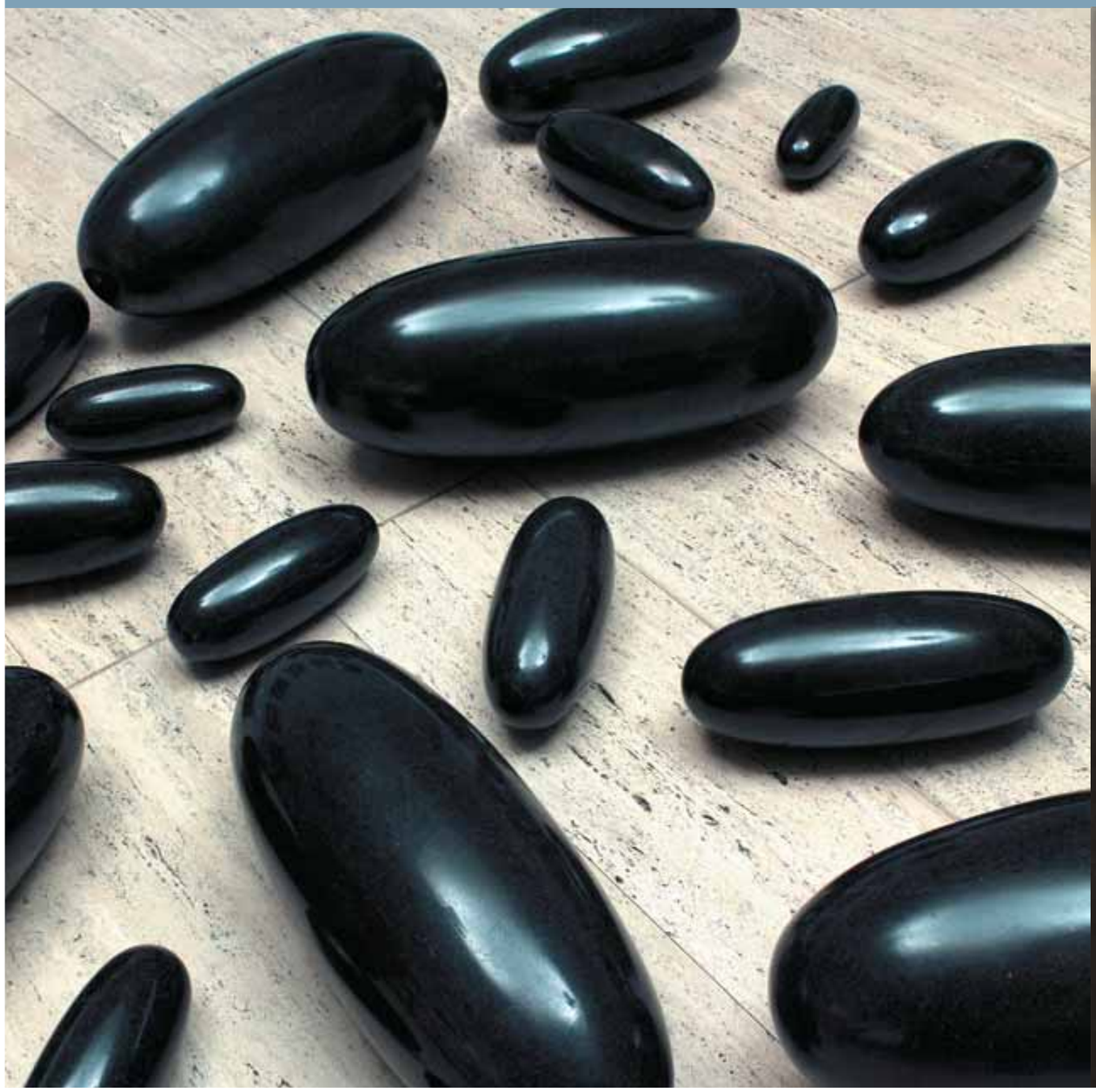
ART GALLERY NSW

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
For information on current exhibitions and events, visit the Gallery's website www.artgallery.nsw.gov.au

ART GALLERY OF NEW SOUTH WALES **ANNUAL REPORT 2005**



‘I have been in many museums around the world. You have a national treasure here. Very impressive.’ Gallery visitor, 27 Feb 05

‘The *Crossing country* exhibition is staggeringly beautiful – at once spirited and monumental. Congratulations.’ Gallery visitor, 26 Oct 04

‘[CROSSING COUNTRY] IS ONE OF THE MOST INSPIRING EXHIBITIONS YOU COULD VISIT ANYWHERE IN THE WORLD, SO GO AND SEE IT.’ *Sydney Morning Herald,* Spectrum, 30-31 Oct 04

‘Just had Ngununy, the cheeky fruit bat, take us through Yiribana … fantastic! Engaging, informative, deadly! Thank you for bringing the art of Aboriginal & Torres Strait Islander peoples to life in this way.’

Gallery visitor, 18 July 04

‘The Henson exhibition at the Art Gallery of NSW achieves something that is therefore rather rare … it reveals [the individual works] as part of a coherent and compelling imaginative development. The effect is heightened by the outstanding installation …’ *The Australian Financial Review*, 10 Feb 05

‘THANK YOU SO MUCH FOR PLACING A SPOTLIGHT ON RAYNER HOFF’S MARBLE *AUSTRALIAN VENUS* – IT HAS BEEN TOO DARK FOR TOO LONG – YOU’VE DONE IT JUSTICE, WONDERFUL.

Gallery visitor, 19 March 05

‘We wanted to congratulate and thank the Gallery for making our stay in Sydney such fun. It is great to see our children (aged 5 & 9) become so engrossed in art and enjoy all that was on offer. They loved the free tours and laughed and laughed at the storytelling. A wonderful way to expose children to what can at times be presented as adult and “boring”. Thanks.’ Gallery visitor, 1 July 04

Visitor comments from the Gallery’s Visitor Comments books 2004–05.

ART GALLERY OF NEW SOUTH WALES GENERAL INFORMATION

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.
General tours: daily one-hour tours revealing highlights of the collection and the Gallery. Monday 1pm and 2pm; 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 – Tuesdays & Thursdays 10.30am; Vietnamese – First Saturday of the month 11am.
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 1800.

EXHIBITIONS / EVENTS INFORMATION
The free quarterly publications **Exhibitions** and **Events** are available from the Gallery. These booklets detail 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) or email 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 is located on ground floor level and 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).

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 opened daily from 11am until 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 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:
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Art Gallery Road
The Domain NSW 2000
Electronic communications:
Administration switchboard
(02) 9225 1700
Information Desk (02) 9225 1744
Recorded What’s On Information
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2005 ANNUAL REPORT
Report coordinator – Trish Kernahan
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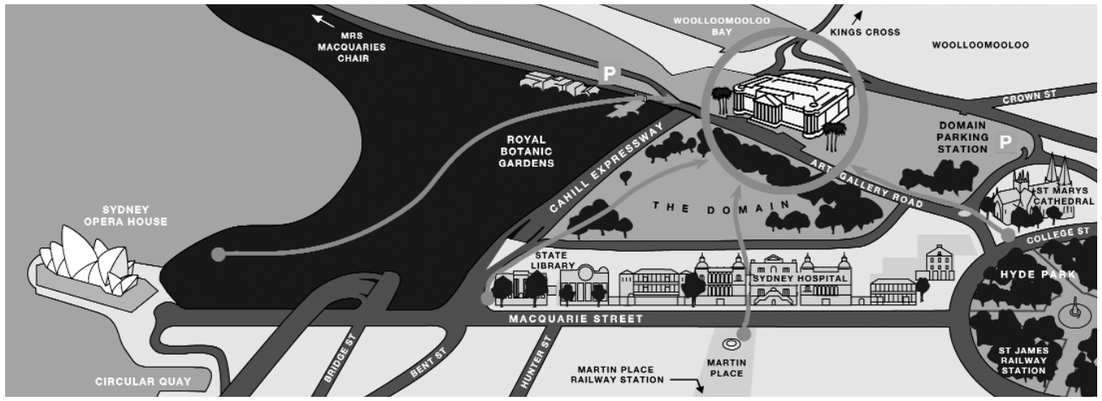
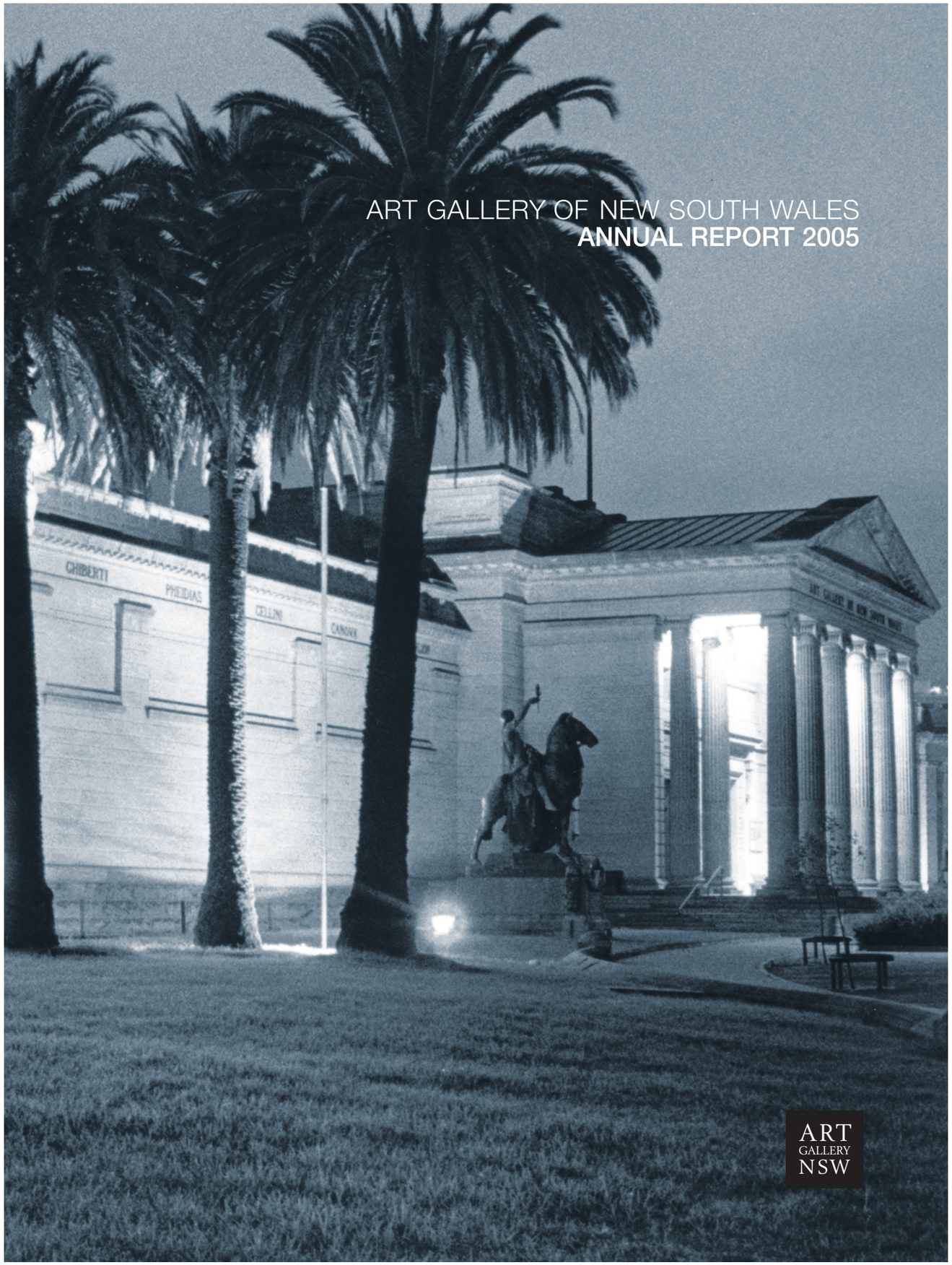
Photography – Jenni Carter, Diana Panuccio, Mim Stirling, Chilin Gieng



ART GALLERY OF NEW SOUTH WALES
ANNUAL REPORT 2005



ART
GALLERY
NSW

With over a million visitors each 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 its inception in 1874, its 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 its present site in the Domain since 1885. Its splendid old galleries, designed by government architect Walter Liberty Vernon and built between 1896 and 1909, 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 36 exhibitions, accompanied by a diverse and stimulating array of public and educational programs.

THE ART GALLERY OF NEW SOUTH WALES IS A STATUTORY BODY OF THE NSW STATE GOVERNMENT.

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front cover: Bill Henson *Paris Opera project* 1990–91, type C photograph, 123.5 x 124.5 cm (irreg). Purchased with funds provided by the Rudy Komon Memorial Fund 1993 © Bill Henson. Courtesy Roslyn Oxley9 Gallery

back cover: Robert Owen *Tears of history* 2000–04, Austral black granite, 22 components, 350 x 400 cm installed (approx). Gift of the artist 2004 © Robert Owen. Licensed by Viscopy, Australia

title page/ opposite/p 5: evening 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 2005.

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

Yours sincerely

David Gonski
President

Edmund Capon
Director

25 October 2005

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. Its 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 22 000 members, the Art Gallery Foundation of New South Wales, the Museums & Galleries Foundation of NSW, the NSW Ministry for the Arts and other arts institutions.

For more information see *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.

We recognise 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.

YEAR IN BRIEF highlights

From the exhibition *Celestial silks*: dragon robe c1450, silk embroidery on gauze, 131 x 168 cm. Chris Hall Collection Trust

Arthur Streeton *The creek* (1925) oil on canvas, 51 x 77 cm Edward Stinson Bequest Fund 2004

John Mawurndjul, Maningrida 2004. Represented in the exhibition *Crossing country*, Mawurndjul also came to Sydney to participate in the public programs held in conjunction with the exhibition.

opposite:

Cy Twombly *Three studies from the Temeraire* 1998–99 (detail, see pp 22–23) © Cy Twombly

Bill Henson from *Untitled sequence 1979* 1979, 6 gelatin silver photographs. Purchased 1981 © Bill Henson. Courtesy Roslyn Oxley9 Gallery

Archibald Prize winner John Olsen responds to press interest

During 2004–05 we acquired for the collection, through purchase and gift, 480 works of art valued at $11.2m. We presented 36 superb art exhibitions; 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 1.35m visitors. We operated a $43.1m business including a funding allocation of $20.7m provided by the NSW government; sold and published specialist art books; contributed artworks and staff expertise to regional galleries around the state and internationally; supported the arts community through scholarships and awards; and strengthened our relationship with our many supporters in both the public and private sectors.

JULY 2004

• *Celestial silks: Chinese religious and court textiles*: this exhibition featured over 70 exquisite textiles made for the imperial court or as temple offerings. Highlights included sumptuous dragon robes worn by emperors and high court officials. (31 July – 24 October 2004)

AUGUST 2004

• Acquired: *The creek* 1925 by Arthur Streeton from funds provided by Margaret Olley and the Edward Stinson Bequest for the Australian collection; *Meteor II* 1988 by Sigmar Polke, purchase supported by funds from the Mervyn Horton Bequest for the Contemporary International collection; *Androgynous form of Shiva and Parvati (Ardhanarishvara)* India, Tamil Nadu c1100 for the Asian collection; *Untitled (Kutunga Napanangka)* 2003 by George Ward Tjungurrayi for the Aboriginal and Torres Strait Islander collection.

SEPTEMBER 2004

• *Crossing country: the alchemy of western Arnhem Land art*: this landmark exhibition was the first major survey to chronicle the development of Arnhem Land's unique artistic and cultural traditions. Comprising some 300 works, including some of the oldest bark paintings in existence as well as sculpture, weaving and works on paper, the exhibition was accompanied by a 240-page, full-colour book by Hetti Perkins, curator of Aboriginal art. (24 September – 12 December 2004)

OCTOBER 2004

• Acquired: *Three studies from the Temeraire* 1998–99 by Cy Twombly from funds provided by the Art Gallery of New South Wales Foundation, the Art Gallery Society of New South Wales and a number of private and public donors for the Contemporary International collection; Chinese *sancai* dish, Tang dynasty, from funds provided by the Sternberg Chinese Art Purchase Fund for the Asian collection.

NOVEMBER 2004

• *The art of Japanese screen painting*: the folding screen is one of the most distinctive forms of Japanese art. This exhibition showed highlights from the Gallery's outstanding collection of Japanese screens, dating from the 17th to 19th centuries. (6 November 2004 – 6 February 2005)

DECEMBER 2004

• *The Nelson Meers Foundation Nolan Room*: opened on 20 December, this special gallery includes the display of the five major Sidney Nolan paintings gifted to the Gallery by the Foundation over the past five years.

• *Anne Landa Award*: Australia's first award exhibition for the moving image and new media, established in honour of Anne Landa, a past trustee of the Art Gallery of New South Wales, and held biennially. (2 December 2004 – 13 February 2005)

JANUARY 2005

• *Bill Henson*: the first major survey of the photography of Australian artist Bill Henson brought together many of his important series and explored major themes from the past 30 years. (8 January – 3 April 2004, then travelling on to the National Gallery of Victoria)

FEBRUARY 2005

• Acquired: *Kalachakra*, gilt bronze with gems, for the Asian collection; *Sea piece, St Jean de Luz* 1925 by Roy de Maistre for the Australian art collection; Idris Khan's *'every … Bernd & Hilla Becher Globe Slide House'* 2004 for the Contemporary International collection from funds provided by Geoff and Vicki Ainsworth.

MARCH 2005

• *Art museums: sites of communication 2*: a two-day symposium that explored issues of communication, language, art and audiences within the art museum – keynote speakers included artists and experts from the USA, UK, NZ and around Australia. (18 & 19 March 2005)

APRIL 2005

• *Archibald Prize*: one Australia's oldest and most prestigious art awards, valued at $35 000, was awarded to John Olsen for his work *Self portrait Janus faced.* The Wynne Prize for landscape painting, valued at $15 000, was awarded to Jenny Sages for her work *The road to Utopia.* The Sir John Sulman Prize for best subject or genre painting, valued at $10 000, was awarded to Sandro Nocentini for his work *My son has two mothers.* And the Citigroup Private Bank Australian Photographic Portrait Prize valued at $15 000 was awarded to Cassandra Mathie for her work *Ali and Rahmi.*

MAY 2005

• *myVirtualGallery*: launched on 26 May, this innovative website allows users to create their own online 'exhibition' using works from the Gallery's collection. (www.artgallery.nsw.gov.au/ed/myvirtualgallery).

JUNE 2005

• *Rajput: sons of kings*: this colourful exhibition of over 70 paintings and drawings from the princely courts of Rajasthan in north-west India offered a rare opportunity to see these exquisite works and glimpse the vitality and sensuality of court life during the 17th to 19th centuries. (9 June – 4 September 2005)

For more information see *Year in Review – Audiences* (p 36); *Year in review – Collections* (p 17) and appendices (p 65); *Year in Review – Exhibitions* (p 28) and appendices (p 57); *Year in Review – Publications* (p 34) and appendices (p 58).

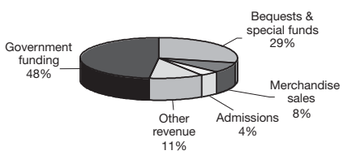
'I've spent a lifetime working in photography, film, television and video, and I've never seen anything like Henson's work. Absolutely incredible.'
Gallery visitor, 26 Feb 05

YEAR IN BRIEF performance summary

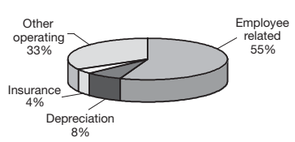
	UNIT	NOTE	2000–01	2001–02	2002–03	2003–04	2004–05
EFFICIENCY							
Number of employees (EFT)		1	193	193	200	204	203
Opening days lost to industrial dispute		2	0	0	0	0	0
Hours lost to industrial disputes per employee			0	0	0	0	0
Days lost for workers compensation per employee			0.00	0.25	0.25	1.25	1.50
Average days sick leave per employee			5.00	4.50	4.75	4.00	5.00
Staff turnover rate			7%	9%	6%	10%	12%
SERVICES							
Total number of visitors (thousands)			1,261	1,181	1,127	1,513	1,351
General admission			996	1,001	1,000	1,228	1,072
Whiteley Studio		3	8	9	9	7	9
Touring exhibition		4	257	160	118	266	270
Art After Hours		5	-	-	27	73	61
Number of exhibitions			45	37	32	28	35
Value of exhibition program ($M)		6	245	272	455	890	232
Number of collection objects acquired during year			671	572	771	488	480
Value of collection objects acquired during year ($M)			7.8	4.3	7.8	8.0	11.2
FINANCIAL							
Core business expenses	$'M		-15.2	-16.0	-18.3	-19.2	-18.7
Government funding – recurrent	$'M		15.2	16.0	18.1	18.8	17.9
Net core business income (deficit)	$'M		0.0	0.0	-0.2	-0.5	-0.8
Commercial services net income	$'M	7	1.6	1.2	1.5	1.4	1.6
Bequest & special funds net income	$'M	8	8.9	7.0	5.9	7.0	11.7
Government funding – capital	$'M		3.0	6.4	14.2	2.8	2.8
Depreciation / revaluation adjustment	$'M		-1.2	-1.7	-2.1	-1.6	-2.5
VisAsia net income	$'M	9	0.0	0.1	0.2	0.3	0.1
Surplus as per financial statements	**$'M**		**12.3**	**13.0**	**19.5**	**9.5**	**12.9**
Net cost of service	$'M		5.7	9.4	12.9	12.1	7.8
Net cost of service per visitor – general admission	$ per head		5.70	9.30	12.80	9.90	6.40
Collection	$'M		587.6	588.1	596.0	603.8	614.8
Land & building	$'M	10	173.2	107.6	120.4	126.0	133.5
Other	$'M		23.0	25.1	23.3	23.2	25.0
Total assets	$'M		783.9	720.8	739.7	753.0	773.3
Total liabilities	$'M		3.1	4.0	3.4	4.1	5.1
Net assets as per financial statements	**$'M**		**780.8**	**716.8**	**736.3**	**748.9**	**768.2**

Data in this table has not been subject to audit

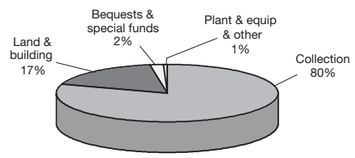
2004–05 REVENUE
$43.1 million



2004–05 EXPENDITURE
$30.2 million



NET ASSETS AS AT 30 JUNE 2005
$768.2 million



Notes:
1 Equivalent full-time (EFT) staff numbers
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; 2001 – Dead sea scrolls & 2004 – Caravaggio, both to NGV
5 Late opening each Wednesday until 9pm commenced 8 January 2003
6 Value reflects major Picasso (2002–03) and Caravaggio (2003–04) exhibitions
7 Includes Exhibitions, Gallery Shop and Venue Hire activities
8 Includes restricted funds mostly for acquisition of works of art
9 Controlled entity consolidated into AGNSW accounts
10 The building was revalued in 2001–02 at replacement cost – assumes existing sandstone walls would be replaced with sandstone façade

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 the effective funding sources for the Gallery to support its acquisition program and expansion of services.

To achieve these objectives the Gallery has developed key strategies. The performance outcome(s) of each are outlined in the following table.

MEASURING OUR PERFORMANCE

Each strategy includes a number of annual performance measurement targets. Each year the Gallery develops a Performance Agreement for the director which is endorsed by the president of the Board of Trustees and the Ministry for the Arts. Listed here is a selection of these key target and performance outcomes.

PROGRAM OBJECTIVES AND OUTCOMES

Strategies	Key targets	Performance outcomes
Increase acquisitions of artworks specifically 'icons' and maintain high standards of curatorial work and conservation. *[Objective 1]*	Acquire suitable works for the Gallery.	Major acquisitions include – Cy Twombly's *Three studies from the Temeraire* 1998–99, *Still life* 1949 by Giorgio Morandi, *Meteor II* 1988 by Sigmar Polke, *The Creek* 1925 by Arthur Streeton and a rare Indian sculpture c1100. Many other important works were acquired. In total 480 works valued at $11.2m were added to the collection during 2004–05. For more information see *Year in Review – Collections* (p 17).
Maintain and refurbish the building in keeping with its heritage value and as a public venue (including the Whiteley Studio). *[Objective 1]*	On-going building maintenance as per plan including fire compliance. Resolve current storage issues with consolidation of off-site rental space.	The $2.4m program of works, including fire compliance work, has been completed on time and on budget. A business case was put forward for off-site storage but funding was not provided. An interim arrangement for storage has been organised with a lease to alleviate the shortage of space.
Exhibit and feature the permanent collection in as attractive a manner as possible and develop significant temporary exhibitions. *[Objective 2]*	Present major Gallery-curated exhibitions. Success measured by critical and visitor response, catalogues and financial viability.	*Crossing country* was the first significant survey of the art of western Arnhem Land and received critical acclaim. *Bill Henson* received both critical acclaim and visitor popularity, exceeding all expectations and attracting over 65 000 visitors. The accompanying book, *Mnemonsyne,* was completely sold out. As usual, the Gallery maintained a high level of exhibition activity with 36 exhibitions. Overall the year's program was successful and exceeded the financial target for the year. For more information see *Year In Review – Exhibitions* (p 28)

Strategies	Key targets	Performance outcomes
Encourage loyalty and longer-term commitment among our visitors; broaden visitor base. *[Objectives 2,3 and 4]*	Develop and improve accessible programs.	A growing number of people with disabilities participated in the Gallery's accessible programs during the year – in total 1234 visitors. The three most popular accessible programs were Da Vinci, Signing Art and In Touch tours.
	Work with Art Gallery Society and Foundation to grow membership/donor base	Art Gallery Society membership base continued to grow with over 22 000 memberships. AGNSW Foundation has over 789 donors to date, 668 of which are current contributors. For more information see *Year in Review – Audiences* (p 34) and *Year in Review – Support* (p 41).
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. *[Objective 1]*	Further develop Asian programs of exhibitions, lectures, acquisitions etc	Asian art programs this year have included the exhibitions *Celestial silks, The art of Japanese screen painting*, and *Dadang Christanto*. Public programs have included the Arts of Asia and Arts of India lunchtime lecture series. The Community Ambassadors program continued providing free tours of the permanent collection in community languages – Mandarin, Cantonese, Japanese and Vietnamese – with 636 people enjoying these tours during 2004–05. VisAsia contributed $300 000 towards the Asian program during 2004–05 and is well placed to provide on-going funding of at least $150 000 per annum. For more information see *Year in Review – Audiences* (p 34) and *Year in Review – Support* (p 41).
Lend / borrow works of art; support regional galleries in their endeavours. *[Objectives 2 and 4]*	Regional program to be continued.	Regional activities have included over 150 loans of artworks to regional galleries. The Gallery's staff have participated in regional exhibition openings and prize judgings and the Gallery has provided a full-time staff member to the Museums and Galleries Foundation of NSW to support regional programs and development for a period of at least a year. The Gallery is also assisting Inverell with its 2006 Tom Roberts Festival. For more information see *Year in Review – Outer Metropolitan and Regional NSW Activities* (p 40).
Conduct public programs; disseminate information on art and contribute to scholarship to further enjoyment and appreciation of art, particularly with young people. *[Objective 3]*	Enhance public/education programs for community	The Public Programmes department commenced the Da Vinci Program for Years K–6 children with an intellectual disability and for gifted and talented children, providing rich and challenging learning experiences. Public Programmes continued developing Kids Arts Trails, which encourage children to engage more interactively with art in the Gallery, focusing on the Aboriginal, Asian and Modern collections. The overall participation rate in 2004–05 for education audiences – kindergarten to tertiary (K–T) students, and teachers and lecturers – was 82 066. New programs were developed in the curriculum areas of language, history, English and science, as well as continuing to emphasise the Gallery's important collection and exhibition resources for the study of cross-curricula subjects, especially for K–6 audiences. For more information see *Year in Review – Audiences* (p 34).

Strategies	Key targets	Performance outcomes
Inspire and explore artistic attitude and aspiration. *[Objective 4]*	Focus on quality of research, interpretation, publication, exhibition and events. [At least 2 major collection-based publications – Aboriginal and Contemporary]	The Aboriginal art handbook *Tradition today: Indigenous art in Australia* has become one of the Gallery Shop's top selling titles. A further two titles are in development: a handbook for the contemporary collection (due for release June 06) and for the photography collection (release 07) In the course of the year the Gallery published 7 exhibition catalogues. A total of $161 300 in prizes, scholarships and awards were presented during 2004–05. Eight overseas tenancies in two Paris studios were also granted. For more information see *Year in Review – Publications* (p 34) and *Art Prizes, Grants and Scholarships appendix* (p 58)
Manage the Gallery operations effectively. *[Objective 5]*	Ensure visitor access and enjoyment; no disruptions to service.	The Gallery was fully operational 363 days of the year with no disruption to services. Total visitor numbers for 2004–05 were 1.35m which was slightly down on last year's figure due to there being no major international exhibition.
Meet customer needs by improving service levels. *[Objectives 3 and 5]*	Art After Hours to be continued.	Art After Hours continued on a regular basis with partial support from private sponsorship. In 2004–05 over 60 000 visitors attended, reflecting a regular Wednesday night audience even without a blockbuster exhibition as we had in the prior year.
	Develop electronic educational programs	*my*VirtualGallery was launched in May which allows users to create their own online 'exhibition' using works from the Gallery's collection. The development of an online education kit for the Archibald Prize continued as part of an innovative collaboration with the Museums and Galleries Foundation of NSW. *Inside Artexpress* (www.artexpress.net.au) a mini-website linked artists/works in the exhibition with related artists/works in the Gallery's collection and attracted 4009 visits. For more information see *Year in Review – Audiences* (p 34).
Implement state-of-the-art technology and corporate systems. *[Objective 4]*	Digitisation of collection	Over 15 000 images of collection works are now available for watermarking and viewing access via the Gallery website.
	Ensure a secure IT network and up-to-date systems for the Gallery.	Firewall protection fully effective. Disaster Recovery and Business Continuity Plan (IT) completed. AS/NZS 7799 accreditation in progress. Usage of the Gallery website continues to grow. The average number of visits per day was 3423, an increase of approximately 38% from 2003-04. For more information see *Year in Review – Audiences* (p 34).

Strategies	Key targets	Performance outcomes
Manage staff resources effectively to ensure high employee morale, high skill levels and support for continued expansion. *[Objective 1]*	High morale and professionalism with minimal industrial issues and staff grievances	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.
	Staff training and development	Staff professional standards were maintained but development was limited due to fiscal controls. The Gallery introduced annualisation of penalty rates for Gallery officers and an agreement covering flexible working hours for Gallery staff.
Effective use of government funding and improve government relations. *[Objective 6]*	Secure sustainable funding for core business operations via a three-year funding plan with agreed deliverables.	Service Agreement developed and endorsed by the Ministry for the Arts. Once executed, this service agreement will lead to sustainable funding for core operating activities.
	Manage within budget.	The Gallery's core business continued to be a 'deficit' budget due to award salary increases and global budget cuts. However, the shortfall has been underpinned by improved commercial earnings providing a net surplus overall. For more information see *Financial Commentary* (p 80)
Increase funding from commercial activities, bequests, donations and sponsorships. *[Objective 6]*	Develop and grow commercial and benefaction income.	Improved commercial earnings underpinned core business operations as noted above as well as contributed towards art acquisitions.
	Strengthen funding base for acquisitions	Another successful year of fundraising with donations and bequests of over $11.2m including the major contribution to the Cy Twombly. AGNSW Foundation capital base has reached $22m as at end June 2005 in addition to substantial contribution of $2.8m towards the Gallery's acquisition program. For more information see *Financial Commentary* (p 80)
Manage membership / structures of all entities (Trust, Foundation, Art Gallery Society, Brett Whitely Foundation, VisAsia and other fundraising programs). *[Objective 6]*	Maintain and increase membership of fundraising programs.	The President's Council celebrated its 10th anniversary in 2005. Comprising 35 business leaders, it is a most successful model of the partnership possible between business and the arts. It has grown to become the major sponsor of the Gallery's exhibition program. Fundraising entities namely AGNSW Foundation, VisAsia and Brett Whiteley Foundation generated earnings and enhanced their capital base. For more information see *Year in Review – Support* (p 41).

PRESIDENT'S FOREWORD

PERFORMANCE IN 2004–05

I am pleased to report that this year saw another solid year of achievement for the Art Gallery of New South Wales. The exhibition program continued to be world-class.

The *Crossing country* exhibition comprised over 300 Aboriginal art objects from western Arnhem Land and *Bill Henson* was an extensive retrospective of this renowned Australian photographer. The latter show attracted record numbers of visitors to the Gallery and also to 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 also 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 Foundation, Society and individuals for the acquisition of Cy Twombly's *Studies from the Temeraire* 1998–99. Several other generous benefactors including the Lowy family, my own family, the Nelson Meers Foundation, the Lady Maisie Drysdale Bequest and the Dorothea Bennett Estate contributed funds primarily for the acquisition of artworks. Our exhibition program, Gallery Shop and Venue Hire services also continued to perform well with the success of the above mentioned exhibitions and our annual Archibald Prize.

The President's Council this year celebrated its tenth anniversary and has grown in that time to become the major financial supporter of the Gallery's exhibition program. The Council provides a forum for business leaders to share insights and engage in 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 NSW and beyond. Today we can reflect that the Gallery's involvement with the corporate world is both relevant and active. We have a full complement of 35 members. Similarly the VisAsia Council, which commenced five years ago, is growing steadily and supports the Asian program. 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.

During the year the Gallery worked with the Ministry for the Arts and NSW Treasury to develop a three-year Service Agreement. This will commit the Gallery to delivering some key performance outcomes such as growth in art acquisitions, bequests and donations, sponsorships and commercial earnings, plus continuing world-class exhibition programs, Asian art programs, and art prizes and scholarships. This agreement which has now been executed will lead to sustainable funding, thus ensuring the Gallery has a sound base for its operational activities in the future.

BOARD OF TRUSTEES

I would like to thank my fellow trustees, who give generously of their time, expertise and on occasion gifts of artworks and cash to the Gallery. More details on the Board and sub-committee matters can be found in this report in the Corporate Governance section (p 44). There were no changes to the composition of the Board this year. Terms were extended to the end of 2007 for Anne Fulwood, Irene Lee and Sandra McPhee.

During the year the Board honoured one of its former members, Anne Landa, who died in 2002, through the establishment of the Anne Landa Award, which was made possible by the generous support of her daughter Sophie Landa. This award is part of a new biennial exhibition for moving image and new media in Australia, celebrating Australian artists.

THE YEAR AHEAD

The Gallery plans to continue to hold several major exhibitions in the coming year, including the superb *Margaret Preston: art and life* which has already proved successful and due to end on 23rd October. Later in the calendar year the beautiful *Pissarro: the first Impressionist* exhibition will also be presented. This is an event that should not be missed and will reflect the diversity of the work of this painter who took a leading role in developing the impressionist movement.

At the time of writing this report, the Gallery had received a substantial bequest from the Patrick White Estate and a major contribution from the Foundation using funds from the Walter Hartwig Estate. The former will be preserved as a capital fund for acquisitions of Australian artworks and the latter is being used to acquire a major artwork by Procaccini titled *The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angel*.

On a less favorable note, I need to advise that litigation on the 2004 Archibald Prize is still in progress and is not expected to be concluded till next calendar year. I would like to specifically thank Mr Bruce Cutler and his team at Freehills for their full support in dealing with this matter.

THANKS

I take this opportunity to thank also 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 into the future. My sincere thanks are also extended to the director-general of the Ministry for the Arts, Roger Wilkins, and his deputy, Jennifer Lindsay. Finally my thanks to the former Premier and Arts Minister Bob Carr, who was a great advocate of the arts in NSW and was instrumental during his term in achieving a number of important developments in the history of the Gallery. The Board and the Gallery look forward to working with the newly appointed Minister for the Arts, Bob Debus.

David Gonski, President
Art Gallery of New South Wales Board of Trustees
8 September 2005

DIRECTOR'S STATEMENT

In a year of many highlights it is always a challenge to administer the ultimate accolade. The acquisition of Cy Twombly's *Three studies from the Temeraire*; the *Bill Henson* retrospective; the hugely evocative *Crossing country* exhibition; seeing the eminent John Olsen make a symbolic leap for the sun when it was announced that he had, finally, won the Archibald Prize; listening to Bill Henson speak so eloquently about Cy Twombly at one of our Wednesday evening celebrity talks; enjoying the colourful and expansive excitement of the second Balnaves Foundation sculpture exhibition, which featured Robert Owen; being bewildered by James Angus' successful endeavour to fit a Mack truck into the smallest of our level 2 contemporary galleries; opening the Nelson Meers Foundation Nolan Room and the achievement of successfully addressing our hitherto inadequate representation of the work of Sidney Nolan; unpacking another stunning addition to the Asian collections in the form of a 14th-century gilt bronze Tibetan figure of Kalachakra, the very embodiment of complex Tantric cosmology and iconography; or any number of other moments in the life of the Galley over the past year. Indeed it could be one of those chance encounters with a visitor who comes up to express the pleasure that a visit to the Galley continues to offer. Selecting a single highlight is akin to being asked which is your favourite painting; the answer is simple: I have a gallery full of favourites.

VISITOR EXPECTATIONS

Most important of all is the overall achievement of the Gallery in continuing to maintain all its activities and programs to the highest standards and to the fulfilment of the vast majority of our visitors' expectations. There are two aspects to that fulfilment: firstly to provide the services expected of us and, secondly, to create an atmosphere and conditions in which our visitors may enjoy the experience of the Gallery to the fullest. I remain stubbornly attached to the idea that the art museum should be a pleasure to visit, that the experience should take precedence over education, notwithstanding our educational role. In pursuit of those ideals I constantly seek to maintain the harmonious atmosphere within the building for both staff and visitors. One means of gauging public opinion and expectation about the Gallery is from our Comments Books, which now seem to fill up at an alarming rate. These interesting and, at times, eccentric barometers of public interest can be revealing and varied offerings, from the effusive to occasional rudeness with generous condiments of wit, silliness, bad spelling, helpful suggestions and genuine concern. They do however reveal one thing for certain: that whilst we are an art gallery, visitors do expect levels of service and facility that were unthinkable just two or three decades ago. Well over half the comments address not matters of art but matters such as the imperfections of the mothers room, cloakroom facilities and disabled access, why we don't have an ATM, witty complaints about the new LCD information screen which has superseded the somewhat more rudimentary blackboard on which the day's activities were inscribed, please could we have fewer schoolchildren (to which the answer is incidentally 'no'), parking, parking, parking – or the lack of it – to rather arcane observations such as 'nothing new under the sun, nothing in the sun is new' (the meaning of which eludes me) and of course copious messages of thanks, particularly for our Task Force and volunteer guides, who are much appreciated.

With regard to the services enjoyed and used by our visitors, and now indeed by others around the world who have access to the Gallery via the internet, the most crucial and central of our responsibilities are, as ever, acquisitions, exhibitions, publications, displaying our permanent collections and public programs.

CY TWOMBLY

The outstanding acquisition of the year must be Cy Twombly's *Three studies from the Temeraire* 1998–99, which has been the subject of a number of articles in Gallery and other publications. Never have the resources of the Gallery been so galvanised in pursuit of a single purchase with the Foundation, the Society and over 35 individual benefactors contributing to this the most substantial purchase in the history of the Gallery – thus far. Here I would like to pay tribute not only to all those who made this acquisition possible but also to the chairman of our Foundation, Rowena Danziger, and in the Gallery Jane Wynter, for their tireless and dedicated work on behalf of the Foundation and our acquisition fundraising activities. Having written extensively on these paintings there is no need to do so again but I was intrigued to notice that a BBC poll in the United Kingdom in August 2005 revealed that the painting which Twombly had declared to be his favourite and the ultimate source of inspiration for the Gallery's triptych, Turner's majestic *The Fighting Temeraire tugged to her last berth to be broken up* 1838, was considered, by popular acclaim, to be the greatest painting in a British art gallery, easily outpolling such icons as Constable's *The hay wain*, Manet's *A bar at the Folies Bergere* and van Eyck's *The Arnolfini portrait*.

NELSON MEERS FOUNDATION NOLAN ROOM

In the year 2000, the year of the Olympics in Sydney, our head curator of Australian art, Barry Pearce, took a new approach to the display of the Australian collections under the appealing and succinct title of *Australian icons*. This was an edited history of Australian art seen through the works of 20 key artists selected from the Gallery's collections. It was an exercise that demonstrated both strengths and weaknesses, and the most evident of the latter turned out to be Sidney Nolan. Arguably, but certainly in my view, Australia's greatest painter of the 20th century, Nolan simply had to be represented in our collections in a way which demonstrated that contention. A campaign was undertaken to address the situation and it reached a highpoint with the creation of the Nelson Meers Foundation Nolan Room.

In just five years, with the support of the Meers Foundation and the Art Gallery Society, no less than eight major Nolan paintings have been acquired, each one representing one of the artist's principal preoccupations and each one of great significance for our collections. Together with our existing holdings, which of course include such signal paintings as *Pretty Polly mine*, the 1943 *Self-portrait* bought by the Art Gallery Society and the gifts of Lord McAlpine, these works mean that the Gallery can now at last demonstrate Nolan's unique, varied, subtle, often mischievous and witty but protean career as the artist who redefined Australian art in the second half of the 20th century. The latest acquisition, the magnificent *Central Australia* 1950, bought for the Gallery by the Meers Foundation, was the perfect note on which to launch our new Nolan displays, which we did in December 2004. I cannot say that the campaign is yet quite complete, as the prolific Nolan continues to impose his options upon us, but it is certainly much closer to fulfilment.

MAJOR COLLECTION ACQUISITIONS

It is right and proper here that I acknowledge once again that, since the Gallery receives no direct funding from the government for its acquisitions,we give thanks for the extraordinary contributions from the private sector that permit us to grow the collections. In a year that added such works as the Twomblys, a second painting by Giorgio Morandi, paintings by such diverse and significant artists as Sigmar Polke, Arthur Streeton, Roy de Maistre, Godfrey Miller, George Ward Tjungurrayi and Robert Owen, photographic works by Bernd and Hilla Becher, Rosemary Laing, Tracey Moffat and Bill Henson, an outstanding and rare print of one of Gericault's most famous lithographs *The boxers* 1818, and a number of Asian works including a spectacular Chinese Tang dynasty (618–906) three-colour glazed offering dish and an outstanding Tamil Nadu sculpture of c1100, are testimony to the wealth of continuing support and generosity of our benefactors.

EXHIBITION HIGHLIGHTS

The exhibition program was as lively, rewarding and varied as ever. Whilst I lost count, I am reliably informed that we did 36 exhibitions during the year which is, of course, far too many but we shall probably do just as many next year. As ever the Biennale of Sydney, the 14th, directed by the Portuguese curator Isobal Carlos, which opened in June 2004 but fell principally in the year under review, deployed the Gallery's resources to the full. Of the major Gallery-initiated shows, the hugely engaging *Crossing country: the alchemy of Western Arnhem Land art* and the relentlessly powerful *Bill Henson* retrospective were unforgettable experiences. I believe the visitors' engagement with the beguiling and mysteriously revealing images of Henson marked something of a quantum leap for both public and artist. Whilst Henson's work was known and admired, it was selectively so rather than generally; thus it was a revelation for the public to experience his work in such a compelling and comprehensive manner just as it was for Bill himself to be thrust into the public arena with such a major show.

Celestial silks: Chinese religious and court textiles was one of the surprise exhibitions of the year. There was no doubting the colour and splendour of Chinese court and imperial robes and textiles but we did not foresee the level of public interest. The equally splendid catalogue had to be reprinted owing to demand, particularly from overseas. Another exhibition of special significance was *19th-century Australian watercolours, drawings and pastels* as it was the opportunity for us to also publish this part of the Gallery's Australian collections. The new Rudy Komon Gallery on the upper level was in big demand as both, the curators and the art seem very much at home there. However, with its wooden floor, I am firmly of the view that works on paper shows will be seen to particular advantage in the space, as we saw with the fine exhibition *Boucher, Watteau and the origin of the rococo* from the Ecole Nationale Supérieure des Beaux-Arts, Paris, displayed in that gallery in March to May 2005.

Installation view of James Angus' *Truck corridor* 2004

SERVICE AGREEMENT WITH GOVERNMENT

In the report of our president of the Board of Trustees, David Gonski made mention of the Service Agreement with the NSW government. Much time, effort and thought have been expended on this plan, which has its origins in the informal arrangement with government that it funds the basic maintenance and operations of the Gallery and the Trust funds the activities, which include the all-important acquisition and exhibition programs. The Service Agreement will formalise our present working relationship with the government. It will also clarify the Trust's roles and responsibilities in quite specific and quantifiable terms and ensure the continued growth of the Gallery without prejudice to quality. Similarly the government's commitment, enshrined in the initial three-year agreement, will permit the Gallery to plan ahead more effectively and economically. As a prelude to concluding the terms of this agreement, a number of reviews of and investigations into the Gallery's activities, resources and operations were carried out. These revealed the Gallery to be the most efficient and economic such institution in the state art museum sector. The clear, simple and well-defined terms of the Service Agreement will ensure that we can continue to perform with economy and efficiency. I would like to record here my special thanks to Rosemary Senn for her commitment and indeed patience in seeing these negotiations through to a conclusion.

‘… I have always maintained that a great building and a great collection do not necessarily combine to make a great art museum; people are the third and defining component.’

COLLECTION STORAGE

There are, of course, major issues for us to confront. The most compelling and immediate of these is the matter of storage, both for works of art and other material. Institutions such as ours have a history of evolution and growth and nothing other than radical policy change or extinction is likely to alter that pattern of gradual but relentless development. We are acutely aware of the plans being implemented by our colleague state art galleries in the country to ensure their future. In that scheme of things, and particularly for any institution such as ours involved in charting and collecting the art of its time, our art collections too will inevitably grow. The idea that a substantial area of our Gallery, located in the heart of the city, should be given over to storage, as it currently is, may be very convenient but could also be regarded as unsustainable. Plans have been developed to relocate collection and non-collection material storage off-site to less costly but more efficient accommodation thus releasing nearly 1000 square metres of space in the Gallery for conversion to areas for public display. This as yet unresolved matter will remain a preoccupation for us in the coming year.

FAREWELL

During the course of the year we, reluctantly, said goodbye to two exceptional people who had made extraordinary contributions to the Gallery. Jan Batten formally joined the Gallery in 1997 having worked for us on a consulting basis as our media relations manager since the early 1990s. Known for her stamina, smoking and general physical prowess, Jan became the consummate media manager and the constant and invariably supportive comment on the Gallery across all media was in large part due to her sublime management of that often sensitive relationship. Her decision to leave for family reasons was greeted with disbelief but understanding. I must say the same about Liz Gibson, who joined the Gallery as an education officer in 1988 but left us as impresario extraordinaire in early 2005. When we finally managed to establish our late openings every Wednesday, we all knew we had to do more than just keep the doors open. The Art After Hours programs Liz devised to attract, retain and expand our evening audiences, from celebrity talks to concerts, jazz in the cafe, curator talks, lectures and a miscellany of more ad hoc entertainments have made Wednesday evenings at the Gallery absolutely memorable and firmly established in the public’s mind. Two unique and independent people, Jan and Liz demonstrated a loyalty to the Gallery that was matched only by their contributions.

Jan Batten and Liz Gibson

THANKS

There has been little other movement in staff over the past year, which is a further demonstration of loyalty and dedication to the Gallery. I have always maintained that a great building and a great collection do not necessarily combine to make a great art museum; people are the third and defining component. I am delighted to have this opportunity to express my thanks and appreciation to all the staff, volunteers, members, benefactors, supporters and all those who have contributed to yet another fruitful and fulfilling year in the life of the Gallery and make special mention of our senior managers Tony Bond, Anne Flanagan, Rosemary Senn and Belinda Hanrahan, and head curators Barry Pearce and Jackie Menzies. As the year ends, we are working on the conversion of the old Gallery boardroom to additional space for the 20th-century Australian galleries which, when completed, will bear the names of Frank Lowy and David Gonski, the former and present presidents of the Board of Trustees. This will be recognition of the enormous amounts of time, energy, resources and concern that the presidents and members of our Board of Trustees devote to the success and growth of the Gallery. On behalf of the staff, and indeed the public who enjoy this place, I express my thanks to our supportive and ever-willing trustees. Finally to our minister, the former premier Bob Carr, director-general of the Ministry for the Arts Roger Wilkins, his deputy Jennifer Lindsay and the staff at the ministry, we express our thanks for their constant support, guidance and advocacy.

Edmund Capon AM OBE
Director Art Gallery of New South Wales
22 September 2005

YEAR IN REVIEW

Roy de Maistre *Sea piece, St Jean de Luz* 1925, oil on canvas, 54.2 x 65 cm. Ruth Komon Bequest in memory of Rudy Komon 2005 © Caroline de Mestre Walker

COLLECTIONS

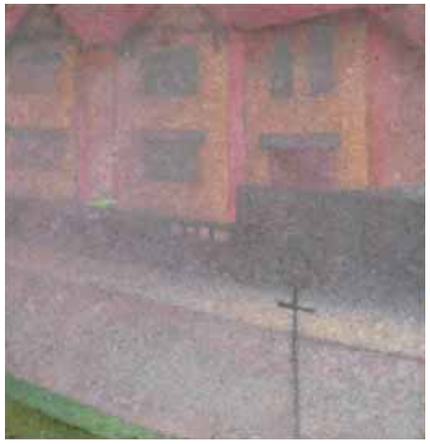
AUSTRALIAN ART

Outstanding among the Australian paintings acquired this year was an exceptional late landscape by Arthur Streeton, *The creek* 1925. Rich in impasto and unusually daring for the artist, it is a dramatic comment about land degradation. The collection previously reflected a certain decline in Streeton’s paintings from the early 1920s, following his return to Australia from Europe, however this acquisition allows us to reveal a rare combination of intense poetic vision and social conscience during the artist’s last two decades of painting.

Yet perhaps our most important acquisition was *Sea piece, St Jean de Luz* 1925 by Roy de Maistre, purchased from a private collector after it had been brought to the Gallery for a Thursday morning appraisal. De Maistre’s paintings at the French coastal town of St Jean de Luz, where he took a studio in 1924, count among his masterpieces and represent a watershed in the artist’s development. The acquisition of this work strengthens a period previously weakly represented in the collection. Without doubt one of his finest paintings of the period, *Sea piece*, *St Jean de Luz* echoes de Maistre’s earlier colour-music paintings, while displaying a robust brushwork and design influenced by his experience of European post-impressionism.

Other particularly welcome acquisitions include two rare early works by Godfrey Miller, *Dusk, Warrandyte* and *Street scene, London* 1929; a 1943 genre painting by Margaret Preston, *Manly harbour beach* significant for its stylistic fusion of elements from both Japanese and Aboriginal art; a strong, recent painting by Margaret Olley, *Ranunculus and pears* 2004; and David Aspden’s *Black music* 1995, purchased just a few

Margaret Olley *Ranunculus and pears* 2004, oil on hardboard, 76 x 101 cm. Edward Stinson Bequest Fund 2005 © Margaret Olley



Godfrey Miller *Street scene, London* (1929), oil on canvas board, 24 x 24 cm. D G Wilson Bequest Fund 2004 © Estate Godfrey Miller/John Henshaw

months before the artist's death in June. Responding to Aboriginal dance and music, the latter was one of Aspden's most evocative and beautiful works of recent years and is an ideal updating to his representation in the collection.

Highlights among this year's acquisitions of works on paper include a previously unknown woodcut by Ailsa Lee Brown (purchased at auction in New York) and an exquisite George Lambert drawing from the estate of artist Nora Heysen, for whom it was a treasured possession. While the former is a poignant reminder of Sydney's past, when trams were such a feature of the city, the exquisite George Lambert study is of particular interest and relevance to the Gallery as it depicts the flower seller in his major painting *Important people* 1914, a work that has been in the collection since 1930.

Also important was the purchase of a second watercolour by Robert Atkinson, *Bringing in the dinner* 1889, which provides a rare glimpse of life in the artists' camps of Sydney Harbour in the 1880s and 90s; a group of Arthur Boyd's earliest collographs with working proofs and plates; four of Jorg Schmeisser's recent Antarctic etchings and new prints by Joe Furlonger and Bea Maddock; gouaches and prints by Carl Plate, Arthur Boyd and Jörg Schmeisser; and powerful figure drawings by Joy Hester and Frank Hinder. The Australian Prints, Drawings & Watercolours Benefactors Fund was crucial to several purchases, as was the support of other individuals, private collectors, artists and their families in providing works by many other artists.

The Brett Whiteley Studio Foundation granted $10 000 to fund a project to catalogue all Brett Whiteley Estate works currently held at the studio under the Gallery's management – necessary for audit and indemnity procedures. This major undertaking, managed by Australian department staff with additional assistance, commenced during the maintenance closing of the studio in July 2004 and has continued steadily, achieving complete recording of 1165 works to 30 June 2005. It is estimated a further 1000–1200 remain to be catalogued.

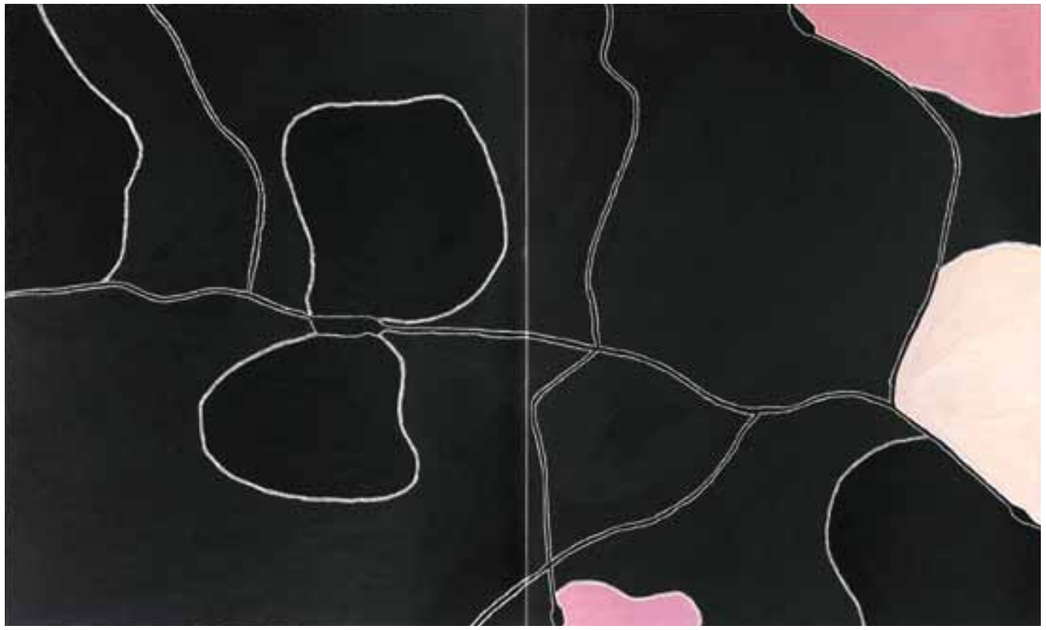
ABORIGINAL AND TORRES STRAIT ISLANDER ART

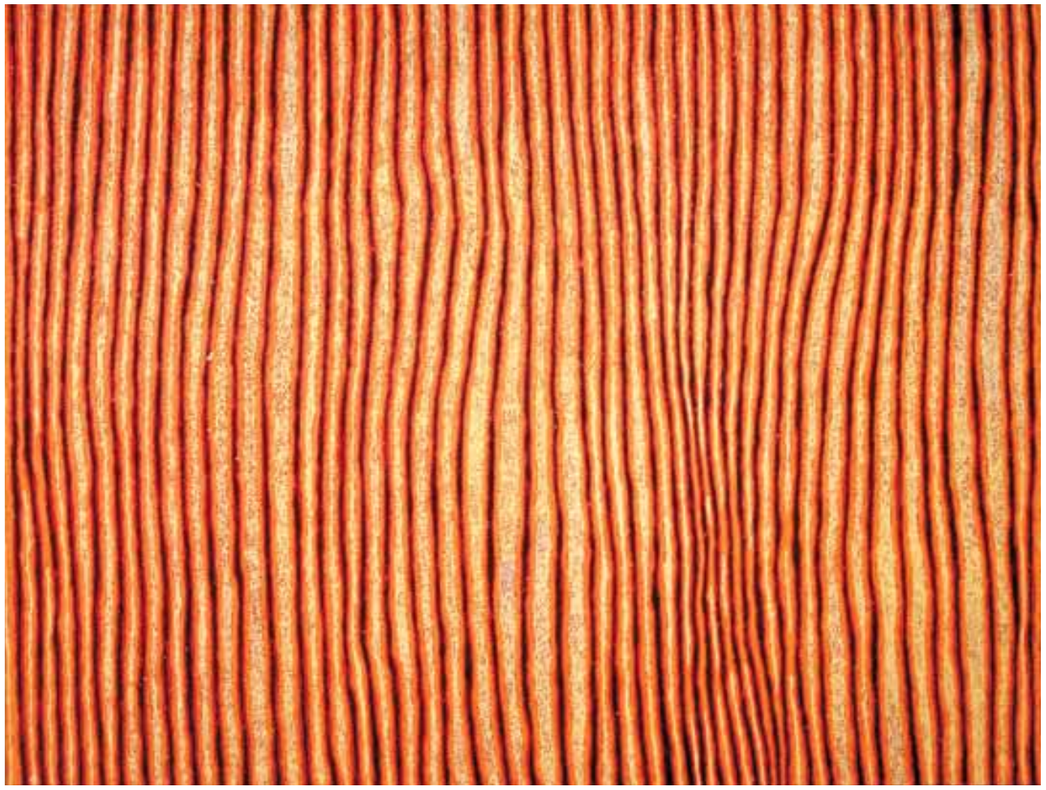
The most significant work acquired during the past financial year would undoubtedly be Tommy McRae's pen and ink sketch *Spearing the kangaroo* c1890. This rare and finely detailed 19th-century work on paper is the oldest Aboriginal artwork in the collection and it is significant that the artist's country was the Upper Murray region near Albury-Wodonga in southern NSW.

Two large paintings by Papunya Tula artists strengthened a key area of the collection: George Ward Tjungurrayi's magnificent canvas *Untitled (Kutungka Napanangka)* 2003, which won the Wynne Prize for landscape painting in 2004 and has been on display since it was acquired for the collection; and Eileen Napaltjarri's impressive painting *Untitled (Tjiturrulpa)* 2004, which has also delighted Gallery audiences since its acquisition.

Paintings from other regions were also acquired, including two remarkable paintings by the highly regarded Pitjatjantjara artist Tommy Watson. *Wipu Rockhole* 2004 and *Walpu* 2004 boldly depict sites in Watson's country and display the artist's facility with the medium. East Kimberley artist Freddie Timms' dramatic diptych (pair) in black and pink, *Jack Yard* 2004, was purchased for the collection by the Art Gallery of New South Wales Society Contempo group. The painting is essentially a map of Bow River station, where he lived as a boy. Master weaver Regina Wilson's intricately meditative *Syaw (fish net)* 2004, an acrylic painting on canvas, references the weaving traditions found in the Peppimenarti community in the Daly River region in the Norther n Territory.

Following the major exhibition *Crossing country: the alchemy of western Arnhem Land art,* several key works from the show were acquired. These were two bark paintings and a hollow log memorial pole: *Bilwoyinj site* 2004 by Samuel Namunjdja, which depicts a location subject to mini-cyclones; a superb bark painting, *Untitled* c1960s by January Nangunyari-





Freddie Timms *Jack Yard* 2004, diptych: earth pigments and synthetic polymer paint on linen canvas, 150 x 180 cm (each panel) Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2005 © Freddie Timms, courtesy Jirrawun Arts

Eileen Napaltjarri *Untitled (Tjiturrulpa)* 2004, synthetic polymer paint on linen canvas, 244 x 183 cm. Purchased with funds provided by the Aboriginal Collection Benefactors 2005 © Eileen Napaltjarri, courtesy Aboriginal Artists Agency Ltd

Ivan Namirrkki *Lorrkkon Wubarr/Morak ceremony* 2004, natural pigments and feathers on wood (*Eucalyptus tetradonta*), 209 x 33 cm. Purchased with funds provided by the Aboriginal Collection Benefactors 2004 © Ivan Namirrkki, licensed by Viscopy, Australia

Namiridali, on loan to the exhibition from a collector in Macedonia; and the elaborately decorated hollow log *Lorrkkon Wubarr/Morak Ceremony* 2004 by Ivan Namirrkki, which features an unusual ring of feathers around the upper section.

A bark painting by the esteemed artist Lofty Bardayal Nadjamerrek AO, *Bulandjalarnlan* 2004, depicts a spirit figure associated with a particular site in Bardayal's clan estate. Several of Bardayal's paintings were featured in the *Crossing country* exhibition. In a combined gift/purchase, three carved and painted *Balangjangalan spirit figures* pre 1990 by Paddy Fordham Wainburranga were acquired from a collection in the USA.

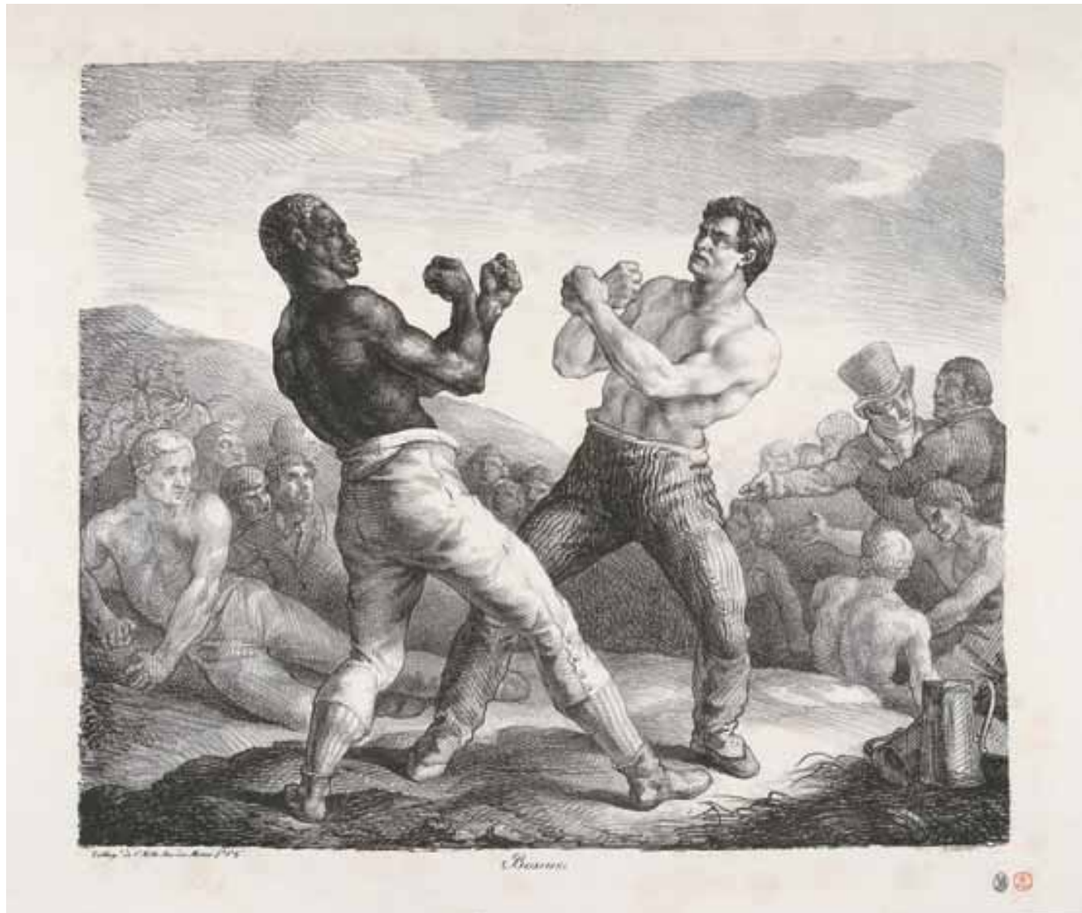
Works on paper constitute a significant collecting area and a number of prints from Maningrida were purchased: 13 etchings by John Mawurndjul and his wife Kay Lindjuwanga, completed towards the end of 2004, which depict sites associated with the Mardayin ceremony; and prints by Maningrida artists Susan Marawarr, Lena Kuriniya, Mary Marabamba and Kate Miwulku that depict weavings and plants. Ceremonial body painting is the basis of Tiwi artist Pedro Wonaeamirri's two works on paper, *Pwoja – Pukumani body paint design* 2004, which were also acquired.

The Gallery is most grateful to Colin and Liz Laverty for their extremely generous gift of 16 paintings by a number of well-known Aboriginal artists. The majority of the works are from the central and western deserts, including a superb early Papunya board *Men's journey* 1971 by founding Papunya Tula artist 'Old' Walter Tjampitjinpa; four paintings by Willy Tjungurrayi; two by Walangkura Napanangka; and single paintings by Ronnie Tjampitjinpa, Tony Tjakamarra, Nyurapayia Nampitjinpa, Michael Mutji Tjangala, Alan Windaroo Tjakamarra, Butcher Cherel Janangoo, Queenie McKenzie, Kitty Kantilla (Kutuwalumi Purawarrumpatu) and Prince Of Wales (Prince Mudpul/Mitbul).

Christopher Hodges and Helen Eager gave the third *Balangjangalan spirit figure* by Paddy Fordham Wainburranga. Dr Milton Roxanas gave a bark painting by Jimmy Njiminjuma, *Wakwak (Crow Dreaming site)* 2000. Margaret Tuckson gave a rare woven fibre *Southern Highlands spirit figure* c1960s to the Melanesian collection that was originally purchased by Tony Tuckson at the Mount Hagen Show in 1971. The artist Judy Watson has gifted a seminal work, charcoal on plywood, *Untitled* 1990, which appropriately prefigures her subsequent work.

EUROPEAN PAINTINGS PRE 1900

The major event of the year for European old masters was a gift by Mr Charles Davies-Scourfield of a large baroque Flemish hunting subject, *The boar hunt* c1650, from the workshop of Frans Snyders. The picture is in need of cleaning and restoration and this will be a project for the Gallery's Conservation department in the coming year. Negotiations were also commenced for the acquisition in early 2005–06 of a major Italian baroque altarpiece by Giulio Cesare.



Théodore Géricault *The boxers* 1818, lithograph, 35.5 x 41.5 cm. Parramore Purchase Fund 2004

Frans Snyders *The boar hunt* c1650 (detail), oil on canvas, 172 x 239 cm
Gift of Charles Davies-Scourfield 2005 239.2005

EUROPEAN PRINTS, DRAWINGS AND WATERCOLOURS

With funds provided by the endowment of the late Mr Tom Parramore, the Gallery was able to acquire a superb impression of Théodore Géricault's lithographic masterpiece, *The boxers* 1818. This rare work is the first Géricault to enter the collection, where it joins an important group of early French lithographs.

Thanks once again to generous funds provided by Margaret Olley, the Gallery was able to acquire two lithographs, *Profile of girl* 1924 by Henri Matisse and *The red cloth* 1944–46 by Pierre Bonnard. We were also the fortunate recipient of a gift by Mrs Joan Leslie McAuslan of five colour woodcuts by the English vorticist artist Edward Wadsworth. Joining a fine representation of his work already in the collection, a colour screenprint by Erich Buchholz was given by the artist's daughter Mrs Mo Wedd-Buchholz.

Cy Twombly *Three studies from the Temeraire* 1998–99, oil on canvas (triptych), 253.5 x 202.5 cm, 261.3 x 202.5 cm, 260.3 x 202.5 cm
Joint acquisition (see below) © Cy Twombly

MODERN AND CONTEMPORARY

This has been an exceptional year for International Contemporary art acquisitions. The Cy Twombly triptych (three-panel) *Three studies from the Temeraire* 1998–99 has been an outstanding addition, not only because of its great aesthetic and poetic quality but also because of the great generosity shown by many people in making such a valuable purchase possible. It was a joint acquisition with funds provided by the Art Gallery Society of New South Wales and the Art Gallery of New South Wales Foundation, with the assistance of the following major donors: Kerry Packer AC & Roslyn Packer, Jillian Broadbent AO, Peter Weiss AM, Ginny & Leslie Green, Geoff & Vicki Ainsworth, Catriona & Simon Mordant, Susan Rothwell, Ann Corlett, Rowena Danziger AM & Ken Coles AM, Energy Australia, Brian France AM & Philippa France, Chris & Yvonne Gorman, John & Inge Grant, Penelope & Harry Seidler AC OBE, John Symond AM, Isaac & Susan Wakil, and a number of other private individuals.

Giorgio Morandi's *Still life* 1949 was acquired with funds from the Lady Maisie Drysdale Bequest, the Ruth Komon Bequest in memory of Rudy Komon and the Margaret Hannah Olley Art Trust. It beautifully complements the Morandi already held in the collection.

Other outstanding purchases included Sigmar Polke's *Meteor II* 1988 with assistance from the Mervyn Horton Bequest Fund, a long overdue representation of one of Europe's leading postwar artists. This is an uncompromising work from the 1980s, a critical moment in the artist's development. The figure of Joseph Beuys looms over the international collection even though we have not been able to collect a major work of his to date, nonetheless artists such as Kiefer, Richter, Horn and now Polke were all influenced greatly by Beuys. Dieter Roth, who died in 1998, was a highly influential artist in Europe in the trajectory of Duchamp and Beuys, and the acquisition of his *Spice window* 1971 makes an important bridge between the dada antecedents of contemporary art and the many artists represented in our collection who use everyday objects and materials to communicate poetic responses to life and to art.

We are very pleased to have been able to secure a new film by William Kentridge, *Tide table* 2003, exploring the subjective load carried by a Jewish South African who lived through the apartheid era. It surpasses his previous works in its technical sensitivity to his medium of filmed charcoal drawing. This film represents a turning point to his stories with a new cast of characters emerging. Also purchased were a set of drawings by the African artist Frédéric Bruly Bouabré and a photogravure installation by the classic American photo conceptualist John Baldessari. Both of these acquisitions complement our rich collections of conceptual art and its relation to language. A group of four photographs by the Scottish artist Christine Borland will hang well with her sculptural installation acquired last year and add to the theme of strange bodies that forms one of the core strands to the collection of contemporary international art.

The Contemporary Collection Benefactors continued to be the major source of funds for acquisitions for the contemporary Australian collection, and in the last year purchases were made of works by John Barbour, Shaun Gladwell and Jan Nelson.

Dieter Roth *Spice window* 1971, spices, wood, glass, metal, 78 x 157.5 x 7 cm
Purchased 2004 © Dieter Roth Estate

The collection was also considerably enhanced through a number of significant gifts. Dr Colin and Elizabeth Laverty gave works by Steig Persson, Louise Hearman, Philip Wolfhagen, Anthony Galbraith and Dick Watkins. Another very significant gift was of three series of photographs by Simryn Gill, giving considerable substance to the Gallery's holdings of her work. Matthys Gerber's large abstract painting *Slavedriver* 2003 was selected by Edmund Capon and given by the artist. David Rosetzky's video installation *Untouchable* 2003, one of his most ambitious works, was the winner of the inaugural Anne Landa Award and became part of the Gallery's permanent collection. Robert Owen's magnificent five-panel abstract painting *Cadence* 2003 was purchased from his exhibition at the Gallery and the artist generously gifted the poignant sculptural work *Tears of history* 2000–04.

Giorgio Morandi *Still life* 1949, oil on canvas, 32.5 x 42 cm. Purchased with funds provided by the Lady Maisie Drysdale Bequest, the Ruth Komon Bequest in memory of Rudy Komon and the Margaret Hannah Olley Art Trust 2004
© Giorgio Morandi/SIAE. Licensed by Viscopy, Australia

Christine Borland *The velocity of drops: surgical ward* 2003,
4 type C photographs, 69 x 69 cm each. Don Mitchell Bequest Fund 2004
© Christine Borland

Louise Hearman *Untitled #836* 2001, oil on masonite, 68.5 x 91 cm
Gift of Dr Colin and Mrs Elizabeth Laverty 2005 © Louise Hearman

Bernd and Hilla Becher from *Blast furnaces* 1970–95, 5 gelatin silver photographs, overall 105.1 x 144.1 cm. Alistair McAlpine Photography Fund 2004

Ilse Bing *Self portrait with Leica* 1931 (printed 1941), gelatin silver photograph, 26.7 x 31.2 cm. Alistair McAlpine Photography Fund 2005 © Estate of Ilse Bing

opposite:
Androgynous form of Shiva and Parvati (Ardhanarishvara) c1100, granulite, 112 x 46 x 29 cm. Purchased 2004

PHOTOGRAPHY

Important acquisitions were funded largely through benefaction. These include the acquisition of a series by influential German photographers Bernd and Hilla Becher, modernists Annelise Kretschmer and Ilse Bing, Japanese photographer Daido Moriyama, and the American artist Francesca Woodman. In all cases this is the first time these important artists have been represented in the collection. The series by the Bechers is important in itself as well as providing a bridge in the collection between pre-war and postwar German photography. The Bing is particularly important as it is her signature image and a very fine early print.

Works by younger Australian artists Aaron Seeto and Cherine Fahd entered the collection for the first time, and some very important gifts were received. These include: Rosemary Laing's *greenwork* series; a number of photographs by Harold Cazneaux; early photographs and 'cut screens' from the 1990s by Bill Henson, which round out our collection of this artist's work; and important photographs by Americans Minor White and Barbara Morgan. These last have substantially increased our ability to represent the development of American photography.

ASIAN ART

This year saw the acquisition of some fine works for the Asian collections, strengthening some of our more established collecting areas while simultaneously furthering our objective to have one of the finest and most comprehensive pan-Asian

China Tang dynasty (c618–906), Ceramic offering tray, earthenware with *sancai* (three colour) glaze; amber, green and cream, 33.7cm diam. Edward and Goldie Sternberg Chinese Art Purchase Fund & Asian Collection Benefactors 2004

collections in Australia. With the increased exhibition space of the new Asian galleries, there has been a greater opportunity to showcase new acquisitions as well as to rotate displays, often along thematic lines.

One of the year's major acquisitions was a large, standing Indian stone sculpture of the androgynous form of the Hindu god Shiva. This particular manifestation of Shiva, which is the incorporation of Parvati into Shiva, is known as Ardhanarishvara, Sanskrit for 'the lord who is half a woman'. Made of granulite and dating to the Chola period (c1100) the sculpture originally may have been part of a temple wall. Its detailed, sensitive sculpting of body, jewellery and clothing is testament to the craftsmanship of the era, esteemed as one of the great classical periods of Indian sculpture. The Gallery was seeking to acquire a fine example of Chola excellence, as well as a significant sculpture of the major Hindu god Shiva, and the acquisition of this piece fulfilled both aims. A much-needed addition to our small Tibetan holdings was a 14th-century gilt bronze figure of the major Tantric Buddhist deity Kalachakra, also known as the 'Wheel of time,' in father-mother union with his consort, the Universal Mother Vishvamata, who is the embodiment of wisdom. Acquired largely through donations made to the Asian Collection Benefactors Fund, this sculpture of extraordinary presence and spiritual power is another fine addition to the Gallery's important 'Faiths of Asia' display.

Through the auspices of the Edward and Goldie Sternberg Chinese Art Purchase Fund and the Asian Collection Benefactors Fund, the Gallery acquired a Chinese Tang dynasty (618–906) ceramic offering tray. This beautifully decorated and rare dish, of exceptional size with *sancai* (three-colour) glazing is a superlative addition to our Tang collection, especially as a classic ceramic of this kind was until now not represented. Floral designs with lotus leaf decoration similar to the one on this dish appear on other objects of the Tang period, including metalwork, ceramics, silks and even the famous murals at Dunhuang, thus giving us an opportunity

LU Yanshao (China, 1909–1993) *Thatched hut on Mount Lu*, 20th century, hanging scroll; ink and colour on paper, 67 x 136 cm. Gift of Mr Teck-Chiow Lee 2005

to better understand the aesthetic of the Tang period, an apogee of Chinese art and connoisseurship. It was through the Edward and Goldie Sternberg Southeast Asian Art Fund that the Gallery was able to purchase a Thai manuscript, *Phra Malai* (Poem about the venerable monk Malai), a classic Thai Buddhist text about the deeds done in this life and the consequences these will have in the next. Such manuscripts, important examples of the Thai pictorial tradition, are becoming increasingly hard to find. The manuscript enhances both our Southeast Asian and Buddhist holdings.

For the Japanese collection the Gallery purchased a 17th-century hanging scroll *Scene from 'Asagao' (The Morning Glory), chapter 20 of the 'Tale of Genji'* by Tosa Mitsuoki (1617–91). Another significant work, this delicate painting was done by an important artist of the established Tosa school,

TOSA Mitsuoki *Scene from 'Asagao' (The Morning Glory), chapter 20 of the 'Tale of Genji'* 17th century, hanging scroll; ink and colour on silk, 39.6 x 86.2 cm. Purchased 2004

which upheld classical Japanese painting traditions over many centuries. The painting depicts a scene from the famous courtly romance, the *Tale of Genji*, an enduringly popular choice among Japanese artists. The painting typifies the jewel-like Tosa style, exquisitely capturing the Japanese sensitivity to nature and the seasonal changes while also depicting the court life and costume of the classical Heian period (794–1185). Another Japanese acquisition was an Edo period *suzuribako* (writing case) from the 18th–19th centuries. The box, primarily used to hold items necessary for calligraphy, is an elegant example of the best of Japanese lacquer. Probably owned by someone of the higher classes during the Edo period (1616–1868), the box is decorated with a scene of windswept pine tress along a rocky shore, an allusion to the famous scenic spot of Matsushima, a popular subject in classical literature and art.

The Gallery has been the recipient of some significant gifts from very generous donors, including rare Vietnamese, Korean and Chinese rank badges donated by Judith and Ken Rutherford. Vietnamese and Korean badges are much rarer than Chinese ones, so the Gallery is particularly fortunate. Moreover, the Rutherford gift was complemented by a donation by Dr Young Yang Chung of two more rare Korean badges – welcome additions to our developing Korean collection, as well as our Asian textile holdings.

A very generous gift of some exceptional Chinese paintings has entered the collection from Mr Teck-Chiow Lee. This gift includes works by artists such as Lu Yanshao, a major 20th-century landscape painter who often drew on ancient sources for inspiration; Guan Shanyue, an important painter and part of the second generation Lingnan painters; and Wang Geyi a renowned painter, calligrapher, seal engraver and writer. The remarkable paintings are very suited to our expanding Chinese painting collection.

Our Southeast Asian textile collection continued to grow thanks to the generosity of Dr John Yu and Dr George Soutter, who donated a large number of Indonesian and Filipino textiles and objects, as well as a large and lively Indian depiction of the epic the Ramayana, painted on cloth for the 18th-century Indonesian market. The substantial number of textiles from the Philippines, the first to enter the collection, demonstrates a distinct tradition and aesthetic, while enabling the Gallery to further realise its goal of representing the art and culture of our Southeast Asian neighbours.

RESEARCH LIBRARY AND ARCHIVE

The Archive has recently been greatly enriched by the donation of a number of archives from commercial galleries, including Coventry Gallery, Watters Gallery, Macquarie Galleries and the Bloomfield Galleries. Providing a rich source for the study of Australian art from the 1920s to the 80s, these collections include correspondence, catalogues, press reviews, slides and other images. Personal papers were donated from Rubery Bennett, Maximilian Feuerring, Jocelyn Rickards, Graeme Inson, Alan Oldfield and Sam Fullbrook. Deepening our archival holdings of art societies, the Sydney Printmakers Society also donated its records in this year.

EXHIBITIONS

AUSTRALIAN ART

The major exhibition for the Australian department during 2004–05 was *19th-century Australian watercolours, drawings and pastels in the Gallery's collection,* with the publication of a comprehensive catalogue. This exhibition revealed a previously little appreciated part of the collection, providing an opportunity for the public to view its remarkable highlights and offering insights into the evolution of art in colonial Australia.

The Australian department installed the Dobell Prize for Drawing, now established in its new schedule in the early part of the year. Thirty-four drawings were exhibited, including the winning drawing by Garry Shead, *Colloquy with John Keats* 2004, acquired for the collection as part of the conditions of the prize.

While preparations were finalised for the opening of *Margaret Preston: art and life* at the end of July 2005, Australian department staff also continued preparatory research for an exhibition of Kevin Connor's sketchbook drawings in 2006, and beyond for Bertram Mackennal and Sidney Nolan retrospectives in 2007–08.

The most spectacular new collection display this year however, was the launching of the Nelson Meers Foundation Nolan Room in December 2004. This room within the modern Australian galleries has been dedicated to the work of this great Australian painter, and has been named in recognition of the great generosity of the Nelson Meers Foundation towards the improvement of the Gallery's Sidney Nolan holdings through the donation of five iconic works. With the spectacular *Central Australia* 1950 as the centrepiece, these five major acquisitions are displayed in the newly dedicated space, together with important works funded by the Art Gallery Society of New South Wales and other gifts and purchases, 17 works in all. The displays in this room will regularly change to highlight a variety of aspects of the Gallery's Nolan holdings.

Meanwhile, re-hangings of the Australian collection were extensive. Ongoing restoration and frame refurbishment have seen progressive improvement in the displays of 19th-century paintings, and periodic changes in the Australian Collection Focus Room have continued to elicit a popular public response. The latter featured the works of Ian Fairweather, Fiona Hall, Mark Johnson, Fred Williams and John Olsen this year. The intent of the Focus Room displays has been to bring attention to aspects of the Gallery's Australian art collections not frequently included in permanent collection installations. However in the case of Olsen an exception was made by borrowing his *Donde voy? Self-portrait in moments of doubt* from a private collection. This was the artist's entry for the 1989 Archibald Prize (which many say should have won). Coincidentally, Olsen did win the Archibald Prize this year, for the first time.

Garry Shead, winner of the 2004 Dobell Prize for Drawing, with his work *Colloquy with John Keats*

Artist John Olsen poses before his 2005 Archibald Prize winning work *Self portrait Janus faced*

The Brett Whiteley Studio exhibition program continued in August 2004 after a period of closure for building maintenance with *Key works from the Whiteley Studio.* This was followed by the annual *Brett Whiteley Travelling Art Scholarship Finalists* exhibition. The generosity and foresight of Mrs Beryl Whiteley in establishing this scholarship was recognised in the annual New Year honours, by award of an OAM. Including some of the most adventurous, interesting and beautiful works of the artist's long and prestigious career, *Sydney genesis and beyond* was the final show of the year to be shown at the studio.

The former premier and arts minister Bob Carr with Beryl Whiteley and winning artist Alan Jones at the opening of the Brett Whiteley Travelling Art Scholarship finalists exhibition in September 2004

ABORIGINAL AND TORRES STRAIT ISLANDER ART

During 2004–05 this department's major exhibition focused on the work of a group of Kuninjku artists from western Arnhem Land over several generations. *Crossing country: the alchemy of western Arnhem Land art* displayed over 300 works, beginning with some of the first bark paintings collected in the region by anthropologist Sir Walter Baldwin Spencer. The exhibition continued with bark paintings from the 1940s to very recent works painted by the present generation of artists. Bark paintings and objects were lent by all Australian state and territory public institutions, the Museum der Kulturen, Basel, and many private collections from within

Mimih performances by stilt-walking Indigenous actor Russell Smith were presented daily in the exhibition *Crossing Country: the alchemy of western Arnhem Land art*

Australia and one from overseas. A group of recent etchings, carved and painted wooden figures, and lorrkkon (hollow log memorial poles) along with a group of kunmadj (woven collecting bags) and a spectacular mandjabu (fish trap) made from milil vine, were also included in the exhibition.

EUROPEAN PAINTINGS PRE 1900

The Gallery hosted the exhibition *Plein-air painting in Europe 1780–1850*, organised by the Shizuoka Prefectural Museum in Japan, which then travelled to the National Gallery of Victoria. A group of Australian plein-air sketches from our collection was also included in the Sydney showing, which generated a good deal of interest. An English-language catalogue was produced for the Australian venues by the Shizuoka Museum in collaboration with the Matthiesen Gallery, London.

EUROPEAN PRINTS, DRAWINGS AND WATERCOLOURS

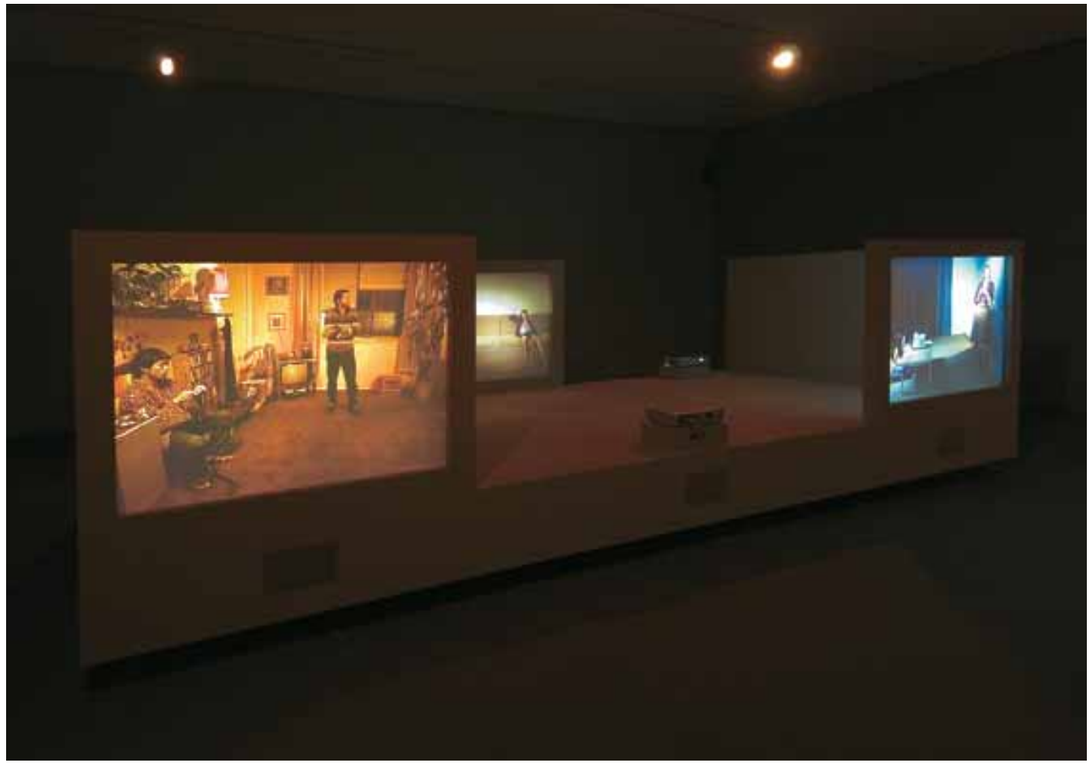
The major exhibition of European drawings for the year was *Boucher, Watteau and the origin of the rococo.* Organised by the École des Beaux-Arts in Paris, where it premiered before being shown in Sydney, it featured over 80 drawings by a number of different artists and located Boucher among his immediate predecessors and contemporaries. The exhibition demonstrated Boucher's central role in defining a new style that was taken up by the French aristocracy and royal court, and which spread through all the courts of 18th-century Europe. An English-language catalogue was produced by the École des Beaux-Arts.

Bauhaus and expressionism: German prints and drawings, developed from the Gallery's collection, presented highlights of our holdings of 20th-century German graphics. The exhibition included 35 works and subsequently toured to the New England Regional Art Museum, Armidale.

MODERN AND CONTEMPORARY

The major international event for 2004–05 was the Biennale of Sydney, *On reason and emotion,* curated by Isabel Carlos. At the Art Gallery of New South Wales, the Biennale began with an installation in the entry foyer by Carolyn Eskdale and expanded down through all of level 1, including the area adjacent to the cafe, finishing with two suspended aeroplanes constructed from used fabrics by the Chinese artist Yin Xiuzhen, whose work the Gallery also recently acquired for the collection.

Over the year there has been an active program of contemporary Australian exhibitions. The third in a series of installation projects supported by Clayton Utz presented James Angus' sculptural conundrum *Truck corridor* in which a Mack truck was inserted into the level 2 Project Space. This confounding exhibition proved very popular with our audiences. The second (of a series of five) Balnaves Foundation Sculpture Projects was a solo exhibition by artist Robert Owen which concentrated on his return to abstract sculpture in the last decade and the connections between his painting and sculptural practices.



David Rosetzky *Untouchable* 2003, 3-channel synchronised digital projection, colour, sound, duration 18.38 min (looping). Anne Landa Award winner 2005 © David Rosetzky

The inaugural Anne Landa Award exhibition for video and new media work reflected the current strength within Australia in these areas and presented work by Guy Benfield, Shaun Gladwell, Peter Hennessey, David Rosetzky, Van Sowerwine and Craig Walsh. The exhibition *Unscripted* was largely curated from the Gallery's collection and considered the centrality of language in the work of 16 contemporary artists. The level 2 Contemporary Projects program focused on artistic collaborations and showed new works by Mutlu Cerkez and Marco Fusinato, Rose Farrell and George Parkin, Lyndell Brown and Charles Green, Janet Burchill and Jennifer McCamley. Within the Australian Focus Room series an exhibition of sculptural and photographic work by Fiona Hall was presented.

Planning was also underway for some exciting projects in 2005–06, including re-hanging the contemporary collection to best display important recent acquisitions.

PHOTOGRAPHY

Man Ray continued its successful tour of Australia (Queensland Art Gallery and National Gallery of Victoria) before closing in October 2004, having been seen by more than 156 000 people in Sydney, Brisbane and Melbourne over the previous 10 months. Including works from a number of international collections, the exhibition exceeded expectations as people from all walks of life took the opportunity to appreciate the work of this mythic artist.

Biennale of Sydney performance and installation: Emiko Kasahara *La Charme #3*, 2004, synthetic fibre, plywood, velcro, DVD on monitors, dimensions variable; plywood circles: 2794, 1715, 1118, 1194, 1575 mm diameter. © Courtesy of the artist and Yoshiko Isshiki Office, Tokyo. Image courtesy of Biennale of Sydney

View of the *Bill Henson* exhibition

Chinese silk robes displayed to dazzling effect in *Celestial silks*

Bill Henson opened in Sydney in January 2005 and this important exhibition exceeded all attendance records for a major survey of a mid-career Australian contemporary photographic artist. Accompanied by the large-scale publication *Mnemosyne*, a co-production between the Gallery and Scalo, Zurich, the exhibition and book proved to be milestones for their scale and quality. Bill Henson was a remarkable participant in all aspects of the project and this enabled audiences to appreciate the exceptional span of his work in a way that had not previously been possible. This was the first survey of Henson's 30-year career and the first time a major publication had put together image and text on Henson in such a useful and educational way. The exhibition subsequently toured to the National Gallery of Victoria, Melbourne, where it exceeded attendance records there as well. Total attendances were above 115 000.

Collection displays of photography have become an important part of the exhibition program at the Gallery and are greatly appreciated by our audience. In the 2004–05 year these included an international modernist hang showcasing recent acquisitions; Mark Johnson *Sydney buildings* series; Simryn Gill *Standing still* series; and international pictorialism (which is an important yet rarely seen part of the collection).

ASIAN ART

This year the Asian department organised a variety of exhibitions, some of which provided the opportunity to focus on aspects of our own Asian collections. The lively program of changing exhibitions of Asian art in the temporary exhibition space within the Asian galleries was made possible by funding provided by the VisAsia Council.

This year's exhibitions also highlighted Asian works from other Australian collections, alongside works from overseas collections. It is testament to Australians' growing interest in Asia that such collections are gradually being established in Australia, and that we can present world-class exhibitions of Asian art drawing on local collections.

One of the highlight exhibitions this year was *Celestial silks: Chinese religious and court textiles.* For the first time the Gallery exhibited over 70 superb and rare pieces of Chinese costume and textiles, dating from the 5th to 19th centuries and used for various religious and court purposes in China and Tibet. The majority of pieces were on loan from the collection of Chris Hall in Hong Kong, with additional loans from various private collections in Australia and overseas. A number of pieces were from the Gallery's collection, on show for the first time. The lavish use of luxurious textiles throughout Chinese history was seen to overwhelming effect: from some of the earliest surviving robes which date from the 5th and 6th centuries to 18th-century *thangkas* with their iconic Buddha images and related symbols and to imperial court and festival robes of the Ming and Qing dynasties. The display of these superb hangings and robes was supplemented with accessories such as rank badges and hat knobs (which distinguished the rank of the person wearing them) and beautiful uncut silk cloths, woven to be made into court robes and opulently couched in gold. The exhibition was accompanied by a fully illustrated colour catalogue by Judith Rutherford and Jackie Menzies with other contributors, and a successful one-day symposium which brought together a number of local and overseas scholars and collectors.

The art of Japanese screen painting, the inaugural exhibition curated by the Gallery's new curator of Japanese art, Dr Clare Pollard, for the first time displayed together our extensive collection of Japanese screens. The exhibition highlighted the variety of styles produced during the 'Golden Age' of Japanese screen painting from the 16th to 18th centuries, including those made for the large residential palaces and sumptuous tastes of the samurai to those which catered to the tastes of the artisan and merchant classes.

Lee Lin Chin, shown here with director Edmund Capon, Chris Hall and Judith Rutherford, officially opened the *Celestial silks* exhibition

Previously exhibited as part of the opening displays for the new Asian galleries in 2003, Indonesian-Australian artist Dadang Christanto's installation *They give evidence* was shown again in response to popular demand. The work struck a nerve with an audience not familiar with the atrocities that occurred in Indonesia during the mid 1960s, evoking a universal response of compassion and silent empathy for those innocent victims whose lives are lost or destroyed through political and social unrest.

Rajput: sons of kings was the final exhibition to be held in the Asian galleries this year. This highly successful exhibition presented over 70 paintings and drawings from the National Gallery of Victoria depicting the lifestyle of the Rajput kings and their courts from the 17th to 19th centuries. It included fine portraits of various Rajput maharanas, as well as scenes of the daily lives of the different courts of Rajasthan, from the festivals and processions to the hunting parties and religious ceremonies. The exhibition included architectural pieces bought with funds generously provided by Margaret Olley. These included shallow carved stone *jali* screens, a three-arched balcony panel, and a panel with a tree-of-life motif. Together with other architectural features designed courtesy of the architect, Richard Johnson, these pieces evoked a sense of the atmosphere and colour of the Rajput courts, while floor talks, dance performances, films and an informative symposium also contributed to making this exhibition a rewarding experience for a public who had not previously had the opportunity to see this fine tradition of Indian painting.

RESEARCH LIBRARY AND ARCHIVE

The exhibition program of the Research Library and Archive continued to showcase some of the lesser known works in the Gallery's collection, including Australian and European miniatures. The *Undercover* exhibition, devoted to artists' books made by art students and teachers from the universities of Wollongong and Adelaide, was a particular highlight of the year. From this exhibition the Gallery purchased books by Leonie Wills, Kathy Sarles, Jeanette Tierney and Robyn Douglass.

PUBLICATIONS

Of the eight book titles published this year, five were on contemporary Australian art. The largest publication, *Mnemosyne*, supported the retrospective exhibition on Bill Henson. This major co-publication with Swiss publisher Scalo has been distributed nationally as well as in Europe and the USA. *Robert Owen: different lights cast different shadows*, is part of the series supported by the Balnaves Foundation. The third, *Anne Landa Award*, was published in association with the inaugural exhibition of a new award for video and new media arts, supported by the Anne Landa Foundation. This year also saw the successful redesign and relaunch of the Contemporary Projects Series booklets, which now have a dedicated collector's folder available.

The Gallery continued its program of publishing strongly in the area of Aboriginal art producing one major catalogue and two DVDs. *Crossing country: the alchemy of western Arnhem Land art,* was reprinted during the life of the exhibition and generated strong demand among national and international distributors. A DVD of the same name was also published, as was a second DVD, *True stories: artists of the East Kimberley*.

This year saw a new initiative from the Gallery, the production of *Archibald 05*, a catalogue to support the popular Archibald Prize exhibition. The catalogue was well received by artists and visitors, and has been reprinted. It continues to sell well in touring venues taking the Archibald Prize exhibition.

Celestial silks exceeded sales expectations, was reprinted and has been distributed in Europe, Asia and the USA. The Gallery also published *What colour is that?* the first in a new children's series called My Big Art Adventure. A significant highlight of this year were re-orders from our international distributors in Britain, Europe and Asia for previously published catalogues including *Caravaggio*, *Man Ray* and *Fantastic mountains*.

Three of the Gallery's titles – *Crossing country, Celestial silks* and *Man Ray* (published in 2003–04) – were shortlisted in the Australian Publishers Association 53rd Annual Book Design Awards, with *Crossing country* winning the award for Best Designed Exhibition Book or Catalogue. The Gallery also achieved another Silver award from the Australasian Reporting Awards for the 2004 Annual Report.

BOOKS & DVDS PUBLISHED 2004–05

Mnemosyne
Judy Annear (ed)
2004, 404 pp, hb, 250 colour illustrations
This major monograph provides a detailed look at Henson's career of over 30 years. It contains over 250 images and a series of texts written contemporaneously with his exhibitions over this period.

Anne Landa Award
Wayne Tunnicliffe
2004, 48 pp, pb, 31colour illustrations
The Anne Landa Award is about new ventures, new horizons, new opportunities and new technologies in contemporary art. Artists engaging with new technologies have brought fresh dimensions and disciplines into the visual arts of our time. This innovative award has inspired an extraordinary range of artistic possibilities.

Celestial silks: Chinese religious and court textiles
Judith Rutherford & Jackie Menzies (eds)
2004, 120 pp, pb, 86 colour illustrations
No single product better evokes the image, history and culture of China than silk. The works in this catalogue, varying from extraordinarily rich imperial dragon and Daoist priest robes to temple hangings and badges of rank, illustrate with glorious splendour one of China's defining artistic traditions.

Crossing country: the alchemy of western Arnhem Land art
Hetti Perkins (ed)
2004, 240 pp, pb, 140 colour illustrations
This award-winning catalogue chronicles the development of Arnhem Land's unique artistic and cultural traditions.

from left:
Mnemosyne; *Anne Landa Award*; *Crossing country*; *19th century Australian watercolours, drawings & pastels*; *Archibald 05*

The wealth of rock art that proliferates in western Arnhem Land is of immense significance as evidence of the world's oldest continuous culture. It features some of the most enduringly beautiful artworks known to humankind. *Crossing country*, published in conjunction with the exhibition of the same name, is the first major survey of the works of western Arnhem Land artists and includes images of the oldest bark paintings in existence as well as contemporary sculpture, weaving and works on paper.

Nineteenth century Australian watercolours drawings & pastels
Hendrik Kolenberg with Anne Ryan & Patricia James
2005, 144 pp, hb, 93 colour illustrations
This is the fourth in our series of publications on the Gallery's extensive and exceptional collection of Australian works on paper. Works from the 19th century are characterised by the pioneering enthusiasm of both amateur and professional artists who lived and worked here. Their interests were broad, embracing topography and science as well as the aesthetic. These images by 19th-century artists certainly reveal the development of a distinctly Australian consciousness.

Robert Owen: different lights cast different shadows
Wayne Tunnicliffe
2004, 56 pp, pb, 34 colour illustrations
This richly illustrated catalogue includes an interview with the artist as well as essays which examine Owen's practice over 40 years but particularly in the last decade, including his public sculptures and new works created for the exhibition, such as his large-scale, luminously coloured wall painting *Sunrise #2* and the sculptural floor piece *The tears of history.*

Archibald 05
2005, 48 pp, pb, 36 colour illustrations
A complete record of all the finalists in the 2005 Archibald Prize. This is the first of a projected annual series.

What colour is that?
Jennifer Keeler-Milne
2004, 36pp, pb, 15 colour illustrations
The first in a new series of children's books My Big Art Adventure, this book by artist and children's educator Jennifer Keeler-Milne introduces children to art and colour through the Gallery's Australian and Aboriginal collections.

True stories: artists of the East Kimberley
James Marshall & Hetti Perkins
DVD, 24 minutes
Contemporary Indigenous art from the East Kimberley is inspired by the spectacular landscape rich in ancestral history, known as the Ngarrankarni. In this documentary, Gija artists reveal the 'true stories' behind a distinctive Australian art movement. Artists include Goody Barrett, Paddy Bedford, Mabel Juli, Peggy Patrick, Rusty Peters and Freddie Timms.

Crossing country: the alchemy of western Arnhem Land art
James Marshall & Jonathan Jones (dir)
DVD, 26 minutes
The Kuninjku artists of western Arnhem Land are alchemists of tradition and innovation. This DVD features artist interviews and striking images of country. It reveals a potent chemistry – an inspired fusion of country, culture and community, of the human and the supernatural.

EDUCATION KITS & RESOURCES

Education kits in hardcopy format were produced to accompany the temporary exhibitions *Clifford Possum Tjapaltjarri*, *2004 Biennale of Sydney*, *Crossing country* and *Bill Henson*. These kits remain a core, hands-on resource for education audiences and are now a key component of Gallery exhibitions touring to other state galleries, including the National Gallery of Victoria, which is presenting *Bill Henson.* Extended online education kits have proved to be an efficient, economical and highly valued resource for metropolitan students and teachers, as well as regional audiences unable to visit the Gallery.

Permanent collection education kits continue to be developed for education audiences. *Focus on photography: an education kit for the photography collection*, established a new standard when it was completed in January 2005. Launched to coincide with the new Secondary Photography Syllabus and the *Bill Henson* exhibition, the kit has been very successful, with 407 purchased to date. The popular *Aspects of Australia: an education kit for the Australian collection* was updated for a second edition at the end of 2004.

AUDIENCES

Highlights for Gallery audiences in 2004–05 included programs associated with the major exhibitions, *Bill Henson, Crossing country* and *Celestial silks*, as well as Art After Hours and Film at the Gallery, which go from strength to strength. The total number of people participating in or attending public and education programs during 2004–05 was a substantial 265 763.

BILL HENSON

Showcasing the work of one of Australia's leading contemporary photographers, this major exhibition exceeded all audience expectations and was the focus of a large and varied program of public events over the busy summer period. The program featured talks and lectures by curators, artists, writers, musicians, photographers and academics: Isabel Crombie, photography curator, NGV; novelist Delia Falconer; poet and jazz singer Michelle Morgan; video artist and lecturer John Conomos; Ross Gibson, research professor of new media and digital culture at the University of Technology, Sydney; art writers Pam Hansford and Andrew Frost; exhibition curator Judy Annear; and Bill Henson himself, who spoke at no less than 11 events. All program events were well attended.

CROSSING COUNTRY

An ambitious festival-style program was devised for the significant exhibition *Crossing country: the alchemy of western Arnhem Land art.* The program succeeded in attracting many new visitors to scheduled events, even if it did not translate into a similar increase in exhibition attendances, and included hosting three separate groups of Maningrida artists in Sydney to participate in the Meet the Artists program of talks throughout the exhibition. Among the leading artists were John Mawurndjul, Kay Lindjuwanga, Samuel Namunjdja and Melba Gunjarrwanga. A popular fortnightly series of exhibition talks by curators and Indigenous art specialists, including Philippe Peltier, deputy director for museology, Musée du Quai Branly, Paris, and a highly successful symposium which examined the shift from ethnographic to contemporary art contexts were also held in conjunction with the exhibition.

Celebrity guest speaker Emma Tom's presentation 'Bluffers guide to art appreciation' for Art After Hours, January 2005

For children and families, a specially scripted Mimih performance tour was presented daily in the exhibition. The popular tours were led by stilt-walking Indigenous actor Russell Smith in a Mimih costume. A documentary film, produced by the Gallery to introduce audiences to the artists and country of western Arnhem Land, was screened daily at the Gallery during the exhibition, and once nationally on SBS television.

CELESTIAL SILKS

This moderately scaled exhibition also found a large and appreciative audience, many of whom represented the new audience that is being attracted by the Asian galleries. *Celestial silks: Chinese religious and court textiles* inspired a range of successful collaborations. A full-day symposium organised in conjunction with The Asian Arts Society of Australia featured a keynote address by Prof Zhao Feng, deputy director of the National Silk Museum in Hangzhou, China, and included talks by collectors Chris Hall and Humphrey KF Hui, textile experts Diana Collins and Susan Scollay. Prof Zhao Feng also delivered the inaugural VisAsia Hing Yiu Mok Mandarin Language Lecture on recent textile excavations in China. A one-day festival of Chinese dance performances, Chinese fashion history parade and crafts of embroidery, knotting, paper cutting and dough modelling celebrated the Double Seven Festival, which in folklore commemorates the meeting of the Weaving Princess and the Herd Boy. The activities were organised with the assistance of the Australian Taiwanese Women's Association and Evergreen Foundation Centre. The WEA added a Celestial Silks study day to its program.

ART MUSEUMS: SITES OF COMMUNICATION 2

Hosted by the Gallery on 18–19 March 2005, this symposium was a significant international museum forum. Presentations from 29 speakers provided a stimulating mix of ideas, expertise, passion and personal experience, ensuring a successful outcome. Visionary keynote presentations by Marc Pachter, director of the National Portrait Gallery, Washington DC, Ross Gibson, professor of new media and digital culture at the University of Technology, Sydney, and AGNSW director Edmund Capon were particularly well received. The Gallery is seen as a leader in this field, both in Australia and abroad.

ART AFTER HOURS

Art After Hours (AAH) is now a well-established event on the Gallery's public programs schedule. Over the past year AAH brought 60 574 extra visitors to the Gallery. A highlight was the nine-week *Bill Henson* program, which drew on wide-ranging social, emotional and artistic themes to create topical interest in the exhibition. Speakers included filmmaker Samantha Lang; theatre and film director Jim Sharman; psychologist and social commentator Hugh Mackay; satirist and arts commentator Jonathan Biggins (interviewing SMH photography critic Robert McFarlane); violinist, composer and director of the Australian Chamber Orchestra Richard Tognetti; and Edmund Capon in conversation with Bill Henson, which alone attracted over 2500 people. A four-week program related to *Crossing country* highlighted Aboriginal artistic achievement with leading

'Think in Thongs wonderfully devised and performed. Enjoyed immensely by 1-year-old, 4-year-old and 36 years old alike.'
Gallery visitor, 13 Feb 05

Indigenous arts figures, including Wesley Enoch, playwright and director of Aboriginal and Torres Strait Islander Theatre Cooperative, Melbourne; popular author Dr Anita Heiss; actor, singer, director and activist Leah Purcell; and David Page, acclaimed actor, composer and senior collaborator with Bangarra Dance Theatre. For *Celestial silks* AAH featured traditional flute and zither music in the exhibition and celebrity speakers Kylie Kwong on 'Textures, layers and harmony in the Chinese kitchen' and Linda Jaivin on 'China dolls: every chick's guide to fashion and make-up from the Tang dynasty and beyond'. Other highlights of this year's AAH program included the award-winning film, television and theatre actor Aaron Pederson, who appeared in association with the *Clifford Possum Tjapaltjarri* exhibition, and for the 2004 Biennale of Sydney the celebrity scientist Dr Karl Kruszelnicki, Julius Sumner Miller Fellow of Sydney University, who delivered a highly entertaining discussion called 'Mind/body split'.

FILM AT THE GALLERY

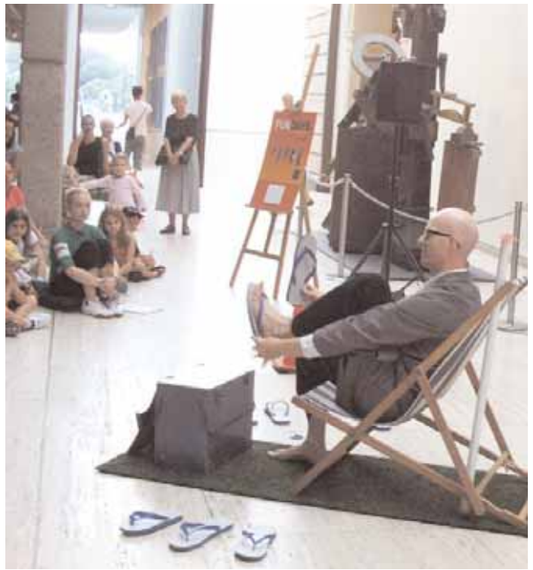
A total of 30 391 viewers attended 156 regular film screenings at the Gallery during 2004–05. The increased scope of available titles in 35mm and integrity of 35mm projection have allowed the film program's curator Robert Herbert to present a high-quality program of weekly events unique to the Gallery. A highlight was a major nine-week program of cinema classics nominated by Bill Henson as inspirational cinema. Held over summer, the program was a huge success, attracting record audiences to the three weekly screenings. Films were also presented in conjunction with the 2004 Biennale of Sydney, and the exhibitions *Celestial silks, Plein-air painting in Europe 1780–1850, Crossing country, The art of Japanese screen painting,* the *2005 Archibald Prize* and *Boucher, Watteau and the origin of the rococo.* A new collaboration between the Gallery and the Sydney Film Festival over 10–25 June 2005 saw 14 additional film festival screenings presented at the Gallery, with this event likely to become an annual film festival feature.

CHILDREN, ADULT & FAMILY PROGRAMS

FUNDAYS AT THE GALLERY

Exploring art through drama, storytelling, music, making and mime, this innovative range of programs held on Sundays and in the school holidays has proved enormously popular with children and family audiences. Again proudly sponsored by the Sunday Telegraph, the programs attracted 20 747 participants in 2004–05. The introduction of a special mini-website (www.fundays.com.au), which includes photographs and images of performers and characters and will be up-dated regularly, has further enhanced Fundays at the Gallery.

Performers: the regular 2.30pm Sunday performers and 1.30pm school holiday performers attracted an audience of 12 247, with over 1200 visitors to the Chinese acrobatic performances associated with Chinese New Year on 6 and 13 February 2005 alone. A new mime performance by the Etcetera Duo – 'Think in thongs' – was commissioned, based on the Gallery's Australian collection and was successfully received by large audiences in January 2005. During this period, new performers were trialled and new acts are regularly sourced to ensure the program is kept fresh.



Fundays at the Gallery – 'Think in thongs' mime performance by Etcetera Duo

Character tours: the four popular children's character tours continued to surprise, entertain and educate children and families about highlights from the Gallery's permanent collections. The tours attracted large audiences over the year – approximately 8500, including many repeat visitors.

CHILDREN'S ART TRAILS

The suite of children's art trails which explore the permanent collections was expanded with the addition of two new trails: 'Art at home' and 'Animals in Asia'. Fifty thousand copies of each were made available to young children visiting the Gallery with families or as part of a school group. This integrated approach has generated extremely positive feedback from teachers and students. Trails were also designed for the exhibitions *Crossing country* and *Clifford Possum Tjapaltjarri.* The trails follow the successful format utilised in the Fundays at the Gallery program.

BRETT WHITELEY STUDIO

The drawing workshops Life Drawing (held every Saturday morning) and Follow the Curve (Sunday mornings) continued to attract audiences to the Brett Whiteley Studio. Overall attendances for adult art workshops and classes were 972. The Whiteley Studio functions and special events program included exhibition talks by Wendy Whiteley and Gallery curator Barry Pearce. The Poets Union continued to present a featured reader at the studio on the fourth Sunday of every month.

SUNDAY CONCERTS

Presented by students from the Australian Institute of Music, these were held over four series from August 2004 to June 2005. The concerts were inspired by the Gallery's temporary exhibition program and by aspects of the permanent collection. Held on Sundays, each concert attracted an average of 300 people to the Old Courts – a total of approximately 7000 over the year, including some devoted followers who attended every week.

School holiday children's workshop, as part of the Fundays at the Gallery program

Artexpress 2005

ACCESSIBLE PROGRAMS & COMMUNITY AMBASSADORS

A growing number of people with disabilities participated in Gallery's Accessible Programs during the year – in total 1234 – while another 636 people enjoyed the Community Ambassador Asian language tours.

Among the Gallery's Accessible Programs, the three most popular were the Da Vinci Program, and the Signing Art and In Touch tours. The Da Vinci Program, a new K–6 audience initiative for students with special learning needs, was launched in March. Jointly sponsored by the Art Gallery Society of New South Wales and PricewaterhouseCoopers, this free program presents innovative workshops utilising the Gallery's collections to students with an intellectual disability and those identified as intellectually 'gifted and talented'. To date there has been an enthusiastic response, with 406 students so far participating. Signing Art, a program of tours interpreted into Auslan for deaf people, attracted 404 visitors at 1.30pm on the last Sunday of every month. An innovation for this program was the successful integration of Auslan into selected Art After Hours celebrity talks. In Touch sculpture tours, for people who are blind or visually impaired, attracted 68 visitors.

Established in 2003–04, the Community Ambassadors continued their regular weekly tours in Mandarin and Japanese, in addition to a special Mandarin and Cantonese language tour on auspicious symbols in Chinese art during the City of Sydney Chinese New Year celebrations. Mandarin language tours were attended by 430 people and Japanese by 145 visitors. Specially booked tours including Cantonese language tours accounted for another 161 people. Community Ambassadors also contributed to audience development through assisting with organising and publicising events and exhibitions.

EDUCATION PROGRAMS

Education at the Gallery continues to develop innovative programs and resources in response to many challenging new exhibitions, courses and curricula. The Public Programmes department is seen as a leader in the field of visual arts education, and hosted a number of museum educators from other state galleries and from overseas – including educators from the Kyoto Museum and Art Gallery, Japan, the Dunedin Public Art Gallery, New Zealand, and the San Francisco Museum of Modern Art, USA – all of whom came to study the Gallery's education programs and resources.

This year we introduced measures to help consolidate existing education audiences and build new audiences for the future. A strategy to supplement the existing reliance on visual art was implemented to diversify student audiences. As a result new programs were developed in the curriculum areas of language, history, English and science, as well continuing to emphasise the Gallery's important collection and exhibition resources for the study of cross-curricula subjects, especially for K–6 audiences. Due to frequent requests, a thorough OH&S and Risk Assessment report for all Gallery education programs and activities is now available online. This will assist teachers planning excursions to the Gallery.

ARTEXPRESS

Now in its 22nd year at the Gallery, *Artexpress* continued to present excellence in NSW visual arts education. Overall the exhibition attracted approximately 110 000 visitors, including 17 633 booked students. In 2005 the Gallery secured significant sponsorship from the Motor Accidents Authority of NSW under the Arrive Alive initiative. This major two-year sponsorship (2005–06) will contribute to the cost of the exhibition's installation and the development of education program and resources, including the expansion of the website *Inside Artexpress* (www.artexpress.net.au), which was launched successfully with the 2005 exhibition.

K–12 ASIAN EDUCATION PROGRAMS

The *Celestial silks* exhibition provided the impetus to link with the Chinese Language Teachers Association to produce Chinese language worksheets for students visiting the exhibition. The major education focus during the period was the delivery of a short course for secondary visual arts teachers, Case Studies: Asia and the Contemporary World. Over four Wednesday evenings, a combination of lectures and gallery talks by curators, educators and artists exposed teachers to traditional influences in contemporary Asian art and the development of the Gallery's Asian art collections. VisAsia funding through Stanley Tan and Jim Williams, specifically for teacher professional development, supported this initiative. The funding also supported two enrichment days for primary teachers: one in conjunction with *Celestial silks* and the other, 'Focus on India' with *Rajput: sons of kings*. The Japan Foundation funded a Japanese language education kit based on images from the Gallery's collection, which will be developed and written collaboratively over the next few years.

TERTIARY PROGRAMS

In conjunction with the Biennale of Sydney, a symposium for tertiary students was presented on 13 August 2004 to investigate the key ideas and themes of the Biennale. The full-day program, which included curator, art historian and artist presentations, drew 152 university students. The Tertiary Student Rush continued to be an effective marketing strategy for this audience, with key exhibitions such as *Bill Henson* attracting 809 students to the exhibition between 1–5pm on Fridays.

ART COURSES

In 2004–05 an innovative partnership between the Gallery and Warawara, the Department of Indigenous Studies at Macquarie University, has seen a two-semester course on Aboriginal art being taught at the Gallery, with presentations by in-house specialists and focusing on the Gallery's permanent collection. The Art Appreciation Diploma Course, organised in cooperation with the Art Gallery Society, continued a successful two-year survey of 18th to early 20th century art, Modern Art in the Making. This year's contemporary art course Art of the XX Century, now in its second year, was devised to complement Modern Art in the Making, also in its second year. In the Arts of Asia lecture series, the second half of the Arts of India course, completed in 2004, covered a wide range of topics including film, decorative arts, photography, folk and tribal arts, textiles and contemporary art. The 2005 series has seen large enrolments for Focus on Faith. Launched by radio broadcaster Rachael Kohn in March, the course has focused on India and Southeast Asia.

PRINTS, DRAWINGS & PHOTOGRAPHY STUDY ROOM

Throughout the year the Study Room was utilised by approximately 1500 visitors, accessing the Gallery's permanent collection of over 17 000 works on paper in storage. Recognised as an important education and research facility for artists, students, museum and gallery professionals and interested members of the public, the Study Room has become a key feature of the Gallery experience. It also continues to serve diverse groups from universities, TAFE and other colleges, community art centres, and primary and secondary schools. There has been a significant increase in interdepartmental gallery staff collaborations resulting in the greater use of the Study Room as a resource for promoting awareness and access to the Gallery's collection.

VOLUNTEERS

The Gallery's Volunteer Guides continued to play a vital role in providing stimulating tours of the collection and major temporary exhibitions. A high annual participation rate of 52 807 visitors (36 522 adults and 16 285 K-6 students) reflects the value and popularity of tours, which extended across the week and to Art After Hours and special evening functions for members and corporate clients.

In 2004, 47 new volunteer children's guides participated in a comprehensive one-year training program, overseen and delivered by the coordinator of K–6 and family programs. This boost in the number of children's guides enhanced the Gallery's ability to service an ever-increasing K–6 audience through the delivery of the popular Art Adventure interpretative tours.

An ongoing program of specialised professional development for all guides continued with regular lectures and workshops designed to further develop guiding skills, promote a collegiate working environment and to familiarise the guides with temporary exhibitions, new Gallery 'hangs' and new strategies in working with diverse audiences.

Once more, it was the Archibald Prize which was a highlight for the guides, who played an important role in gathering relevant information about artists in the Archibald, Wynne, Sulman and Photographic Portrait prizes, many of whom are new or emerging artists, for use in tours, as well as in room text panels and extended labels displayed in the exhibitions.

The curatorial departments are also greatly assisted by volunteers and the Gallery gratefully acknowledges in particular the long-term dedication of Elizabeth Callanan and Patricia James, Australian Art department; Anna Ridley, Photography department; Anthony Bradley, Arnaldo Buch, Nalini Kumar and Marilyn Keys in the Library; and of the numerous shorter term volunteers who assist staff in various aspects of Gallery work.

WEBSITE

Usage of the Gallery website continued to grow. The average number of visits per day in 2004–05 was 3423, an increase of approximately 38% from 2003–04.

A new interface and design for searching and browsing the Gallery's collection online went live on 15 June 2005. Features include a more straightforward and powerful search (both simple and advanced), a general introduction to the collection areas and illustrated highlights of each collection area and sub-area.

Permanent websites for *Artexpress* (www.artexpress.net.au), the *Archibald Prize* (www.thearchibaldprize.com.au) and Fundays at the Gallery (www.fundays.com.au) were launched in March, April and June 2005 respectively. Temporary websites were created and launched for the exhibitions *Crossing country* (www.crossingcountry.com.au) and *Bill Henson* (www.billhenson.com.au) and the conferences *Art museums: sites of communication 2* (www.artgallery.nsw.gov.au/sites2) and *Transforming aesthetics* (www.artgallery.nsw.gov.au/aaanz).

*my*VirtualGallery, a new, interactive, educational tool that allows anyone to create virtual exhibitions using works from the Gallery's collection was launched on 26 May 2005.

'… The Orange leg of the Archibald Prize attracted a record number of patrons … one of the biggest for a one-month exhibition we've had … when you hang [each portrait] and light them they come to life …'
Central Western Daily, 10 Aug 2004

OUTER METROPOLITAN & REGIONAL NSW ACTIVITIES

ARCHIBALD PRIZE AND ONLINE EDUCATION KIT

The Gallery's extended online education kits have become efficient, economical and highly valued resources for metropolitan students and teachers, as well as regional audiences who are unable to visit the Gallery. The *2005 Archibald Prize* education kit was once again presented solely online, updated and further developed to incorporate specific Years K–6 material and more diverse material for Years 7–12. Refreshed and enhanced each year, the project results from a successful collaboration between the Gallery and the Museums and Galleries Foundation of NSW, which organises the exhibition's regional tour. The kit is used as a key education and information resource at each regional venue.

REGIONAL NSW ART MUSEUM EDUCATION TRAINING

Five new teacher-lecturers were trained in 2005 bringing the total who service more than 800 booked secondary groups annually to 15. This specialised training program was once again made available to regional gallery education officers, with two participating from Newcastle and Port Macquarie regional galleries.

As part of a new initiative, the training program was incorporated into Regional Gallery Mentorship, a joint program between the Gallery's Public Programmes department, the Art Gallery Society and the Museums and Galleries Foundation of NSW. As part of the program, the education officers from Dubbo and Albury regional galleries who were awarded the mentorship spent two weeks at the Gallery.

OUTREACH ACTIVITIES – ARTSIDE IN

Artside In, an outreach program for disadvantaged public secondary schools, is now into the second of a three-year sponsorship by the Caledonia Foundation. In 2004–05, 370 students and 24 teachers from four specially selected NSW high schools – Illawarra Sports, Kogarah, Airds and Granville South – took part in this successful and valuable three-stage program, both at their school and within the Gallery. To date a total of 628 students and 45 teachers have participated in the program.

WESTERN AND SOUTH-WESTERN SYDNEY

Other successful secondary education initiatives include HSC Study Days, two intensive one-day programs for Year 11 students in western and south-western Sydney to help develop their critical analysis and writing skills in preparation for the HSC Visual Art written examination. Over 20 high schools and 380 students participated.

REGIONAL NSW COLLECTION LOANS AND TOURING EXHIBITIONS

During 2004–05 the Gallery approved loans of 133 works to 20 different NSW regional galleries, including making a substantial contribution of 22 works to the exhibition *From Nutcote to Elwatan: art & architecture of B J Waterhouse* at Mosman Art Gallery & Cultural Centre and 32 works to the Newcastle Regional Art Gallery for the *Dobell Drawing* exhibition. The Gallery also sent the exhibition of 46 works *Bauhaus and expressionism: German prints and drawings* to New England Regional Art Museum to coincide with the German Festival organised by the University of New England, Armidale.

In November 2004 the Gallery lent Newcastle Regional Art Gallery *Just like drops of rain, nothing* 2002 by Ernesto Neto, the first of a series of contemporary installation exhibitions planned for Newcastle from the collection. The *2004 Archibald Prize touring exhibition* continued from Orange Regional Gallery to Grafton Regional Gallery and finally to Gosford Regional Gallery & Arts Centre in October 2004. Gallery curator Anne Ryan travelled to Armidale in May to install the exhibition *Drawings from Lloyd Rees's European sketchbooks* at its final venue, New England Regional Art Museum. This exhibition has been touring since June 2003.

REGIONAL NSW SUPPORT PROVIDED BY GALLERY STAFF

Edmund Capon opened the exhibition *Peter Kingston* at Manly Art Gallery in December 2004 and was guest speaker at the Maitland City Gallery Fundraiser launch of its benefaction program in February 2005.

Tony Bond travelled to Newcastle to judge the Emerging Artist's Prize at Newcastle Art Space in September 2004 and judged the Hunter Art Prize at Maitland City Art Gallery in February 2005. He travelled to Mudgee in March 2005 to open the exhibition *Waste 2 Art,* the Simsmetal Waste to Art & Design Community Art Exhibition and Competition 2004–05 regional exhibition at The Stables. He also visited Bathurst Regional Art Gallery and launched the new gallery space at Cudgegong Gallery, Gulgong, in April 2005.

Michael Wardell travelled to Ballina in September 2004 to judge the 31st Annual Southern Cross Arts & Craft Festival. He also visited Lismore Regional Gallery, the Tweed River Art Gallery, Murwillumbah, and attended the opening of the 7th Annual Thursday Plantation East Coast Sculpture Show. In October 2004 he travelled to Broken Hill to speak at the Museums & Galleries Foundation Seminar for Regional Gallery Directors held at the recently opened Broken Hill Regional Art Gallery.

Barry Pearce advised the 2006 Tom Roberts Festival Steering Committee (Inverell Cultural & Arts Council) on images for their website and is writing a text on Tom Roberts' paintings and their connection to Inverell. He has also offered the Inverell Art Gallery a long-term loan of the painting *Golden soil, wealth for toil* 2004 by Ben Quilty. This painting is a contemporary work based on the famous Tom Roberts painting *Bailed up* that was largely painted 'en plein air' near Inverell.

Anne Ryan travelled to Wollongong City Art Gallery in July 2004 to open the exhibition *Southern Highlands printmakers* and wrote a review of the exhibition for *Imprint.* Ken Watson travelled to Wollongong City Gallery in May 2005 to advise on aspects of its collection of Aboriginal art.

'I'd like to say how much I enjoyed the selection of works in the main entry space now the Cy Twombly hangs there. It is wonderful to see it opposite the marvellous Fred Williams and John Olsen paintings – all worthy companions …'
Gallery visitor, 8 Feb 05

SUPPORT

SPONSORSHIP

The Gallery highly values its relationships with the corporate community in bringing art to the public. Sponsorship ensures not only financial support but also provides the Gallery with great opportunities to extend its audience and marketing reach, and to engage with the corporate community in a meaningful and mutually beneficial way.

In return, sponsorship of the Gallery enables the corporate sector to connect with this vibrant and exciting organisation, to add value to their business and to inspire creative and meaningful interaction among clients and employees.

Principal sponsors of the Gallery include: Clayton Utz, Fairfax, JCDecaux, JPMorgan, News Ltd, Macquarie Bank, the Motor Accidents Authority of NSW, Qantas and The Sofitel Wentworth Hotel.

The Gallery continues to build on and strengthen its relationships with the corporate community in 2004–05 with $626 000 of income secured as cash and in-kind sponsorship.

ART GALLERY SOCIETY OF NEW SOUTH WALES

Members continue to play a major role in building the collection, and the Society was pleased to make a major commitment, in collaboration with the the Art Gallery of New South Wales Foundation, to the historic purchase of Cy Twombly's *Three studies from the Temeraire* 1998–99. A contribution of $800 000 was made to acquisitions in 2004–05. The Society's $7000 scholarship was awarded to Dr Liu Yang to study early Daoist artefacts in China.

Society membership for the first time exceeded 20 000, with the retention rate higher than ever at more than 85%. The number of donors increased to 640 and younger membership also grew, with more than 1000 individuals joining the Contempo category, student membership rising to 1085 and a new membership division for students with a special interest in Asian art. Corporate membership began rebuilding with 160 companies enjoying well-attended evening viewings of the exhibition program. In its first full year of operation, the newly renovated Members Lounge attracted large numbers of visitors.

In 2004–05 the Society's function program continued to be the fastest-growing income stream with some 350 events including lectures, concerts, Private Eye viewings, Gallery Express and interstate tours. The long-running art appreciation diploma series, now available on Wednesday evenings as well as Thursday lunchtimes, took as its theme 'Modern art in the making'. For the second year, a weekend series on philosophy attracted an audience of 600, and new lecture series were launched on such diverse topics as world religions, French culture and ancient civilisations. Resonate and Flights of Jazz concerts in the Old Courts, preceded by exhibition viewings, continued to attract good audiences. A variety of weekend and Wednesday evening workshops catered for all ages and interests, with the very popular K-6 Kids Club running to three sessions.

New sponsors secured for membership programs included Perpetual Trustees Australia, Bonhams & Goodman and Universal Air Cargo, while continued support was enjoyed from Taylors Wines, Qantas, Lindsay Yates (Printers), CPI paper, Getronics and 10 group.

Look magazine, the key means of communicating with the Gallery's core audience, developed to an average size of 50 pages and continued to extend its coverage of the Gallery's work. Online communication with members continued to develop, with more than 9000 receiving regular email newsletters and with a new website for the younger Contempo group.

The four volunteer bodies, the Volunteer Guides, Volunteer Task Force, Community Ambassadors and Contempo, together contributed some 40 000 hours of labour to the Gallery and continued to play a major part in the life of the Society.

ART GALLERY OF NEW SOUTH WALES FOUNDATION

The 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 permanent collection. The Foundation joined with the Art Gallery Society this year to purchase Cy Twombly's *Three studies from the Temeraire*.

Since its inception, the Foundation has contributed over $20m to the Gallery's collection (which has increased in value to over $38m and has accumulated over $22m in funds under investment. This is an astounding $60m 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)

THE CENTENARY FUND

The Centenary Fund, which was established in 2000, comprises patrons who have pledged over $100 000 each to enhance the Gallery's buildings. The amount pledged is payable in cash over a nominated period of time with the balance, if any, payable from the patron's estate. The Centenary Fund's first project, the Centenary Auditorium was opened in November 2001. Future projects include an extension to the Research Library and Archive, and considerable enhancement to the Prints, Drawings & Watercolours Study Room.

THE PRESIDENT'S COUNCIL

The President's Council celebrated its tenth anniversary in 2005. Comprising 35 business leaders, it is a most successful model of the partnership possible between business and the arts. The council has grown to become the major sponsor of the Gallery's extensive and stimulating exhibition programs.

Chaired by David Gonski, membership is by invitation only and members contribute directly to the Gallery's program through participating in forums and strategic discussions, by sharing their knowledge and networks, and through providing the Gallery with a corporate perspective.

VISASIA

With its charter of celebrating Asian art and culture, the Australian Institute of Asian Culture and Visual Arts (VisAsia) underwrites the Gallery's Asian exhibition program. 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 within Australia.

The VisAsia Council has 20 members. Membership is by invitation only and is restricted to chief executives, chairmen or women and individual business leaders. The VisAsia Council is chaired by Dr John Yu AC, who is also the vice-president of the Gallery's Board of Trustees.

VisAsia also has over 100 individual supporters.

ABORIGINAL COLLECTION BENEFACTORS

The Aboriginal Collection Benefactors (ACB) program was established in 2004 to help develop the Gallery's permanent collection of Aboriginal and Torres Strait Islander art. ACB plans activities so that benefactors become more closely involved in the Indigenous art scene, both locally and nationally.

Supporting this group presents a wonderful opportunity for like-minded enthusiasts to meet regularly, gather knowledge and share information and ideas. ACB programs and events occurred throughout the year, including curator-led tours of the Gallery's Aboriginal and Torres Strait Islander art exhibitions.

We are thrilled to announce a number of works which have been acquired with funds provided by the Aboriginal Collection Benefactors since its inception. They comprise a large painting by the renowned Tommy Watson, *Wipu rockhole* 2004, a senior artist of Irrunytju Community, and a major work on canvas *Untitled (Tjiturrulpa)* 2004 by Eileen Napaltjarri, one of the leading female artists working for Papunya Tula Artists today. The group continues to expand.

AUSTRALIAN PRINTS, DRAWINGS AND WATERCOLOURS BENEFACTORS

The Australian Prints, Drawings and Watercolours Benefactors group grew from strength to strength, with $32 500 raised towards the acquisition of works of art. Works acquired in this financial year were Ailsa Lee Brown *Sydney trams* 1927, linocut on thin Japanese tissue; Joy Hester *Female nude* c1945, brush and ink on paper; Carl Plate *Study for 'Stockyard' 2* c1957, *Untitled* 1961 and *Reduction US 15* 1960, each gouache on paper.

CONTEMPORARY COLLECTION BENEFACTORS

This program was established in 1993 to help develop the Gallery's permanent collection of contemporary Australian art. CCB plans activities so that benefactors become more closely involved in the contemporary art scene locally, nationally and internationally.

Over the last year the CCB has organised exclusive curator-led previews, during which benefactors could meet and hear first-hand from artists about their works. Previews were arranged for exhibitions such as Robert Owens' *Different lights cast different shadows,* made possible through the generous sponsorship of the Balnaves Foundation, James Angus' *Truck corridor,* made possible through the valued support of Clayton Utz, Bill Henson's major photographic exhibition and the collection-based exhibition *Unscripted: language in contemporary art.*

Once again, the CCB's annual dinner and art auction (its 12th) was a great success. Since 1993 over $1m has been raised and in the last year major new acquisitions for the contemporary Australian collection include works by Mike Parr, Mutlu Çerkez, Rosslynd Piggott, Louise Weaver and Ricky Swallow.

CONSERVATION BENEFACTORS

This year has seen the launch of Adopt an Artwork, a new fundraising project. Built on the success of the major restoration of *Vive l'empereur'* by Edouard Detaille, this project will initially restore *Rorke's drift* by Alphonse de Neuville. Painted in 1880, a year after the event, this large historic work is the perfect follow on from *Vive l'empereur'* as Detaille and de Neuville were great friends who painted together and occasionally painted on each other's work. Monies raised will allow extra staff to be employed to carry out this work, which is due to start November 2005. Throughout the year work continued on replication of the Parker frames project and the restoration of *An island festival* 1907 by Charles Sims.

PHOTOGRAPHY COLLECTION BENEFACTORS

Over the past 12 years the Photography Collection Benefactors (PCB) has raised half a million dollars for the purchase of photography, acquiring more than 130 works by 60 artists for the permanent collection. The annual dinner held at beautiful Carthona in November raised funds for the purchase of two works by Tracey Moffatt. Other important acquisitions funded by PCB include artists not previously represented such as Francesca Woodman (USA), Aaron Seeto (Australia), Moriyama Daido (Japan), and Annelise Kretschmer (Germany).

A full list of members of the Centenary Fund, President's Council, VisAsia and supporters of the Collection Benefactor groups as at 30 June 2005 can be found in the Sponsors and Philanthropy appendix (p 54).

'Thank you for such a sensational event last night. We are ecstatic and many of the guests have asked to come back next year. The gallery is such an amazing venue, and we are delighted with the support from your very excellent staff.' venue hire client, Nov 05

COMMERCIAL

GALLERY SHOP

The Gallery Shop specialises in providing fine art books and art-related merchandise to support the Gallery's permanent collections and special exhibitions. Due to the depth and breadth of its product range, it continues to be regarded as one of the leading fine art book stores in the country. The Gallery Shop also acts as a successful wholesaler, distributing Gallery merchandise and publications nationally and internationally.

During 2004–05 revenue from merchandise, books and publications exceeded $3.5m (excluding GST). This was above budget expectations in both gross and net profitability. The result is especially pleasing given the limited opportunities to run extra shops supporting special exhibitions and also the generally poor retail trading environment.

Much of the success of the Gallery Shop depends on its ability to produce its own product, of a high quality but affordable to the full range of customers who visit the Gallery. Initiatives this year included two popular new publications: *Archibald 05,* the first catalogue to be produced for this annual exhibition, and *What colour is that?,* the first in a series of children's books that focus on the Gallery's permanent collection. The Gallery Shop also collaborated with the Art Gallery Society in organising special author events which have been well supported.

The Gallery Shop's e-commerce capabilities have been extended, with a dedicated E-Newsletter being sent to e-commerce subscribers. This service has been particularly welcomed by interstate and overseas customers who are unable to visit the store regularly.

VENUE HIRE

The Gallery is becoming increasingly popular as a function venue for the corporate market. Events are normally held outside Gallery hours and range from breakfast seminars for 50 and product launches through to major dinners for up to 350 guests.

Events are predominantly held in conjunction with a private viewing of an exhibition.

All food and beverage services within the Gallery are managed by contract caterers Trippas White Catering Ltd. These services include the cafe, restaurant, Art Gallery Society kiosk and all corporate and internal functions.

In 2004–05 venue hire and catering performed well in all areas, particularly the restaurant and functions. With its spectacular outlook and fine cuisine, the restaurant attracts both Gallery visitors and general patrons. Open daily for lunch, the restaurant has recently opened for weekend brunch which we hope will grow in popularity.

Table setting for a formal dinner held as part of the Gallery's venue hire services

Corporate venue hire has been particularly successful this year. This was assisted by exhibitions such as the Archibald Prize, which ran over nine weeks and therefore offered greater opportunities for private after-hours viewings of our most popular exhibition. There was also an increase in a range of other events, including day conferences, fashion parades and corporate family days. This year, the Gallery hosted over 300 events of which 169 were commercial corporate functions.

'... dominated by views of Potts Point, Woolloomooloo and the dazzle of water … the transformation and use of space is inspired ... And the food fits like a glove.'
Sydney Morning Herald, 20 Nov 04

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 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 46) 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.

PRESIDENT

Mr David Gonski: graduated in Commerce and Law from the University of New South Wales in 1975 and 1976 respectively; is a solicitor and was a partner at Freehills; is chairman of Investec Wentworth Pty Limited, a corporate advisory firm that became part of Investec Bank (Australia) in March 2001; chairman of Coco-Cola Amatil Limited and the Investec group in Australia; a director of ANZ Banking Group Limited and the Westfield Group; chancellor of the University of New South Wales; chairman of the Australia Council and Sydney Grammar School; member of the Prime Minister's Community Business Partnership; member of 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 (Sid), Hon Dlitt (UWS), MB BS DCH (RCP&S), FRACP, FRACMA: chancellor, University of New South Wales; chair, Australia China Council of DFAT; chair, Specialist Advisory Committee of NSW Commission for Children and Young People; chair, VisAsia; member of Board of National Australia Day Council, Walter and Eliza Hall Trust, NSW Public Education Council; formerly chief executive, Royal Alexandra Hospital for Children.
Initial date of appointment 1 January 1997; expiry of current term 31 December 2005.

MEMBERS

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

Ms Anne Fulwood: television journalist and presenter; member of the 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: mixed-media installation artist; RAIA Lloyd Rees award for urban design 1995; Rockefeller Fellowship 1996; currently completing PhD; 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 Nigata Japan and *Australian War Memorial* London; represented by Sherman Galleries Sydney.
Initial date of appointment 1 January 1997; expiry of current term 31 December 2005.

Ms Irene Lee: Bachelor of Arts (cum laude and high distinction) in history of art, Smith College, Northampton, USA; barrister-at-law, Gray's Inn, London; non-executive director of Mariner Financial Limited, Beyond International Limited, BioTech Capital Limited, TEN Network Holdings Limited, Record Investments Limited, QBE Insurance Group, Record Realty; member of the Takeover Panel.
Initial date of appointment 1 January 2002; expiry of current term 31 December 2007.

Ms Sandra McPhee: non-executive director Coles Myer Ltd, Australia Post, Perpetual Trustees, St Vincent's and Mater Health. She has over 25 years experience in the management of consumer facing organisations at a senior level, including executive roles in the international aviation and tourism industries, where she was most recently 10 years with Qantas Airways.
Initial date of appointment 1 January 2004; expiry of current term 31 December 2007.

Prof Janice Reid AM: vice-chancellor, University of Western Sydney; member of Integral Energy Board, Federal Council for Australia-Latin American Relations (COALAR), Salvation Army Greater Western Sydney Advisory Board; Australian representative, Governing Board of the Organisation for Economic Cooperation and Development (OEDC)'s program on Institutional Management in Higher Education (IMHE); patron, Kedumba Drawing Award; former member, Federal Government Higher Education Review Group (2002); 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 31 December 2006.

Mr John Schaeffer: founder and executive chairman of Tempo Services Limited; Order of Australia (2003); member of the National Gallery of Australia Foundation Board and the Board of the National Portrait Gallery; former president of the Australian Building Services Association and the World Federation of Building Service Contractors.
Initial date of appointment 13 August 2001; expiry of current term 31 December 2006.

Mr Imants Tillers: 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 a major survey of his work is scheduled for July 2006 at the National Gallery of Australia; 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 the Gold Prize at the Osaka Painting Triennale in 1993; awarded a Doctor of Letters (honoris causa) 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: chairman, Investment Banking, ABN AMRO Group (Australia and New Zealand), Delta Electricity, Export Finance & Insurance Corporation; director of Australian Business Arts Foundation, Sydney Theatre Company and Greet Barrier Reef Research Foundation; former chairman, National Rail Corporation; director of the NSW State Transit Authority, NSW Maritime Services Board; member of the Takeover Panel.
Initial date of appointment 13 August 2001; expiry of current term 31 December 2006.

Honorary Solicitors to the Trust: Freehills

TRUSTEE MEETINGS

ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six board meetings of the Trust during the period July 2004 to June 2005. Trustee attendances were as follows: David Gonski (6/6), John Yu (3/6), Pierce Cody (5/6), Anne Fulwood (5/6), Janet Laurence (6/6), Irene Lee (3/6), Sandra McPhee (5/6), Janice Reid (6/6), John Schaeffer (4/6), Imants Tillers (6/6), Peter Young (4/6). Apologies were submitted for all trustee absences and authorised leave was granted.

TRUST SUB-COMMITTEES

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

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

Members: John Yu (chair), Anne Fulwood, Janet Laurence, Irene Lee, Janice Reid, Imants Tiller. Staff: Edmund Capon, director; Anthony Bond, general manager, curatorial services; Michael Wardell, curatorial services coordinator.

There were six meetings of the Acquisition and Loans Sub-Committee during the period July 2004 to June 2005. Trustee attendances were as follows: John Yu (6/6), Anne Fulwood (4/6); Janet Laurence (6/6); Irene Lee (4/6); Janice Reid (5/6), Imants Tillers (5/6).

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; Maree Whybourne, corporate development manager; Leith Douglas, sponsorship manager.

There were three meetings of the Sponsorship Sub-Committee during the period July 2004 to June 2005. Trustee attendances were as follows: David Gonski (3/3), Pierce Cody (0/3), Anne Fulwood (2/3), John Schaeffer (2/3), Peter Young (0/3).

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. During the year officers from the NSW Audit Office, external auditors, attended a sub-committee meeting to provide a direct link with Trust members for discussion of relevant accounting policy matters.

Members: Peter Young (chair), David Gonski (ex-officio), Jillian Broadbent, Bruce Cutler. Staff: Edmund Capon, director; Rosemary Senn, general manager, finance and management services.

There were six meetings of the Finance and Audit Sub-Committee during the period July 2004 to June 2005. Trustee attendances were as follows: Peter Young (6/6), David Gonski (6/6).

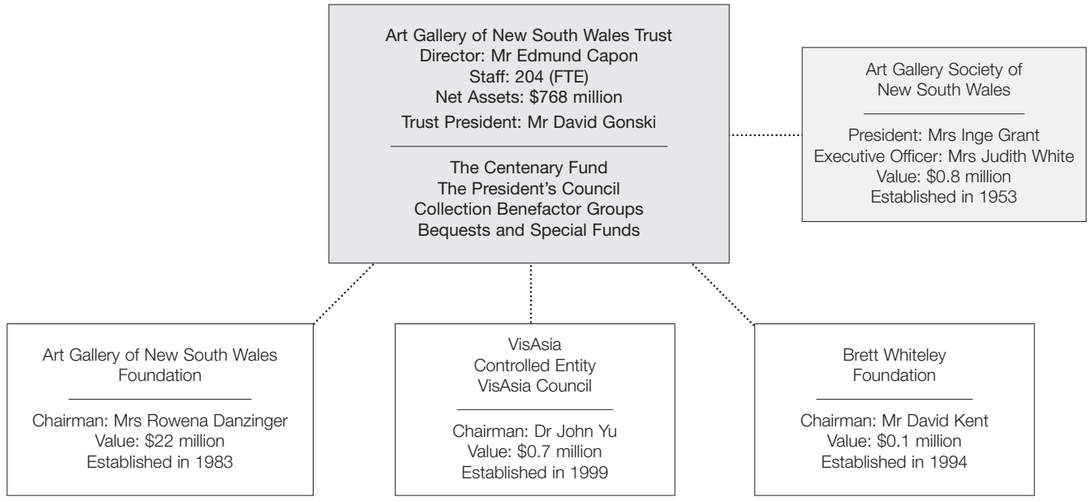
REGIONAL SUB-COMMITTEE

The Regional Sub-Committee is responsible for the Gallery's numerous activities in supporting NSW regional galleries. These include loans of artworks, touring exhibitions and provision of expertise.

Members: John Yu (chair), Imants Tillers, Mary Turner. Staff: Edmund Capon, director; Anthony Bond, general manager, curatorial services; Michael Wardell, curatorial services coordinator.

There were three board meetings of the Regional Sub-Committee during the period July 2004 to June 2005. Trustee attendances were as follows: John Yu (3/3), Imants Tillers (3/3).

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 $22 million in funds under investment.

Board: the board comprises 8 donor representatives, 6 Gallery representatives and 2 NSW government representatives.

Trustees: Rowena Danziger (chair), Geoff Ainsworth, Prue Allen, Jillian Boardbent, Brian France, Catriona Mordant, Mark Nelson, Reg Richardson, Susan Rothwell, Denyse Spice, Isaac Wakil, Peter Weiss, Ray Wilson, Inge Grant and Fraser Hopkins.

Finance Committee: Jillian Boardbent (chair), Geoff Ainsworth, Brian France, Mark Nelson.

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: the board comprises 1 independent representative, 2 Gallery representatives, 2 members of the Brett Whiteley Estate.

Trustees: David Kent (chair), Brian Ladd, Barry Pearce, Wendy Whiteley, Anna Schwartz.

VISASIA

Controlled entity.

Enabling legislation: VisAsia Constitution 1999; Incorporated entity.

ABN/Gift Deductible status.

Purpose: to promote Asian arts and culture.

Board: the Gallery appointed 4 of the members of the VisaAsia Board. Donors appointed 5 members.

Directors: John Yu (chair), Stephen Menzies, Edmund Capon, Jackie Menzies, Sabrina Snow, Philip Cox, Steve Burdon, Judith Rutherford and Vicki Liberman.

ART GALLERY SOCIETY OF NEW SOUTH WALES

Separate legal entity controlled and operated by the Society's council and members.

SENIOR MANAGEMENT PROFILES

EDMUND CAPON AM, OBE, M Phil
Director

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

Mr Capon is recognised as a world expert in his particular field and has published several books and catalogues including *Princes of jade* (1974); *Art and archaeology in China* (1977); *Qin Shihuang: terracotta warriors and horses* (1982); and *Tang China: vision and splendour of a golden age* (1989), as well as many articles for Australian and international newspapers and professional art journals. 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. He is also a member of the Advisory Council of the Asia Society AustralAsia Centre and a member of the Council of Australian Art Museum Directors (CAAMD).

ANTHONY BOND 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 overall management of the curatorial services departments: Conservation, Registration, Public Programmes, Library and the Photography Studio. This is coupled with his role as head curator, western art with special responsibility for 20th-century and contemporary international collections. He was formerly director of Wollongong City Gallery and assistant director of 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.

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

Anne Flanagan joined the Gallery in March 1992. Her academic background includes visual arts, interior design and education. For the last 20 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.

from left: Edmund Capon, Belinda Hanrahan, Anthony Bond, Rosemary Senn, Anne Flanagan

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

Rosemary Senn 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. She has been with the Gallery for six years and prior to that 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, corporate services, strategic planning, administration, information technology and commercial services, which includes the Gallery Shop, Venue Hire and the management of the catering contract.

BELINDA HANRAHAN B Comm
General Manager, Marketing & 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 and 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 and relations, which encompasses advertising and promotions, publicity, tourism, visitor services and sponsorship, including the President's Council.

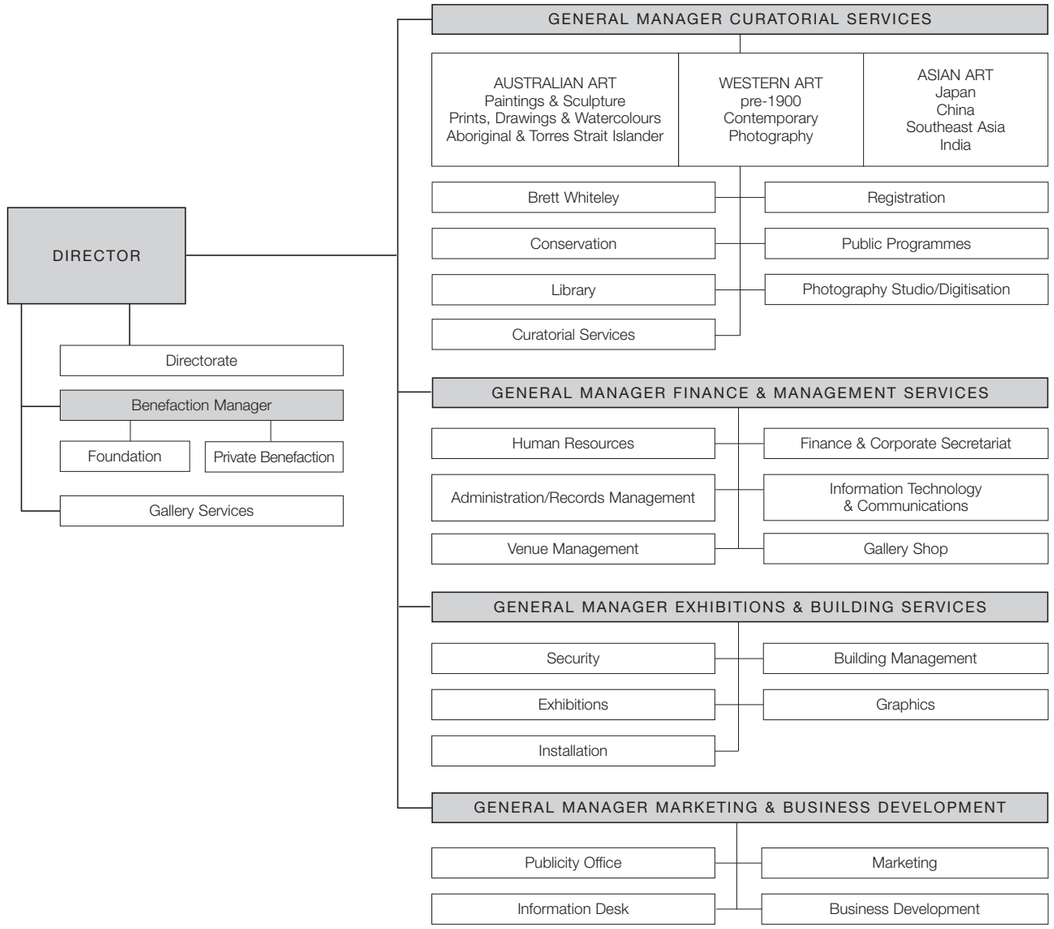
SUMMARY SENIOR OFFICER POSITIONS

Year	Position level	No of senior positions	Positions held by women
2003–04	SES 4	1	0
	Snr off 2	1	0
	Snr off 1	3	3
2004–05	SES 4	1	0
	Snr off 2	1	0
	Snr off 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 NUMBERS SUMMARY

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

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

INTERNSHIPS

Tertiary placements have been packaged to maximise access for students and benefits to the Gallery across many departments including Public Programmes, Curatorial, Exhibitions, Registration, Conservation, Marketing and the Whiteley Studio. Internship placements are coordinated by the coordinator of tertiary programs, who also promotes these opportunities on the Gallery website and in online newsletters to relevant institutions. During 2004–05 there were a total of 22 internship placements for undergraduate and postgraduate students from the University of New South Wales, University of Sydney and College of Fine Arts, University of Western Sydney, University of Technology Sydney, Macquarie University, University of Applied Sciences, Cologne, Germany.

EEO STATISTICS

PARLIAMENTARY ANNUAL REPORT TABLES

A. TRENDS IN THE REPRESENTATION OF EEO GROUPS

					% of Total staff
EEO group	Benchmark or target	2002	2003	2004	2005
Women	50%	48%	48%	50%	53%
Aboriginal people and Torres Strait Islanders	2%	2.0%	2.0%	2.0%	2.5%
People whose first language was not English	20%	29%	20%	18%	19%
People with a disability	12%	2%	3%	3%	3%
People with a disability requiring work-related adjustment	7%	n/a	n/a	1.1%	1.1%

B. TRENDS IN THE DISTRIBUTION OF EEO GROUPS

					Distribution Index
EEO group	Benchmark or target	2002	2003	2004	2005
Women	100	122	116	112	113
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	94	91	95	93
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 2005
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

RISK MANAGEMENT

AUDITS

Internal audit reviews were conducted during the year on Collections Management, Risk Analysis, GST Compliance, Corruption Prevention, IT Security and Catering. Favourable reports were received on all audits with no significant matters arising. All recommendations were carefully considered and implemented as appropriate. The audit reviews were conducted by the NSW government's Internal Audit Review (IAB) teams and the cost of these audits is borne by the Ministry for Arts from a central allocation of funds for the Arts Portfolio. The Internal Audit Bureau was also engaged to review the implications of the International Financial Reporting Standards (AEIFRS).

The NSW Audit Office's external auditors certified the financial statements without qualification. From time to time, the NSW Audit Office also undertakes compliance reviews of a selection of various public sector agencies for a general report to parliament. The Gallery was not involved in such audits in 2004–05 but in the prior year one on Fraud Control was undertaken but it raised no specific issues for the Gallery.

BUSINESS RISK ASSESSMENT

During 2004–05 the Gallery retained the Internal Audit Bureau (IAB) to undertake a comprehensive Business Risk Assessment with the resulting report being tabled in August 2005. The findings of this report will be carefully considered and recommendations implemented over the forthcoming year.

CODE OF CONDUCT

The Gallery's Code of Conduct has remained unchanged during this reporting period. A full copy of the code was published in the 2001 Annual Report, a copy of which is available on the Gallery's website (www.artgallery.nsw.gov.au/aboutus)

CREDIT CARD USAGE

The Gallery's director certifies annually that credit card usage has been conducted in accordance with relevant Premier's Memorandums and NSW Treasury Directions.

CUSTOMER COMPLAINTS

In accordance with the Gallery's Pledge of Service visitors are invited to leave both praise and complaints in the official Visitors Comments book. This book is regularly reviewed by the Gallery's senior management for appropriate response and further action, if required. During 2004–05 there were 104 comments recorded – 76 complaints and 38 comments of praise.

The majority of complaints related to no wheelchair/pram access at the front entrance to the Gallery (25); the lack of an ATM within the Gallery (10); spelling mistakes or text print not being large enough in exhibition wall plates (13); and limited signage, especially in relation to the location of the toilets (5). Disabled access at the front of the building is a long-standing problem but with heritage building considerations it will require significant capital investment to address successfully. This issue is likely to continue to be problematic as a growing number of people with disabilities take part in the Gallery's Accessible Programs. The Gallery has reviewed recently the possibility of housing an ATM but the number of visitors was not sufficient to justify it at this stage. Comments on the signage are being taken into account in the regular reviews of the design of texts and labels in each exhibition staged throughout the year.

Comments of praise related overwhelming to various public programs activities (28).

The Gallery's Public Programmes department is a leader in the field of visual art museum education, both in Australia and abroad.

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 10 000 works from the permanent collection. The Gallery's Research 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, Citigroup Private Bank Australian Photographic Portrait Prize. This database contains references to every exhibited work for each of these competitions. Further information about recent website developments can be found in the *Year in Review – Audiences* section of this report (p 36).

ENGAGEMENT AND USE OF CONSULTANTS

There were 6 consultancies in 2004–05 costing a total of $81 859. The following one cost more than $30 000:

Consultant	Project	Cost ($)
L E K Consulting	Management services	37,874

The remaining 5 consultancies were each paid less than $30 000 and were engaged in the following categories:

Category	Number of consultancies
Information Technology	1
Management/HR Services	4

ENERGY MANAGEMENT

ENERGY

With no new capital building project this year, the Gallery focused on regular maintenance of the plant to ensure its efficient operation. With the opening of the Asian galleries in October 2003 we have been able to deliver a lower than anticipated energy usage, meeting a key target for 2004–05. This was achieved by operating the chillers efficiently and as a result they are under capacity and yet maintain museum-quality environmental conditions. There have been upgrades to the Building Control System that enable the plant to utilise outside conditions and modulate chill capacity to suit the gallery environments.

Also undertaken was a regular maintenance program to clean all the plant equipment including de-scaling of the boilers to ensure more efficient operation plus cleaning of the filters, fans, coils and ducts. Regular maintenance ensures energy efficiency while maintaining quality conditions.

The Gallery has this year improved airflow rates throughout the building. This is a complex task given the variable levels of occupancy and the condition and type of building fabric. Occupancy rates vary in response to time of day, day of the week (the Gallery is open to the public seven days a week) opening hours, school excursion hours and of course the attraction of the current exhibitions. By modulating rates to suit internal needs, we have ensured efficient energy usage.

A new outside air mechanical system has been installed in the workshop providing improved conditions for the staff with a more efficient plant operation.

Low-energy fittings are being installed over two years in the non-public areas of the Gallery.

WATER

The Gallery has focused on the efficient use of water throughout the building – including plant and all hydraulic systems. Zip flushing systems are being installed over two years and flow rates have been reduced where possible without reducing the service. The Gallery, together with the Royal Botanic Gardens, has introduced water-tolerant species for the cafe terrace and the Yiribana courtyard.

FREEDOM OF INFORMATION – STATEMENT OF AFFAIRS

The following Statement of Affairs is presented in accordance with the *Freedom of Information Act* 1989, section 14 (1) (b) and (3). The Gallery's (FOI Agency No 376) statement is correct as at 30 June 2005. The Gallery received two formal requests for information under the Act during 2004–05. No requests were carried over from the previous financial year. All requests were completed. Both requests were classified as 'other'.

Statistical information as required by clause 10(2) of the FOI Act has been completed in accordance with Appendix B of the FOI Manual and can be found in the appendices of this report (p 78).

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

Documents held by the Art Gallery: Art Gallery of New South Wales Trust Act, 1980; Accounts Manual; 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; Strategic Plan 2003–08; Financial Reports and Human Resource Policies.

Documents available for purchase: the Gallery publishes a range of catalogues and art books. The publication prices are regularly reviewed and prices are available from the Gallery Shop. Some selected items are available from the Gallery website (www.artgallery.nsw.gov.au/shop). The Gallery also regularly publishes free exhibitions and events bulletins.

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

Arrangements can be made to obtain copies of documents, or to inspect them by contacting the human resources manager on telephone (02) 9225 1795.

INDUSTRIAL RELATIONS

No major industrial disputes occurred in 2004–05 and no time was lost due to industrial disputation. The Gallery's Joint Consultative Committee, comprising management and staff representatives, met on a two-monthly basis and negotiated a number of issues including annualisation of penalty rates for gallery officers and an agreement covering flexible working hours for Gallery staff.

INSURANCE

The Gallery, as a NSW government agency, continues to be covered by the Treasury Managed Fund, a government self-insurance scheme. There were no significant claims by the Gallery on this scheme during the financial year. Over the last ten years, the Gallery has had less than 30 (mostly minor) public liability claims from an average visitation population of over one million visitors each year. The workers compensation and other claims have enjoyed a good record in the past but have recently increased somewhat and may increase further with the ageing workforce. The Gallery is constantly reviewing work practices to eliminate or reduce hazards. The annual insurance premium amounted to $1.1m (excl GST) reflecting the value of the asset holdings of the Gallery's permanent art collection, the heritage building plus art works on temporary loans for major exhibitions. The Fine Arts premium was the major contributor in insurance costs, reflecting the significant works on loan for the exhibition program. The cost of this coverage is directly funded by NSW Treasury.

LAND

The Gallery did not acquire or dispose of any land in 2004–05.

LEGAL ISSUES

At the date of compiling this report, litigation is in progress relating to the award of the 2004 Archibald Prize. The Gallery is defending the proceedings, and the proceedings are at too early a stage to form a view as to whether it is necessary to create a provision. There are no other outstanding legal issues or judicial decisions affecting the Gallery at the date of this report.

MAJOR ASSETS

The Gallery's major assets are its artworks and its land and building in the Domain.

MAJOR CAPITAL WORKS

Capital works projects	Cost 2004–05 ($'000)	Completion date	Overrun ($)
Artworks purchased	7,829	ongoing	nil
Building works	2,497	ongoing	nil
Plant and equipment replacement	339	ongoing	nil
Total capital expenditure	10,665		

OCCUPATIONAL HEALTH AND SAFETY

Number of work related injuries:	13
Number of work related illnesses:	1
Prosecutions under the OH&S Act:	0

The Gallery's OH&S Committee met on a regular basis during 2004–05. Consistent with the Gallery's three-year plan, a number of work place inspections were undertaken. The Gallery is constantly reviewing procedures and practices and where appropriate, implements changes to minimise risk.

Manual Handling Training was provided to gallery officers. One-on-one sessions were provided to a number of staff regarding ergonomic setup of the office environment.

In the next year the Gallery intends to provide training for specific staff to meet their occupational fitness requirements and to continue implementation of the Gallery's three-year plan.

PAYMENT PERFORMANCE

Aged Creditor Analysis at the end of each Quarter 2004–05

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 2004	266,402	10,482	-	243	-
Dec 2004	353,315	215,734	1,591	568	2,558
March 2005	104,756	162,848	2,959	4,400	331
June 2005	645,243	7,626	-	-	-

Accounts paid on time each quarter

Quarter	Target %	Total accounts paid on time Actual %	Amount $	Total paid Amount $
Sept 2004	90.00	88.82	6,131,036	6,902,679
Dec 2004	90.00	89.17	7,069,040	7,927,768
March 2005	90.00	80.50	4,404,702	5,471,848
June 2005	90.00	83.09	3,448,849	4,150,902
Total	90.00	86.10	21,053,627	24,453,197

POLICY DEVELOPMENT

During the year the Gallery drafted a Corruption Prevention Policy and Procedures document. This new policy document integrates and extends three previously separate policies – Code of Conduct, Fraud Control and Protected Disclosures. The document was reviewed satisfactorily for compliance by the Internal Audit Bureau.

Due to frequent requests from schools a comprehensive Excursion Risk Management Assessment Report has been prepared for all Gallery education programs. The OH&S Act requires principals and teachers organising school excursions to use risk management to ensure the health and safety of students, staff and excursion volunteers. To assist teachers in preparing their own risk assessments, the Gallery has prepared venue and safety information documents which are available for download from our website (www.artgallery.nsw.gov.au/aboutus/education). These documents answer all risk assessment questions required by the Department of Education and Training for school excursions to the Gallery and the Brett Whiteley Studio.

PRIVACY MANAGEMENT

The Gallery has appointed a designated privacy officer in accordance with the provisions of the *Privacy and Personal Information Protection Act* 1998.

The privacy officer can be contacted at: Human Resource Services, Art Gallery New South Wales, Art Gallery Road, The Domain NSW 2000. Telephone: (02) 9225 1795 or Fax: (02) 9225 1622. During 2004–05 there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the *Privacy and Personal Information Protection Act.*

ART GALLERY OF NEW SOUTH WALES
FINANCIAL STATEMENTS

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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 reports in a timely manner on a cost centre and business activity level to enable management, the Board of Trustees and the NSW government, to monitor the Gallery's financial aspects and direct the resources in a timely and effective way.

FINANCIAL PERFORMANCE

The surplus for the year was $12.9m (up 35%), reflecting:

• Improved revenues (up 5.7% to $22.4m) on exhibition admissions, merchandise, books and publication sales, other commercial services, and bequests and special funds. The earnings from these activities are used for the purchase of artworks and underpin core activities.

• Lower government funding for core business operations due to global cuts in government funding and lower insurance premiums. The cumulative effect of award salary increases and government budgetary cuts over recent years has eroded our base operations, with increasing reliance on other revenues sources for support.

Over 50% of our revenue was derived from non-government sources in 2004–05.

DONATIONS & BEQUESTS/TAXATION INCENTIVES

A substantial contribution each year comes from donors and benefactors ($12.4m revenue in 2004-05 compared to $7.6m in 2003-04). Much of this is in the form of gifts of artworks or cash to purchase artworks. The substantial increase this year (63%) is attributed to the contributions from Art Gallery of NSW Foundation, 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 2005, the total amount of 'bequests and special funds' amounted to $14.7m of which $6.1m is preserved. 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 $768m worth of net assets, comprising $614m of artworks and library collection, $133m in land and building, $14.7m of cash and investments representing bequests and special funds ('restricted assets') and $6.3m other minor net assets. During the year the land was valued by a registered valuer from the NSW Department of Commerce. It resulted in an increase of $6.3m, which was recorded in the asset revaluation reserve.

INVESTMENTS

The Gallery invests its bequests and special funds ($14.7m) 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 2004–05 were 5.9% pa on bank deposits (compared with benchmark of 5.6%), 9.2% on T.Corp's Medium Term facility (compared with benchmark of 8.9%) and 12.1% on T.Corp's Long Term facility (compared with benchmark of 12.9%). The benchmarks quoted are sourced from T.Corp Hour Glass Facility Performance Summary for June 2005.

The Gallery also manages investments on behalf of its related entities, primarily the Art Gallery of NSW Foundation ($22.4m) with smaller amounts for the Brett Whiteley Foundation ($140 000) and VisAsia entity ($703 000). With the upturn in equity markets, the returns on Foundation funds improved considerably this year.

The Australian dollar improved against the US dollar over the last 12 months and will have a positive impact on art acquisitions, making them more affordable.

LOOKING FORWARD

The forthcoming year is expected to see steady growth in our exhibitions and commercial services revenues which underpin core business activities. The Gallery has received an additional $1m in government funding to support its base responsibilities (security, operations etc) however this comes in the midst of more global budget cuts. 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 2005–06

	$m
REVENUE	
Government funding	21.1
Commercial and bequests & special funds	13.2
	34.3
EXPENDITURE	
Staff related	17.4
Insurance	1.6
Depreciation	2.0
Other operating	11.7
	32.7
SURPLUS	1.6

This budget is in accordance with NSW government 2005–06 Budget Papers, including any supplementary adjustments. This differs slightly from the internal budgets which have more stringent targets.

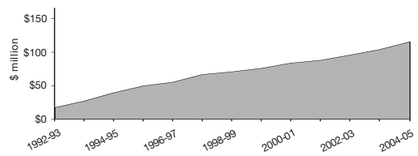
Note: The figures quoted in this report have not been subject to audit

FINANCIAL SUMMARY

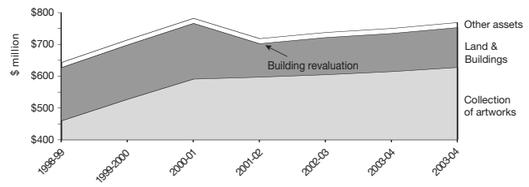
		2000–01	2001–02	2002–03	2003–04	2004–05	Five Year Total	Average p.a.
Total Attendances – Incl Touring/Studio	million	1.26	1.17	1.13	1.51	1.35	6.42	1.28
Attendances – Paid exhibitions	million	0.28	0.31	0.29	0.35	0.35	1.58	0.32
Attendances – Free access – Main	million	0.72	0.70	0.71	0.88	0.88	3.88	0.78
Total Attendances – Main Building	million	**1.00**	**1.01**	**1.00**	**1.23**	**1.23**	**5.46**	**1.09**
Artworks Purchased	$'m	$1.6	$1.4	$4.6	$5.2	$9.0	$21.9	$4.4
Donations of Artworks	$'m	$6.2	$2.8	$3.2	$2.8	$2.2	$17.2	$3.4
Total Works of Art Acquired	$'m	**$7.8**	**$4.3**	**$7.8**	**$8.1**	**$11.2**	**$39.1**	**$7.8**
Exhibition Admission revenue	$'m	$2.5	$2.6	$2.6	$2.9	$1.6	$12.2	$2.4
Merchandise, Books and Publications Sales		$4.2	$4.0	$3.6	$4.0	$3.6	$19.4	$3.9
Other Commercial Activities/other misc	$'m	$1.8	$1.6	$1.6	$3.3	$1.6	$9.9	$2.0
Bequests & Special Funds		$9.1	$7.7	$6.8	$7.6	$12.4	$43.6	$8.7
Other Grants & Contributions	$'m	$3.8	$2.4	$3.1	$3.4	$3.2	$15.9	$3.2
Total Revenue from commercial and private sources	$'m	**$21.4**	**$18.3**	**$17.7**	**$21.2**	**$22.4**	**$101.0**	**$20.2**
Employee Related Expenses		$12.9	$13.3	$15.0	$16.0	$16.8	$74.1	$14.8
Depreciation		$1.2	$1.6	$2.1	$2.3	$2.3	$9.5	$1.9
Insurance		$0.5	$0.8	$2.1	$2.3	$1.1	$6.8	$1.4
Other Operating Expenses		$12.6	$11.9	$11.4	$12.7	$10.1	$58.7	$11.7
Total Operating Expenses	$'m	**$27.1**	**$27.7**	**$30.5**	**$33.3**	**$30.2**	**$148.8**	**$29.8**
Net Cost of Services (Total)	$'m	**$5.7**	**$9.4**	**$12.8**	**$12.1**	**$7.8**	**$47.8**	**$9.6**
Recurrent appropriation	$'m	$13.8	$14.5	$16.3	$16.9	$15.8	$77.3	$15.5
Liabilities assumed by government	$'m	$1.4	$1.5	$1.9	$1.9	$2.1	$8.7	$1.7
Capital appropriation/Other	$'m	$3.0	$6.4	$14.2	$2.8	$2.8	$29.2	$5.8
Total Govt Grants	$'m	**$18.2**	**$22.4**	**$32.3**	**$21.6**	**$20.7**	**$115.2**	**$23.0**
Total Revenue	$'m	**$39.6**	**$40.7**	**$50.0**	**$42.8**	**$43.1**	**$216.2**	**43.2**
Govt Contribution as % of total Revenue		*46%*	*55%*	*65%*	*50%*	*48%*	*53%*	*53%*
Net Surplus	$'m	**$12.5**	**$13.0**	**$19.5**	**$9.5**	**$12.8**	**$67.3**	**13.5**
Employees – Effective Full time (EFTs)	Number	193	193	200	200	200		
Average Salary per head (EFT)	$'000	$67	$69	$75	$80	$84		
Net cash flows	$'m	$1.2	-$0.7	$0.2	$1.3	-$0.9		
Net Assets	$'m	$780.8	$716.8	$736.3	$748.9	$768.2		
Net Cost of Services per visitor	$	**$5.70**	**$9.30**	**$12.80**	**$9.90**	**$6.40**		

Data in this table has not been subject to audit

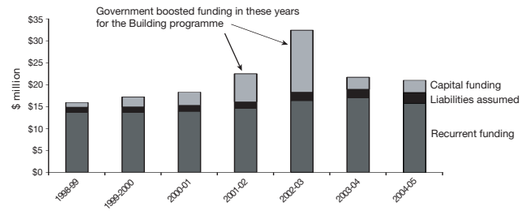
OVER $114m WORTH OF ARTWORKS WERE ACQUIRED IN THE PAST 13 YEARS



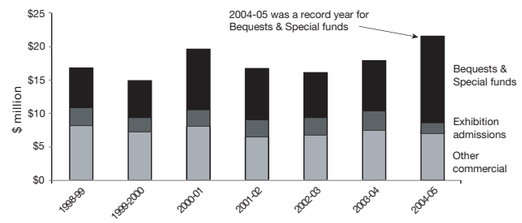
NET ASSETS ARE NOW WORTH OVER $768 MILLION



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:

(a) presents fairly the Trust's financial position as at 30 June 2005 and its financial performance and cash flows for the year ended on that date, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and

(b) complies with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act).

Audit Opinion Pursuant to the *Charitable Fundraising Act 1991*

In my opinion:

(a) the accounts of the Trust show a true and fair view of the financial result of fundraising appeals for the year ended 30 June 2005.

(b) the accounts 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)

(c) 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

(d) 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.

The Trustees' Role

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

The Auditor's Role and the Audit Scope

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

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

- evaluated the accounting policies and significant accounting estimates used by the Trustees in preparing the financial report,
- examined a sample of the evidence that supports:
  - (i) the amounts and other disclosures in the financial report,
  - (ii) 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 the 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 PF&A 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.

Peter Carr FCPA
Director, Financial Audit Services

SYDNEY
11 October 2005

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2005

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 2000, 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 2005 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 2004 to 30 June 2005, in accordance with the Charitable Fundraising (NSW) Act 1991 and Regulations;

(e) Money received as a result of fundraising activities conducted during the period from 1 July 2004 to 30 June 2005 has been properly accounted for and applied in accordance with the Charitable Fundraising (NSW) Act 1991 and Regulations.

D.M. GONSKI
PRESIDENT

E.G CAPON
DIRECTOR

P. YOUNG
CHAIRMAN
FINANCE AND AUDIT COMMITTEE

R. SENN
GENERAL MANAGER
FINANCIAL & MANAGEMENT SERVICES

DATED: 4 October 2005

STATEMENT OF FINANCIAL PERFORMANCE

For the year ended 30 June 2005

	Notes	Actual 2005 $'000 Group	Budget 2005 $'000 Group	Actual 2004 $'000 Group
Expenses				
Operating expenses				
Employee related	2(a)	**16,833**	*15,775*	16,014
Other operating expenses	2(b)	**10,415**	*11,331*	14,322
Maintenance	2(c)	**652**	*910*	666
Depreciation and amortisation	2(d)	**2,337**	*2,200*	2,303
Total Expenses		**30,237**	*30,216*	33,305
Retained Revenue				
Sale of goods and services	3(a)	**6,873**	*6,481*	9,600
Investment income	3(b)	**1,256**	*800*	1,075
Grants and contributions	3(c)	**14,238**	*5,605*	9,608
Other revenue	3(d)	**44**	-	903
Total Retained Revenue		**22,411**	*12,886*	21,186
Gain/(loss) on disposal of non-current assets	4	**(38)**	-	(15)
Net Cost of Services	16	**7,864**	*17,330*	12,134
Government Contributions				
Recurrent appropriation	5(a)	**15,774**	*15,187*	16,937
Capital appropriation	5(b)	**2,836**	*2,836*	2,844
Acceptance by the Crown Entity of employee benefits and other liabilities	5(c)	**2,137**	*1,733*	1,839
Total Government Contributions		**20,747**	*19,756*	21,620
SURPLUS FOR THE YEAR FROM ORDINARY ACTIVITIES		**12,883**	*2,426*	9,486
NON-OWNER TRANSACTION CHANGES IN EQUITY				
Net increase in asset revaluation reserve	14	**6,346**	-	3,158
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY		**6,346**	-	3,158
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	14	**19,229**	*2,426*	12,644

The accompanying notes form part of these statements

STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2005

	Notes	Actual 2005 $'000 Group	Budget 2005 $'000 Group	Actual 2004 $'000 Group
ASSETS				
Current Assets				
Cash	6	**613**	*686*	686
Receivables	7(a)	**2,755**	*1,181*	941
Inventories	8	**1,319**	*1,134*	1,133
Other Financial Assets	9	**10,905**	*12,539*	11,712
Other	7(b)	**653**	*489*	489
Total Current Assets		**16,245**	*16,029*	14,961
Non-Current Assets				
Other financial assets	9	**6,858**	*5,691*	5,691
Property Plant and Equipment	11			
- Land and Buildings		**133,535**	*126,679*	126,035
- Plant and Equipment		**1,832**	*5,576*	2,545
- Collection Assets		**614,807**	*601,742*	603,781
Total Property, Plant and Equipment		**750,174**	*733,997*	732,361
Total Non-Current Assets		**757,032**	*739,688*	738,052
Total Assets		**773,277**	*755,717*	753,013
LIABILITIES				
Current Liabilities				
Payables	12	**3,632**	*2,958*	2,697
Provisions	13(a)	**1,230**	*1,170*	1,170
Total Current Liabilities		**4,862**	*4,128*	3,867
Non-Current Liabilities				
Provisions	13(b)	**261**	*221*	221
Total Non-Current Liabilities		**261**	*221*	221
Total Liabilities		**5,123**	*4,349*	4,088
Net Assets		**768,154**	*751,368*	748,925
EQUITY				
Reserves	14	**149,393**	*143,047*	143,047
Accumulated funds	14	**618,761**	*608,321*	605,878
Total Equity		**768,154**	*751,368*	748,925

The accompanying notes form part of these statements

STATEMENT OF CASH FLOWS

For the year ended 30 June 2005

	Notes	Actual 2005 $'000 Group	Budget 2005 $'000 Group	Actual 2004 $'000 Group
CASH FLOWS FROM OPERATING ACTIVITIES				
Payments				
Employee related		**(14,079)**	*(13,360)*	(13,710)
Other		**(12,630)**	*(13,463)*	(16,623)
Total Payments		**(26,709)**	*(26,823)*	(30,333)
Receipts				
Sale of goods and services		**6,837**	*6,239*	9,433
Interest received		**998**	*800*	1,058
Other		**10,014**	*5,634*	7,070
Total Receipts		**17,849**	*12,673*	17,561
Cash Flows from Government				
Recurrent appropriation		**15,774**	*15,187*	16,937
Capital appropriation		**2,836**	*2,836*	3,025
Cash reimbursements from the Crown Entity		**885**	*790*	771
Cash transfers to the Consolidated Fund		**(181)**	-	-
Net Cash Flows from Government		**19,314**	*18,813*	20,733
NET CASH FLOWS FROM OPERATING ACTIVITIES	16	**10,454**	*4,663*	7,961
CASH FLOWS FROM INVESTING ACTIVITIES				
Proceeds from sale of Property, Plant and Equipment		**204**	-	273
Proceeds from sale of investments		**-**	-	5,574
Purchases of Property, Plant and Equipment		**(10,665)**	*(3,836)*	(8,086)
Purchases of investments		**(873)**	-	(4,443)
NET CASH FLOWS FROM INVESTING ACTIVITIES		**(11,334)**	*(3,836)*	(6,682)
NET INCREASE/(DECREASE) IN CASH		**(880)**	*827*	1,279
Opening cash and cash equivalents		**12,398**	*12,398*	11,119
CLOSING CASH AND CASH EQUIVALENTS	6	**11,518**	*13,225*	12,398

The accompanying notes form part of these statements

SUMMARY OF COMPLIANCE WITH FINANCIAL DIRECTIVES

Supplementary financial statements

	2006				2004			
	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	15,187	15,187	2,836	2,836	16,799	16,799	2,027	2,027
Additional appropriations								
s.21A PF&AA - special appropriation								
s.24 PF&AA - transfers of functions between departments								
s.26 PF&AA - Commonwealth specific purpose payments								
	15,187	15,187	2,836	2,836	16,799	16,799	2,027	2,027
OTHER APPROPRIATION/EXPENDITURE								
Treasurer's Advance Section 22 - expenditure for certain works and services	168	168			138	138	1,298	817
Transfers to /from another agency - section 27 of the Appropriation Act	419	419						
	587	587			138	138	1,298	817
Total Appropriations/ Expenditure/Net Claim on Consolidated Fund (includes transfer payments)	15,774	15,774	2,836	2,836	16,937	16,937	3,325	2,844
Amount drawn down against Appropriation		15,774		-		16,937		3,025
Liability to Consolidated Fund		-		2,836		-		(181)

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 2005

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 statements for the economic entity consisting of the controlling and controlled entities, all inter-entity transactions and balances have been eliminated. The financial statements of the parent entity are not included as a separate column adjacent to the Group because the financial statements of VisAsia are comparatively small so as to make the parent entity materially the same as the Group. The financial statements of VisAsia are disclosed separately under Note 15.

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

(b) Basis of Accounting

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

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

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

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

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

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

(c) Changes to Accounting Policy

There were no changes to Accounting policies during the financial year. Refer to Note 1(z) for details of the transition to International Financial Reporting Standards.

(d) Revenue Recognition

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

(i) Parliamentary Appropriations and Contributions from Other Bodies

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

An exception to the above is when appropriations are unspent at year-end. In this case, the authority to spend the money lapses and generally the unspent amount must be repaid to the Consolidated Fund in the following financial year. As a result, unspent appropriations are accounted for as liabilities rather than revenue. The liability is disclosed in Note 12 as part of current liabilities. The amount will be repaid and liability extinguished next financial year.

(ii) Sale of Goods and Services
Revenue from the sale of goods and services comprises revenue from the provision of products or services i.e. user charges. User charges are recognised as revenue when the agency obtains control of the assets that result from them.

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

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

(i) Salaries and Wages, Annual Leave, Sick Leave and On-costs
Liabilities for salaries and wages (including non-monetary benefits) annual leave and vesting sick leave are recognised and measured in respect of employees' services up to the reporting date at nominal amounts based on the amounts expected to be paid when the liabilities are settled.
Unused non-vesting sick leave does not give rise to a liability, as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

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

(ii) Long Service Leave and Superannuation
The Gallery's liabilities for long service leave and superannuation are assumed by the Crown Entity. The Gallery accounts for the liability as having been extinguished resulting in the amount assumed being shown as part of the non-monetary revenue item described as "Acceptance by the Crown Entity of Employee Benefits and other Liabilities".

Long service leave is measured on the present value method. The present value method requires that long service liabilities that are expected to be settled more than 12 months after reporting date must be measured at the present value of the estimated future cash out flows. This method also takes into account future increases in remuneration rates.

Certain 'on costs' on long service leave are not assumed by the Crown Entity and are shown as the Gallery's liability under Provisions.

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

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

(g) **Accounting for the Goods and Services Tax (GST)**
Revenues, expenses and assets are recognised net of the amount of GST, except where:
- the amount of GST incurred by the agency as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense.
- receivables and payables are stated with the amount of GST included.

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

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

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

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

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

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

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

Each class of physical non-current assets is revalued every five years and with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The last revaluation for each class of asset was based on an independent assessment as detailed in Note 11.

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.

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

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

Revaluation decrements are recognised immediately as expenses in the surplus/deficit, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve. Revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise.

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

(k) **Assets Not Able to be Reliably Measured**
The Art Gallery does not hold any assets other than those recognised in the Statement of Financial Position.

(l) **Depreciation of Non-Current Physical Assets**
Except for a limited number of heritage assets depreciation is provided for on a straight-line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the entity.

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

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

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

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

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

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

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

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

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

(q) **Other Financial Assets**
"Other financial assets" are generally recognised at cost, with the exception of TCorp Hour-Glass Facilities, which are measured at market value.

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

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

(r) **Bequests and Special Funds**
The agency 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.

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

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

(u) **Services provided at no cost**
Where material contributions are made to the Gallery at no charge an expense is recorded in the accounts to reflect activities at the Gallery and is offset by an equivalent revenue entry. Refer to note 17.

(v) **Other Assets**
Other assets including prepayments are recognised on a cost basis.

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

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

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

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

(z) **Impact of adopting Australian equivalents to International Financial Reporting Standards**
The current status of the Gallery's review of the effect of the adoption of International Reporting Standards on its statements of financial performance and position is discussed below.

The Art Gallery of NSW is constituted under the Art Gallery of NSW Act, 1980 which states that the Gallery's purpose is to develop and maintain a collection of works of art, and to propagate and increase knowledge and appreciation of art. Consequently, the Gallery qualifies as a not-for-profit entity under the Australian equivalents to International Financial Reporting Standards (AEIFRS). The Gallery will apply the AEIFRS from 2005-06.

The Gallery has and will continue to manage the transition to the new standards by allocating internal resources to analyse the pending standards and Urgent Issues Group Abstracts to identify key areas regarding policies, procedures, systems and financial impacts affected by the transition.

As a result of this exercise, the Gallery has taken the following steps to manage the transition to the new standards:

The Gallery's Finance and Audit Committee, (a sub-committee of the main Board of Trustees), is oversighting the transition. The General Manager, Finance & Management Services is responsible for the project and reports regularly to the Committee on progress against the plan.

The following phases have been undertaken:

Submit strategy for AEIFRS adoption to Treasury	- 30 June 2004
Note Disclosure - key impacts Issues identified/Likely impacts	- 30 June 2004
Internal Audit Bureau review of Gallery's financial statements	- 15 December 2004
New policies confirmed/approved by F&A committee required	- 15 December 2004 – No new policies
Re-stated Balance Sheet as at 1/7/2004 – preliminary	- 17 December 2004 – No changes required
Re-stated Balance Sheet as at 1/7/2004 – final	- 1 April 2005 – No changes required
Disclosure of financial impact of AEIFRS in 2005 Statements	- 30 June 2005
Initial Financial Statements for 2005/06	

The Gallery has reviewed key differences between AEIFRS requirements and existing AASB requirements (AGAAP) and other impacts likely to arise from options in AEIFRS and from options likely to be mandated by NSW Treasury for the NSW Public Sector. Based on management's best estimates as at the date of preparing the 30 June 2005 financial report, the Gallery does not anticipate any material changes to the Gallery's equity, profit/loss and cash flows. The actual impact, however will not be known until pending changes to the AEIFRS, including the UIG interpretations and/or emerging accepted practice in their interpretation and application are finalised.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

	2005 $'000 Group	2004 $'000 Group
2 EXPENSES		
(a) Employee related expenses		
Salaries and wages (including Recreation Leave)	**12,479**	11,855
Superannuation	**1,300**	1,272
Long Service Leave - Crown Entity	**679**	491
Workers' Compensation Insurance	**194**	184
Payroll tax and fringe benefit tax	**861**	846
Value of volunteer services (refer also Note 3c)	**1,320**	1,366
	16,833	16,014
(b) Other operating expenses		
Auditor's remuneration		
-audit or review of the financial reports	**45**	42
Cost of sales	**2,073**	1,781
Travel and Accommodation	**565**	1,030
Operating lease rental expense		
- minimum lease payments	**166**	177
Insurance	**1,066**	2,348
Consumables	**575**	697
Exhibition fees and related costs	**648**	1,022
Fees- General professional	**771**	688
Freight, packing and storage	**304**	1,481
Marketing and promotion	**854**	982
Printing/Graphics	**682**	1,377
Property Expenses	**1,495**	1,422
Other	**1,171**	1,275
	10,415	14,322
(c) Maintenance		
Routine maintenance	**652**	658
Maintenance undertaken free of charge (Refer Note 3c)	-	8
	652	666
(d) Depreciation and Amortisation expense		
Buildings	**1,322**	1,125
Plant and Equipment	**1,015**	1,178
	2,337	2,303
3 REVENUES		
(a) Sales of goods and services		
Sale of goods		
Merchandise, Book and Publication Sales	**3,575**	4,004
Rendering of Services		
Admission fees	**1,621**	2,956
Venue hire and catering	**828**	813
Other	**849**	1,827
	3,298	5,596
	6,873	9,600

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

	2005 $'000 Group	2004 $'000 Group
(b) Investment Income		
Dividends & Distributions	**710**	377
Interest	**546**	698
	1,256	1,075
(c) Grants and contributions		
Sponsorship - cash	**434**	1,133
Sponsorship - in kind	**192**	244
Donations Works of Art	**2,174**	2,838
Donations - cash	**9,324**	3,653
Donations - in kind	**161**	-
Grants - Other	**633**	366
Value of Voluntary Services-Note 2(a)	**1,320**	1,366
Maintenance services provided at no charge-Note 2(c)	-	8
	14,238	9,608
(d) Other revenue		
Reversal of net revaluation decrement previously recognised as an expense	-	843
Workers compensation recovery	**44**	60
	44	903
4 GAIN/(LOSS) ON DISPOSAL OF NON-CURRENT ASSETS		
Property, Plant and Equipment:		
Proceeds from Disposal	**204**	273
Written down value of assets disposed	**(242)**	(288)
	(38)	(15)
5 GOVERNMENT CONTRIBUTIONS		
(a) Recurrent appropriations		
Total recurrent drawdowns from Treasury (per summary of compliance)	**15,774**	16,937
Comprising:		
Recurrent appropriations (per Statement of Financial Performance)	**15,774**	16,937
(b) Capital appropriations		
Total capital drawdowns from Treasury (per summary of compliance)	**2,836**	3,025
Less: Liability to Consolidated Fund (see note 12)	-	(181)
Capital appropriations (per Statement of Financial Performance)	**2,836**	2,844
(c) Acceptance by the Crown Entity of Employee Benefits and other Liabilities		
The following expenses have been assumed by the Crown Entity:		
Superannuation	**1,375**	1,272
Long service leave	**679**	491
Payroll Tax (on Superannuation)	**83**	76
	2,137	1,839

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

		2005 $'000 Group	2004 $'000 Group
6	**CURRENT ASSETS - CASH**		
	Cash at bank and on hand	**613**	686

For the purpose of the Statement of Cash Flows, cash includes cash on hand, cash at bank and term deposits. Cash assets recognised in the Statement of Financial Position are reconciled to the cash at end of the financial year as shown in the Statement of Cash Flows as follows:

	Cash	**613**	686
	Current - Other Financial Assets	**10,905**	11,712
	Cash and Cash Equivalents	**11,518**	12,398
7(a)	**CURRENT ASSETS - RECEIVABLES**		
	Sale of goods and services	**413**	389
	Accrued Income	**2,259**	375
	Other debtors	**94**	188
	Total	**2,766**	952
	Less: Provision for doubtful debts	**11**	11
	Total Receivables	**2,755**	941
7(b)	**CURRENT ASSETS - OTHER**		
	Prepayments	**653**	489
8	**CURRENT ASSETS- INVENTORIES**		
	Stock on hand-at cost	**1,319**	1,133
		1,319	1,133
9	**CURRENT/NON-CURRENT ASSETS- OTHER FINANCIAL ASSETS**		
	Current		
	Term Deposits	**10,905**	11,712
	Non-Current		
	TCorp-Hour-Glass medium and long term facilities	**6,858**	5,691
		17,763	17,403
10	**RESTRICTED ASSETS**		
	Included in other financial assets are restricted use assets (refer also note 14a):		
	Current Assets	**7,925**	7,573
	Non-current Assets	**6,858**	5,691
		14,783	13,264

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

		2005 $'000 Group	2004 $'000 Group
11	**NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT**		
	Land and Buildings		
	At Fair Value	**153,279**	144,456
	Less Accumulated Depreciation	**19,744**	18,421
		133,535	126,035
	Plant and Equipment		
	At Fair Value	**11,121**	11,010
	Less Accumulated Depreciation	**9,289**	8,465
		1,832	2,545
	Collection Assets		
	At Fair Value	**614,807**	603,781
		614,807	603,781
	Total Property, Plant and Equipment		
	At Net Book Value	**750,174**	732,361

Reconciliations

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

2004-05	**Land and Buildings**	**Plant and Equipment**	**Collection Assets**	**Total**
	$'000	**$'000**	**$'000**	**$'000**
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)
Revaluation Increment	6,325	-	-	6,325
Carrying amount at end of year	133,535	1,832	614,807	750,174

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

12	**CURRENT LIABILITIES - PAYABLES**		
	Accrued salaries, wages and on-costs	**52**	-
	Liability to Consolidated Fund	-	181
	Trade Creditors	**3,580**	2,516
		3,632	2,697

Trade creditors include capital creditors of $1,887,000 in respect of the final instalment for the Cy Twombly acquisition.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

	2005 $'000 Group	2004 $'000 Group
13(a) CURRENT LIABILITIES - PROVISIONS		
Employee Benefits and related on-costs		
Recreation leave	**1,202**	1,146
Long Service Leave On-costs	**28**	24
	1,230	1,170
13(b) NON CURRENT LIABILITIES - PROVISIONS		
Employee Benefits and related on-costs		
Long Service Leave On-costs	**261**	221
	261	221
Aggregate Employee Benefits and related on costs		
Provisions	**1,491**	1,391
Accrued salaries, wages and on-costs	**52**	-
	1,543	1,391

The Gallery's liabilities for long service leave 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". The value of long service leave liabilities assumed by the Crown Entity for Gallery employees was $3.1 million at 30 June 2005 ($2.6 million at 30 June 2004).

14 CHANGES IN EQUITY

(a)	General Fund $'000	Bequests & Special Funds $'000	Accumulated Funds Total $'000	Asset Revaluation Reserve $'000	Total Equity $'000
Balance as at 30 June 2003	**582,386**	**13,956**	**596,342**	**139,939**	**736,281**
Changes in Equity - Other than transactions with owners as owners					
Surplus for the year	2,502	6,984	9,486	-	9,486
Building revaluation	-	-	-	3,158	3,158
Total	2,502	6,984	9,486	3,158	12,644
Transfers within Equity					
Asset revaluation reserve transferred to accumulated funds on disposal of investments	50	-	50	(50)	-
Reimbursement	739	(739)	-	-	-
Art Acquisitions	6,337	(6,337)	-	-	-
Other Capital Expenditure	600	(600)	-	-	-
Total	7,726	(7,676)	50	(50)	-
Balance as at 30 June 2004	**592,614**	**13,264**	**605,878**	**143,047**	**748,925**
Changes in Equity - Other than transactions with owners as owners					
Surplus for the year	1,170	11,713	12,883	-	12,883
Increment on Other Financial Assets	-	-	-	21	21
Land revaluation	-	-	-	6,325	6,325
Total	1,170	11,713	12,883	6,346	19,229
Transfers within Equity					
Reimbursement	444	(444)	-	-	-
Art Acquisitions	9,750	(9,750)	-	-	-
Total	10,194	(10,194)	-	-	-
Balance as at 30 June 2005	**603,978**	**14,783**	**618,761**	**149,393**	**768,154**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

	2005 $'000	2004 $'000
Asset Revaluation Reserve		

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

(b) **Bequests and Special Purpose Funds**	AGNSW Trust	AGNSW Trust
Revenue		
Sale of goods and services	**184**	207
Investment income	**1,054**	955
Grants and contributions	**11,042**	6,218
Proceeds of sale of art work	**157**	241
	12,437	7,621
Expenditure		
Employee Related	**269**	235
Other	**455**	402
	724	637
Surplus for the year	**11,713**	6,984

15 CONTROLLED ENTITIES

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

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

The Directors of VisAsia resolved to discontinue certain operations from 1 July 2004, namely the VisAsia Council and servicing of its members. These operations were transferred to the parent entity, the Art Gallery of NSW Trust.

	VisAsia	VisAsia
Statement of Financial Performance		
Revenue		
Sale of Goods and Services	-	71
Investment Income	**28**	23
Grants and Contributions	**348**	430
	376	524
Expenditure		
Employee Related	-	19
Other	**303**	214
	303	233
SURPLUS FOR THE YEAR	**73**	291
Statement of Financial Position		
Cash	**86**	205
Other Financial Assets	**620**	406
Receivables	**5**	26
Payables	**(3)**	(2)
Net Assets	**708**	635
Accumulated Funds	**708**	635
Total Equity	**708**	635

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 2005

	2005 $'000 Group	2004 $'000 Group
16 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET COST OF SERVICES		
Net Cash from Operating activities	**(10,454)**	(7,961)
Net (Gain)/Loss on sale of non-current assets	**38**	15
Depreciation	**2,337**	2,303
(Increment)/decrement - other financial assets	**(273)**	-
Revaluation of non-current Assets	-	(843)
Gifts of Works of art	**(2,174)**	(2,838)
Recurrent appropriation	**15,774**	16,937
Capital appropriation	**2,836**	2,844
Acceptance by Crown Entity of Employees Benefits and other Liabilities	**2,137**	1,839
Increase/(decrease) in creditors	**(293)**	(256)
(Increase)/decrease in receivables	**(1,814)**	(184)
(Increase)/decrease in inventories	**(186)**	194
Increase/(decrease) in provisions	**100**	287
(Increase)/decrease in Other Assets	**(164)**	(203)
Net cost of services	**7,864**	12,134

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	**2,174**	2,838
The following items are brought to account as expenses in the Statement of Financial Performance and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge		
Voluntary services provided	**1,320**	1,366
Advertising, freight, accommodation, travel and similar expenses	**192**	244
Legal fees	**161**	-
Maintenance (Dept of Public Works)	-	8

18 FINANCIAL INSTRUMENTS

(a) Cash

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

(b) Receivables

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. A provision for doubtful debts is raised when some doubt as to collection exists. The credit risk is the carrying amount (net of any provision for doubtful debts). No interest is earned on trade debtors. The carrying amount approximates net fair value. Sales are made on 30 day terms.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

	2005 $'000 Group	2004 $'000 Group

(c) Term Deposits

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

	Carrying Amount	Carrying Amount
Less than one year	**10,905**	11,712
	10,905	11,712

The securities at balance date were earning an average interest rate of 5.9% (2004 5.7%) and over the year the weighted average interest rate was 5.8% (2004 5.3%) on a weighted average balance of $8,937,000 (2004 $12,242,488)

(d) Managed Funds

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

	Net Fair Value	Net Fair Value
TCorp-Medium Term Growth Facility Trust	**2,805**	2,787
TCorp-Long Term Growth Facility Trust	**4,053**	2,904
	6,858	5,691

These investments are generally able to be redeemed with 24 hours notice. The value of the investments held can decrease as well as increase depending upon market conditions. The value that best represents the maximum credit risk exposure is the net fair value. The value of the investments represents the Gallery's share of the value of the underlying assets of fund and is stated at net fair value. The returns for the period ranged from +9.2% to +12.1% (2004 +8.8% to +16.7%), as compared with Tcorp's bench mark return of between 8.9% and 13.0%.

(e) Bank Overdraft

The Gallery does not have any bank overdraft facility.

(f) Trade Creditors and Accruals

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade terms are not specified, payment is made no later than the end of the month following the month in which the invoice or statement is received. Treasurer's Direction 219.01 allows the Minister to award interest for late payment. No Ministerial direction was given, nor did the Gallery incur any interest expense in relation to the late payment of invoices for the financial years 2004 and 2005.

19 COMMITMENTS FOR EXPENDITURE

(a) Capital Commitments

There were no outstanding capital commitments as at 30 June 2005.

(b) Other Expenditure Commitments

There are no material other expenditure commitments outstanding as at 30 June 2005.

(c) Operating Lease Commitments

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

Not Later than one year	**115**	143
Later than one year and not later than 5 years	**15**	73
Total (including GST)	**130**	216

The total "Operating Lease Commitments" above include input tax credits of $11,800 (2004 $19,600) that are expected to be recovered from the Australian Taxation Office. There were no other contingents assets as at 30 June 2005.

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2005

20 CONTINGENT ASSETS & LIABILITIES

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

At the date of compiling this report, litigation is in progress relating to the award of the 2004 Archibald Prize. The Gallery is defending the proceedings, and the proceedings are at too early a stage to form a view as to whether it is necessary to create a provision.

21 RESULTS OF FUNDRAISING APPEALS

The Gallery conducted a number of fundraising activities during the year and the results are as follows:

	2005 $'000 Group	2004 $'000 Group
Donations - Works of Art	**2,174**	2,838
Donations - Cash	**9,324**	3,653
Other fundraising	**233**	-
Investment income	**1,082**	956
	12,813	7,447
Cost of fundraising	**727**	637
Net surplus from fundraising	**12,086**	6,810
Purchase of Works of art/Other	**9,750**	6,937
Transferred to/(from) Accum. Funds	**2,336**	(127)
	12,086	6,810

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

Cost of fundraising as percentage of funds raised	**6%**	9%
Net surplus as percentage of funds raised	**94%**	91%
Cost of services as percentage of total expenditure	**93%**	92%
Cost of services as percentage of income received	**76%**	93%

22 BUDGET REVIEW

Net Cost of Services
The actual net cost of services is lower than budget by $9.5m, primarily due to an increase in donations.

Assets and Liabilities
Net Assets is $16.8m higher than budget due largely to the higher than budgeted acquisition of collections and the increase on revaluation of land.

Cash Flows
(a) Operating
Operating cash flows were higher than budget by $5.8m as a result of better than anticipated receipts from donations.

(b) Investing
Investing cash outflows were higher than budget by $7.5m reflecting an increase in budgeted purchases of collections.

END OF AUDITED FINANCIAL STATEMENTS

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SPONSORSHIP AND PHILANTHROPY

SPONSORSHIP

Avantcard: Support sponsor: general
Bristol Paints: Official paint supplier
The Citigroup Private Bank: Principal sponsor: The Citigroup Private Bank Australian Photographic Portrait Prize
City of Sydney: Support sponsor: *Crossing country* and *Bill Henson* exhibitions
Clayton Utz: Principal sponsor: *James Angus: truck corridor*
The Colonial Foundation Charitable Trust: Principal financial supporter: Archibald, Wynne and Sulman prizes
JCDecaux: Media sponsor: *Bill Henson*
JPMorgan: Principal sponsor: Art After Hours
Macquarie Bank: Principal sponsor: general
Moonlight Projects: Support sponsor: *Bill Henson*
The Motor Accidents Authority: Venue sponsor: Artexpress
Northern Territory Tourist Commission: Support sponsor: *Crossing country*
Optimal Fund Management: Support sponsor: *Rajput: sons of kings*
PricewaterhouseCoopers: Principal sponsor: Da Vinci Program
Qantas Airways: Principal sponsor: Yiribana Aboriginal and Torres Strait Islander Gallery, Airline sponsor: *Crossing country*
SBS Radio: Media sponsor of the Gallery
The Sofitel Wentworth Hotel: Support sponsor: Archibald, Wynne and Sulman
Stora Enso: Support sponsor: *Crossing country* and *Bill Henson*
Street Vision: Support sponsor: *Celestial silks* and *Crossing country* exhibitions
The Sunday Telegraph: Principal sponsor: Fundays at the Gallery
The Sydney Morning Herald: Media sponsor: Art After Hours

LIFE GOVERNORS

The Gallery has acknowledged the significant support of the following individuals by awarding Life Governors membership:
Franco Belgiorno-Nettis AC CBE, Joseph Brender AO, Ken Cowley AO, James Fairfax AO, Michael Gleeson-White AO, Mollie Gowing, Shosuke Idemitsu, James Leslie AC, MC, Frank Lowy AC, Rupert Murdoch AC, Kenneth Myer AC, DSC, J Hepburn Myrtle CBE, Margaret Olley AO, Max Sandow AM, John Schaeffer AO, Goldie & Edward Sternberg AM, Fred Street, Diana Walder OAM, Neville Wran AC, QC.

CENTENARY FUND

Patrons of the Centenary Fund as at 30 June 2005:
Claire Armstrong, Alex & Vera Boyarsky, Jillian Broadbent AO & Olev Rahn, Joanna Capon OAM, Judy Cassab AO, CBE, David & Michelle Coe, Kenneth Coles AM & Rowena Danziger AM, Jenny Ferguson, David Gonski & Orli Wargon, In memory of Aida Gordon, Yvonne & Christopher Gorman, Alex Holland, Peter & Sharon Ivany, Nettie & Peter Joseph OAM, Anne Landa, John & Michelle Landerer, Geoffrey & Deborah Levy, Elizabeth Longes, David Lowy, John & Jane Morschel, Mrs Kerry Packer, Bridget Pirrie & Stephen Grant, Steven & Lisa Pongrass, John L Sharpe, Brian Sherman, Gene Sherman, Geoffrey Susskind, Malcolm & Lucy Turnbull, Michael & Eleanora Triguboff, Phillip Wolanski.

THE PRESIDENT'S COUNCIL

Members of the President's Council as at 30 June 2005:
Mr David Gonski, AO, **President**; Mr Peter Young, **ABN AMRO**; Mr David Baffsky AO, **Accor Asia Pacific**; Mr Roger Allen, **Allen & Buckeridge**; Mr Scott Reid, **ANZ Banking Group**; Mr John Symond AM, **Aussie Home Loans Limited**; Mr Bruce McComish, **BBY**; Mr Scott Walters, **Creatable Media Limited**; Mr Giam Swiegers, **Deloitte Touche Tohmatsu**; Mr Chris Gorman, **Dentat Pty Limited**; Mr Chum Darvall, **Deutsche Bank AG**; Mr Bruce K Cutler, **Freehills**; Mr Peter Ivany, **Ivany Investment Group**; Mr Alastair Walton, **Goldman Sachs JBWere Limited**; Mr Steven O'Connor, **JCDecaux Australia**; Mr Frederick G Hilmer AO, **John Fairfax Holdings Limited**; Mr Peter Wade, **JPMorgan**; Mr Rob Wannan, **Kemp Strang Lawyers**; Mr Chris Jordan AO, **KPMG**; Mr Daniel Gauchat, **Korn/Ferry International**; Mr John A Conde AO, **Medical Benefits Fund of Australia Limited**; Mr Geoff Plummer, **OneSteel Limited**; Dr Alan Bell, **Parnell**; Ms Deeta Colvin, **PBL Media**; Mr Tony Harrington, **PricewaterhouseCoopers**; Mr Geoff Dixon, **Qantas Airways Limited**; Mr Eric Dhoste, **SG Australia Limited**; Mr Justin Miller, **Sotheby's**; Mr Greg Daniel AM, **Third Person Communications**; Mr Guido Belgiorno-Nettis & Mr Luca Belgiorno-Nettis, **Transfield Pty Ltd**; Mr Philip Coleman, **UBS AG Australia**; Mr Pascal Brochier, **Vivendi Universal Games**; Mr Leon Davis, **Westpac Banking Group**; Prof Steve Burdon.

VISASIA

Members of the Visasia Business Council as at 30 June 2005:
Dr John Yu AC, **Chairman**; Mr Mark Warren, **Australia Post**; Mr Richard Fisher, **Blake Dawson Waldron**; Mr Bill Ferris AO, **CHAMP Private Equity**; Mr Stephen Roberts, **Citigroup**; Prof Philip Cox AO, **Cox Richardson**; Mr Robert Anderson, **Deacons**; Mr Geoffrey Applebee, **Ernst & Young**; Mr Andrew Forrest, **Fortescue Metals Group**; Mr Peter Hall, **Genworth Financial**; Dr John Saunders, **The Linden Group**; The Hon Warwick Smith, **Macquarie Bank**; Mr Stephen Knight, **NSW TCorp**; Mr Quang Luu AO, **SBS Radio**; Mr Nick Curtis, **Sino Gold**; Mr Tim Casey, **St Hilliers**; Prof David Goodman, **University of Technology Sydney**; Mr Michael Sternberg, **Valiant Hire**; Mr William Clark, **Wellington International Management Company**; Mr Michael Hawker; Mr Lee Seng Huang.

COLLECTION BENECTORS

ABORIGINAL COLLECTION BENEFACTORS

Members of the Aboriginal Collection Benefactors as at 30 June 2005:
Mr Geoff Ainsworth, Mrs Antoinette Albert, Mrs Gillian Appleton, Mr Sam Ballas, Mr Ace Bourke, Mr Greg Bundy, Dr Gil Burton, Mrs Margot Buttrose, Mr Paul Buzby, Dr Giovanni Cocco, Ms Melissa Collins, Mr David Cowling, Rear Admiral Ian Crawford AM (Mil), Mrs Rowena Danziger AM, Mr Roderick Deane, Mr Michael Duigan, Mr Bill Evans, Mr Allan Fife, Ms Barbara Flynn, Ms Roslyn Forrest, Mrs Judith Friend, Mrs Mollie Gowing, Mr Stephen Grant, Ms Linda Gregoriou, Mr Bill Gregory, Ms Sophie Guest, Mr Con Haralambis, Mr Christopher Hodges, Mr Fraser Hopkins, Dr Susan Hurley, Mr Dale Jones-Evans, Mr Vasili Kaliman, Mr Trevor Kennedy, Ms Lesley Kernaghan, Mr Tim Klingender, Dr Colin Laverty, Mr Phillip Lawrence, Dr Edith Lees, Mrs Ann Lewis AM, Ms Sue Lowes, Mr Pierre Marecaux, Mr Nelson Meers, Ms Sam Meers, Ms Samantha Pizzi, Mr Ian Plater, Mrs Julia Pucci, Ms Liane Rossler, Dr Milton Roxanas, Ms Gabriella Roy, Ms Lilli Scott, Dr J Scougall, Mr Andrew Shapiro, Dr Gene Sherman, Mr Neville Spry, Mr Daniel Tobin, Mr John Webster SC, Mrs Patricia Wyner.

AUSTRALIAN PRINTS, DRAWINGS & WATERCOLOURS BENEFACTORS

Members of the Australian Prints, Drawings and Watercolours Benefactors as at 30 June 2005:
Mr James Agapitos OAM & Mr Ray Wilson, Ms Susan Ayres, Dr R G Bain, Mrs Eva Breuer, Mrs Ruth Burgess, Mrs Alison & Mr Robert Carr, Mrs Judy Cassab AO CBE, Mr & Mrs John Coburn, Mr Ronald Coles, Mr Andrew Crawford & Mrs Kate Crawford, Mrs Jenny Dickerson, Ms Dinah Dysart, Ms Ruth Faerber, Mr Lucio Galletto, Mr Damian Hackett & Ms Michelle Holmes-Hackett, Ms Sue Hewitt, Mrs Kate Hodgkinson, Ms Poppy Kallinikos & Ms Iphy Kallinikos, Mr C John Keightley, Mr Josef Lebovic & Mrs Jeanne Lebovic, Dr Frank Martin & Mrs Moya Martin, Mr & Mrs Mitchel Martin-Weber, Mr Rex Porter & Mrs Genevieve Porter, Mr Julien Playoust, Mr Alan & Mrs Jancis Rees, Mr John Ryan & Mrs Margaret Ryan, Ms Pamela Schuttler, Mr Brett Stone & Mr Mark Cowley, Mrs Akky & Mr John van Ogtrop, Mrs Joy West, Mr Robert Williams & Ms Nicole Evans Williams, Ms Margaret Woodward.

CONSERVATION BENEFACTORS

Members of the Conservation Benefactors as at 30 June 2005:
Mr & Mrs Geoff & Vicki Ainsworth, Mr & Mrs Charles & Deidre Aronson, Mr Henry & Mrs Peta Badgery, Mr Sam & Mrs Susan Ballas, Mrs Pamela Bell, Ms Nicole Berger, Mr Bill & Mrs Annette Blinco, Mr & Mrs Joseph Brender AO, Ms Eva Breuer, Dr Candice Bruce & Mr Michael Whitworth, Ms Liz Callanan, Mr Michael Carr, Hon John & Rosemary Clarke, Dr Gianni Cocco, Peter & Gail Comino, Susan Conde & Peter Tomlinson, Dr Noel Dan & Mrs Adrienne Dan, Mr & Mrs Peter & Deborah Debnam, Stella Downer, Sister Jennifer Fahey RSC, Mr & Mrs Ross Gibson, Messrs Eric Hawley & Glen Weston, Mr Barry & Mrs Katherine Goldman, Mr Robert Gould, Mr & Mrs Bill Gregory, Mrs Margo Gruzman, Mr Michael & Mrs Gail Hale, Justice Ken & Di Handley, Mr Sean & Mrs Sally Hardy, Mrs Sue Hewitt, Mrs W Hinds, Mrs Kimberley Holden, Mr Alex Holland, Fraser Hopkins, Andrew & Dell-Maree Horsley, Mr Alex Popov & Ms Alison Hulett, Pamela Jennings, Ms Poppy & Iphy Kallinikos, Mrs Suzanne Kelly, Ms Chloris Latham, Colin & Elizabeth Laverty, Mrs Diana Macarthur-Stanham, Mr Greg MacInnes, Mrs Jenny Manton, Eugene & Joanne Marchese, Mr Mitchell & Mrs Robyn Martin-Weber, Mr Peter English & Ms Fiona McIntosh, Mr Brian & Mrs Lorna Mellor, Mr Justin Miller, Mr Paul Milliss, Mr Tim Goodman & Ms Rachel Robinson, Mr Michael Musgrave, Mr & Mrs Bruce Newey, Mrs Janette O'Neil, Mr Tim Olsen, Mr & Mrs Michael Pascalis, Dr Theo & Mrs Marianne Penklis, Mrs Effie Prevedoros, Mr Stuart Purves, Mr & Mrs Phil & Elizabeth Ramsden, Mr Ken Reed, Brian Regan, Mrs Isabel Reynolds, Mr Andrew & Mrs Andrea Roberts, Mr Terry & Mrs Judith Salmon, Mrs Kelly Salteri, Mr & Mrs Victor & Margaret Sammut, Mr Greg & Mrs Elizabeth Sanderson, Mr & Mrs Peter & Christa Satouris, Robert & Mitzi Saunders, Mr & Mrs Andrew Shapiro, Mrs Helen Shoniniruk, Michael & Lia Silvers, Patrick & Gabriella Simpson, Ms Terri Sissian, Dr & Mrs John Sydney Smith, Mr Peter & Mrs Cathy Snowball, Mr David & Mrs Nikki Stein, Yosi & Derryn Tal, Victoria Taylor, Jeanette C Thomas, Isolde & Andrew Tornya, Mr Kevin & Mrs Dawn Troy, Mr Leo & Mrs Vicki Vardis, Mrs Carolyn Ward, Mrs Suzanne Waterhouse, Richard & Shirley Watkins, Dr Eva & Dr Heinz Wicki, Mr Cameron Williams, Mrs Lesley Wilson, Mr Ray Wilson & Mr James Agapitos OAM, Mrs Donna Woodhill.

CONTEMPORARY COLLECTION BENEFACTORS

Members of the Contemporary Collection Benefactors as at 30 June 2005:
George & Ronald Adams, Janna Adams Tess, Geoff & Vicki Ainsworth, Mathew Alderson, Michele Asprey & Lindsay Powers, Lachlan Astle & Neil Matthews, David Austin, Richard & Christine Banks, Tony & Tor Bannon, Luca & Anita Belgiorno-Nettis, Roger & Kate Benjamin, Liz & Tony Blackman, Mark Bloch, Bambi Blumberg, Natalia Bradshaw & Ian Hawthorn, Martin Browne, Warwick Bryan & Linda Sheldon, Stephen Buzacott & Kemsley Brennan, Andrew & Cathy Cameron Geoffrey Cassidy, Joseph Catanzariti, Mark Cavanagh & Warren Fahey, Leo Christie & Marion Borgelt, David Clark, Malcolm & Christine Colless, Sarah Cottier & Ashley Barber, Anne Crawford & Simon Buckingham, Kerry Crowley, Peter & Penny Curry, Len Dockrill & Jane McAloon, James Draper, Carmel Dwyer, Pamela Edwards, Elizabeth Elliott, Warwick Evans, Sandra & Paul Ferman, Thibault Fregoni, Richard & Jan Frolich, Anne Fulwood, Dan Galazowski, Alison Gerry & Alistair Nicholson, Duncan Glasgow, Brad Gorman & Ant Einart, Robert Gould, Andrew Gowers, Stephen Grant & Bridget Pirrie, Ginny & Leslie Green, Bradley Trevor Greive, Rachel Grisewood, Giovanna Gromo, Julian & Stephanie Grose, Damian Hackett & Michelle Holmes-Hackett, E Jill Harrison & Sijbren Rademaker, Hal Herron, Ian Hill & Morna Seres, Chris Hodges & Helen Eager, Bronwyn Hogan, Andrew Home, David & Susan Humphreys, Grant & Julie Jackson, Ross Jones, Joanna Jouin, John Kaldor, Vasili Kaliman, Peter Keel & Angela Arnold, Barry Keldoulis, Angela & David Kent, Lesley Kernaghan & John Curtis, Darren Knight, Roxane Lancaster, Sophie Landa, Annette Larkin, Paula Latos-Valier & Biron Valier, Colin & Liz Laverty, Geoffrey Legge, Marita Leuver & Sylvia Weimer, Ann Lewis AM, Robert Linnegar, Randi Linnegar, Irene & Bruce Liu, Andrew & Amanda Love, Susan Manford, Scott Marinchek, Brenda & Robert May, John McBride & John Schirano, Roger McIlroy, Fiona McIntosh & Peter English, Fran & Tony Meagher, Margaret Merten, Jan Minchin, Stephen Mori, William Nuttall & Annette Reeves, Jon Osbeiston, Roslyn & Tony Oxley, Tom & Mary Parry, Mark Patrick, Lisa & Egil Paulsen, John Pearson & Mark Clark, Julia Pucci, Dick Quan, Susan Ray, Crispin Rice, Reg & Sally Richardson, Antonia Richmond & Con Haralambis, Diana & David Ritchie, Amanda Rowell, Mark & Pam Rudder, Gary Sands, Alyson Schoer, Anna Schwartz, Penelope & Harry Seidler, Vivienne Sharpe, Gene & Brian Sherman, Fiona Sinclair King, Vassily & Robert Skinner, Zoë Smith & Darren Gersbach, Julia Star, Mr & Mrs Gary Stead, James Steele, Anna & Hagen Stehr, Miriam & Les Stein, Bruce & Jennifer Stuckey-Clark, Chad Swanson, Liz Talbert & W Pike, George Tate, Lynne Tietzel, Michael Valmorbida, Francesca Valmorbida, Eugenie Vrisakis, Roslyn Weiley, Gitte Weise & Christopher Snee, Ivan & Karel Wheen, Michael Whitworth & Candice Bruce, Ian Wilcox, Julie & Venn Williams, Renee & John Williamson-Noble, Ray Wilson & James Agapitos, Robyn & Ross Wilson, Merrill Witt, Virginia Zanarini.

LIBRARY COLLECTION BENEFACTORS

Members of the Library Collection Benefactors as at 30 June 2005:
June & Jim Armitage, Licia Cattani & Kingsley Mundey, Michael & Mary Whelan Trust.

PHOTOGRAPHY COLLECTION BENEFACTORS

Members of the Photography Collection Benefactors as at 30 June 2005:
Benefactors: Geoff & Vicki Ainsworth, the late David Moore
Governors: Cazneaux family, Pat Corrigan, Nick Peters
Fellows: Kate Armati, Getty Images, Phillip Keir, Reg & Sally Richardson, Tiffany & Co
Founding Members: Sandra & Paul Ferman, David Greatorex
Members: Doug & Pam Bartlett, Graham & Mary Beirman, Martin Browne, Ken Coles, Roderick & Gillian Deane, Erin Flaherty, John Frey, Stephen Grant & Bridget Pirrie, Ginny & Leslie Green, Amanda Harkness, James Harker-Mortlock, Michael Hawker, John & Catherine Higgins, Lachie Hill, Naomi Kaldor, Charles Latimer, Josef & Jeanne Lebovic, Amanda Love, Russell Mills, Roslyn & Tony Oxley, Lisa & Egil Paulsen, Philip & Elizabeth Ramsden, Penelope & Harry Seidler, Dr Philip Sharp, Greg & Kathy Shand, Vassily & Robert Skinner, Michael & Eleonora Triguboff, The Freedman Foundation, Gail Watt
Sustaining Members: Robert Dein
Sponsors: Tiffany & Co, Hungerford Hill

NEW BEQUESTS

New bequests received were:
Estate of Late David Griffith Owen Jones, Estate of Diana Dorothea Bennett and Estate of Allen John Torning Oldfield.

GRANTS/ PARTNERSHIPS

During the year the following grants were received:

From	Project	Amount
Australia China Council	Poetic mandarin: Chinese calligraphy	$5,000
Australia Council	Level 2 Contemporary Projects display	$25,000
Australia Council	Aboriginal Art exhibition	$20,000
CO AS IT	Italian art & resource project	$7,500
Department of Communications, Information, Technology and the Arts	Touring of the Margaret Preston exhibition	$60,000
Japan Foundation (Sydney)	Japanese language kit	$22,727
Nelson Meers Foundation	Towards Sidney Nolan's *Central Australia*	$443,750
Nelson Meers Foundation	Towards establishment of Aboriginal Collection Benefactors	$5,000
	Total	$588,977

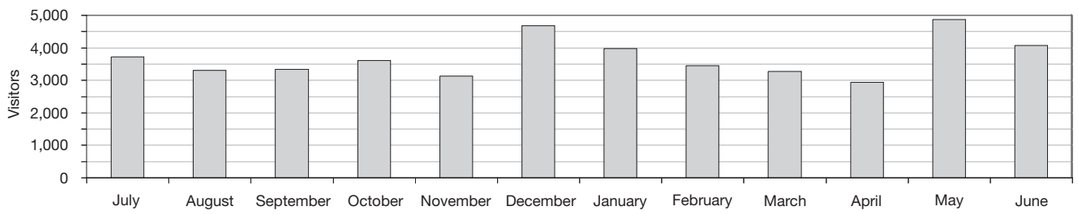
VISITOR NUMBERS

Visitor numbers as at 30 June 2005

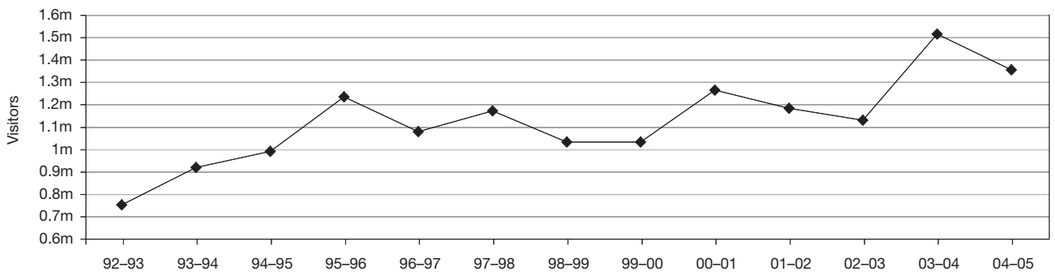
	Total Visitors 2000-01	Total Visitors 2001-02	Total Visitors 2002-03	Total Visitors 2003-04	Total Visitors 2004-05	Domain 2004-05	W Studio 2004-05	Reg Touring 2004-05
July	104,106	169,193	115,250	85,229	115,194	82,100	833	32,261
August	92,450	64,025	75,305	87,094	102,579	82,863	886	18,830
September	100,541	55,962	64,005	93,306	100,238	72,329	951	26,958
October	74,843	57,290	61,473	97,974	111,954	78,725	966	32,263
November	67,265	69,718	87,442	88,898	93,854	69,886	587	23,381
December	101,554	96,159	111,304	129,554	144,923	65,975	249	78,699
January	129,619	146,525	140,771	177,706	123,277	100,591	654	22,032
February	130,340	117,255	114,713	145,421	96,651	95,910	741	0
March	120,651	95,158	96,622	131,793	101,521	100,536	985	0
April	118,141	91,834	104,269	183,494	88,190	82,980	671	4,539
May	83,538	76,494	81,593	181,284	151,085	132,327	579	18,179
June	137,875	141,129	73,914	111,066	121,988	107,943	733	13,312
YTD TOTAL	1,260,923	1,180,742	1,126,661	1,512,819	1,351,454	1,072,165	8,835	270,454

Paid exhibition program for 2004–05	Month	Total
CLIFFORD POSSUM	July	3,002
CELESTIAL SILKS	July–Oct	22,167
CROSSING COUNTRY	Sept–Dec	17,126
BILL HENSON	Jan–April	65,007
BOUCHER	Mar–May	10,444
ARCHIBALD, WYNNE, SULMAN	April–June	108,812
RAJPUT	June	3,277
Total		229,835

AVERAGE DAILY VISITORS 2004–05



ANNUAL VISITOR NUMBERS 1992–93 TO 2004–05



EXHIBITIONS LISTING

DATE	DEPARTMENT	EXHIBITION TITLE	Ticketed	AGNSW Tours	AGNSW Catalogue
22.04.04 – 13.06.04	Western: Contemporary	Brent Harris: the face.			•
14.05.04 – 11.07.04	Australian: Aboriginal	Clifford Possum Tjapaltjarri	•		
29.05.04 – 04.07.04	Asian	Indian folk paintings and textiles			
04.06.04 – 15.08.04	Western: Contemporary	Biennale of Sydney 2004			
12.06.04 – 08.08.04	Western: Photography	Australian postwar photodocumentary			•
08.08.04 – 04.10.04	Western: Contemporary	James Angus: truck corridor			•
31.07.04 – 24.10.05	Asian	Celestial silks: Chinese religious and court textiles	•		•
21.08.04 – 17.04.04	Australian	Dobell Prize for Drawing 2004			•
04.09.03 – 31.09.03	Western: European	Plein-air painting in Europe 1780–1850	•	•	•
11.09.04 – 28.11.04	Australian	Key works from the Whiteley Studio			
11.09.04 – 28.11.04	Australian	Brett Whiteley Travelling Art Scholarship Finalists			
25.09.04 – 12.12.04	Australian: Aboriginal	Crossing country: Alchemy of Western Arnhem Land art	•		•
30.09.04 – 20.11.04	Western	Bauhaus and Expressionism: German prints and drawings		•	
01.10.04 – 31.10.04	Public Programs	Shoot the chef			•
07.10.04 – 10.12.04	Library	Undercover (the artist book)			
16.10.04 – 28.11.04	Western: Contemporary	Robert Owen: different lights cast different shadows	•		•
30.10.04 – 16.01.05	Australian	Allan Mitelman: works on paper 1968–2004			
12.11.04 – 06.02.05	Asian	The art of Japanese screen painting			
02.12.04 – 13.02.05	Western: Contemporary	Anne Landa Award for Video and New Media Art			•
08.12.04 – 16.01.05	Public Programs	Operation art			
11.12.04 – 06.03.05	Western: Contemporary	Fiona Hall			
08.01.05 – 03.04.05	Western: Photography	Bill Henson	•	•	•
29.01.05 – 28.03.05	Public Programs	Art Express			•
31.01.05 – 01.07.05	Library	Miniatures, plaster medallions and porcelain			
05.02.05 – 20.03.05	Western: Contemporary	Mutlu Çerkez & Marco Fusinato			•
25.02.05 – 15.05.05	Asian	Dadang Christanto: they give evidence			
09.03.05 – 01.05.05	Australian	Fred Williams gouaches			
04.03.05 – 01.05.05	Exhibitions	Boucher, Watteau and the origin of the rococo	•		•
26.03.05 – 01.05.05	Western: Photography	Simryn Gill: standing still			
06.04.05 – 19.06.05	Australian	19th-century Australian watercolours, drawings and pastels			
		in the Gallery's collection			•
30.04.05 – 03.07.05	Australian	Archibald,Wynne, Sulman Prize &			
		Citygroup Private Bank Australian Photographic Prize 2004	•	•	•
28.05.05 – 04.12.05	Australian	Whiteley Studio: Sydney genesis and beyond 1955–1965			
04.05.05 – 07.08.05	Australian	Towards the shadow zone: John Olsen's Don de voy			
08.05.05 – 19.06.05	Western: Contemporary	Tranquillity: Rose Farrell & George Parkin, Lyndell Brown & Charles Green:		•	
17.05.05 – 24.07.05	Western: Contemporary	Unscripted: language in contemporary Australian art			
09.06.05 – 04.09.05	Asian	Rajput: sons of kings	•		
26.06.05 – 14.08.05	Western: Contemporary	Neon: Janet Burchill & Jennifer McCamley			•

TOURING EXHIBITIONS

DATE	EXHIBITION VENUE	CITY/STATE/COUNTRY	EXHIBITION TITLE	ATTENDANCE
01.07.04 – 18.07.04 *	Queensland Art Gallery	Brisbane, QAG	Man Ray	24,746
01.07.04 – 18.07.04 *	Asian Civilisations Museum	Singapore	Fantastic mountains	2,850
09.07.04 – 08.08.04 #	Orange Regional Gallery	Orange, NSW	Archibald Prize 04	4 ,665
04.08.04 – 03.10.04	Honolulu Academy of Arts	Honolulu, Hawaii, USA	Fantastic mountains	15,049
07.08.04 – 17.10.04	National Gallery of Victoria	Melbourne, Vic	Man Ray	22,041
13.08-04 – 19.09.04 #	Grafton Regional Gallery	Grafton, NSW	Archibald Prize 04	7,616
24.09.04 – 31.10.04 #	Gosford Regional Gallery & Arts Centre	Gosford, NSW	Archibald Prize 04	33,345
21.11.04 – 16.01.05	National Gallery of Victoria	Melbourne, Vic	Plein-air painting in Europe 1780–1850	11,573
06.11.03 – 09.01.04	Victorian Arts Centre	Melbourne, Vic	Archibald Prize 05	112,539
04.03.05 – 15.05.05	New England Regional Art Museum	Armidale, NSW	Bauhaus and expressionism: German prints and drawings	4,619
23.04.05 – 30.06.05 *	National Gallery of Victoria	Melbourne, Vic	Bill Henson	36,030

* Man Ray tour to Queensland commenced on 8 May 2004; Fantastic mountains tour to Singapore commenced 20 May 2004; Bill Henson tour to National Gallery of Victoria continued until 10 July 2005

Tour organised in association with the Museums and Galleries Foundation of NSW

AGNSW PUBLICATIONS FOR SALE

- *AGNSW collections,* Capon, hardbound $88
- *AGNSW handbook,* James, softbound $22, cased edition $25
- *Albertina drawings,* Raissis & Hayes, softbound $40
- *Anne Landa Award 04*, softbound $25
- *Archibald 05,* softbound $16
- *Arthur Boyd retrospective,* Pearce, softbound $40
- *Asian collections*, Menzies, softbound $45
- *Australian drawings,* Kolenberg, softbound $40
- *Australian prints,* Kolenberg & Ryan, softbound $38
- *Australian watercolours,* Kolenberg, softbound $33
- *Belle Ile: Monet, Russell and Matisse in Brittany,* Prunster, hardbound $25
- *Caravaggio & his world: darkness and light,* softbound $40
- *Celestial silks: Chinese religious and court textiles*, Rutherford & Menzies, softbound $35
- *Charles Conder,* Galbally, softbound $45
- *Crossing country: the alchemy of western Arnhem Land art* softbound, $50, DVD $30
- *Dancing to the flute,* Menzies, softbound $44
- *Fragrant space,* Liu, softbound $33
- *James Fairfax collection,* Beresford & Raissis, hardbound $99
- *James Gleeson drawings for paintings,* Kolenberg, softbound $20
- *Jeffrey Smart,* Capon & Pearce, softbound $45.00, hardbound $66
- *Man Ray,* Annear, softbound $30
- *Margaret Olley,* Pearce, hardbound $59.95
- *Nineteenth century Australian watercolours drawings & pastels,* hardbound $45
- *Olive Cotton,* Ennis & Donohue, softbound $30
- *Orientalism: Delacroix to Klee,* Benjamin (ed), softbound $45
- *Pre-Raphaelites and olympians,* Beresford, softbound $20
- *Rayner Hoff: this vital flesh,* Edwards, softbound $30.80
- *Robert Klippel,* Edwards, softbound $50
- *Robert Owen: different lights cast different shadows,* softbound $30
- *Still life,* Tunnicliffe, softbound $25
- *Tradition today: Indigenous art in Australia,* Perkins, softbound $40
- *True stories: artists of the East Kimberley*, DVD $30
- *What colour is that, Keeler-Milne,* softbound $18.95

ART PRIZES, GRANTS AND SCHOLARSHIPS

ART PRIZES

The 2005 Archibald, Wynne and Sulman Prize competitions, supported by the Colonial Foundation, were held in April 2005. A total of 2229 entries were received, 91 of which were selected for display. The Australian Photographic Portrait Prize, sponsored by The Citigroup Private Bank, was held in conjunction with the Archibald, Wynne and Sulman competitions. Of the 644 entries received, 49 were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in August 2004. Of the 599 entries received, 34 were selected for display.

THE ARCHIBALD PRIZE

The prize of $35 000 for portraiture was awarded to John Olsen for his work titled *Self portrait Janus faced*. The Archibald People's Choice competition, which asks the viewing public to vote for their favourite entry, was won by Nicholas Harding for his work *Bob's daily swim*. Harding received $2500, as did the Art 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 Jenny Sages for her work *The road to Utopia*.

THE SIR JOHN SULMAN PRIZE

The prize, judged by artist Mike Parr, of $10 000 was awarded to Sandro Nocentini for his work *My son has two mothers*.

THE CITIGROUP PRIVATE BANK AUSTRALIAN PHOTOGRAPHIC PORTRAIT PRIZE

The $15 000 prize was awarded to Cassandra Mathie for her work *Ali and Rahma*.

THE DOBELL PRIZE FOR DRAWING

The $20 000 prize, judged by John Olsen, was awarded to Garry Shead for his work entitled *Colloquy with John Keats*.

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 is the first in a biennial series of exhibitions for moving image and new media work, each with an acquisitive award of $25 000. The exhibition is by invitation only and is not open to applications. Both the exhibition and award are selected by a committee and in this first year it comprised Juliana Engberg, director of the Australian Centre for Contemporary Art, Edmund Capon and Wayne Tunnicliffe from the Gallery. The 2005 recipient was David Rosetzky for his video installation titled *Untouchable,* which has now become part of the Gallery's collection.

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 NSW to assist with the costs of fees, materials and general living expenses. One scholarship was awarded to Lara O'Reilly.

THE ELIOTH GRUNER PRIZE

The prize of $1000 for the best landscape in oil by an art student was awarded for 2004 to Anthony O'Carroll.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2004 prize of $800 was awarded to Ballan Bolton.

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 Jan Golembiewski.

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 Art Gallery's Paris studio for a period of three months. It is a memorial to the late Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Beryl Whiteley, Brett's mother, for providing the generous donation to fund the scholarship. The 2004 scholarship of $25 000 was awarded to Alan Jones.

STUDIOS IN PARIS

The Art Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, it leases at the Cite Internationale des Art in Paris. The studios were occupied during the year by Mel O'Callaghan, Gina Bruce, Eugenia Raskopoulos, Marisa Purcell, Judith Duquemin, Lynda Edridge, Andrew Donaldson and Alan Jones.

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 2004–05.

INITIATIVES FOR IMPROVED SERVICES

IMPROVED DISABLED SIGNAGE FOR PARKING AND DROP OFF

The Gallery's disabled access is located at the rear of the building via a service road. This access is often difficult to find so the Gallery has installed clear signage at the beginning of the service road.

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 Gallery. From the rear of the Gallery access to all exhibitions, displays, public and administrative areas is by way of ramps and lifts and is suitably signposted.

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.

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 Deaf Awareness Week.

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

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

In addition to the long-standing free monthly Auslan guided tours, the Gallery 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 upper level has voice notification of floor and access information.

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, roleplay and the use of sensory materials.

GENERAL

COMMUNICATIONS

The Gallery's Internet website (www.artgallery.nsw.gov.au) has a capacity for large-print screen versions of all information.

STAFF TRAINING

Information and awareness sessions are held for staff and volunteer guides, with particular reference to servicing visitors with special needs. Some volunteer guides and staff have undertaken introductory courses in sign-language.

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 quarterly publications *Exhibitions* and *Events* are available free at the ground floor information desk. This booklet contains information for visitors with special needs. Currently *Exhibitions* and *Events* are posted to over 4000 interested individuals and organisation.

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

EMPLOYMENT PRACTICES

The Gallery ensures equal opportunity principles are used for recruitment and general employment practice.

The Gallery employs 3% of staff with a disability, of which 1.1% of staff require some form of adjustment to the workplace.

PRODUCTION COSTS 2005 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 2005 Annual Report are $30 000 (this includes text editor, design, typesetting, print management and print production). The report is provided free to key stakeholders and other interested parties. It is also available through the Gallery's website in the About Us section (www.artgallery.nsw.gov.au/aboutus). This report is the major corporate publication produced by the Gallery each year and feedback is welcomed. It constitutes the Gallery's compliance with the *Annual Reports (Statutory Authorities) Act* 2005 and Annual Reports (Statutory Authorities) Regulations 2005. It is also prepared against the criteria set out by the Australasian Reporting Award (ARA) and is benchmarked against other organisations each year. The Gallery received ARA Silver Reporting Awards for our 2003 and 2004 Annual Reports.

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 government identifies four key objectives in the Cultural Harmony: the Next Decade 2002-12 policy document: leadership, community harmony, access and equity, and economic and cultural ppportunities.

To this meet this end the Gallery has developed an Ethnic Affairs Priorities Statement (EAPS) which includes two main objectives:

Integrate EAPS principles into the Gallery's policies, plans and procedures

Build the Gallery's collection and services to reflect and promote cultural diversity and harmony

The Gallery's statement is incorporated by the Ministry for the Arts into an Ethnic Affairs Agreement on behalf of the entire arts portfolio.

ETHNIC AFFAIRS PRIORITY OUTCOMES 2004–05

The exhibitions program reflected and promoted cultural diversity and harmony. This year exhibitions included:-

Celestial silks: Chinese religious and court textiles (31 July – 24 October 2004) – this exhibition featured over 70 exquisite textiles made in China for use in the imperial court or as temple offerings in China or Tibet.

Biennale of Sydney 2004 (4 June – 15 August 2004) – presenting the best of contemporary international and Australian art and featuring the work of 51 artists from 32 countries, this exhibition explored the borders of perception and invited to discover a new reality of 'I feel therefore I am'.

Plein-air painting in Europe 1780–1850 (4 September – 31 October 2004) – an exhibition of landscape sketches painted out-of-doors ('en plein air') by European artists in the decades before impressionism.

The art of Japanese screen painting (6 November 2004 – 6 February 2005) – the folding screen is one of the most distinctive forms of Japanese art and this exhibition presented highlights from the Gallery's outstanding collection of Japanese screens from the 17th to 19th centuries.

Dadang Christanto: they give evidence (25 February – 15 May 2005) – a reprise of the confronting and moving, larger-than-life sculptures of human suffering, this installation represented the victims of oppression and social injustice.

Boucher, Watteau and the origin of the rococo (4 March – 1 May 2005) – this exhibition showed the central role which Boucher and his predecessor Watteau played in the development of the rococo style.

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 17th to the 19th centuries.

The ongoing presentation of a dynamic and culturally diverse series of public and education programs reflects the Gallery's commitment to making the collection and temporary exhibitions widely accessible to the public. This year the program included:

Celestial Silks Symposium – this one-day symposium, held in conjunction with The Asian Arts Society of Australia (TAASA), focused on the history and appreciation of Chinese textiles and featured talks by collectors, conservators and cultural experts.

The Arts of India – lunchtime lecture series examined the development in textiles, folk and tribal art, film and photography from the colonial period until today.

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 – this lecture series explored the secrets behind the creation of a series of modern masterpieces in painting, sculpture and architecture.

Film – the Gallery presented a culturally diverse range of films in conjunction with various exhibitions. The program is free and this year included films from China, India, Italy, France and Germany. *South* was a special series of films from South America which was curated in conjunction with the Biennale exhibition.

Fundays at the Gallery and Holiday Workshops – the Gallery provided a dynamic and diverse program for children. Highlights included Zhenmu Shou, the Guide from the Grave, Meet the Queen of Sheba, Commedia dell'Arte, Asian Dance Mix and Celestial Silks Workshops

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

Geographically and culturally the art of Asia is the art of half the world.

As a part of the Gallery's commitment to the study, appreciation and promotion of Asian art, the Gallery continues to provide management services support to VisAsia, which promotes and cultivates a better understanding and enjoyment of Asian arts and culture.

Gallery publications included education kits which highlight the diversity in the Gallery's permanent collection. These kits include *Adventures in Asia* and *Encounters with contemporary art*. Online education kits produced in conjunction with current and past exhibitions included *Biennale of Sydney 2004*; *Darkness and light: Caravaggio and his world*; *Seasons* and *Picasso: last decade*.

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

19% of Gallery staff are from non-English speaking backgrounds. This compares favourably with the national population figure of 15.5% (Australian Bureau of Statistics 1996 Census).

The Gallery increased by 25% the number of community languages available to assist Gallery staff and visitors via the Community Language Allowance Scheme. As at 30 June 2005 the Gallery had staff officially recognised as able to offer assist in Hindi, Cantonese, Polish, German, Italian, Mandarin, Spanish and Indonesian.

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

ETHNIC AFFAIRS PRIORITY GOALS FOR 2005–06

Continue the reflection and promotion of cultural diversity and harmony in the Gallery's exhibitions and associated educational programs. The 2005–06 program will include the following major exhibitions:-

Wolfgang Laib – the German artist is best known for his contemplative work with pollen, bees wax and other natural materials. This exhibition of his work will be presented with the assistance of the Goethe Institute and ifa Stuttgart.

The poetic mandarin: Chinese Calligraphy from the James Hayes Collection – focusing on the cultural life of the imperial Chinese Mandarins, this exhibition will reveal the important role of calligraphy in official life, and as a leisure activity.

Jeppe Hein: Neonwall – a new contemporary project by Denmark's most daring installation artist.

The Gallery will present a dynamic and culturally diverse series of public and education programs. The 2005–06 program will include:

Arts in Asia and the European Art: Modern Art in the Making lunchtime lecture series will continue.

A symposium will be held in conjunction with the exhibition *Rajput: sons of kings*.

Art Adventure Tours will be run in conjunction with the *Rajput* and *Pissarro* exhibitions.

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

Fundays at the Gallery and Holiday Workshops will be continued. Highlights will include Indian Dance, It's a small world, Zhenmu Shou the Guide from the Grave and Celebrating Rajput.

The Gallery will continue to encourage its staff to participate in the Community Language Allowance Scheme and to extend 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. During this year activities included:

• *Crossing country: the alchemy of western Arnhem Land art* (25 September – 12 December 2004) was the first major survey of Kuninjku and related key artists from Aboriginal communities to the west of Maningrida in Arnhem Land. Featuring early and contemporary bark paintings, fibre art, works on paper and sculpture, this landmark exhibition traced the figurative and abstract representation of the pervasive integration of human, natural and supernatural worlds.

• The Gallery also continued to make available an education kit for the Yiribana Gallery called *Diversity: a celebration of art and culture.* The Gallery also created online education kits for the *Crossing country* and *Rover Thomas* exhibitions and a printed edition for the *Clifford Possum Tjapaltjarri* exhibition.

• The Public Programs department has developed Kids Art Trails, which encourage children to engage more interactively with Indigenous art. One focuses on the general permanent collection while other trails were developed in conjunction with temporary exhibitions. This year art trails were developed for the *Clifford Possum Tjapaltjarri* and *Crossing country* exhibitions.

• Special one-hour educational tours of the Yiribana Gallery have been devised for kids including K-6 and 7-12, for tertiary students and special needs groups

• As a part of Fundays at the Gallery, 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 Gallery's permanent collection. Other Fundays events included holiday performances of Didge, Dance and Black Fella Yarns performed by Jikamu aka Sean Choolburra.

• There was a continuing consolidation of links with Indigenous education institutions, courses in Aboriginal Studies and Aboriginal units and art courses at tertiary level.

• In order to strengthen the Gallery's archival base of Indigenous art, the Aboriginal and Torres Strait Islander Art department continued to film interviews with Indigenous artists.

• The Gallery is committed to the continued acquisition, exhibition and conservation of Aboriginal art and to making the collection accessible to the widest possible audience. The Aboriginal Collection Benefactors group continue to raise funds specifically for the acquisition of Indigenous art.

WOMEN'S ACTION PLAN

The Annual Reports (Statutory Bodies) Amendment (Women's Action Plan) Regulation 1997 requires NSW public sector agencies to provide information about their implementation of the NSW government's Action Plan for Women.

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

1. MAKING SERVICES MORE ACCESSIBLE AND RESPONSIVE

While the many of exhibitions staged by the Gallery include works of art created by women artists, the following exhibitions 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:

• Simryn Gill standing still (25 March – 1 May 2005) – a series of 116 photographs revealed Simryn Gill's interest in the passage of time and the evocation of place.

• Tranquillity (8 May – 19 June 2005) – this project brought together two of Australia's most established collaborative partnerships, Rose Farrell/George Parkin and Lyndell Brown/Charles Green, to create a dialogue between their respective practices.

• Biennale of Sydney 2004 (4 June – 15 August 2004) – the Biennale presented the best of contemporary international and Australian art. The work of women artists featured prominently in this pre-eminent contemporary art event, including Pat Brassington with *Feeding time*, Carolyn Eskdale's installation *pro AGNSW Entrance, 6.04*, Asta Gröting's performance piece *The inner voice/You're good – Dead air/Remix,* Emiko Kasahara's provocative *Pink (edition #2)* and a suitcase series call *Portable city* by Yin Xiuzhen.

• 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.

In 2005–06 the Gallery is proud to present important exhibitions which celebrate 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 acknowledges Cossington Smith's significance to Australian art and pays homage to her distinctive approach and uncompromising vision.

The Gallery has maintained a general free admission policy to ensure the broadest range of the community, including the financial disadvantaged often being women, have access to the state's fine art collection and associated education programs.

The Gallery administers two bequests, both of which are only open 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 the income of 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 also administers other awards and scholarships to assist in the professional development of Australian artists which are open to all artists, including women.

2. CONTINUE THE COMMITMENT TO THE PRINCIPLES OF ACCESS, EQUITY, RIGHTS AND PARTICIPATION

The Gallery recognises the traditional gender imbalances on decision-making bodies and the implications of representation on strategic outcomes. There are five women on the 11-member Board of Trustees (46%).

The Gallery is committed to employment of all staff based on selection by merit and the Gallery's workforce is currently made up of 53% 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 7.1% of management positions are occupied by women, reflecting the Gallery's commitment to the advancement of women based on merit.

Approximately 32% of women took advantage of the Gallery's flexible work practices such of part-time work, job sharing, working from home, part-time leave without pay and the career-break scheme in order to effectively balance workplace priorities with family and personal commitments. The Gallery as a whole benefits in the long term by being adaptable and responsive to changing community needs and expectations.

WASTE REDUCTION AND PURCHASING STRATEGIES

REDUCTION IN THE GENERATION OF WASTE
Gallery staff are encouraged to use, where possible, electronic mail for internal and external communication.

Use of intranet has been steadily growing and staff are now able to apply for leave, reserve resources and access a range of information including Gallery policies and procedures and the staff directory. All 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 65 000 recipients (up from 25 000 last year). It is sent on a monthly basis, which equates to a saving of 7800 reams (up from 2400 reams last year) of previously printed paper.

RESOURCE RECOVERY INITIATIVES
The Gallery negotiated a contract with Visy and initiated a new paper recycling system. A designated recycling mini-skip is now located on the loading dock for recycling all paper products, including flattened cardboard boxes. Every office and workstation was issued with a recycling bin which is collected on a regular basis by the cleaners.

The Gallery sends all excess steel, workshop materials and wire to an external recycler.

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 disadvantages individuals.

Used toner cartridges are sent for recycling with approximately 150 cartridges (up from 100 cartridges last year) being recycled in the 2004–05 period.

The Conservation department sends offcuts of wood and materials to Long Bay Gaol for use by prisoners in recreational activity.

The Research Library and Gallery Shop reuse cardboard boxes for packaging interlibrary loans and filling visitor and e-commerce merchandise orders.

Venue hire functions are handled by the on-site caterers with all glass bottles being recycled.

Around 35 temporary exhibitions are mounted every year and wherever possible construction and display materials are reused.

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.

132 toner cartridges were purchased for printers and all had recycled components.

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 10 000 toilet rolls and 4000 rolls of paper towels.

OVERSEAS TRAVEL

Peter Raissis, curator of European prints, drawings and watercolours
UK, 29 June – 29 July 2004
Research and make selections of loans for exhibition on Camille Pissarro

Alan Lloyd, head of conservation
Singapore, 15–24 July 2004
Examine and prepare condition reports on works from exhibition

Sun Yu, Asian art conservator
Singapore and Honolulu, 15 July – 7 August 2004
Examine and prepare condition reports on Chinese paintings from the Shanghai Museum

Dr Liu Yang, curator of Chinese art
Singapore and China, 2–22 August 2004
Deliver lecture on Chinese landscape painting at the China Society of Singapore

Anne Flanagan, general manager, building services
New Zealand, 18–20 August 2004
Participate in a 'new gallery building' discussion at the Auckland City Art Gallery

Dr Liu Yang, curator of Chinese art
Honolulu, 9–15 September 2004
Deliver lecture at International Symposium organised in conjunction with exhibition *Fantastic mountains*

Natalie Wilson, project officer, Australian art
UK, 12–24 September 2004
Further research the works of Sidney Nolan

Brian Ladd, head of public programmes
Japan, 30 September – 15 October 2004
Participate in the Japan-Australia Cultural Exchange Program

Charlotte Davy, senior exhibitions registrar
USA and China, 3–19 October 2004
Condition check and courier the return of works from *Fantastic mountains* exhibition

Sun Yu, Asian art conservator
USA and China, 3–19 October 2004
Condition check and courier the return of works from *Fantastic mountains* exhibition

Ursula Prunster, coordinator, Australian art programs
Europe and UK, 4–18 October 2004
Attend meeting on *Self portraits* exhibition and research proposed exhibition on *Van Gogh & Russell*

Jackie Menzies, senior curator of Asian art
Japan, 9–16 October 2004
Invited by the College Women's Association of Japan to speak at the annual 49th Print Show Luncheon

Anthony Bond, general manager, curatorial services
UK, Europe and USA, 11 October – 14 November 2004
Finalise contracts etc for exhibition *Self portraits*

Jackie Menzies, senior curator of Asian art
Singapore, Europe, UK & Thailand, 31 October – 19 November 2004
Undertake research for *Goddess* exhibition

Judy Annear, senior curator of photography
USA, 7–25 November 2004
Attend Oracle Conference for Photography Curators and meet with dealers and curators

Malgorzata Sawicki, senior frame conservator
France, 22–27 November 2004
Present a paper at the ICOM-CC Working Group

Donna Brett, project officer, curatorial services
New Zealand, 1–5 December 2004
Present a paper at the Art Association of Australia and New Zealand Conference

Barry Pearce, head curator, Australian art
UK, Europe, Egypt, 26 February – 24 March 2005
Accompany Margaret Olley to open her exhibition in London and to research exhibitions

Hetti Perkins, curator, Aboriginal and Torres Strait Islander art
France, 25 March – 2 April 2005
Attend project meetings regarding Indigenous Art Commission from Australia

Gillian Williamson, assistant manager, Gallery Shop
USA, 27 April – 4 May 2005
Attend Museums Stores Conference and meet with managers and buyers in gallery shops in New York

Edmund Capon, director
China, 13–20 May 2005
Finalise negotiations for exhibition with Palace Museum in Beijing

Dr Liu Yang, curator of Chinese art
China, 13–29 May 2005
Finalise negotiations for exhibition with Palace Museum in Beijing

Richard Harling, manager, Gallery Shop
Hong Kong, UK and USA, 22 May – 11 June 2005
Discuss sales to international distributors, attend and buy at London Gift Fair and Book Expo, USA

Wayne Tunnicliffe, curator of contemporary Australian art
Italy, 22 May – 18 June 2005
Courier work by Ricky Swallow to Venice Biennale

Cara Pinchbeck, assistant, Aboriginal programs
Italy, 5–11 June 2005
Attend and participate in Venice Biennale

Charlotte Cox, exhibitions registrar
New Zealand, 24–27 June 2005
Courier to Sydney works by Margaret Preston

COLLECTION PURCHASES

AUSTRALIAN ART

Abbey Altson (Australia; USA, 1866–1948), *Bertram Mackennal* 1894, carbon pencil. Accessioned 2004
David Aspden (Australia, 1935–2005), *Black music* 1995, oil on canvas. D G Wilson Bequest Fund 2004
Robert Atkinson (Australia; England; New Zealand, 1863–96), *Bringing in the dinner* 1889, pencil, watercolour, white gouache. D G Wilson Bequest Fund 2004
Arthur Boyd (Australia, 1920–99), 3 prints and 4 printing blocks & plates: *Bather's head* (1990), colour collagraph on white BFK Rives paper; *Flower-headed figure holding fish* (1993), colour collagraph printed from two plates on white wove paper; *Flower-headed figure pointing* (1993), colour collagraph printed from two plates on white BFK Rives paper; *Collagraph plate for 'Flower-headed figure holding fish'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Colour plate for 'Flower-headed figure holding fish'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Collagraph plate for 'Flower-headed figure pointing'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Colour plate for 'Flower-headed figure pointing'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate. Purchased with funds provided by the Walter and Gillian Bunning Bequest Fund 2004
Arthur Boyd (Australia, 1920–99), 12 prints and 8 printing blocks & plates from the series *Lovers* (1993): *Lovers with blue bird* (1993), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Lovers with blue bird'* (1993), collagraph printed in black and yellow inks on white BFK Rives paper; *Working proof for 'Lovers with blue bird'* (1993), collagraph printed in black ink from one plate on white BFK Rives paper; *Lovers in an orchard* (1993), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Lovers in an orchard'* (1993), collagraph printed in black and yellow inks on white BFK Rives paper; *Working proof for 'Lovers in an orchard'* (1993), collagraph printed in black ink from one plate on white BFK Rives paper; *Bride drinking from a fountain* (1993), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Bride drinking from a fountain'* (1993), collagraph printed in black and yellow inks on white BFK Rives paper; *Working proof for 'Bride drinking from a fountain'* (1993), collagraph printed in black ink from one plate on white BFK Rives paper; *Lovers* (1993), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Lovers'* (1993), collagraph printed in black and yellow ink on white BFK Rives paper; *Working proof for 'Lovers'* (1993), collagraph printed in black ink from one plate on white BFK Rives paper; *Collagraph plate for 'Lovers with blue bird'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Colour plate for 'Lovers with blue bird'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Collagraph plate for 'Lovers in an orchard'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Colour plate for 'Lovers in an orchard'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Collagraph plate for 'Bride drinking from a fountain'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Colour plate for 'Bride drinking from a fountain'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Collagraph plate for 'Lovers'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate; *Colour plate for 'Lovers'* (1993), glue, carborundum powder, traces of coloured ink on aluminium plate. Purchased with funds provided by the Walter and Gillian Bunning Bequest Fund 2004
Ailsa Lee Brown (Australia, 1898–1943), *Sydney trams* 1927, linocut, black ink on thin Japanese tissue. Purchased with funds provided by Australian Prints, Drawings and Watercolours Benefactors 2004
Roy de Maistre (Australia; United Kingdom, 1894–1968), *Sea piece, St Jean de Luz* 1925, oil on canvas. Ruth Komon Bequest in memory of Rudy Komon 2005
A H Fullwood (Australia, 1863–1930), *Gathering grapes* 1894, black, white and grey gouache on brown paper. Accessioned 2004
Joe Furlonger (Australia, b1952), *South East Queensland – red soils* 2004, colour woodcut on cream wove paper. Thea Proctor Memorial Fund 2004
Joy Hester (Australia, 1920–60), *Female nude* (c1945), brush and black ink on paper. Purchased with funds provided by Australian Prints, Drawings and Watercolours Benefactors 2005
Frank Hinder (Australia, 1906–92), *Seated nude* 1937, carbon pencil on paper. Marshall Bequest Fund 2005
George W Lambert (Australia, 1873–1930), *Woman's head* 1914, pencil. Marshall Bequest Fund 2005
Kevin Lincoln (Australia, b1941), 2 prints: *Euan McLeod* 2003, etching; *Michael Kelly* 2003, etching. D G Wilson Bequest Fund 2004
Bea Maddock (Australia, b1934), 21 prints from the portfolio *Melbourne I, II and III*, (1967–68), (2002) (printed): *Street reflection* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Beach figure* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Boy with a bicycle I* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Boy with a bicycle II* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Flying bird* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Turning head* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Man pointing* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Cripple I* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Street idiot* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Running* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Flower woman* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Lane figure* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Head I* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Head II* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Head III* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Head IV* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Remembering* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Street figure* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Cripple II* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Cripple III* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper; *Cripple IV* (1967–68), (printed 2002), drypoint, black ink on white Hahnemühle 350gsm paper. Thea Proctor Memorial Fund 2004
Godfrey Miller (Australia, 1893–1964), *Street scene, London* (1929), oil on canvas board. D G Wilson Bequest Fund 2004
Margaret Olley (Australia, b1923), *Ranunculus and pears* 2004, oil on hardboard. Purchased 2005
Carl Plate (Australia, 1909–77), 3 drawings: *Study for 'Stockyard 2'* c1957, gouache on cream wove paper; *Untitled* 1961, gouache on cream wove paper; *Reduction US 15* 1960, gouache on cream wove paper. Purchased with funds provided by Australian Prints, Drawings and Watercolours Benefactors 2004
Margaret Preston (Australia, 1875–1963), *Manly Harbour Beach* 1943, oil on canvas. Purchased with funds provided by the Walter and Gillian Bunning Bequest Fund 2004
Jörg Schmeisser (Australia; West Germany, b1942), 4 prints: *Iceberg alley* 2002, etching, aquatint from two plates, blue ink on white wove paper; *Berg I* 2002, soft-ground etching, aquatint, blue ink on ivory wove Hahnemühle paper; *Berg II* 2002, soft-ground etching, aquatint, blue ink on ivory wove Hahnemühle paper; *Berg III* 2002, soft-ground etching, aquatint, blue ink on ivory wove Hahnemühle paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2004
Arthur Streeton (Australia, 1867–1943), *The creek* (1925), oil on canvas. Edward Stinson Bequest Fund 2004
Dorothy Thornhill (Australia, 1910–87), *Ari reading* 1973, pencil. Purchased with funds provided by the Docking Drawing Fund 2004
Roland Wakelin (Australia, 1887–1971), *Arm study* 1912, pencil. Purchased with funds provided by the Docking Drawing Fund 2004

SUB TOTAL 73 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Lena Kuriniya (Australia, c1939–2003), 2 prints: *Marebu mantulubi (pandanus mats and bush potato)* 2001, etching, black ink on white wove paper; *Djendek (sand palm)* 1999, etching, black ink on white wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004
Kay Lindjuwanga (Australia, b1957), 6 prints: *Mardayin at Dilebang* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Mardayin at Mukkamukka* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Waterlily from Milmilngkan* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Waterlily at Milmilngkan* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Mardayin at Dilebang*

2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Milmilngkan billabong* (2004), etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005
Mary Marabamba (Australia, b1938), *Cheeky yam* 1999, etching, black ink on white wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004
Susan Marawarr (Australia, b1967), *Pandanus mat II* 2001, etching, black ink on white wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004
John Mawurndjul (Australia, b1952), 7 prints: *Mardayin at Dilebang* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Billabong at Milmilngkan* (2004), etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Mardayin design* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Mardayin design* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Mardayin at Mukkamukka* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Kun-madj* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper; *Wayuk at Kakodbabuldi* 2004, etching, Maningrida Brown ink on white BFK Rives Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005
Tommy McRae (Australia, c1830s–1901), *Spearing the kangaroo* (c1880s–c1890s), pen and brown ink on buff paper. Purchased 2004
Kate Miwulku (Australia, born c1950), 2 prints: *Dilly bay (Barlangunngun)*, etching, brown ink on white wove paper; *Untitled*, etching. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004
Lofty Bardayal Nadjamerrek AO (Australia, born c1926), *Bulandjalarnlan* 2004, natural pigments on eucalyptus bark. Purchased with funds provided by the Aboriginal Collection Benefactors 2004
Ivan Namirrkki (Australia, b1961), *Lorrkkon Wubarr/Morak ceremony* 2004, natural pigments and feathers on wood (*Eucalyptus tetradonta*). Purchased with funds provided by the Aboriginal Collection Benefactors 2004
Samuel Namunjdja (Australia, b1965), *Bilwoyinj site* 2004, natural pigments on eucalyptus bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004
January Nangunyari-Namiridali (Australia, c1901–1972), *Untitled* 1960s, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors 2005
Eileen Napaltjarri (Australia, b1956), *Untitled (Tjiturrulpa)* 2004, synthetic polymer paint on linen canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2005
Freddie Timms (Australia, born c1946), *Jack Yard* 2004, diptych: earth pigments and synthetic polymer paint on linen canvas. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2005
George Ward Tjungurrayi (Australia, born c1955), *Untitled (Kutungka Napanangka)* 2003, synthetic polymer paint on linen canvas. Purchased 2004
Paddy Fordham Wainburranga (Australia, born c1932), 2 sculptures: *Balangjangalan spirit* late 1980s, natural earth pigments and acrylic binder on wood; *Balangjangalan spirit* late 1980s, natural earth pigments and acrylic binder on wood. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005
Tommy Watson (Australia, born c1935), *Wipu rockhole* 2004, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2004
Tommy Watson (Australia, born c1935), *Walpu* 2004, sythetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005
Regina Wilson (Australia, b1948), *Syaw (Fish net)* 2004, synthetic polymer paint on canvas. Purchased 2004
Pedro Wonaeamirri (Australia, b1974), 2 paintings: *Pwoja – Pukumani body paint design* 2004, natural pigments on paper; *Pwoja – Pukumani body paint design* 2004, natural pigments on paper. Purchased with funds provided by the Aboriginal Collection Benefactors 2004

SUB TOTAL 34 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 107 WORKS

ASIAN ART

CHINA

Offering tray, Tang dynasty 618–907, earthenware with *sancai* (three-colour) glaze; amber, green and cream. Edward and Goldie Sternberg Chinese Art Purchase Fund & Asian Collection Benefactors 2004
Yue ware, *Water pot in form of a frog* Western Jin dynasty 265–316CE, celedon stoneware. Purchased 2005

SUB TOTAL 2 WORKS

INDIA

Tamil Nadu, *Androgynous form of Shiva and Parvati (Ardhanarishvara)* c1100, granulite. Purchased 2004

SUB TOTAL 1 WORK

JAPAN

Tosa Mitsuoki (Japan, 1617–91), *Scene from 'Asagao' (The morning glory), chapter 20 of the 'Tale of Genji'* 17th century, hanging scroll; ink and colour on silk. Purchased 2004
Utagawa Toyoharu (Japan, 1735–1814), *A beauty [Bijin]* 18th–19th century, Edo (Tokugawa) period 1615–1868, hanging scroll: ink and colours on paper. Purchased 1994
[Shunga] 18th century, album of woodblock prints with handcolouring. Purchased 2004
'Suzuribako' (writing case) 18th–19th century, Edo (Tokugawa) period 1615–1868, lacquer. Purchased 2004

SUB TOTAL 4 WORKS

KOREA

Unknown, *Eight panel 'Munjado-chaekkori' screen* 19th century, Choson dynasty 1392–1910, ink and colour on paper. Purchased 2004

SUB TOTAL 1 WORK

THAILAND

'Phra Malai' (The poem about the venerable monk Malai) 19th century, concertina manuscript, double-sided 97 foldout leaves; colours on paper; written in old Cambodian script in black ink. Edward & Goldie Sternberg Southeast Asian Art Fund 2005

SUB TOTAL 1 WORK

TIBET

Kalachakra 14th century, gilt bronze with inset gems. Purchased 2005
Manuscript cover 13th century, carved and gilded wood. David George Wilson Bequest Fund 2004
Tibetan manuscript cover of wrathful Mahakala 15th century, carved wood with gilt painting on lacquered inside. Purchased 2004

SUB TOTAL 3 WORKS

TOTAL ASIAN ART DEPARTMENT 12 WORKS

EUROPEAN ART PRE 1900

Théodore Géricault (France, 1791–1824), *The boxers* 1818, lithograph. Parramore Purchase Fund 2004

SUB TOTAL 1 WORK

MODERN AND CONTEMPORARY ART

John Baldessari (USA, b1931), *Some narrow views: (either tall or wide)* 2004, boxed portfolio of 10 photogravures plus title page and colophon printed on Magnani Pescia paper. Mervyn Horton Bequest Fund 2005
John Barbour (Netherlands; Australia, b1954), *Sisters of Charity (untitled objects)* 1993–97, 12 light boxes. Medium density fibreboard, photographic transparencies, light fittings, electrical cord. Purchased with funds provided by the Contemporary Collection Benefactors 2004
Max Beckmann (Germany, 1884–1950), *Children at the window* 1922, drypoint. Purchased 2004
Christine Borland (Scotland, b1965), *The velocity of drops: surgical ward* from the series *The velocity of drops* 2003, 4 type C photographs. Don Mitchell Bequest Fund 2004
Frédéric Bruly Bouabré (Ivory Coast, b1923), *There are tears in all the human races* 2003, coloured pencil on paper, 14 panels. Purchased with funds provided by the Don Mitchell Bequest Fund and the Mervyn Horton Bequest Fund 2005
Ian Burn (Australia;USA, 1939–93), *Systematically altered photographs* 1968, 3 black and white photographs (reproduction from 'Australian Panorama', Australian News and Information Bureau, c1967) and photocopy on paper, 1 black and white photograph. Purchased with funds provided by the Rudy Komon Memorial Fund 2005
Otto Dix (Germany, 1891–1969), *The suicide* from the portfolio *Tod und Auferstehung (Death and resurrection)* 1922, drypoint. Purchased 2004
Shaun Gladwell (Australia, b1972), *Woolloomooloo (night)* 2005, digital video. Purchased with funds provided by the Contemporary Collection Benefactors 2005
Anthony Gross (England, 1905–84), *Scene in a park* 1936, etching. Patricia Lucille Bernard Bequest Fund 2005
William Kentridge (South Africa, b1955), *Tide table* 2003, animated film, 35mm film, video and DVD transfer with sound, 8:53min duration. Purchased 2005
Idris Khan (England, b1978), *every… Bernd & Hilla Becher Prison Type Gasholder every… Bernd & Hilla Becher Spherical Type Gasholder every… Bernd & Hilla Becher Gable Sided House* 2004, triptych: 3 Lamda digital C prints mounted on aluminium. Gift of Geoff and Vicki Ainsworth 2005
Lindy Lee (Australia, b1954), *Virtues of the receptive* 2003, Inkjet print, synthetic polymer paint on board, 20 panels. Henry Salkauskas Art (Purchase) Award 2004
Giorgio Morandi (Italy, 1890–1964), *Still life* 1949, oil on canvas. Purchased with funds provided by the Lady Maisie Drysdale Bequest, the Ruth Komon Bequest in memory of Rudy Komon and the Margaret Hannah Olley Art Trust 2004
Jan Nelson (Australia, b1955), *Walking in tall grass, Emily* 2001, oil on linen. Purchased with funds provided by the Contemporary Collection Benefactors 2004
C R W Nevinson (England, 1889–1946), *From an office window* 1918, mezzotint. Purchased 2005
Robert Owen (Australia, b1937), *Cadence #1 (a short span of time)* 2003, synthetic polymer paint on canvas, 5 panels. Purchased 2004
Sigmar Polke (Germany, b1941), *Meteor II* 1988, silver-bronze and artificial resin on polyester fabric. Purchased with assistance from the Mervyn Horton Bequest Fund 2004
Dieter Roth (Germany; Switzerland, 1930–98), *Spice window* 1971, spices, wood, glass, metal. Purchased 2004
David Rosetzky (Australia, b1970), *Untouchable* 2003, 3 channel synchronised digital video projection, colour, sound, duration 18.38min (looping). Anne Landa Award winner 2005
Walter Sickert (England, 1860–1942), 2 prints: *The Old Bedford (small plate)* 1910, etching; *Sally* c1911, etching. Purchased 2004
Cy Twombly (USA; Italy, b1928), *Three studies from the Temeraire* 1998–99, oil on canvas (triptych). Joint acquisition with funds provided by the Art Gallery Society of New South Wales and the Art Gallery of New South Wales Foundation, with the assistance of the following major donors: Kerry Packer AC & Roslyn Packer, Jillian Broadbent AO, Peter Weiss AM, Ginny & Leslie Green, Geoff & Vicki Ainsworth, Catriona & Simon Mordant, Susan Rothwell, Ann Corlett, Rowena Danziger AM & Ken Coles AM, Energy Australia, Brian France AM & Philippa France, Chris & Yvonne Gorman, John & Inge Grant, Penelope & Harry Seidler AC OBE, John Symond AM, Isaac & Susan Wakil, and a number of other private individuals

SUB TOTAL 22 WORKS

PHOTOGRAPHY

Bernd and Hilla Becher (Germany, born 1931 and 1934), *Blast furnaces* 1970–95, 5 gelatin silver photographs. Alistair McAlpine Photography Fund 2004
Ilse Bing (Germany, 1899–1998), *Self portrait with Leica* 1931, printed 1941, gelatin silver photograph. Alistair McAlpine Photography Fund 2005
Cherine Fahd (Australia, b1974), *The Chosen, Africa* 2003–04, type C photograph. Viktoria Marinov Bequest Fund 2004
Annelise Kretschmer (Germany, 1903–78), *Untitled* 1924–28, vintage gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors 2004
Cassandra Mathie (Australia, b1977), *Ali and Rahma* 2005, digital print. The Citigroup Private Bank Australian Photographic Portrait Prize winner 2005
Rod McNicol (Australia, b1946), *Robert Hunter 1984 & 2004*, 1984, 2004, 2004, (printed) digital print. The Citigroup Private Bank Australian Photographic Portrait Prize winner 2004
Tracey Moffatt (Australia, b1960), *Adventure series #5* 2003–04, digital colour print on Fujiflex paper. Purchased with funds provided by Stephen Ainsworth, John Frey, The Freedman Foundation, Malcolm & Rhonda Rose and the Photography Collection Benefactors 2005
Tracey Moffatt (Australia, b1960), *Adventure series #7* 2003–04, digital colour print on Fujiflex paper. Purchased with funds provided by Kate Armati, Penelope Seidler and the Photography Collection Benefactors 2005
Moriyama Daido (Japan, b1938), 4 gelatin silver photographs: *Tokyo* 1977, gelatin silver photograph; *Tokyo* 1973, gelatin silver photograph; *A journey to Nakaji 1* 1984, gelatin silver photograph; *New Japan's scenic trio 2: Ueno Terminal station* 1982, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors 2005
Aaron Seeto (Australia), *Missing* 2004–05, triptych: 3 watercolour albumen prints on glass. Purchased with funds provided by the Photography Collection Benefactors 2005
Francesca Woodman (USA, 1958–81), *from the Eel series, Rome* 1977–78, gelatin silver photograph, vintage. Alistair McAlpine Photography Fund 2005

SUB TOTAL 14 WORKS

TOTAL WESTERN ART DEPARTMENT 37 WORKS

TOTAL ALL DEPARTMENTS: 156 WORKS PURCHASED

COLLECTION GIFTS

AUSTRALIAN ART

ANONYMOUS GIFT
Petr Herel (Australia, b1943), 2 prints and 1 drawing: *Etre devenant dans le devenir de chute* 1974, etching and aquatint, brown/black ink on ivory wove paper; *Last crosser* 1985, etching, black ink on ivory laid paper; *Untitled* 1975, brush and blue wash on grey wove handmade paper
Allan Mitelman (Australia, b1946), *Untitled* 1993, diptych: tempera on two sheets of wove paper

ELISABETH CUMMINGS
Elisabeth Cummings (Australia, b1934), 7 prints: *The piano room* 2001, colour etching, aquatint, purple, mustard and black inks on ivory Arches paper; *Teapot* 2001, etching, purple/black ink on ivory Arches paper; *Teapot or Teapot 2* 2001, etching, aquatint, black ink on ivory Arches paper; *Studio table* 2001, etching, aquatint, blue/black ink on ivory Arches paper; *Saucepan* 2001, etching, aquatint, purple/black ink on ivory Arches paper; *Night bird* 2001, etching, aquatint, blue/black ink on ivory Arches paper; *The red table* 2001, colour etching, aquatint, red, purple and yellow inks on ivory Arches paper

INDRA AND ANTHONY DEIGAN
Arthur Boyd (Australia, 1920–99), 12 prints, 4 printing blocks & plates: *Jonah's prayer* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Jonah's prayer'* (1997), collagraph printed in black ink from one plate on white BFK Rives paper; *Working proof for 'Jonah's prayer'* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Jonah's prayer'* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Jonah's prayer'* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Cancelled working proof for 'Jonah's prayer'* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Jonah's dream* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Jonah's dream'* (1997), collagraph printed in black ink from one plate on white BFK Rives paper; *Working proof for 'Jonah's dream'* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Jonah's dream'* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Working proof for 'Jonah's dream'* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Cancelled proof for 'Jonah's dream'* (1997), colour collagraph printed from two plates on white BFK Rives paper; *Collagraph plate for 'Jonah's prayer'* (1997), glue, carborundum powder, traces of coloured ink on aluminium plate; *Colour plate for 'Jonah's prayer'* (1997), glue, carborundum powder, traces of coloured ink on aluminium plate; *Collagraph plate for 'Jonah's dream'* (1997), glue, carborundum powder, traces of coloured ink on aluminium plate; *Colour plate for 'Jonah's dream'* (1997), glue, carborundum powder, traces of coloured ink on aluminium plate

THE TRUSTEES OF THE SIR WILLIAM DOBELL ART FOUNDATION
Garry Shead (Australia, b1942), *Colloquy with John Keats* 2004, diptych: pen and brown ink, wash, collage on two sheets of ivory wove paper

BEQUEST OF INGA DULIEU
J Llewelyn Jones (Australia, 1866–1927), *South Head and Gap* 1924, oil on canvas on cardboard

SALLY HUMPHREY
B E Minns (Australia, 1864–1937), 3 watercolours: *Australian Aborigine, North Coast, New South Wales* (c1932), pencil, watercolour on white wove paper; *Aboriginal, New South Wales* (c1932), pencil, watercolour on white wove paper; *South Coast New South Wales Aboriginal* (c1932), pencil, watercolour on white wove paper

CLAUDE JONES AND IAN RAMSAY
23 prints from the portfolio *Circa 2002* 2002:
Christopher Armijo (USA), *Tip* 2002, colour lithograph on white wove paper
Todd Arsenault (USA), *Water for pleasure* 2002, colour screenprinted CD-cover on grey card with music CD
Shannon Badiee (USA), *Untitled* (2002), colour screenprint on grey paper with resin
Rebecca Beadmore (Canada; Australia, b1974), *The margin* 2002, colour screenprint on white wove paper
Elise Benamane (Australia, b1945), *Play this one for me* 2002, photo etching on white wove paper
Graham Connell (USA), *Hot night* 2002, colour woodcut on cream wove paper
Leigh Craven (USA, b1979), *Untitled* 2002, colour woodcut on cream laid paper
Mekhala Daulet-Singh (India, b1980), *There's pink under this* 2002, aquatint, foul bite, rocker, drypoint, chine collé on cream wove paper

Emiko Davies (Australia), *Requiem* (2002), lithograph on white wove paper
Henry Ferreira (USA, b1947), *American dream/ recycled* 2002, collage: screenprint on cheesecloth and plaster, on white wove paper
Mirabel Fitzgerald (Australia, b1945), *Words – lost and found* 2002, colour screenprint, etching on ivory wove paper
Claude Jones (New Zealand; Australia, b1967), *Untitled* 2002, lithograph, chine collé on cream wove paper
Delia Kovac (USA), *Conversation: the lost art of subtlety* 2002, screenprint with carborundum on sky blue wove paper
Keith Lopez (USA, b1973), *Wrought* 2002, screenprint, black and grey ink on cream wove paper
Patrick Masterton (USA, b1966), *Thirtysixth mutation* (2002), colour gravure, spitbite on ivory wove paper
Michael Neff (Australia), *Red sky by morning* 2002, colour screenprint on cream wove paper
Dennis Peterson (USA), *Untitled* 2002, colour etching, aquatint, drypoint on cream wove paper
Andrew Raftery (USA, b1962), *Open house: craftsman's bungalow* 2002, colour chiaroscuro relief print from three polymer plates on cream wove paper
Ian Ramsay (USA, b1980), *Traces* 2002, colour screenprint, lithograph on cream wove paper
Brian Shure (USA, b1952), *Untitled* 2002, soft-ground and spitbite aquatint, false-bite, printed with bronze and aluminium powder on indigo-gampit chine collé on cream wove Somerset paper
Justin Trendall (Australia), *Self – Information 2 from* 2002, screenprint, printed in white ink on beige felt
Mark Walker (Australia, b1968), *Lettera 35 from* 2002, colour screenprint, etching on ivory wove paper with three holes punched on left side of sheet with pencil inscriptions
Cyndi Wish (USA, b1976), *X (y)* 2002, colour linocut on grey wove paper

PETER KINGSTON
Peter Kingston (Australia, b1943), *Friday night at Kookaburra's* 2003, colour linocut printed in blue and black inks, hand-coloured in yellow and white gouache on cream laid tissue

DR COLIN AND MRS ELIZABETH LAVERTY
Keith Looby (Australia, b1940), *Unknown* from the *National Gallery series* 1979, oil on canvas
Carl Plate (Australia, 1909–77), *Up, outwards* 1962, synthetic polymer paint on hardboard
Tony Tuckson (Australia, 1921–73), 2 drawings: *Untitled* c1952–c56, oil, wash and charcoal on paper; *Untitled* c1952–c56, oil, wash and charcoal on paper

KEVIN LINCOLN
Kevin Lincoln (Australia, b1941), *Hendrik Kolenberg* 2003, etching

FRANK LOWY
Bryan Westwood (Australia, 1930–2000), *Portrait of Frank Lowy* 1997, oil on canvas

JOHN McBRIDE
Brent Harris (New Zealand; Australia, b1956), 7 prints from the series *'Grotesquerie'* 2002: *Grotesquerie No 1* 2002, colour woodcut printed in black, brown, yellow and white ink on cream Japanese paper; *Grotesquerie No 2* 2002, colour woodcut printed in black, yellow and white ink on cream Japanese paper; *Grotesquerie No 3* 2002, colour woodcut printed in black, yellow and white ink on cream Japanese paper; *Grotesquerie No 7* 2002, colour woodcut printed in black, yellow and white ink on cream Japanese paper; *Grotesquerie No 9* 2002, colour woodcut printed in black, brown and white ink on cream Japanese paper; *Grotesquerie No 10* 2002, colour woodcut printed in black, brown and white ink on cream Japanese paper; *Grotesquerie No 14* 2002, colour woodcut printed in black, yellow and white ink on cream Japanese paper

CHARLES NODRUM
Godfrey Miller (Australia, 1893–1964), *Dusk, Warrandyte* (c1924), pencil, oil on canvas on board

FRANK O'KEEFE
James Gleeson (Australia, b1915), *Study for 'The Ubu diptych: Ubu regnant and the senior mandarin'* 2002–04, diptych: charcoal, collage on two sheets of white wove paper

MARGARET OLLEY
Ben Quilty (Australia, b1973), *Golden soil, wealth for toil* 2004, oil on canvas

MARGARET HANNAH OLLEY ART TRUST
Judy Cassab (Australia, b1920), *Hillside, Rainbow Valley* 2003, charcoal, watercolour, gouache on white Arches paper

JOCELYN PLATE
Carl Plate (Australia, 1909–77), 3 prints: *Green becomes black* 1968, colour lithograph printed in green and brown inks on cream wove Arches paper; *Red and black* 1968, colour lithograph printed in red and black inks on cream wove Arches paper; *Black and red* 1968, colour screenprint (serigraph) printed in red, grey and black inks, with white gouache, on white wove paper

ALAN AND JANCIS REES, THE ARTIST'S SON AND DAUGHTER-IN-LAW
Lloyd Rees (Australia, 1895–1988), 5 prints from the series *Tribute to Sydney* 1978: *Northwood Point, Lane Cove River* 1978, soft-ground etching printed in blue ink from zinc plate on white 250gsm Velin Arches paper; *Iron Cove, Sydney Harbour* 1978, soft-ground etching printed in blue ink from zinc plate on white 250gsm Velin Arches paper; *The summit, Ball's Head* 1978, soft-ground etching printed in blue ink from zinc plate on white 250gsm Velin Arches paper; *The Lane Cove River* 1978, soft-ground etching printed in blue ink from zinc plate on white 250gsm Velin Arches paper; *The Balmain buoy* 1978, soft-ground etching printed in blue ink from zinc plate on white 250 gsm Velin Arches paper
Lloyd Rees (Australia, 1895–1988), 7 drawings: *Drawing for 'Northwood Point, Lane Cove River* 1978, black felt pen on white wove paper, rubbed with black crayon on verso; *Study for 'Iron Cove, Sydney Harbour' or 'The Island, Iron Cove'* 1978, black felt pen on white wove paper, rubbed with soft pencil on verso; *Study for 'The summit, Ball's Head' or 'Dusk on the Harbour'* 1978, pencil on cream wove paper rubbed with soft pencil on verso; *Drawing for 'Iron Cove, Sydney Harbour'* 1978, pencil on ivory laid paper, with wax impressions on verso; *Drawing for 'The Lane Cove River'* 1978, pencil on ivory laid paper, with wax impressions on verso; *Drawing for 'The Balmain buoy'* 1978, pencil on ivory laid paper, with wax impressions on verso; *Drawing for 'Dusk on the harbour'* 1978, pencil, blue ballpoint pen on ivory laid paper, with wax impressions on verso
Lloyd Rees (Australia, 1895–1988) and **David Rankin** (Australia, b1946), *Dusk on the harbour* from the series *Tribute to Sydney* 1978, soft-ground etching printed in blue ink from zinc plate on white 250gsm Velin Arches paper, hand-coloured in watercolour by David Rankin

BEQUEST OF JOHN ROBERTSON
Arthur Streeton (Australia, 1867–1943), *Cupid* (c1890s), oil on wood panel

PAMELA SCHUTTLER
John Coburn (Australia, b1925), *Abstract (Christmas card)* 1960, gouache on ivory wove paper on hardboard

AIDA TOMESCU
Aida Tomescu (Romania; Australia, b1955), 5 prints: *Seria neagra I* 1999, lift-ground aquatint, drypoint, black ink on paper; *Seria neagra II* 1999, lift-ground aquatint, drypoint, black ink on paper; *Seria neagra III* 1999, lift-ground aquatint, drypoint, black ink on paper; *Seria neagra IV* 1999, lift-ground aquatint, drypoint, black ink on paper; *Neagru I* 1991, lift-ground aquatint, black ink on paper

SUB TOTAL 96 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER

CHRISTOPHER HODGES AND HELEN EAGER
Paddy Fordham Wainburranga (Australia, born c1932), *Balangjangalan spirit* late 1980s, natural earth pigments and acrylic binder on wood

DR COLIN AND MRS ELIZABETH LAVERTY
Butcher Cherel Janangoo (Australia, born c1920), *Wirndooroo (Bush Stone Curlew)* (2001), synthetic polymer paint on Velin Arches paper
Queenie McKenzie (Australia, c1915–98), *Balinji* (1997), natural pigments on canvas
Nyurapayia Nampitjinpa (Australia, born c1935), *Untitled* (1997), synthetic polymer paint on linen canvas
Walangkura Napanangka (Australia, born c1946), 2 paintings: *Untitled* 2002, synthetic polymer paint on linen canvas; *Untitled* (1997), synthetic polymer paint on linen canvas
Prince of Wales (Australia, c1935–2002), *Body marks* (2002), synthetic polymer paint on canvas
Kutuwulumi Purawarrumpatu (Australia, c1928–2003), *Untitled* (1996), synthetic polymer paint on linen canvas
Alan Winderoo Tjakamarra (Australia, born c1920), *Windiki, Mongrel Downs in the Tanami Desert* (1996), synthetic polymer paint on linen canvas
Tony Tjakamarra (Australia), *Untitled* 2000 synthetic polymer paint on linen canvas
Old Walter Tjampitjinpa (Australia, c1912–81), *Men's journey* (1971), synthetic polymer paint on hardboard
Ronnie Tjampitjinpa (Australia, born c1942), *Untitled* 1995, synthetic polymer paint on linen canvas
Michael Mutji Tjangala (Australia, born c1940), *Pundujarpa* (2000), synthetic polymer paint on linen canvas
Willy Tjungurrayi (Australia, born c1936), 4 paintings: *Untitled* 2000, synthetic polymer paint on linen canvas; *Untitled* 2000, synthetic polymer paint on linen canvas; *Untitled* 2000 synthetic polymer paint on linen canvas; *Untitled* 2001, synthetic polymer paint on linen canvas

DR MILTON ROXANAS
Jimmy Njiminjuma (Australia, 1945–2004), *Wakwak (Crow Dreaming Site)* (2000), natural pigments on eucalyptus bark

MARGARET TUCKSON
Unknown (Papua New Guinea), *Southern Highlands spirit figure* c1960s, 1971 (collected) cane and vegetable fibre

JUDY WATSON
Judy Watson (Australia, b1959), *Untitled* 1990, pigment and charcoal on plywood

SUB TOTAL 20 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 116 WORKS

ASIAN ART

BURMA

WALTER McKENZIE
Long temple hanging ('kalaga') c1980, heavily embroidered using raised designs, inlaid glass & metal beads on cotton

SUB TOTAL 1 WORK

CAMBODIA

JAMES DE SIUN IN HONOUR OF HIS MOTHER, PATRICIA LAFFAN DE SIUN
Khmer, Bayon style, 2 sculptures: *Head of Avalokiteshvara* 13th century, sandstone; *Male torso* 10th century, sandstone

SUB TOTAL 2 WORKS

CHINA

BEQUEST OF MRS E C AINSWORTH
Peach-bloom vase Kangxi 1662–1722, Qing dynasty 1644–1911, glazed porcelain

ANONYMOUS GIFT
Embroidered jacket early 20th century, embroidered silk

DOREEN CHEONG
Hat knob for 7th rank official late 19th century, gilt silver; copper

MRS H DRESDNER
2 textiles: *Pair of rank badges for a 4th rank official* c1880, couched embroidery on silk; *Section of official brocade dragon robe* 18th century, Qing dynasty 1644–1911, embroidered silk

MR TECK-CHIOW LEE
Guan Shanyue (China, 1912–2000), *Sea of clouds on Mount Huang* 20th century, hanging scroll; ink on paper
Lou Shibai (China, b1918), *Lotus and mandarin ducks* 20th century, hanging scroll; ink and colour on paper
Lu Yanshao (China, b1918), *Thatched hut on Mount Lu* 20th century, hanging scroll; ink and colour on paper
Wang Geyi (China, b1918), *Peach of longevity* 20th century, hanging scroll; ink and colour on paper
Wang Ziwu (China, b1918), 2 paintings: *A cock and two hens* 20th century, hanging scroll; ink and colour on paper; *Two eagles* 20th century, hanging scroll; ink and colour on paper
Zhang Zhiwan (China, b1918), *Red leaves in an autumnal grove* 20th century, hanging scroll; ink and colour on paper

JUDITH AND KEN RUTHERFORD
2 textiles: *Yuan Shikai nine symbol roundel* c1900, embroidered silk; *Yuan Shikai seven symbol roundel* c1900, embroidered silk

ELIZABETH STEAD
Garment hook Qing dynasty 1644–1911, jade

DR JOHN YU AND DR GEORGE SOUTTER
12 woodwork carvings: *Brush pot* 1848 or 1888, wood, with Chinese inscriptions; *Brush pot* c18th century, wood; *Brush pot* c19th century, burlwood; *Brush pot* c19th century, burlwood; *Paint brush* Qing dynasty 1644–1911, bamboo, horn, hair; *Paint brush* mid 20th century, wood, horn, hair, inscription; *Paint brush* bamboo, horn, hair; *Paint brush* Qing dynasty 1644–1911, bone, horn, hair; figural engraving on handle; *Paint brush* Qing dynasty 1644–1911, bamboo, horn, hair, inscription; *Paint brush* Qing dynasty 1644–1911, bamboo, horn, hair; *Paint brush* Qing dynasty 1644–1911, tortoiseshell, hair; *Paint brush* mid 20th century, bamboo, hair; inscriptions

SUB TOTAL 27 WORKS

JAPAN

MADELINE BOULKEN IN MEMORY OF HER MOTHER ESPERANCE BOULKEN AND HER FATHER BENJEMAN BOULKEN
Monkey wearing a waistcoat and using an eyeglass to examine a peach c1900, Meiji period 1868–1912, cast patinated bronze

BEQUEST OF PATRICIA ENGLUND
Hamada Shōji (Japan, 1894–1978), *Rectangular bottle-vase with iron glaze, signed box* pre 1954, stoneware, press moulded and cut
Kawai Kanjiro (Japan, 1890–1966), *Square bottle-vase* c1960s, slab-mould stoneware with underglaze iron and copper red glaze
Seto ware, *'Ishizara' food plate* 1800–50, stoneware with 'horse eye' (*umanome*) design in iron

REV MUNEHARU KUROZUMI
Inuyama Takuya (Japan, b1953), *Large jar with 'chindeisai' glaze* Heisei period 1989–, stoneware with *chindeisai* glaze
Isezaki Jun (Japan, b1936), Bizen ware, '*Kabura Tokkuri'* Heisei period 1989–, stoneware
Kimura Yoshiro (Japan, b1946), *Vessel with rippling decoration ('hekiyu renmonki'),* Heisei period 1989–, porcelain with aquamarine glaze
Konishi Tozo (Japan, b1948), Bizen ware (Japan), '*Koku'* Heisei period 1989– , stoneware

SUB TOTAL 8 WORKS

INDIA

JIM MASSELOS
Gujarat, probably Saurashtra region, *Embroidered wedding canopy (or 'chakla') with design of circular dance* 1920s – early 1950s, embroidery on cotton

TONI MCDOWELL
Rajasthan, Bhilwara district, *Pabuji Phad (wall hanging)* c1970s, colour on canvas

DR JOHN YU AND DR GEORGE SOUTTER
Coromandel Coast, *Sacred heirloom textile cloth ma'a painted with a scene from the Ramayana*, painted cotton

SUB TOTAL 3 WORKS

INDONESIA

J A & H D STERLING
Bali, Hills above Ubud, *Pair of Wayang puppets* c1970, buffalo hide, paint

MRS THEA WADDELL
Wayang puppet – Siwa, God of destroyer, from Mahabarata story late 20th century, buffallo hide, paint

JOHN YU AND DR GEORGE SOUTTER
Acheh, Sumatra, *Selandang scarf with songket* 20th century, silk with gold wrap threads
Central Kalimantan, 2 textiles: *'Pua'* 20th century, cotton, warp ikat; *'Pua'* 20th century, cotton, warp ikat
Central Kalimantan, Dyak, 3 wood carvings: *Pig trap stick ('tun tun')* 20th century, wood; *Pig trap stick ('tun tun')* 20th century, wood; *Pig trap stick ('tun tun')* 20th century, wood
Flores, Ende region, *Ceremonial tube sarong* 20th century, cotton warp ikat
Flores, Lio Regency, *Scarf* 20th century, cotton warp ikat
Flores, Manggarai Regency, 2 textiles: *Sarong skirt* 20th century, cotton, supplementary decoration, tube; *Sarong skirt* 20th century, cotton, supplementary decoration, tube
Flores, Sikka Regency, 2 textiles: *Ceremonial tube sarong* 20th century, cotton warp ikat; *Ceremonial skirt* 20th century, cotton warp ikat
Minankabau, Sumatra, *Body wrapper* 20th century, songket on silk
Savu, *Tube skirt* 20th century, cotton warp ikat with Dutch lion motif
Singaraja, Bali, *Skirt* c1900, songket silk/supplementary metal threads and couching, gold thread throughout; tube
Sumatra, *Sadum cloth* 20th century, cotton, beads incorporated in weaving process
Sumba, *Ceremonial sarong, 'Lau Hada'* 20th century, cotton, tufted yarn, stitched figures
Sumbawa, *Selimat or scarf* 20th century, cotton
Tanimbar, *Tube skirt* c1900, cotton warp ikat
Toraja, Sulawesi, Rongkong district, 2 textiles: *Shroud* 20th century, cotton, warp ikat; *Ceremonial hanging* 20th century, cotton warp ikat
West Timor, 4 textiles: *Blanket* 20th century, warp ikat; *Batik with wayang design* c1900, old fragile silk; *[Textile]* 20th century, cotton warp ikat, 2 pieces stitched together; *[Textile]* 20th century, cotton warp ikat, 2 pieces stitched together

SUB TOTAL 27 WORKS

KOREA

DR YOUNG YANG CHUNG
2 textiles: *Single crane badge for 1st rank civil official* c1850, embroidered silk; *Double crane badge for a 1st to 3rd rank civil official* c1850, embroidered silk

JUDITH AND KEN RUTHERFORD
Rank insignia with single crane worn by 4th to 9th rank 19th century, embroidered silk

SUB TOTAL 3 WORKS

PHILIPPINES

JOHN YU AND DR GEORGE SOUTTER
Bontoc Igorot, 2 wood carvings: *Shield* 20th century, dark wood; *Shield* 20th century, dark wood
Ifugao, 5 textiles: *Man's bag* 20th century, cotton, beads; *Man's bag* 20th century, cotton, beads, shells, brass bells; *Man's bag* 20th century, cotton; *Loin cloth* 20th century, cotton twill, beading; *Skirt* 20th century, cotton with brocade decoration, shell and bead adornment
Ifugao, Hill tribes, 2 sculptures: *Standing 'bulul' rice god figure* 20th century, dark wood; *Seated 'bulul' rice god figure* 20th century, dark wood
Kalinga, *[Textile]* 20th century, cotton with floating weft decoration, shell ornaments, beads
Mindanao, 4 textiles: *'Langkit'* 20th century, silk woven decorative stripes, slit tapestry; *'Langkit'* 20th century, silk woven decorative stripes; slit tapestry; *'Langkit'* 20th century, silk woven decorative stripes; slit tapestry; *Tube skirt* 20th century, malong silk, complex techniques, central tapestry weave langkit, brocade and ikat
Mindanao, Bagobo people, 2 textiles: *Tube skirt* 20th century, abaca fibres with ikat decoration; *Shirt with silk embroidery on sleeve* 20th century, abaca fibres, silk embroidery
Mindanao, Maranao people, 2 textiles: *Tube skirt ('Malong landap')* 20th century, silk with tapestry weave, decorative strip or *langkit*; *Tube skirt ('Malong landap')* 20th century, silk with tapestry weave, decorative strip or *langkit*
Mindanao, T'boli tribe, 2 textiles: *Blanket* 20th century, abaca fibre, warp ikat; *Blanket* 20th century, abaca fibre, warp ikat
Sulu Archipelago, *Waist cloth ('kandit')* 20th century, silk, tapestry weave

Sulu Archipelago, Tausug people, *Waist cloth ('kandit')* 20th century, silk, tapestry weave
Tinguian, 2 textiles: *[Textile]* 20th century, cotton, warp ikat; red and blue checkers; *On the loom textile* 20th century, cotton warp ikat
Bag 20th century, cotton with bead decoration

SUB TOTAL 25 WORKS

THAILAND
DR JOHN YU AND DR GEORGE SOUTTER
Northern Thailand, *Paan ware dish* c1500, celadon

SUB TOTAL 1 WORK

VIETNAM
JUDITH AND KEN RUTHERFORD
Annamese, 7 textiles:
Vietnamese child's surcoat c1825, embroidered silks; *Badge for first or second rank official* 19th century, embroidered silk; *Badge with Mandarin duck eighth rank* 1850–75, embroidered silk; *Badge with crane insignia first or second rank [crane facing right]* c1800, embroidered silk; *Badge with crane insignia first or second rank [crane facing left]* c1800, embroidered silk; *Badge with crane insignia first or second rank* c1820, embroidered silk; *Rank badge with crane insignia* 18th century, embroidered silk

SUB TOTAL 7 WORKS

TOTAL ASIAN ART DEPARTMENT 104 WORKS

EUROPEAN ART PRE 1900

CHARLES DAVIES-SCOURFIELD
Frans Snyders (Flanders, 1579–1657), *The boar hunt* c1650, oil on canvas

HENDRIK KOLENBERG
Theodore Roussel (France, 1847–1926), *Chelsea Palaces* 1889, etching

SUB TOTAL 2 WORKS

MODERN AND CONTEMPORARY ART

ANONYMOUS GIFT
Rut Blees Luxemburg (Germany; England, b1967), *Tyson/ Bombardier* from the series *Phantom* 2003, type C photograph on aluminium

JOHN BEARD
John Beard (Wales; Australia, b1943), *Head self portrait 1* 2003, watercolour on Arches paper

SIMRYN GILL
Simryn Gill (Singapore; Malaysia; Australia, b1959), 3 photographic series: *Vegetation* 1999, 5 gelatin silver photographs; *Out of my hair* 1995, 4 gelatin silver photographs, 1 type C photograph; *Rampant* 1999, 7 gelatin silver photographs

PAMELA HANSFORD
Matthys Gerber (Netherlands; Australia, b1956), *Slavedriver* 2003, oil and synthetic polymer paint on canvas

HENDRIK KOLENBERG
Walter Sickert (England, 1860–1942), *Dieppe, The Old Hotel Royal* 1910, hand photogravure etching

DR COLIN AND MRS ELIZABETH LAVERTY
Anthony Galbraith (Australia, 1951–96), *Untitled No 46* 1988, painted wood, glass and limed box
Louise Hearman (Australia, b1963), *Untitled #836* 2001, oil on masonite
Young-Ha Park (Korea; Australia, b1954), 2 paintings: *Thou to be seen tomorrow* 1997, mixed media on paper; *Thou to be seen tomorrow* 1997, mixed media on paper
Stieg Persson (Australia, b1959), *Our faith Part 1; No 4 – The case for and against colour* 1985–86, oil and blackboard paint on canvas on board
Dick Watkins (Australia, b1937), *Birdland* 1981, synthetic polymer paint on canvas
Philip Wolfhagen (Australia, b1963), *Third illusory field* 1991, oil on canvas

MRS JOAN LESLIE McAUSLAN
Edward Wadsworth (England, 1889–1949), 5 prints: *Tugs and bridge – Liverpool* 1918, woodcut; *Bradford, view of a town* 1918, colour woodcut, printed in two colours; grey and brown; *Composition* 1918, colour woodcut, printed in three colours: light brown, dark brown and black; *Greek village with windmills – Lemnos* 1917, colour woodcut, printed in two colours: grey and black; *Composition* 1918, colour woodcut, printed in three colours: orange, blue, black

MARGARET OLLEY
Pierre Bonnard (France, 1867–1947), *The red cloth* 1944–46, colour lithograph
Henri Matisse (France, 1869–1954), *Profile of a girl with her head resting on her arm* 1924, lithograph

ROBERT OWEN
Robert Owen (Australia, b1937), *Tears of history* from the series *Sorry Stones* 2000-2004, Austral black granite, 22 components

MO WEDD-BUCHHOLZ
Erich Buchholz (Germany, 1891–1972), *Untitled* 1920, printed 1984, colour woodcut

SUB TOTAL 23 WORKS

PHOTOGRAPHY

GEOFF AND VICKI AINSWORTH
Tracey Moffatt (Australia, b1960), 10 digital colour prints: *Adventure series #1* 2003–04, digital colour print on Fujiflex paper; *Adventure series #2* 2003–04, digital colour print on Fujiflex paper; *Adventure series #3* 2003–04, digital colour print on Fujiflex paper; *Adventure series #4* 2003–04, digital colour print on Fujiflex paper; *Adventure series #5* 2003–04, digital colour print on Fujiflex paper; *Adventure series #6* 2003–04, digital colour print on Fujiflex paper; *Adventure series #7* 2003–04, digital colour print on Fujiflex paper; *Adventure series #8* 2003–004, digital colour print on Fujiflex paper; *Adventure series #9* 2003–04, digital colour print on Fujiflex paper; *Adventure series #10* 2003–04, digital colour print on Fujiflex paper
Anne Zahalka (Australia, b1957), *Crowning ceremony, Jacaranda Festival, Grafton* from the series *Leisureland regional* 2000, type C photograph

ANONYMOUS GIFT
Rosemary Laing (Australia, b1959), 8 type C photographs and 5 digital images, computer painted vinyl: *brownwork #2* 1996, digital image, computer painted vinyl; *greenwork TL #1* 1995, type C photograph mounted on perspex; *greenwork TL #2* 1995, type C photograph mounted on perspex; *greenwork TL #3* 1995, type C photograph mounted on perspex; *greenwork TL #4* 1995, printed 2004, type C photograph mounted on perspex; *greenwork TL #5* 1995, printed 2004, type C photograph mounted on perspex; *greenwork TL #6* 1995, type C photograph mounted on perspex; *greenwork TL #7* 1995, type C photograph mounted on perspex; *greenwork TL #8* 1995, type C photograph mounted on perspex; *greenwork, top stretch* 1995, digital image, computer painted vinyl; *greenwork, aerial wall* 1995, digital image, computer painted vinyl; *greenwork, blue gradient* 1995, digital image, computer painted vinyl; *greenwork, treewallstretch* 1995, digital image, computer painted vinyl

PATSY ASCH
Barbara Morgan (USA, 1900–92), *Children dancing by the lake* 1940, gelatin silver photograph
Minor White (USA, 1908–76), 2 gelatin silver photographs: *Two barns and shadow, in the vicinity of Naples and Dansville, New York* 1955, gelatin silver photograph mounted on card; *Untitled* 1964, gelatin silver photograph mounted on card
Minor White (USA, 1908–76), 10 gelatin silver photographs from the portfolio *Sound of one hand 1960-1965*: *Metal ornament, Pultneyville, New York, October 1957* 1957, gelatin silver photograph mounted on card; *Windowsill daydreaming, Rochester, New York, July 1958* 1958, gelatin silver photograph mounted on card; *Empty head, Rochester, New York, February 1962* 1962, gelatin silver photograph mounted on card; *Galaxy, Rochester, New York, January 12, 1959* 1959, gelatin silver photograph mounted on card; *Burned mirror, Rochester, New York, June 1959* 1959, gelatin silver photograph mounted on card; *Dumb face, frost on window, January 12, 1959* 1959, gelatin silver photograph mounted on card; *Icicle in light, Rochester, New York, January 17, 1959* 1959, gelatin silver photograph mounted on card; *Ritual branch, frost on window, December 8, 1958* 1958, gelatin silver photograph mounted on card; *Christmas ornament, Batavia, New York, January 1958* 1958, gelatin silver photograph mounted on card; *Frost wave, Rochester, New York, January 17, 1959* 1959, gelatin silver photograph mounted on card

SIMONE DOUGLAS IN MEMORY OF DR PHILLIP KENT
Simone Douglas (Australia, b1966), *An uncertain exchange I & II* from the series *An uncertain exchange* 1996, diptych: 2 RA4 colour photographs on aluminium

BILL HENSON
Bill Henson (Australia, b1955), 5 type C photographs from the series *Untitled 1974* 1974: *Untitled 1974* 1974, printed 2004, type C photograph; *Untitled 1974* 1974, printed 2004, type C photograph; *Untitled 1974* 1974, printed 2004, type C photograph; *Untitled 1974* 1974, printed 2004, type C photograph; *Untitled 1974* 1974, printed 2004, type C photograph
Bill Henson (Australia, b1955), 5 type C photographs from the series *Untitled 1975* 1975: *Untitled 1975* 1975, printed, type C photograph; *Untitled 1975* 1975, printed 2004, type C photograph; *Untitled 1975* 1975, printed 2004, type C photograph; *Untitled 1975* 1975, printed 2004, type C photograph; *Untitled 1975* 1975, printed 2004, type C photograph
Bill Henson (Australia, b1955), 11 type C photographs: *Untitled* 1976–2005 (printed later), type C photograph; *Untitled* 1976–2005 (printed later), type C photograph; *Untitled* 1976–2005 (printed later), type C photograph; *Untitled* 1976–2005 (printed later), type C photograph; *Untitled* 1976–2005 (printed later), type C photograph; *Untitled* 1976–2005 (printed later), type C photograph; *Untitled* 1976–2005 (printed later), type C photograph; *Untitled* 1976–2005 (printed later), type C photograph; *Untitled* 1976–2005 (printed later), type C photograph

RAINBOW JOHNSON, ROBERT JOHNSON AND SALLY GARRETT
Harold Cazneaux (New Zealand; Australia, 1878–1953), 19 gelatin silver photographs: *Untitled (Theseus and the Minotaur, Archibald Fountain, Hyde Park)* 1933, gelatin silver photograph; *Untitled (opening night of Sydney Harbour Bridge)* 1932, gelatin silver photograph; *Rain clouds, Seven Hills, NSW,* gelatin silver photograph; *Sunshine and gossip*, pre 1920, gelatin silver photograph; *Wynyard railway buildings* c1935, gelatin silver photograph; *Untitled (old boat house),* gelatin silver photograph; *Berry's Bay,* gelatin silver photograph; *Berry's Bay,* gelatin silver photograph; *Beachcombers* c1910 (printed later), gelatin silver photograph; *Evening falls, Circular Quay* 1909, gelatin silver photograph; *Untitled (opening night of Sydney Harbour Bridge)* 1932, gelatin silver photograph; *Untitled (HMS Renown taken from Kurraba Point, Sydney Harbour at the time of the visit of the Duke and Duchess of York)* 1927, gelatin silver photograph; *Fishing off the rocks, Waverley* 1904, gelatin silver photograph; *Yehudi Menuhin* 1935, gelatin silver photograph; *Farm on the hill, (aka Road up the hill),* gelatin silver photograph; *Darlinghurst Road* 1933, gelatin silver photograph; *A by-way to Pitt Street*, pre 1929 (printed later), gelatin silver photograph; *Old timber yard* pre 1929, gelatin silver photograph; *Memorial* c1933, gelatin silver photograph
William Fell (Australia, 1892–1918), *Troopships leaving Albany, WA* 1915 (printed later), gelatin silver photograph

SUB TOTAL 79 WORKS

TOTAL WESTERN ART DEPARTMENT 104 WORKS

TOTAL ALL DEPARTMENTS: 324 WORKS GIFTED

TOTAL WORKS PURCHASED AND GIFTED IN 2004–05: 480

LOANS

WORKS LENT TO THE GALLERY

PRIVATE COLLECTION LOAN
Emily Kame Kngwarreye, 2 works: *Kame – Summer Awelye I,* unknown, synthetic polymer paint on canvas; *Meme Artherrke*, unknown, synthetic polymer paint on canvas

PRIVATE COLLECTION, SYDNEY
Francesco Guardi, *The Villa Loredan at Paese, with elegant couples out walking,* oil on canvas

PRIVATE COLLECTION
Aert van der Neer, *Landscape with figures* 1641, oil on panel

PRIVATE COLLECTION
Unknown, after Andrea del Sarto, *The Holy family,* oil on poplar panel

ON LOAN FROM COLIN MCDONALD 2004
Akasaka Senjuin, *Katana*
Eisho Yukikane, *Katana*
Senshuin, *Chiza-katana Koshirae for 3: with snake skin scabbard*
Kongo Hoei, *Katana*
Hoenojo Masatsugu, *Katana*
Tashiro Kanemoto, *Wakizashi*
Ozaki Masataka, *Ko-Wakizashi Koshirae for 8: with design of vegetables*
Tomoyasu, *Tanto Koshirae for 10: scabbard in black with straight ribs*
Hamano Noriyuki, *Menuki in the shape of sea shells*
Ishiguro Teruaki, *Tsuba with gold rim and vines*
Akasaka Senjuin, *Tsuba with birds and clouds*
Masakuni, *Fuchi & kashira with design of hawk and monkey*
Ishiguro Ichiju, *Tsuba, fuchi & kashira with crest design*
Masatsune III, *Fuchi & kashira with design of the moon and tree*
Mito Kuni, *Pair of menuki in the shape of temple guardians*
Takase Hidetoshi, *Fuchi & kashira with design of cocks & ducks*

PRIVATE COLLECTION, SYDNEY
Brent Harris, *Grotesquerie (no 1)* 2001, oil on linen

PRIVATE COLLECTION, SYDNEY
Bill Henson, 3 works: *Untitled 1992/93* 1992–93, collage: type C photographs, synthetic polymer paint, pins and tape on glassine and cardboard; *Untitled 1992/9* 1992–93, collage: type C photographs, pins and tape on glassine and cardboard; *Untitled 1992/93* 1992–993, collage: type C photographs, pins and tape on glassine and cardboard

PRIVATE COLLECTION
KUSAMA Yayoi, *Stars Infinity (ABC)* 2003, synthetic polymer paint on canvas, 4 panels

ON LOAN 2005
Vietnam, *Funerary sculpture of a garrison* 1st–4th century, moulded earthenware with applied and moulded decoration

PRIVATE COLLECTION 2005
Harold Cazneaux, 14 works: *Untitled (Phillida Cooper, daughter of journalist Nora Cooper in ballet dress)* c1932, gelatin silver photograph; *Music in the alley* 1924, gelatin silver photograph; *Untitled (Captain F de Groot)* 1932, gelatin silver photograph; *Untitled (HRH Edward, Prince of Wales, standing in open motor car during his visit to Sydney)* 1920, gelatin silver photograph; *His structure still defies the blast* 1906, gelatin silver photograph; *The spirit of endurance* 1937, gelatin silver photograph; *Landscape (approaching the mountains)* gelatin silver photograph; *Black swans,* c1934, gelatin silver photograph; *Veteran gum, Castlemaine Victoria* 1935, gelatin silver photograph; *Untitled (Hume highway, near Gunning)* gelatin silver photograph; *Lakeside (Narrabeen),* gelatin silver photograph; *Clearing storm* c1906–c07, gelatin silver photograph, vintage; *Majestic gums II, Melrose* 1935, gelatin silver photograph; *Not interested* pre 1924, gelatin silver photograph.

WORKS OF ART LENT BY THE GALLERY

POWERHOUSE MUSEUM/ BENAKI CONTEMPORARY MUSEUM, ATHENS
Our place: Indigenous Australia
1/7/04 – 31/8/04
David Malangi, *Gunmirringu funeral scene* 1983, natural pigments on bark

NATIONAL GALLERY OF AUSTRALIA
David Malangi Daymirringu retrospective
National Gallery of Australia 31/7/04 – 7/11/04
Queensland Art Gallery 23/4/05 – 17/7/05
Flinders University Art Museum 12/8/04 – 2/10/05
Northern Territory Art Gallery & Museum 12/11/05 – 19/2/06
Lawrence Wilson Gallery 7/4/06 – 4/6/06
David Malangi, 6 works: *Dhabila, fresh waterhole, Banyan tree* 1983, natural pigments on bark; *Dhamala story (catfish and snake)* 1983, natural pigments on bark; *River Mouth Map* 1983, natural pigments on bark; *Two water goannas and fresh waterhole* 1983, natural pigments on bark; *Gunmirringu – the great hunter* 1983, natural pigments on carved wood; *Dhamala story (sea eagle, catfish and king brown snake)* 1983, natural pigments on bark

COWRA ART GALLERY
From this place 1/8/04 – 12/9/04
Hamada Chimei, *A corner* 1956, etching and aquatint
Ishizaki Shigetoshi, *Miyajima* 1938–39, colour woodcut
Hasegawa Yūichi, *Metamorphosis* 1991, woodcut

S H ERVIN GALLERY
Sydney Studios 14/8/04 – 26/9/04
John Baird, *The sketch club*, watercolour over pencil on drawing paper
Ralph Balson, 2 works: *Portrait of Grace Crowley* 1939, oil on canvas on cardboard; *The sisters (family group)* 1939, oil on canvas
Dorrit Black, *Block for 'Nocturne, Wynyard Square'* (1932), linoblock
Grace Crowley, *The artist and his model* 1938, oil on hardboard
Douglas Dundas, 2 works: *A Macquarie Street interior* 1937, oil on canvas; *Study for 'Portrait of Roland Wakelin'* c1942, pen and ink
Rah Fizelle, *Emily* (1939), oil on canvas
Frank Hinder, *Subway, Wynyard* 1948, tempera on hardboard
George W Lambert, 2 works: *Arthur Streeton* 1906, pencil on paper; *Julian Ashton* 1896, pencil
Loma Latour, *The egoist*, glazed earthenware
Sydney Long, 4 works: *Sydney Town Hall floodlighted* post 1928 {undated}, sandgrain etching, aquatint, blue ink on paper; *Station square* post 1928 {undated}, etching; *Circular Quay, Sydney* 1926, line etching, drypoint, black ink on paper; *Christ Church, Old Sydney* 1926, line etching, drypoint
Francis Lymburner, *The studio corner* (c1964), oil on hardboard
John Passmore, *Miller's Point, morning* (1952), oil on hardboard
Adelaide Perry, 2 works: *Portrait of John Passmore* c1933, pencil; *St Stephens Philip St* c1928, woodcut
Margaret Preston, *Sydney bridge* 1957, colour screenprint on buff wove paper
Thea Proctor, 3 works: *Portrait of Roland Wakelin* 1964, red chalk, conté crayon; *The mask* c1935, pencil, watercolour on silk; *Two women* c1926, pencil, watercolour on white wove paper; *Self portrait* 1921, transfer lithograph in brown
Tom Roberts, 2 works: *(Circular Quay)* 1900, oil on wood; *(Circular Quay)* 1899, oil on wood

Grace Cossington Smith, 2 works: *The lacquer room* 1935–36, oil on paperboard on plywood; *Centre of a city* (c1925), oil on canvas on hardboard
Arthur Streeton, 2 works: *The railway station, Redfern* 1 893, oil on canvas; *Fireman's funeral, George Street* 1894, oil on canvas
Dorothy Thornhill, *Figure on a chaise longue* 1941, pencil
Sydney Ure Smith, 5 works: *Argyle Cut from the west* 1916, etching; *Doorway Freeman's Journal Lang St* 1916, etching; *Macquarie St (Parliament House)* 1936, watercolour, pencil; *Observatory Hill* 1930s, pencil and watercolour; *Old mint, Macquarie St* 1936, watercolour, pencil
Roland Wakelin, *The bridge* 1958, oil on hardboard

THE IAN POTTER CENTRE, NATIONAL GALLERY OF VICTORIA
Allan Mitelman: works on paper 1968 – 2004
National Gallery of Victoria 13/8/04 – 10/10/04
Art Gallery of New South Wales 30/10/04 – 16/1/05
Allan Mitelman, 6 works: *ST* 1971, screenprint; *Naguine* 1976, etching, hand coloured; *Untitled* 1988, watercolour, gouache on paper; *Untitled* 1992, lithograph from stone, black and cream ink on white Arches paper; *Untitled* 1992, lithograph, grey and cream ink on ivory wove paper; *Untitled* 1992, lithograph
Petr Herel, Allan Mitelman, *Traversare I* 1993, artists' book

MOSMAN ART GALLERY
From Nutcote to Elwatan: the art and architecture of B J Waterhouse 4/9/04 – 17/10/04
Sir William Dargie, *Bertrand J Waterhouse OBE, FRIBA, LFRAIA*, oil on canvas
B J Waterhouse, 21 works: '*The Rangers', Mosman*, 1 of 5 pencil drawings; '*The Rangers', Mosman, N E corner*, 1 of 5 pencil drawings; *University, N L Vernon Govt Arch*, pencil; *Cambridge St*, 1 of 6 pencil drawings; *Cambridge St*, 1 of 6 pencil drawings; *Clifford's Inn 1926* 1926, pencil; *University, in course of construction 1907* 1907, pencil; *Darling (Harbour 1906?)*, pencil; *Fisher Library, University, N W angle,* 6 May 1911, pencil; *Gloucester St*, 1 of 6 pencil drawings; *Gloucester St (... lers Arms)*, 1 of 6 pencil drawings; *Grotesque on turret, Fisher Library, Sydney,* 9 Nov 1907, pencil; *The joiner's shop 1927*, pencil; *Jones St, Pyrmont*, pencil; *Mill St, Pyrmont*, pencil; *Moores Rd*, 1 of 6 pencil drawings; *Off Jones St, Pyrmont*, pencil; *Ponte Marechale, Bruges* 1934, pencil; *Pottinger St*, 1 of 6 pencil drawings; *Quay du Rosaire, Bruges* 1934, pencil; *Tower, University, Sydney, from west*, pencil

THE UNIVERSITY OF SYDNEY
Fire Dreaming 21/9/04 – 9/12/04
Hossein Valamanesh, *Longing belonging* 1997, direct colour positive photograph, carpet, velvet

BROKEN HILL REGIONAL ART GALLERY
Opening of the Broken Hill Regional Gallery 14/10/04 – 14/12/04
Jeffrey Smart, *Bus terminus* 1973, synthetic polymer paint and oil on canvas

NEWCASTLE REGION ART GALLERY
20/11//04 – 16/1/05
Ernesto Neto, *Just like drops in time, nothing* 2002, textile, spices

NATIONAL GALLERY OF VICTORIA
James Gleeson: a retrospective
National Gallery of Victoria 29/10/04 – 27/2/05
National Gallery of Australia 18/3/05 – 13/6/05
James Gleeson, 10 works: *Flight* 1950, oil on canvas on cardboard; *Italy* 1951, oil on canvas; *The sower* 1944, oil on canvas; *Synaptic displacement* 1958, oil on hardboard; *The arrival of the implacable gifts* 1985, oil on canvas; *Lapsed shadows recycled to a capable coast* 1988, oil on canvas; *Study for 'Guarding against euphoria'* 1999, charcoal, paper collage, wash on white wove paper; *(Artist's book)* 1983, artist's bound book: 15 leaves, 28 drawings on 30 pages, pen and black ink, wash, collage, frontage on off-white wove paper; *The image of the king riven by a bolt of lightning, is revealed as a silo of spaghetti* 1978, pen, ink, collage on paper; *Two hippocritters in tumultuous circumstances* 1978, ink, paper collage

POST MASTER GALLERY, NATIONAL COLLECTION, AUSTRALIA POST
'PO Eureka' Delivering gold: the art of letters on Victoria's goldfields 1851 – 60
20 November 2004 – 6 March 2005
attrib William Strutt, *Gold diggers receiving a letter from home* c1860, oil on canvas on hardboard

SWAN HILL REGIONAL ART GALLERY
Raw & Compelling: Australian naïve art
Monash Gallery of Art 3/12/04 – 23/1/05
Coffs Harbour City Gallery 7/2/05 – 27/3/05
Swan Hill Regional Art Gallery 9/4/05 – 8/5/05
Castlemaine Art Gallery and Historical Museum 15/5/05 – 3/7/05
Wangaratta Exhibitions Gallery 24/7/05 – 14/8/05
Orange Regional Gallery 29/8/05 – 2/10/05
Tamworth City Gallery 19/11/05 – 5/2/06
James Fardoulys, *The cattle rustlers, Carnarvon Ranges* 1966, oil on canvas on plywood

MANLY ART GALLERY & MUSEUM
Peter Kingston Survey
Manly Art Gallery 3/12/04 – 23/1/05
Maitland Regional Gallery 25/3/05 – 8/5/05
Peter Kingston, 11 works: *Carmel* 1964, pen and black ink and wash; *Ilford House* 1978, pen and black ink, coloured pencil, opaque white; *Robertson's Point, Cremorne* 1993, charcoal, black ink wash; *Shag shed resumption, Walsh Bay* 1998–99, charcoal on two sheets of white wove paper; *Big Saturday* 1995, oil on canvas; *Poolin'* 1994, etching, hand-coloured with watercolour; *Brett etches Arthur* 1972, etching; *Morning star* 2002, hand-coloured sugarlift aquatint; *Luna Park 2000* 1984, etching, hand-coloured; *Taronga Park – Sydney's Wonder Zoo* 1984, etching, hand-coloured; *Luna Park façade* 1995, cast resin, handpainted with enamel paint

HEIDE MUSEUM OF MODERN ART
Heavenly creatures 4/12/04 – 30/1/05
Arthur Boyd, *The expulsion* 1947–48, oil on hardboard
Jenny Watson, 2 works: *Wings of Desire 1* 1989, oil, Indian pigments, haberdashery on Belgian linen; *Wings of Desire 2* 1989, oil, Indian pigments, haberdashery on Belgian

HAZELHURST REGIONAL GALLERY AND ARTS CENTRE
The Apotheosis of Ern Malley 4/12/04 – 6/2/05
Garry Shead, *Colloquy with John Keats* 2004, diptych; pen and brown ink, wash, collage on two sheets of ivory wove paper

S H ERVIN GALLERY, NATIONAL TRUST
Jean Bellette Retrospective
Bathurst Regional Gallery 10/12/04 – 15/2/05
S H Ervin Gallery 12/3/05 – 24/04/05
University of Queensland Art Museum 6/05/05 – 12/06/05
Mornington Peninsula Gallery 12/07/05 – 28/08/05
Drill Hall Gallery 3/11/05 – 18/12/05
Jean Bellette, 11 works: *Resting girl* c1946, pencil; *Child's head* 1946, crayon; *Head*, brown conté; *Two drawings of a man's head* c1944, pencil on cream wove paper; *Still life with wooden bowl*, oil on hardboard; *Coastal still life* 1955, oil on hardboard; *The dancers* 1970–71, oil on canvas; *Oracle* c1970s, oil on hardboard; *Greek girl*, oil on canvas; *Electra* 1944, oil on paper on hardboard; *Myths and legends* 1946–47, screenprint on cotton

MORNINGTON PENINSULA REGIONAL GALLERY
Arthur Streeton: coastal landscape 11/12/04 – 6/3/05
Arthur Streeton, 2 works: *Sirius Cove* 1896, oil on plywood; *Beach Scene* 1890, oil on canvas on paperboard

MUSEUM OF CONTEMPORARY ART
Bridget Riley
Museum of Contemporary Art 15/12/04 – 6/3/05
City Gallery Wellington, New Zealand 2/4/05 – 26/6/05
Bridget Riley, *Aurum* 1976, synthetic polymer paint on linen

AUCKLAND ART GALLERY-TOI O TAMAKI
Inventing Childhood 19/2/05 – 21/5/05
Mikala Dwyer, *Hanging Eyes* 1999, vinyl, canvas, synthetic polymer paint

ARTSPACE MACKAY
Fireworks
Artspace Mackay 18/3/05 – 1/5/05
Rockhampton Art Gallery 6/5/05 – 19/6/05
Percy Tucker Regional Gallery 24/6/05 – 21/8/05
Gladstone Regional Art Gallery and Museum 2/9/05 – 29/10/05
Hazelhurst Regional Gallery 5/12/05 – 5/2/06
Wagga Wagga Regional Art Gallery 10/2/06 – 9/4/06
Bathurst Regional Art Gallery 11/5/06 – 25/6/06
Ballarat Fine Art Gallery 7/7/06 – 3/9/06
Mornington Peninsula Regional Gallery 3/10/06 – 19/11/06
University Art Museum, Brisbane 24/11/06 – 20/2/07
Audrey Kngwarreye, Lucky Kngwarreye, *Untitled (old time landscape)* 1992, synthetic polymer paint on poly/cotton
Lorna Nimmo, *The bush fire's passage* 1952, oil on aluminium
Wesley Stacey, 2 works: *Fleshy tree in smouldering forest* 1981, type C photograph; *Smouldering swamp* 1981, type C photograph
Arthur Streeton, *Fireman's funeral, George Street* 1894, oil on canvas

NATIONAL GALLERY OF AUSTRALIA
Grace Cossington Smith
National Gallery of Australia 4/3/05 – 13/6/05
Art Gallery of South Australia 29/10/05 – 15/1/06
Queensland Art Gallery 11/2/06 – 30/4/06
Grace Cossington Smith, 21 works: *The refugees* c1918, pencil; *Margaret Smith, the artist's sister* c1917, pencil; *Circular Quay from Milson's Point* 1929, coloured pencil, crayon; *The curve of the bridge* 1928–29, oil on cardboard; *Centre of a city* c 1925, oil on canvas on hardboard; *The sock knitter* 1915, oil on canvas; *The reader* 1916, oil on canvas; *Reinforcements: troops marching* c1917, oil on paper on hardboard; *The prince* 1920, oil on canvas on hardboard; *Extravaganza* 1921, oil on canvas on paperboard; *Rushing* c1922, oil on canvas on paperboard; *Things on an iron tray on the floor* c1928, oil on plywood; *Landscape at Pentecost* c1932, oil on paperboard; *The lacquer room* 1935–36, oil on paperboard on plywood; *Bonfire in the bush* c1937, oil on paperboard; *Wildflowers* 1940, oil on paperboard; *Signing* 1945, oil on paperboard; *Bush at evening* 1947, oil on hardboard; *Drapery and wattle* 1952, oil on hardboard; *Interior with wardrobe mirror* 1955, oil on canvas on paperboard; *Wonga Wonga Street, Turramurra* c1930, pencil, watercolour on paper on paperboard

NEW ENGLAND REGIONAL ART GALLERY
Bauhaus and expressionism: German prints and drawings from the Art Gallery of New South Wales 4/3/05 – 15/5/05
Ludwig Hirschfeld Mack, 11 works: *Desolation, Internment Camp, Orange, NSW* 1941, woodcut; *Camp, Orange, NSW* 1941, woodcut; *Internment Camp, Tatura* 1941/42, woodcut; *Geelong Grammar School from across Corio Bay* 1943, woodcut; *Cloisters, Geelong Grammar School* 1943, woodcut; *Abstract composition* 1921, colour woodcut; *Reaching the stars* 1922, colour lithograph, *Musician* 1922, monotype; *The world to come* 1940, watercolour, varnish; *Composition* 1946, watercolour; *Flying* 1951, monotype, watercolour
Lyonel Feininger, 4 works: Six page letter with woodblock printed letterhead written in 1919; *Self-portrait and standing figure* c1890, pen and ink; *A three-masted ship and a yacht* 1933, pen and ink, watercolour; *A square rigger with American flag* 1934, pen and ink, watercolour
Erich Buchholz, 9 works: *Open circle with two verticals* 1920, woodcut; *Red square in white circle* 1920, woodcut; *Sun horses* 1917, woodcut; *Sun horses* 1917, woodcut, charcoal, brush and wash; *Nuzzling horses* 1917, woodcut, brush and wash; *Bull* 1919, woodcut; *Mask* 1918/19, woodcut; *Broken cross* 1918, woodcut; *Mother and child* 1920, watercolour
E A Schmidt and H Schütz, *Weimar Exhibition* 1910, colour poster
Johannesitten, *Composition* 1919, lithograph
Gerhard Marcks, *Trees in winter*, woodcut
Heinrich Campendonk, *Interior with two nudes*, woodcut
Rolf Nesch, *Black chorus line* 1930, etching and aquatint with monotype colouring
Max Beckmann, 2 works: *The snake woman* 1921, drypoint; *Women's bath-house* 1922, drypoint
Karl Schmidt-Rottluff, *Head of a woman* 1916, woodcut
Ernst Ludwig Kirchner, *Portrait of Ludwig Schames* 1918, woodcut
Erich Heckel, 2 works: *On the shore* 1923, woodcut; *Circus clown* 1951, woodcut
Lovis Corinth, *The kiss* 1921, drypoint
Karl Hubbuch, 3 works: *Fedya (*from Tolstoy's *Living corpse)* 1920, etching and drypoint; *The clairvoyant of Pristina* 1921, etching and drypoint; *The hungry ones* c1950, pen and ink
George Grosz, 2 works: *Battle field* 1915, lithograph; *Murder in Ackerstrasse* 1916/17, lithograph

BENDIGO ART GALLERY
Town and country: portraits of colonial homes and gardens
Bendigo Art Gallery 12/3/05 – 17/4/05
Newcastle Region Gallery 30/4/05 – 19/6/05
S H Ervin Gallery 25/6/05 – 7/8/05
Latrobe Regional Gallery 10/9/05 – 23/10/05
Geelong Art Gallery 26/11/05 – 29/1/06
Queen Victoria Museum & Art Gallery 17/2/06 – 16/4/06
Nicholas Chevalier, *A Victorian homestead* c1860, oil on cardboard on hardboard

POWERHOUSE MUSEUM
Paradise, purgatory and hellhole: the changing faces of Pyrmont and Ultimo
18/3/05 – late October 2005
Rayner Hoff, *Sun faun* 1935, Pyrmont sandstone

MUSEUM OF CONTEMPORARY ART
Rosemary Laing 18/3/05 – 5/6/05
Rosemary Laing, 5 works: *groundspeed (Red Piazza) #4* 2001, type C photograph; *greenwork TL #2* 1995, type C photograph mounted on perspex; *greenwork TL #3* 1995, type C photograph mounted on perspex*; greenwork TL #5* 1995 (printed later), 2004 (printed), type C photograph mounted on perspex; *greenwork TL #8,* 1995, type C photograph mounted on perspex

QUEENSLAND ART GALLERY
Fiona Hall: a retrospective
Queensland Art Gallery 19/3/05 – 5/6/05
Art Gallery of South Australia 15/7/05 – 18/9/05
Fiona Hall, *Cash crop* 1998–99, 80 carved soap units, painted banknotes in a vitrine

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM
Venezia Australis Australian Artists in Venice 1900–2000
Castlemaine Art Gallery and Historical Museum 2/4/05 – 1/5/05
Mornington Peninsula Regional Gallery 17/5/05 – 3/7/05
Carrick Hill 3/8/05 – 18/9/05
Geelong Art Gallery 1/10/05 – 20/11/05
Will Ashton, *Canal Labia, Venice*, oil on canvas
Arthur Streeton, 3 works: *Moonlight, Venice* 1908, oil on canvas; *Fishing boats, Venice* 1908, oil on canvas; *Grand Canal, Venice* 1927, oil on canvas

NATIONAL PORTRAIT GALLERY
The world of Thea Proctor 8/4/05 – 19/6/05
May and Mina Moore, *Portrait of Thea Proctor* 1912, gelatin silver photograph, brown tone
George W Lambert, 2 works: *Miss Thea Proctor* 1903, oil on canvas; *Portrait of a lady (Thea Proctor)* 1916, oil on canvas
Margaret Preston, *Thea Proctor's tea party* 1924, oil on canvas on paperboard
Thea Proctor, 12 works: *Portrait of a dancer (Miss Peggy Dawes)*, pencil on ivory wove paper on card; *Girl with gloves* c1928, pencil; *The picnic* c1925, pencil, watercolour, gouache on buff paper; *Lady with fan* 1913, pencil, watercolour; *Reclining nude, Dora* c1961, pen and brown ink and grey wash; Two women (design for magazine cover) 1920s, watercolour; *The bathers* c1925, pencil, watercolour; *The mask (design for The Home' Feb 1935)*, watercolour on silk; *The bay* 1942, pencil, watercolour; *Woman in a shawl*, watercolour; *The yellow jug*, watercolour on silk; *Interior with flowers* 1958, watercolour

TANDANYA, NATIONAL ABORIGINAL CULTURAL INSTITUTE INC
Dr Pantjiti Mary McLean Retrospective 7/5/05 – 7/8/05
Dr Pantjiti Mary McLean, *Hunting grounds* 1993, synthetic polymer paint, charcoal, ochres on paper

TWEED RIVER ART GALLERY
David Rankin
Tweed River Art Gallery 26/5/05 – 17/7/05
Hazelhurst Regional Gallery and Art Centre 26/8/05 – 26/9/05
QUT Art Museum 10/11/05 – 31/1/06
Broken Hill Regional Art Gallery 17/2/06 – 31/3/06
Bendigo Art Gallery 15/4/06 – 21/5/ 06
Drill Hall Gallery 8/6/06 – 23/7/06
David Rankin, *Willow eyebrows II* 1973–74, synthetic polymer paint on canvas

TARRAWARRA MUSEUM OF ART
John Olsen paintings – teeming with life 29/5/05 – 23/10/05
John Olsen, *Golden summer, Clarendon* 1983, oil on hardboard

THE UNIVERSITY OF SYDNEY
Sydney Modernists
University Art Gallery 15/6/05 – 11/8/05
Ralph Balson, *Abstraction 1*950, oil on hardboard
Rah Fizelle, *Standing female figure* 1938, pencil on tracing paper
Frank Hinder, 8 works: *Subway, Wynyard* 1948, tempera on hardboard; *Chez Grace*, pen and ink on buff paper; *Fizz (Rah Fizelle)* c1937, pencil; *Grace & Fizz* 1937, pencil; *Studio Fizelle-Crowley* 1937, red pencil; *Crowley-Fizelle Studio* 1937, pencil; *Taos landscape* 1934, watercolour, ink, pencil, collage; *Grace (Grace Crowley, abstract)* 1941, black and brown pencils
Margel Hinder, *Revolving construction*, wire, plastic

ART EXHIBITIONS AUSTRALIA
The golden age: highlights of the Rijksmuseum
National Gallery of Victoria 24/6/05 – 2/10/05
Adam Pynacker, *Landscape with enraged ox* 1665–70, oil on canvas

FURNISHING LOANS

GOVERNMENT HOUSE
Will Ashton, *Building the bridge* 1932 oil on canvas
Rupert Bunny, *Flowers* c1927–30 oil on canvas
Douglas Dundas, *The towers of San Gimignano*, oil on canvas
Adrian Feint, *(Flowers)* 1949 oil on canvas
Elioth Gruner, *New England* (1921) oil on canvas
Hans Heysen, *A bowl of roses* 1924 oil on canvas
Robert Johnson, 2 works: *Macleay River* (1958) oil on canvas; *Out west*, oil on canvas
Clifton Pugh, 2 works: *Acacia and bush* 1957 oil on hardboard; *The eagle and the baobab trees* 1957 oil on hardboard
Tom Roberts, *Harrow Hill*, c1910–12 oil on canvas on plywood
Albert Sherman, *Gordonias* (1945) oil on canvas
Gloria Tamerre Petyarre, *Awelye (for the mountain devil lizard* 1994 synthetic polymer paint on canvas
Dick Pantimus Tjupurrula, *Water and wallaby dreaming* 1981 synthetic polymer paint on linen

OFFICE OF THE GOVERNOR
Arthur Boyd, *Midday, the Wimmera* 1948–49 oil on canvas on plywood
Elioth Gruner, *Bondi Beach* c1912 oil on cardboard; *Milking time (Araluen Valley),* 1922 oil on canvas on paperboard
James R Jackson, 3 works: *Little boats, Middle Harbour* 1946 oil on canvas on paperboard; *Pathway, Athol Gardens,* oil on canvas on paperboard; *Sand dunes, Botany* 1952 oil on canvas on plywood.
George Lawrence, 2 works: *Foveaux Street, Surry Hills* 1945 oil on canvas on paperboard; *Landscape* 1950 oil on paperboard
Lorna Nimmo, *Burnt timber* 1947 oil on plywood
Sidney Nolan, *Wounded Kelly* 1969 synthetic polymer paint on hardboard; *Magpie* 1950 synthetic polymer paint on hardboard
Bryan Westwood, *South of Alice Springs after good rains* 1992 oil on canvas

PARLIAMENT HOUSE
George Bell, *Lady in black,* oil on canvas
François Bossuet, *La Place de la Constitution* 1880 oil on paper over masonite
John Brack, *Out* 1979 oil on canvas

J Browne, *Landscape with view of Salisbury Cathedral* 18th century oil on canvas
Rupert Bunny, *Waterfront Bandol* c1929 oil on canvas
H A Hanke, *Low tide, Balmoral* 1947 oil on canvas
Nora Heysen, 2 works: *Petunias* 1930 oil on canvas; *Spring flowers* 1938 oil on canvas on hardboard
Kenneth Jack, *Drifting dust, white cliffs, NSW* 1970 synthetic polymer paint on hardboard
James R Jackson, 2 works: *The timber schooner*, oil on canvas; *The old road, South Coast*, oil on canvas
James Kerr-Lawson, *Refugees returning to Cambrai under protection of an Australian Trooper* 1920? oil on canvas
George W Lambert, *The three kimonos,* oil on canvas
John Longstaff, *Sir George Reid*, oil on canvas
William Marlow, 2 works: *San Giorgio Maggiore*, oil on canvas; *The Rialto Bridge, Venice*, oil on canvas
John Masquerier, *Warren Hastings (1732–1818)* 1810 oil on canvas
Gion Pentelei Molnar, *Pears*, 1878–1924 oil on canvas
Margaret Olley, *Still life with leaves* c1960 oil on hardboard
Tom Roberts, *Sir Henry Parkes* c1894 oil on canvas
John Salvana, *The road to Wollombi* 1936 oil on canvas
Jeffrey Smart, *The stilt race* 1960 oil on plywood
Arthur Streeton, *Beneath the peaks, Grampians* 1921 oil on canvas
Dorothy Thornhill, *Morning at Cremorne* 1939 oil on canvas
Dora Toovey, *How does your garden grow* (1939) oil on canvas on paperboard
Charles Wheeler, *The Upper Murray*, oil on plywood

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* (1948) 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
Sidney Nolan, 2 works, *Carron Plains* 1948 synthetic polymer paint on hardboard; *Broome – Continental Hotel* 1949 synthetic polymer paint and red ochre oil paint on hardboard
Max Ragless, *Dust, Birdsville* 1959 oil on hardboard
Jeffrey Smart, *Central Station II* 1974–75 synthetic polymer paint on canvas
Fred Williams, *Landscape* 1969 oil on canvas

OFFICE OF THE PREMIER, GOVERNOR MACQUARIE TOWER
Henri Bastin, *My camp*, 1966 oil, synthetic polymer paint on hardboard
Naata Nungurrayi, *Untitled* 1999 synthetic polymer paint on linen canvas
Paul Partos, *Untitled (black-grey)* 1990 oil on canvas

OFFICE OF THE DEPUTY PREMIER, PARLIAMENT HOUSE
Peggy Rockman, *Lajamanu Area,* synthetic polymer paint on canvas
Gideon Tjupurrula, *Two men dreaming,* synthetic polymer paint on canvas
Pro Hart, *At the trots* 1977 oil on hardboard
Dora Meeson, *Ville Franche-Sur-Mer* 1927 oil on linen

OFFICE OF THE DEPUTY PREMIER, GOVERNOR MACQUARIE TOWER
Milton Budge, *Camping on walkabout,* synthetic polymer paint on canvas
Nowee Nangala, *Manakarra (bush tucker) Dreaming at Ngila,* synthetic polymer paint on linen canvas
Miriam Napanangka, *Winpupula Rockhole,* synthetic polymer paint on linen canvas
Dini Tjampitjinpa, *Tingari story at Tjintarra,* synthetic polymer paint on canvas

DIRECTOR-GENERAL, PREMIER'S DEPARTMENT, GOVERNOR MACQUARIE TOWER
Gerald Lewers, *Introspection* 1956 volcanic breccia, soapstone

OFFICE OF THE DEPUTY LEADER OF THE OPPOSITION, PARLIAMENT HOUSE
Seymour Lucas, *The King's rival* 1901 oil on canvas
Tom Roberts, *Trawool landscape* 1928 oil on canvas on hardboard

OFFICE OF THE ATTORNEY GENERAL, GOVERNOR MACQUARIE TOWER
John Eldershaw, *Tilba Tilba (NSW)*, oil on canvas
Adrian Feint, *Summer, Bowenmount* 1940 oil on canvas
Malcolm Dickson, 3 works: *A. Speed of darkness* 1964 synthetic enamel on hardboard; *B. Excavations in the abyss* 1965 synthetic enamel on hardboard; *D. Aftermath* 1965 synthetic enamel on hardboard
Roy de Maistre, 2 works: *Magnolias in red vase*, oil on hardboard; *Still life*, (1959) oil on paperboard/hardboard

OFFICE OF THE MINISTER FOR PRIMARY INDUSTRIES, GOVERNOR MACQUARIE TOWER
John Baird, *Farm at North Ryde* (1954) oil on canvas on paperboard
Rupert Bunny, *Fishermen's houses, Port Vendres* c1926 oil on canvas
Clifford Hall, *Maida Vale in snow* c1947 oil on hardboard
Sali Herman, *Sleeping ca,* 1983 oil on canvas
Thelma Hulbert, *Mecklenburgh Square* 1947 oil on canvas

SUPREME COURT
Jean Appleton, 2 works: *Landscape* (c1955) oil on hardboard; *Bush landscape with rocks* 1952 oil on hardboard
Will Ashton, *Pont Philippe IV, Paris,* oil on canvas
Robert Campbell, *Avenue du Maine, Paris*, c1930 oil on canvas
Ray Crooke, *Normanton, North Queensland* 1962 oil on canvas
Douglas Dundas, *Chianti country* (1929) oil on canvas
George Lawrence, *Autumn morning, Hyde Park* 1948 oil on paperboard
Seymour Lucas, *The Gordon Riots, 1780* 1879 oil on canvas
Sidney Nolan, 3 works: *Ned Kelly at the river bank* 1964 synthetic polymer paint on hardboard; *Policeman floating in the river* 1964 synthetic polymer paint on hardboard; *Kelly and policeman* 1964 synthetic polymer paint on hardboard
Justin O'Brien, 2 works: *Supper at Emmaus,* oil on hardboard; *Little boy in costume (*1957) oil on hardboard
Desiderius Orban, *Village church in Hungary* (c1925–26) oil on canvas on paperboard on plywood
Jeffrey Smart, *Alma Mahler feeding the birds* (1968) oil on canvas
Lloyd Rees, *Dusk at North Ryde* 1948 oil on canvas
Tony Tuckson, *Interior with figures* 1954 oil on canvas

LAW COURTS LTD (SUPREME COURT BUILDING)
William Delafield Cook, *Water-lilies* (1972–73) synthetic polymer paint on canvas
Fred Williams, *Lal-Lal Falls* (1976) oil on canvas

ROYAL ALEXANDRA HOSPITAL FOR CHILDREN
Sam Byrne, *Mt Robe, highest peak, Barrier Range,* oil on hardboard
Lawrence Daws, *Summer landscape* 1994 oil on canvas
Sam Fullbrook, *Ford on the Condamine with Jacaranda* (c1985) oil on canvas
Guy Grey-Smith, *Gascoyne River country* 1958 oil on hardboard
Sidney Nolan, 2 works: *Broome sunset WA* 1985 synthetic polymer paint on hardboard; *Elephant* 1963 synthetic polymer paint on hardboard;

THE HON NICK GREINER AC
Kenneth Green, *Fallen tree* 1968 oil on hardboard
George Lawrence, *River suburb* 1948 oil on cardboard
H Enslin Du Plessis, *Snow in Highgate,* oil on canvas

OFFICE OF THE SPEAKER, PARLIAMENT HOUSE
Arthur Boyd, *Landscape at Murrumbeena* c1968 oil on canvas
Sir William Dargie, *La Perouse* 1947 oil on canvas
Sydney Long, *Spring, St Albans, McDonald River* c1926 oil on canvas
Max Ragless, *Back of the mill* 1941 oil on canvas

LOWY INSTITUTE
Will Ashton, 2 works: *Kosciusko* oil on canvas; *The Cornish coast* oil on canvas
Howard Ashton, *Jamieson Valley* 1931 oil on canvas
John Brack, *In the corner* 1973 oil on canvas
Charles Bryant, 2 works: *Quayside, St Ives, Cornwall* oil on canvas on paperboard; *Low tide, St Ives,* oil on canvas
Charles Bush, *Landscape near Tarquinia, Italy,* oil on hardboard
Criss Canning, *Waratah* 1999 oil on canvas
Eugene Claux, *Street scene* oil on canvas
Kevin Connor, *Man on stairs* 1963 oil on hardboard
William Delafield Cook, *A waterfall (Strath Creek)* 1980 synthetic polymer paint on canvas
Lawrence Daws, *Poinciana tree I* 1991 oil on hardboard
Russell Drysdale, *Rocky landscape* (early 1960s) oil on canvas
Elaine Haxton, *Sweet and sour* 1958 oil on hardboard
Sali Herman, *Lane at the Cross* 1946 oil on canvas on plywood
Alun Leach-Jones, *Monsoon,* synthetic polymer paint on canvas
Charles Lloyd Jones, *Afternoon light* 1941 oil on canvas on paperboard
Sidney Nolan, *Ant hills, Australia* 1950 synthetic polymer paint on hardboard
Douglas Pratt, *The old toll house, Rushcutters Bay* 1959 oil on canvas
Max Ragless, *Second valley* 1954 oil on canvas
Albert Rydge, *Morning in Neutral Bay* 1955 oil on hardboard
Paquita Sabrafen, *Australian wildflowers,* oil on canvas
Jan Senbergs, *Structure with black peaks,* oil, screenprint on canvas
Jeffrey Smart, *Parkland* 1950 oil on canvas
Arthur Streeton, *Melon* (c1926) oil on canvas

Note: dates of works given in brackets are estimates

STAFF LIST

(as at 30 June 2005)

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COORDINATOR, PHOTOGRAPHY COLLECTION BENEFACTORS
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Jackie Menzies BA (Hons), MA

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Clare Pollard, BA, MA (Cantab), D Phil

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Yang Liu, BA, MA, PhD

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Vivian Huang Assoc Dip Arts

ARCHIVIST
Steven Miller BA (Hons), B Theol, Grad Dip IM (Arch)

HEAD, PUBLIC PROGRAMMES
Brian Ladd Dip Fine Art, Dip Ed

SENIOR COORDINATOR, PUBLIC PROGRAMMES
Liz Gibson BA, Ed, MA (Arts Admin)

SENIOR COORDINATOR, PUBLIC PROGRAMMES
Sheona White BA, Post Grad Profl Art Studies &

VISUAL ARTS SENIOR COORDINATOR EDUCATION PROGRAMS
Tristan Sharp BA, MA (Arts Admin), Dip Ed (Secondary)

MANAGER, INFORMATION
Jonathan Cooper Dip Art Ed

MUSEUM EDUCATOR/CURATOR – SPECIAL PROJECTS
Ursula Prunster BA (Hons), MA

MUSEUM EDUCATOR, CONTEMPORARY ART
George Alexander BA (Hons)

COORDINATOR, K-6 SCHOOLS AND FAMILY PROGRAMS
Victoria Collings MA, BA (Hons), PGCE, Nat Dip

COORDINATOR, TERTIARY PROGRAMS
Bronwyn Clark-Coolee Dip Teaching, Grad Dip Vis Arts, M Visual Arts

COORDINATOR, GIFTED AND TALENTED PROGRAMS
Sherryl Ryan M Ed (Gifted & Talented), PGD, FA, B Ed

COORDINATOR, ACCESSIBLE PROGRAMS
Amanda Peacock BA, Dip Ed

COORDINATOR, SECONDARY AND ASIAN EDUCATION PROGRAMS
Leeanne Carr B Ed V Arts

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Joan Radkevitch

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Dot Kolentsis Dip Visual Arts, Grad Dip Visual Arts.

IMAGE LIBRARIAN
Meredith Robinson BA

COORDINATOR, BRETT WHITELEY STUDIO
Alec George Dip Ed

EDUCATION OFFICER, BRETT WHITELEY STUDIO
Jenny Hall Dip Art (Ed)

COORDINATOR, AUDIOVISUAL
Laurence Hall BA (Com)

COORDINATOR, AUDIOVISUAL
Brian Blackwell

COORDINATOR, AUDIOVISUAL, VENUE
Michael Hanlon

AUDIO – VISUAL TECHNICIAN
Robert Herbert

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ASSISTANT CONSERVATOR, MOUNT CUTTING
Bill Lamont

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Stewart Laidler Dip Cons

CONSERVATOR, PAINTINGS
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SENIOR CONSERVATOR, WORKS ON PAPER
Rosemary Peel BA (Fine Arts)

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Malgorzata Sawicki MA Applied Science (Mat Cons), BA (Cons)

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Andrea Nottage

CONSERVATOR
Carolyn Murphy

CONSERVATOR, FRAMES
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CONSERVATOR, FRAMES
David Butler

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ASSISTANT CONSERVATOR, ASIAN ART
Yang Yan Dong

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Brent Willison

REGISTRATION ASSISTANT
Paul Solly

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Jenni Carter

PHOTOGRAPHER
Diana Panuccio

PHOTOGRAPHER – DIGITISATION
Miriam Stirling

PHOTOGRAPHER – DIGITISATION
Chilin Gieng

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REGISTRAR, EXHIBITIONS
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TICKETING SUPERVISOR
Carmel Crisp

TICKETING OFFICER
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Phil Johnstone

MANAGER ENGINEERING SERVICES
Ray Cunico, Adv Dip Mech Engineering

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Rob Schumacher

PLANT FITTER/OPERATOR
Julio Angulo

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Simm Steel

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INSTALLATION OFFICER
Brett Cuthbertson

INSTALLATION OFFICER
Alan Jobson

INSTALLATION OFFICER
John Freckleton

INSTALLATION OFFICER
Peter Tsangarides

STORES OFFICER
Steve Peters, JP

SENIOR DISPLAY TECHNICIAN, CARPENTRY
Bill Viola

SENIOR DISPLAY TECHNICIAN, PAINTING
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DISPLAY TECHNICIAN, CARPENTRY
Ram Mudaliar

DISPLAY TECHNICIAN, CARPENTRY
Gary Bennett

DISPLAY TECHNICIAN, CARPENTRY
Ismael Costa

DISPLAY TECHNICIAN, PAINTING
Alan Hopkinson

DISPLAY TECHNICIAN, PAINTING
Daniel Green

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Rosemary Senn, B Comm, FCPA, MAICD Dip

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FINANCIAL CONTROLLER
France Du Buisson Perrine B Fin Admin, CPA, Grad Dip (Fin Planning), Assoc Sec Institute of Aust

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ACCOUNTS PAYABLE CLERK
Alicia Spinks

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Viva Chelvadurai

ACCOUNTING CLERK
Rita Briguglio

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Maurice Cirnigliaro M.Bus.(Information Technology)

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Theo Papalimperis

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HELP DESK OFFICER
Roseann Phillips

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HUMAN RESOURCES COORDINATOR
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ADMINISTRATIVE SUPPORT OFFICER
Deborah Spek

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Rebecca Allport.

STOCK & SALES OFFICER
Julie Crawford, Dip Book Edit & Pub

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STOCK & SALES OFFICER
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STOCK & SALES OFFICER
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STOCK & SALES OFFICER
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VENUE ASSISTANT
Joanne Oldfield

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DEVELOPMENT COORDINATOR
Barbara Cressall

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Margaux Simms B Comm (Marketing), BA (Art History)

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Kate Dorrough

INFORMATION OFFICER
Tracey Keogh

INFORMATION OFFICER
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SECURITY OFFICER
Bob Partridge

SECURITY OFFICER
Bryan Reynolds

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SENIOR GALLERY OFFICER
Peter Howlett

SENIOR GALLERY OFFICER
Peter Rozario

GALLERY OFFICER
Freddi Alam

GALLERY OFFICER
Ian Bolt

GALLERY OFFICER
Arthur Boucas

GALLERY OFFICER
Alan Boyd

GALLERY OFFICER
Kevin Callope

GALLERY OFFICER
Anthony Caracoglia

GALLERY OFFICER
Ana Crespi

GALLERY OFFICER
Stephen Davies

GALLERY OFFICER
Romeo Domingo

GALLERY OFFICER
Kuldeep Duhan

GALLERY OFFICER
Tony Fletcher

GALLERY OFFICER
Terry Forde

GALLERY OFFICER
David Grech

GALLERY OFFICER
Phillip Hill-Travis

GALLERY OFFICER
Ashton Johnston

GALLERY OFFICER
Janak Kadian BA

GALLERY OFFICER
Peter Karamanis

GALLERY OFFICER
John Kavallaris

GALLERY OFFICER
Rayson Light

GALLERY OFFICER
Juan Lira

GALLERY OFFICER
Ramon Lozada

GALLERY OFFICER
Jamil Mati

GALLERY OFFICER
Patrick McBride BA (Hons), MA

GALLERY OFFICER
Nigel Milsom BFA (Hons), MFA (Research)

GALLERY OFFICER
Chris Muir

GALLERY OFFICER
Kevin Nguyen

GALLERY OFFICER
Ray Nguyen

GALLERY OFFICER
Vanessa Orrego

GALLERY OFFICER
Dominque Pirrie

GALLERY OFFICER
Peter Rawlins

GALLERY OFFICER
Frank Saunders

GALLERY OFFICER
Sharat Sharma

GALLERY OFFICER
Peta Sirec, BA (Vis Arts)

GALLERY OFFICER
Suzanne Slavec

GALLERY OFFICER
Joan Standfield

GALLERY OFFICER
Patricia Teece

GALLERY OFFICER
Mary Thom

GALLERY OFFICER
Steve Triantos

GALLERY OFFICER
Mark Turner BA, AA

GALLERY OFFICER
Russell Ward

GALLERY OFFICER
Paul Woolcock

GALLERY OFFICER
Lorraine Xuereb

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

George Alexander (coordinator, contemporary programs)
'Paper scissors rocks: fugitive forces in the art world', *Art & Australia,* vol 42, no 4
'Killing Time' essay on Ricky Swallow at the Venice Biennale, *Art AsiaPacific,* no 45
'Remembering forwards' essay on Fiona Hall and Rosemary Laing, *Art AsiaPacific,* no 46
'Reading painting: Christopher Snee' (exhib cat), Gitte Weiss, Berlin
'Domenico de Clario' (exhib cat), Artspace publication
'On collaboration: the dead travel slow', Artspace publication
Dead travel slow script for multimedia performance with Julie Rrap, Jackie Redgate, Maria Cruz, Cathy Vogan, Zina Kaye, Artspace, Sydney
Contributing Australian editor for *Art AsiaPacific* and regular column in *Art &Australia*
'Art for laughs: should humour be banned in the art museum?' panel and steering committee member for *Art Museums: Sites of Communications 2,* March 2005
Keynote address TAFE Meadowbank Diploma Award night
Launch of Lynne Roberts-Goodwin exhibition at Sherman Galleries, Sydney
Interview with David Malouf on Rosemary Laing at Museum of Contemporary Art

Judy Annear (senior curator, photography)
Lectures on Man Ray at Queensland Art Gallery, Jul 2004 and National Gallery of Victoria, Aug 2004
Presentation on importance of art libraries to curatorial activities, Arlis/ANZ conference, Sydney, Sept 2004
Lectures on Bill Henson, Parsons School of art & design/New School, New York, Nov 2004 and National Gallery of Victoria, June 2005
Jury member, Australian Museum Eureka Prize for Photographic Journalism in Science, Technology and the Environment 2005
Committee member, Hasselblad International Award in Photography, Sweden 2005-06

Richard Beresford (senior curator, European art pre 1900)
'Pre-impressionist impressions: open-air painting in Europe, 1780-1850' *LOOK*, Aug 2004
'French painting in the golden age by Christopher Allen' short book review in *The Burlington Magazine*, vol CXLVII, no 1225, Apr 2005
'Adam Pynacker's *Landscape with enraged ox'* (cat entry), *Dutch masters from the Rijksmuseum Amsterdam*, National Gallery of Victoria, June–Oct 2005
'Techniques of the plein-air painters' AGS lecture
'Questioning appearance' lecture for The Study of Works of Art as Physical Objects course, School of Art History and Theory, University of Sydney
'Problems of picture frames' lecture for The Study of Works of Art as Physical Objects course, School of Art History and Theory, University of Sydney
'Painting is a science: Constable's approach to landscape painting' Art in the Making II lecture series, AGS

Anthony Bond (head curator, international art)
'Interview with Jim Samios', *The Middle East Times*, no 186-87, Apr 2005
'Imagining the void', *Linq,* vol 31, no 2, James Cook University, Queensland
'Montien Boonma' (exhib review), Asia Society NY, *Art and Australia,* vol 42, no 2
'Ken Unsworth' (exhib review), Boutwell Draper, *Art & Australia,* vol 42, no 2
'Tracking shot', *Igor and Svetlana Kopystiansky*, cont author, Arte Distrito 4, SA Madrid
'Terror of the void', RLA conference proceedings, *The dark side*, RLA Press 2004
'The body-the nude', *The nude: ideal and reality,* cont author (exhib cat) Artificio Skira, Florence Italy, 2004
Presentation on Wolfgang Laib at ACCA Melbourne, June 2005
'Self portrait renaissance to contemporary' lecture, Wollongong City Gallery, May 2005 and Newcastle University, July 2005
'Contemporary museum design' lecture, Launceston University, Tas, Apr 2005
Presentation on Stieg Persson, Depot Gallery Sydney, May 2005
Presentation on John Davis, Sherman Galleries, May 2005
'1961 and all that' AAANZ Conference paper, *Present Pasts – Present Futures*, Auckland University, Dec 2004
'Changing role of the curator' presentation, University of Sydney for Museums Australia, Sept 2004
'Conservation and interpretation' lecture, University of Sydney, Sept 2004
'Performing bodies' lecture, College of Fine Arts, UNSW, Aug 2004
Board membership: Biennale of Sydney, Power Institute Foundation member, treasurer AICA Australia, executive officer AAANZ
External examiner for USYD, Newcastle University, UWS, Monash, University of Tasmania

Donna Brett (project officer, curatorial services)
'Sol y sombre: optical poetry' (cat essay), *Marion Borgelt: Sol y sombre*, Sherman Galleries, Aug 2004
'You say Aesthetics I say "Aisthanomai" lets call the whole thing off!' article on Museums and Galleries NSW Museums Passions lecture series, *LOOK*, Oct 2004
'Implicating the audience in exile' article on Mona Hatoum, *Realtime + Onscreen* issue 66, May 2005
Writing about earth: contemplation and devotion (cat essay), Juliana Bartulin, Boutwell Draper Gallery, June 2005
'Eva Hesse: the irrational flow of something and nothing' Art of the XX Century lecture series, Oct 2004
'An embodiment of post/colonisation: Yinka Shonibare and Jo Torr in the margins' AAANZ conference paper, *Present pasts – present futures*, Auckland University, Dec 2004
'An embodiment of the margin: Yinka Shonibare and Mona Hatoum' lecture, College of Fine Arts, UNSW, Apr 2005
Organised the Ian Burn Memorial Lecture, 'The ruins of modernism: Japan and the visual arts in the sixties' by Charles Merewether, Dec 2004
Participated in ARC research partnership with the University of Melbourne, copyright and digitisation in cultural institutions
Chair, Sydney Arts Management Advisory Group
Committee member, Museums and Galleries NSW, Visual Arts Reference Committee
Board member/treasurer, TDQ Dance Company

Natasha Bullock (assistant curator, photography and contemporary art)
'Rodney Graham at MOCA in LA' (exhib review), *Un Magazine,* Dec 2004
'Eye of the storm: looking around the London art scene', *LOOK,* Feb 2005
'Klütterkammer: an exhibition by John Bock' (exhib review), *Photofile,* summer 2005
'Working together: abstract excursions about time and reality' work by Multu Çerkez and Marco Fusinato, *LOOK,* Mar 2005
'Darren Sylvester: we can love because we know we can lose love' (cat essay), Sullivan and Strumpf Fine Art, Sydney May 2005
'Mark Galea: turning things around' (cat essay), Charles Nodrum Gallery, Melbourne June 2005
Internship at Camden Arts Centre, London and Victoria and Albert Museum, London, June-Sept 2004
Supervision of University of Sydney and UNSW Masters and Honours students

Jesmond Calleja (senior registrar, collections systems integration)
'The virtual visitor: new ways to see and appreciate our gallery's collection', *LOOK*, June 2005
'Through the looking glass: museums in the digital age', Museums Australian Conference, *Politics and positioning*, Powerhouse Museum, Sydney May 2005
'The digital age @ the Art Gallery of New South Wales' one-day symposium, *A snapshot on managing digital or media asset collections, or … What is everyone else doing?* National Museum of Australia, Canberra Sept 2004
Radio interview: Preview, Arts Magazine with Sylvia Rosenblum, 89.7FM Eastside Radio, 8 June 2005
Coordinator in ARC research partnership with the University of Melbourne, copyright and digitisation in cultural institutions

Jonathan Cooper (manager, information – website)
'myVirtualGallery project' staff presentation, National Gallery of Australia, Mar 2005

Barbara (Basia) Dabrowa (frame conservator)
'The conservation of three gilded frames for the new paintings galleries at the Victoria and Albert Museum', *V&A Conservation Journal*, Victoria & Albert Museum, London, no 46, spring 2004
Gilding and decorative surfaces section of the United Kingdom Institute for conservation of historic and artistic works, techniques presentation, London July 2003
National Conservators' Annual Conference, National Museum, techniques presentation, Warsaw, Poland May 2004
Proposals and realisation of conservation treatments of the frames for new paintings galleries, conservation project, Victoria and Albert Museum, London 2003

Paula Dredge (painting conservator)
'The artists' colourman' lecture for The Study of Works of Art as Physical Objects course, School of Art History and Theory, University of Sydney, Oct 2004
Talk for Year 12 visual arts students on artists' materials, Brigidine College Randwick, Oct 2004
Shared supervision of Postgraduate Certificate of Art Authentication intern, University of Melbourne, Oct–Nov 2004
Talk for Year 12 chemistry students on Australian ochres & binders, Baulkham Hills High School June 2005
Collaborative research with Wollongong City Gallery regarding a collection of paintings from Central Australia, 2004–05

Jonathan Jones (Aboriginal programs coordinator)
Member of the National Exhibitions Touring Support (NETS) Museums and Gallery, New South Wales Board and Visual Arts Reference Committee
Recipient of the NSW Ministry & Australia Council for the Arts emerging curators program to Venice Biennale

Hendrik Kolenberg (senior curator, Australian prints, drawings and watercolours)
'Tribute: Nora Heysen', *artonview,* National Gallery of Australia, no 38, winter 2004
'Celebrating Fred Williams', *LOOK,* Nov 2004
Preface in Gavin Wilson *Harbourlights, the art and times of Peter Kingston*, Craftsman House, Sydney 2004
'George Davis' and 'Anton Holzner' entries in *The companion to Tasmanian history* (ed Alison Alexander) Centre for Tasmanian Historical Society, University of Tasmania, Hobart 2005
'Arthur Boyd in print 1960s to 1980s' (exhib cat), *Limited editions – Arthur Boyd in print*, Bundanon 2005
'Australian images from the past', *LOOK*, Apr 2005

Brian Ladd (head, public programmes)
'A case study in programming for diverse audiences: the Art Gallery of New South Wales' paper, Japan-Australia curatorial exchange program, Oct 2004
Sites of Communication2: Art Museums Symposium, conference convenor and steering committee member, Mar 2005
Member of Editorial Advisory Panel for *Art and Australia*
Foundation board member, Brett Whiteley Studio, Sydney
Member of the National Heads of Education and Public Programs Forum, Australia
Member of Engage, UK
Judge, the William Fletcher Trust, NIDA, July 2004
Operation Art, selector, Penrith Regional Art Gallery, July 2004
Judge, RAS art exhibition, Mar 2005
Presented radio interviews on Radio 2SM, 2NSR, 2ESR and SBS Radio about selected Art Gallery exhibitions; including the Biennale of Sydney, *Celestial silks*, *Crossing country*, *Bill Henson*; *Artexpress*; *Archibald* and *Photo Portrait Prizes*; as well as Art After Hours, film and family programs at the Gallery

Stewart Laidler (senior painting conservator)
'Technical Analysis' presentation for The Study of Works of Art as Physical Objects course, School of Art History and Theory, University of Sydney, Oct 2004
Presentation of the materials and techniques of Italian tempera panels, Baulkam Hills High School, HSC chemistry students, June 2005
Supervision of conservation intern from University of Applied Sciences, Cologne, Germany

Yang Liu (curator, Chinese art)
'Three eremitic pictures and a song of despair', *Orientations* 9, 2004
An iconographic study of the Vimalakirti scene in early Chinese Buddhist art' paper, International Conference on Chinese Buddhist Grotto Sculpture, Longmen Grotto Research Institute, Luoyang, China Aug 2004
'Patterns of eremitic imagery in Ming and Qing landscape painting' conference paper for *Sacred mountains as areas of retreat and reclusion*, Honolulu Academy of Arts, Honolulu Sept 2004
'Stereoscopic picture: poetry in Chinese landscape painting' lecture, Department of Chinese Studies, University of Sydney, Oct 2004

Robyn Louey (librarian)
'The Archibald, Wynne, Sulman, Dobell and Australian Photographic Portrait Prizes database', paper, ARLIS/ANZ conference, Sept 2004

Ann MacArthur (coordinator, Asian programs)
'Including language: the community ambassadors program at the Art Gallery of New South Wales' conference paper, *Sites of Communications2: Art Museums Symposium,* Mar 2005
'Japan in the Spring' tour leader, AGS Apr 2005
TAASA Review: The Journal of The Asian Arts Society of Australia, member-publications committee

Terence Maloon (curator, special exhibitions)
'An epidermis agreeable to look upon' essay in *Allan Mitelma: works on paper 1967-2004*, National Gallery of Victoria, 2004
'The light of open spaces: Virginia Coventry survey exhibition' (cat essay), Drill Hall Gallery, Canberra
'An ordinary cabbage: Pissarro and Pontoise', *LOOK*, Oct 2004
'Art of the rococo' (with Peter Raissis), *LOOK*, Mar 2005
'Pissarro, Corot Cézanne and the art of accords', *Art and Australia* (forthcoming)
'Spanish medieval architecture in its religious and political context' & 'The Prado: the Spanish monarchs as collectors', The Delights of Espana travel tour, AGS Oct 2004
'Camille Pissarro and the revolution of liberty and light', Modern Art in the Making lecture series, AGS Sept 2004
'Cézanne and the art of "practising one's intuition"', Modern Art in the Making II lecture series, AGS June 2005
'Like two mountaineers bound together: Picasso and Braque inventing cubism', Modern Art in the Making II lecture series, AGS June 2005
'Abbé Suger and the origin of gothic architecture' lecture, AGS
'France in the time of Philippe-Auguste', La France Profonde: in Deepest France, A Cultural Tour, French lecture series, AGS June 2005
Curated Virginia Coventry survey exhibition, Drill Hall Gallery, Canberra
Judged the Portia Geach Prize
Member, Société Paul Cézanne and Alliance Française de Sydney (vice president)
Organised AGS course La France Profonde

Jackie Menzies (head curator, Asian art)
'Japanese export porcelain: catalogue of the collection of the Ashmolean Museum, Oxford' book review, *Japanese Studies*, vol 24, no 2, Sept 2004
'Dancing to the flute' in Harsha V Dehejia (ed), *Celebration of love: the romantic heroine in the Indian arts*, Roli and Janssen BV, New Delhi 2004
'The Nanhai trade', *TAASA Review,* vol 13, no 1, 2004
'New dimensions, south and southeast Asian religious art in the collection of the Art Gallery of New South Wales', *Arts of Asia,* vol 33, no 6, Nov 2003
TAASA review: the journal of the Asian Arts Society of Australia, guest editor *Collections* issue, vol 12, no 3, Sept 2003
'A lantern on the Domain' *TAASA Review,* vol 12, no 3, Sept 2003
'Conferring of awards' ceremony, occasional address to COFA students, UNSW, May 2005
Talk on private collection for VisAsia, May 2005
'Sites of empowerment' paper, *Sites of Communications2: Art Museum Symposium,* Mar 2005
Opening Fan Dongwan's exhibition, Macquarie University, Mar 2005
'Exhibiting south Asian art' paper, *Asia-Pacific Futures Network* symposium, South Asia Node, Research Futures: South Asia-Australia, UNSW, Feb 2005
'Major donors to the Japanese collections at the Art Gallery of New South Wales' lecture, College Women's Association of Japan, Japan Oct 2004
49th Annual CWAJ Print Show, opened exhibition, Japan Oct 2004
'Art of Buddhism' two lectures for the Kagyu E-Vam Buddhist Institute's Buddhist Summer School at the Buddhist Library and Meditation Centre, Sydney Jan 2005
Lecture on curatorial practice to COFA UNSW museum studies students
Lecture in the 'Work of art as a physical object' course, University of Sydney
Opening of Lesley Kehoe's Japanese Art exhibition, Sydney, July 2004
'The goddess in south and southeast Asian art', presentation panel of ASAA (Asian Studies of Australia Association) Biennial Conference, Canberra
Director, VisAsia (The Australian Institute of Asian Culture and Visual Arts) 2000–
Member, Morrissey Bequest Committee, University of Sydney, Advisory Board for Acquisition of Asian Works of Art and Books for the University Collections 1997–
Member, Vice-Chancellor's Advisory Committee for the Nicholson Museum, University of Sydney 1996–

Steven Miller (archivist)
Degenerates and perverts: the 1939 Herald exhibition of French and British contemporary art, Miegunyah Press, Melbourne 2005
Lecture on Indigenous archiving to the bi-annual art libraries conference, Sept 2004
Appraise and advised on the arrangement and cataloguing of the Robert Noye photographic archive, Art Gallery of South Australia, Adelaide, Nov 2004
Talk on radio national about the 1939 Herald exhibition, Apr 2005
Launch of publication *Degenerates and perverts* in Melbourne, Apr 2005

Denise Mimmochi (assistant curator, Australian art)
'The art of Joy Hester: "In defence of unwritten history"', *Woman's Art Journal,* Laverock, PA, USA, vol 25, no 2, fall/winter 2005

Barry Pearce (head curator, Australian art)
'Margaret Olley' essay in exhibition catalogue *Margaret Olley, Pierre Bonnard, Edouard Vuillard*, Nevill Keating Tollemache, London Mar 2005
Judged Brett Whiteley Travelling Art Scholarship, Sept 2004
Judged Paddington Art Prize, Nov 2004
External advisor, selection committee, National Art School Cite Studio applications, Feb 2005
Member, S.H.Ervin Gallery advisory committee, National Trust
Interviewed by ABCTV for *Australian Story* featuring Wendy Whiteley, July 2004
Obituary for David Aspden, died 26 June

Cara Pinchbeck (assistant, Aboriginal and Torres Strait Islander art)
Attended the Venice Biennale and took part in a program of activities organised by the Australia Council as part its 2005 Young and Emerging Curators Initiative, June 2005

Hetti Perkins (curator, Aboriginal and Torres Strait Islander art)
Catalogue essay for *Destiny Deacon: Walk and don't look blak*, Museum of Contemporary Arts, Sydney 2004
Member, NSW Ministry for the Arts: Arts Advisory Council
Member, Ivan Dougherty Gallery Arts Advisory Committee

Clare Pollard (curator of Japanese art)
'The Chester Beatty Library: Yoshitsune's invasion of hell', joint translation with Yoshiko Ushioda *Scrolls and picture books come alive*, vol 1, Bensey Publishing Inc Tokyo, 2005
'The Folding Screen', *LOOK,* Nov 2004
'A remarkable marriage: technical mastery and aesthetic sophistication', *LOOK,* June 2005

Ursula Prunster (museum educator/curator – special projects)
'Whistler's arrangements, symphonies and nocturnes', Modern Art in the Making lecture series, AGS July 2004
'Monet and Renoir: large-scale impressions', Modern Art in the Making lecture series, AGS Aug 2004
'Picasso-Ingres: from drawing into painting', Modern Art in the Making II lecture series, AGS Feb 2005
'Seurat: exploring the new science of colour and 'optical painting', Modern Art in the Making II lecture series, AGS Mar 2005
'The pastel techniques of Degas: at once conventional and utterly radical', Modern Art in the Making II lecture series, AGS May 2005

Peter Raissis (curator, European prints, drawings and watercolours)
'Touring English country houses', *LOOK,* Dec/Jan 2004
'Art of the rococo', *LOOK,* Mar 2005
'More than a boxing match? Gallery gets its first Géricault, a rare lithograph', *LOOK,* Apr 2005
'Anglomanie: French artists and England c1815-1830' lecture, AGS diploma course, Feb 2005
'Old master drawings: technique, function and connoisseurship', lecture and tutorial, University of Sydney
Wrote extended wall labels for New England Regional Art Museum, Armidale, on
20th-century German expressionist and Bauhaus prints and drawings

Anne Ryan (curator, Australian prints)
'Muse: old and new, an exhibition of new drawings by Jennifer Keeler-Milne' catalogue essay, Tim Olsen Gallery, Sydney May 2005
'Last stop, Sydney!', *LOOK,* Feb 2005
'Traces, Southern Highlands Printmakers', *Imprint* vol, 39 no 3, spring 2004
'The value of things, the art of Noel McKenna', *Art and Australia,* vol 42, no 1, spring 2004
'Formalism and abstraction', Art of the XXth Century lecture series, Aug 2004
Co-judge, the Hutchins Art Prize, Hobart, Oct 2004
Co-judge, *Fresh* Sydney Art on Paper Fair emerging artists' exhibition, June 2005
Natural selection; three graduates from the National Art School, Sydney Australian Galleries Works on Paper, Sydney, Mar 2005
Graduating Printmaking Exhibition UNSW COFA, Sydney, Oct 2004
Southern Highlands Printmakers Wollongong City Art Gallery, July 2004
Board member of Sydney International Art on Paper Fair
Committee member of Dictionary of Australian Artists online project, UNSW

Malgorzata Sawicki (senior conservator/ head, frame conservation)
'Practical implications of research into non-traditional in-gilding techniques: the future of losses compensation in conservation of gilded objects' lecture, ICOM-CC Interim meeting working group on polychrome sculpture and painted decorations in historic interiors, Louvre/ Institute de Netherlands, Paris, Nov 2004
Interviews for the SBS Polish Radio on the following exhibitions: *Crossing country*, *Boucher, Watteau and the origin of the rococo*, *Archibald Prize 2005*

Natalie Seiz (assistant registrar, curatorial Asian)
'Voyeurism limited. Days in a life: the art of Tetsuya Noda', *TAASA Review*, vol14, no 1, Mar 2005
'They give evidence' by Dadang Christanto', Talks with Art Gallery Professionals, Mar 2005
Management Committee member, The Asian Arts Society of Australia

Susan Schmocker (head librarian)
Lecture to information management students, Charles Sturt University on role and function of the Gallery's Research Library and Archive, Aug 2004
Hosted ARLIS/ANZ (Art Libraries Society of Australia and New Zealand) conference, AGNSW, Sept 2004
'Research Library and Archive', *Foundation Newsletter #6*
Treasurer for ARLIS/ANZ executive since 2003

Tristan Sharp (senior coordinator, education programs)
'Creative careers in the arts' presentation, Community Cultural Development New South Wales, South Western Sydney Youth Arts Forum, July 2004
Judged and opened: Killara High School Annual Visual Art and Design Exhibition, Oct 2004
'Education programs and strategies at the AGNSW' presentation, NSW Department of Education and Training, education regional art coordinators state meeting, June 2005
Judged and opened: Mosman Art Gallery 2005 Mosman Youth Art Prize, Apr 2005
'The role of Artexpress and the Gallery: emerging artist exhibition or glorified school display?' presentation, Gosford Regional Art Gallery, senior student study day, May 2005
Member National Committee, Museums Australia education special interest group and NSW representative, July 2005

Wayne Tunnicliffe (curator, contemporary Australian art)
'Anne Landa Award', *LOOK*, Nov 2004
'Exciting new purchase: Ricky Swallow', *LOOK*, Dec 2004
Rosemary Laing: a collaboration with Stephen Birch, catalogue, GrantPirrie, 2005
'Write Now', *LOOK*, May 2005
'Speed trap: the quiet movement of Francis Alys' Biennale of Sydney lecture, published Biennale website
'Curatorial practice and contemporary art at the AGNSW' lecture to University of Sydney Master of Museum Studies students, Oct 2004
Australia Museum collection exhibitions forum, Feb 2005
Minter Ellison exhibition tour of Bill Henson, Mar 2005
Contemporary Collection Benefactors *Unscripted* tour, 29 June 2005
Helen Lempriere travelling art scholarship, judge and launch speech, Aug 2004
Woollahra Small Sculpture Prize judge, Aug-Sept 2004
Sponsors tour, Venice Biennale, June 2005
Member, Royal Botanic Gardens Advisory Committee

Michael Wardell (program manager, museums and galleries)
'Out of the dark: Kurt Schwitters, the one-man art movement', *LOOK,* Aug 2004
'Foundation building: celebrating 21 years of raising money to buy art for the Gallery', *LOOK,* Sept 2004
'Kurt Schwitters: Out of the dark 1943', *World of Antiques & Art,* Feb-Aug 2005
'Jackson Pollock: Blue Poles 1952', Art of the XX Century lecture series, 2004
'Art Gallery of New South Wales loans to regional galleries' Regional Galleries seminar NSW, Broken Hill Regional Art Gallery, 2004
Coordinated the Barbara Blackman Temenos Foundation lecture, 2004
Judged the Basel and Muriel Hooper Scholarship & the Elioth Gruner Prize, 2004
'Seeing the sublime: Richard Clements (1951–99)' opened exhibition, Monash Gallery of Art 2004
Judged the 31st Annual Southern Cross Arts & Craft Festival Ballina, 2004

Ken Watson (assistant curator, Aboriginal and Torres Strait Islander art)
Blak Insights Conference at Queensland Art Gallery, panel participant on collecting Aboriginal art for institutions and the relationship to art market forces, July 2004
'Views from the client side: user panel' panel member at ARLIS/NZ Conference 2004, AGNSW Sept 2004
'Writing Aboriginal artist's biographies' presentation, The Cross Arts Projects Gallery during the *England Banggala* exhibition, June 2005
Binocular: looking closely at country, co-curator (with Beverley Fielder) Ivan Dougherty Gallery, COFA, UNSW
Member, *Clifford Possum Project*, examining works attributed to the artist to assist the compilation of a database which will ultimately be used as a basis for a catalogue raisonné
Interview by Jill Sykes, Apr 2005 Yiribana changeover (with Hetti Perkins), *LOOK,* July 2005

Sheona White (curator, Brett Whiteley Studio/acting senior coordinator, public programmes)
'Sensational Farrago', *LOOK*, Nov 2004
'Imants Tillers Pataphysical man 1984' Art of the XX Century lecture series, June 2005
'Cindy Sherman' Art of the XX Century lecture series, July 2005
Judged the Golden Paws Award for the National Parks and Wildlife Foundation, Sept 2004

FREEDOM OF INFORMATION PROCEDURES

FREEDOM OF INFORMATION REQUESTS 2004-05

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	1
Granted in part	0	1
Refused	0	0
Deferred	0	0
Completed	0	0

MINISTERIAL CERTIFICATES ISSUED

Ministerial certificates issued	0

REQUESTS REQUIRING FORMAL CONSULTATIONS

Number of requests requiring formal consultation	0

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

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	1
Otherwise available	0	0
Documents not held	0	0
Deemed refused	0	0
Released to medical practitioner	0	0
Total	0	1

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	2
22-35	0	0
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		Other	
	Upheld	Varied*	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

Applications for access to the Gallery's documents under the Freedom for Information Act 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
Telephone: (02) 9225 1795
Fax: (02) 9221 6226

Arrangements can be made to obtain copies of documents or to inspect them by contracting the FOI coordinator.