, bringing to 15 the total who service more than 800 booked secondary groups annually. The primary role of teacher-lecturers is to work with secondary students in the permanent

art collections on programs including secondary school discussion tours, studio sessions and study mornings, children’s holiday workshops, children’s volunteer guide training, new teacher-lecturer training and mentoring, and K–12 teacher professional development days. The teacher-lecturers have become even more valuable as their role continues to develop and diversify with new education programs utilising their expertise and skills, including Artside-In, the Da Vinci Project, access programs, Asian education programs and *Artempress*.

**ASIAN: YEARS K–12 EDUCATION PROGRAMS:** Asian art collection and exhibition education programs for students and teachers continue to expand and draw strong audiences. The Asian gallery Art Adventure Tours and Discussion Tours along with Asian artist workshops for schools, and tea ceremony, calligraphy, Indian dance and ink painting events together drew audiences of 1270 primary and 1150 secondary students. A new initiative was the development and launch of an illustrated introduction to the Asian galleries for use with large groups in the lecture theatre.

In response to the demand for information on artworks in the permanent Asian collection, Collection Notes have been produced as a new format resource that offers teachers and students an in-depth essay on a specific artwork as well as issues for consideration. *They give evidence* 1996–97 by Dadang Christanto was the first subject in this concise and focused format.

An online-only education kit for the exhibition *Zen mind Zen brush* was written specifically for the primary school audience to explore six key themes in Zen Buddhist art with visual arts and cross curriculum links, as well as provide connections to relevant key works in the Gallery’s collection enabling the kit’s long-term use as an Asian collection resource.





Artist Ben Quilty talks to Dulwich Hill High School students participating in Artside-In

Another teacher professional development event for the year was the Visual Art Multicultural Project Day. This liaison, between Asian programs coordinators and the coordinators of secondary schools Asian education programs with the Department of Education and Training, was hosted by the Gallery and presented at the annual Japanese Language Teachers Conference.

Work continued with the Japan Foundation on the development and writing of the Japanese art and culture kit.

**INDIGENOUS PROGRAMS:** A unique partnership begun in 2005 between the Gallery and Warawara Department of Indigenous Studies at Macquarie University has resulted in the joint development of two Indigenous art courses. Structured around the Gallery's extensive and unique Indigenous art collection, these courses were taught at the Gallery, with ten students enrolled and 50% of profits derived from the two units going into an Indigenous art acquisition fund for the Gallery. The Gallery's IT department has set up a live web camera for lectures, for use by overseas audiences.

**LEADING FROM THE EDGE:** The coordinator of Aboriginal programs was an advisory committee member of the National Regional Galleries and Museums Conference, *Leading from the edge*, held in Wagga Wagga in October 2005, where he presented a paper, 'Perceptions of audience', discussing the role of Indigenous public programs. He also co-curated an exhibition for the conference entitled *From the edge*, presenting a number of emerging Indigenous artists from Asia, the Pacific region and Australia in the exhibition, which toured to the Ivan Dougherty Gallery, Sydney in 2006.

**TERTIARY PROGRAMS:** A total of 6626 tertiary students and lecturers accessed the Gallery's collection, exhibitions and education programs in 2005–06, with 1476 participating directly in programs, an increase of 14% from the previous year.

University students studying a variety of education, museum studies and architecture courses constitute an important part of tertiary programs. Twenty presentations and lectures were given to undergraduate students (early childhood, trainee school teachers and students of the built environment), and post-graduate students (Museum Studies, Arts Administration and Master of Education).

**TERTIARY GALLERY ORIENTATIONS (NEW INITIATIVE):** Tertiary Gallery Orientation sessions were a new initiative trialled in 2006. This program presented tertiary students with a relevant and comprehensive introduction to the Gallery's

history, collections, exhibition program, research and learning resources and facilities. It emphasised the Gallery as a key educational resource in the study of the various university courses. The delivery of this program was facilitated by the Public Programs department with contributions from a range of other Gallery departments, including the Research Library and Archives, Information Management and Curatorial.

The response to this new initiative has been positive with the participation of over 225 undergraduate and post-graduate students from a diverse range of faculties and institutions including the College of Fine Arts, Sydney, College of the Arts, University of Sydney, University of Western Sydney, University of New South Wales and the National Art School.

**ACCESS PROGRAMS:** The number of people engaging with the Gallery through access programs continued to be consolidated and expanded during 2005–06, increasing by 23% for the year. 1530 visitors participated in a variety of programs for this specialised audience. The three most popular access programs continued to be Signing Art (Auslan interpreted events), In Touch tours and the Da Vinci Project.

#### WEBSITE

The usage of the Gallery website continues to grow. The total number of visits for the year was 1 641 367 an increase of approximately 32% from 2004–05, and over 207% from 2002–03.

**EDUCATION ONLINE (NEW):** A major achievement in the past year was the re-launch of the education section of the Gallery's website, known as Education Online. This involved rewriting, design and new program development. The website now makes greater use of design and images to illustrate the Gallery's dynamic education program, while enabling both students and teachers to navigate their way in more logical and direct pathways to achieve their specific needs. As part of the ongoing strategy to diversify education audiences, specific sections dealing with programs and resources related to visual arts, history, languages and chemistry of art were developed for secondary school, and relevant cross-curricular links were incorporated for primary school years.

**COLLECTION NOTES:** Collection Notes is a concise new format of online information about iconic works in the Gallery's collection. These short focused resources include a key curatorial essay, reference list, colour images of the work and issues for discussion. They are presented for school and tertiary education audiences, but with an awareness of the general public's interest. To date Collection Notes have been written for Brett Whiteley's *Alchemy* 1972–73 and Dadang Christanto's *They give evidence*, with 429 downloads since their availability in early 2006.

## COMMUNITY ACTIVITY AND SUPPORT

#### THE POOL PARTY

In November 2005 the Gallery coordinated the Pool Party in association with the Charlie Perkins Children's Trust, to raise funds to support the construction of two swimming pools in remote Aboriginal communities.

The Charlie Perkins Children's Trust has identified the establishment of swimming pool facilities in Aboriginal communities as its key area of advocacy and support. The health of Indigenous people in Australia is by far the worst of any developed nation in the world. Statistics reveal grossly disproportionate mortality rates, endemic disease and crippling poverty. It has been well documented that the single intervention of a chlorinated swimming pool significantly reduces many chronic health afflictions particular to Indigenous communities.

The Pool Party was a sell-out event and special guests on the night included Ian Thorpe, Aden Ridgeway and Tracey Moffatt. Performances by National Aboriginal Islander Skills Development Association (NAISDA) students David Page and Adam Hill highlighted the diversity and skills of Indigenous performers.

Over \$920 000 was raised at this event, and donated directly to two remote communities through their respective Aboriginal councils to assist with the construction and maintenance of two 25-metre swimming pools. Work has begun at one of the sites with the other due to commence construction within six months.

#### REGIONAL SUPPORT

**REGIONAL NSW COLLECTION LOANS AND TOURING EXHIBITIONS:** During 2005–06 the Gallery approved loans of 185 works to 23 different NSW regional galleries, an increase from last year's 133 works to 20 galleries. This included the substantial loans of 16 works by Mike Parr for the exhibition *Mike Parr: four decades of practice* at Newcastle Region Art Gallery, 26 decorative art works for the exhibition *Social riches: a century of craft: the Society of Arts & Crafts of NSW* at Manly Art Gallery & Museum and 55 prints for the forthcoming exhibition *Sydney print* at S H Ervin Gallery, touring to Hawkesbury Regional Gallery and Tamworth Regional Gallery.

**NEW ENGLAND REGIONAL ART MUSEUM:** The Gallery sent the exhibition *More affinities: Lloyd Rees and Brett Whiteley*, comprising 33 works, to New England Regional Art Museum supported by a generous contribution from Margaret Olley.

The Rees and Whiteley exhibition was part of the Gallery's ongoing commitment to supporting the New England Regional Art Museum through its recent funding difficulties. In June, director Edmund Capon and Barry Pearce, head curator Australian art, travelled to Armidale to attend a public meeting to outline the proposal of purchasing a half-share in the painting *Mosman Bay* 1894 by Tom Roberts, currently in the New England Regional Art Museum collection.

**MUSEUMS & GALLERIES NEW SOUTH WALES:** Michael Wardell has been working with Museums & Galleries NSW since July 2006 as manager of special projects. This one-year

secondment was designed not only to develop a touring exhibitions program of works from the Gallery, managed by Museums & Galleries NSW, but also to foster closer relationships between the Gallery and regional galleries by facilitating loans and one-off project exhibitions, and enabling easier access to advice and assistance from the Gallery's professional staff.

In September 2005 Michael Wardell travelled to Coffs Harbour for a meeting with Sandra Warner, director of Coffs Harbour City Gallery. He then drove on to Grafton to officially open the Grafton Artsfest and to visit the Grafton Regional Gallery. Also in September he visited Cowra Art Gallery to officially open the touring *Archibald Prize 2005* exhibition and give a floortalk on the following day. He took the opportunity to visit Bathurst Regional Gallery and Orange Regional Gallery. In October 2005, Michael travelled to Gosford Regional Gallery & Arts Centre to judge the 2005 Gosford Art Prize. He also represented the Art Gallery of New South Wales at the Annual General Meeting of the Regional Galleries Association. In June 2006, he travelled to Coffs Harbour to visit the Coffs Harbour City Gallery and the Bunker Cartoon Gallery.

#### GALLERY STAFF WORKING WITH THE ARTS COMMUNITY:

In August 2005, Anthony Bond, general manager curatorial services, travelled to Campbelltown Regional Gallery for the Joan Grounds Memorial and to present her artist's book. He also gave lectures on the *Self portrait: Renaissance to contemporary* exhibition at Wollongong City Gallery, May 2006 and at Newcastle University, June 2006.

Barry Pearce wrote an essay on Tom Roberts' portraits for the 2006 Inverell Tom Roberts Festival exhibition, *Portraiture*.

In October 2005 Ann Ryan, assistant curator, travelled to Armidale to advise the New England Regional Art Museum on curating exhibitions from their collection and in the same month travelled to Albury to officially open the *Archibald Prize 2005* exhibition and give a floortalk on the exhibition the next day.

Jonathan Jones, Aboriginal education officer, was a guest speaker at the conference *Leading from the edge* in Wagga Wagga. He was also co-curator (with Haema Sivanesan) of the exhibition *From the edge* presented at Wagga Wagga Art Gallery in conjunction with the summit. Tristan Sharp, education officer, also attended the summit and as a direct result of this, the Gallery's Public Programs department is setting up a regional educators group for closer communication and cooperation in the future.

The assistant curators at the Gallery have formed a group to arrange regular visits to NSW Regional Galleries starting early next year. They plan to contact the curators and/or directors before each visit to arranged a tour of the gallery and facilities and to offer their services in future projects.

**GALLERY EDUCATORS COURSE:** This specialised training program, the only gallery education course of its kind in Australia, was supported by a comprehensive course reader. The program was originally designed to train the Gallery's teacher-lecturers, but this year it was made available to regional gallery education officers and visual arts head teachers. One education officer from Goulburn Regional Art Gallery participated, along with four teachers, one each from Brigidine College Randwick, Stella Maris College, Manly High School and Conservatorium High School. The program helped





The Gallery's senior coordinator of education programs, Tristan Sharp, conducts a workshop at the public galleries conference *Leading from the edge* at the Wagga Wagga Art Gallery

the participants to develop their professional expertise in the field and increased their knowledge and skills relevant to working with the Gallery and its collections.

**REGIONAL GALLERY MENTORSHIP:** As part of an ongoing initiative, the gallery educator training program was incorporated into Regional Gallery Mentorship, a joint program involving the Gallery's Public Programs department, the Art Gallery Society and Museums & Galleries NSW. Cowra Art Gallery director Jacqueline Shultz was awarded the mentorship and spent two weeks at the Gallery as part of the program.

#### EDUCATION TRAINING

##### CRITICAL FRIENDS: TEACHER ADVISORY GROUPS:

Eight primary and eight secondary teachers from a range of schools – public and private, co-educational and single-sex, metropolitan and regional – were invited to participate in the Critical Friends groups. Tenure is for two years, with a rolling intake of new teachers each year to ensure fresh and changing perspectives. The groups meet each school term to workshop new programs, resources and initiatives, and provide feedback on Gallery education services and discuss current issues in classroom teaching. Critical Friends also contribute to school education programs by presenting at teacher professional development programs, participating in the gallery educators course, and writing material for education resources including the Archibald Prize online education kit, the Margaret Preston online education kit and the New Word Order Critical Writing Prize.

##### WESTERN SYDNEY AND SOUTH WESTERN SYDNEY

**EDUCATION PROGRAMS:** The annual HSC Study Days are another successful secondary education initiative. These intensive one-day programs for Western Sydney, South Western Sydney and Hunter/ Central Coast Year 11 students aim to help develop their critical analysis and writing skills in preparation for the HSC visual arts written examination. Over the three programs, 547 students participated from over 30 high schools in these regions.

Out of this program a new initiative was developed. The New Word Order is a critical writing prize for Year 11 and 12 visual arts students, to enhance the profile of this important skill in the visual arts. The prize will be held annually in partnership with the widely respected journal *Art & Australia*. It will be launched at the HSC Study Days, and will require students to submit a piece of critical writing about a major exhibition they have seen, preferably at the Gallery. The prize is to be judged



The Gallery's coordinator for the Brett Whiteley Studio, Alec George, working with kids at the New England Regional Art Museum

by the editor of *Art & Australia*, a prominent art critic, a senior Visual Arts teacher and the senior coordinator of education programs at the Gallery. The winning entries will be profiled on the Gallery's website and on *Art & Australia's* website.

#### ACCESS PROGRAMS

**CHINESE ART AS TEXT:** Chinese language teachers were the target audience for the short course Chinese Art as Text. Over four Wednesday evenings, lectures and floortalks by curators, educators and artists exposed teachers to the potential for using the Chinese collection to teach the Chinese language. VisAsia funding through Stanley Tan and Jim Williams, specifically for teacher professional development on Asia, supported this course.

**SIGNING ART:** Auslan-interpreted tours for deaf and hearing impaired people attracted 251 individual visitors who are deaf as well as 329 regular Gallery visitors to the free tours at 1.30pm on the last Sunday of every month. An innovation for this program was the successful integration of Auslan interpretation into selected Art After Hours celebrity talks on Wednesday evenings. In Touch, sculpture tours for individuals who are blind or visually impaired, attracted 63 visitors.

**DA VINCI PROJECT:** The Da Vinci Project – Manioo Workshop, designed specifically for Indigenous children, is an initiative for underachieving disadvantaged, and gifted and talented primary school children. This program began in February 2006 with generous funding from a Telstra Community Development Fund grant. Using the Gallery's collections, the program presents innovative workshops: Starting with Art, for students with an intellectual disability; and HOT Art, for those identified as intellectually gifted and talented. There has been an enthusiastic response with 320 students participating across both Da Vinci programs.

In 2005–06 the Da Vinci Project was extended to offer education programs and resources to one major exhibition each year, starting with *Margaret Preston* in July 2005. Specific programs for disadvantaged students were linked to key works in the exhibition that were also part of the Gallery's collection. The response to this initiative was strong with 73 students with an intellectual disability participating in Da Vinci – Nature of Art workshops and 237 gifted and talented students participating in Margaret Preston – Written by Herself workshops.

An additional resource for these programs was a specific section of the Margaret Preston online education kit which focused on activities and questions, assisting students to

engage with artworks in the exhibition. There were 784 downloads of the Da Vinci section of the online kit during the exhibition.

This important initiative is part of a long-term strategy to develop more programs and resources for disadvantaged audiences.

#### VOLUNTEERS

**CHILDREN'S GUIDES TRAINING:** There are 64 volunteer children's guides (the Gallery's primary school educators) who received up to 40 hours of ongoing training throughout the year. This important internal training and professional development program incorporates workshops on interpretive and guiding skills, information and strategies on major exhibitions and new collection 'hangs' and updates on the primary school syllabus.

Organised as a series of bi-weekly workshops throughout the school year, the training presents fresh approaches for working with primary students with the Gallery's collection as a core resource. Workshops were also developed for major temporary exhibitions in 2005–06 including: *Rajput: sons of kings*, *Grace Cossington Smith*, *Margaret Preston*, *Pissarro*, *Self portrait* and *Zen mind Zen brush*. Each workshop was annotated to provide the guides with a comprehensive set of notes to use in future guiding.

A range of specialist presenters from within the Gallery (including the coordinator of access programs) and outside participated in a program about working with children with learning difficulties. A core group of 10 guides was trained to lead tours for this specialised audience. These tours will begin in 2006–07.

**VOLUNTEER GUIDES:** The Gallery has an invaluable human resource in its volunteer guides, who currently number 134. The volunteer guides provided tours for a remarkable 53 296 visitors during the year, from primary school children on excursions to adult tours for major exhibitions, Gallery collection tours – Indigenous, Asian and contemporary art, gallery introductory tours, tours for disadvantaged visitors and outreach. A recent development has been a growth in the number of tours provided for corporations, clubs and associations over the year, in particular to the *Margaret Preston*, *Pissarro* and *Archibald Prize* exhibitions.

**LONG-TERM VOLUNTEERS:** The Gallery is also greatly assisted by other volunteers and gratefully acknowledges in particular the long-term dedication of the of following individuals: Emma Collerton, Elizabeth Callanan and Patricia James, Australian art; Anna Ridley, Photography; Anthony Bradley, Arnaldo Buch, Marilyn Keys and Meredith Birrell, Library; Lesley Millar, Elizabeth McCarthy, Paul Solly and Matsha Svenson, Conservation; Nick Yelveton, Registration and the numerous shorter-term volunteers who assist staff in Gallery work.



# CORPORATE SUPPORT

## SPONSORSHIP

The past year has witnessed an exciting period of growth within sponsorship, with income secured from both cash and in-kind arrangements expanding significantly.

The year saw a total of \$1.4 million (up from \$626 000 in 2004–05) secured in cash and in-kind sponsorship with many ventures greatly enhanced as a result. Looking forward, the Gallery continues to expand upon its existing client base, and 2006–07 promises to be an exciting year.

The Gallery was delighted to welcome a number of new principal sponsors: Myer for the *Archibald Prize*; Ernst & Young for the Art After Hours program; and Investec Bank for the *Pissarro: the first impressionist* exhibition. Other interesting new initiatives were developed with Porters Paints, now the official paint supplier to the Gallery, and BNP Paribas who are funding the restoration of the Frans Snyders' painting *The boar hunt* 1650s for the Gallery's collection. JPMorgan became principal sponsor of the *Self portrait: Renaissance to contemporary* exhibition and Macquarie Bank now sponsor the Gallery's focus room projects. The Gallery is also tremendously grateful to its ongoing partners Sydney Morning Herald, JCDcaux, the Sofitel Wentworth and Citigroup for all their support. And finally a very special mention must go to our longest-serving corporate supporter, Qantas, who enjoyed their 11th year as a principal sponsor.

The sponsorship relationships between the Gallery and the corporate community not only ensure important financial support, but extend the Gallery's reach from both audience development and marketing perspectives.

## ART GALLERY SOCIETY OF NEW SOUTH WALES

The Art Gallery Society of New South Wales consolidated its position as not only the largest but the most active organisation of visual arts supporters in Australia. New research shows that 76% of members visit the Gallery at least four times a year; 74% use the Members Lounge; and 70% take advantage of members' prices at exhibitions. 39% have attended art appreciation lectures, and an astonishing 56% have attended weekend lectures, part of the new audience development program begun in 2003.

MEMBERSHIP: Membership numbers continued steady growth, reaching 20 617 (33 187 cardholders) by the end of 2005. This number included 1416 members of the fast-growing young Contempo group, 1124 student members and 111 schools. Country membership grew, accounting for 3634 cardholders. The *Margaret Preston* and *Pissarro* exhibitions attracted many new members. A rise in the renewal rate, from 84% to 88%, indicated high satisfaction levels among existing members. Corporate membership continued to build, with 46 new companies joining the program.

ART ACQUISITION: The society contributed a total of \$814 001 to the purchase of works for the permanent collection. In addition to continued support for the acquisition of Cy Twombly's *Three studies from the Temeraire*, funds

were supplied for James Gleeson's *The Ubu diptych*, and Contempo's fundraising events enabled it to support the contemporary Asian collection with the Luo brothers' work *Welcome the world famous brand*.

COLLECTION CIRCLE: In order to augment its support for the collection, in June 2006 the society launched a new fundraising initiative, the Collection Circle, inviting members to contribute directly to funds for acquisitions.

EVENTS: Central to the society's success has been its active functions program. Resonate concerts in the Old Courts continued to delight members; the 2006 art appreciation lectures on 'Decoding the Renaissance' proved the most popular yet, and the innovative weekend lecture series included 'Civilisation' with Dr Chris Hartney of Sydney University, 'La France profonde' with a range of specialist lecturers, and 'Food of love: an introduction to classical music' with Professor Kim Walker of the Sydney Conservatorium. Weekend workshops, notably Kids' Club, were fully booked, Private Eye and Gallery Express viewings flourished, and a lively program of Contempo social events contributed to the growth of the younger membership.

LOOK: *Look* magazine, published monthly, remained the key vehicle for communications with members, the recent survey showing that 96% of readers find it both enjoyable and informative. Online communications grew in importance, with almost 50% of members subscribing to the email newsletter *Peek*.

VOLUNTEERS: The four volunteer bodies which form part of the society, the Volunteer Guides, Task Force, Community Ambassadors and Contempo, between them contributed some 40,000 hours of labour, and all took in new recruits.

SPONSORS: Sponsors of the society's programs included Taylors Wines, Qantas, Getronics, Bonhams & Goodman, Lindsay Yates (Printers), 10 group, CPI Papers, Pat Corrigan and UAC and Lindt Chocolates.

FAREWELLS AND WELCOMES: The society said a reluctant farewell to development manager Louise O'Halloran, after 10 years in which she played a key role in devising program and marketing strategies to involve members more closely with the Gallery.

In March 2006 Professor Michael Feneley became president of the society's governing council, taking over from Inge Grant who has a 30-year record of contributing to the organisation's work. The Gallery's director, Edmund Capon, took up his seat on council, together with the appointee of the Board of Trustees, Professor Janice Reid. The society continues to work closely with all Gallery bodies to develop membership and build funds for acquisitions.

## ART GALLERY FOUNDATION

The Art Gallery of NSW Foundation continues to raise funds to support the Gallery's acquisition program. Its policy is to invest its capital (donations and bequests) and use the income to purchase works of art for the Gallery's permanent collection. The foundation joined with the Art Gallery Society in a two-year project last year to purchase Cy Twombly's *Three studies from the Temeraire*.

Since inception, the foundation has contributed over \$23 million to the Gallery's collection, (which has increased in value to over \$39 million) and has accumulated over \$24 million in funds under investment. This is an astounding \$63 million of value brought to the Gallery as a result of the tireless efforts of foundation donors and benefactors, in particular the foundation trustees, past and present. 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](http://www.artgallery.nsw.gov.au/aboutus/annual_reports))

## THE CENTENARY FUND

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

The first project, the Centenary Auditorium, was opened in November 2001. Future projects include an extension to the Research Library and Archive; and considerable enhancement to the Prints Drawings & Photography Study Room.

A full list of fund patrons can be found in the *Sponsorship and philanthropy* appendix.

## VISASIA

With its charter of celebrating Asian art and culture, the Australian Institute of Asian Culture and Visual Arts (VisAsia) underwrites the Gallery's extensive Asian exhibition and education programs. The Gallery has the largest specialist Asian art department of any art museum in Australia and is committed to promoting and cultivating a better understanding and enjoyment of Asian art and culture.

The VisAsia Council has 21 members. Membership is by invitation only and is restricted to chief executives, chairmen and business leaders. The Council is chaired by Dr John Yu. A full list of members can be found in the *Sponsorship and philanthropy* appendix.

VisAsia also has over 92 individual members.

## COLLECTION BENEFACTORS AND OTHER SUPPORT GROUPS

Many departments within the Gallery have their own support groups to help raise funds either for their collection, or in the case of the Library and Conservation departments, for special projects. Members of all groups who pledge a minimum commitment of \$1000 per year for 5 years are listed within the foundation. For a full list of foundation membership please see the *Sponsorship and philanthropy* appendix.

The support groups are as follows:

- Aboriginal & Torres Strait Islander Art Department: Aboriginal Collection Benefactors (ACB)
- Asian Art Department: VisAsia/acquisitions
- Asian exhibition and education programs: VisAsia
- Australian Art Department
- Australian Contemporary Art Department: Contemporary Collection Benefactors (CCB)
- Australian Prints Drawings & Watercolours Department (PDW)
- Conservation Department: Friends of Conservation
- Photography Department: Photography Collection Benefactors (PCB)

- Foundation: Art Gallery of New South Wales Foundation
- International Art Department
- Public Programs
- Research Library & Archive (Friends of the Library)

Acquisitions made, or projects undertaken by these groups are reported in the bi-annual foundation newsletter.



VISITOR SERVICES

GALLERY SHOP AND MERCHANDISING

The Gallery’s retailing includes a main store near the entrance foyer and temporary retail outlets set up for particular exhibitions (exhibition shops). The Gallery also wholesales publications to other galleries and book retailers and provides some speciality merchandise for the corporate market. These activities are managed in-house to better position outcomes in order to achieve our strategic objectives.

This year saw a record year of trading with over \$5 million of sales (up from \$3.6 million in 2004–05) keeping us at the forefront of museum retailing in Australia.

AGNSW publications are a key component of sales, accounting for about 25% at the retail and wholesale level, including sales to international distributors.

The exhibition shops staged for the *Margaret Preston* and *Pissarro* exhibitions were another key component and contributed about 20% of the sales. The majority of merchandise for the *Margaret Preston* exhibition shop was developed by the Gallery Shop, providing a well defined, affordable and attractive product range which appealed to our visitor demographic. The Pissarro shop sold an attractive product range including a variety of books which supported the scholarly aims of the exhibition and proved very popular as well. As these exhibitions toured other parts of Australia, the Gallery was able to supply other museum shops with this merchandise to further enhance our sales.

The remaining 55% of sales comprised general merchandise sold in the main Gallery Shop. Sales were up across all key categories and this was achieved without increasing the basic stock position of the store. Important to this result has been the review and ongoing improvement in buying, inventory control and merchandising. One feature of the shop is its collection of children’s titles, a comprehensive range of colourful and fun books introducing art to the young.

As a specialised art book store, the shop can assist with sourcing art books or catalogues. Telephone inquiries can be directed to (02) 9225 1718. A wide range of AGNSW publications and other merchandise can also be purchased online at [www.artgallery.nsw.gov.au/shop](http://www.artgallery.nsw.gov.au/shop)

VENUE HIRE SERVICES

The Venue Hire department is responsible for managing venue hire and food and beverage services and from this year it also took on the servicing of tour groups. The 2005–06 year was a record year for venue services with turnover exceeding \$1 million (up from \$828 000 in 2004–05).

Gallery function spaces are hired out primarily to companies for their private functions. This year there were over 330 functions (up from 169 in 2004–05) ranging from gala dinners, cocktail parties, themed events, afternoon teas, breakfasts and art classes. Many companies took the opportunity to entertain their clients in conjunction with a private viewing of an exhibition, in particular *Pissarro: the first impressionist*, *Margaret Preston: art and life*, *Archibald Prize 06* and *Self portrait: Renaissance to contemporary*. Complementing this



Range of merchandise available from the Preston exhibition shop

support for the exhibition-related functions was a growing trend in companies using the Gallery’s permanent art collection as backdrop for their events. Special themed events included a fashion parade for a French designer, a major dinner for a high-profile international event held in Sydney and a two-day conference for a film group.

Food and beverage services are provided in the Gallery at the cafe, the restaurant, the society members lounge and at all corporate sector and Gallery functions. These services are provided under contract with the caterers Trippas White Catering Ltd. A dining theme incorporating French wines and food proved very popular with customers during the *Pissarro* exhibition, and providing extra staffed service points helped to serve many visitors on our record-breaking attendance days during the *Archibald Prize 06* exhibition. In 2006 the Restaurant and Caterers Association recognised the Gallery’s restaurant with the Best Informal Modern Australian restaurant award.

Tour groups, a small but growing venue service, provides guests such as senior citizens groups, international visitors and heads of state with private guided tours of the Gallery’s permanent collection or an exhibition.

Further information about services can be accessed on the Gallery’s website ([www.artgallery.nsw.gov.au/shop/venue\\_hire](http://www.artgallery.nsw.gov.au/shop/venue_hire)) or by phoning the venue manager on (02) 9225 1836 for functions and tour groups; or (02) 9225 1819 for restaurant bookings.

ENVIRONMENTAL MANAGEMENT

The consumption of energy and especially water in the Gallery very much reflects the volume of general public activity throughout the year, with definite peaks linked directly to major temporary exhibitions. During 2005–06 the Gallery’s heritage building attracted over 1.2 million visitors, an average of over 100 000 people per month, with over 160 000 visitors in April 2006 primarily visiting the *Archibald Prize 06* exhibition.

The Gallery maintains 24-hour plant control through our building management system, ensuring that operations are energy efficient and that building services staff can react quickly to fluctuations in environmental conditions and continually maintain temperature and humidity to international museums standards.

WATER AUDIT

During 2005–06 the Gallery conducted a water audit. The audit identified that 46% of annual water usage was required for plant and equipment primarily needed to maintain the temperature and humidity levels in keeping with international museum standards. The audit showed an increase in water usage over the last four years, but this trend has subsequently been reversed largely due to the upgrade of the building’s sensor/value urinals and the installation of water saving taps in staff toilets. The average kilolitre per day (kL/d) water usage fell from 152kL/d to 125kL/d. The Gallery will consider implementing recommendations from the audit report pending further investigation of financial feasibility.

ENERGY AUDIT

An energy audit was also conducted with major electricity usage being for heating, ventilation and air conditioning (63%) and lighting (35%), again in line with the requirements of keeping the building’s environmental conditions at international museum standard levels.

In accordance with NSW Government policy the Gallery’s electricity usage comprises a 6% green energy component. As a part of a sponsorship agreement the Gallery has entered into an arrangement with Delta Electricity for in-kind provision of \$80 000 of electricity in 2007–08 with savings being redirected to support other Gallery activities.

REDUCTION IN THE GENERATION OF WASTE

Gallery staff are encouraged to use, where possible, electronic mail for internal and external communication. Use of the Gallery’s intranet has been steadily growing and staff are able to apply for leave, reserve resources, and access a range of information including Gallery policies and procedures and the staff directory. These activities were previously paper based.

An eNewsletter, *Artmail*, replaces previous hardcopy notification to media outlets and is used as a cost-effective general public news source, replacing hardcopy advertising materials. *Artmail* has currently over 85 000 recipients.

RESOURCE RECOVERY INITIATIVES

A designated recycling mini-skip is located on the loading dock for recycling all paper products, including flattened cardboard boxes. Every office and workstation is issued with a recycling bin which is collected regularly by the cleaners. Since this recycling initiative was introduced, the output of general waste has decreased by approximately 25% which constitutes a saving of \$7000.

Around 35 temporary exhibitions are mounted every year and wherever possible construction and display materials are reused. All excess steel, workshop materials and wire are sent to an external recycler, and the conservation department recycles offcuts internally.

The IT department participates in the ReConnect.NSW program, a whole-of-government initiative which enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals.

Used toner cartridges are sent for recycling with approximately 120 cartridges being recycled in the 2005–06 period. The Research Library and Gallery Shop reuse cardboard boxes for packaging interlibrary loans and filling visitor and e-commerce merchandise orders. All Gallery functions are handled by the on-site caterers with all glass bottles being recycled.

RECYCLED CONTENT

The Gallery continues to purchase plain A4 paper with 50% recycled content and all envelopes purchased are recycled stock. This equates to over 5500 reams of paper. All 138 toner cartridges purchased for printers had recycled components. The caterer ensures soft drinks and juices are purchased in recyclable glass containers (approximately 10 tonnes) and a number of suppliers are already delivering other products in refillable containers. The Gallery continues to use other recycled paper products including toilet rolls and paper towels.

REDUCTION IN THE EMISSIONS FROM VEHICLES

In 2005–06 service demands saw a 9% reduction in fuel consumption by Gallery vehicles.

This decrease in fuel usage has been offset by increased petrol prices resulting in higher vehicle running costs. Fuel cards discounting the retail price of unleaded petrol have slightly offset these increased costs.

PERFORMANCE

The Gallery regularly reports its energy usage data via the EDGAR (environmental data gathering and reporting) system which centrally monitors NSW government agency’s energy performance. Annual energy consumption and costs of fuels by the Gallery for financial years 2005–06 and 2004–05 are indicated in the following table:

Fuel type	Total energy consumed GJ		Energy use % total		Greenhouse emissions (tonnes)		Greenhouse emissions % change between years
	2004- 05	2005- 06	2004- 05	2005- 06	2004- 05	2005- 06	
Automotive							
Diesel	171	136	0.50	0.41	12	10	-.03%
Petrol	348	339	1.03	1.01	23	22	0.0%
Natural Gas	1 186	1 051	3.50	3.14	61	54	-0.08%
Greenpower	1 934	1 919	5.70	5.73	0	0	0.0%
Electricity	30 298	30 057	89.27	89.72	8 047	7 983	1.2%
TOTALS	33 938	33 501	100%	100%	8 143	8 069	



# CORPORATE GOVERNANCE

## BOARD OF TRUSTEES

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



### PRESIDENT

**Mr David Gonski** B Comm, LLB, SIA (Aff), FAICD, FCPA  
Mr Gonski is a solicitor and was a partner at Freehills; is chair of Investec Wentworth Pty Ltd, a corporate advisory firm that became part of the Investec Bank (Australia) in March 2001; chair of Coca-Cola Amatil Ltd and the Investec Group in Australia; a director of ANZ Banking Group Ltd, the Westfield Group and Singapore

Airlines; chancellor of the University of New South Wales; chair of Sydney Grammar School; member of the Prime Minister’s Community Business Partnership, the Takeover Panel and the Chairmen’s Panel of the Business Council of Australia; formerly member of the Committee of Inquiry into Charitable and Related Organisations, and member of the Nugent Committee which examined the major arts organisations in Australia; author of the Gonski Report into the Australian film industry. Initial date of appointment 1 January 1997; expiry of current term 31 December 2006.



### VICE PRESIDENT

**Dr John Yu** AC, Hon MD (Syd), Hon DLitt (UWS), MB BS DCH (RCP&S), FRACP, FRACMA  
Dr Yu is chancellor, University of New South Wales; chair, Australia China Council of DFAT; chairman Specialist Advisory Committee of NSW Commission for Children and Young People; chairman VisAsia; member of the board of National Australia Day Council, Walter and Eliza Hall Trust, NSW Public Education

Council; formerly chief executive, Royal Alexandra Hospital for Children. Initial date of appointment 1 January 1997; expiry of final term 31 December 2005.



### MEMBERS

**Mr David Baffsky** AO  
Chairman, Accor Asia Pacific, which is the largest hotel management company in the Asia Pacific; director, Tourism Asset Holdings; director and life member of the Tourism Task Force; director of the Indigenous Land Corporation. Memberships include charities and non-profit organisations including Sydney Grammar Foundation, St Vincent’s Hospital, the Museum of Contemporary Art and the Royal Flying Doctor Service. He was responsible for the development of the first Club Med in Australia at Lindeman Island and was a director of Club Mediterranée (Australia) Pty Ltd from 1985 to August 2000. In 2004 Mr Baffsky was appointed to the

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 to the Gallery’s fundraising activities, and occasionally gifted or lent works of art to the Gallery. A Code of Conduct is in place and all trustees are required to acknowledge their acceptance by signing the document.

Corporate secretariat support is provided for the Trust Board and its sub-committees, each of which meets approximately six times a year. Each of the five sub-committees (detailed p 56) provides specialist expertise in monitoring the activities of the Gallery. The minutes of Trust sub-committee meetings and recommendations are tabled at the main board meeting.

federal government’s National Tourism Infrastructure Investment Consultative Group and the Business Government Advisory Group on National Security. In June 2001 he was awarded Officer in the General Division of the Order of Australia (AO). Mr Baffsky was awarded the Centenary Medal in 2003 and was the 2004 Asia Pacific Hotelier of the Year. Initial date of appointment 1 January 2006; expiry of final term 31 December 2008.



### Mr Pierce Cody

Mr Cody is the executive chairman, Macro Life Pty Ltd; director of APN News & Media; board member of Adcorp; founder, former chairman and managing director of Cody Outdoor Advertising; governor and director, Australian Ireland Fund. Initial date of appointment 1 January 2000; expiry of final term 31 December 2005.



### Ms Anne Fulwood

Ms Fulwood is a television journalist and presenter; member, Council for the Australian Honours, the Film and Literature Board of Review, Interim Board of the National Film and Sound Archive and Luna Park Reserve Trust. Initial date of appointment 1 January 2002; expiry of current term 31 December 2007.



### Ms Janet Laurence

Ms Laurence is a mixed-media installation artist whose work extends from exhibiting within the gallery and museum into architecture and landscape; commissions include *The edge of the trees* at the Museum of Sydney; *Veil of trees* in the Domain, Sydney, an environmental art work *In the shadow* at Homebush Bay Olympic Site, Elixir house in Ngata, Japan, and the Australian War Memorial London; represented by Sherman

Galleries, Sydney; awarded the RAI A Lloyd Rees award for urban design 1995, Rockefeller Fellowship 1996; currently completing PhD. Initial date of appointment 1 January 1997; expiry of final term 31 December 2005.



**Ms Irene Lee** BA (History of Art), barrister-at-law  
Ms Lee has held senior positions in investment banking and funds management over the past 20 years. She was an executive director of Citicorp Investment Bank before becoming Head of Corporate Finance at the Commonwealth Bank of Australia. Ms Lee is currently a director with QBE Investments Ltd, Mariner Financial Ltd, TEN Network Holdings Ltd and ING Bank (Australia)

Ltd. Ms Lee was CEO of Sealcorp Holdings Ltd and was a former director with Record Investments Ltd, Beyond International Ltd, Record Funds Management Ltd (Record Realty), Biotech Capital Ltd. Ms Lee is a member of the Takeover Panel, the Advisory Council of JPMorgan Australia and the Executive Council of the Faculty of Business, University of Technology, Sydney. Initial date of appointment 1 January 2002; expiry of current term 31 December 2007.



**Dr Lindy Lee** Dip Ed (Art, Secondary School), BA (Visual Arts), Post Grad Dip (Painting), PhD (Art Theory)  
Dr Lee is an artist whose works are held in the collections of the National Gallery of Australia, Canberra and the state galleries of New South Wales, South Australia and Western Australia, as well as major corporate collections. She has had many solo exhibitions since 1985, in Adelaide, Brisbane, Melbourne, Sydney and Singapore; and numerous group exhibitions

since 1992 in Canada, China, Hong Kong, Japan, Malaysia and Australia. Former board member of Artspace and the Australia Centre of Photography, former president of the Asia Australia Artists Association and former deputy chair of the Visual Arts and Craft Fund, Australia Council. Initial date of appointment 1 January 2006; expiry of current term 31 December 2008.



**Mr Steven Lowy** B Comm (Hons)  
Mr Lowy is group managing director, Westfield Group; director of the Victor Chang Cardiac Research Institute, the Lowy Institute for International Policy, and various Lowy Family Group entities.

Initial date of appointment 1 January 2006; expiry of current term 31 December 2008.



**Ms Sandra McPhee** DipEd, FAICD  
Ms McPhee has extensive experience as a non-executive director and as a senior executive in international consumer facing industries including aviation, retail and tourism, most recently with Qantas Airways Ltd. Ms McPhee is a director of Coles Myer Ltd, Perpetual Ltd, Australia Post and St Vincents and Mater Health. Ms McPhee was previously a director of Primelife Corporation Ltd, CARE Australia and the Tourism Council Australia, and deputy chair of South Australia Water.

Initial date of appointment 1 January 2004; expiry of current term 31 December 2007.



**Prof Janice Reid** AM, BSc, MA, MA, PhD  
Prof Reid is vice-chancellor, University of Western Sydney and member of the Federal Council for Australia Latin American Relations (COALAR); Salvation Army Greater Western Sydney Advisory Board. She is the Australian representative on the governing board of the Organisation for Economic Cooperation and Development’s (OECD) program on Institutional Management in Higher Education (IMHE); patron of Kedumba Drawing Award; former

member of Integral Energy Board (2000–2006) and the Federal Government Higher Education Review Group (2002); council member of the Art Gallery Society of New South Wales; former chair, Australian Institute of Health and Welfare; former trustee, Queensland Museum; former deputy chair, Queensland Institute of Medical Research; chair (1994–95) National Review of Nursing Education; member of the Order of Australia (AM); Wellcome Medal; Centenary Medal; fellow of Australian Academy of Social Sciences. Initial date of appointment 1 January 2004; expiry of current term is 31 December 2006.



### Mr John Schaeffer AO

Mr Schaeffer is the founder and former executive chairman of Tempo Services Ltd; current member National Gallery of Australia Foundation; former member National Portrait Gallery Board; Former president Australian Building Services Association, current directorships in several Australian, UK and New Zealand companies. Officer of the Order of Australia 2003. Initial date of appointment 13 August 2001; expiry of current term 31 December 2006.



**Mr Imants Tillers** BSc (Arch) Syd, DLitt (honoris caursa) UNSW  
Mr Tillers is a visual artist, writer and curator; since 1973 has had solo exhibitions in Australia, Germany, Finland, Italy, Latvia, Mexico, New Zealand, Spain, Switzerland, the UK and USA, and in 2006 a major survey of his work, *Imants Tillers: one world many visions*, was held at the National Gallery of Australia. His public commissions include the dome of the Federation Pavilion in Centennial

Park, Sydney, the Founding Donors commission at the Museum of Contemporary Art, Sydney, and *The attractor* and *Eight women* sculptures at Overflow Park, Sydney Olympic Park; awards and international prizes include Gold Prize at the Osaka Painting Triennale in 1993, awarded a Doctor of Letters honoris casua for ‘his long and distinguished contribution to the field of arts’ by the University of New South Wales in 2005. Initial date of appointment 1 January 2001; expiry of current term 31 December 2006.



**Mr Peter Francis Young** BSc, MBA  
Mr Young is a senior advisor, ABN AMRO Australia Pty Ltd; chairman Delta Electricity, Export Finance & Insurance Corporation; director, Great Barrier Reef Research Foundation, Sydney Theatre Company, John Fairfax Holdings and South Australian Government Defence Industry Advisory Board. Initial date of appointment 13 August 2001; expiry of current term is 31 December 2006.

Honorary Solicitors to the Trust: Freehills



TRUSTEE MEETINGS

ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2005 to June 2006. Trustee attendances were as follows: David Gonski (6/6), John Yu (2/3 to Dec 2005), David Baffsky (3/3 from Jan 2006), Pierce Cody (3/3 to Dec 2005), Anne Fulwood (4/6), Janet Laurence (3/3 to Dec 2005), Irene Lee (3/6), Lindy Lee (3/3 from Jan 2006), Steven Lowy (2/3 from Jan 2006), Sandra McPhee (3/6), Janice Reid (5/6), John Schaeffer (4/6), Imants Tillers (6/6), Peter Young (4/6).

TRUST SUB-COMMITTEES

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

ACQUISITIONS AND LOANS SUB-COMMITTEE

The Acquisition and Loans Sub-Committee plays an important role in overseeing the Collections Policy. It considers curatorial proposals on acquisitions, gifts, inward and outward loans and (if applicable), de-accessions. Based on these considerations recommendations are made to the board for approval.

MEMBERS: John Yu (chair to Dec 2005); Janice Reid (chair from Jan 2006); Anne Fulwood; Janet Laurence (to Dec 2005); Irene Lee; Lindy Lee (from Jan 2006); Imants Tillers. Staff: Edmund Capon, director; Anthony Bond, general manager, curatorial services; Donna Brett, project officer, curatorial services.

There were six meetings of the Acquisitions and Loans Sub-Committee during the period July 2005 to June 2006. Trustee attendances were as follows: John Yu (4/4), Janice Reid (4/6), Anne Fulwood (3/6), Janet Laurence (2/3), Irene Lee (4/6), Lindy Lee (2/2), Imants Tillers (6/6).

SPONSORSHIP SUB-COMMITTEE

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

Members: David Gonski (chair), Pierce Cody, Deeta Colvin, Anne Fulwood, Daniel Gauchat, Sandra McPhee, John Schaeffer, Scott Walters, Peter Young. Staff: Edmund Capon, director; Belinda Hanrahan, general manager, marketing & business development; Leith Douglas, sponsorship manager.

There were two meetings of the Sponsorship Sub-Committee during the period July 2005 to June 2006. Trustee attendances were as follows: David Gonski (2/2), Anne Fulwood (1/2), Sandra McPhee (1/2), John Schaeffer (2/2), Peter Young (2/2).

FINANCE AND AUDIT SUB-COMMITTEE

The Finance and Audit Sub-Committee oversees all financial aspects of the Gallery, including budgeting, monitoring performance and ensuring stewardship of the assets. All audit matters are also tabled with the sub-committee.

MEMBERS: Peter Young (chair), David Gonski, Jillian Broadbent, Bruce Cutler. Staff: Edmund Capon, director; Rosemary Senn, general manager, finance & management services.

There were six meetings of the Finance & Audit Sub-Committee during the period July 2005 to June 2006. Trustee attendances were as follows: David Gonski (6/6), Peter Young (6/6).

REGIONAL SUB-COMMITTEE

The Regional Sub-Committee was responsible for the Gallery's numerous activities in supporting NSW regional galleries. These include loans of artworks, touring exhibitions and provision of expertise. This year it was agreed to include Regional Committee matters under the Acquisitions and Loans Sub-Committee.

MEMBERS: John Yu (chair), Imants Tillers, Mary Turner. Staff: Anthony Bond, general manager, curatorial services; Michael Wardell, manager of special projects AGNSW/ MGNSW).

There was only one meeting of the Regional Sub-Committee during the period July 2005 to June 2006. Trustee attendance was as follows: John Yu (1/1), Imants Tillers (1/1).

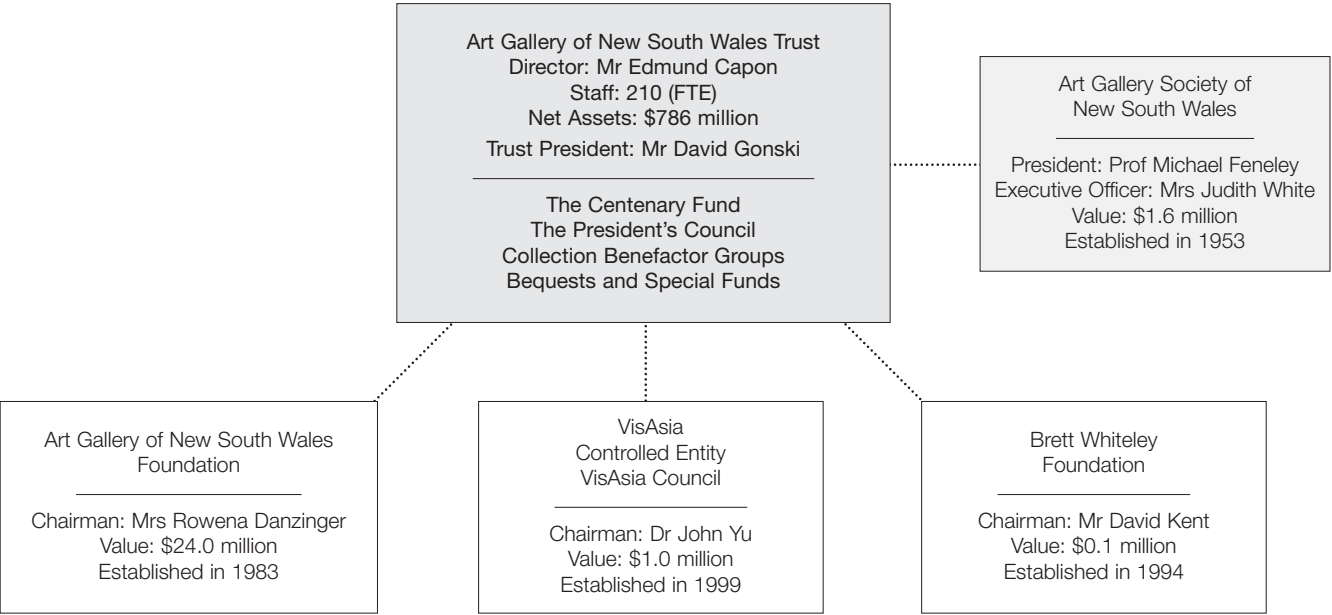
RISK MANAGEMENT SUB-COMMITTEE

The Risk Management Sub-Committee is responsible for overseeing and providing guidance on risk management matters and submitting reports and recommendations to the main board to enable it to discharge its responsibilities in this regard.

MEMBERS: Steven Lowy (chair), David Baffsky, David Gonski, Bruce Cutler. Staff: Edmund Capon, director; Anne Flanagan, general manager, exhibitions and building services; Rosemary Senn, general manager, finance and management services; Trish Kernahan, manager, administration and strategy.

There has been one meeting of the Risk Management Sub-Committee during the period July 2005 to June 2006. Trustee attendances were as follows: Steven Lowy (1/1), David Baffsky (1/1), David Gonski (1/1).

OTHER GALLERY ENTITIES



The Gallery is responsible for providing administrative support for other entities, namely the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and the VisAsia Foundation. Each of these entities has separate legal structures established by a Trust Deed or incorporated with a Memorandum and Articles of Association. Each has a board of trustees/directors as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The AGNSW Foundation also has a Finance Sub-Committee, which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

ART GALLERY OF NEW SOUTH WALES FOUNDATION

Non controlled entity.  
Enabling legislation: Art Gallery of New South Wales Foundation Deed 1983 with subsequent amendments.  
ABN/Gift Deductible status.  
Purpose: To raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery. Since inception, the Foundation has contributed over \$20 million to the Gallery's collection, (which has increased in value to over \$38 million), and has accumulated over \$24 million in funds under investment.  
Board of trustees comprise:  
Art Gallery of NSW representatives: Rowena Danziger (chair), Jillian Broadbent (deputy chair), Prue Allen, Michael Feneley, Denyse Spice and one vacant position.  
NSW Government representatives: Mark Nelson, Ray Wilson.  
Donor representatives: Geoffrey Ainsworth, Brian France, Fraser Hopkins, Catriona Mordant, Reg Richardson, Susan Rothwell, Isaac Wakil, Peter Weiss.  
Finance Sub-Committee: Jillian Broadbent (chair), Geoff Ainsworth, Brian France, Mark Nelson.  
The Art Gallery of New South Wales Foundation publishes its own annual report.

BRETT WHITELEY FOUNDATION

Non controlled entity.  
Enabling legislation: Brett Whiteley Agreements 1994;  
Incorporated entity.  
ABN/Gift Deductible status.  
Purpose: To promote and encourage knowledge and appreciation of the work of the late Brett Whiteley.  
Board of directors comprise:  
Independent representative: John Meacock (chair).  
Art Gallery of New South Wales representatives: Brian Ladd, Barry Pearce.  
Brett Whiteley Estate members: Wendy Whiteley, Anna Schwartz.  
The Brett Whiteley Foundation produces its own audited financial statements which are lodged with Australian Securities and Investment Commission (ASIC).

VISASIA

Controlled entity.  
Enabling legislation: VisAsia Constitution 1999;  
Incorporated entity.  
ABN/Gift Deductible status.  
Purpose: To promote Asian arts and culture.  
Board of directors comprise:  
Art Gallery of New South Wales representatives: John Yu (chair), Edmund Capon, Jackie Menzies, Sabrina Snow plus three vacant positions.  
Director/member representatives: Steve Burdon, Philip Cox, Stephen Menzies, Judith Rutherford, Vicki Liberman.  
VisAsia produces its own audited financial statements which are lodged with Australian Securities and Investment Commission (ASIC). Being a controlled entity it is also consolidated into the financial statements of the Art Gallery of New South Wales.

ART GALLERY SOCIETY OF NEW SOUTH WALES

A separate legal entity controlled and operated by the society's council and members. The Art Gallery Society of New South Wales produces its own annual report.



SENIOR MANAGEMENT PROFILES

EDMUND CAPON AM, OBE, M Phil  
Director

Edmund Capon took up his appointment as director of the Art Gallery of New South Wales in November 1978 following his arrival from London where, for the previous five years, he held the position of assistant keeper, Far Eastern Section, Victoria & Albert Museum. Mr Capon attained a Master of Philosophy degree in Chinese art and archaeology (including language) from London University (Department of Oriental and African Studies) with his thesis ‘The interdependence of Chinese Buddhist sculpture in bronze and stone from AD386 to 581’, and is a recognised world expert in his particular field.

In 1994 Mr Capon was made a member of the Order of Australia and in 2000 was awarded a Doctor of Letters honoris casua from the University of New South Wales and a Chevalier of Arts and Letters from the French government. In 2004 he was appointed adjunct professor in the department of Chinese and Indonesian Studies at the University of New South Wales. He is a member of the Council of Australian Art Museum Directors (CAAMD).

ANTHONY BOND B Ed (Hons)  
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 Gallery’s curatorial staff and manage the curatorial services departments: Conservation, Registration, Public Programs, Research Library, the Photography Studio/Digitisation and Copyright. 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 the Art Gallery of Western Australia.

Mr Bond’s curatorial specialisation is in 20th-century and contemporary international art. His recent major projects include curating *Trace*, the inaugural Liverpool Biennial in England (1999) and *Body*, an exhibition tracing aspects of realism in art from the mid 19th century, and this year the *Self portrait* exhibition in conjunction with the London Portrait Gallery.

ANNE FLANAGAN Dip Int Design, Dip Ed, Dip Vis Arts  
General Manager, Exhibitions and Building Services

Anne Flanagan joined the Gallery in 1992. Her academic background includes visual arts, interior design and education. For the last 21 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 New South Wales.

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

BELINDA HANRAHAN B Comm  
General Manager, Marketing and Business Development

Belinda Hanrahan joined the Gallery in November 1992 as marketing manager. Prior to this she worked in marketing management for Unilever and Johnson & Johnson for ten years, later forming her own marketing training consultancy. She holds a Bachelor of Commerce from the University of New South Wales.

Ms Hanrahan is responsible for the Gallery’s marketing and corporate development, which encompasses advertising and promotions, publicity, tourism, visitor services and sponsorship, including the President’s Council.



clockwise from lower left: Anne Flanagan, Belinda Hanrahan, Anthony Bond, Rosemary Senn, Jane Wynter, Edmund Capon

ROSEMARY SENN B Comm, FCPA, MAICD Dip  
General Manager, Finance and Management Services

Rosemary Senn joined the Gallery in 1998. She is a Fellow of the Australian Society of Certified Practising Accountants and holds a Bachelor of Commerce from the University of Melbourne. She also holds qualifications in company directorship and taxation matters and spent several years in the commercial sector.

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, strategic planning, corporate services, legal, administration and records, information technology, and commercial services, which includes the Gallery Shop, venue hire and the management of the catering contract.

JANE WYNTER BA, LLB  
Benefaction Manager

JaneWynter joined the Gallery in 1994 to assist with raising funds for the Art Gallery of New South Wales Foundation. Prior to this she worked as a solicitor in two major city law firms, Sly & Russell and Dawson Waldron. She holds a Bachelor of Arts and a Bachelor of Laws degree from the University of New South Wales.

Since 2000 Mrs Wynter has been in charge of individual giving at the Gallery. This includes all gifts, donations and bequests to the Gallery and the Foundation.

SUMMARY SENIOR OFFICER POSITIONS

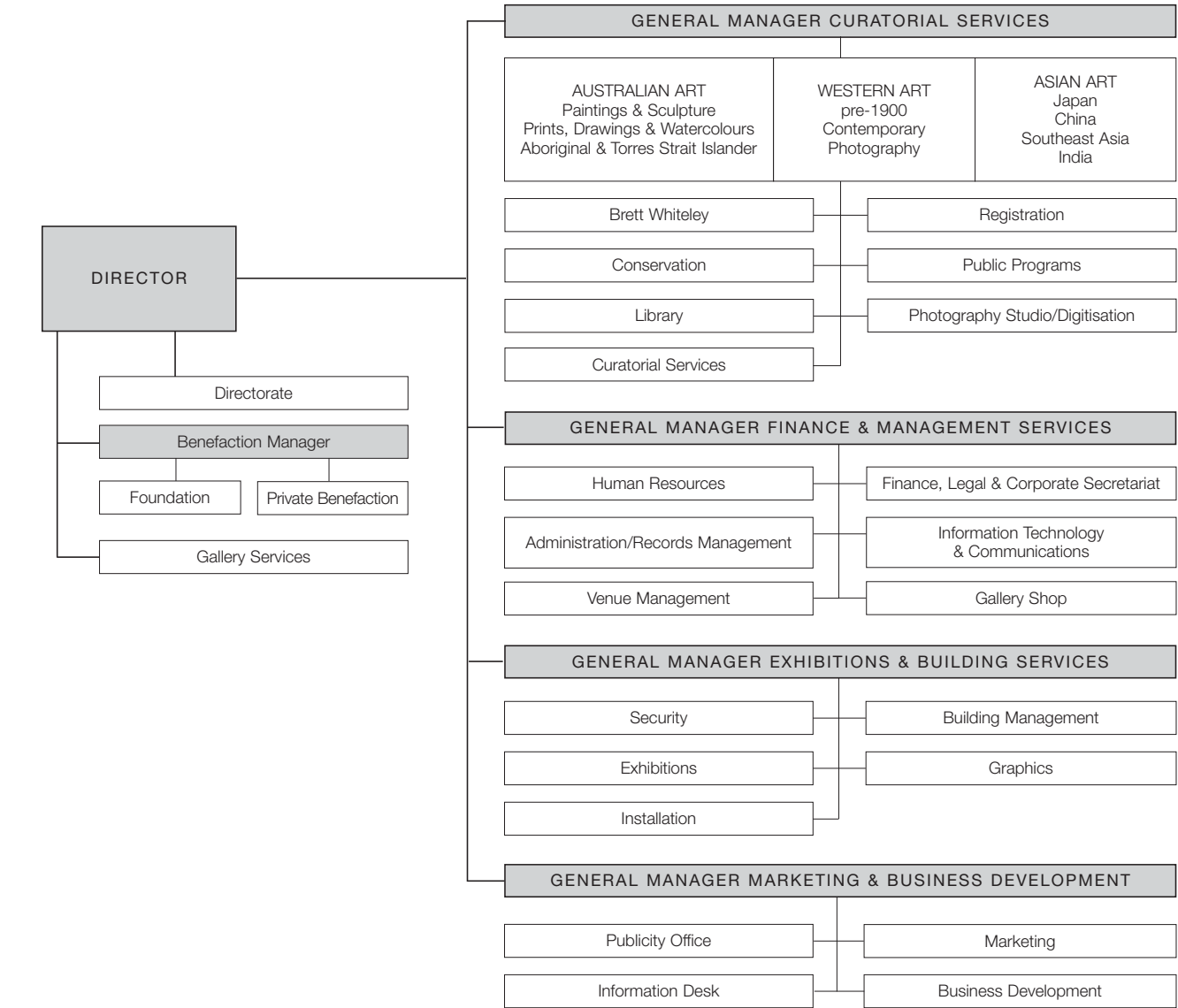
Year	Position level	No of senior positions	Positions held by women
2004–05	Senior executive service 4	1	0
	Senior officer 2	1	0
	Senior officer 1	3	3
2005–06	Senior executive service 4	1	0
	Senior officer 2	1	0
	Senior officer 1	3	3

ORGANISATION STRUCTURE

The Gallery has four major functional divisions:

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

Each of these divisions is managed by a general manager who is 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 general managers all report to the director of the Gallery. Also reporting to the director are staff employed within the Directorate, Benefaction Services and Gallery Services.



STAFF PROFILE

Average over 12 months	FTEs 30.06.06	FTEs 30.06.05	FTEs 30.06.04	FTEs 30.06.03	FTEs 30.6.02
Building and Security Services	60	59	60	57	59
Curatorial Services	48	50	54	51	51
Curatorial	27	24	22	24	20
Exhibition/Display	25	23	23	21	16
Finance and Management Services	18	18	18	21	20
Commercial Services	16	15	14	15	16
Marketing and Business Development	16	14	13	11	11
TOTAL	210	203	204	200	193

This table shows equivalent full-time (FTE) staff numbers. Increased FTEs in 2006 mainly reflect higher casual staffing levels due to major temporary exhibition-related activities.



## RISK MANAGEMENT

### AUDITS

Internal audit reviews conducted during the year included Building Maintenance/Total Asset Management Plan, Temporary Exhibitions, Benefaction and Sponsorship. Generally favourable reports were received on all audits. All recommendations were carefully considered and implemented as appropriate. Some findings related to risks due to under-funding of building maintenance and the limited storage capacity for the Gallery's collection. The Gallery has been addressing these issues through its annual Forward Estimates/Total Asset Management Plan submissions to government. Whilst short term measures have been taken to minimise exposures, long term solutions are needed. The Gallery is seeking government support for a specialist off-site storage facility with appropriate environmental conditions that meet international museum standards. This facility will alleviate current exposures and enable benefactors to continue to donate valuable collections, enhancing the state's cultural assets in the Gallery, and their public accessibility.

The above audit reviews were conducted by the NSW government's IAB Services teams and the cost of these audits is borne by Arts NSW from a central allocation of funds for the arts portfolio agencies.

The NSW Audit Office's external auditors certified the financial statements without qualification with the exception of one item of compliance with Treasurer's Directions as outlined in Item 1(e)(i) in the Notes to and forming part of the Financial Statements. This item is of a reporting nature and in no way affects the viability of the Gallery.

### BUSINESS CONTINUITY PLANNING

From time to time, the NSW Audit Office also undertakes compliance reviews of a selection of agencies on a particular aspect for reporting to parliament. In 2005–06 the Gallery was included in a business continuity plan review and at the time of writing this report the findings of this review have not yet been published. The Gallery recognises the importance of business continuity, but with budget savings required and limited resources, progress has been slow. Nevertheless, the Gallery has undertaken work in this area and is moving towards full compliance within the next few months.

During the year, a Risk Management Sub-Committee of the Board was established to oversee and provide guidance on risk management matters. The Gallery has also established a risk management staff team, with representatives from all key operational areas of the Gallery. This team meets fortnightly and its first major task is to refresh the Gallery's disaster recovery and business continuity plans (collection, information technology, records) into a comprehensive Gallery-wide business continuity plan. External expertise has been engaged to assist with this project which should be completed by end of 2006.

### INDUSTRIAL RELATIONS

No major industrial disputes occurred in 2005–06 and no time was lost due to industrial disputation. The Gallery's Joint Consultative Committee (JCC), comprising management and staff representatives, continued to meet on a regular basis.

### INSURANCE

The Gallery, as a NSW Government agency, is covered by the Treasury Managed Fund, a government self-insurance scheme. Over the last 15 years or so, there have been no significant claims of any sort. There have been some occasional property related claims and less than 30 (mostly minor) public liability claims from a current average visitation population of over 1.2 million visitors each year. Workers' compensation and other claims have enjoyed a good record in the past. The Gallery is constantly reviewing work practices to eliminate or reduce hazards. The annual insurance premium amounted to \$3.3 million (excl GST), reflecting the value of the asset holdings of the Gallery's permanent art collection, heritage building and artworks on temporary loan for major exhibitions. The Fine Arts premium was the major contributor in insurance costs, due to the significant works on loan for the exhibition program. Insurance coverage is directly funded by the NSW Treasury.

### LEGAL CHANGES

The *Art Gallery of New South Wales Act 1980* was amended by the *Public Sector Employment Legislation Amendment Act 2006* (assented to on 17 March 2006). This Act made amendments to the definition of director and the employment arrangement for the director and staff of the Gallery.

The *Art Gallery of New South Wales Act 1980* was also amended by the Statute Law (Miscellaneous Provisions) Act 2005 (assented to on 1 July 2005). The amendments updated references to redundant legislation such as the *Public Sector Management Act 1988* and the *Stamp Duties Act 1920*; and repealed redundant annual report and financial year provisions to better reflect current practice and requirements; and involved minor renumbering and rewording, including provisions to permit the Trust of the Gallery to conduct its business outside of meetings or by telephone.

Another change made to the *Art Gallery of New South Wales Act 1980*, in progress at the time of this report, is the inclusion of a clause to provide direct control of the Gallery by the NSW Minister for the Arts. This is intended to bring the Gallery's Act in line with other government agencies whose governing legislation includes a board of management.

### OCCUPATIONAL HEALTH AND SAFETY

Number of work related injuries:	8
Number of work related illnesses:	0
Prosecutions under the OH&S Act:	0

The Gallery's Occupational Health & Safety Committee (OH&S) met regularly during 2005–06. This committee reviews procedures and practices and, where appropriate, implements changes to minimise risk.

During 2005–06 the Gallery provided fitness training to staff in specific occupations so as to meet occupational fitness requirements, part of the Gallery's three-year OH&S plan.



# ART GALLERY OF NEW SOUTH WALES

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FINANCIAL COMMENTARY

FINANCIAL STEWARDSHIP

The Gallery continues to maintain its financial soundness through rigorous budgetary and expenditure control, stewardship of assets, cash flow management, and revenue enhancement. Our accounting and management reporting system enables us to produce timely reports on a cost centre and business activity level, so that management, the Board of Trustees and the NSW Government can monitor financial aspects of the Gallery and direct resources in a punctual and effective way.

FINANCIAL PERFORMANCE

The surplus for the year was \$14.1million (up 10%), reflecting:

- Improved revenues (up 22.7% to \$27.5 million) on exhibition admissions, merchandise, books and publications sales, other commercial services, bequests and special funds. These earnings are used for the purchase of artworks and underpin core business activities.
- NSW Government recurrent funding for core business operations increased to reflect higher insurance premiums and sustainable funding, and to cover award salary increases, but was offset by a reduction in capital funding.

Over 57% of our revenue was derived from non-government sources in 2005–06.

DONATIONS & BEQUESTS / TAXATION INCENTIVES

A substantial contribution each year comes from donors and benefactors (\$11.3 million in 2005–06 compared to \$12.4 million revenue in 2004–05). Much of this is in the form of gifts of artworks or cash to purchase artworks. A higher than usual contribution in 2004–05 was due to contributions from the Art Gallery of New South Wales Foundation, the Art Gallery Society and individuals for purchase of the Cy Twombly *Three studies from the Temeraire* 1998–99 (triptych). Other donations were also received to support various initiatives such as scholarships, prizes or research.

A substantial component of the donations is preserved as a capital base for future income generation. At the end of June 2006, the total amount of bequests and special funds amounted to \$17.8 million, much of which is given to the Gallery for specific purposes (primarily art acquisitions and other projects such as prizes, awards). These comprise over 90 bequests and special funds.

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

The Gallery has over \$786 million worth of net assets, comprising \$628 million of artworks and library collection, \$133 million in land and building, \$24.7 million of cash and investments representing bequests and special funds ('restricted assets') and \$0.3 million in other minor net assets. During the year the library collection was valued by a registered valuer resulting in an increase of \$4.1 million which was recorded in the asset revaluation reserve.

INVESTMENTS

The Gallery invests its bequests and special funds (\$17.8 million) in a portfolio comprising term deposits and T.Corp's Hour Glass facilities – in particular the medium and long term growth facilities. These investments are in accordance with NSW Treasury requirements under the *Public Authorities (Financial Arrangements) Act 1987*, which confines investments to term deposits with approved banks and financial institutions and T.Corp, the government investment facility.

The investment returns during 2005–06 were 6.0% pa (weighted average) on bank deposits (compared with benchmark of 5.8%), 8.8% on T.Corp's Medium Term facility (compared with benchmark of 8.4%) and 16.9% on T.Corp's Long Term facility (compared with benchmark of 15.9%). The benchmarks quoted are sourced from T.Corp Hour Glass Facility Performance Summary for June 2006.

The Gallery also manages investments on behalf of its related entities, primarily the Art Gallery of New South Wales Foundation (\$24 million) with smaller amounts for the Brett Whiteley Foundation (\$136 000) and VisAsia entity (\$991 000). The returns on the Foundation funds improved considerably this year with the upturn in equity markets.

LOOKING FORWARD

The Gallery has received an additional \$2.6 million government funding in the forthcoming year to cover insurance, normal cost escalations and the commitment made under the Service Agreement. Exhibition and visitor services revenues are expected to be lower as the program for 2006–07 may not generate the same level of popular appeal as the *Pissarro* and *Margaret Preston* exhibitions in 2005–06. We anticipate another good year for bequests and special funds, which are 'restricted funds' primarily for acquisition of artworks.

The Gallery continues to be committed to maintaining its high level of performance and will work with staff and the NSW Government in improving our service to the community.

BUDGET SUMMARY FOR 2006–07

	\$'m
REVENUE	
Government funding	24.3
Other revenue	13.8
	38.1
EXPENDITURE	
Staff related	18.4
Insurance	3.3
Depreciation	2.4
Other operating	13.4
	37.5
SURPLUS	0.5

This budget is in accordance with NSW Government 2006–07 Budget Papers. This differs slightly from the internal budgets which have more stringent targets.

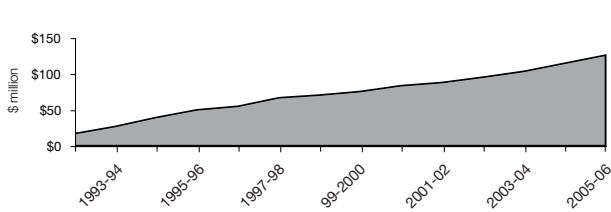
Note: The figures quoted in this report have not been subject to audit

FINANCIAL SUMMARY

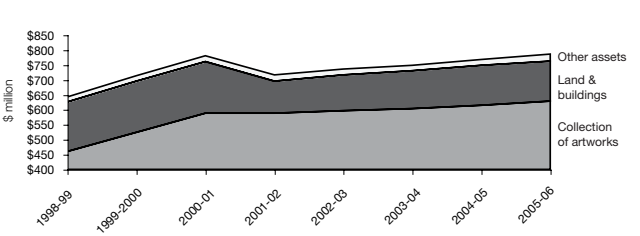
		2001-02	2002-03	2003-04	2004-05	2005-06	Five Year Total	Average p.a.
Total Visitors – Incl Touring/Studio	million	1.18	1.13	1.51	1.35	1.69	6.86	1.37
Artworks purchased	\$'m	\$1.4	\$4.6	\$5.2	\$9.0	\$7.7	\$28.0	\$5.6
Donations of artworks	\$'m	\$2.8	\$3.2	\$2.8	\$2.2	\$2.2	\$13.2	\$2.6
Total works of art acquired	\$'m	\$4.3	\$7.8	\$8.1	\$11.2	\$9.9	\$41.2	\$8.2
Exhibition admission revenue	\$'m	\$2.6	\$2.6	\$2.9	\$1.6	\$3.8	\$13.5	\$2.7
Merchandise, books and publications sales		\$4.0	\$3.6	\$4.0	\$3.6	\$5.2	\$20.3	\$4.1
Other services/activities	\$'m	\$1.6	\$1.6	\$3.3	\$1.6	\$2.7	\$10.8	\$2.2
Bequests & special funds		\$7.7	\$6.8	\$7.6	\$12.4	\$11.3	\$45.8	\$9.2
Other grants & contributions/other misc	\$'m	\$2.4	\$3.1	\$3.4	\$3.2	\$4.6	\$16.7	\$3.3
Total revenue from exhibitions, Visitor services and benefaction	\$'m	\$18.3	\$17.7	\$21.2	\$22.4	\$27.5	\$107.1	\$21.4
Staff related expenses		\$13.3	\$15.0	\$16.0	\$16.8	\$17.9	\$79.0	\$15.8
Depreciation		\$1.6	\$2.1	\$2.3	\$2.3	\$2.2	\$10.4	\$2.1
Insurance		\$0.8	\$2.1	\$2.3	\$1.1	\$1.7	\$7.9	\$1.6
Other operating expenses		\$12.0	\$11.4	\$12.7	\$10.1	\$12.5	\$58.6	\$11.7
Total operating expenses	\$'m	\$27.7	\$30.5	\$33.3	\$30.2	\$34.3	\$148.8	\$29.8
Net cost of services (total)	\$'m	\$9.4	\$12.8	\$12.1	\$7.8	\$6.7	\$41.6	\$8.3
Recurrent appropriation	\$'m	\$14.5	\$16.3	\$16.9	\$15.8	\$18.3	\$81.7	\$16.3
Liabilities assumed by government	\$'m	\$1.5	\$1.9	\$1.9	\$2.1	\$0.8	\$8.1	\$1.6
Capital appropriation/other	\$'m	\$6.4	\$14.2	\$2.8	\$2.8	\$1.8	\$28.0	\$5.6
Total NSW Government's grants	\$'m	\$22.4	\$32.3	\$21.6	\$20.7	\$20.8	\$117.8	\$23.6
Total revenue	\$'m	\$40.7	\$50.0	\$42.8	\$43.1	\$48.4	\$225.0	45.0
Govt contribution as % of total revenue		55%	65%	50%	48%	43%	52%	52%
Net surplus	\$'m	\$13.0	\$19.5	\$9.5	\$12.8	\$14.1	\$67.4	13.5
Staff – Effective full time (EFTs)	Number	193	200	200	203	210		
Average salary per head (EFT)	\$'000	\$69	\$75	\$80	\$83	\$85		
Net cash flows	\$'m	-\$0.7	\$0.2	\$1.3	-\$0.9	\$5.5		
Net assets	\$'m	\$716.8	\$736.3	\$748.9	\$768.2	\$786.4		
Net cost of services per visitor	\$	\$7.90	\$11.40	\$8.00	\$5.80	\$4.00		

\* Data in this table has not been subject to audit

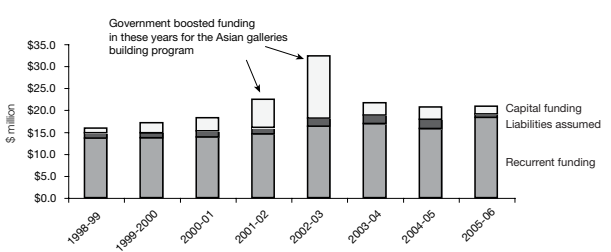
OVER \$126m WORTH OF ARTWORKS WERE ACQUIRED IN THE PAST 14 YEARS



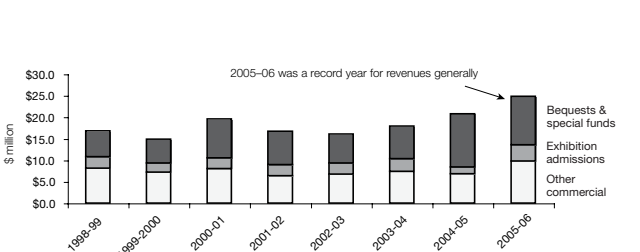
NET ASSETS ARE NOW WORTH OVER \$786 MILLION



GOVERNMENT FUNDING



OTHER FUNDING SOURCES







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 Pursuant to the *Public Finance and Audit Act 1983***

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

- presents fairly the Trust's financial position as at 30 June 2006 and its performance for the year ended on that date, in accordance with Accounting Standards and other mandatory financial reporting requirements in Australia, and
- complies with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the *Public Finance and Audit Regulation 2005*.

**Audit Opinion Pursuant to the *Charitable Fundraising Act 1991***

In my opinion:

- the financial report of the Trust shows a true and fair view of the financial result of fundraising appeals for the year ended 30 June 2006
- the ledgers and associated records of the Trust have been properly kept during the year in accordance with the *Charitable Fundraising Act 1991* (the CF Act) and the *Charitable Fundraising Regulation 2003* (the CF Regulation)
- money received as a result of fundraising appeals conducted during the year has been properly accounted for and applied in accordance with the CF Act and the CF Regulation, and
- there are reasonable grounds to believe that the Trust will be able to pay its debts as and when they fall due.

My opinions should be read in conjunction with the rest of this report.

**Scope**

***The Financial Report and Trustees' Responsibility***

The financial report comprises the operating statement, statement of changes in equity, balance sheet, cash flow statement, summary of compliance with financial directives and accompanying notes to the financial statements for the Trust, for the year ended 30 June 2006.

The Trustees are responsible for the preparation and true and fair presentation of the financial report in accordance with the PF&A Act. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

***Audit Approach***

I conducted an independent audit in order to express opinions 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 Standards and statutory requirements, and I:

- assessed the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the Trustees in preparing the financial report,
- examined a sample of evidence that supports:
  - the amounts and disclosures in the financial report,
  - compliance with accounting and associated record keeping requirements pursuant to the CF Act, and
- obtained an understanding of the internal control structure for fundraising appeal activities.

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 not fulfilled their reporting obligations.

My opinions do *not* provide assurance:

- about the future viability of the Trust,
- that it 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  
Assistant Auditor-General

SYDNEY  
23 October 2006



STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2006

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 Regulation 2005, 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 2006 and the operations for the year then ended.
- (c)

At the date of signing we are not aware of circumstances that would render the financial statements misleading or inaccurate.
- (d)

The financial report has been properly drawn up and the associated records have been properly kept for the period from 1 July 2005 to 30 June 2006, in accordance with the Charitable Fundraising (NSW) Act 1991 and Regulations; and
- (e)

Money received as a result of fundraising activities conducted during the period from 1 July 2005 to 30 June 2006 has been properly accounted for and applied in accordance with the Charitable Fundraising (NSW) Act 1991 and Regulations.

  
D.M. GONSKI  
PRESIDENT

  
P. YOUNG  
CHAIRMAN  
FINANCE AND AUDIT COMMITTEE

DATED: 23 October 2006

OPERATING STATEMENT

For the year ended 30 June 2006

	Notes	Actual 2006 \$'000 Group	Budget 2006 \$'000 Group	Actual 2005 \$'000 Group
<b>Expenses excluding losses</b>				
Operating expenses				
Personnel Services Costs	2(a)	16,509	17,414	15,513
Other operating expenses	2(b)	15,598	13,268	12,387
Depreciation and amortisation	2(c)	2,151	2,015	2,337
<b>Total expenses excluding losses</b>		<b>34,258</b>	<b>32,697</b>	<b>30,237</b>
Less:				
<b>Revenue</b>				
Sale of goods and services	3(a)	11,652	6,709	6,873
Investment revenue	3(b)	1,748	810	1,256
Grants and contributions	3(c)	14,865	6,713	16,375
Other revenue	3(d)	48	-	44
<b>Total Revenue</b>		<b>28,313</b>	<b>14,232</b>	<b>24,548</b>
<b>Gain/(loss) on disposal</b>	4	<b>9</b>	<b>-</b>	<b>(38)</b>
<b>Net Cost of Services</b>	16	<b>5,936</b>	<b>18,465</b>	<b>5,727</b>
<b>Government Contributions</b>				
Recurrent appropriation	5(a)	18,299	18,299	15,774
Capital appropriation	5(b)	1,770	1,770	2,836
<b>Total Government Contributions</b>		<b>20,069</b>	<b>20,069</b>	<b>18,610</b>
<b>SURPLUS FOR THE YEAR</b>		<b>14,133</b>	<b>1,604</b>	<b>12,883</b>

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2006

Net increase in property, plant and equipment asset revaluation reserve	14	4,100	-	6,346
<b>TOTAL INCOME AND EXPENSE RECOGNISED DIRECTLY IN EQUITY</b>		<b>4,100</b>	<b>-</b>	<b>6,346</b>
Surplus for the year		14,133	1,604	12,883
<b>TOTAL INCOME AND EXPENSE RECOGNISED FOR THE YEAR</b>	14	<b>18,233</b>	<b>1,604</b>	<b>19,229</b>

The accompanying notes form part of these statements



BALANCE SHEET

As at 30 June 2006

	Notes	Actual 2006 \$'000 Group	Budget 2006 \$'000 Group	Actual 2005 \$'000 Group
<b>ASSETS</b>				
<b>Current Assets</b>				
Cash and cash equivalents	6	16,988	11,472	11,518
Receivables	7	1,031	3,408	3,408
Inventories	8	1,170	1,319	1,319
<b>Total Current Assets</b>		<b>19,189</b>	<b>16,199</b>	<b>16,245</b>
<b>Non-Current Assets</b>				
Financial assets at fair value	9	7,781	6,858	6,858
Property plant and equipment	11			
- Land and buildings		133,447	133,780	133,535
- Plant and equipment		1,522	1,342	1,832
- Collection assets		628,742	616,754	614,807
Total Property, plant and equipment		763,711	751,876	750,174
<b>Total Non-Current Assets</b>		<b>771,492</b>	<b>758,734</b>	<b>757,032</b>
<b>Total Assets</b>		<b>790,681</b>	<b>774,933</b>	<b>773,277</b>
<b>LIABILITIES</b>				
<b>Current Liabilities</b>				
Payables - Other	12	2,687	3,684	3,632
Payables - Personnel Services	13	1,600	1,230	1,230
<b>Total Current Liabilities</b>		<b>4,287</b>	<b>4,914</b>	<b>4,862</b>
<b>Non-Current Liabilities</b>				
Provisions	13	13	261	261
<b>Total Non-Current Liabilities</b>		<b>13</b>	<b>261</b>	<b>261</b>
<b>Total Liabilities</b>		<b>4,300</b>	<b>5,175</b>	<b>5,123</b>
<b>Net Assets</b>		<b>786,381</b>	<b>769,758</b>	<b>768,154</b>
<b>EQUITY</b>				
Reserves	14	153,471	149,393	149,393
Accumulated funds	14	632,910	620,365	618,761
<b>Total Equity</b>		<b>786,381</b>	<b>769,758</b>	<b>768,154</b>

The accompanying notes form part of these statements

CASH FLOW STATEMENT

For the year ended 30 June 2006

	Notes	Actual 2006 \$'000 Group	Budget 2006 \$'000 Group	Actual 2005 \$'000 Group
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>				
<b>Payments</b>				
Personnel Services		(15,551)	(14,776)	(14,079)
Other		(14,265)	(14,349)	(12,630)
<b>Total Payments</b>		<b>(29,816)</b>	<b>(29,125)</b>	<b>(26,709)</b>
<b>Receipts</b>				
Sale of goods and services		11,578	6,709	6,837
Interest received		1,362	810	998
Other		13,212	4,261	10,014
<b>Total Receipts</b>		<b>26,152</b>	<b>11,780</b>	<b>17,849</b>
<b>Cash Flows from Government</b>				
Recurrent appropriation		18,299	18,299	15,774
Capital appropriation		1,770	1,770	2,836
Cash reimbursements from the Crown Entity		-	-	885
Cash transfers to the Consolidated Fund		-	-	(181)
<b>Net Cash Flows from Government</b>		<b>20,069</b>	<b>20,069</b>	<b>19,314</b>
<b>NET CASH FLOWS FROM OPERATING ACTIVITIES</b>	16	<b>16,405</b>	<b>2,724</b>	<b>10,454</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>				
Proceeds from sale of Property, Plant and Equipment		50	-	204
Purchases of Property, Plant and Equipment		(10,563)	(2,770)	(10,665)
Purchases of investments		(422)	-	(873)
<b>NET CASH FLOWS FROM INVESTING ACTIVITIES</b>		<b>(10,935)</b>	<b>(2,770)</b>	<b>(11,334)</b>
<b>NET INCREASE/(DECREASE) IN CASH</b>				
Opening cash and cash equivalents		5,470	(46)	(880)
<b>CLOSING CASH AND CASH EQUIVALENTS</b>	6	<b>16,988</b>	<b>11,472</b>	<b>11,518</b>

The accompanying notes form part of these statements



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) **Reporting Entity**  
The Art Gallery of NSW Trust, as a reporting entity, (the Group), comprises 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 report for the economic entity consisting of the controlling and controlled entities, all inter-entity transactions and balances have been eliminated. The presentation adopted does not include a separate column for the parent entity in view of the immateriality of the controlled entity. The financial statements of VisAsia are disclosed separately under Note 15.

The Art Gallery of NSW Trust is a statutory body of the NSW State government. The Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The Group is consolidated as part of the NSW Total State Sector Accounts.

These consolidated financial statements have been authorised for issue by the Finance and Audit Committee and the Board.

(b) **Basis of Preparation**  
The Gallery's financial report is a general purpose financial report, which has been prepared in accordance with:  
applicable Australian Accounting Standards, which include Australian equivalents to International Financial Reporting Standards (AEIFRS);  
the requirements for the Public Finance and Audit Act and Regulation; and  
the Financial Reporting Directions published in the Financial Reporting Code for Budget Dependent General Government Sector Agencies or issued by the Treasurer.

Property, plant and equipment, collection assets and financial assets at 'fair value through profit or loss' are measured at fair value. Other financial report items are prepared in accordance with historical cost convention.

Judgements, key assumptions and estimations management has made are disclosed in the relevant notes to the financial report.

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

(c) **Statement of Compliance**  
The consolidated financial statements and notes comply with Australian Accounting Standards, which include AEIFRS. This is the first financial report prepared based on AEIFRS and comparatives for the year ended 30 June 2005 have been restated accordingly, except as stated below.

In accordance with AASB 1 *First-time Adoption of Australian Equivalents to International Financial Reporting Standards* and Treasury Mandates, the date of transition to AASB 132 *Financial Instruments: Disclosure and Presentation* and AASB 139 *Financial Instruments: Recognition and Measurement* has been deferred to 1 July 2005. As a result, comparative information for these two Standards is presented under the previous Australian Accounting Standards (AGAAP) which applied to the year ended 30 June 2005.

The financial instrument accounting policies for 2005/06 and 2004/05 are specified in Notes 1(q) below.

Reconciliations of AEIFRS equity and surplus or deficit for 30 June 2005 to the balances reported in the 30 June 2005 financial report are detailed in Note 23. This note also includes separate disclosure of the 1 July 2005 equity adjustments arising from the adoption of AASB 132 and AASB 139.

ART GALLERY OF NEW SOUTH WALES TRUST

SUMMARY OF COMPLIANCE WITH FINANCIAL DIRECTIVES  
Supplementary financial statements

	2006				2005			
	Recurrent Appropriation \$'000	Expenditure/ Net Claim on Consolidated Fund \$'000	Capital Appropriation \$'000	Expenditure/ Net Claim on Consolidated Fund \$'000	Recurrent Appropriation \$'000	Expenditure/ Net Claim on Consolidated Fund \$'000	Capital Appropriation \$'000	Expenditure/ Net Claim on Consolidated Fund \$'000
ORIGINAL BUDGET APPROPRIATION/EXPENDITURE Appropriation Act	18,299	18,299	1,770	1,770	15,187	15,187	2,836	2,836
	18,299	18,299	1,770	1,770	15,187	15,187	2,836	2,836
OTHER APPROPRIATION/EXPENDITURE Treasurer's Advance Transfers to / from another agency (Section 28 of the Appropriation Act)					168	168		
					419	419		
					587	587		
Total Appropriations/ Expenditure/Net Claim on Consolidated Fund (includes transfer payments)	18,299	18,299	1,770	1,770	15,774	15,774	2,836	2,836
Amount drawn down against Appropriation		18,299		1,770		15,774		2,836
Liability to Consolidated Fund		-		-		-		-

The summary of compliance is based on the assumptions that Consolidated Fund monies are spent first (except where otherwise identified or prescribed).  
The Liability to Consolidated Fund represents the difference between the "Amount drawn down against Appropriation" and the "Total Expenditure/Net Claim on Consolidated Fund".



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

(d) **Income Recognition**

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below.

(i) **Parliamentary Appropriations and Contributions from Other Bodies**

Parliamentary appropriations and contributions from other bodies (including grants and donations) are generally recognised as income, when the Gallery 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. The liability, if applicable, is disclosed in Note 12 as part of "Current Liabilities – Other". The amount is repayable in next financial year.

(ii) **Sale of Goods**

Revenue from the sale of goods is recognised as revenue when the Gallery transfers the significant risks and rewards of ownership of the assets.

(iii) **Rendering of Services**

Revenue is recognised when the service is provided. Royalty revenue is recognised in accordance with AASB 118 *Revenue* on an accrual basis in accordance with the substance of the relevant agreement.

(iv) **Investment Revenue**

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*. Dividends and Distributions revenue is recognised in accordance with AASB 118 when the Gallery's right to receive payment is established.

(e) **Personnel Services and Other Provisions**

(i) **Personnel Services Arrangements**

The Art Gallery of NSW has prepared its financial statements in prior periods on the basis that the AGNSW Trust had employment powers via the *Art Gallery of NSW Act 1980* and in keeping with administrative arrangements agreed at the time. This entailed undertaking the payroll function for all staff working at the Gallery, in particular payment for salaries and wages, annual leave, long service leave and other employee entitlements. These payments were made in the AGNSW name and ABN, to other parties for (PAYG) tax instalments, payroll tax, workers compensation insurance premiums, fringe benefits tax. These costs have been previously classified as Employment Costs.

It has come to the attention of management and the Board, that the *Public Sector Employment and Management Act 2002* only provides the Director-General of the Ministry for the Arts up until 2 March 2006 and the Director-General, Department of the Arts, Sport and Recreation from 3 March with the power to employ. Accordingly these payments have now been re-stated as "Personnel Services Expenses" as directed by the NSW Treasury, Circular 06/13 dated 21 June 2006. Accordingly amounts previously shown as 'Acceptance by the Crown Entity of employee benefits and other liabilities have been restated as a part of 'Grants and Contributions'. As a result of these changes, 'Total Retained Revenue', 'Net Cost of Services', and 'Total Government Contributions' have changed for the restated periods, however there has been no change to the 'Surplus/(Deficit) for the year from ordinary activities'.

The Public Sector Employment Legislation Amendment Act 2006, which came into effect on 17 March 2006, entailed changes to the employment arrangements for the public sector. With this and the creation of a new Department of Arts, Sports and Recreation (DASR), it is proposed to enter into a Memorandum of Understanding from 1 July 2006 which will set out the arrangements for payment of staff working at the Art Gallery of NSW. All future payments to employees and related obligations will be done in the DASR name and ABN and as such will enable the Gallery to comply with the Treasury guidelines with respect to 'personnel services expenses'. Any payables relating to employees as at 30 June 2006 will also be transferred to DASR and liabilities assumed by the Crown will be incorporated into the personnel services costs.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

(ii) **Personnel Services - Salaries and Wages, Annual Leave, Sick Leave and On-costs**

Liabilities for personnel services - salaries and wages (including non-monetary benefits) annual leave and paid sick leave that fall due wholly within 12 months of the reporting date are recognised and measured in respect of employees' services up to the reporting date at undiscounted amounts based on the amounts expected to be paid when the liabilities are settled.

If applicable, long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 *Employee Benefits*. Market yields on government bonds are used to discount long-term annual leave.

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.

(iii) **Long Service Leave and Superannuation**

The Gallery's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The Gallery accounts for the liability as having been extinguished resulting in the amount assumed being shown as part of the non-monetary revenue item described as "Acceptance by the Crown Entity of employee benefits and other liabilities". Prior to 2005-06 the Crown Entity also assumed the defined contribution superannuation liability.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors, specified by NSW Treasury, to employees with 5 or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation 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.

**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 claim experience.

**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 Gallery 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.

**Acquisitions of Assets**

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Gallery. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction.

Gifts of artworks or works acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition and brought to account as assets and revenues for the period.

Fair value is the amount for which an asset could be exchanged between knowledgeable, willing parties in an arm's length transaction.

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. the deferred payment amount is effectively discounted at an asset-specific rate.



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

- (i)

**Capitalisation Thresholds**

Property, plant and equipment, and intangible assets costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised.
- (j)

**Revaluation of Property, Plant and Equipment**

Physical non-current assets are valued in accordance with the “Valuation of Physical Non-Current Assets at Fair Value” Policy and Guidelines Paper (TPP05-3). This policy adopts fair value in accordance with AASB 116 *Property, Plant and Equipment* and AASB 140 *Investment Property*.

Property, plant and equipment is measured on an existing use basis, where there are no feasible alternative uses in the existing natural, legal, financial and socio-political environment. However, in the limited circumstances where there are feasible alternative uses, assets are valued at their highest and best use.

Fair value of property, plant and equipment is determined based on the best available market evidence, including current market selling prices for the same or similar assets. Where there is no available market evidence, the asset’s fair value is measured at its market buying price, the best indicator of which is depreciated replacement cost.

The Gallery revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. Details of the last revaluations are shown at Note 11 and were based on independent assessments.

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

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

For other assets, any balances of accumulated depreciation 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.

As a not-for-profit entity, 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)

**Impairment of Property, Plant and Equipment**

As a not-for-profit entity with no cash generating units, the Gallery is effectively exempted from AASB 136 *Impairment of Assets* and impairment testing. This is because AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell and depreciated replacement cost. This means that, for an asset already measured at fair value, impairment can only arise if selling costs are material. Selling costs are regarded as immaterial.
- (l)

**Assets Not Able to be Reliably Measured**

The Gallery does not hold any assets other than those recognised in the Balance Sheet.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

- (m)

**Depreciation of Property, Plant and Equipment**

Except for certain 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 Gallery.

All material separately identifiable component assets are depreciated over their shorter useful lives.

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.

Depreciation Rates for each category 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%
- (n)

**Maintenance**

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.
- (o)

**Leased Assets**

The Gallery does not have any assets subject to finance leases. Operating lease payments are charged to the Operating Statement in the periods in which they are incurred.
- (p)

**Comparative Information**

Comparative figures have been restated based on AEIFRS with the exception of financial instruments information, which has been prepared under the previous AGAAP Standard (AAS 33) as permitted by AASB 1.36A (refer note below). The transition date to AEIFRS for financial instruments was 1 July 2005. The impact of adopting AASB 132 / 139 is further discussed in Note 23.
- (q)

**Financial Instruments**

The Gallery's principal financial instruments policies are outlined below. These financial instruments arise directly from the Gallery's operations or are required to finance its operations. The Gallery does not enter into or trade financial instruments for speculative purposes and does not use financial derivatives. Where applicable the comparative accounting policy for 2004/05 is shown below the relevant item.

(i) **Cash**

Cash comprises cash on hand and bank balances. Interest is earned on daily bank balances and paid monthly at the normal commercial rate.

(ii) **Loans and Receivables**

The Gallery does not have any loans. Receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. Any changes are accounted for in the Operating Statement when impaired, derecognised or through the amortisation process.
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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial. The credit risk is the carrying amount (net of any allowance for impairment). No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

**Accounting Policy for 2004/05 Comparative Period**

Receivables were recognised and carried at cost, based on the original invoice amount less a provision for any uncollectable debts. An estimate for doubtful debts was made when collection of the full amount was no longer probable. Bad debts were written off as incurred. The change in accounting policy did not result in a change in the value of the comparative item.

(iii) **Term Deposits**

The Gallery has placed funds in bank deposits "at call" or for a fixed term. The interest rate payable is negotiated initially and is fixed for the term of the deposits. The deposits are usually held to maturity. The fair value includes the interest accrued as at 30 June.

(iv) **Investments**

Investments are initially recognised at fair value and in the case of investments not at fair value through profit and loss, this includes transaction costs. The Gallery determines the classification of its financial assets after initial recognition and, when allowed and appropriate, re-evaluates this at each financial year end.

The Gallery investments in TCorp Hour-Glass medium and long term facilities are classified as "at fair value through profit or loss" and measured at fair value. This is determined by reference to current bid prices at the close of business on balance date.

**Accounting Policy for 2004/05 Comparative Period**

TCorp Hour-Glass medium and long term facilities were classified as "non-current - other financial assets". Revaluation increments and decrements were recognised in the same manner as physical non-current assets through the asset revaluation reserve. This change has resulted in the reclassification of these gains from reserves to accumulated funds (refer note 23).

(v) **Payables**

These amounts represent liabilities for goods and services provided to the Gallery and other amounts, including interest. Payables are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

**Inventories**

The Gallery's inventories are not held for distribution. They are therefore stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost or "first in first out" method.

The Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

**Bequests and Special Funds**

The Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been stated as revenue in the 'Bequest and Special 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.

**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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

(u) **Taxation status**

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

(v) **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 17.

(w) **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 Operating Statement and the Cash Flow Statement are generally based on the amounts disclosed in the NSW Budget Papers (as adjusted above). However, in the Balance Sheet, 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).

(x) **Program Statement**

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

(y) **New Australian Accounting Standards issued but not effective**

New Australian Accounting Standards and UIG Interpretation  
Certain new accounting standards and UIG interpretations have been published that are not mandatory for 30 June 2006 reporting periods. However, VisAsia has early adopted the following Accounting Standards from 1 July 2005:

- AASB 2005-04 regarding the revised AASB 139 fair value option
- AASB 7 regarding financial instruments disclosure
- UIG 9 regarding the reassessment of embedded derivatives

Any initial impact on first time adoption are discussed as part of Note 14, along with the other AEIFRS impacts. Other amending accounting standards and UIG interpretations have not been applied and are not yet effective. The impact is not known or reasonably estimable.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

	\$'000 Group	\$'000 Group
<b>2 EXPENSES EXCLUDING LOSSES</b>		
<b>(a) Personnel Services Expenses</b>		
Salaries and wages (including Recreation Leave)	13,536	12,479
Superannuation - defined benefit plans	508	415
Superannuation - defined contribution plans	920	885
Long Service Leave	231	679
Workers' compensation Insurance	417	194
Payroll tax and fringe benefit tax	897	861
	<b>16,509</b>	<b>15,513</b>
There were no personnel services costs capitalised and excluded from above.		
<b>(b) Other operating expenses</b>		
Value of volunteer services (refer also Note 3c)	1,403	1,320
Auditor's remuneration -audit or review of the financial reports	54	45
Cost of sales	2,801	2,073
Travel and Accommodation	1,014	565
Operating lease rental expense - minimum lease payments	181	166
Maintenance (Refer reconciliation below)	636	652
Insurance	1,654	1,066
Consumables	615	575
Exhibition fees and related costs	781	648
Fees- General professional	727	771
Freight, packing and storage	1,418	304
Marketing and promotion	953	854
Printing/Graphics	583	682
Property Expenses	1,517	1,495
Other	1,261	1,171
	<b>15,598</b>	<b>12,387</b>
<i>Reconciliation - total maintenance</i>		
Maintenance expense as above	636	652
Personnel Services maintenance expense included in Note 2(a)	325	285
Total maintenance expenses included in Note 2(a) & 2(b)	<b>961</b>	<b>937</b>
<b>(c) Depreciation and amortisation expense</b>		
Buildings	1,463	1,322
Plant and Equipment	688	1,015
	<b>2,151</b>	<b>2,337</b>
<b>3 REVENUE</b>		
<b>(a) Sales of goods and services</b>		
Sale of goods		
Merchandise, Book and Publication Sales	5,178	3,575
Rendering of Services		
Admission fees	3,790	1,621
Venue hire and catering	1,077	828
Other	1,607	849
	<b>6,474</b>	<b>3,298</b>
	<b>11,652</b>	<b>6,873</b>

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

	2006 \$'000 Group	2005 \$'000 Group
<b>(b) Investment revenue</b>		
Tcorp Hour-Glass investment facilities	955	710
Interest	793	546
	<b>1,748</b>	<b>1,256</b>
<b>(c) Grants and contributions</b>		
Sponsorship - cash	980	434
Sponsorship - in kind	432	192
Donations Works of Art	2,187	2,174
Donations - cash	8,378	9,324
Donations - in kind	260	161
Grants - Other	461	633
Value of Voluntary Services-Note 2(a)	1,403	1,320
Acceptance by the Crown Entity of personnel service benefits and other Liabilities		
Superannuation	508	1,375
Long service leave	231	679
Payroll Tax (on Superannuation)	25	83
	<b>14,865</b>	<b>16,375</b>
<b>(d) Other revenue</b>		
Workers compensation recovery	48	44
<b>4 GAIN/(LOSS) ON DISPOSAL OF NON-CURRENT ASSETS</b>		
Property, Plant and Equipment:		
Proceeds from Disposal	50	204
Written down value of assets disposed	(41)	(242)
	<b>9</b>	<b>(38)</b>
<b>5 GOVERNMENT APPROPRIATIONS</b>		
<b>(a) Recurrent appropriations</b>		
Total recurrent drawdowns from NSW Treasury (per Summary of Compliance)	<b>18,299</b>	<b>15,774</b>
Comprising:		
Recurrent appropriations (per Operating Statement)	<b>18,299</b>	<b>15,774</b>
<b>(b) Capital appropriations</b>		
Total capital draw-downs from NSW Treasury (per summary of compliance)	<b>1,770</b>	<b>2,836</b>
Less: Liability to Consolidated Fund ( see note 12)		-
Capital appropriations (per Operating Statement)	<b>1,770</b>	<b>2,836</b>



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

	2006 \$'000 Group	2005 \$'000 Group
<b>6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS</b>		
Cash at bank and on hand	2,422	613
Short term deposits	14,566	10,905
	<b>16,988</b>	<b>11,518</b>
For the purpose of the Cash Flow Statement, cash includes cash at bank, cash on hand and short term deposits. Cash and cash equivalent assets recognised in the Balance Sheet are reconciled at end of the financial year to the Cash Flow Statement as follows:		
Cash and Cash Equivalents (per Balance Sheet)	16,988	11,518
Bank overdraft	-	-
Closing cash and cash equivalents (per Cash Flow Statement)	<b>16,988</b>	<b>11,518</b>
<b>7 CURRENT ASSETS - RECEIVABLES</b>		
Sale of goods and services	503	413
Less: Allowance for impairment	(11)	(11)
Accrued Income	235	2,259
Other debtors	70	94
Prepayments	234	653
Total Receivables	<b>1,031</b>	<b>3,408</b>
<b>8 CURRENT ASSETS- INVENTORIES</b>		
<b>Held for resale</b>		
Stock on hand-at cost	<b>1,170</b>	<b>1,319</b>
<b>9 NON-CURRENT ASSETS- FINANCIAL ASSETS AT FAIR VALUE</b>		
Tcorp Hour-Glass investment - medium term and long term facilities	<b>7,781</b>	<b>6,858</b>
<b>10 RESTRICTED ASSETS</b>		
Investments in the following are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds (refer also note 14b):		
Short term deposits	10,104	7,925
Tcorp Hour-Glass investment - medium term and long term facilities	7,781	6,858
	<b>17,885</b>	<b>14,783</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

<b>11 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT</b>				
	Land and Buildings \$'000	Plant and Equipment \$'000	Collection Assets \$'000	Total \$'000
<b>At 1 July 2005</b>				
Gross Carrying Amount	153,279	11,121	614,807	779,207
Accumulated depreciation and impairment	19,744	9,289	-	29,033
At Fair Value	<b>133,535</b>	<b>1,832</b>	<b>614,807</b>	<b>750,174</b>
<b>At 30 June 2006</b>				
Gross Carrying Amount	154,654	9,211	628,742	792,607
Accumulated depreciation and impairment	21,207	7,689	-	28,896
At Fair value	<b>133,447</b>	<b>1,522</b>	<b>628,742</b>	<b>763,711</b>
<b>Reconciliation</b>				
A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the current reporting period is set out below:				
<b>Year ended 30 June 2006</b>				
Gross Carrying Amount at start of year	133,535	1,832	614,807	750,174
Additions	1,375	395	9,859	11,629
Disposals	-	(17)	(24)	(41)
Depreciation Expense	(1,463)	(688)	-	(2,151)
Net revaluation increment less revaluation decrements	-	-	4,100	4,100
Fair value at end of year	<b>133,447</b>	<b>1,522</b>	<b>628,742</b>	<b>763,711</b>
	Land and Buildings \$'000	Plant and Equipment \$'000	Collection Assets \$'000	Total \$'000
<b>At 1 July 2004</b>				
Gross Carrying Amount	144,456	11,010	603,781	759,247
Accumulated depreciation and impairment	18,421	8,465	-	26,886
At Fair Value	<b>126,035</b>	<b>2,545</b>	<b>603,781</b>	<b>732,361</b>
<b>At 30 June 2005</b>				
Gross Carrying Amount	153,279	11,121	614,807	779,207
Accumulated depreciation and impairment	19,744	9,289	-	29,033
At Fair Value	<b>133,535</b>	<b>1,832</b>	<b>614,807</b>	<b>750,174</b>
<b>Reconciliation</b>				
A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the previous reporting period is set out below:				
<b>Year ended 30 June 2005</b>				
Gross Carrying Amount at start of year	126,035	2,545	603,781	732,361
Additions	2,497	339	11,231	14,067
Disposals	-	(37)	(205)	(242)
Depreciation Expense	(1,322)	(1,015)	-	(2,337)
Net revaluation increment less revaluation decrements	6,325	-	-	6,325
Fair value at end of year	<b>133,535</b>	<b>1,832</b>	<b>614,807</b>	<b>750,174</b>
Land was revalued in 2005 at fair value by a registered valuer from the NSW Department of Commerce. The increase in value is recorded in the asset revaluation reserve.				
The building was revalued in 2004 at fair value by a senior quantity surveyor from the NSW Department of Commerce.				
Collection of art works were valued in 2002 by Mr Simon Storey MAVA, at fair value.				
Library collection was valued in 2006 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.				
These values do not differ materially from their fair values at reporting date.				



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

	2006 \$'000 Group	2005 \$'000 Group
<b>12 CURRENT LIABILITIES - PAYABLES</b>		
Accrued personnel services costs	122	52
Creditors	2,565	3,580
	<b>2,687</b>	<b>3,632</b>

Creditors include capital creditors of \$766,000 (2005 - \$1,887,000).

**13 CURRENT / NON-CURRENT LIABILITIES - PROVISIONS**

<b>Personnel Services costs</b>		
Recreation leave	1,355	1,202
Long Service Leave On-costs	258	289
	<b>1,613</b>	<b>1,491</b>
Current	1,600	1,230
Non-current	13	261
	<b>1,613</b>	<b>1,491</b>
<b>Aggregate Personnel Services costs</b>		
Provisions - current	1,600	1,230
Provisions - non-current	13	261
Accrued salaries, wages and on-costs	122	52
	<b>1,735</b>	<b>1,543</b>

As discussed in Note 1, the Gallery's liabilities for long service leave are assumed by the Crown Entity. The value of long service leave liabilities assumed by the Crown Entity for Gallery staff was \$3.0 million at 30 June 2006 (\$3.1 million at 30 June 2005).

**14 CHANGES IN EQUITY**

	Accumulated Funds Total \$'000	Asset Revaluation Reserve \$'000	Total Equity \$'000
<b>(a)</b>			
<b>Balance as at 30 June 2004</b>	<b>605,878</b>	<b>143,047</b>	<b>748,925</b>
Changes in Equity - Other than transactions with owners as owners			
Surplus for the year	12,883	-	12,883
Increment on revaluation of investments (AGAAP)	-	21	21
Increment on revaluation land	-	6,325	6,325
Total	12,883	6,346	19,229
<b>Balance as at 30 June 2005</b>	<b>618,761</b>	<b>149,393</b>	<b>768,154</b>
AASB 139 first-time adoption adjustment	22	(22)	-
Tcorp Hour Glass facilities - change to bid price	(6)		(6)
<b>Restated opening balance 1 July 2005</b>	<b>618,777</b>	<b>149,371</b>	<b>768,148</b>
Changes in Equity - Other than transactions with owners as owners			
Surplus for the year	14,133	-	14,133
Increment on revaluation of library collections	-	4,100	4,100
Total	14,133	4,100	18,233
<b>Balance as at 30 June 2006</b>	<b>632,910</b>	<b>153,471</b>	<b>786,381</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

*TCorp Hour Glass growth facilities (medium and long term )*

*Note (a)* – Movements in fair value of these facilities were previously recognised through the asset revaluation reserve. They are now recognised through profit and loss. This change has resulted in the reclassification of these gains from reserves to accumulated funds.

*Note (b)* – Change to bid price. Under AASB 139, these facilities are measured using the 'bid' price, rather than 'mid-point' market prices. This results in the opening balance on 1 July 2005 being slightly lower than the closing balance on 30 June 2005 under previous AGAAP.

*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 Property, Plant and Equipment' as discussed in Note 1.

	2006 \$'000	2005 \$'000
<b>(b) Bequests and Special Purpose Funds</b>		
Included in the total Accumulated Funds is an amount restricted for the Bequests and Special Purpose Funds as follows:		
	AGNSW Trust	AGNSW Trust
<b>Revenue</b>		
Sale of goods and services	36	184
Investment income	1,398	1,054
Grants and contributions	10,358	11,042
Other Income	33	157
	<b>11,825</b>	<b>12,437</b>
<b>Expenditure</b>		
Personnel Services	249	269
Other	292	455
	<b>541</b>	<b>724</b>
Surplus for the year	<b>11,284</b>	<b>11,713</b>
<b>Equity</b>		
Opening balance	14,783	13,264
Transfers	(86)	(444)
Art Acquisitions	(8,096)	(9,750)
Surplus for the year	11,284	11,713
Closing balance	<b>17,885</b>	<b>14,783</b>

**15 CONTROLLED ENTITIES**

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

The principal activities of VisAsia is the raising of funds for 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. During 2004/05 a major contribution was made to the Gallery for its Asian program and it was included as expenditure.

	VisAsia	VisAsia
<b>Income Statement</b>		
Revenue		
Investment Income	47	28
Grants and Contributions	241	348
	<b>288</b>	<b>376</b>
Expenditure		
Other	5	303
	<b>5</b>	<b>303</b>
<b>SURPLUS FOR THE YEAR</b>	<b>283</b>	<b>73</b>
<b>Statement of Financial Position</b>		
Cash and cash equivalents	979	706
Receivables	19	5
Payables	(7)	(3)
<b>Net Assets</b>	<b>991</b>	<b>708</b>
Accumulated Funds	<b>991</b>	<b>708</b>
<b>Total Equity</b>	<b>991</b>	<b>708</b>

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 2006

	2006 \$'000 Group	2005 \$'000 Group
<b>16 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET COST OF SERVICES</b>		
Net cash flows from operating activities	(16,405)	(10,454)
Net (gain)/loss on sale of non-current assets	(9)	38
Depreciation	2,151	2,337
(Increment)/decrement - other financial assets	(507)	(273)
Gifts of Works of art	(2,187)	(2,174)
Recurrent appropriation	18,299	15,774
Capital appropriation	1,770	2,836
Acceptance by Crown Entity of Personnel Service Benefits and other Liabilities	764	2,137
Increase/(decrease) in creditors	176	(293)
(Increase)/decrease in receivables	2,377	(1,978)
(Increase)/decrease in inventories	149	(186)
Increase/(decrease) in provisions	122	100
<b>Net cost of services</b>	<b>6,700</b>	<b>7,864</b>

17 NON-CASH FINANCING AND INVESTING ACTIVITIES

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

Donations of works of art - brought to account by creating an asset and crediting non cash donations	2,187	2,174
--	-------	-------

The following items are brought to account as expenses in the Operating Statement and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge:

Voluntary services provided	1,403	1,320
Advertising, freight, accommodation, travel and similar expenses	432	192
Legal fees	260	161

18 FINANCIAL INSTRUMENTS

The Gallery's principal financial instruments are outlined below. These financial instruments arise directly from the Gallery's operations or are required to finance its operations. The Gallery does not enter into or trade financial instruments for speculative purposes and does not use financial derivatives.

Term Deposits

The Gallery has placed funds in bank deposits "at call" or for a fixed term. The interest rate payable is negotiated initially and is fixed for the term of the deposits. The deposits are usually held to maturity. The fair value includes the interest accrued as at 30 June.

	2006		2005	
	Carrying Amount \$'000	Fair Value \$'000	Carrying Amount \$'000	Fair Value \$'000
1 year or less	14,566	14,770	10,905	10,990
	14,566	14,770	10,905	10,990

The securities at balance date were earning an average interest rate of 5.9% (2005 5.9%) and over the year the weighted average interest rate was 6.0% (2005 5.8%) on a weighted average balance of \$13,024,000 (2005 \$8,937,000)

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

Hour-Glass Investment Facilities

The Gallery has investments in the following TCorp's Hour-Glass Investment facilities. The Gallery's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon. Tcorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

	2006 \$'000 Group	2005 \$'000 Group
Medium Term Growth Facility	3,049	2,805
Long Term Growth Facility	4,732	4,053
	7,781	6,858

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 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 fair value, based on the market value. The returns for the period ranged from +8.8% to +16.9% (2005 +9.2% to +12.1%), as compared with Tcorp's bench mark return of between 8.4% and 15.9%.

Fair Value

Financial instruments are carried at (amortised) cost, with the exception of Tcorp Hour Glass facilities, which are carried at fair value.

However, the fair value of the other classes of financial instruments approximates their carrying value.

19 COMMITMENTS FOR EXPENDITURE

(a) Capital Commitments

There were no material capital commitments outstanding as at 30 June 2006.

(b) Other Expenditure Commitments

There are no material other expenditure commitments outstanding as at 30 June 2006.

(c) Operating Lease Commitments

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

Not Later than one year	146	115
Later than one year and not later than 5 years	688	15
Total (including GST)	834	130

The total "Operating Lease Commitments" above include input tax credits of \$75,800 (2005 \$11,800) that are expected to be recovered from the Australian Taxation Office. There were no other contingents assets as at 30 June 2006.

The Gallery leases a number of industrial units for off site storage. Lease rentals (including GST) are payable to the lessors monthly in advance. Bank guarantees have been taken in lieu of security deposits.

20 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. However in regard to workers compensation the final adjustment calculations are in arrears.

The restatement of "Employee costs" as "Personnel Services" costs as directed by the Treasury Circular 06/13 dated 21 June 2006 (Refer Note 1(e)) may give rise to a contingent liability(ies) in the form of penalty(ies) from the Australian Taxation Office under GST legislation. There may also be liabilities with regard to other third parties who may also be impacted by this change in treatment. It not possible at this stage to quantify the extent of the potential liability(ies).



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

	2006 \$'000 Group	2005 \$'000 Group
<b>21 RESULTS OF FUNDRAISING APPEALS</b>		
The Gallery conducted a number of fundraising activities during the year and the results are as follows:		
Donations - Works of Art	2,187	2,174
Donations - Cash	8,378	9,324
Other fundraising	103	233
	<b>10,668</b>	<b>11,731</b>
Cost of fundraising	546	727
Net surplus from fundraising	<b>10,122</b>	<b>11,004</b>
Purchase of Works of art/Other	8,096	9,750
Transferred to/(from) Accum. Funds	2,026	1,254
	<b>10,122</b>	<b>11,004</b>

In accordance with the Charitable fundraising Act 1991, the following details are provided:

Cost of fundraising as percentage of funds raised	5%	6%
Net surplus as percentage of funds raised	95%	94%
Cost of services as percentage of total expenditure	94%	93%
Cost of services as percentage of income received	76%	83%

22 BUDGET REVIEW

Net Cost of Services

The actual net cost of services is lower than budget by \$12.8m, primarily due to better than anticipated attendances and donations.

Assets and Liabilities

Net Assets is \$15.8m higher than budget due largely to the higher than budgeted acquisition of collections and the increase on revaluation of the library collections.

Cash Flows

(a) Operating

Operating cash flows were higher than budget by \$13.7m as a result of better than anticipated receipts from admission and donations.

(b) Investing

Investing cash outflows were higher than budget by \$8.1m reflecting an increase in budgeted purchases of collections.

23 IMPACT OF ADOPTION AEIFRS

The Gallery has applied the AEIFRS for the first time in the 2005-06 financial report. The key areas where changes in accounting policies have impacted the financial report are disclosed below. Some of these impacts arise because AEIFRS requirements are different from previous AASB requirements (AGAAP). Other impacts arise from options in AEIFRS that were not available or not applied under previous AGAAP. The Gallery has adopted the options mandated by NSW Treasury for all NSW public sector agencies. The impacts below reflect NSW Treasury's mandates and policy decisions.

The Gallery has determined that there were no material impacts on total equity, surplus/(deficit) and cash flows as reported under previous AGAAP.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2006

Financial Instruments – 1 July 2005 first time adoption impacts

As discussed in Note 1(c), the comparative information for 2004/05 for financial instruments has not been restated and is presented in accordance with previous AGAAP. AASB 132 and AASB 139 have been applied from 1 July 2005. Accordingly, the 1 July 2005 AEIFRS opening equity adjustments for the adoption of AASB 132 / AASB 139 follow:

	Accumulated Funds Total \$'000	Asset Revaluation Reserve \$'000	Total Equity \$'000
Total opening equity 1 July 2005	618,761	149,393	768,154
AASB 139 first-time adoption adjustment - Tcorp Hour Glass facilities	22	(22)	-
Tcorp Hour Glass facilities - change to bid price	(6)		(6)
Restated opening Equity 1 July 2005 (after applying AASB 139)	<b>618,777</b>	<b>149,371</b>	<b>768,148</b>

END OF AUDITED FINANCIAL STATEMENTS



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# ART GALLERY OF NEW SOUTH WALES

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# SPONSORSHIP AND PHILANTHROPY

## SPONSORSHIP

**Avantcard:** Support sponsor: general  
**BNP Paribas:** Conservation Partner – Snyders Restoration  
**The Citigroup Private Bank:** Principal sponsor: *Australian Photographic Portrait Prize City of Sydney*: Support sponsor: *Margaret Preston, Pissarro, Self portrait*  
**Clayton Utz:** Principal sponsor: *Jeppie Hein*  
**Colonial Foundation:** Regional Archibald Tour 2005  
**Embassy of France:** Film program sponsor: Pissarro  
**Ernst & Young:** Principal sponsor: Art After Hours  
**Investec:** Principal sponsor: *Pissarro*  
**JCDecaux:** Media sponsor: *Margaret Preston, Pissarro*  
**JPMorgan:** Principal sponsor: *Self portrait*  
**Macquarie Bank:** Principal sponsor: general

**Myer:** Principal sponsor: *Archibald, Wynne and Sulman prizes 2006*  
**The Motor Accidents Authority:** Venue and website sponsor: *Artespress*  
**The Flower Man:** Floral sponsor: *Margaret Preston*  
**Optimal Fund Management:** Principal sponsor: *Zen mind Zen brush*  
**Porter's Paints:** Official Paint Supplier  
**Qantas Airways:** Principal sponsor: Yiribana Aboriginal and Torres Strait Islander gallery, Airline sponsor: *Margaret Preston, Pissarro*  
**SBS Radio:** Media sponsor of the Gallery  
**Sofitel Wentworth Hotel:** Support sponsor: *Archibald Wynne and Sulman prizes and Pissarro*  
**The Sydney Morning Herald:** Media sponsor: *Margaret Preston, Pissarro, Self portrait*  
**The Australian Women's Weekly:** National media sponsor: *Margaret Preston*

## LIFE GOVERNORS

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## FOUNDATION MEMBERSHIP

Members of the Foundation as at 30 June 2006. For memberships before 1994, please see the separate Art Gallery of New South Wales Foundation Annual Report.

Foundation membership comprises donors to the Foundation itself, plus donors to all the different support groups within the gallery. Prior to 2004 all donors to the different collection benefactors groups (Aboriginal Collection Benefactors ACB; Contemporary Collection Benefactors CCB; Photography Collection Benefactors PCB; Conservation Benefactors CB) were listed separately according to the department supported. Now all are listed at the level within the foundation according to the amount donated, or in the case of supporters who have notified the Gallery of their pledged bequest to the Gallery or Foundation, at the level commensurate with one half of the current value of the pledged bequest.

The levels within the foundation since November 1994 are as follows:

- Life Benefactors (\$1 million +)
- Benefactors (\$200 000 up to \$1 million)
- Governors (\$50 000 up to \$200 000)
- Fellows (\$20 000 up to \$50 000)
- Donors (\$10 000 up to \$20 000) in a five-year period (category added in 2005)
- Members (\$5000 up to \$10 000) in a five-year period

## Life Benefactors

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Dr Kathryn Lovric; Tom & Sylvia Lowenstein; David & Sue Lowes; Morris & Fiona Lyda; Mrs Diana Macarthur-Stanham; Anni Macdougall; Megan Machin (in memory of); Alfred H Machin; David Maloney; J & A Mandelson; Sarah Mandelson & Richard Single; Julie Manfredi Hughes; Richard Mann & Mary Curtis; Anthony & Suzanne Maple-Brown; Joy & Harold Marchant; Eugene & Joanne Marchese; Pierre Marecaux & Ken Thompson; Scott Marinchek & Daniel Valawink; Bert & Diana Marks (in memory of); F & M Martin; Richard & Maryanne Martin; Mitchel & Robyn Martin-Weber; Brenda & Robert May; John McBride; Mrs Marie McCann OAM; McConnel Smith & Johnson; Mark & Roslyn McCulloch; Frank McDonald; R McDonald Luger; Jan McGovern; Susan & David McGrath; Roger McLroy; Andrew McKinnon; Andrew & Abbey McKinnon; Lady McMahon; Dr Stephen McNamara; Tony & Fran Meagher; R P Meagher; Paul & Grainne Meehan; Brian & Lorna Mellor; Charles G Mendel; Stephen Menzies; Warwick & Suzanne Miller; Paul Milliss; Russell Mills; Dr Margaret Mills; Mr R H Minter; Dr Hing Yiu Mok; Brian & Jocelyn Munday; Kingsley Munday; Barry & Elizabeth Murphy; Mr Tim Murray & Ms Camilla Drover; Mrs T A & Mr J D Murray-Jones; Michael Musgrave; Dr Desmond & Suzanne Nasser; Kimberley Needham; Kazuko Nelson; Dr Warwick Nettle & Mimi Verlaine Nettle; Bruce & Lynne Newey; Kerry Nicholson; Carmel Niland AM; Nomadic Rug Traders; William Nuttall & Annette Reeves; Rory, Zena & Lucy O'Connor; Alec O'Halloran & Helen Zimmerman; Tim Olsen; Janette O'Neil; Marianna & Tony O'Sullivan; Roslyn & Tony Oxley; John & Faye Parker; Michael & Fiona Pascals; Lisa & Egil Paulsen; The Hon Andrew Peacock AC & The Hon Penne Korth Peacock; Gwen Pearson; John G Pearson & Mark B Clark; John & Susannah Penton; Anthony W Perry; Molly Perry (in memory of); Gabrielle Pizzi; Ian Plater & Claire Wivell Plater; Fiona Playfair; Anna & Vessa Playfair; Mr & Mrs John Playoust; John & Sandra Pope; Rex & Genevieve Porter; Frances Prell; Ann & Andrew Proctor; Elizabeth Pryce; Julia & Fred Pucci; Philip Ramsden; Dr Dick Quan; Susan Ray; Kenneth R Reed; Alan & Jan Rees; Brian L Regan; Marcia Resch; Isabel Reynolds; Mr & Mrs D Ritchie; Andrew & Andrea Roberts; Patricia A Rochford; Geraldine C Rogan; Liane Rossler & Sam Marshall; Gabriella Roy; Michael S H Royal; Drs Philip & Valmae Rundle; Mrs Cynthia Russell; Margaret & John Ryan; Ken & Echiko Sadamatsu; Terry & Judith Salmon; Kelly Salteri; Barry Salzman; Margaret & Victor Sammut; Mark & Ruth Sampson; Ruth Sams; Mr & Mrs C G Samuelson; Peter & Christa



Satouris; Mrs Alfred Saunders; Robert & Mitzi Saunders; Alysoun Schoer; Pamela Schüttler; Anna Schwartz; Lilli Scott; Mr John Terrill Scott; Annette Searle; Morna Seres & Ian Hill; Bernard Shafer in Memory of Anna Shafer; Dr John & Mrs Robin Shand; Mr & Mrs Andrew Shapiro; Dr Philip Sharp; Vivienne Sharpe; Jeanette & Brian Sharpe; Mandy & Oliver C Shaul OAM; Neville Spry & Susan Shehadie; Ray Shorrocks; Mrs Helen Showniruk; Patrick & Gabriella Simpson; Janice & Bruce

Simpson; Shane David Simpson; Fiona Sinclair King; Janet E Single; Terri Sissian; Pat & Derek Smith; Mr R A Smith; Peter & Kathryn Snowball; Gary & Max Stead; Ross Steele AM; Peter & Suzanne Steigrad; Dr Miriam & Mr Les Stein; David & Nikki Stein; Lyn & Ian Stephenson; Mr & Mrs G V Stewart; Brett Stone & Mark Cowley; Bruce & Jennifer Stuckey-Clarke; Sullivan+Strumpf Fine Art Pty Ltd; Dr Paul Sutherland; Sutton Gallery; John D Swainston; Georgie Swift; Yosi & Derryn Tal; Howard

Tanner; Victoria Taylor; Bhupen Thakker; Jeanette C Thomas; Mrs W J Tilley; Isolde Tornya; Michael & Eleonora Triguboff; Kevin & Dawn Troy; Urban Art Projects; Akky & John van Ogtrop; Edward & Morna Vellacott; Will & Jane Vicars; Mrs F G D Voss; Eugenie Vrisakis; Mr & Mrs W D T Ward; Philippa Warner; Suzanne A R Waterhouse; Shirley Watkins; Gail Watt; John J Webster SC; Roslyn E Weiley; Joy Elizabeth Wennerborn; Mr & Mrs Morris L West; Craig Westgate; Ivan & Karel Wheen;

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GRANTS/ PARTNERSHIPS

During the year the following grants were received:

From	Project	Amount
Visual Art Centre – Denmark	<i>Jepppe Hein</i> Exhibition	\$4 761
Ministry for the Arts	Connected Arts Project - Moree	\$78 788
Gordon Darling Foundation	Travelling expenses	\$14 000
Nelson Meers Foundation	Sidney Nolan’s <i>Central Australia</i>	\$100 000
Nelson Meers Foundation	Aboriginal Collection Benefactors	\$5 000

NEW BEQUESTS

One new bequest from Alison Bundock was received this financial year.

ART PRIZES, GRANTS AND SCHOLARSHIPS

ART PRIZES

The 2006 Archibald, Wynne and Sulman Prize competitions, supported by the Colonial Foundation, were held in March 2006. A total of 2079 entries were received, 95 of which were selected for display. The Photographic Portrait Prize, sponsored by The Citigroup Private Bank, was held in conjunction with the Archibald, Wynne and Sulman competitions. Of the 614 entries received, 42 were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in August 2005. Of the 578 entries received, 48 were selected for display.

**THE ARCHIBALD PRIZE**  
The prize of \$35 000 for portraiture was awarded to Marcus Wills for his work *The Paul Juraszek monolith (after Marcus Gheeraerts)*. The People’s Choice, which asks the viewing public to vote for their favourite Archibald entry, was won by Paul Jackson for his work, *Garry McDonald ‘All the world’s a stage...’* Jackson received \$2500, 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 John Beard for his work *The Gap*.

**THE SIR JOHN SULMAN PRIZE**  
The Sulman Prize of \$10 000, judged by artist Janet Lawrence, was awarded to Jiawei Shen for his work *Peking treaty 1901*.

**THE CITIGROUP PRIVATE BANK PHOTOGRAPHIC PORTRAIT PRIZE**  
The \$20 000 prize was awarded to Vanila Netto for her work *The magnanimous beige wrap – part 1 (contraption)*.

**THE DOBELL PRIZE FOR DRAWING**  
The \$20 000 prize, judged by Elizabeth Cross, was awarded to Kevin Connor for his work *Le Grand Palais Clémenceau, de Gaulle and me*.

**ANNE LANDA AWARD**  
This award has been established in honour of Anne Landa, a trustee of the Art Gallery of New South Wales who died in 2002. This biennial series of exhibitions for moving image and new media work has an acquisitive award of \$25 000. This exhibition is by invitation only and is not open to applications. The next exhibition will open in November 2006.

GRANTS AND SCHOLARSHIPS

**THE BASIL AND MURIEL HOOPER SCHOLARSHIP**  
These scholarships, valued at \$4000 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 Kevin McKay.

**THE ELIOTH GRUNER PRIZE**  
The prize of \$1000 for the best landscape in oil by an art student was awarded for 2005 to Anthony White.

**THE ROBERT LE GAY BRERETON MEMORIAL PRIZE**  
This prize promotes and encourages the art of draughtsmanship, and is available each year to art students. The 2005 prize of \$800 was awarded to Katrina Dean.

**DYASON BEQUEST**  
Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants of \$5000 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 \$5000 was made to Kenzee Patterson.

**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 late Brett Whiteley, who was encouraged in his artistic endeavours by winning a similar scholarship in his youth. Beryl Whiteley, Brett’s mother, provides the generous donation to fund the scholarship. The 2005 scholarship of \$25 000 was awarded to Wayde Owen.

**STUDIOS IN PARIS**  
The Gallery allocates tenancy to two art studios in Paris: the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, leased at the Cite Internationale des Art. The studios were occupied during the year by Maria Buchner, Léa Donnan, Tamara Voninski, Pam Aitkins, David Wills, Tim Schultz, Annabel Butler and Terence Maloon.

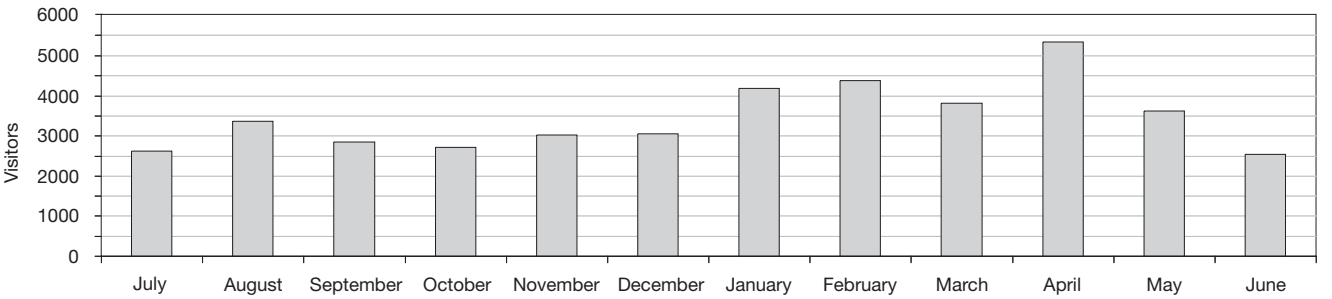
VISITOR NUMBERS

Visitor numbers as at 30 June 2005

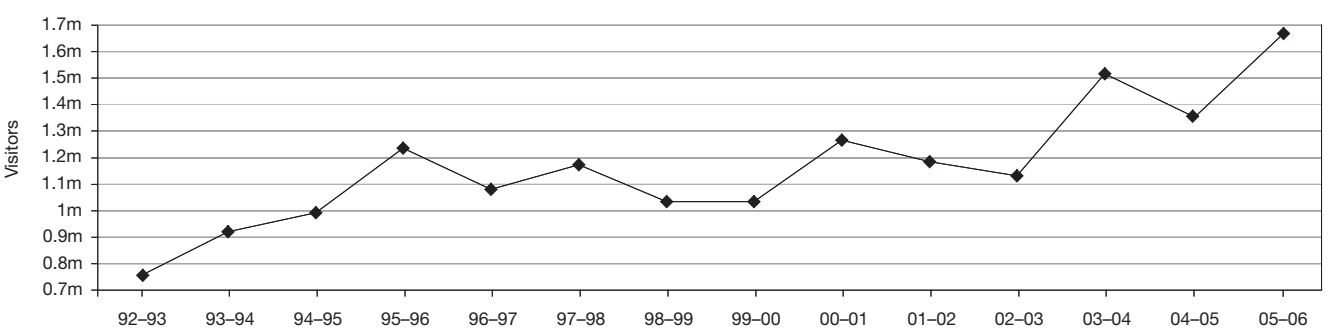
	Total Visitors 2001-02	Total Visitors 2002-03	Total Visitors 2003-04	Total Visitors 2004-05	Total Visitors 2005-06	Domain 2005-06	W Studio 2005-06	Reg Touring 2005-06
July	169 193	115 250	85 229	115 194	95 690	82 436	756	12 498
August	64 025	75 305	87 094	102 579	112 172	100 798	603	10 771
September	55 962	64 005	93 306	100 238	91 764	83 883	763	7 118
October	57 290	61 473	97 974	111 954	97 960	83 466	770	13 724
November	69 718	87 442	88 898	93 854	130 102	90 104	471	39 527
December	96 159	111 304	129 554	144 923	189 628	95 379	336	93 913
January	146 525	140 771	177 706	123 277	231 202	130 525	872	99 805
February	117 255	114 713	145 421	96 651	126 184	122 493	863	2 828
March	95 158	96 622	131 793	101 521	145 393	117 051	853	27 489
April	91 834	104 269	183 494	88 190	196 936	160 044	653	36 239
May	76 494	81 593	181 284	151 085	157 541	111 470	705	45 366
June	141 129	73 914	111 066	121 988	116 295	79 562	593	36 140
YTD TOTAL	1 180 742	1 126 661	1 512 819	1 351 454	1 690 867	1 257 211	8 238	425 418

Paid exhibition program for 2005–06	Month	Total
AWS 2005 (part year)	July	6 196
Rajput	July–Sept	9 958
Preston	July–Oct	65 412
Cossington Smith	Nov–Jan	18 142
Pissarro	Nov–Feb	133 813
Self portrait	Feb–May	66 208
AWS 2006	Mar–May	129 979
Zen Mind Zen Brush (part year)	June	1 491
Total		431 199

AVERAGE DAILY VISITORS 2005–06



ANNUAL VISITOR NUMBERS 1992–93 TO 2005–06





EXHIBITIONS LISTING

DATE	DEPARTMENT	EXHIBITION TITLE	Ticketed	AGNSW Tours	AGNSW Catalogue
01.07.05 – 31.12.05	Asian	Japanese swords			
02.07.05 – 25.09.05	Australian: Whiteley	Sydney genesis and beyond 1955 to 1965			
13.07.05 – 04.12.05	Western: Contemporary	Idea demonstration			
20.07.05 – 25.09.05	Western	Traces in the dust			
29.07.05 – 23.10.05	Australian	Margaret Preston: art and life	•		
10.08.05 – 03.10.05	Australian	Wastelands: a poetic legacy			
11.08.05 – 06.11.05	Western: Contemporary	Wolfgang Laib			•
17.08.05 – 11.09.05	Directorate	Reg Grundy Wildlife Photography			
20.08.05 – 09.10.05	Western: Contemporary	Swell: Patricia Piccinini			
14.09.05 – 14.01.06	Asian	J H Myrtle Collection			
21.09.05 – 04.12.05	Western: Contemporary	Neonwall: Jeppe Hein			•
23.09.05 – 27.11.05	Asian	Poetic mandarin			•
01.10.05 – 27.11.05	Australian: Whiteley	Brett Whiteley Travelling Art Scholarship			
05.10.05 – 31.10.05	Marketing	Shoot the chef			
06.10.05 – 17.11.05	Australian	Earle Backen			
13.10.06 – 11.12.05	Western: Photography	Reflections in time: 19th-century portrait photography			•
15.10.05 – 04.12.05	Western: Contemporary	Train no 1: Daniel Crooks			
03.11.05 – 15.01.06	Australian	Grace Cossington Smith	•		
06.11.05 – 20.11.05	Marketing	Qantas Youth Awards			
19.11.05 – 19.02.06	Directorate	Pissarro: the first impressionist	•	•	•
19.11.05 – 29.01.06	Western: Photography	Points of view: Australian photography 1985–95			
21.11.05 – 18.12.06	Australian	James Gleeson			
29.11.05 – 18.12.05	Directorate	Operation art			
09.12.05 – 03.04.06	Australian: Whiteley	More affinities: Whiteley & Rees			
16.12.06 – 29.01.06	Asian	Shirin Neshat			
15.12.05 – 05.02.06	Western: Contemporary	Trailer: Saskia Olde Wolbers			•
17.12.05 – 21.05.06	Western: Contemporary	Modern to now 1			
21.12.05 – 15.02.06	Australian	Nora Heysen drawings			
25.12.05 – 13.01.06	Western: Photography	Transforming the sublime			
01.01.06 – 15.06.06	Asian	Japanese swords			
13.01.06 – 03.05.06	Western	Art Nouveau and Vienna Secession			
21.01.06 – 15.02.06	Asian	Modern Japanese prints			
25.01.06 – 28.04.06	Library	Rewind/Forward: Margot Douglas			
25.01.06 – 08.04.06	Asian	Unryuan: contemporary lacquer master			
04.02.06 – 09.04.06	Public Programs	Artexpress			
10.02.06 – 26.03.06	Asian	Yukinori Yanagi			
16.02.06 – 02.04.06	Western: Contemporary	Exchanging culture for flesh: David Griggs			
17.02.06 – 14.05.06	Western	Self portrait: Renaissance to contemporary	•	•	•
18.02.06 – 02.04.06	Western: Photography	Magic realism			
25.03.06 – 28.05.06	Australian	Archibald Prize	•	•	•
25.03.06 – 28.05.06	Australian	Wynne Prize & Sulman Prize	•		
25.03.06 – 28.05.06	Australian	Citigroup Australian Photographic Portrait Prize	•		
05.04.06 – 14.05.06	Australian	Night in a city: Theo Scharf			•
08.04.06 – 21.05.06	Western: Contemporary	Fit for flogging: Constanze Zikos			•
13.04.06 – 28.05.06	Asian	Symbols and ceremonies: Indonesian textiles			
28.04.06 – 25.06.06	Australian	Kevin Connor: sketchbooks, drawings & studies for paintings and sculptures			•
28.04.06 – 20.08.06	Australian: Whiteley	Ink: Whiteley and others			
10.05.06 – 31.08.06	Library	Artists' books from the collection of Noreen Grahame			
17.05.06 – 16.07.06	Australian	Waterfall			
03.06.06 – 06.08.06	Western	Old Europe: prints and drawings from the collection			
08.06.06 – 27.08.06	Western	Biennale of Sydney 2006: zones of contact			
17.06.06 – 24.09.06	Asian	Zen mind Zen brush	•		•

TOURING EXHIBITIONS

DATE	EXHIBITION VENUE	CITY/STATE/COUNTRY	EXHIBITION TITLE	ATTENDANCE
01.07.05 – 10.07.05 *	National Gallery of Victoria	Melbourne, Vic	Bill Henson	10 542
09.07.05 – 07.08.05#	Moree Plains Gallery	Moree, NSW	Archibald Prize 05	2 400
13.08.05 – 11.09.05#	Newcastle Region Art Museum	Newcastle NSW	Archibald Prize 05	15 385
17.09.05 – 16.10.05#	Cowra Art Gallery	Cowra, NSW	Archibald Prize 05	4 620
21.10.05 – 16.11.05	Albury Regional Art Gallery	Albury, NSW	Archibald Prize 05	3 764
20.10.05 – 29.01.05	National Portrait Gallery	London, UK	Self portrait: Renaissance to contemporary	65 000
12.11.05 – 29.01.06	National Gallery of Victoria	Melbourne, Vic	Margaret Preston: art and life	30 445
17.11.05 – 16.01.06	Victorian Arts Centre	Melbourne, Vic	Archibald Prize 05	145 200
18.02.06 – 07.05.06	Queensland Art Gallery	Brisbane, Qld	Margaret Preston: art and life	25 463
04.03.06 – 28.05.06	National Gallery of Victoria	Melbourne, Vic	Pissarro: the first impressionist	82 025
29.04.06 – 02.07.06	New England Regional Art Museum	Armidale, NSW	More affinities: Whiteley & Rees	6 737
26.05.06 – 30.06.06 **	Art Gallery of South Australia	Adelaide SA	Margaret Preston: art and life	6 271
02.06.06 – 30.06.06	Myer Foundation Hall	Melbourne Vic	Archibald Prize 06	27 566

\* Bill Henson tour to National Gallery of Victoria began on 23.04.05  
# Tour organised in association with the Museums & Galleries Foundation of NSW  
\*\* Margaret Preston tour to Art Gallery of South Australia continues till 13.08.06

AGNSW PUBLICATIONS FOR SALE

- AGNSW *collections*, Capon, hb \$88
  - AGNSW *handbook*, James, pb \$22 cased edition \$25
  - *Albertina drawings*, Raissis & Hayes, pb \$40
  - *Archibald 05*, pb \$16
  - ***Archibald 06***, pb \$16
  - *Arthur Boyd retrospective*, Pearce, pb \$44
  - *Asian collections*, Menzies, pb \$40
  - *Australian drawings*, Kolenberg, pb \$40
  - *Australian prints*, Kolenberg & Ryan, pb \$38
  - *Australian watercolours*, Kolenberg, pb \$33
  - *Belle Ile: Monet, Russell and Matisse in Brittany*, Prunster, hb \$25
  - ***Camille Pissarro***, Maloon, pb \$50
  - *Caravaggio: darkness and light*, Capon, pb \$40
  - *Celestial Silks: Chinese religious & court textiles*, Rutherford & Menzies, pb \$35
- *Charles Conder 1868–1905*, Galbally & Pearce, pb \$45
  - *Crossing country: the alchemy of western Amhem Land art*, Perkins, pb \$50
  - *Crossing country: the alchemy of western Amhem Land art*, DVD \$30
  - *Dancing to the flute*, Menzies, pb \$44
  - ***Dobell Prize for Drawing 1993–2004***, 2nd edn, Kolenberg & Ryan, pb \$22
  - *Fragrant space*, Yang, pb \$33
  - *James Fairfax collection*, Beresford & Raissis, hb \$99
  - *James Gleeson: drawings for paintings*, Kolenberg, pb \$20
  - *Jeffrey Smart*, Capon & Pearce, pb \$45 & hb \$66
  - ***Kevin Connor sketchbook: drawings by Kevin Connor in Sydney, Paris and London***, Kolenberg, hb \$35
  - ***Let's face it: history of the Archibald prize***, Ross, pb \$50 & hb \$65
  - *Man Ray*, Annear, pb \$30
- ***Margaret Preston: art and life***, Edwards, pb \$50 & hb \$80
  - ***Margaret Olley***, revised edition, Pearce, hb \$60
  - *19th century Australian watercolours, drawings & pastels*, Kolenberg, hb \$45
  - *Olive Cotton*, Ennis & Donohue, pb \$30
  - *Orientalism: Delacroix to Klee*, Benjamin (ed), pb \$45
  - ***Poetic Mandarin***, Liu, pb \$20
  - *Pre-Raphaelites and Olympians*, Beresford, pb \$20
  - *Rayner Hoff: this vital flesh*, Edwards, pb \$27.50
  - *Robert Klippel*, Edwards, pb \$50
  - ***Self portrait: Renaissance to contemporary***, Bond & Woodall, pb \$45
  - *Still life: Balnaves Foundation sculpture project*, Tunnicliffe, pb \$25
  - *Tradition today: Indigenous art in Australia*, Perkins, pb \$40
  - *True stories: artists of the East Kimberley*, DVD \$30
- *What colour is that?* Keeler-Milne, pb \$18.95
  - *What number is that?* Keeler-Milne, pb \$18.95
  - ***Zen mind Zen brush***, Pollard, pb \$35
  - bold denotes new publications for 2005–06



# AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

The Gallery is committed to providing people with disabilities excellent access to services, the building, information and opportunities. Highlighted below are initiatives undertaken in 2005–06 by the Gallery.

## PHYSICALLY DISABLED VISITORS

There are four dedicated disabled parking spaces available at the front of the Gallery and two at the rear. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the southern side of the building. From the rear of the Gallery access to all exhibitions, displays, public and administrative areas is by way of ramps and lifts and is signposted.

A wheelchair accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Telephone 13 15 00 for timetable details.

The Domain Theatre has access space designed for wheelchair users.

The Gallery provides wheelchairs which are available from Security. All exhibition spaces are accessible by lift.

Disabled toilets are located on the upper level, level 1 and level 3.

## DEAF AND HEARING IMPAIRED VISITORS

SEVERELY AND PROFOUNDLY DEAF VISITORS  
The Gallery engages sign language interpreters for the regular advertised guided tours and in association with Hearing Awareness Week.

Groups of deaf visitors making bookings are provided with sign language interpreters free of charge.

The TTY number (02) 9225 1711 is listed in the Telstra TTY directory.

The Gallery provides free monthly Auslan guided tours and conducts Signing Art, Auslan-interpreted free performances which incorporate mime, puppetry and improvisation to create vibrant and diverse educational entertainment.

## HEARING IMPAIRED

The Domain Theatre is equipped with 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 In Touch at the Gallery program provides visually impaired people 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.

The main visitor elevator (servicing level 1, ground floor and the upper level) has voice notification of floor and access information, and Braille, floor buttons.

## INTELLECTUALLY DISABLED CHILDREN

The Da Vinci Program is a Gallery initiative involving a specially designed program for students with mild to moderate intellectual disabilities. This program provides students with the opportunity to experience art through stimulating and fun-filled workshops which include discussion, role-play and the use of sensory materials.

## GENERAL COMMUNICATIONS

The Gallery's Internet website (www.artgallery.nsw.gov.au) can display 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.

A designated education officer manages the Gallery's accessible arts programs and facilities for people with disabilities.

## HELPERS

General entry to the Gallery is free to all visitors. However, where entry fees are charged for major temporary exhibitions, helpers accompanying visitors with disabilities are admitted free of charge.

## INFORMATION AND PUBLICITY

The free quarterly publications *Exhibitions* and *Events* are available at the ground floor information desk. These booklets contain information for visitors with special needs. Currently *Exhibitions* and *Events* are posted to over 4000 interested individuals and organisations.

Free brochures on the accessible arts programs are also available at the information desk.

## EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice.

Of staff working at the Gallery, 3% have a disability and 1.1% require some form of adjustment to the workplace.

# ETHNIC AFFAIRS PRIORITIES STATEMENT

The Gallery is committed to the principles of multiculturalism as outlined in Section 3 of the *Community Relations Commission and Principles of Multiculturalism Act 2000*.

The NSW Government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

To assist in achieving these objectives the Gallery has undertaken exhibitions, public and education programs and other initiatives listed in the outcomes below.

## ETHNIC AFFAIRS PRIORITY OUTCOMES 2005–06

The following exhibitions included in the 2005–06 exhibitions program reflected and promoted cultural diversity.

**Rajput: sons of kings** (8 June – 4 September 2005) – created in the Rajput courts of Rajasthan, north-west India, the paintings in this exhibition revealed the vitality and sensuality of life at court from the 1600s to the 1800s.

**Wolfgang Laib** (11 August – 6 November 2005) – the third Balnaves sculpture project featured German artist Wolfgang Laib, best known for his work using pollen, beeswax and other materials in a ritual setting.

**The Poetic Mandarin** (23 September – 27 November 2005) – this exhibition focused on the cultural life of the imperial Chinese Mandarins, demonstrating the important role of calligraphy in official life and as a leisure activity.

**Shirin Neshat** (16 December 2005 – 29 January 2006) – based in New York, Iranian artist Shirin Neshat uses video installation to explore immigrant experiences. Her work draws on her personal experiences, and she describes it as a visual discourse on the subjects of feminism and contemporary Islam.

**Unryuan** (26 January – 23 April 2006) – Kitamura Tatsuo (Unryuan) is one of Japan's leading contemporary lacquer artists. Unryuan specialises in the techniques, forms and styles of traditional lacquer work.

**Yukinori Yanagi** (10 February – 26 March 2006) – leading Japanese contemporary artist Yukinori Yanagi uses national symbols to question the politics and ideology of contemporary Japan. In this exhibition, Yanagi explored questions of nationalism and cultural identity through two of Japan's best-known

symbols: the chrysanthemum crest, emblem of the imperial family, and the hinomaru, the rising sun of the Japanese flag.

**Symbols and ceremonies** (13 April – 28 May 2006) – this exhibition offered examples of lavish court textiles from Java, boldly designed warrior cloths from Sumba, narrative paintings of the Ramayana epic from Bali and ship cloths from Sumatra. Included in the exhibition were Indian trade cloths made specifically for the Indonesian market.

**2006 Biennale of Sydney: zones of contact** (8 June – 27 August 2006) – the conceptual framework of 15th Biennale of Sydney was 'zones of contact' and the exhibition included a range of some 80 artists, practising in all forms of the visual arts, from 40 countries around the world.

The on-going presentation of a dynamic and culturally varied series of public and education programs reflects the Gallery's commitment to making the collection and temporary exhibitions readily accessible to the public. This year the program included:

**Art After Hours** – special programs held each week including performances, talks, films and music. Many of these events highlight and explore cultural diversity.

**Arts of Asia** – lunchtime lecture series focused on religious expressions in art and architecture, including the impact of Hinduism and Buddhism as these faiths spread across Asia.

**European Art: Modern Art in the Making 2** – lecture series exploring the contexts of masterpieces of modern art in painting, sculpture and architecture.

**Education kits** – kits include: *Adventures in Asia; Zen mind, Zen brush; Camille Pissarro; Picasso: last decades* and *Seasons: Japanese art*.

**Film** – the program is free and this year included films from India, France and Germany. *Zones of contact* film series in conjunction with the *2006 Biennale of Sydney* screened films from Palestine, Iran, Iraq, Algiers, Afghanistan, China, Africa, Germany, Greece and Russia, as well as Indigenous cinema from Australia and New Zealand.

**Gallerykids and Holiday Workshops** – highlights included Zhenmu Shou, the Guide from the Grave, Meet the Queen of Sheba and performances in conjunction with *Rajput: sons of kings*, *Pissarro and Self portrait – Renaissance to contemporary*.

Selected exhibitions and special events were advertised in various multicultural publications, and the Gallery regularly advertises on SBS in various languages including Mandarin, French, Arabic, Hindi, Punjabi and Vietnamese.

The Gallery continues to provide management services support to VisAsia, which promotes and cultivates a better understanding and enjoyment of Asian arts and culture.

The Gallery's guide map is available in Japanese, Mandarin Korean, Italian, French, Spanish and German languages.

Gallery staff members include 24% from non-English speaking backgrounds. This compares favourably with the figure of 15.5% of the national population from non-English speaking backgrounds (Australian Bureau of Statistics 1996 Census). A number of employees who speak community languages assist Gallery staff and visitors, and earn a Community Language Allowance. As at 30 June 2006 the Gallery had staff officially designated to be able to offer assistance in Hindi, Cantonese, Polish, German, Italian, Mandarin, Spanish and Indonesian.

An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of staff commitments to meet religious obligations.

## ETHNIC AFFAIRS PRIORITY GOALS FOR 2006–07

Continuing to reflect and promote cultural diversity and harmony, the Gallery's 2006–07 program of major exhibitions and associated educational programs will include the following:

**Giacometti** – this exhibition will bring to Australia for the first time, sculpture, prints and drawings by Alberto Giacometti, drawn from the remarkable modern art collection of the Marguerite and Aimé Maeght Foundation in Saint Paul de Vence, France.

**Goddess: divine energy** – a major exhibition exploring the myriad imaginative expressions of divine female power in the art of India and the Himalayas.

**Osamu Tezuka** – will highlight the work of the renowned animator Tezuka, who is the creator of iconic characters such as Astro Boy and Kimba the White Lion.

**Chinese modern prints** – works from the Gallery's collection.

The Gallery will present public and education programs in 2006–07, including:

The lunchtime lecture series *Arts of Asia* and *European Art: Modern Art in the Making*.

Symposiums will be held in conjunction with the exhibitions *Goddess: divine energy* and *Translucent world: Chinese jade from the Palace Museum*.

Art Adventure Tours will be run in conjunction with various exhibitions focusing on people and their cultural beliefs.

The Gallery will continue to present a culturally diverse range of films.

Gallerykids and holiday workshops will continue, with highlights including Indian dance, Zhenmu Shou the Guide from the Grave, and a huge cultural program in association with the Goddess exhibition.

The Gallery will continue to encourage staff to participate in the Community Language Allowance Scheme and to extend the range of languages currently represented.

# ABORIGINAL & TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

There are many Gallery activities developed to introduce Aboriginal and Torres Strait Islanders and others to the history and culture of Indigenous peoples of Australia, including temporary exhibitions, public program events and the permanent collection on display in the Yiribana gallery, the largest display focused on Aboriginal art in the southern hemisphere.

Services available and activities held included:

- The online education kits for the recent *Crossing country* and *Rover Thomas* exhibitions and a printed kit edition for the *Clifford Possum Tjapaltjarri* exhibition.
- *Kids Art Trails*, which encourage children to engage more interactively with Indigenous art
- One-hour educational tours of the Yiribana gallery designed for kindergarten to secondary school

children, for tertiary students and special needs groups.

- Guided tours conducted for Aboriginal people to assist in strengthening their appreciation of Aboriginal art and artists.
- As a part of *Gallerykids* the character of 'Ngunny, the Cheeky Fruit Bat' was created to take visitors on a lively tour of Aboriginal art creating a greater understanding of key art works from the collection. Other *Gallerykids* events included weekend holiday guided tours by the Mimih and regular performances of didgeridoo and Aboriginal dance.
- A unique partnership between Warawara department of Indigenous Studies, Macquarie University and the gallery resulted in the joint development of two Indigenous art units, taught and structured around the gallery's extensive and unique Indigenous collection. 50% of profits

from the course's revenue will go towards an Aboriginal art acquisition fund.

- Students from NAISDA were engaged to perform in the Yiribana gallery which assistance them in developing their public performance skills.
- In November 2005 the Gallery hosted a Pool Party and Auction to raise money for swimming pools in remote Aboriginal regions. The event raised over \$920 000 and highlighted the plight of Indigenous people in these communities as well as focusing the national and international spotlight on Indigenous art.
- Strengthening our archive of Indigenous art, the Aboriginal and Torres Strait Islander art department continued to film interviews with Indigenous artists.
- The Aboriginal Collection Benefactors continued to raise

funds specifically for the acquisition of Indigenous art.

- Aboriginal and Torres Strait Islanders represent 3% of the Gallery's workforce which exceeds the NSW government's *Two Ways Together* public sector employment target of 2%.
- Hetti Perkins, senior curator Aboriginal and Torres Strait Islander art, was a member of the selection panel for the NSW Aboriginal Art Award.
- Jonathan Jones, coordinator Aboriginal programs, was on the advisory committee for the 'Leading from the Edge' conference organised by the Museums and Galleries NSW. He also co-curated the *From the Edge* exhibition for the conference which featured a number of emerging Indigenous artists from Australia, Asia and the Pacific regions.



# WOMEN’S ACTION PLAN

The Annual Reports (Statutory Bodies) Regulation 2005 requires NSW public sector agencies to provide information about their implementation of the NSW Government’s Action Plan for Women.

The Gallery supports the whole-of-government approach to addressing women’s issues and concerns and acknowledges that all areas of the NSW public sector must commit to the principles of access, equity, rights and 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, artistic and work life and is aware of the need to identify and redress discrimination against women by making services more accessible and responsive. From an organisational perspective, the Gallery acknowledges the needs and interests of women as a direct occupational group and its responsibility to promote a workplace which is equitable, safe and responsive to women’s needs.

## ACHIEVEMENTS UNDER KEY OBJECTIVES IN THE ACTION PLAN FOR WOMEN

MAKING SERVICES MORE ACCESSIBLE AND RESPONSIVE: While the many of exhibitions staged by the Gallery include works of art created by women artists, two important exhibitions in 2005–06 celebrated the work of two of Australia’s most influential female artists.

**Margaret Preston: art and life** (29 July – 23 October 2005) Preston is one of Australia’s most celebrated modernists and her exuberant decorative compositions have remained among the most popular of all Australian art works. Modern, cosmopolitan and intensely coloured, Preston’s woodblock prints and paintings of still-life subjects and the Sydney metropolis particularised a moment of extraordinary innovation in the history of Australian art.

**Grace Cossington Smith** (3 November 2004 – 15 January 2006) This exhibition acknowledged Cossington Smith’s significance to Australian art and paid homage to her distinctive approach and uncompromising vision.

The following exhibitions also exclusively or significantly featured the work of female artists, or were representative of women artists’ contribution to the history of art, reflecting the achievements of women in society.

**Neon: Janet Burchill and Jennifer McCamley** (26 June – 14 August 2005) Burchill and McCamley’s conceptual art practice interlaces feminist, psychoanalytic, filmic, semiotic and spatial concerns.

**Patricia Piccinini** (17 August – 9 October 2005) Piccinini is one of Australia’s leading contemporary artists, and her work has been widely exhibited both locally and internationally. In 2003 she represented Australia at the Venice Biennale. Swell is part of a sequence of works that the artist calls ‘Wilderness’, which examine the evolution of nature in relation to progressive technology.

**Shirin Neshat** (16 December 2005 – 29 January 2006) New York-based Iranian artist Shirin Neshat uses video installation to explore immigrant experiences. Her work draws on her personal experiences and she describes it as a visual discourse on the subject of feminism and contemporary Islam.

**Saskia Olde Wolbers** (15 December 2005 – 5 February 2006) Saskia Olde Wolbers was the recipient of the prestigious Becks’ Futures Award at the Institute of Contemporary Art, London in 2004.

In 2006–07 the Gallery will present a major exhibition *Goddess: divine energy*. This exhibition will survey the innumerable imaginative expressions of the divine female found in the art of India, Tibet and Nepal through over 120 paintings and sculptures, dating from the early centuries CE through to the 20th century. Works from major public and private collections of Asian art around the world are on loan to the exhibition.

The Gallery has maintained a general free admission policy to ensure the broadest range of the community, including financially disadvantaged visitors (who are often women), have access to the state’s fine art collection and associated education programs.

The Gallery administers two bequests open only to women. These are the John and Elizabeth Newnham Pring Memorial Prize for ‘the best landscape executed in watercolours by a women artist’; and a fund in the name of Viktoria Marinov, with interest earned on the investment used to purchase works of art for the permanent collection ‘by female artists under the age of 35 years’. The Gallery administers other awards and scholarships to assist in the professional development of Australian artists which are open to all artists, including women.

## CONTINUING THE COMMITMENT TO THE PRINCIPLES OF ACCESS, EQUITY, RIGHTS AND PARTICIPATION:

The Gallery recognises that traditional gender imbalances on decision-making bodies can have implications for strategic outcomes. There are five women on the 11-member Board of Trustees (46%).

The Gallery is committed to the employment of all staff based on selection by merit, and the Gallery’s workforce is currently made up of 52% women. Under the principle of employment by merit, employees benefit by having their capabilities fully utilised and their skills expanded. Of the five executive management positions, three general managers are women and 60% of middle management positions are occupied by women, reflecting the Gallery’s commitment to the advancement of women based on merit.

Approximately 55% of women took advantage of the Gallery’s flexible work practices including 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 needs and expectations.

# OVERSEAS TRAVEL

**Anthony Bond**, general manager, curatorial services  
*Europe, 1–23 Oct 2005*  
Co-curator for *Self portrait* exhibition, National Portrait Gallery in London official opening

**Anthony Bond**, general manager, curatorial services  
*Europe, 18–27 Nov 2005*  
Present papers at *Self portrait* exhibition symposia

**Judy Annear**, senior curator of photography  
*Japan, Europe, UK, 25 Sep – 15 Oct 2005*  
Invited jury member for Hasselblad Award Committee, Sweden

**Margaret Sawicki**, senior conservator, frames  
*Europe, 9–18 Sept 2005*  
Present a ‘poster’ session at the ICOM-CC 14th Triennial Meeting in The Hague, and participate in the *Frames: the northern European influence* conference in Dresden

**Brian Ladd**, head of Public Programs  
*Taiwan, 8–12 Sept 2005*  
Present keynote paper about art education for diverse audiences, at the International Symposium on Art Museum Education

**Dr Liu Yang**, curator of Chinese art  
*Taiwan, 29 Aug – 5 Sept 2005*  
Return works on loan to National Museum of History in Taipei

**Dr Richard Beresford**, senior curator, European art  
*UK, 20 Sept – 23 Oct 2005*  
Courier two works by Walter Sickert to Tate Britain and continue research work on the AGNSW’s collection

**Hetti Perkins**, senior curator, Aboriginal art  
*France, 2–23 Sept 2005*  
Australian Indigenous Art Commission Musée du quai Branly project

**Charlotte Cox**, assistant registrar, Exhibitions  
*UK, 10–21 Sept 2005*  
Courier self-portraits of Sidney Nolan and Pierre Bonnard and return with Pissarro loans

**Paula Dredge**, conservator, paintings  
*Honolulu, 18–26 Oct 2005*  
Courier Claude Monet’s *Port-Goulphar, Belle Ile* and return with Pissarro loan

**Edmund Capon**, director  
*Europe, 6–20 Oct 2005*  
Meetings to negotiate future exhibitions

**Jackie Menzies**, head curator of Asian art  
*India & Paris, 2 Nov – 2 Dec 2005*  
Negotiate loans for the 2006 *Goddess* exhibition

**Donna Hinton**, senior conservator, objects  
*Europe, 28 Oct – 15 Nov 2005*

Courier Ricky Swallow’s *Killing time* from Venice to New York

**Dr Liu Yang**, curator of Chinese art  
*China, 27 Dec 2005 – 8 Jan 2006*  
Present paper at international symposium Classical Works in History

**Hetti Perkins**, curator Aboriginal art  
*France and Italy, 21 Jan – 8 Feb 2006*  
Australian Indigenous Art Commission Musée du quai Branly project and tour of *Papunya Tula* show to Rome

**Jonathan Cooper**, manager, information  
*USA, 22–28 Mar 2006*  
Present and demonstrate the AGNSW Virtual Gallery at international conference in New Mexico

**Rosie Peel**, senior conservator, works on paper  
*New Zealand, 19–21 Apr 2006*  
Present a paper at the AICCM paper, Book and Photographic Symposium

**Erica Drew**, senior exhibitions manager  
*France and Singapore, 20–27 Feb 2006*  
Courier return of Pissarro paintings and visit galleries in Singapore as per Darling Travel Grant

**Charlotte Davy**, assistant registrar  
*UK, 28 Feb – 11 Mar 2006*  
Courier return of Pissarro paintings to private collection

**Stewart Laidler**, senior conservator, paintings  
*UK, 26 Jan – 5 Feb 2006*  
Courier works for *Self portrait* exhibition

**Wayne Tunnicliffe**, curator, contemporary Australia art  
*New Zealand, 11–15 Feb 2006*  
Attend meetings and conduct negotiations for exhibition of art from Oceania

**Natalie Seiz**, assistant registrar, Asian art  
*UK, 3–13 Apr 2006*  
Present a Paper at the 32nd Association of Art Historians Annual Conference

**Edmund Capon**, director  
*Europe, 2–15 Feb 2006*  
Urgent talks for Gallery’s *Papunya Tula* exhibition tour to Rome, plus negotiations for other major exhibitions

**Charlotte Davy**, registrar, exhibitions  
*USA, 25 Apr – 3 May 2006*  
Invited to participate in the 2006 American Association of Museums Conference

**Donna Hinton**, senior conservator, objects  
*USA, 23 Mar – 3 Apr 2006*  
Courier return of *Killing time* by Ricky Swallow

**Barry Pearce**, head curator, Australian art  
*USA, UK and Europe, 2–25 Apr 2006*  
Research for Sidney Nolan retrospective

**Dr Richard Beresford**, senior curator European art pre-1900  
*UK, 11 Apr – 4 May 2006*  
Major research of the Gallery’s European collections

**Emma Smith**, senior registrar, collections  
*USA, 15–22 May 2006*  
Return *Self portrait* loans and collect our Sickert loans from Washington

**Terence Maloon**, curator, exhibitions  
*France, 3 May – 7 July 2006*  
Research forthcoming exhibition *The origins of abstraction*

**Richard Harling**, manager Gallery Shop  
*USA and UK, 16 May – 1 June 2006*  
Meet with and sell AGNSW titles to distributors in UK and USA

**Hetti Perkins**, senior curator Aboriginal art  
*France, 28 Apr – 17 May 2006*  
Installation of major artworks which are part of the Australia Indigenous Art Commission, Musée du quai Branly

**Deborah Edwards**, senior curator, Australian art  
*UK, 21 May – 11 June 2006*  
Research for Bertram Mackennal retrospective

**Edmund Capon**, director  
*Honolulu, 3–9 June 2006*  
Invited by Honolulu Academy of Arts in Hawaii to judge an art competition

**Natasha Bullock**, assistant curator, western art  
*Singapore, 10–18 June 2006*  
Invited by Asialink to install the exhibition *Supernatural artificial* at Nanyan Academy of Fine Art

**Peter Raissis**, curator European prints & drawings  
*France, 19–25 June 2006*  
Courier delivery of Georges Braque’s *Landscape with houses* to Musée Cantini in Marseille

**Judy Peacock**, assistant registrar, western art  
*USA, 16–26 May 2006*  
Courier return of Richter which had been considered for acquisition

**Clare Germain**, registrar, collections  
*Switzerland, 1–8 June 2006*  
Return Pissarro paintings to Kunsthau Zurich and to a private collection in Zurich

**Wayne Tunnicliffe**, curator of contemporary art  
*Europe, 10–26 June 2006*  
Research and negotiations for *UBS contemporary art collection* exhibition scheduled for May 2007

**Anne Flanagan**, general manager, exhibitions and building services  
*UK, Europe and USA, 16–30 June 2006*  
Looking at works to be included in the *Islamic treasures* exhibition

**Anthony Bond**, general manager, curatorial services  
*UK, Europe and Japan, 27 June – 24 July 2006*  
Research exhibition of Anselm Kiefer in 2007–08; develop partnerships with Japanese institutions interested in collaborations with Australian partner



## COLLECTION PURCHASES

Note: Dates of works given in brackets are estimates. Titles in brackets are descriptions rather than titles assigned by the artist/s.

### AUSTRALIAN ART

**Tony Ameneiro** (Australia, b1959), *Gymea lily II* 2004, hard-ground etching, black ink, chine collé (Kozo handmade paper) on off-white Hahnemühle wove paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2006

**Judy Cassab** (Australia, b1920), *Kitchen scene* 1947, oil on canvas. D G Wilson Bequest Fund 2005

**Robert Clinch** (Australia, b1957), *Full stop* 2004, lithograph, black ink on ivory Somerset paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2005

**Charles Conder** (Australia; England, 1868–1909), *Lady and harlequin* (c1899), pen and brown ink on paper. Purchased with funds provided by the Docking Drawing Fund 2006

**Elisabeth Cummings** (Australia, b1934), *Arkaroola landscape* 2004, oil on canvas. Purchased with funds provided by the Australian Collection Benefactors 2005

**Shay Docking** (Australia, 1928–98), *Escarpmnt of the Olgas* 1987, pencil. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2005

**Robert Eadie** (Australia, b1941), 2 drawings: *Ship passing*, *Hermitage Reserve*, Sydney 1995, pen and black ink, pastel, gouache on paper; *Wave on rocks*, *bright note*, Bronte 1999, pen and black ink, pastel, gouache on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2006

**Ian Fairweather** (United Kingdom; Australia, 1891–1974), *Outside the city gate*, *Peking* 1941, pencil, gouache on paper. Purchased 2006

**Donald Friend** (Australia, 1915–89), *The renovations* (c1940), etching, aquatint, brown/black ink with plate tone on dark cream wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2006

**Donald Friend** (Australia, 1915–89), **I Made Jojol** (Indonesia, born c1951), recto: *Self-portrait on Balinese door*, verso: *Jungle motif with devotional figure* (c1974), oil, gold leaf, carved jackfruit tree (Artocarpus heterophyllus) door and frame. Purchased with funds provided by Carole Muller and the Pissarro Dinner Fund 2005

**James Gleeson** (Australia, b1915), *The Ubu diptych* comprising *Ubu regnant* and *The senior mandarin* 2004, diptych, oil on canvas.

Purchased 2005

**Brent Harris** (New Zealand; Australia, b1956), 15 prints from the portfolio *The stations*, 1989: (Title page) 1989, printed text on ivory wove paper; *Christ before Pilate* 1989, etching, aquatint, black ink on ivory wove paper; *He takes the cross* 1989, aquatint, roulette, black and grey ink on ivory wove paper; *The first fall* 1989, aquatint, black ink on ivory wove paper; *Christ meets Mary* 1989, aquatint, black ink on ivory wove paper; *Simon helps carry the cross* 1989, aquatint, black ink on ivory wove paper; *Veronica wipes the face of Christ* 1989, aquatint, black and brick-red ink on ivory wove paper; *The second fall* 1989, aquatint, black (and dark grey?) ink on ivory wove paper; *Christ comforts the women of Jerusalem* 1989, aquatint, black and brown ink on ivory wove paper; *The third fall* 1989, etching, aquatint, black ink on ivory wove paper; *The disrobing* 1989, aquatint, black ink on ivory wove paper; *The crucifixion* 1989, aquatint, black ink on ivory wove paper; *The death* 1989, aquatint, black ink on ivory wove paper; *The deposition* 1989, aquatint, black ink on ivory wove paper; *The entombment* 1989, aquatint, black and grey ink on ivory wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2005

**Robert Klippel** (Australia, 1920–2001), *No 300* 1972–74, brazed and welded steel, found objects. Purchased with funds provided by the Gleeson O’Keefe Foundation 2006

**Colin Lanceley** (Australia, b1938), *Burning bright (big top)* 2005, oil on carved wood and canvas. Purchased with funds provided by the D G Wilson Bequest and the Patrick White Bequest 2006

**Sidney Nolan** (Australia; United Kingdom, 1917–92), *African landscape* (1963), oil on hardboard. Purchased with grateful acknowledgment to Cynthia Nolan 2005

**Jenny Sages** (Australia, b1933), *Luminous* 2003, drypoint, printed in black ink on ivory wove paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2005

**John Scurry** (Australia, b1947), *You Yangs landscape* 2004, etching, black ink with plate tone on ivory wove paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2005

**Joshua Smith** (Australia, 1905–95), *Drawing of my mother* 1935, pencil on cartridge paper, squared. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2006

**Roland Wakelin** (Australia, 1887–1971), *Self-portrait* 1920, oil on paperboard. Edward Stinson Bequest Fund 2006

**John Walker** (Australia, b1957), *Tallanganda Forest* 2005, diptych, gouache on two sheets of white wove paper. D G Wilson Bequest Fund 2005

SUB TOTAL 35 WORKS

### ABORIGINAL AND TORRES STRAIT ISLANDER ART

**Patrick Hayes** (Australia), 2 paintings: *Bush onion* 2005, synthetic polymer paint on canvas; *Untitled* 2006, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006

**Reggie Jackson** (Australia, born c1923), *Parrtjartanya, the story of the native cat and possum brothers* 2005, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2006

**Elizabeth Kandabuma** (Australia), *Gungura* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

**Roy Kennedy** (Australia, b1934), *Mission boy dreams*, etching. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006

**Belinda Kuriniya** (Australia), 2 prints: *Untitled* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Untitled* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

**Jackie Kurltjunyintja Giles** (Australia, b1944), *Kaliangku* 2005, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

**Jackie Kurltjunyintja Giles** (Australia, b1944), *Marapinti Tjukurpa* 2004, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006

**Kay Lindjuwanga** (Australia, b1957), 5 prints and 1 bark painting: *Mardayin at Milmilngkan* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Milmilngkan* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Milmilngkan* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Wakwak* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Dilebang* 2005, etching, brown ink on white Arches Moulin du Gué wove paper;

*Billabong at Milmilngkan* 2005, natural earth pigments on eucalyptus bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

**Djambawa Marawili** (Australia, b1953), 1 sculpture and 1 bark painting: *Dhanbarr (Burru’t’ij)* 2005, natural pigments on wood; Source of fire 2005, natural pigments on eucalyptus bark. Purchased with funds provided by the Aboriginal Collection Benefactors 2005

**John Mawurndjul** (Australia, b1952), 4 prints: *Mardayin at Dilebang* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Kakodbebuldi* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin design* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Dilebang* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Old grass* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Grass from long time ago* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Dilly bag* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Yabbi* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

**Samuel Namunjija** (Australia, b1965), 5 prints: *Namarrkon* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Gungura* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Gungura* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Gulach* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

**Terry Ngamandara Wilson** (Australia, b1950), *Gulach* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

**Terry Ngamandara Wilson** (Australia, b1950), *Waterhole at Barlparrnarra* 2005, natural earth pigments on eucalyptus bark. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2005

**Dennis Nona** (Australia, b1973), 2 prints: *Sazi – special root* 2004, etching, blue ink on BFK Rives

paper; *Gapu Dhangal* 2004, 2-colour etching, blue and brown ink on white BFK Rives paper. Purchased with funds provided by the Aboriginal Collection Benefactors 2005

**Naata Nungurrayi** (Australia, born c1932), *Untitled* 2004, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2006

**Michael Riley** (Australia, 1960–2004), *Untitled* from the series ‘Fly blown’ 1998 (printed 2005), digital pigment print. Purchased 2005

**Mick Namarari Tjapaltjarri** (Australia, c1926–98), 2 paintings: *Untitled* 1994, synthetic polymer paint on canvas (rolled); *Untitled* 1994, synthetic polymer paint on canvas (rolled). Purchased with funds provided by the Aboriginal Collection Benefactors Group 2006

**Harry Tjutjana** (Australia, born c1930), 3 paintings: *Wati Kulini minymatjara* 2006, synthetic polymer paint on paper; *Untitled* 2006, synthetic polymer paint on paper; *Minyma Mingkari* 2006, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006

**Fred Untjima Forbes** (Australia), *Wati Kutju* 2004, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2006

**Manman Wirrpanda** (Australia, b1955), *Djowuy* 2005, natural earth pigments on eucalyptus bark. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2005

**Debra Wurrkidj** (Australia), *Yawk yawk* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

SUB TOTAL 45 WORKS

### ASIAN ART

**CHINA**

*Court lady* 700s, Tang dynasty 618–907, earthenware. Purchased with funds provided by Vicki Liberman and her daughter Lara in memory of their mother and grandmother Goldie Sternberg 2006

Henan province, Cizhou ware, Vase with incised design of children playing amidst grasses 1100s, Song dynasty 960–1279, stoneware with black glaze. Purchased 2005

**WANG Yuanqi** (China, 1642–1715), *Night Rain at Xiao and Xiang River* Qing dynasty 1644–1911, hanging scroll, ink on paper. D G Wilson Bequest Fund 2005

SUB TOTAL 3 WORKS

**INDIA**

*Triangular yantra on stand* 1700s–1800s, bronze. Purchased 2006

*Yantra* 1800s, bronze. Purchased 2006

*Yantra shrine* 1800s, bronze. Purchased 2006

North India, probably Madhya Pradesh, Jain couple and child 900s, sandstone. Purchased 2005

Rajasthan, ‘Jina’ Munisuvrata 1000s, polished buff sandstone. Purchased 2005

SUB TOTAL 5 WORKS

### JAPAN

‘*Suzuribako*’ (*writing box*) mid 1800s, Edo (Tokugawa) period 1615–1868, box: lacquer with gold, silver, shell; water dropper: gilt metal. Purchased 2005

*The ?10th ‘rakan’* (from a set of sixteen) 1300s, hanging scroll; ink and colour on silk. Purchased 2005

**Ōtagaki RENGETSU** (Japan, 1791–1875), *Teabowl* 1800s, stoneware with underglaze blue and black pigment on white slip. Roger Pietri Fund 2005

**Unknown** (Japan), *Uji Bridge under the willows* 1600s, Edo (Tokugawa) period 1615–1868, pair of 6-fold screens; ink, colour gold leaf on paper, lacquer frames with metal fittings. Purchased 2005

**Yoshihiro SUDA** (Japan, b1963), *Anemone* 2004, magnolia wood painted with mineral pigments; flower stem and separate petal, life size. Purchased with funds provided by Geoff Ainsworth 2005

SUB TOTAL 5 WORKS

**MONGOLIA**

*Manla, the Medicine Buddha* 1600s–early 1700s, gilt bronze (with traces of paint). Edward and Goldie Sternberg Chinese Art Purchase Fund 2005

SUB TOTAL 1 WORK

**NEPAL**

*Portrait of the Malla King Bhupatindra and Malla Queen* c1700s, bronze. Purchased 2006

SUB TOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 15 WORKS

### EUROPEAN ART PRE-1900

**Bartolomeo di Giovanni** (Italy, d1501), *Saint John the Baptist* 1475–1500, tempera on panel. Purchased 2005

**John Faber the Younger** (England, c1695–1756), after Sir Peter Paul Rubens (Flanders, 1577–1640), 2 prints: *Bust of Cicero*, mezzotint; *Bust of Demosthenes*, mezzotint. Accessioned 2005

**Hendrik Goltzius** (Netherlands, 1558–1617), *Apollo* 1588, engraving. Purchased 2006

**William Hogarth** (England, 1697–1764), 8 prints: *A rake’s progress: the young heir takes possession* 1735, engraving; *A rake’s progress: the levee* 1735, engraving; *A rake’s progress: the orgy* 1735, engraving; *A rake’s progress: the arrest* 1735, engraving; *A rake’s progress: the marriage* 1735, engraving; *A rake’s progress: the gaming house* 1735, engraving; *A rake’s progress: the prison* 1735, engraving; *A rake’s progress: the madhouse* 1735, engraving. Purchased 2006

**Jean-François Janinet** (France, 1752–1814), after Jean-Baptiste-André Gautier Dagoty (France, 1740–1786), *Marie Antoinette* 1777, colour etching and engraving, printed in yellow, blue, red and black inks from four plates. Purchased 2006

**Giovanni Orlandi** (Italy, 1590–1640), after Joseph Ribera (Spain, 1588–1656), *Don Gioseppe* 1628, facsimile etching. Accessioned 2006

**G H Phillips** (United Kingdom, c1800–25), after Thomas Lawrence (England, 1769–1830), *The May Queen*, mezzotint. Accessioned 2005

**Giulio Cesare Procaccini** (Italy, 1574–1625), *The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angels* c1618, oil on canvas. Purchased with funds from the estate of Mr Walter Hartwig through the Art Gallery of New South Wales Foundation 2005

SUB TOTAL 16 WORKS

### MODERN AND CONTEMPORARY ART

**Hany Armanious** (Egypt; Australia, b1962), *Turns in Arabba* 2005, clay, wax, wick, pewter, plaster, polyurethane, wood, formally, silicone, peppercorns, ceramic, drums, speaker. Contemporary Collection Benefactors 2006

**Stephen Bram** (Australia, b1961), *Untitled (two point perspective)* 1988, oil and synthetic polymer paint on canvas. Rudy Komon Memorial Fund 2005

**Stephen Bush** (Australia, b1958), *Ericifolia* 2004, oil and enamel on linen. Contemporary Collection Benefactors 2005 with the

assistance of Natalia Bradshaw, Andrew Cameron, Candice Bruce & Michael Whitworth, Luca Belgiorno-Nettis, Peter & Angela Keel, Rob Gould, Helen Gannon, Tony Meagher, Gordon Fell, Anne Fulwood, Peter Braithwaite, Julian & Stephanie Grose, Fiona McIntosh & Peter English, Joe Catanzariti

**Michael Craig-Martin** (Ireland; USA; England, b1941), *Deconstructing Piero* 2005, vector drawings with bespoke software, computer and LCD screen. Mervyn Horton Bequest Fund 2005

**Daniel Crooks** (New Zealand; Australia, b1973), *Train no 1* 2002–05, 3-channel DVD digital video projection with sound, 4 minutes. Contemporary Collection Benefactors 2005

**Juan Davila** (Chile; Australia, b1946), 3 prints: *I am positive and I am negative* 1989, silkscreen print; *God’s whore* 1993, silkscreen print; *The archangel Michael (conquering Satan)* 1994, silkscreen print. Rudy Komon Memorial Fund 2005

**Giorgio de Chirico** (Italy, 1888–1978), *The divine horses of Achilles, Balios and Xanthos* 1963, oil on canvas. Ruth Komon Bequest in memory of Rudy Komon 2006

**Andy Goldsworthy** (England, b1956), *Leaf throws*, *Blairgowrie*, *Perthshire, Tayside*, 3 January 1989 1989, 4 Cibachrome photographs, unique prints. Purchased with funds provided by Bret Walker SC 2006

**Richard Hamilton** (England, b1922), *Typo/topography of Marcel Duchamp’s large glass* 2001–02, laminated inkjet print on aluminium, 2 panels. Mervyn Horton Bequest Fund 2006

**Jonathan Jones** (Australia, b1978), 4 drawings: *untitled* (graphite b) 2005, charcoal, graphite on paper; *untitled* (graphite c) 2005, charcoal, graphite on paper; *untitled* (graphite d) 2005, charcoal, graphite on paper; *untitled* (graphite g) 2005, charcoal, graphite on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

**Anselm Kiefer** (Germany; France, b1945), 3 sculptures: *Women of antiquity: Myrtis* 2002, painted bronze, lead; *Women of antiquity: Hypatia* 2002, painted bronze, glass, iron, ash; *Women of antiquity: Candidia* 2002, painted bronze, iron. Purchased 2005

**Anselm Kiefer** (Germany; France, b1945), *Von den Verlorenen gerührt, die der Glaube nicht trug, erwachen die Trommeln im Fluss* 2004, oil, emulsion, acrylic and sand on canvas with concrete



staircase. Purchased with funds provided by Geoff & Vicki Ainsworth and Catriona & Simon Mordant 2006

**Robert MacPherson** (Australia, b1937), *Mayfair: smoko for Tommy Lamare* 1992–02, Dulux weathershield acrylic on masonite, 6 panels. Rudy Komon Memorial Fund 2006

**Patricia Piccinini** (Sierra Leone; Australia, b1965), *Swell* 2000, 3-channel DVD video installation, 4 minute loop. Contemporary Collection Benefactors 2005 with the assistance of Natalia Bradshaw, Andrew Cameron, Mark Flitcroft, Richard Frolich, Leslie & Ginny Green, Amanda Love, Roslyn & Tony Oxley, Stuart Quin, Reg Richardson, Penelope Seidler, Vivienne Sharpe, Ray Shorrocks, Stephen Solomons, Corrine & John Young

**Jacky Redgate** (England; Australia, b1955), *Untitled (work in 5 parts) vase shapes # 1–# 5* 1989, wood, ceramic, acrylic. Rudy Komon Memorial Fund 2006

**Alia Syed** (Wales; England, b1964), *Eating grass* 2003, 16mm colour film transferred to DVD, 22 minutes 51 seconds. Mervyn Horton Bequest Fund 2005

**Imants Tillers** (Australia, b1950), *Monaro* 1998, gouache, synthetic polymer paint on 288 canvas boards, nos 52594–52881. Patricia Lucille Bernard Bequest Fund and the Don Mitchell Bequest Fund 2005

**Edouard Vuillard** (France, 1868–1940), *Breton House, Saint-Jacut* 1909, distemper and pastel on paper, laid on canvas. Purchased with funds provided by the Margaret Hannah Olley Art Trust 2005

SUB TOTAL 25 WORKS

## PHOTOGRAPHY

**William Bland** (United Kingdom, c1851–1929), 2 gelatin silver photographs: *Untitled (portrait of Mrs Winifred Gadsby Thorpe)* 1917, gelatin silver photograph mounted to board; *Untitled (summer: portrait of Mrs Winifred Gadsby Thorpe)* 1917, gelatin silver photograph. Accessioned 2006

**Karl Blossfeldt** (Germany, 1865–1932), *Euphorbia helioscopia, sun spurge, 5 x enl* 1915–25, gelatin silver photograph, vintage. Alistair McAlpine Photography Fund 2006

**Boning and Small** (England, active 1879–95), *Madame Helena Modjeska* c1891, albumen photograph, cabinet card. Accessioned 2005

**Olive Cotton** (Australia, 1911–2003), *Only to taste the warmth, the light, the wind* c1939, gelatin silver photograph, vintage, laid down on original mount. Purchased with funds provided by John Armati 2006

**Olive Cotton** (Australia, 1911–2003), *Skeleton leaf* 1964, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors 2006

**William & Daniel Downey** (England, active c1855–1900), *Untitled (dead man) post* 1867, albumen photograph. Accessioned 2005

**Walker Evans** (USA, 1903–1975), *Untitled* 1973–74, colour Polaroid photograph. Purchased with funds provided by Tiffany & Co. 2005

W Gooden (England, active 1800s), ‘Hanlan’ 1878, albumen photograph, cabinet card. Accessioned 2005

**Charles Green** (Australia, b1953), **Lyndell Brown** (Australia, b1961), *The map of Atlantis* 2005, light jet print on duraclear film. Purchased with funds provided by the Photography Collection Benefactors 2005

**Robert Hellis** (United Kingdom, c1834–95), *Untitled (portrait of a man with pipe holding a sculpture)* 1871–96, albumen photograph, cabinet card, laid down on original printed presentation mount. Accessioned 2006

**Bill Henson** (Australia, b1955), *Untitled 2005/2006* 2005–06, diptych, 2 type C photographs. Purchased with funds provided by Greg & Anne Clarke, John Higgins, Philip Keir, Reg Richardson, Suzanne Steigrad, The Freedman Foundation, Roslyn & Tony Oxley, Lisa Paulsen, Allan Stacey, Rachel Verghis and the Photography Collection Benefactors 2006

**Bill Henson** (Australia, b1955), *Untitled 2005/2006* 2005–06, type C photograph. Purchased with funds provided by the Photography Collection Benefactors 2006

**Grit Kallin-Fischer** (Germany, 1897–1973), *Eduard Fischer on Mart Stam chairs, Bauhaus Dessau* 1928, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors 2006

**Henry King** (Australia, 1855–1923), 2 albumen photographs and 1 hand-coloured albumen photograph: *Untitled (family portrait of five children)* 1880s, albumen photograph, cabinet card laid down on original printed presentation mount; *Untitled (portrait of Margaret (Maggie) Thomson Phillips/née*

*Sobo (Mrs Henry Phillips)* 1880s, albumen photograph, cabinet card laid down on original printed presentation mount; *Untitled (portrait of Irene Phillips)* 1883, hand-coloured albumen photograph, carte-de-visite. Accessioned 2006

**A F Le Chevalier Lafosse** (Belgium, d1927), *Untitled (two women)* c1880s, albumen photograph, cabinet card. Accessioned 2005

**J W Lindt** (Germany; Australia, 1845–1926), *Untitled (portrait of a man seated holding a book)* 1876–88, albumen photograph, cabinet card, laid down on original printed presentation mount. Accessioned 2006

**Vanila Netto** (Brazil; Australia, b1963), *The magnanimous beige wrap – part 1 (contraption)* 2006, digital print mounted on aluminum. The Citigroup Private Bank Australian Photographic Portrait Prize winner 2006

**Fiona Pardington** (New Zealand, b1961), *Solitary female Huia* 2006, gelatin silver photograph, gold toned. Purchased with funds provided by Martin Brown & Anonymous 2006

**Sarah Ryan** (Australia, b1975), *blossom* 2005, digital lenticular photograph. Viktoria Marinov Bequest Fund 2005

**August Sander** (Germany, 1876–1964), *Field with marguerites* 1930s, gelatin silver photograph, vintage, mounted on card. Purchased with funds provided by the Photography Collection Benefactors 2006

**Unknown** (unknown), 11 albumen photographs by unknown artists: *Untitled (portrait of a man standing)* 1860–70s?, albumen photograph, carte-de-visite; *Untitled (portrait of a man seated at desk)* 1860–70s?, albumen photograph, carte-de-visite; *Untitled (portrait of a man seated reading)* 1860–70s?, albumen photograph, carte-de-visite; *Untitled (nude portrait of a woman, back view)* 1860–70s?, albumen photograph, carte-de-visite; *Untitled (portrait of a man seated)* 1870–80s?, albumen photograph, cabinet card; Unknown (Unknown), *Untitled (portrait of a man, bust-length looking left)* 1870–80s?, albumen photograph, cabinet card; *Untitled (portrait of a man, front profile, bust-length)* 1870–80s?, albumen photograph, cabinet card; *Untitled (portrait of a man, side profile, bust-length)* 1870–80s?, albumen photograph, cabinet card; *Directors and managers of Harringtons Ltd, and Harringtons, NZ, Ltd* c1916–20, albumen photograph, laid down on original printed presentation mount;

*Untitled (portrait of a woman seated with a book)* 1890–1910s, albumen photograph, laid down on original embossed presentation mount; *Untitled (sculpture of a man standing holding a rolled document in left hand)* 1870–80s?, albumen photograph, cabinet card laid down on original printed presentation mount. Accessioned 2006

**Unknown, London Stereoscopic Company** (England, active 1854–1908), *Gordon Pasha (Charles George Gordon at Khartoum)* 1875–79, albumen photograph, cabinet card. Accessioned 2005

**Unknown, Talma Studio, Melbourne** (Australia, active 1893–99), 2 albumen photographs: *Untitled (portrait of a man with beard, bust-length)* 1893–99, albumen photograph, cabinet card laid down on original printed presentation mount; *Untitled (portrait of a man seated, dressed in Freemason ceremonial costume)* 1893–99, albumen photograph, cabinet card laid down on original printed presentation mount. Accessioned 2006

**Unknown, Tesla Studio, Sydney** (Australia, established c1905, closed 1934), *Untitled (portrait of young girl standing on a chair)* 1900–1910, gelatin silver photograph, cabinet card laid down on original printed presentation mount. Accessioned 2006

SUB TOTAL 38 WORKS

TOTAL WESTERN ART DEPARTMENT 79 WORKS

TOTAL ALL DEPARTMENTS: 174 WORKS PURCHASED

## COLLECTION GIFTS

### AUSTRALIAN ART

EARLE BACKEN

**Frances Ellis** (New Zealand, 1900–71), 1 painting and 1 watercolour: *Memento*, oil on cardboard; *Still life of flowers and fruit*, watercolour on paper

ALLAN CAMPBELL

**Nora Heysen** (Australia, 1911–2003), 10 drawings: *Portrait of a young man* (c1928), carbon pencil (?) on grey paper; *Portrait of a young woman* (c1928), carbon pencil (?) on grey paper; *Male nude in a loin cloth*, London (mid 1930s), brown conté on ivory paper; *Two studies of a seated male nude in a loin cloth, viewed from behind*, London (mid 1930s), sanguine, pen and brown ink on ivory paper, recto: *Studies of a female nude*, London, verso: *Studies of a female nude*, London (c1928), pencil on ivory paper, recto: *Studies of a seated male nude in a loin cloth, London* verso: *Four studies of a male nude* (mid 1930s), recto: carbon pencil (?) on ivory paper verso: pencil, carbon pencil (?); *Standing female nude viewed from behind, leaning on a pillar*, London (mid 1930s), pencil on ivory paper; *Male nude viewed from behind, with left hand leaning on left knee*, London (mid 1930s), carbon pencil (?) on grey paper; *Standing male nude holding a vertical bar*, London (mid 1930s), carbon pencil (?) on ivory paper; *Standing male nude viewed from behind*, London (mid 1930s), carbon pencil (?) on ivory paper

JUDY CASSAB

**Judy Cassab** (Australia, b1920), 23 drawings from the series *Twenty studies Paris*, 1989: *In the Picasso Museum, Paris* Apr 1989, pencil on paper; ‘*L’Homme au mouton*’, *Picasso Museum* Apr 1989, pencil, pen and black ink(?) on paper; *In the Musée Rodin (Paris)* Apr 1989, pen and black ink(?) on paper; *View of Paris from the Centre Pompidou* Apr 1989, pencil on paper; *Church view from Musée Pompidou* (Apr 1989), pencil on paper; *View from Musée Pompidou (Paris)* May 1989, pencil on paper; (*Max Ernst’s ‘King and Queen’*, *Musée Pompidou, Paris*) May 1989, pencil on paper; *Laurens L’Automne and Paris* May 1989, pencil on paper; *Pompidou and Paris* May 1989, pencil on paper; *Pompidou near the water from* (May 1989), pencil, pen and black ink on paper; *Laurens ‘Caryatide’ and Paris* May 1989, pencil on paper; *Laurens ‘La Terre’ and Paris* May 1989, pen and black ink on paper; *Pond before Musée Pompidou* May 1989, pen and black ink on paper; *Near Pompidou* Jun 1989, pencil, coloured pencil on

paper; *Near Pompidou* Jun 1989, pencil, coloured pencil on paper; *St Paul at the Rue St Antoine* (Jun 1989), pen and black ink on paper; *Musée d’Orsay (Paris)* Jun 1989, pen and black ink on paper; *From Musée d’Orsay (Paris)* 1989, pencil on paper; *Detail of Notre Dame (Paris)* Jun 1989, pencil on paper; *Bridge and Notre Dame (Paris)* Jun 1989, pencil on paper

**Judy Cassab** (Australia, b1920), 3 drawings: *Circus* 1963, pen, brush and black ink, white gouache on yellow/green paper; *Desert shapes* 1980, charcoal on canvas; *The Devil’s Marbles* 1980s, charcoal on canvas

KEVIN CONNOR

**Kevin Connor** (Australia, b1932), 100 drawings from the sketchbook *Sketchbook 68*, 1999: (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two figures at a table, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Next to the iron fence, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*M’s birthday, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two figures at a table, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Holding hands, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Man with a hat, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Sitting outside, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Hand before face, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*On the bus*) 1999, pen and black ink on paper; (*Hyatt, Melbourne*) 1999, pen and black ink on paper; (*North Melbourne*) 1999, pen and black ink on paper; (*Coffee bar, Melbourne*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Park bench*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, Sydney*) 1999, pen and black ink on paper; (*Standing figure, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Seated figure, Bill and Toni’s, Stanley Street, Sydney*) 1999, pen and black ink on paper; *Near Pompidou* Jun 1989, pencil, coloured pencil on

and black ink on paper; (*Sydney street at night*) 1999, pen and black ink on paper; (*Stanley Street, Sydney at night*) 1999, pen and black ink on paper; (*Reading a newspaper, Bill and Toni’s, Stanley Street, Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, Sydney*) 1999, pen and black ink on paper; (*Outside Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Backs turned, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two archways, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Glass doors, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two figures, one smoking, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Man and woman in profile, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Town Hall Station*) 1999, pen and black ink on paper; (*Five by the door, The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two talking, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two figures, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Next to the iron fence, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Waving his hand, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Three figures, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*With hand on mouth, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Three figures, one reading, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Reading, hunched over, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*At full stretch, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Campari ad, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Newtown Road*) 1999, pen and black ink on paper; (*Bloom’s Deli*) 1999, pen and black ink on paper; (*Court 13a*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two heads, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Steve Hoffman*) 1999, pen and black ink on paper; (*Figures in park*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Dark figure, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two heads, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Restaurant, Melbourne*) 1999, pen and black ink on paper; (*Café, Melbourne*) 1999, pen and black ink on paper; (*Café, Melbourne*) 1999, pen and black ink on paper; (*Prostitute and mattress, East Sydney*) 1999, pen and black ink on

1999, pen and black ink on paper; (*Both sides of the iron fence, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Roof menders from the studio window, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Airline bus*) 1999, pen and black ink on paper; (*Two figures, one smoking, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Man and woman in profile, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Sydney Street*) 1999, pen and black ink on paper; (*Town Hall Station*) 1999, pen and black ink on paper; (*Five by the door, The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two talking, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two figures, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Next to the iron fence, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Waving his hand, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Three figures, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*With hand on mouth, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Three figures, one reading, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Reading, hunched over, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*At full stretch, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Campari ad, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Newtown Road*) 1999, pen and black ink on paper; (*Bloom’s Deli*) 1999, pen and black ink on paper; (*Court 13a*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two heads, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Steve Hoffman*) 1999, pen and black ink on paper; (*Figures in park*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Dark figure, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two heads, Bill and Toni’s, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Restaurant, Melbourne*) 1999, pen and black ink on paper; (*Café, Melbourne*) 1999, pen and black ink on paper; (*Café, Melbourne*) 1999, pen and black ink on paper; (*Prostitute and mattress, East Sydney*) 1999, pen and black ink on



paper; (*On the bus*) 1999, pen and black ink on paper; (*Reader on a park bench*) 1999, pen and black ink on paper; (*Figure running amok in the street*) 1999, pen and black ink on paper; (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two men standing, The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Three figures on the street, Sydney*) 1999, pen and black ink on paper; (*Outside at The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Sitting outside, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Café*) 1999, pen and black ink on paper; (*Three figures on the street, Sydney*) 1999, pen and black ink on paper; (*Lone figure in archway, Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Figure and railway tunnel*) 1999, pen and black ink on paper

JACQUELINE CROOKSTON  
**Arthur Murch** (Australia, 1902–89), *Portrait of Miss Suzanne Crookston* 1935, oil on canvas

THE SIR WILLIAM DOBELL ART FOUNDATION  
**Kevin Connor** (Australia, b1932), *Le Grand Palais, Clémenceau, de Gaulle and me* 2005, charcoal on white wove paper

BEQUEST OF GWEN FROLICH  
**David Aspdén** (Australia, 1935–2005), *Untitled*, crayon, black fibre-tipped pen on ivory wove paper  
**Charles Blackman** (Australia, b1928), *Untitled* (three figures), brush and black ink, watercolour wash on white wove paper  
**William Dobell** (Australia, 1899–1970), 3 drawings: (*Study for a portrait of a man holding cigarette*), pencil on cream wove paper; (*Untitled – abstract study*), blue ball-point pen on cream wove paper; (*Untitled – abstract study*), blue ball-point pen on cream wove paper  
**Petr Herel** (Australia, b1943), soft-ground etching, black ink on ivory wove paper, (Borges series?)  
**Mandy Martin** (Australia, b1952), *Plant 8, No 9 redundant* 1983, screenprint, black ink on white Arches paper  
**attrib Sidney Nolan** (Australia; England, 1917–92), (*Untitled – abstract*), oil? on card  
**Sidney Nolan** (Australia; United Kingdom, 1917–92), 16 drawings: (*Untitled – figure study*) 1957, synthetic polymer paint? on glossy white paper; (*Untitled – figure study*) 1958, synthetic polymer paint?, crayon? on glossy white paper;

(*Untitled – figure study*) 1958, synthetic polymer paint?, crayon on glossy white paper; (*Untitled – head study*) 1958, synthetic polymer paint? on glossy white paper; (*Untitled – reclining figure*) 1958, synthetic polymer paint?, crayon on glossy white paper; (*Untitled – diving figure*) 1958, synthetic polymer paint?, crayon on glossy white paper; (*Untitled – two figures*) 1958, synthetic polymer paint?, crayon on glossy white paper; (*Untitled – seated figure*) 1958, synthetic polymer paint?, crayon? on glossy white paper; (*Untitled – three figures*) 1958, synthetic polymer paint?, crayon? on glossy white paper; (*Untitled – figures*) 1957, crayon? on glossy white paper; (*Untitled – figure*) 1959, synthetic polymer paint? on glossy white paper; (*Untitled – five figures*) 1958, synthetic polymer paint?, crayon? on glossy white paper; **Terry O'Donnell** (Australia, b1942), *Out west* 1997, etching, drypoint, black ink on white wove Johannot paper  
**John Olsen** (Australia, b1928), (*Untitled abstract*), gouache, ink wash on white paper  
**Jan Senbergs** (Australia, b1939), *Port panorama* 1980, lithograph, black ink on white BFK Rives Moulin du Gué paper  
**Jeffrey Smart** (Australia, b1921), *Rudy Komon* 1982, sanguine, black chalk on pale yellow laid paper  
**Eric Smith** (Australia, b1919), 2 prints: *John Olsen* 1969, colour screenprint on ivory wove paper; *Portrait of Jon Molvig* 1969, colour screenprint on ivory wove paper  
**Fred Williams** (Australia, 1927–82), 3 sketchbooks and 2 drawings: *Volume one* 1954–56, bound album: 52 leaves, 52 etchings tipped onto album pages; *Volume two* 1954–63, bound album: 50 leaves, 50 etchings tipped onto album pages; *Volume three* 1958–62, bound album: 48 leaves, 48 etchings tipped onto album pages; *Redcliffe, Murray River* 1978, gouache on thick white wove paper; *Glass House Mountain, Queensland* 1970, gouache on thick white wove paper

JAMES GLEESON  
**James Gleeson** (Australia, b1915), 6 drawings and 1 sketchbook: *Variations on a kiss* 1 1946, pencil, pen and black ink, wash on page from a sketchbook; *Variations on a kiss* 2 (c1946), pencil, pen and

black ink, wash on page from a sketchbook; *Variations on a kiss* 3 1947, pencil, pen and black ink, wash on page from a sketchbook; *Variations on a kiss* 4 (c1946–47), pencil, pen and black ink, wash on page from a sketchbook; *Variations on a kiss* 5 (c1946–47), pencil, pen and black ink, wash, wax resist on page from a sketchbook; *Variations on a kiss* 6 (c1946–47), pencil, pen and black ink, wash, blue watercolour on page from a sketchbook; *Sketchbook* 2004, bound sketchbook: 32 drawings in charcoal, ink and collage

GLEESON O'KEEFE FOUNDATION  
**James Gleeson** (Australia, b1915), *Prospero's workshop* 2005, oil on canvas

BEQUEST OF NORA HEYSEN  
**Nora Heysen** (Australia, 1911–2003), 3 prints and 1 drawing: *Tree studies* (c1930s) (printed Oct 2005), etching, black ink on ivory wove paper; *Tree studies* (c1930s) (printed Oct 2005), etching, black ink on ivory wove paper; *Tree studies* (c1930s) (printed Oct 2005), etching, black ink on ivory wove paper; *Penuel – a head study of a Solomon Islander* (1950s), sanguine, charcoal on paper

FRASER HOPKINS  
**Cressida Campbell** (Australia, b1960), *Bondi* 1987, colour woodblock print on cream wove paper

ROBERT JUNIPER  
**Sam Fullbrook** (Australia, 1922–2004), 2 paintings: *La Prouse* 1951, oil on canvas; *Little girl eating mulberries* (c1951), oil on canvas

BILL LAMONT  
**Dorothy Thornhill** (Australia, 1910–87), *Seated male nude* 1976, pencil on cream wove paper

BEQUEST OF LEILA (JILL) MACDONALD  
**Conrad Martens** (Australia, 1801–78), *Untitled (Tahiti?)* (c1835), watercolour on paper

ALLAN MITELMAN  
**Allan Mitelman** (Australia, b1946), 2 drawings: *Untitled (pale grey horizontal)* 2001, synthetic polymer paint on paper; *Untitled (pale yellow vertical)* 2002, synthetic polymer paint on paper

JUNE MORLEY  
**Vaclovas Ratas** (Australia; Lithuania, 1910–73), 4 prints: *Ferry boat* 1953, wood engraving, black ink on white tissue; (*Aboriginal figures*) 1953, wood engraving, black ink on paper; *The boat* 1952,

wood engraving, black ink on paper; *Landscape* 1952, wood engraving, black ink on paper

MARGARET OLLEY  
**Earle Backen** (Australia, 1927–2005), *Still life with gourd* 1955, oil on canvas  
**Cressida Campbell** (Australia, b1960), *Nasturtiums* 2002, colour woodblock

JOHN OLSEN  
**John Olsen** (Australia, b1928), *Laughing frog* 1977, sugarlift aquatint, dark brown ink on cream Velin Arches paper

JOHN H PASSMORE  
**John Passmore** (Australia, 1904–84), 3 paintings: *Untitled (Figure group: male and female standing, female seated)* early 1930s, oil on canvas; *Untitled (Unfinished female nude)* early 1930s, oil on canvas; *Untitled (Male nude)* early 1930s, oil on canvas

JUDY PENNEFATHER  
**Thea Proctor** (Australia, 1879–1966), *Sylvia Moore Sims* (c1929–30), pencil on paper

ALAN AND JANCIS REES  
**Lloyd Rees** (Australia, 1895–1988), 14 prints: *Northwood Point with tree* 1978, soft-ground etching, blue ink; *The island, Iron Cove* 1978, soft-ground etching, grey ink; *Greenwich* 1978, colour soft-ground etching; *Greenwich Point* 1978, soft-ground etching, pale blue ink; *Wind on the Harbour* 1978, soft-ground etching, grey ink; *The ferry goes to town* 1978, soft-ground etching, blue ink; *Hand-coloured version of 'The ferry goes to town'* 1978, soft-ground etching, hand coloured; *Quiet bay* 1978, soft-ground etching, grey-blue ink; *Bay at Northwood* 1984, colour soft-ground etching; *Bay at Northwood* 1984, soft-ground etching, blue ink; *Bay at Northwood* 1984, soft-ground etching, black ink; *Sydney Opera House* (c1984), soft-ground etching, blue ink; *Sydney Opera House* (c1984), soft-ground etching, blue and terracotta ink; *Sydney Opera House* (c1984), soft-ground etching, blue, terracotta and lemon yellow ink

**Lloyd Rees** (Australia, 1895–1988), 6 drawings: recto: *Drawing for 'Northwood Point with tree'* verso: *Impression of 'Northwood Point with tree'* 1978, pencil, wax; *Drawing for 'Wind on the harbour'* 1978, pencil; *Drawing for 'The ferry goes to town'* 1978, pencil; *Second drawing for 'Sydney Opera House'* (c1984), pencil; *Drawing for soft-ground etching 'Bay at Northwood'* 1984, pencil, lithographic crayon on newsprint; *Drawing for 'Sydney Opera House'* (c1984), lithographic crayon on paper

**Lloyd Rees** (Australia, 1895–1988), 2 printing blocks and plates: *Plate for 'Bay at Northwood'* 1984, zinc etching plate; *Plate for 'Sydney Opera House'* (c1984), zinc etching plate  
**Brett Whiteley** (Australia, 1939–92), *Lloyd Rees' 'The road to Berry'*, pen and ink, brush and ink, wash, white gouache on cream laid paper

HANS AND PAMELA SCHUTTLE  
**Joyce Allen** (Australia, 1916–92), *Meeting at the monument* 1986, linocut, black ink on white cartridge paper  
**Jeff Gibson** (Australia, b1958), 3 prints: *Untitled* 1994, colour photo-screenprint on Stonehenge paper; *Untitled* 1994, colour photo-screenprint on Stonehenge paper; *Untitled* 1994, colour photo-screenprint on Stonehenge paper

DR ROBIN SHARWOOD  
**Mabel Pye** (Australia, 1894–1982), 7 prints: *After glow* 1938, colour linocut on thin buff tissue; *Untitled* 1939, colour linocut on thin buff tissue; *The mountain* (1930s), colour linocut on ivory laid paper; *The iris* (1930s), colour linocut on cream wove paper; *The oak tree* (1930s), colour linocut on ivory laid paper; *Shadow pattern* 1936, colour linocut on ivory laid paper; *Spring morning* (1930s), colour linocut on thin white tissue  
**Eveline Syme** (Australia, 1888–1961), *Banks of the Yarra* 1935, colour linocut on thin ivory tissue

THEA WADDELL  
**George W Lambert** (Australia, 1873–1930), *Portrait of Thea Proctor* 1905, charcoal on paper  
**Margaret Preston** (Australia, 1875–1963), *Native flowers* 1923, hand-coloured woodcut  
**Thea Proctor** (Australia, 1879–1966), 3 watercolours, 1 drawing and 1 print: *Woman in white* (c1942), watercolour, pencil on ivory laid paper; (*Still life with flowers in a vase, on checked tablecloth*) (c1928–38), pencil, watercolour on silk; *Double Bay interior, with cat* (c1961), pencil, pen and ink, watercolour on cream wove paper; (*Woman's head, profile*), pencil on cream wove paper; *The bathers* (c1918), lithograph, red ink on white paper

SUB TOTAL 244 WORKS

## ABORIGINAL AND TORRES STRAIT ISLANDER ART

DR COLIN AND MRS ELIZABETH LAVERTY  
**Paddy Bedford** (Australia, born c1922), *Untitled* 1998, natural earth pigments on canvas

SUB TOTAL 1 WORK

## ASIAN ART

BANGLADESH  
BEGUM SELIMA REHMAN, HON STATE MINISTER FOR CULTURAL AFFAIRS, BANGLADESH  
**Mahmudal Haque** (Bangladesh, b1945), (*untitled*) 2005, oil on canvas

SUB TOTAL 1 WORK

BURMA  
PAMELA GUTMAN  
*Arakan, Breast cover (akhin) with bead trim* c1900, cotton, beads; Ararkan, Mrauk-U, Breast cover (akhin) and accompanying beads c1900, cotton

DR JOHN YU AND DR GEORGE SOUTTER  
3 ceramics: *Fish shaped kendi* c1400s, earthenware with green glaze; *Deep dish* 15th century, earthenware with green glaze; reverse shows clay body; *White wave dish* 15th century, earthenware with characteristic thick glaze

SUB TOTAL 5 WORKS

CHINA  
THE ART GALLERY SOCIETY OF NEW SOUTH WALES CONTEMPO GROUP  
**LUO Brothers, Welcome the world famous brand** 2000, collage and lacquer on wood

PETER AYSCOUGH  
**Unknown** (China), 2 prints: *Guanyin* c1700s, woodblock print; *Guanyin* c1700s, woodblock print

PETER ELLIOTT  
3 ceramics: *Martaban jar with dragon design* Ming dynasty 1368–1644, stoneware with stamped relief decoration, brown glaze; *Martaban jar with dragon design* Qing dynasty 1644–1911, stoneware with stamped relief decoration, brown glaze; *Dish* Song dynasty 960–1279, porcelain with qingbai glaze

GRAHAM E FRASER  
Henan province, Henan Blackware, *Bowl with iron-brown streaks on black glaze* 1100s–1200s, Jin dynasty 1115–1234, stoneware

JAMES HAYES  
**CHEN Pu** (China, 1820–87), 'Comments on painting' in *running script* Qing dynasty 1644–1911, hanging scroll, ink on paper  
**GUI Dian** (China, 1865–1958), *'Revisiting Ten-thousand-willow Hall' in running script* 1938, hanging scroll, ink on paper

**XU Qi** (China, c1859–1900), *Couplet in running script* 1882, pair of hanging scrolls, ink on paper

HENDRIK KOLENBERG  
**ZHAO Zongzao** (China, b1931), *A loner*, woodblock print

JEANETTE SHARPE  
4 ceramics: *Dish with phoenix motif* Yongzheng 1723–35, Qing dynasty 1644–1911, porcelain with underglaze blue decoration; *Dish with sea and rock motifs* Yongzheng period 1723–35, Qing dynasty 1644–1911, porcelain with underglaze blue decoration (rare design); *Small dish* Yongzheng period 1723–35, Qing dynasty 1644–1911, porcelain with overglaze red enamel; *Cup with landscape design* Yongzheng period 1723–35, Qing dynasty 1644–1911, porcelain with enamel decoration

DR JOHN YU AND DR GEORGE SOUTTER  
6 ceramics, 1 textile and 1 sculpture: *Bowl* Song dynasty 960–1279, Yuan dynasty 1279–1368, porcelain with qingbai glaze and incised decoration; *Dish* Yuan dynasty 1279–1368, porcelain of greyish qingbai glaze and moulded decoration; *Dish* Yuan dynasty 1279–1368, porcelain with qingbai glaze in shufu form with incised decoration; *Bowl* Yuan dynasty 1279–1368, porcelain with qingbai glaze and incised decoration; *Flask* Wanli period 1573–1619, Ming dynasty 1368–1644, porcelain with underglaze blue decorated with river scene; *Jar* Han dynasty 206 BCE–220 CE, green lead glaze with iridescence; Tibetan master Kesi, silk slit-weave tapestry; *Guanyin* c1700s?, bronze

**Cizhou ware, Bowl** Song dynasty 960–1279, stoneware with well-drawn incised decoration; external chocolate brown glaze  
**Cizhou ware, Censer** Song dynasty 960–1279, Yuan dynasty 1279–1368, stoneware white glaze on exterior with brown mark; *Censer* Yuan dynasty 1279–1368, stoneware with calligraphic decoration  
**Mien people**, 9 paintings: *Yao ceremonial painting – Tai Wei* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting – Tang Yun-suei* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting – Tai Wei* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting – Heng Fei* late 1800s–early 1900s,

pigment on paper; *Yao ceremonial painting – Nyut Hung* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting – Hoi Fan Ton* late 1800s–early 1900s, pigment on paper

SUB TOTAL 35 WORKS

INDIA  
GILLIAN GREEN  
**Gujarat, Double ikat patola cloth** c1800, silk, natural dyes

DR JOHN YU AND DR GEORGE SOUTTER  
**Gujarat**, 6 textiles: *Indian trade cloth* late 1700s–1800s, silk blockprinting; *Man's hip wrapper* late 1700s–1800s, blockprinting with later decoration; *Indian trade cloth* 1800s, cotton blockprinted; Indian trade cloth 1800s, patola design; *Large hanging Indian trade cloth* 1800s–early 1900s, cotton; mordant painting of tree of life in the European style; painted dyes; *Ceremonial cloth and ma'a* 1700s–early 1800s, handspun cotton blockprinted mordant painting

SUB TOTAL 7 WORKS

INDONESIA  
PETER ELLIOTT  
**West Timor**, Webriamata Village, Belu region, *Figure (hau atoni)* c1920–30, wood

GILLIAN GREEN  
2 textiles: *Ulos* (cloth) c1900, cotton, dyes, gold thread; dark blue; *Hip wrapper* c1900s, cotton dyes, gold thread; Tibetan master Kesi, silk slit-weave tapestry; *Guanyin* c1700s?, bronze  
**Cizhou ware, Bowl** Song dynasty 960–1279, stoneware with well-drawn incised decoration; external chocolate brown glaze

DR JOHN YU AND DR GEORGE SOUTTER  
**Bali**, 7 textiles: *Breast wrapper (kemben)*, silk weft ikat; *Breast wrapper (kemben)*, silk weft ikat; *Breast wrapper (kemben)* late 1800s–early 1900s, silk weft ikat and songket; *Hip wrapper with songket*, silk; *Ceremonial cloth, supplementary weft and 'a jour'* techniques; *Hip wrapper for ceremonial wear, songket with small figures*; *Half hip wrapper with wayang figures, songket decoration*  
**Central Java**, 2 sculptures: *Buddha seated in vitarka mudra with halo and chattrā* c10th century, bronze; Oil lamp with stem in form of Garuda 1500s, bronze  
**Cirebon, Java, M'aa cloth** late 1800s–early 1900s, batik painted; commercial cotton



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## LOANS

Notes: \* Renewed loans. Dates of works given in brackets are estimates

### WORKS LENT TO THE GALLERY

#### PRIVATE COLLECTION

**Michael Riley**, *Untitled* 2000 (printed later), pigment print  
**Pankalyirri, Nyankapiti**, *Jijigarrgaly spirit being of Lake Disappointment* 1959, carved and engraved mulga wood

#### PRIVATE COLLECTION, SYDNEY

**Tracey Moffatt**, *Some lads* 1986, 5 gelatin silver photographs  
**Destiny Deacon**, *Where's Mickey* 2003, light jet print from Polaroid  
**Destiny Deacon**, *Melancholy* 2000, Lamda print from Polaroid original

#### ON LOAN FROM PAULINE

GANDEL  
Japan, *Bizen wakizashi sword* signed by Morimasa c1360

#### ON LOAN FROM COLIN

McDONALD  
Japan, *Sword: Hizen Tadahiro II Katana* mid 1600s  
Japan, *Sword: Settsu Nagayuki Katana* c1670  
Japan, *Sword: Takahashi Naganobu Katana* c1830  
Japan, *Sword: Hizen Hirosada Katana* c1625  
Japan, *Sword: Hizen Tadayoshi V Katana* c1750  
Japan, *Sword: Hizen Tadayoshi I Katana* late 1500s – early 1600s  
Japan, *Dagger: Tegai Kanenaga II Tanto* c1370  
Japan, *Swordguard: Gilt Namban Tsuba* c1650  
Japan, *Swordguard: Namban Tsuba* c1700  
Japan, *Swordguard: Armourer's Tsuba* c1600  
Japan, *Pair of swordguards: Hizen Daisho Tsuba* c1620  
Japan, *Swordguard: 6-lobed Iron Tsuba* 1600s  
Japan, *Swordguard: Yoshiro Zogan Iron Tsuba* 1600s  
Japan, *Sword furniture: Guri-bori Fuchi Kashira* c1780  
Japan, *Sword furniture: Yasumasa Iron Fuchigashira* 1700s–1800s

#### ON LOAN FROM DR PETER

ELLIOTT  
Japan, *Small travelling shrine* lacquer, wood  
Korea, *Small Buddha holding stupa*, bronze  
Laos, *Seated Buddha on inscribed plinth* 1500s–1700s, bronze  
China, Tibet, *Sino-Tibetan seated Buddha* 18th century, gilt bronze  
Burma, *Shan seated Buddha* 18th century, bronze  
Nepal, *Figure of Vajrasattva* 1500s–1600s, wood

Ancient Gandhara/Pakistan, *Seated figure of Buddha* c100 CE, stucco  
Ancient Gandhara/Pakistan, *Figure of Buddha cutting his hair* c50 CE, schist  
Thailand, *Seated Buddha*, bronze

#### KINDLY LENT BY THE NATIONAL

GALLERY OF AUSTRALIA, CANBERRA  
**Sir Peter Paul Rubens**, *Self portrait* 1623, oil on canvas  
**Sir Peter Paul Rubens**, *Sketch for the triumphal entry of Henri IV into Paris 22 May 1594* 1628, oil on panel  
**Jacopo di Cione**, *Madonna and child enthroned with saints*, 1367, tempera and gold leaf on panel  
**Claude-Joseph Vernet**, *Mediterranean port, calm weather* c1740–45, oil on canvas  
**Claude-Joseph Vernet**, *Storm on the Mediterranean coast* c1740–45, oil on canvas

#### ON LOAN FROM THE UNIVERSITY

OF SYDNEY UNION  
**Maurice de Vlaminck**, *After the storm* c1939, oil on canvas

#### ON LOAN FROM THE BRUCE AND JOY REID FOUNDATION \*

**Karel Dujardin**, *A fresh morning* 1657, oil on canvas

#### PRIVATE COLLECTION, SYDNEY \*

**Ben Nicholson**, *Wharfedale* 1972, pencil and brown wash  
**Ben Nicholson**, *Wharfedale no 2* 1972, pencil and blue wash  
PRIVATE COLLECTION, BRISBANE\*  
**SHIRAGA Kazuo**, *Shyu Kongoo* 1987, oil on canvas  
**SHIRAGA Kazuo**, *Seki* 1982, oil on canvas  
**SHIRAGA Kazuo**, *Kankai* 1990, oil on canvas

#### PRIVATE COLLECTION, SYDNEY \*

**Frank Auerbach**, *Head of JYM* 1990, oil on canvas  
**John Brack**, *On the left and on the right* 1992, oil on canvas  
**Ian Fairweather**, *Ariadne* c 1961, oil on board  
**Julian Opie**, *Jacques, racing driver with helmet* 2002, vinyl on wooden stretcher  
**Georges Rouault**, *Antonio* 1937, oil on board  
**Maurice Utrillo**, *Place du Tertre et rue Norvins* 1908, oil on board

### WORKS LENT BY THE GALLERY

#### RMIT GALLERY

*Slow burn: the art of Nick Mourtzakis, paintings and drawings* 4/7/05 – 23/7/05  
**Nick Mourtzakis**, *Untitled study* 1999, conté, white chalk on two sheets of brown dressmakers paper

#### MOSMAN ART GALLERY

*Bon à tirer: Diana Davidson, master printer, and the Whaling Road Studio* 1978 – 2005  
23/7/05 – 28/8/05  
**Brett Whiteley**, *The Moreton Bay fig* 1979, etching, drypoint; black ink on ivory wove paper

#### TIN SHEDS GALLERY

*The grey voice: contemporary Australian drawing* 23/7/05 – 13/8/05  
**John Mawurndjul**, *Mardayin ceremonial design* 2003, etching with plate tone, brown ink on cream wove Hahnemüle paper  
**John Mawurndjul**, *Mardayin design* 2004, hard-ground etching, black ink on white wove Velin Arches 250gsm paper

#### PARRAMATTA HERITAGE CENTRE

*Drawn together*  
Parramatta Heritage Centre 5/8/05 – 30/10/05  
Wangaratta Exhibitions Gallery 20/1/06 – 19/2/06  
Grafton Regional Gallery 1/3/06 – 2/4/06  
Ballarat Fine Art Gallery 6/5/06 – 3/7/06  
**Judy Cassab**, *Portrait of Margo Lewers* 1967, oil on canvas  
**Nora Heysen**, *My three sisters* 1928, pencil  
Note: Heysen's *My three sisters* only displayed at first venue.

#### QUEENSLAND UNIVERSITY

ART MUSEUM  
*Queensland at war* 12/8/05 – 6/11/05  
**Donald Friend**, *The incinerator* 1944, pen, ink, gouache, watercolour  
QUEENSLAND ART GALLERY  
*Sparse shadows, flying pearls: a Japanese screen revealed* 13/8/05 – 27/11/05

**attrib Gu Jianlong**, *Scholars gathering at the Western Garden* 1705, handscroll: ink and colour on silk  
China, *Covered box decorated with lychee sprays* late 1500s, carved cinnabar lacquer with black lacquer interior  
China, *Cup decorated with figure of Tao Yuanming* late 1600s – early 1700s, porcelain with famille verte decoration

#### AUSTRALIAN NATIONAL

UNIVERSITY DRILL HALL GALLERY  
*Janet Laurence survey exhibition* 18/8/05 – 25/9/05  
**Janet Laurence**, *Forensic* 1994, 12 boxes, wood, photographs, straw, glass, lead, light box, ash, perspex

#### MUSEUM TINGUELY,

SWITZERLAND  
SPRENGEL MUSEUM, HANOVER GERMANY  
*Rarrk – John Mawurndjul: journey in time in Northern Australia*  
Museum Tinguely, Switzerland 20/8/05 – 31/1/06  
Sprengel Museum, Hanover 19/2/06 – 6/6/06

**John Mawurndjul**, *Yawkyawk* 1985, natural pigments on bark  
**John Mawurndjul**, *Yawkyawk* 1985, natural pigments on bark  
**John Mawurndjul**, *Lorrkkan* c1986, natural pigments on wood  
**John Mawurndjul**, *Mardayin ceremony* 2000, natural pigments on bark  
**John Mawurndjul**, *Mimihs at Milmilngkan* 1989, natural pigments on eucalyptus bark

#### MACQUARIE UNIVERSITY

GALLERY  
*Berowra visions: imagining Margaret Preston* 5/9/05 – 14/10/05  
**Margaret Preston**, *NSW orchid* c1935, woodcut, handcoloured with gouache on cream laid paper  
**Margaret Preston**, *The winding road to Berowra waters* c1939, woodcut, black ink, handcoloured in gouache on cream laid Japanese paper  
**Margaret Preston**, *Decorative woodcut, flannel flowers* etc c1925, woodcut, black ink, handcoloured in gouache and silver paint on white laid Japanese paper  
**Margaret Preston**, *Australian rock lily* c1933, woodcut, black ink, handcoloured with gouache on off-white Japanese paper  
**Margaret Preston**, *Native hibiscus and gum flower* c1936, woodcut, black ink, handcoloured in gouache on cream laid paper  
**Margaret Preston**, *Coral flower* 1946, colour monotype on thin white Japanese paper

#### MORNINGTON PENINSULA

REGIONAL GALLERY  
*After Van Gogh* 5/9/05 – 23/10/05  
**Brett Whiteley**, *The night café* 1972, oil on board  
**Brett Whiteley**, *Vincent self portrait* 1971, oil on plywood  
With loans from the Brett Whiteley Studio collection  
**Brett Whiteley**, *Thanks Pablo – Van Gogh's chair* 1982, wooden chair with woven rush seating

**Brett Whiteley**, *The blossom tree covered jar* 1963, stoneware  
**Col Levy**, *Wine jar* 1964, glazed stoneware  
**Brett Whiteley**, *Marriage of Gauguin and Vincent's chairs* 1983, collage on paper  
**Brett Whiteley**, *Vincent for Andy* 1983, matchbox collage  
**Brett Whiteley**, *Imagined self-portrait of Vincent if he had lived to 1891* 1983, oil on board

#### CAIRNS REGIONAL GALLERY

*Encounters with country: landscapes of Ray Crooke*  
Cairns Regional Gallery 8/9/05 – 23/10/05  
Mornington Peninsula Regional Gallery 24/1/06 – 26/3/06  
S H Ervin Gallery 19/5/06 – 25/6/06  
Orange Regional Gallery 30/6/06 – 6/8/06  
**Ray Crooke**, *Chillagoe* 1961, oil on canvas on hardboard  
**Ray Crooke**, *Normanton, North Queensland* 1962, oil on canvas  
**Ray Crooke**, *Track along the Palmer River, Queensland* 1970, oil, synthetic polymer paint on canvas  
**Les Blakebrough**, *Covered storage jar* 1962, stoneware, reduced iron glaze

#### POWERHOUSE MUSEUM

Long-term loans renewed 30/9/05 – 30/9/10  
**Les Blakebrough**, *Bowl* 1967, stoneware with grey celadon type glaze, also motifs  
**Anne Dangar**, *Tobacco jar with lid* 1937, earthenware, painted, glazed  
Harry Davis, May Davis, *Dish* 1970, stoneware

**Anne Douglas**, *Bowl* 1964, stoneware with wax resist and wood ash glaze  
**Mollie Douglas**, *Covered jar with cane handle* 1964, stoneware  
**Ivan Englund**, *Decanter* 1961, stoneware, wax resist decoration, glaze  
**Ivan Englund**, *'The Unlimited' vase* 1966, stoneware  
**Patricia Englund**, *'Form' vase* 1965, stoneware, glazed

**Toni Carver Farley**, *Bowl* 1963, carved mangrove wood  
**Wanda Garney**, *Plate* 1963, stoneware, pine ash and temmoko glaze  
**Bill Gregory**, *Float prop* 1968, earthenware, enamel  
**Gwyn Hanssen Pigott**, *Teapot* 1962, stoneware, with cane handle, brown glaze  
**H R Hughan**, *Bottle* 1962, glazed stoneware  
**H R Hughan**, *Covered jar with cut sides* 1969, stoneware, tea dust glaze  
**H R Hughan**, *Dish* 1968, stoneware, temmoku glaze with wax resistant decoration  
**Eileen Keys**, *Vase* 1962, glazed stoneware

**Alex Leckie**, *'Ancient symbols' covered jar* 1963, stoneware  
**Col Levy**, *Wine jar* 1964, glazed stoneware  
**Col Levy**, *Bowl* 1977, stoneware, bizen ware  
**Carl McConnell**, *Bowl* 1964, stoneware, iron glaze, magnesita glaze  
**Ivan McMeekin**, *Vase* 1963, stoneware, white feldspathic glaze  
**Ivan McMeekin**, *Vase stoneware Milton Moon*, *Vase* 1962, glazed stoneware with brush decoration  
**Frederick Olsen**, *Bottle* 1962, glazed stoneware  
**Alan Peascod**, *Wine bottle* 1970, stoneware, high iron glaze  
**Peter Rushforth**, *Casserole with cover* 1960, stoneware, feldspathic iron glaze  
**Peter Rushforth**, *Jar* 1960, glazed stoneware  
**Bernard Sahn**, *Bowl* 1962, glazed stoneware  
**Bernard Sahn**, *Bottle vase* 1963, stoneware  
**Tom Sanders**, *Bowl* 1963, glazed earthenware  
**Derek Smith**, *Bowl* 1968, stoneware  
**Elizabeth Söderberg**, *Copper plaque* 1912, beaten copper  
**Hiroe Swen**, *On the wing* 1981, stoneware  
**Peter Travis**, *'Ovaloid' pot* 1967, stoneware  
**Robin Welch**, *'Round flanged form' jar* 1964 stoneware  
**Robin Welch**, *Ashtray* 1965, glazed stoneware

#### NEWCASTLE REGIONAL ART

GALLERY  
*Mike Parr: four decades of practice* 1/10/05 – 20/11/05  
**Mike Parr**, *Bronze liars (minus 1 to 16)* 1996, bronze and beeswax sculpture

#### HAZELHURST REGIONAL

GALLERY & ARTS CENTRE  
*Heaven on earth: visions of Arcadia & country life* 1/10/05 – 27/11/05  
**Vera Blackburn**, *Pattern* 1936, linocut, black ink on cream wove oriental-style paper  
**Rupert Bunny**, *Fresque* c1920–21, colour monotype on thick white wove paper  
**Adrian Feint**, *The goddess and the aspidistra* 1934, wood engraving on cream laid Japanese (kozo) paper,  
**Rah Fizelle**, *Rooster and hens* 1927, wood engraving  
**A H Fullwood**, *The picnic* 1923, etching  
**Weaver Hawkins**, *The spring (Rollright)* (1926), linocut  
**Rayner Hoff**, *Faun and nymph* 1924, bronze  
**Sir Lionel Lindsay**, *The black cat* 1922, woodcut

**Sir Lionel Lindsay**, *The romantic garden* (1922), woodcut  
**Sir Lionel Lindsay**, recto: (*Studies of swans and a duck*) verso: (*Further studies of a swan*), pencil  
**Sir Lionel Lindsay**, (*Three studies of a calf*), pencil  
**Sir Lionel Lindsay**, (*Sheet of studies of cows*) (1921), pencil  
**Sir Lionel Lindsay**, *Lethe Wharf* (1938), wood engraving  
**Sir Lionel Lindsay**, *Bathers (three nudes bathing under trees)* 1917, aquatint  
**Norman Lindsay**, *The amazons* etching  
**Norman Lindsay**, *Lands of afternoon* 1923, etching  
**Norman Lindsay**, *Tryst in Arcadia* 1930, etching, stipple, blue/black ink on ivory wove paper  
**Sydney Long**, *The spirit of the plains* c1918, aquatint, etching, brown ink on buff wove paper  
**Sydney Long**, *Turkeys and pumpkins* 1925, line etching, drypoint, brown/black ink on wove paper  
**Sydney Long**, *Pastoral Avoca* (post 1928) undated, line etching, dark brown ink on paper  
**Sydney Long**, *Koala I*, line etching, foul biting, black ink on paper  
**Sydney Long**, *Pan* 1898, oil on canvas  
**Sydney Long**, *Moonrise fantasy* 1917, etching, aquatint, dark brown ink on ivory wove paper

**Frank Medworth**, *The fairy forest* 1927, wood engraving  
**Helen Ogilvie**, *Disturbed fowls* 1930, 1932, colour linocut on thin cream tissue  
**Helen Ogilvie**, *Chooks in the straw* c1932, colour linocut on thin cream tissue  
**Kathleen Shillam**, *Seated pig* c1948, pen and black ink  
**Kathleen Shillam**, *Calf* c1948, pen and black ink  
**Kathleen Shillam**, *Goat* c1948, pen and black ink  
**Ethel Spowers**, *The plough* 1929, wood engraving, black ink on thin ivory laid paper  
**Violet Teague**, *Windswift piping to her faun* c1904, woodcut, brown ink on buff paper  
**Napier Waller**, *Bantams* 1932, colour linocut on off-white wove paper  
**Napier Waller**, *Turkeys*, woodcut  
**Napier Waller**, *Young ducks*, woodcut  
**Napier Waller**, *The shepherd* c1925, linocut  
**Napier Waller**, *Hit* c1925, linocut

#### MANLY ART GALLERY & MUSEUM

*Joshua Smith – Artist* 2/12/05 – 22/1/06  
**Joshua Smith**, *Portrait group* 1942, oil on canvas  
**Joshua Smith**, *Dame Mary Gilmore* 1943, oil on canvas  
**Joshua Smith**, *Standing male nude with robe and towel* late 1920s, pencil  
**Joshua Smith**, *Study for Dame Mary Gilmore* c1943, black ink, white chalk on black paper squared in pencil  
**Joshua Smith**, *Study for 'Portrait group'* c1942, gouache

#### NATIONAL GALLERY OF VICTORIA

*Exiles and emigrants: epic journeys*  
The Ian Potter Centre: NGV 9/12/05 – 26/3/06  
The National Museum of Australia 1/6/06 – 27/8/06  
**Conrad Martens**, *View of the Heads, Port Jackson* 1853, watercolour, gouache, opaque white on paper

**Walter Richard Sickert**, *The Oxford Music Hall* c1888–89, oil on canvas  
**Walter Richard Sickert**, *Gatti's Hungerford Palace of Varieties: second turn of Katie Lawrence* c1887–88, oil on canvas

#### HONOLULU ACADEMY OF ARTS

Reciprocal loan  
24/10/05 – 30/5/06  
**Claude Monet**, *Port-Goulphar, Belle-Ile* 1887, oil on canvas

#### S H ERVIN GALLERY

*Margaret Olley and Donald Friend*  
Mornington Peninsula Regional Gallery 1/11/05 – 12/2/06  
S H Ervin Gallery 21/1/06 – 19/3/06  
**Margaret Olley**, *Backbuildings* 1948, oil on board  
**Margaret Olley**, *Portrait in the mirror* 1948, oil on cardboard  
**Margaret Olley**, *Still life with kettle* 1955, oil on hardboard  
**Margaret Olley**, *Apples* 1980, oil on hardboard  
**Margaret Olley**, *Still Life with pink fish* 1948, oil on cheesecloth on hardboard  
**Margaret Olley**, *Chinese screen and yellow room* 1996, oil on hardboard  
**Margaret Olley**, *Homage to Manet* 1987, oil on hardboard  
**Margaret Olley**, *Still life in green* 1947, oil on cardboard  
**Donald Friend**, *Boy seated*, pen and ink, wash  
**Donald Friend**, *Hill End* c1951, oil on canvas  
**Donald Friend**, *Sofala* 1947, oil, pen and ink on canvas  
**Donald Friend**, *The fortune teller* 1953, oil on canvas on hardboard  
**Donald Friend**, *Tamarillo harvest* 1987, watercolour on white wove paper



**Charles Conder**, *Departure of the Orient* – *Circular Quay* 1888, oil on canvas  
**David Davies**, *From a distant land* 1889, oil on canvas  
**William Strutt (attrib)**, *Gold diggers receiving a letter from home* c1860, oil on canvas

NATIONAL PORTRAIT GALLERY  
*Clifton Pugh survey*  
9/12/05– 26/2/06  
**Clifton Pugh**, *John Perceval* 1985, oil on canvas

HISTORIC HOUSES TRUST OF NSW – MUSEUM OF SYDNEY  
*Bondi, a biography*  
17/12/05 – 19/3/06  
**Max Dupain**, *Form at Bondi* 1939, gelatin silver photograph  
**Elioth Gruner**, *Bondi Beach* c1912, oil on cardboard  
**Henry King**, *Bondi Beach, Sydney* c1889–94, albumen photograph  
**Philip Quirk**, *Untitled (sunbaker, Bondi)* 1980, gelatin silver photograph  
**Frederick B Schell**, *High tide*, Bondi 1888, watercolour  
**Brett Whiteley**, *A day at Bondi* (1984), etching, black ink on white wove paper

IAN POTTER MUSEUM, VICTORIA  
*Just a feeling*  
11/2/06 – 7/5/06  
**Brent Harris**, *Grotesquerie no 1* 2001 2001, oil on linen

PS1 CONTEMPORARY ART CENTRE, NEW YORK  
*Ricky Swallow*  
17/1/06 – 27/3/06  
**Ricky Swallow**, *Killing time* 2003–04, laminated jelutong maple

TANDANYA NATIONAL ABORIGINAL CULTURAL INSTITUTE, ADELAIDE  
MELBOURNE MUSEUM  
*Colliding worlds*  
Tandanya National Aboriginal Cultural Institute  
18/2/06 – 28/5/06  
Melbourne Museum  
3/7/06 – 9/10/06  
**Willy Tjungurrayi**, *Tingari story* 1986, synthetic polymer paint on linen canvas  
**Uta Uta Tjangala**, *Untitled* 1975–76, synthetic polymer paint on linen canvas

NATIONAL GALLERY OF AUSTRALIA  
TE PAPA, NEW ZEALAND  
*John Constable: impressions of land, sea and sky*  
National Gallery of Australia  
3/3/06 – 12/6/06  
Te Papa, New Zealand  
5/7/06 – 8/10/06  
**John Constable**, *Landscape with goatherd and goats* 1823, oil on canvas

NATIONAL GALLERY OF AUSTRALIA  
*Australia and Constable*  
3/3/06 – 12/6/06  
**Lloyd Rees**, *Sketchbook no 2: Singapore, France, Italy, United Kingdom* 1953, bound sketchbook: 84 leaves, 83 drawings, mixed media  
**John Glover**, *Ullswater*, early morning c1824, oil on canvas  
**Sydney Long**, *In the Constable country*, oil on canvas  
**Tom Roberts**, *(Storm at sea)* c1910–12, oil on canvas on plywood  
**Tom Roberts**, *Harrow Hill* c1910–12, oil on canvas on plywood

CAMPBELLTOWN CITY BICENTENNIAL ART GALLERY  
*John Peart survey exhibition*  
17/3/06 – 7/5/06  
**John Peart**, *Cool corner II* 1968, synthetic polymer paint on canvas

MUSEUM & ART GALLERY OF THE NORTHERN TERRITORY  
*The sound of the sky*  
18/3/06 – 16/7/06  
**Arthur Murch**, *Allen* 1933, oil on canvas on hardboard  
**Arthur Murch**, *Gosse’s Bluff*, Central Australia c1934, oil on canvas on plywood  
**Sali Herman**, *Aboriginal burial ground II* 1961–63, oil on canvas  
**Margaret Preston**, *Australian legend, number 4: kangaroo dance and pointing the bone* c1957, colour woodcut on buff Japanese paper

TIN SHEDS GALLERY  
*What Lies Beneath*  
31/3/06 – 22/4/06  
**Amanda Robins**, *Linen dress* 2000, charcoal, black and white pastel on white Arches paper

INVERELL ART SOCIETY  
Long-term loan  
1/4/06 – 1/4/08  
**Ben Quilty**, *Golden soil, wealth for toil* 2004, oil on canvas

NATIONAL MUSEUM OF AUSTRALIA  
*Dari a krar: headdresses and masks of the Torres Strait*  
1/4/06 – 31/3/08  
**Unknown**, *Turtle shell mask*, turtle shell, shells, pearl shell, fibre string, infilled lime decoration

HISTORIC HOUSES TRUST OF NSW  
*Joseph Lycett: convict artist*  
Museum of Sydney  
1/4/06 – 18/6/06  
**Joseph Lycett**, *View of the Heads at the entrance into Port Jackson, New South Wales* c1822, watercolour

MORNINGTON PENINSULA REGIONAL GALLERY  
*WARNING: SMOKING has been linked to some of the most powerful images of the 20th century*  
4/4/06 – 28/5/06  
**Herbert Badham**, *Breakfast piece* 1936, oil on hardboard  
**Katt Both**, *Atikah-cigarette* 1930–1931, gelatin silver photograph, vintage  
**Ralph Gibson**, *Untitled (woman with cigarette)* 1974, gelatin silver photograph  
**Frank Hinder**, *Cigarette still life* 1935, pencil, watercolour  
Horst P Horst, Helen Bennett  
Cartier jewels 1935, gelatin silver photograph  
**Helmut Newton**, *Violetta, Paris* 1979, gelatin silver photograph  
**Cindy Sherman**, *Untitled* 1982 1982, type C photograph  
**Madonna Staunton**, *Collage* 1976, collage of paper on paper  
**Brett Whiteley**, *Self portrait in the studio* 1976, oil, collage, hair on canvas  
**Salvatore Zofrea**, *Self portrait with cigarette* 1994–1999, woodblock print, black ink on heavy white Japanese Hitachi paper

SUTTON GALLERY  
*Stephen Bush*  
8/4/06 – 3/5/06  
**Stephen Bush**, *Ericifolia* 2004, oil on canvas

INVERELL ART SOCIETY  
*Tom Roberts festival – portraiture*  
21/4/06 – 30/4/06  
**Tom Roberts**, *Grey lady (Mrs Ince)* c1910-c1912, oil on canvas  
**Tom Roberts**, *Mrs Lucy Scott Skirving* 1898, oil on canvas  
**Tom Roberts**, *Percy F S Spence* 1896, oil on canvas on paperboard on hardboard  
**Tom Roberts**, *Portrait of Mr T P Purves* 1900, oil on canvas  
**Tom Roberts**, *Self portrait* 1924, oil on canvas  
**Tom Roberts**, *Sir Henry Parkes* c1894, oil on canvas  
**Tom Roberts**, *A study of Jephthah’s daughter* (1899), oil on canvas

SYDNEY JEWISH MUSEUM  
*As Australian as Archibald?*  
*The Australian artist as immigrant: a conversation with Judy Cassab*  
28/4/06 – 9/6/06  
**Judy Cassab**, *Stanislaus Rapotec* 1960, oil on hardboard

MUSEO MADRE  
*Jannis Kounellis retrospective*  
22/4/06 – 4/9/06  
**Jannis Kounellis**, *Untitled* 1984–87, steel, wood, plaster, cloth, gas burner, paint, soot marks

NEW ENGLAND REGIONAL ART MUSEUM  
*Whiteley & Rees: More Affinities*  
29/4/06 – 2/7/06  
**Lloyd Rees**, *The blue bay* c1938–45, oil on canvas  
**Lloyd Rees**, *Evening on the Bathurst Hills* c1936, oil on canvas on paperboard  
**Lloyd Rees**, *Evening landscape, Orange* 1943, oil on canvas on plywood  
**Lloyd Rees**, *The road to Berry* 1947, oil on canvas on paperboard  
**Lloyd Rees**, *The harbour from McMahon’s Point* 1950, oil on canvas  
**Lloyd Rees**, *The great rock: dusk* 1977, oil on canvas  
**Lloyd Rees**, *Illawarra landscape* 1980, lithograph from aluminium, black ink on white Velin Arches paper  
**Lloyd Rees**, *The Pinnacles, Mount Wellington* 1980, lithograph  
**Lloyd Rees**, *Storm at sunset* 1980, lithograph  
**Lloyd Rees**, *Fire haze at Gerringong* 1980, oil on canvas  
**Lloyd Rees**, *The waterfall, Tasmania* 1982, oil on canvas  
**Brett Whiteley**, *The black whole*, brush and black ink on white wove paper  
**Brett Whiteley**, *Sofala* 1958, oil on canvas on board  
**Brett Whiteley**, *Sense, on his back* c1974, brush and black ink on cream laid paper  
**Brett Whiteley**, *Fragment off Olga or Jah! How black can you get* 1974–75, pen and black ink, oil, collage, plastic doll, plaster on hardboard  
**Brett Whiteley**, *The balcony 2* 1975, oil on canvas  
**Brett Whiteley**, *The letter (Anna)* 1980-81, oil, charcoal, collage on canvas  
With loans from the Brett Whiteley Studio collection:  
**Brett Whiteley**, *Oberon River and dark clouds* 1980, pencil on thick white wove paper  
**Brett Whiteley**, *Willow at Oberon* 1980-88, charcoal, collage on ivory wove paper  
**Brett Whiteley**, *Expandingness* 1983, charcoal, on ivory wove paper  
**Brett Whiteley**, *Sketch of a swamp at the back of Hill End Pub* 1986, pen and brush and ink, collage on paper  
**Brett Whiteley**, *Oberon* 1987, triptych: oil and collage on canvas  
**Brett Whiteley**, *The 15 great dog pisses of Paris* 1989, charcoal, oil, collage, wax, plaster on canvas

MUSÉE CANTINI, MARSEILLE, FRANCE  
*Georges Braque et le Paysage: de l’Estaque à Varengeville* 1906–63 30/6/06- 1/10/06  
**Georges Braque**, *Landscape with houses* 1908–1909, oil on canvas

CAMPBELLTOWN CITY ART GALLERY (LOAN THROUGH 15TH BIENNALE OF SYDNEY)  
*15th Biennale of Sydney*  
8/6/06 – 27/8/06  
**Alia Syed**, *Eating Grass* 2003, 16mm colour film transferred to DVD

NATIONAL MUSEUM OF WOMEN IN THE ARTS, USA  
*Dreaming their way: Australian Aboriginal women painters*  
National Museum of Women in the Arts  
30/6/06 – 24/9/06  
Hood Museum of Art  
6/10/06 – 10/12/06  
**Mitjili Napurrula**, *Nullanulla and alcatjari (bush sultanas)*, Ualki 1994, synthetic polymer paint on canvas

THE IAN POTTER MUSEUM OF ART, THE UNIVERSITY OF MELBOURNE  
*Jon Cattapan, works and collaborations*  
13/5/06 – 17/9/06  
**Jon Cattapan**, *Skeletal* 1995, diptych, oil on linen

## FURNISHING LOANS

OFFICE OF THE LEGISLATIVE COUNCIL, PARLIAMENT HOUSE \*  
**Nora Heysen**, *Spring flowers* 1938, oil on canvas on hardboard

OFFICE OF THE DIRECTOR GENERAL OF CABINET, PARLIAMENT HOUSE \*  
**John Brack**, *Out* 1979, oil on canvas  
**Jeffrey Smart**, *The stilt race* (1960) oil on plywood

OFFICE OF THE DEPUTY LEADER OF THE OPPOSITION, PARLIAMENT HOUSE \*  
**Tom Roberts**, *Trawool landscape* 1928, oil on canvas on cardboard  
**Seymour Lucas**, *The king’s rival* 1901, oil on canvas

SBS TELEVISION \*  
**Peter Schipperheyn**, *Maschera maschio* 1991, Carrara marble  
**Peter Schipperheyn**, *Maschera femina* 1991, Carrara marble  
**Victor Meertens**, *Where does such tenderness come from?* 1987, painted galvanised steel over wooden frame

OFFICE OF THE PREMIER, PARLIAMENT HOUSE \*  
**Frank Andrew**, *All night joint* 1946, oil on hardboard  
**Arthur Boyd**, *Cattle on hillside, Shoalhaven* c1975, oil on canvas  
**John Brack**, *Battle of the Etruscans* 1975, oil on canvas  
**Milton Budge**, *Three and a half* 1994, synthetic polymer paint on canvas  
**John Coburn**, *Tree of life* 1964–65, oil on hardboard  
**Russell Drysdale**, *Picture of Donald Friend* c1948, oil on hardboard

**Weaver Hawkins**, *Dance of the football field* 1947, oil on canvas on cardboard  
**Rita Kunintji**, *Special law and ceremony ground*, synthetic polymer paint on canvas  
**Marilyn McGrath**, *Palea* 1975, bronze  
**Sidney Nolan**, *Broome – Continental Hotel* 1949, synthetic polymer paint and red ochre oil paint on hardboard  
**Max Ragless**, *Dust, Birdsville* 1959, oil on hardboard  
**Fred Williams**, *Landscape* 1969, oil on canvas

OFFICE OF THE PREMIER, PARLIAMENT HOUSE  
**Bryan Westwood**, *South of Alice Springs after good rains* 1992, oil on canvas  
**Sidney Nolan**, *Wounded Kelly* 1969, synthetic polymer paint on hardboard

OFFICE OF THE DEPUTY PREMIER, PARLIAMENT HOUSE  
**Arthur Boyd**, *Midday, the Wimmera* 1948–49 oil on canvas on plywood  
**James R Jackson**, *Summer day, Mona Vale* c1937, oil on canvas on paperboard  
**Sydney Long**, *Reflections, McDonald River* c1931, oil on canvas  
**Tom Roberts**, *On the Timbarra – Reek’s and Allen’s sluicing claim* c1894, oil on canvas on hardboard  
**Roland Wakelin**, *The bridge* 1958, oil on hardboard

OFFICE OF THE NSW MINISTER FOR PRIMARY INDUSTRIES, GOVERNOR MACQUARIE TOWER  
**Jack Carington Smith**, *Regatta, Sandy Bay* 1949 oil on canvas  
**Hans Feibusch**, *The old houseboat*, oil on canvas

PRESIDENT’S CHAMBERS, INDUSTRIAL RELATIONS COMMISSION, CHIEF SECRETARY’S BUILDING  
**Sir Arnesby Brown**, *August morning* 1920, oil on canvas  
**Frederick McCubbin**, *Landscape* 1914, oil on canvas  
**Roland Wakelin**, *Richmond landscape, Tasmania* 1944, oil on paperboard  
**Sydney Ball**, *Sabbath night* 1982, oil, collage on paper  
**Marion Borgelt**, *Fire, wind and water* 1989, triptych: oil on canvas  
**Michael Shannon**, *Autumn landscape, Heathcote no 1* 1985, oil on canvas

LOWY INSTITUTE  
**Michael Kmit**, *Woman and girl* 1957, oil on hardboard



STAFF LIST

as at 30 June 2006							
DIRECTOR Edmund Capon AM, OBE, MPhil	COORDINATOR, PHOTOGRAPHY COLLECTION BENEFACTORS Nadine Saacks	ARCHIVIST Steven Miller BA (Hons), B Theol, Grad Dip IM (Arch)	ASSISTANT CONSERVATOR Matthew Cox BA (Indonesian Studies)	EXHIBITIONS PROJECT REGISTRAR Amanda Green	PROJECT OFFICER Jackie Bullions	Maryanne Marsh Daniel McCready BA (Political Theory) Cassandra Willis	DEPUTY MANAGER, GALLERY SERVICES Jeff Browne
EXECUTIVE PERSONAL ASSISTANT TO THE DIRECTOR Lisa Franey BA (Hons)	HEAD CURATOR, ASIAN ART Jackie Menzies BA (Hons), MA	HEAD, PUBLIC PROGRAMS Brian Ladd Dip Fine Art, Dip Ed	SENIOR CONSERVATOR, PAINTINGS Stewart Laidler Dip Cons	ASSISTANT REGISTRAR EXHIBITIONS Edwina Brennan	FINANCIAL CONTROLLER France Du Buisson Perrine BFin Admin, CPA, Grad Dip (Fin Planning), Assoc Sec Institute of Aust	STORES OFFICER Bevynn Wilkerson	SENIOR GALLERY OFFICERS Peter Howlett Peter Rozario
CURATOR, EXHIBITIONS Terence Maloon BA (Hons), Dip Art & Design	CURATOR, ASIAN ART Chaya Chandrasekhar	SENIOR COORDINATOR, PUBLIC PROGRAMS Sheona White BA (Visual Arts), Grad Diploma (Prof Art Studies)	CONSERVATOR, PAINTINGS Paula Dredge BAppSc (Cons), BA (Fine Arts)	PRINT PRODUCTION MANAGER/STUDIO COORDINATOR Cara Hickman BSc (Arch)	ACCOUNTS PAYABLE SUPERVISOR Graeme Callaghan	GALLERY OFFICERS Freddi Alam Ian Bolt	VENUE MANAGER Caroline Harvey
PRESIDENT’S COUNCIL & VISASIA MANAGER Maree Whybourne BA, Dip Ed, MA Communication Mgmt	CURATOR, CHINESE ART Yang Liu BA, MA, PhD	SENIOR COORDINATOR, EDUCATION PROGRAMS Tristan Sharp BA, MA (Arts Admin), Dip Ed (Secondary)	SENIOR CONSERVATOR, WORKS ON PAPER Rosemary Peel BA (Fine Arts)	JUNIOR GRAPHIC DESIGNER Karen Hancock	ACCOUNTS PAYABLE CLERK Maria Montenegro	VENUE ASSISTANT Joanne Oldfield	VENUE ASSISTANT Joanne Oldfield
GENERAL MANAGER, CURATORIAL SERVICES HEAD CURATOR, WESTERN ART CURATOR, TWENTIETH CENTURY INTERNATIONAL ART Anthony Bond BEd (Hons)	SENIOR COORDINATOR, ASIAN PROGRAMS Ann MacArthur BA (East Asian Studies), M Intl Mgmt	MANAGER, INFORMATION Jonathan Cooper Dip Art Ed.	SENIOR CONSERVATOR, FRAMES Malgorzata Sawicki MA Applied Science (Mat Cons), BA (Cons)	TICKETING SUPERVISORS Chris Aronsten Carmel Crisp	MANAGEMENT ACCOUNTANT Bernadine Fong BBus (Banking & Finance)	BENEFACTION MANAGER Jane Wynter BA, LLB	DEVELOPMENT COORDINATORS Fiona Barbouttis BA Dip Ed Barbara Cressall
REGISTRAR, COLLECTIONS SYSTEM INTEGRATION Jesmond Calleja BA	ASSISTANT REGISTRAR, (CURATORIAL) ASIAN ART Natalie Seiz BA (Hons), M Art Admin	MUSEUM EDUCATOR/CURATOR – SPECIAL PROJECTS Ursula Prunster BA (Hons), MA	CONSERVATOR, PAINTING Andrea Nottage	TICKETING OFFICER Prue Watson	ACCOUNTING CLERKS Rita Briguglio Viva Chelvadurai	DEVELOPMENT COORDINATORS Fiona Barbouttis BA Dip Ed Barbara Cressall	GENERAL MANAGER, MARKETING AND BUSINESS DEVELOPMENT Belinda Hanrahan BComm
COORDINATOR, STUDY ROOM Deborah Jones BA Grad Dip (Museum Studies)	HEAD CURATOR, AUSTRALIAN ART Barry Pearce Dip Art Ed	EDUCATION OFFICER Jethro Lyne BA, MA	CONSERVATORS, FRAMES Barbara (Basia) Dabrowa MA (Cons) David Butler	MANAGER, BUILDING SERVICES Phil Johnstone	MANAGEMENT ACCOUNTANT Bernadine Fong BBus (Banking & Finance)	GENERAL MANAGER, MARKETING AND BUSINESS DEVELOPMENT Belinda Hanrahan BComm	PUBLICITY OFFICERS Susanne Briggs Assoc Dip B Studies, Dip Counselling Claire Martin BA (Hons), Dip Marketing
PROJECT OFFICER, CURATORIAL SERVICES Donna Brett BA (Visual Arts), MA (Art History and Theory)	SENIOR CURATOR, AUSTRALIAN ART Deborah Edwards BA (Hons), M Phil	MUSEUM EDUCATOR, CONTEMPORARY ART George Alexander BA (Hons)	SENIOR CONSERVATOR, ASIAN ART Sun Yu BA (Art History)	MAINTENANCE OFFICER Rob Schumacher	ACCOUNTING CLERKS Rita Briguglio Viva Chelvadurai	BUSINESS DEVELOPMENT MANAGER Leith Douglas BA (Communications)	BUSINESS DEVELOPMENT MANAGER Leith Douglas BA (Communications)
PROJECT MANAGER, MUSEUMS & GALLERIES NSW/ AGNSW Michael Wardell BA	ASSISTANT CURATOR, AUSTRALIAN ART Helen Campbell BA (Hons), Grad Dip (Museum Studies)	COORDINATOR, GIFTED AND TALENTED PROGRAMS Sherryl Ryan BEd, MEd (Gifted & Talented), PGD, FA	ASSISTANT CONSERVATOR, ASIAN ART Yang Yan Dong	PLANT FITTER/OPERATOR Julio Angulo	HELP DESK OFFICERS Adam Dunn Roseann Phillips	BUSINESS DEVELOPMENT MANAGER Leith Douglas BA (Communications)	BUSINESS DEVELOPMENT MANAGER Leith Douglas BA (Communications)
SENIOR CURATOR, EUROPEAN ART, PRE 1900 Richard Beresford BA (Hons) MBA PhD	SENIOR CURATOR, AUSTRALIAN PRINTS, DRAWINGS & WATERCOLOURS Hendrik Kolenberg	COORDINATOR, ACCESSIBLE PROGRAMS Amanda Peacock BA, Dip Ed	SENIOR REGISTRAR, COLLECTIONS Emma Smith BA, Grad Dip Decorative Arts	TRADES ASSISTANT Lindsay Drummond	MANAGER, HUMAN RESOURCES Donna Grubb	BUSINESS DEVELOPMENT MANAGER Leith Douglas BA (Communications)	BUSINESS DEVELOPMENT MANAGER Leith Douglas BA (Communications)
CURATOR, EUROPEAN PRINTS, DRAWINGS & WATERCOLOURS Peter Raissis BA (Hons)	ASSISTANT CURATOR, AUSTRALIAN ART Denise Mimmocchi BA (Hons)	COORDINATOR, SECONDARY AND ASIAN EDUCATION PROGRAMS Leeanne Carr B Ed VArts	ASSISTANT REGISTRAR, COLLECTIONS Clare Germaine BA, MA (Arts Admin)	LIGHTING SUPERVISOR Simm Steel	HUMAN RESOURCES COORDINATOR Shirley Dunshea BBus (HRM) Sean Foyel BBus (Personnel Mgt & Industrial Relations)	MARKETING COORDINATOR Kylie Wingrave BA (Vis Arts), B Comm	MARKETING COORDINATOR Kylie Wingrave BA (Vis Arts), B Comm
CURATOR, CONTEMPORARY AUSTRALIAN ART Wayne Tunncliffe BA (Hons) MA, M Art Admin	ASSISTANT REGISTRAR, (CURATORIAL) AUSTRALIAN ART Natalie Wilson BA (Visual Arts), MA (Art History & Theory)	CLERICAL MANAGER Joan Radkevitch	REGISTRATION ASSISTANTS Paul Solly Nicholas Strike BVisual Arts Brent Willison BA (Fine Arts)	SENIOR INSTALLATION TECHNICIAN Nikolaus Rieth	MANAGER, ADMINISTRATION & STRATEGY Trish Kernahan	MARKETING ASSISTANT Molly Waugh	MARKETING ASSISTANT Molly Waugh
ASSISTANT REGISTRAR, (CURATORIAL), WESTERN ART Judy Peacock BA, Grad Dip App Sc, M Art Admin	SENIOR CURATOR, ABORIGINAL AND TORRES STRAIT ISLANDER ART Hetti Perkins BA	BOOKINGS OFFICER Dot Kolentsis Dip Visual Arts, Grad Dip Visual Arts	SENIOR PHOTOGRAPHER Jenni Carter	INSTALLATION OFFICERS Maryanne Cornford Brett Cuthbertson John Freckleton Peter Tsangarides	ADMINISTRATION SERVICES SUPERVISOR Louise Fischer BA, MA	RECEPTIONIST Michelle Berriman BA (Hons), Dip HE	RECEPTIONIST Michelle Berriman BA (Hons), Dip HE
ASSISTANT CURATOR, WESTERN ART Natasha Bullock BA (Hons), Postgrad Dip (Art Curatorship & Museum Management) MA	EDUCATION OFFICER, ABORIGINAL AND TORRES STRAIT ISLANDER ART Cara Pinchbeck BA (Visual Arts), MA (Visual Arts)	IMAGE LIBRARIAN Meredith Robinson BA	PHOTOGRAPHER Andrew Lamoreux Diana Panuccio	STORES OFFICER Steve Peters	ADMINISTRATIVE SUPPORT OFFICER Deborah Spek	WEEKEND COORDINATOR Sally Bates	WEEKEND COORDINATOR Sally Bates
IMAGE REPRODUCTION OFFICER Michelle Andringa BA, MA, Dip Drama	COORDINATOR, ABORIGINAL PROGRAMS Jonathon Bottrell BA (Fine Arts)	ART AFTER HOURS STAGING ASSISTANT Ashlie Pellow	PHOTOGRAPHERS – DIGITISATION Chilin Gieng Miriam Stirling	SENIOR DISPLAY TECHNICIAN, CARPENTRY Bill Viola	ADMINISTRATIVE SUPPORT OFFICER Deborah Spek	INFORMATION OFFICER / SUPERVISOR Jeanette Klease	INFORMATION OFFICER / SUPERVISOR Jeanette Klease
COORDINATOR, CONTEMPORARY COLLECTION BENEFACTORS & ABORIGINAL COLLECTION BENEFACTORS Bambi Blumberg BEcon, Dip Ed, Cert Teach English	HEAD LIBRARIAN Susan Schmocker BA, Dip Lib	COORDINATOR, BRETT WHITELEY STUDIO Alec George Dip Ed	GENERAL MANAGER, EXHIBITIONS & BUILDING SERVICES Anne Flanagan Dip Int Design, Dip Ed, Dip Ed Visual Arts	SENIOR DISPLAY TECHNICIAN, PAINTING Michael Brown	MANAGER, ADMINISTRATION & STRATEGY Trish Kernahan	INFORMATION OFFICERS Minette Brewin Kate Dorrough Tracey Keogh	INFORMATION OFFICERS Minette Brewin Kate Dorrough Tracey Keogh
SENIOR CURATOR, PHOTOGRAPHY Judy Annear BA	SENIOR LIBRARIAN/ TECHNICAL SERVICES Kay Truelove BA, Dip Lib	EDUCATION OFFICER, BRETT WHITELEY STUDIO Jenny Hall Dip Art (Ed)	SENIOR REGISTRAR, EXHIBITIONS Charlotte Davy BA, Dip Fashion Design & Technology, Adv Dip Fashion Design & Technology	ASSISTANT REGISTRAR, EXHIBITIONS Charlotte Cox BA, Grad Dip (Works of Art)	ADMINISTRATION SERVICES SUPERVISOR Louise Fischer BA, MA	INFORMATION OFFICER / RECEPTIONIST Olivia Prunster	INFORMATION OFFICER / RECEPTIONIST Olivia Prunster
	LIBRARIANS Robyn Louey BL Arch, Grad Dip IM (Lib)	COORDINATORS, AUDIOVISUAL Brian Blackwell Simon Branthwaite Laurence Hall BA (Com)	ASSISTANT REGISTRAR, EXHIBITIONS Charlotte Cox BA, Grad Dip (Works of Art)	SENIOR EXHIBITIONS MANAGER Erica Drew BA (Hons)	ADMINISTRATIVE SUPPORT OFFICER Deborah Spek	MANAGER, SECURITY SERVICES George Alamanos	MANAGER, SECURITY SERVICES George Alamanos
	LIBRARY TECHNICIAN Vivian Huang Assoc Dip Arts	AUDIOVISUAL TECHNICIAN Robert Herbert	SENIOR EXHIBITIONS MANAGER Erica Drew BA (Hons)	GENERAL MANAGER, FINANCE & MANAGEMENT SERVICES Rosemary Senn BComm, FCPA, MAICD Dip	MANAGER, GALLERY SHOP Richard Harling BA (Hons)	SECURITY OFFICERS Emilio Cruz Glenn Gavin Scott Gulliford Peter Humphreys Telly Linakis David Paine JP Bob Partridge Hudson Qureshi Bryan Reynolds	SECURITY OFFICERS Emilio Cruz Glenn Gavin Scott Gulliford Peter Humphreys Telly Linakis David Paine JP Bob Partridge Hudson Qureshi Bryan Reynolds
		HEAD, CONSERVATION Alan Lloyd			MANAGER, GALLERY SERVICES Michael Bennett		



# STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Unless otherwise stated all lectures and presentations were held at the Gallery.  
Abbreviations:  
AGNSW Art Gallery of New South Wales  
AGS Art Gallery Society of NSW  
CCB Contemporary Collection Benefactors  
PCB Photography Collection Benefactors  
NPG National Portrait Gallery, London National Portrait Gallery, Canberra  
COFA College of Fine Arts, Sydney  
UNSW University of New South Wales  
AAANZ Art Association of Australia & New Zealand  
ARC Australian Research Council

**George Alexander (coordinator, contemporary programs)**  
‘The dead travel slow’ (cat essay), Artspace Publications, Sydney  
‘Tooba’ (cat essay), Shirin Neshat’s *Tooba*, Institute of Modern Art, Brisbane  
‘Biennale preview: art as a transit visa’, *TAASA Review*, vol 15, no2, June 2006  
‘Close encounters: how much can we learn from a single photograph?’, *Look*, March 2006  
‘Antony Gormley’s vision: the body as a place of memory and transformation’, *Look*, April 2006  
Columns for *Art & Australia* ‘Who owns the art’, issue 41; ‘Art & humour’, issue 42; ‘Art & money’, issue 43; ‘Artist’s books’, issue 44  
Australian desk editor for *ArtAsiaPacific*  
Opening speech for *Vanishing point* exhibition by Kendel Heyes, Addison Street Gallery  
Managed annual 28-week Art of the XX Century Wednesday lecture series (for June – Dec 2005)

**Judy Annear (senior curator, photography)**  
Curator, *Bill Henson* exhibition (Jan – July 2005)  
Curator, *Points of view: Australian photography 1985–95* & exhibition brochure  
Curator, *Magical realism* 18 Feb – 2 April 2006  
‘Points of view’, *Look*, Nov 2005  
‘Lewis Morley: rounding out the picture of a versatile photographer’, *Look*, June 2006  
Opening speech for Simone Douglas, *Sky of the skies* exhibition, Arterial, Sydney, June 2006  
Committee member, Hasselblad International Award in Photography, Sweden 2005–06 (awardee David Goldblatt, South Africa) PCB program

**Dr Richard Beresford (senior curator of European art pre-1900)**  
‘Walter Sickert at Gatti’s: new technical evidence’, *The Burlington*

*Magazine*, vol 148, no 1237, April 2006, pp 264–69 (with Paula Dredge)  
‘Decoding the Renaissance’, *Look*, Dec 2005 –Jan 2006  
‘Changing appearance of paintings’, lecture, University of Sydney  
‘Picture frames’, lecture, University of Sydney  
‘Reading Duccio’s Maestà: forwards and backwards’, lecture, Decoding the Renaissance series AGS  
‘Materiality and meaning in Masaccio’, lecture, Decoding the Renaissance series AGS  
Presentation: ‘Conservation of *The boar hunt* from the workshop of Frans Snyders’, with Stewart Laidler

**Anthony Bond (head curator, international art)**  
Curator, *Self portrait: Renaissance to contemporary*, with Dr Joanna Woodall (Courtauld Institute, London), NPG, London and AGNSW, 2005  
Curator, *Wolfgang Laib*, 11 Aug – 6 Nov 2005  
Curator, *Neonwall: Jeppe Hein*, 21 Sept – 11 Dec Exhib Appen says 4 Dec 2005  
Curator, *Arthur Wicks Solstice Project*, June 2006  
‘Alexi Glass, Lisa Roet: uncommon observations’, book review in *Art Monthly Australia*, issue 187, March 2006  
‘Performing Bodies: self portraits’, *Art & Australia*, vol 43, no 3, autumn 2006  
*Twenty: Sherman Galleries*, 1986–2006, cont author, Craftsman House, Roseville 2006  
‘Performing the self?’ in *Self portrait: renaissance to contemporary*, co-editor and cont author (exhib cat) NPG, London and AGNSW, Sydney 2005  
*Inside Australia, Antony Gormley*, cont author, Thames and Hudson, London 2005  
‘Wolfgang Laib’ in *Wolfgang Laib: the third Balnaves sculpture project*, co-editor and cont author (exhib cat) AGNSW, Sydney 2005  
‘Wolfgang Laib’, *Look*, July 2005  
‘Self portraits’, *Look*, Sept 2005  
‘Artists as models’, *Look*, Feb 2006  
‘Self portrait with history: Mike Parr in performance as his bridal persona’, *Look*, May 2006  
‘Incidents’ in *Igor & Svetlana Kopystiansky*, cont author (exhib cat), University Gallery at the Fine Arts Centre, University of Massachusetts, Amherst and Kunsthalle Fridericianum Kassel, 2005  
‘Neonwall’ in *Jeppe Hein: Neonwall*, (exhib cat) AGNSW, Sydney 2005  
‘Global art after 1989’, paper for AAANZ Conference *Transforming aesthetics*, AGNSW, July 2005  
Commissioning editor, AGNSW contemporary collection handbook, forthcoming

Presentation: Mike Parr, Newcastle Region Art Gallery, Sept 2005  
‘Performing the self’, paper for *Self Portrait* symposium, NPG, London, Nov 2005  
Presentation: Antony Gormley and book launch, Anna Schwartz Gallery, Melbourne Nov 2005  
Presentation: Tatsuo Miyajima, South Australian School of Art and CACSA, Adelaide, Sept 2005  
‘Interpretation or (Re)presentation of ephemeral art works: documenting artists intentions in museum collections’ paper for AAANZ Conference *Eye-site: situating practice & theory in the visual arts*, University of Sydney, Dec 2005  
‘Conversation with Mike Parr’, Museum of Contemporary Art, Sydney, March 2006  
‘Self portrait: renaissance to contemporary’, lecture for AGNSW Symposium, Feb 2006; University of Sydney, March 2006; Newcastle University, April 2006; Queensland Art Gallery April 2006  
‘Boundary Rider and Trace’, lecture, COFA Sydney, May 2006  
‘22 years collecting at AGNSW’, lecture, University of Wollongong, June 2006  
Board memberships: Biennale of Sydney, Power Institute Foundation member, Treasurer AICA Australia, executive officer AAANZ, ARC member, ARC Grants assessor

**Donna Brett (project and research officer, curatorial services)**  
‘Yvonne Boag: Unravelling conversations and spaces’ (cat essay) *Yvonne Boag: Unravelling: a survey exhibition*, Stonington Stables Museum of Art, Deakin University, Oct 2006  
‘Korea: a conversation with Yvonne Boag’, *Imprint* vol 41, no 2, winter 2006  
‘The art museum and the city: mapping cultural interconnections’, paper for Museums Australia Conference *Exploring dynamics: cities, cultural spaces, communities*, Brisbane, May 2006  
‘The good, the bad and the ugly’, paper for Copyright, Digitisation and Cultural Institutions Conference, University of Melbourne, Aug 2005  
‘Bill Viola: devotion and contemplation through the moving image’, lecture, Art of the XX Century series, Aug 2005  
Publications assistant, AGNSW contemporary collection handbook (forthcoming)  
Awarded 2nd prize for the best student paper at the Museums Australia Conference  
Conference manager and committee member for AAANZ Conference *Transforming aesthetics*, July 2005  
Participant, ARC research partnership with the University of Melbourne, Copyright and Digitisation in Cultural Institutions

Committee member, Museums & Galleries NSW, visual arts reference committee  
Treasurer, AAANZ  
Member, Visual Arts and Design special interest group  
Member, editorial working group, Dictionary of Australian Artists Online, UNSW  
Masters in Art History and Theory, with merit, University of Sydney

**Natasha Bullock (assistant curator, photography and contemporary art)**  
Curator, *Neon: Janet Burchill & Jennifer McCamley*, 26 June 2005 –14 Aug 2005  
Curator, *Reflections in time: 19th century portrait photography*, 13 Oct 2005 – 11 Dec 2005  
Curator, *Trailer: Saskia Olde Wolbers*, 15 Dec 2005 – 5 Feb 2006  
Curator, *Exchanging culture for flesh: David Griggs*, 16 Feb 2006 – 2 April 2006  
Curator, *Fit for flogging: Constanze Zikos*, 8 April 2006 – 21 May 2006  
Editor (with Lily Hibberd), *Photofile 76: Shifting ground*, summer 2005–06, Australian Centre for Photography, Sydney  
Editor (with Reuben Keehan), *Zones of contact: 2006 Biennale of Sydney: A critical Reader*, Artspace, Visual Arts Centre Sydney 2006  
‘Reflections in time’, *Look*, Oct 2005  
‘Killing Time: Ricky Swallow’, lecture for *Focus Fest: Bearing witness*, Dec 2005  
‘Behind the Scenes: International Pictorialism’, floortalk PCB, June 2005  
*Neon: Janet Burchill and Jennifer McCamley*, floortalk, Art After Hours, June 2005  
*Reflections in Time: 19th century portrait photography*, floortalk, Art After Hours, Oct 2005  
*Saskia Olde Wolbers: Trailer*, floortalk, CCB and Art After Hours, Jan 2006  
Research coordinator and publications assistant, AGNSW contemporary collection handbook (forthcoming)  
Curatorial representative for Asialink, University of Melbourne exhibition *Supernatural artificial: contemporary photo-based art from Australia*, Nanyang Academy of Fine Arts, Singapore, June 2006

**Jesmond Calleja (senior registrar – collections systems integration)**  
‘Re-evaluating content & digital delivery – incorporating the Vernon Browser’, *Collection connection*, no 59, Sept 2005, pp 2–3  
‘Online access to the AGNSW’s collection’, *Museums Australia Magazine*, vol 14, no 2, Nov 2005, pp 22–3  
‘Exhibiting in the virtual world’, *Journal of the Australian Registrars Committee*, vol 52, June 2006, pp 4–7

‘Delivering online collections @ag.nsw.gov.au’, paper for Copyright, Digitisation & Cultural Institutions Conference, University of Melbourne, Aug 2005  
Coordinator, ARC research partnership with the University of Melbourne, Copyright and Digitisation in Cultural Institutions

**Helen Campbell (assistant curator, Australian art)**  
Curator, *Wastelands: A poetic legacy*, Australian collection Focus Room, 10 Aug – 3 Oct 2005 (with Barry Pearce)  
Curator, *Waterfall: images from the collection*, Australian collection Focus Room, 17 May – 16 July 2006  
‘Wastelands: a poetic legacy’, *Look*, Sept 2005  
‘Waterfall: images from the collection’, floortalk, Art After Hours, May 2006  
‘Waterfall: an inspiration to travellers and artists’, *Look*, June 2006

**Dr Chaya Chandrasekhar (curator of South and Southeast Asian art)**  
‘Sacred symbol, secret meaning: the *Khatvanga* ritual staff in Buddhism’, *TAASA Review*, vol 15, no 1, March 2006  
‘The art, symbolism and religion in one small sculpture: *Kalachakra*’, *Look*, March 2006  
‘Prajnaparamita: the perfection of wisdom in Buddhist religion and art’, lecture, Arts of Asia series, July 2006  
‘Newar revisioning of the Buddha biography: image, text, and practice’, lecture, arts and archaeology of Southeast Asia seminar series, University of Sydney, May 2006  
‘Blissful union, adamantine one: the gender-embedded runction of hand-held attributes in Buddhist iconography’, paper for 16th Biennial Conference of the Asian Studies Association of Australia, University of Wollongong, June 2006

**Victoria Collings (coordinator, K–6 schools and family programs)**  
‘Gallerykids’, *Look*, Feb 2006  
Curator, *Art for Athletics*, inaugural Art Show for Our Lady of Perpetual Succour School, West Pymble, Sept 2005  
Judge, under 19 ceramic art category at the Royal Easter Show, March 2006

**Jonathan Cooper (manager, information – website)**  
Paper: ‘Beyond the online museum: participatory virtual exhibitions’, *Museums and the Web* 2006, Archives & Museums Informatics ‘myVirtualGallery project’, paper, Museums and the Web Conference, Albuquerque, NM, USA, March 2006  
Member, technical working group, Dictionary of Australian Artists Online, UNSW

**Charlotte Davy (senior exhibitions registrar)**  
Committee member, Australian Registrar’s Committee  
Convenor, Australian Registrar’s

Committee Conference *Stretched to the limit: finding storage solutions for the 21st century*, Sydney Dec 2005

**Paula Dredge (painting conservator)**  
‘Walter Sickert at Gatti’s: new technical evidence’, *The Burlington Magazine*, April 2006, pp 264–269 (with Richard Beresford)  
‘Drawing from life? JW Lewin’s “The gigantic lillie of New South Wales”’, *Melbourne journal of technical studies in art*, vol 2 *Underdrawing*, pp 49–54  
‘A huge project: lifting a veil of old varnish and conserving a treasure’, *Look*, May 2006  
‘Life story of a painting, what an unpeeling of the layers has revealed – so far’, *Look*, Aug 2005

**Deborah Edwards (senior curator, Australian art)**  
Co-curator, *Margaret Preston: art and life*, 29 July – 23 Oct, 2005 (National tour: National Gallery of Victoria Nov 2005 – Jan 2006; Queensland Art Gallery Feb – May 2006; Art Gallery of South Australia May – Aug 2006)  
*Margaret Preston: art and life* (exhib cat) & Margaret Preston catalogue raisonn  on CD-ROM, AGNSW, Sydney 2005  
‘Margaret Preston’ (co-author), *Art & Australia* vol 43, no1, spring 2005  
‘A Klippel masterpiece: inaugural Gleeson O’Keefe Foundation purchase’, *Look*, June 2006  
Articles on Preston: state art gallery Society magazines, *Look*, *North Shore Times*, *Daily Telegraph*, *Manly Daily*, *Sydney Morning Herald*.  
‘Bertram Mackennal’ *World of Antiques and Art*, June 2006  
Entry, *Australian Dictionary of Biography*, Lyndon Dadswell, Oct 2005  
Radio, press and television interviews for Margaret Preston exhibition: ABC, Channel 9, *Ovation*, *Sydney Morning Herald*, *Daily Telegraph*, *Melbourne Magazine*, *Adelaide Advertiser*, *Courier Mail*  
Lectures on *Margaret Preston* exhibition for Collection, Library and Conservation benefactors, AGS and Art Gallery Foundation; and for corporate functions, staff and volunteer guides, tertiary student seminars  
Lectures on *Margaret Preston* exhibition for Warringah Library, Manly Art Gallery, a number of Sydney bookshops, COFA, Mornington Peninsula Art Gallery, National Gallery of Victoria, Queensland Art Gallery, Art Gallery of South Australia  
Keynote address, *Margaret Preston* seminar, AGNSW, Aug 2005 and Art Gallery of South Australia June 2006  
Interview panel: curator, NPG, Canberra 29–30 Aug 2005  
Judge, Paddington Art Prize, Sept 2005  
Judge, The Helen Lempriere National Sculpture Award 2006, Werribee Park, Victoria, Nov 2005

Committee member, Power Department, University of Sydney Alumni

**Louise Fischer (administrative services supervisor)**  
Committee member: State Records Focus Group for Review of the Administrative Records Disposal Authority  
Floor Talk: *Sidney Nolan and his Ned Kelly series* Art After Hours July 2005

**Donna Hinton (objects conservator)**  
‘AICCM Objects SIG Symposium 2005: polymers and synthetic materials’, *AICCM National Newsletter* no 97, Dec 2005  
‘Conservation’, lecture, COFA, UNSW  
‘Aboriginal Art as physical objects’, art history and theory students, University of Sydney

**Vivian Huang (library technician)**  
AGNSW representative, National Library and Information Technicians Conference, Sydney, 6–9 Sep, 2005  
Supervised TAFE Library and Information Studies student intern  
Assisted in the assessment of the CA trainees, 12 April 2006

**Jonathan Jones (Aboriginal programs coordinator)**  
‘Perceptions of Audience’, paper for Museums & Galleries NSW Conference *Leading from the edge*, Wagga Wagga, Nov 2005  
Co-curator, exhibition associated with MGNSW Conference; tour, Ivan Dougherty Gallery, Sydney 2006  
Coordinator, Michael Riley Archive in conjunction with the Michael Riley Foundation  
Advisory committee member, MGNSW Conference *Leading from the edge*, Wagga Wagga, Nov 2005  
Member, National Exhibitions Touring Support (NETS); board, MGNSW Member, 2006 pre-selection committee, National Aboriginal and Torres Strait Islander Telstra Art Award

**Hendrik Kolenberg (senior curator, Australian prints, drawings and watercolours)**  
Curator, *Earle Backen in focus*, Australian collection Focus Room, Oct 2005  
Curator, *Nora Heysen drawings*, Australian collection Focus Room, Dec 2005 – Feb 2006  
Curator, *Kevin Connor: sketchbooks* Project Gallery 28 Apr – 25 June 2006

*The Dobell Prize for Drawing 1993–2004* AGNSW, Sydney 2005  
‘Earle Backen in focus’ *Look*, Oct 2005  
‘Focus on Nora Heysen’ *Look*, Dec 2005 – Jan 2006  
*Kevin Connor Sketchbook* AGNSW, Sydney 2006  
‘Tom Bass as draughtsman’ (cat essay), Sydney Opera House  
Opened the *Annual spring exhibition* Royal Art Society, Sydney, Aug 2005 and selected/awarded their *Medal of Distinction*

Judge, *Hutchins Works on Paper Art Prize*, Hobart Oct 2005  
Judge, inaugural *Adelaide Perry Prize for Drawing*, PLC, Sydney, March 2006  
Opened *Amanda Robins paintings and drawings*, School of Architecture Gallery, University of Sydney, March 2006  
Judge, *Margaret Flockton Award*, Botanic Gardens, Sydney, June 2006  
Opened *Marks and motifs, prints from the PCA collection*, QUT Gallery, Brisbane, June 2006  
Judge, *Glebe Art Prize*, Sydney, June 2006

**Dr Liu Yang (curator, Chinese art)**  
Curator, *The poetic mandarin: Chinese calligraphy from the James Hayes collection*, 23 Sep – 27 Nov 2005  
‘Fantastic mountains: where man meets nature in Chinese landscape painting’, *Oriental Art*, vol LV, no 3, 2006, pp 2–21  
‘Offering tray from China’, *Look*, July 2005  
‘Eremitism in Chinese landscape painting of the Ming and Qing dynasties’, paper presented at *Mountain and Stream*, organised by the National Museum of Victoria, May 2006  
‘Literary metonymy and illusory spatial time: a study of the ‘fisherman/recluse’ theme in Yuan dynasty painting’, presented at the symposium *Great classics of ancient Chinese painting and calligraphy*, organised by Shanghai Museum and the Palace Museum, Shanghai, China, Dec 2005  
‘Imperial patronage in Tang Daoist art’, lecture AGNSW, Sept 2005  
‘Chinese painting’, research paper presented at Shanghai Museum, Dec 2005  
*The poetic mandarin: Chinese calligraphy from the James Hayes collection* (exhib cat, principle author) AGNSW

**Alan Lloyd (head of conservation)**  
‘Joy oh joy: a new Cossington Smith’, *Look*, March 2006

**Robyn Louey (librarian)**  
Co-hosted NSW SPUN meeting held at AGNSW, July 2005  
Represented AGNSW at training course, State Library of NSW for Libraries Australia Cataloguing Client, Dec 2005  
*Introduction to the Library* talks presented to various student groups, 2005–2006

**Jethro Lyne (education officer)**  
‘Russian-European cross-currents at the turn of the century’, lecture, Modern Art in the Making 2, AGS, July 2005  
‘Art and the Russian revolution’, lecture, Modern Art in the Making 2, AGS, Aug 2005  
‘Medieval Italian sculpture and the Pisani’, lecture, Decoding the Renaissance, AGS, March 2006  
‘Civic humanism: Ambrogio Lorenzetti’s allegory of peace and



war’, lecture, Decoding the Renaissance, AGS, April 2006  
‘French Medieval sculpture’, lecture, Sydney Medieval and Renaissance Group  
Lecturer, National Art School; ADFAS Doctoral research ongoing, French Medieval sculpture

**Ann MacArthur (coordinator, Asian programs)**  
‘Buddha in suburbia, *Look*, Aug 2005  
‘Goddesses: Asian lecture series’, *Look*, Dec 2005 –Jan 2006  
‘Seasons and the Japanese Kimono’, lecture for Ikebana International  
Member, publications committee, *TAASA Review*

**Terence Maloon (curator, special exhibitions)**  
Curator, *Pissarro: the first impressionist*, 19 Nov 2005 – 19 Feb 2006  
‘Camille Pissarro’, *Look*, Oct 2005  
‘The art of accords: Pissarro and Corot’, *Art & Australia*, vol 43 no 2, summer 2005  
Chair, Pissarro Conference AGNSW 2005  
‘Aida Tomescu’ (cat essay) Niagara Galleries, Melbourne 2006  
Translator, Jean Claude-Lebensztejn, ‘Sol’  
Translator, Isabelle Maeght (cat essay) *Giacometti*, AGNSW, Sydney 2006  
‘Cezanne selfportrait’ in *Self portrait: Renaissance to contemporary*, NPG, London and AGNSW, Sydney 2006  
Opened John Peart exhibition, Cambelltown  
Judge, Portia Geach Prize, S H Ervin Gallery, Sydney  
‘Basilica of Saint-Denis, lecture, La France Profonde, AGS  
‘The arcades of Paris’, lecture, La France Profonde, AGS  
‘Pissarro’, lecture, La France Profonde, AGS  
‘Brunelleschi and his patrons – decoding decorum’, lecture, Decoding the Renaissance, AGS, May 2006  
Led AGS travel tour to Paris  
Awarded Chevalier des Arts et Lettres  
Vice president, Alliance Francaise de Sydney  
Member, Société Paul Cézanne, Aix-en-Provence, France

**Jackie Menzies (head curator, Asian art)**  
Curator, *Symbols and ceremonies Indonesian textile traditions*, 13 Apr – 28 May 2006  
Guest editor, ‘Ceramics’, *TAASA Review*, vol 14, no 4, Dec 2005  
Guest editor, *TAASA Review*, vol 15, no 1, March 2006  
‘*Tantra* up close and personal’ The Mag, Museums & Galleries NSW, issue 2, 2006, p9  
‘Curatorial Practice’, lecture to students from COFA, UNSW  
‘Asian Art’, lecture to Museum Studies students from the University of Sydney

‘Christian imagery in Asian art’, lecture for VisAsia Focus on Faith course, Aug 2005  
Introductory lecture, Arts of Asia 2006 course on Goddesses, March 2006  
Introductory lecture for symposium for *Zen mind, Zen brush* exhibition, June 2006  
‘Shakti’, lecture for Asian Studies Association of Australia (ASAA) Biennial Conference, June 2006  
TV presentation, *Nexus* program broadcast on ABC Asia Pacific Television  
Opened fund-raising exhibition by Friends of Swaminathan Australia, Sept 2005  
Opened *Chinese whispers* exhibition at Mosman Art Gallery, March 2006  
External examiner, Masters degree, COFA, UNSW  
Member, Australia–Japan Historical Photo Exhibition Committee 2006  
Director, VisAsia (The Australian Institute of Asian Culture and Visual Arts), 2000–  
Member, Morrissey Bequest Committee, University of Sydney 1997–  
Member, Vice-Chancellor’s Advisory Committee for the Nicholson Museum, University of Sydney, 1996–

**Steven Miller (archivist)**  
Curator, *Rewind/FORWARD: Margot Douglas*, AGNSW Library, 25 Jan – 28 April 2006  
Curator, *Artists’ books from the collection of Noreen Grahame*, AGNSW Library, 10 May – 31 Aug 06  
Lecture on history of the AGNSW, Community Extension program, Aug 2005  
Lecture on history of the AGNSW, Sydney College of Arts, Feb 2006  
Lecture on history of the AGNSW, COFA UNSW, Feb 2006  
Lecture on history of the AGNSW, AGNSW guide teachers, April 2006  
‘Deaccessioning and the AGNSW’, lecture for AGNSW guides, Aug 2005  
‘Modernism and Australia’, lecture for Independent Scholars Association of Australia, State Library of NSW, Sept 2005  
Interviewed by Andrea Stretton for the Writers in Recital Series, Woollahra Public Library, Sept 2005  
‘Art between the Wars’, talk for Queens Club, Sydney, May 2006  
‘Degenerates and Perverts’, lecture at the Sydney Writers’ Festival, May 2006  
Joint recipient of the 2005 Australian History Award  
Recipient of the National Archives of Australia Ian Maclean Award

**Denise Mimmochi (assistant curator, Australian art)**  
Assistant curator, *Margaret Preston: art and life*, 29 July – 23 Oct 2005 (National tour: National Gallery of Victoria Nov 2005 – Jan 2006; Queensland Art Gallery Feb – May 2006; Art Gallery of South Australia May – Aug 2006)

‘Margaret Preston’, (co-author) *Art & Australia*, vol 43, no 1, spring 2005  
*Margaret Preston: art and life*, (co-author exhib cat) & Margaret Preston catalogue raisonné on CD-ROM, AGNSW, Sydney 2005  
‘Margaret Preston: art and life’, floortalk, Australiana Society, AGNSW, Aug 2005  
‘Margaret Preston: art and life’, floortalk, Art After Hours, AGNSW, Aug 2005  
‘Margaret Preston’, lecture, History Teacher’s Study Day, AGNSW, Aug 2005  
‘Margaret Preston: art and life’, lecture, K–6 teachers, AGNSW, Aug 2005  
Press interview for *Sydney Morning Herald* for *Margaret Preston* exhibition, Aug 2005  
Introduction, Australian painting and sculpture collection, AGNSW, April 2006  
‘Margaret Preston: art and life’, lecture, Art Gallery of South Australia, May 2006  
Masters degree in art history and theory, University of Sydney (ongoing)

**Barry Pearce (head curator, Australian art)**  
Curator, *Wastelands: a poetic legacy*, Australian collection Focus Room, 10 Aug – 3 Oct (with Helen Campbell)  
Curator, *James Gleeson: the Ubu diptych*, Australian collection Focus Room  
Curator, *More affinities: Lloyd Rees & Brett Whiteley*, Brett Whiteley Studio, then New England Regional Art Museum  
Curator, *Ink: Brett Whiteley and others*, Brett Whiteley Studio  
Introductory essay in Pat McCartney, *Bailed up: the making of a masterpiece*, launched at Tom Roberts Festival, Inverell, April 2006  
‘Brett Whiteley’s *Alchemy*’, essay for education kit and Whiteley Studio website, April 2006  
Article on Sidney Nolan retrospective, *Look*, June 2006  
‘Focus on Wastelands’, *Look*, Sept 2005  
‘The Lowy Gonski Gallery’, *Look*, Dec 2005–Jan 2006  
Editor, *Donald Friend diaries vol 4*, National Library of Australia, June 2006  
Talk on Australian installation and the Lowy Gonski Gallery for AGNSW guides, July 2005  
‘Wastelands’ floortalk, Australian collection Focus Room, Sept 2005  
Address at literary lunch for *Jeffrey Smart* book, Woollahra, Sept 2005  
Opening speech, *Heaven and earth* exhibition, Hazelhurst Gallery, Sept 2005  
*More affinities* exhibition floortalk, Armidale, April 2006  
*More affinities* exhibition opening speech, Armidale, April 2006  
*More affinities* exhibition floortalk, Armidale, April 2006  
Address public meeting at NERAM, Armidale, June 2006  
*Margaret Olley* retrospective opening

speech, Lismore, June 2006  
Interview for BBCTV on Rolf Harris, 24 Jan 2006  
Interview for BBCTV on Rolf Harris, 27 Jan 2006  
Interview for *Sunday* program, Channel 9 on Margaret Olley, 28 June 2006

**Rosemary Peel (senior paper conservator)**  
Co-curator, *Margaret Preston: art and life*, AGNSW 29 July – 23 Oct 2005 (National tour: National Gallery of Victoria Nov 2005 – Jan 2006, Queensland Art Gallery Feb –May 2006, Art Gallery of South Australia May – Aug 2006)  
*Margaret Preston: art and life* (exhib cat co-author), AGNSW Sydney, 2005  
Talk, Voluntary guides, June 2005  
Talk, Friends of Conservation Benefactors, Aug 2005  
Talk, Margaret Preston symposium, Aug 2005  
Talk, Friends of the Library Benefactors, Aug 2005  
Talk, Australian Art lecture series, Aug 2005  
Talk, Botanic Art Society of Australia, Sept 2005  
Talk, Australian Institute for the Conservation of Cultural Material, Sept 2005  
*Margaret Preston: art and life* book launch and talk with Deborah Edwards, Manly Art Gallery and Shearers Aug 2005  
Book, Paper and Photographic Materials Symposium (AICCM) New Zealand, April 2006  
Floortalk to Friends of the Art Gallery of South Australia, May 2006

**Hetti Perkins (curator, Aboriginal and Torres Strait Islander art)**  
‘Yiribana: a facelift and a new show’, (with Ken Watson) *Look*, July 2005  
‘Aboriginal art on the walls of Paris’, *Look*, June 2006  
Commissioning curator, Australian Indigenous Art Commission, Musée du quai Branly, Paris, 2005–06

**Dr Clare Pollard (curator of Japanese art)**  
Curator, Unryuan: contemporary lacquer master 25 Jan – 8 April 2006  
Curator, Yukinori Yanagi, 10 Feb – 26 March 2006  
‘Zen mind: the development of Zen Buddhism’ in Zen mind, Zen brush: Japanese ink paintings from the Gitter-Yelen collection, AGNSW, 2006  
‘ “Gorgeous with glitter and gold” : Miyagawa Kozan and the role of Satsuma Export Ware in the early Meiji ceramic industry’, in Challenging past and present: the metamorphosis of Japanese art in the nineteenth century, University of Hawaii Press, 2006  
Review, Meiji ceramics: the art of Japanese export porcelain and Satsuma Ware 1868–1912 by Gisela Jahn, for Studies in Decorative Art, journal of The Bard Graduate Centre for Studies in the Decorative Arts,

vol XIII, no 1, fall–winter 2005–06  
Review, *Meiji ceramics: the art of Japanese export porcelain and Satsuma Ware 1868–1912*, by Gisela Jahn, for *Orientations*, Sept 2005  
‘Marvels or aberrations? Early products of the Kzan studio’, *TAASA Review*, vol 14 no 4, Dec 2005  
‘Miyagawa Kozan and the role of Satsuma Export Ware’, summary of lecture in *Transactions of the Oriental Ceramic Society*, vol 68, 2005  
‘Creativity within tradition: contemporary lacquerworks by Unryuan’, *Look*, Dec 2005 – Jan 2006  
‘Yukinori Yanagi’s *Chrysanthemum Carpet*’, *Look*, Feb 2006  
‘Hinomaru, contemporary lacquerworks by Unryuan’, *Look*, Feb 2006

**Ursula Prunster (museum educator/curator – special projects)**  
‘Kandinsky from improvisation to abstraction: the art of “inner necessity” ’, lecture for Modern Art in the Making 2, AGS, Aug 2005  
‘Portraiture in the Renaissance’, lecture for Decoding the Renaissance, AGS, Feb 2006  
‘Giotto di Bondone: man or myth?’, lecture for Decoding the Renaissance, AGS, March 2006  
‘From Flanders to Florence: the impact of Flemish artists in Italy’, lecture for Decoding the Renaissance, AGS, June 2006

**Peter Raissis (curator of European prints, drawings & watercolours)**  
Curator, *Old Europe prints & drawings from the collection 1500–1800*, 3 June – 6 Aug 2006  
‘Pissarro and printmaking: an introduction’, in Terence Maloon (ed), *Camille Pissarro*, AGNSW, Sydney 2006, pp 59–64  
‘Camille Pissarro’s impressionist etchings’, *Imprint*, vol 40, no 4, summer 2005, pp 10–12  
‘Old Europe: rarely seen prints and drawings on show’, *Look*, June 2006  
‘Camille Pissarro and printmaking’, lecture, Dec 2005  
‘Pissarro’, exhibition talk, Dec 2005  
‘Old master drawings: technique, function and connoisseurship’, lecture for Sydney University, Aug 2005 and April 2006  
‘Old Europe’, exhibition talk, June 2006

**Anne Ryan (curator, Australian prints)**  
Curator, *Dobell Prize for Drawing* 5 Aug – 16 Oct 2005

Curator, *Theo Scharf: night in a city*, AGNSW, 5 Apr – 14 May 2006  
Editor, *The Dobell Prize for drawing 1993–2004* AGNSW, Sydney 2005, second edition  
‘Fred Williams, first showing of his etchings given by Gwen Frolich’ *Look*, May 2006  
‘Night in a city’, *Look*, April 2006  
‘Pissarro and prints’, lecture, AGNSW, Feb 2006  
‘Australian art in AGNSW collection’, lecture to community ambassadors,

public programs foreign language guides, Aug 2005  
*Dobell Prize for Drawing*, floortalk, Aug 2005  
Opened *Archibald Prize* exhibition and presented lecture, Albury Regional Art Gallery, Oct 2005  
Opened *Contrasting images; Erika Beck, Jane Bennett, Gwen Tinney, Sheila White*, Max Taylor Galleries, Summer Hill, April 2006  
Advisory committee member, Dictionary of Australian Artists Online, UNSW, 2005–06, ongoing  
Committee member, Sydney Art on Paper Fair (SAAPF)  
Judge and supervising curator, *Fresh* (emerging artists exhibition), SAAPF, July 2005  
Host, panel discussion with *Fresh* artists, July 2005  
Curator, displays of work by Robert Dickerson and Michael Fitzjames, New England Regional Art Museum, Armidale, Oct 2005

**Malgorzata Sawicki (senior conservator/ head of frame conservation)**  
‘Future of losses compensation in conservation of gilded objects – non-traditional in-gilding techniques’ presented and published at ICOM – Committee for Conservation 14th Triennial Meeting, The Hague, Netherlands, Sept 2005  
PhD research into ‘Non-traditional gilding techniques as a substitute for traditional matte water-gilding’, University of Western Sydney (continuing)  
Interviews, SBS Polish Radio on *Margaret Preston: art and life, Pissarro: the first impressionist, Self portrait: from Renaissance to contemporary* and *Archibald Prize 2006* exhibitions

**Susan Schmocker (head librarian)**  
‘Role and function of the Gallery’s Research Library and Archive’, lecture to Information Management students, Charles Sturt University, Aug 2005  
Management and services of a special library, talk to University of Technology Sydney students, Aug 2005  
‘Security measures in an art library’, lecture to members of Art Libraries Society, Sydney, Sept 2005  
Represented the Gallery at ‘Dictionary of Australian Artists Online’ at UNSW  
‘Research Library and Archive’, *Foundation Newsletter* #7 & 8  
Treasurer for Art Libraries Society of Australia & NZ executive, 2003–

**Natalie Seiz (assistant registrar, curatorial – Asian)**  
Curator, Shirin Neshat, 16 Dec 2005 – 29 Jan 2006  
‘Iranian voices: finding a place for art between two cultures’, *Look*, Dec 2005 – Jan 2006  
Book review, *Old China through G E Morrison’s eyes*, Shen Jiawei (ed), *TAASA Review*, vol 15, no 2, June 2006, p 2  
‘*They give evidence*, Dadang

Christanto’, conference paper at Focus Fest 2005: *Bearing witness*, AGNSW, 2–3 Dec 2005  
‘Does contemporary Asian art history exist in the museum?’ conference paper at 32nd Association of Art Historians Annual Conference, Leeds, UK, 5–7 April 2006  
‘Shirin Neshat’, lecture to AGNSW guides, Nov 2005  
‘Shirin Neshat’, talk to CCB function, Jan 2006  
Member, Management Committee, The Asian Arts Society of Australia  
PhD research, University of Sydney, ongoing

**Tristan Sharp (senior coordinator, education programs)**  
‘Margaret Preston’, *Teacher History: Journal of the History Teachers Association of NSW*, vol 39 no 1, March 2005  
‘*ArtExpress*: The contemporary voice of young people’, *Look*, Feb 2006  
‘Processing *ArtExpress*: selecting, curating and viewing’, lecture, ArtExpress Teachers Day, Newcastle Regional Art Gallery, July 2005  
Opening address & presentation, ‘The value of the visual arts in schools’, *Art on the Hill* exhibition, Rooty Hill High School, Sept 2005  
Opening address & presentation, ‘Visual communication and young people’, International Baccalaureate Visual Arts Exhibition, St Paul’s Grammar School, Penrith; Penrith Regional Art Gallery, Oct 2005  
Opening address & presentation, ‘Creativity: the role of schools and galleries’, annual presentation evening, Dulwich High School of Visual Arts and Design, Dec 2005  
‘The “how” and “what” of working with education’, presentation, ConnectEd, Working with Schools Forum & Workshop, Arts NSW, March 2006  
Radio Interview: ArtExpress, ABC radio 702, Feb 2006  
Judge, Newcastle Emerging Artist Award, Newcastle Artspace, May 2006

**Kay Truelove (senior librarian)**  
Co-host, NSW Spun meeting, AGNSW, July 2005  
Represented AGNSW at Libraries Australia user-group meetings at the State Library of NSW

**Wayne Tunnicliffe (curator of contemporary Australian art)**  
Curator, *Unscripted: language in contemporary art*, 17 May – 24 July 2005  
‘Swallowing Venice’, *Look*, Oct 2005  
Lecture, ‘Wolfgang Laib’, Oct 2005  
Judge, Blake Prize for Religious Art, Nov 2005  
‘Contemporary art at the AGNSW’, lecture to Gallery guides, Nov 2005  
Modern to Now 1, CCB tour, Jan 2006  
‘Hany Armanious *Turns in Arabba*’, floortalk, Art After Hours, May 2006  
Co-chair, *Oceania* forum, Auckland Art Gallery, Feb 2006  
Co-curator, *Modern to Now 1*,

exhibition from the collection, 17 Dec 2005 – 21 May 2006  
Co-curator, AGNSW Contemporary Projects  
Commissioning editor, AGNSW contemporary collection handbook, forthcoming  
Member, CCB Committee  
MC, CCB annual dinner, Aug 2005

**Michael Wardell (manager of special projects, Museums & Galleries NSW/AGNSW)**  
‘Kurt Schwitters, Out of the dark, 1943’ in *World of Antiques & Art*, Aug 2005, p 125  
‘The Archibald Prize touring exhibition in Cowra’ *The Mag*, Museum & Galleries NSW, issue 4, 2005, p 11  
‘Virtual Reality’ *The Mag*, Museum & Galleries NSW, issue 2, 2006, p 18  
‘2005 Archibald Prize’, lecture, Cowra Art Gallery, Cowra 2005  
Opened *2005 Archibald Prize* touring exhibition, Cowra Art Galley, Cowra 2005  
Opened Grafton Artsfest 2005, Grafton 2005  
Judged 2005 Gosford Art Prize, Gosford Regional Gallery & Arts Centre, 2005

**Sheona White (senior coordinator, public programs)**  
‘Cities, art, architecture:virtual and actual journeys amongst the USA’s greatest’, *Look*, May 2006  
‘Nature Post Nature’, lecture, Art of the XX Century series, Aug 2005

**Natalie Wilson (assistant curator, Australian art)**  
Curator, *Theo Scharf: night in a city* AGNSW 5 Apr – 14 May 2006  
‘(Works of) Paradise, and yet: Stan Moriarty, Tony Tuckson and the collection of oceanic art at the Art Gallery of New South Wales’, paper for The Pacific in Australia – Australia in the Pacific Conference, Centre for Social Change Research, QUT, Brisbane, Jan 2006  
‘Theo Scharf as political satirist and illustrator’ and ‘Biographical notes’, *Theo Scharf: night in a city*, (online exhib cat), AGNSW, April 2006  
‘Theo Scharf: night in a city’, *Imprint*, Print Council of Australia, autumn 2006  
‘Theo Scharf: night in a city’, *Kultur: magazine of the Goethe-Institut in Australia*, April 2000.



MISCELLANEOUS ADMINISTRATION APPENDIX

MAJOR CAPITAL WORKS

Capital works projects	Cost 2005–06 (\$'000)	Completion date	Overrun (\$)
Artworks purchased	8 769	ongoing	nil
Building works	1 375	ongoing	nil
Plant and equipment replacement	419	ongoing	nil
Total capitalexpenditure	10 563		

ENGAGEMENT AND USE OF CONSULTANTS

There were three consultancies in 2005–06 costing a total of \$18 689. They were engaged in the following categories:

Category	Number of Consultancies
Information Technology	1
Management Services	2

EEO STATISTICS

PARLIAMENTARY ANNUAL REPORT TABLES

A. TRENDS IN THE REPRESENTATION OF EEO GROUPS

EEO group	Benchmark or target	% of Total staff			
		2003	2004	2005	2006
Women	50%	48%	50%	53%	51%
Aboriginal people and Torres Strait Islanders	2%	2.0%	2.0%	2.5%	1.8%
People whose first language was not English	20%	20%	18%	19%	20%
People with a disability	12%	3%	3%	3%	2%
People with a disability requiring work-related adjustment	7%	n/a	1.1%	1.1%	0.4%

B. TRENDS IN THE DISTRIBUTION OF EEO GROUPS

EEO group	Benchmark or target	Distribution index			
		2003	2004	2005	2006
Women	100	116	112	113	117
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	91	95	93	90
People with a disability	100	n/a	n/a	n/a	n/a
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

- Notes:
- 1 Staff numbers are as at 30 June 2006
  - 2 Excludes casual staff
  - 3 A distribution index of 100 indicates that the centre of the distribution of the 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 ODEOPE
  - 4 The distribution index is not calculated where EEO group or non-EEO group numbers are less than 20

PAYMENT PERFORMANCE

Aged Creditor Analysis at the end of each quarter 2005–06

Quarter ended	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 \$
Sept 2005	238 102	20 584	–	–	1 881
Dec 2005	293 890	254 790	1 189	–	39 150
Mar 2006	187 291	3 302	–	–	–
June 2006	435 631	30	–	–	–

Accounts paid on time each quarter

Quarter	Total accounts paid on time			Total paid
	Target %	Actual %	Amount \$	Amount \$
Sept 2005	90.00	95.86	7 617 975	7 946 880
Dec 2005	90.00	87.70	6 242 115	7 117 733
Mar 2006	90.00	92.89	5 481 457	5 900 778
June 2006	90.00	94.72	5 280 523	5 574 893
Total	90.00	92.77	24 622 069	26 540 284

CUSTOMER COMPLAINTS

In accordance with the Gallery's Pledge of Service visitors are invited to leave both praise and complaints in the Visitors Comments book. This book is regularly reviewed by the Gallery's senior management for appropriate response and further action if required. During 2005–06 there were 202 comments recorded – 187 complaints and 15 comments of praise.

The majority of the complaints related to the restaurant/cafe (9); security (9), wheelchair/pram access (7), public programs (6) and text not being large enough on signage (5). Regular reviews with the Gallery's contract caterer aim to ensure areas of below-standard performance are addressed on an ongoing basis. Equally any complaint about the Gallery's service officers is addressed by the relevant supervisors with their staff to ensure service to the public is of the highest standard, whilst ensuring the protection of art works is still the primary responsibility. Disabled access remains an issue with heritage building considerations meaning a significant investment would be required to address the problem successfully. Improved signage for disabled access at the rear of the building has been implemented.

Comments of praise were very encouraging with a number relating to public programs, the helpfulness of staff and the quality of the exhibitions program.

POLICY DEVELOPMENT

During the year policies were drafted for several key areas of the Gallery including a Risk Management Statement of Intent; a new Sponsorship Principles policy statement; a new Conflict of Interest policy; and an updated Employees Privacy and Personnel Information Protection policy and management plan.

CREDIT CARD USAGE

The director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier's Memorandums and NSW Treasury Directions.

ELECTRONIC SERVICE DELIVERY

The Gallery's website has e-commerce capability with online services including exhibition admission ticketing and Gallery Shop merchandise trading. Venue hire applications can also be lodged electronically via this system. The website also has an extensive Collection Search database which incorporates images of over 9000 works from the permanent collection. The Gallery's Library has

created a historical database with online search function for the entrants and winners of the Archibald Prize, Wynne Prize, Sir John Sulman Prize, Dobell Prize for Drawing and Citigroup Private Bank Australian Photographic Portrait Prize. This database contains references to every exhibited work for each of these competitions. This year continued work was undertaken to make available online more education kits and other educational materials. Further information about recent website developments can be found in the *Year in Review – Audiences* section of this report.

LAND DISPOSAL

The Gallery did not acquire or dispose of any land in 2005–06.

MAJOR ASSETS

The Gallery's major assets are its artworks and its land and building in the Domain.

PRODUCTION COSTS 2006 ANNUAL REPORT

The Gallery's annual report seeks to present critical performance information in an honest, transparent and reader-friendly manner. The total external costs incurred in the production of the 2006 Annual Report is approximately \$25 000 (this includes text editor, print management and print production). The report is provided free to key stakeholders and other interested parties. It is also available through our website in the About Us section ([www.artgallery.nsw.gov.au/aboutus](http://www.artgallery.nsw.gov.au/aboutus)).

This report is the Gallery's major corporate publication produced each year and feedback is welcomed. It constitutes the Gallery's compliance with the *Annual Reports (Statutory Bodies) Act 1984* and associated regulations. The report is also annually measured against criteria set out by the Australasian Reporting Award (ARA), gaining a Silver Award in 2003, 2004 and 2005.

INTERNSHIPS

Tertiary internships took place across a wide range of Gallery departments, including public programs, education programs, curatorial, exhibitions, library and archives, registration, conservation, the Brett Whiteley studio, marketing and the website. A total of 22 internship placements took place in 2005–06 for undergraduate and post-graduate students from Australia and overseas, from faculties such as museum studies, art history and theory, architecture, visual arts education and conservation management.

Participating institutions included College of Fine Arts, University of New South Wales; Macquarie University; University of Sydney;

University of Western Sydney; University of Technology, Sydney; Australian National University; and internationally Taiwan National University of the Arts, Taiwan; University of Northumbria and City & Guilds of London Art School in the UK; Evtek Institute of Art and Design, Finland and Ecole du Louvre, France.

PRIVACY MANAGEMENT

In September 2005 the Gallery was granted a permanent exception under s.41 of the *Privacy and Personal Information Protection (PPIP) Act 1988* relating to personal information in archival materials obtained in future or currently contained in the Gallery's Research Library and Archive collections. The Gallery's Privacy and Personal Information Management Plan was reviewed in January 2006 and updated accordingly. During 2005–06 there were no internal reviews conducted by or on behalf of the Gallery under part 5 of the *Privacy and Personal Information Protection Act*.

The Gallery has a designated privacy officer in accordance with the provision of the PPIP Act and this officer can be contacted at: Human Resource Services, Art Gallery of New South Wales, Art Gallery Road, The Domain NSW 2000. Telephone: (02) 9225 1795 or Fax: (02) 9225 1622.

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 statement is correct as at 30 June 2006. The Gallery (FOI Agency no 376) received two formal requests for information, both classified as 'other', under the Act during 2005–06. All requests were completed. No requests were carried over from the previous financial year.

The Gallery regularly receives representations from the public concerning its operations. We endeavour to make the collection and associated information as accessible as possible to the general public and we welcome public interest and participation in Gallery activities.

Documents held by the Gallery: *Art Gallery of New South Wales Act 1980*; accounts manual, policies and procedures; agendas and minutes of meetings; collections management policy; administrative policy and procedures; education policy; annual reports; exhibitions policy; EEO annual report; filming and photography policy; the strategic plan 2003–08; financial

reports; and human resource policies. Documents available for purchase The Gallery publishes a range of catalogues and art books (see appendix). Publication prices are regularly reviewed by the Gallery Shop. Selected items are available from the Gallery's website ([www.artgallery.nsw.gov.au/shop](http://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 Resources Manager, Art Gallery of New South Wales, Art Gallery Road, The Domain, Sydney NSW 2000.

Arrangements can be made to obtain copies of documents, or to inspect them telephoning the human resources manager on (02) 9225 1795.

FREEDOM OF INFORMATION PROCEDURES

Applications for access to Gallery documents under the *Freedom of Information Act 1989* should be accompanied by a \$30 application fee and directed in writing to:

Human Resources Manager (FOI Coordinator)  
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 contracting the FOI coordinator on telephone (02) 9225 1795 or fax (02) 9221 6226.



## FREEDOM OF INFORMATION REQUESTS 2005–06

### NUMBER OF REQUESTS RECEIVED

FOI requests	Personal	Other	Total
New (including transferred)	0	2	2
Brought forward	0	0	0
Total to be processed	0	0	0
Completed	0	2	2
Transferred out	0	0	0
Withdrawn	0	0	0
Total processed	0	2	2
Unfinished (carried forward)	0	0	0

### RESULTS OF COMPLETED REQUESTS

FOI requests	Personal	Other
Granted in full	0	0
Granted in part	0	2
Refused	0	0
Deferred	0	0
Completed	0	0

### MINISTERIAL CERTIFICATES ISSUED

Ministerial certificates issued	0
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### REQUESTS REQUIRING FORMAL CONSULTATIONS

Number of requests requiring formal consultation	0
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### REQUESTS FOR AMENDMENT OF PERSONAL RECORDS

Amendment request	Total
Number of requests for amendment	0
Result of amendment – agreed	0
Result of amendment – refused	0
Total	0

### REQUESTS FOR NOTATION OF PERSONAL RECORDS

Number of requests for notation	0
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### BASIS FOR DISALLOWING ACCESS

Basis for disallowing or restricting access	Personal	Other
Application incomplete or wrongly directed	0	0
Deposit not paid	0	0
Diversion of resources	0	0
Exempt	0	0
Otherwise available	0	0
Documents not held	0	0
Deemed refused	0	0
Released to medical practitioner	0	0
Total	0	0

### COSTS AND FEES COLLECTED FOR PROCESSED REQUESTS

	Assessed costs	FOI fees received
All completed requests	0	\$60

### REQUESTS PROCESSED WITH DISCOUNTS ALLOWED

Type of discount allowed	Personal	Other
Public interest	0	0
Financial hardship – pensioner, child	0	0
Financial hardship – non-profit organisation	0	0
Total	0	0
Significant correction of personal records	0	0

### DAYS ELAPSED BEFORE COMPLETION

Days elapsed	Personal	Other
0–21	0	0
22–35	0	2
Over 35	0	0
Total	0	2

### HOURS REQUIRED TO PROCESS REQUESTS

Hours for processing	Personal	Other
0–10	0	2
11–20	0	0
21–40	0	0
Over 40	0	0
Total	0	2

### REVIEWS AND APPEALS FINALISED

Number of internal reviews finalised	0
Number of Ombudsman reviews finalised	0
Number of District Court appeals finalised	0

### INTERNAL REVIEW RESULTS

Bases of internal review	Personal Upheld	Varied*	Other Upheld	Varied*
Access refused	0	0	0	0
Deferred	0	0	0	0
Exempt matter	0	0	0	0
Unreasonable charges	0	0	0	0
Charge unreasonably incurred	0	0	0	0
Amendment	0	0	0	0
Total	0	0	0	0

\* Relates to whether or not the original agency decision was upheld or varied subsequent to the internal review