



ART
GALLERY
OF NEW
SOUTH
WALES

ANNUAL
REPORT
2017–18



ART
GALLERY
NSW

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OF NEW
SOUTH
WALES

**ANNUAL
REPORT
2017–18**

The Gadigal people of the Eora nation are the traditional custodians of the land on which the Art Gallery of New South Wales is located.

The Hon Don Harwin MLC
Minister for the Arts
Parliament of New South Wales
Macquarie Street
SYDNEY NSW 2000

Dear Minister,

It is our pleasure to forward to you for presentation to the NSW Parliament the Annual Report for the Art Gallery of New South Wales for the year ended 30 June 2018.

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

Yours sincerely,

A handwritten signature in black ink, appearing to read 'D Gonski'.

Mr David Gonski AC
President
Art Gallery of New South Wales Trust

A handwritten signature in black ink, appearing to read 'Michael Brand'.

Dr Michael Brand
Director
Art Gallery of New South Wales

12 October 2018

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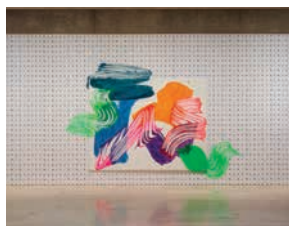
© Art Gallery of New South Wales

Compiled by Emily Crocker
Designed by Trudi Fletcher
Edited by Lisa Girault

Art Gallery of New South Wales

ABN 24 934 492 575. Entity name: The Trustee
for Art Gallery of NSW Trust.

The Art Gallery of New South Wales is a
statutory body established under the *Art
Gallery of New South Wales Act 1980* and,
from 15 March 2017, an executive agency
related to the Department of Planning and
Environment.



COVER: Christine Streuli, *Smash it* 2013
acrylic on canvas, with acrylic and lithograph on paper,
display dimensions variable, canvas: 230 x 300 cm
Art Gallery of New South Wales. Purchased with funds
provided by Margrit Bachmann 2018 © Christie Streuli

Highlights



1.61 million
visitors

came to the Gallery,
Brett Whiteley Studio
and attended our
touring exhibitions



266
volunteer guides
and task force members

25 000
volunteer hours



344 339
people

attended our public and
education programs

– **94 038** students and
teachers attended
education programs
(primary, secondary
and tertiary)

– **40 288** people
attended public programs

– **95 985** people
attended our family
programs

– **73 729** visitors
attended guided tours

– **40 299** film program
attendees



57 601
Art After Hours
attendees



49%

of education participants
from Western Sydney
and regional NSW



**Indigenous
Advisory Group**

launched



3857
Art Pathways
participants



41% growth

in YouTube subscribers

32% growth

Instagram followers

12% growth

Facebook fans



\$103.3

million

total Gallery revenue
including NSW
Government's
recurrent contribution
of \$23.8 million



\$1.4 billion

total value of collection

647 artworks

acquired



\$5.73 million

in sponsorship

\$7.6 million

worth of artworks
gifted to collection



2014

Archibald, Wynne and
Sulman entries (2018)



\$200 000+

in art prizes (2018)



\$96 million

pledged to Sydney Modern
Capital Campaign

President's foreword

It is an exciting time for the Art Gallery of New South Wales as we await the determination of the State Significant Development Application for the Sydney Modern Project, which was submitted following an extensive period of public consultation.

The project team at the Gallery have worked assiduously with the globally renowned architects SANAA to finalise the design in response to community input. I thank them, and all the Gallery's staff for their dedication to the expansion project.

On behalf of the Board of Trustees and staff at the Gallery, I thank the State Government for its ongoing support, not only for the \$244 million announced in the 2017 Budget but for the resources and expertise committed to the planning process.

The project reflects a whole-of-government commitment to New South Wales' cultural infrastructure and to enriching the community. The expansion will be a landmark building in Sydney that will greatly increase public access to art, and presents a transformative opportunity for the Gallery to become one of the world's great art museums and to continue to generate an energetic cultural hub in the Domain precinct.

The Gallery has worked hard this year behind the scenes to meet its commitment to raise \$100 million in private philanthropic contributions to the Sydney Modern Capital Campaign. I am pleased to note that we are very close to reaching this goal, with \$96 million confirmed at 30 June 2018. I thank all the supporters of what we believe is Australia's most significant ever public-private partnership in the arts sector.

This year, in addition to the wonderful benefaction committed to the new building, we received support from a generous group of sponsors, benefactors and partners to allow the Gallery to stage a series of exceptional exhibitions and provide extensive and innovative public and educational programming.

The Crown Resorts Foundation and Packer Family Foundation continue to support the Gallery through two major philanthropic grants. This year the \$1 million annual grant provided through the Sydney Arts Fund allowed the Gallery to develop a range of strategic initiatives and research. The expansion of the Western Sydney Arts Initiative into a third year and a total of \$375,000 supported the continued impact of the Art Pathways education and access program.

I thank the Art Gallery of New South Wales Foundation and other benefactors for their ongoing support for the Gallery, particularly in supporting the acquisition of new works for the state's art collection.

We enjoyed the eighth year of our partnership with Destination NSW in the Sydney International Art Series. The program continues to attract extraordinary exhibitions to this state – in 2017–18, the Dutch masters from the Rijksmuseum. I also note with gratitude the support from Destination NSW which allowed the Gallery to display *The lady and the unicorn* tapestries from Paris's Musée de Cluny.

I thank our leadership partners ANZ and Macquarie University, whose steadfast support for the Gallery enables us to present much-loved exhibitions such as the *Archibald prize* as well as learning and participation activities that enrich the public's experience and understanding of art.

Our presenting sponsors have also provided strong continued support in 2017–18. Thanks to Aqualand for *The National: new Australian art*; Herbert Smith Freehills, our legal partner and supporter of our Asian Galleries; JP Morgan for continued support of the Brett Whiteley Studio; Macquarie Group which continues to support the Australian Galleries; and UBS for ongoing support of our Contemporary Galleries.

Important sponsorship from presenting sponsor EY and major partner Singapore Airlines allowed the Gallery to transport and exhibit artworks from the Rijksmuseum for the landmark exhibition *Rembrandt and the Dutch golden age*.

Thanks also to major partners Clemenger BBDO, whose support made *Robert Mapplethorpe* possible; event partner Glenfiddich; and official hotel partner Sofitel Sydney Wentworth. Welcome and thanks to new major partners Robert Oatley Wines and The Woolmark Company.

I acknowledge our support partners Crestone and Paspaley Pearls for our Next Generation cultivation program Atelier; official paint supplier Porter's Original Paints; Valiant Events who enhance our VIP functions; Variety – the Children's Charity, our partner in the Starting With Art program; City of Sydney; and media partners Fairfax Media (SMH) and JCDcaux.

The members of the President's Council and VisAsia Council also made important ongoing contributions in 2017–18. Funds and other support provided by these groups allow the Gallery's exhibitions and programs to thrive. We also appreciate the time and valuable advice provided to us by members of these groups.

This year the Gallery commenced its Luxury Syndicate corporate membership program, and I welcome and thank the organisations who have joined us. In the first half of 2018 the Syndicate's support played a crucial role in bringing *The lady and the unicorn* tapestries to Sydney for the first time. In the latter half of the year and in 2019, the Luxury Syndicate initiative's goal is to support the Gallery's exceptional learning and participation outreach programs.

During the year we had considerable support from individuals. I note here the immense support for the Gallery from the Hon Gladys Berejiklian MP, Premier of New South Wales and our minister, the Hon Don Harwin MLC, Minister for the Arts. The Gallery is also grateful for the support of Carolyn McNally, Secretary, Department of Planning and Environment and Alex O'Mara, Deputy Secretary, Create NSW, Department of Planning and Environment.

Our Gallery is beloved across New South Wales. It could not provide its visitors with such wonderful artistic experiences and access without the sizeable contribution of its volunteers, and I thank each and every volunteer for their dedication – in many instances for decades of service.

I appreciate and acknowledge the ongoing stewardship of director Michael Brand. I thank him for all his achievements in 2018 as well as his leadership in planning and realising the Gallery's artistic and organisational future. I was delighted when Michael's contract was renewed this year and I look forward to continuing to work with him.

We are lucky to have a talented and committed Executive team and staff. Thanks go to every single one of them; through their hard work the Gallery is well placed to deliver an ever-broader suite of programming and exhibitions as it expands its physical presence as well as broadening its reach through other platforms.

Thanks also to my fellow trustees who continue to provide strategic and artistic focus to the Gallery. I acknowledge the dedication and significant expertise they have provided in leading this institution through this period of transformation. Particular thanks to vice president Mark Nelson and the other sub-committee chairs Geoff Ainsworth and Samantha Meers for their leadership and commitment to strong governance.



David Gonski AC
President
Art Gallery of New South Wales Trust
12 October 2018

Director's statement

In the past financial year, the Art Gallery of New South Wales has combined unprecedented activity levels with a deep ongoing commitment to our cultural mission.

Vision

The Gallery enjoyed its highest ever attendance in 2017–18. As demand for and engagement with our collection, exhibitions and public programs continues to grow, the timeliness of our expansion is increasingly clear.

This year our Pritzker-winning architects SANAA finalised the Sydney Modern Project design, and our State Significant Development Application now awaits approval by the Minister for Planning. The design has evolved in response to community feedback, resulting in a beautifully realised art museum that is sensitive to its surrounds, where people will be able to experience art and engage with ideas through our collection, our exhibitions and our many related programs.

During the last three years of community consultation across the state, it has been heartening to engage with so many people from all walks of life, and to see the growing excitement for this once-in-a-lifetime opportunity to transform our institution for the future. We eagerly await the start of construction in early 2019, with expected completion in 2021, our 150th anniversary year.

At the same time as the Gallery has concentrated efforts on practical project milestones, the last year has allowed us to reflect on our broader goals as a leading state cultural institution. We have considered the place our expanded art museum will occupy in the future, not only physically at our Domain site but also as a key contributor to the overall cultural fabric of New South Wales and its international reputation.

The Sydney Modern expansion will not only double our art display space, allowing over two million people each year to access more works from our collection and the most exceptional exhibitions from around the globe. It will also allow us to double our education program – already one of the best attended in the world – to host 200,000 students each year.

The project will also present Sydney with a new cultural meeting place, a unique site seamlessly linking indoor and outdoor spaces. The design responds to its unique position between one of the world's most beautiful harbours and the extraordinary Royal Botanic Garden. Our visitors will be encouraged to engage deeply and personally with the works of art they encounter, in an environment they could not find anywhere else.

We have collaborated with our neighbours and stakeholders to ensure the expansion achieves the best possible outcomes for our precinct. I appreciate their strong support for the project, in particular the Royal Botanic Gardens and Domain Trust.

As a truly 21st-century building, we are committed to achieving the highest environmental and design credentials. With the goal of a five-star Green Star rating and a design that maximises and enhances green and accessible public space, we aim to set new standards for public art museums in Australia.

The project will also provide a new home for our collection of Indigenous art, located on the entrance level with the prominence we believe it deserves in the premier state's public art museum. Against this backdrop, in 2018 the Gallery was proud to announce the formation of our Indigenous Advisory Group. Comprised of Aboriginal and Torres Strait Islander leaders from across the nation, the Advisory Group will help guide the Gallery's staff as we consider the rich history of our site and our future goals.

Visitation

Visitation at the Gallery continues to be strong. Following stunning 23.7% growth in visitation in 2016–17, the Gallery continued to see increased attendance in 2017–18, with 1.4 million people attending the Gallery's main Domain site and Brett Whiteley Studio in Sydney. Including our regional touring exhibitions, total visitation reached 1.61 million, another all-time high.

Our regional touring program enables new audiences from across the state and Australasia to access the works in our collection, as well as a suite of related programs supported by our staff. In 2017–18 we toured seven exhibitions to state institutions and regional galleries in New South Wales, Queensland, Victoria and Christchurch, New Zealand. These were seen by over 200,000 visitors. Of these, more than half – 108,500 – were in regional New South Wales, an 82% increase on last year.

Looking to the future and new ways of engaging our audiences with art, the Gallery's digital presence continues to grow. The number of sessions and page views on the Gallery website grew by over 10% this year.

New media formats provide growing opportunities to enrich people's lives every day, with 41% growth in our YouTube subscribers, 32% growth in Instagram followers and a 12% increase in Facebook fans.

Works from the Gallery's art collection are showcased internationally on Google Arts and Culture; this year our pages were visited by nearly 800,000 users across 1.2 million page views.

Art collection

As one of the state's most significant cultural assets, the Gallery's art collection of 34,500 works is now worth \$1.4 billion. Our collection grows only with the support of our generous benefactors, who provide funds for all the Gallery's art acquisitions as well as providing gifts and bequests of works. This year, the Gallery added 647 artworks worth \$7.6 million.

Major acquisitions include: **Tony Tuckson**, *Four uprights, red and black* c1965, a gift of Frank Watters; **Jonathan Jones**, *barrangal dyara (skin and bones)* 2016, a gift of John Kaldor and the artist 2017; **William Kentridge**, *I am not me, the horse is not mine* 2008, a gift of Anita Belgiorio-Nettis AM and Luca Belgiorio-Nettis AM 2017; and **Kimsooja**, *Archive of mind* 2017, purchased with funds provided by the Art Gallery of New South Wales Foundation 2018. A number of acquisition highlights are showcased in the chapter title pages of this report.

Major exhibitions

The exhibition program continued to provide an exciting mix of Australian and international perspectives. Our seven major ticketed exhibitions, including *O'Keeffe, Preston, Cossington Smith: making modernism* and *Robert Mapplethorpe: the perfect medium*, were visited by over 495,000 people – approximately 50,000 more than attended paid exhibitions in the previous year.

The Sydney International Art Series exhibition, *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*, enjoyed strong attendance and was the result of our continuing to develop extensive strategic partnerships with leading international institutions.

Another highlight was *The lady and the unicorn*. Coupled with the French president's official visit to the Gallery, the exhibition garnered significant global media attention as well as providing local audiences with the chance to view a collection of treasures that very rarely leave France and are unlikely to again. This unique opportunity was another result of the Gallery's efforts to develop strong global working relationships.

This financial year saw portions of both the 2017 and 2018 exhibitions of the *Archibald, Wynne and Sulman prizes*. In response to public demand, in 2018 the Gallery extended the exhibition period and scheduled it earlier in the year, and the new timing received a very positive audience response.

The Gallery was proud to again partner with Carriageworks and the Museum of Contemporary Art Australia on *The National*, a biennial exhibition showcasing emerging thinking and innovation in contemporary Australian visual art. Our *Henry VR* immersive experience, developed in partnership with the University of New South Wales and Australian National University, also highlighted how innovations in art conservation can bring fresh understandings of old works.

Financial position

The Gallery continued its trend of improvements in its financial position by controlling discretionary costs and building and maintaining strong commercial revenues. Consistent with previous years, our increased revenues from ticketing and commercial activities such as venue hire, catering and retail ensured a positive net result.

Acknowledgments

The Gallery owes much to the extraordinary generosity of our benefactors. The Sydney Modern Capital Campaign's Foundation Donors – including Isaac Wakil AO and the late Susan Wakil AO, the Ainsworth family, the Lowy family, Kerr Neilson, Mark and Louise Nelson, and Gretel Packer – have ensured a landmark moment in Australian visual arts. Likewise, the support of the Crown Resorts and Packer Family Foundation has provided access to the arts for new generations across diverse backgrounds. Combined, our supporters' legacy will ensure new audiences have unprecedented access to the enrichment of art.

I wish to echo the president's acknowledgement of our many generous and loyal sponsors.

My thanks to the Executive team, comprising Maud Page, John Richardson and, in an acting capacity for part of 2018, David Antaw, for their exceptional leadership and support. The last year saw the departure of our highly respected chief operating officer, John Wicks, who has been appointed deputy director at M+ in Hong Kong. We also farewelled our director of public engagement, Jacquie Riddell, and I thank her for her significant contributions to the Gallery. Hakan Harman commenced in the role of chief operating officer on 2 October 2018, and I look forward to announcing the appointment of our new director of public engagement in the near future.

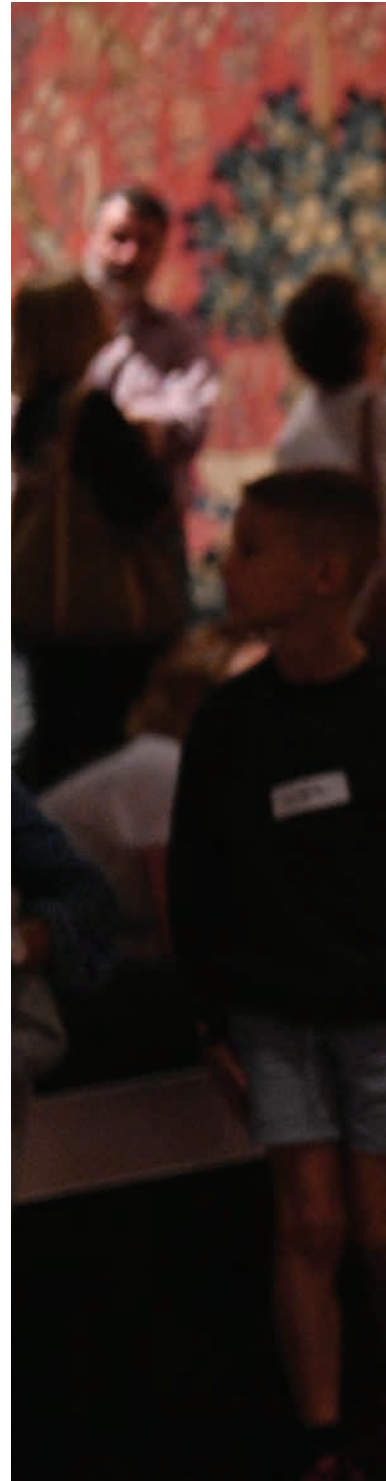
All my colleagues on the dedicated staff of the Gallery provide outstanding art experiences for the people of New South Wales and visitors from across Australia and around the world. It is an exciting time for our team and I thank them for their ongoing commitment to our vision, and for their work and planning as the Sydney Modern Project evolves.

I thank the Art Gallery Society's executive director Ron Ramsay for his marvellous support, along with that of the individual members. I appreciate the invaluable contribution of our dedicated volunteer guides, front-of-house staff, task force volunteers and Community Ambassadors, who continue to provide an outstanding experience for all our visitors.

In closing, my thanks to Board president David Gonski AC and his fellow trustees, whose guidance and support continue to make this Gallery an institution of which we can all be very proud.



Dr Michael Brand
Director
12 October 2018



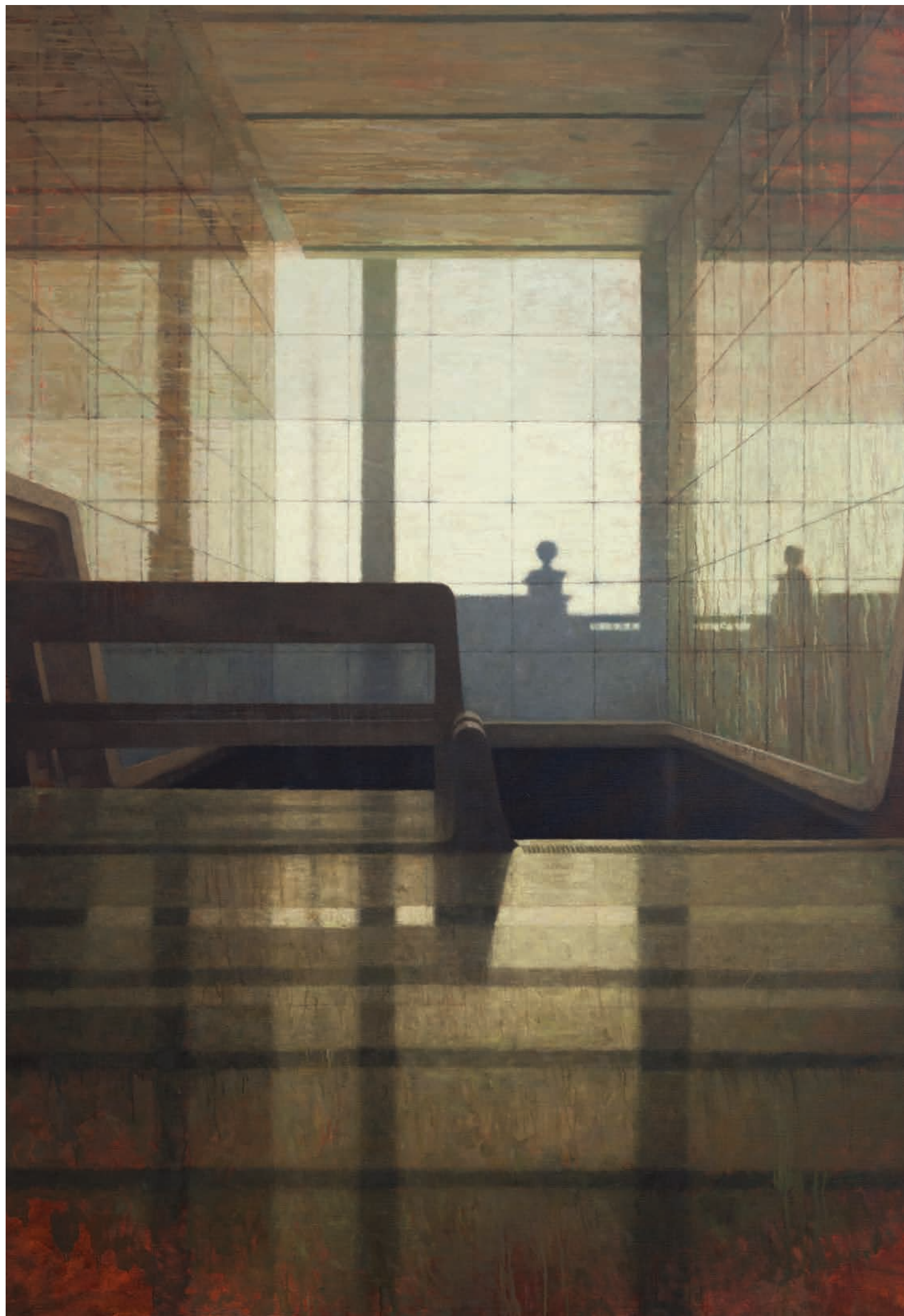


ABOVE: Young visitors engage with tapestries at *The lady and the unicorn* Children's Party. Photo © Fiora Sacco

O1 BUILDING

‘ ... a vibrant
new cultural
landmark for
Sydney and
NSW ... ’

RIGHT: Jude Rae, *Interior 370 (foyer I)* 2017, oil on linen,
260 x 198 cm. Art Gallery of New South Wales. Purchased
with funds donated by Ken Coles AM and Rowena
Danziger AM 2017 © Jude Rae



The Gallery's vision to create a vibrant new cultural landmark for Sydney and NSW moved a step closer to being realised after submission of a development application and a capital campaign that is attracting unprecedented philanthropic support.

The Gallery's expansion project reached a major milestone in November 2017 with the submission of a State Significant Development Application (SSDA) for the new building.

It was the culmination of an extensive program of community and stakeholder consultation that commenced in 2015 with the announcement of Pritzker Architecture Prize-winners SANAA as the preferred architects by the Sydney Modern jury.

While working to secure philanthropic funding for the once-in-a-generation transformation, the Gallery has focused on refining the design in response to all submissions received on the development application. We have worked very closely with our key stakeholders, including Royal Botanic Gardens and Domain Trust and Roads and Maritime Services, and our neighbours and project partners to ensure the development and delivery of an internationally renowned art museum that benefits the broader precinct.

The Gallery also hosted a number of community forums and information sessions in Sydney and across the state, as well as presentations, workshops and project briefings for a variety of stakeholder groups.

The expansion will provide much-needed space to display more of the Gallery's outstanding collection and the best exhibitions from around the world, increasing visitation to more than two million people a year.

The new standalone building creates opportunities for visitors to experience an art museum in different ways with spectacular galleries and outdoor spaces including an Entry Plaza and public Art Garden, which will link the new and existing buildings through art and landscape.

As well as enhancing the experience of art, architecture and landscape in Sydney, the project will maximise and enhance public open space and civic amenity across the site through accessible roof terraces, green roofs, courtyards and an improved universal pathway.

A range of sustainability initiatives will also contribute to the Gallery achieving the highest environmental and design credentials. With the goal of a five-star Green Star rating from the Green Building Council of Australia, we aim to set new standards for public art museums.





Following extensive consultation and feedback, the Gallery lodged its Response to Submissions to the NSW Department of Planning and Environment in April 2018. Community engagement will continue until the planned commencement of construction in early 2019.

The \$344 million expansion project is one of Australia's most significant public-private partnerships in the arts. As well as the NSW Government's \$244 million funding, announced in June 2017, the Gallery is raising \$100 million in private funds. The Capital Campaign was officially launched in August 2017 and the Gallery was delighted to announce in June that \$96 million had been pledged to date. On the cusp of reaching the campaign's ambitious \$100 million target, the Gallery recognised the Building Founders, a group of donors who had each given \$1 million to support the construction of the new building.

The Building Founders join a generous community of philanthropists led by Isaac Wakil AO and the late Susan Wakil AO, whose \$20 million gift is the largest monetary donation in the institution's 147-year history, along with the Ainsworth family, the Lowy family, Kerr Neilson, Mark and Louise Nelson, and Gretel Packer, who made lead gifts of \$5 million and more.

As the project looks to its next milestones, community consultation continues to be an important part of the Gallery's exciting transformation. There will be further opportunities to be part of the conversation as the project progresses. Construction is anticipated to begin in early 2019 with the expansion due to be completed in late 2021, for the Gallery's 150th anniversary.

The Sydney Modern Project website continues to be updated with the latest information about the project, as well as news and events. The Sydney Modern Project display in the Gallery also provides visitors with the opportunity to learn more about the project and see in-progress images of the design.

Highlights of the Gallery's community consultation and engagement

Community forums with artists, university deans, Aboriginal and Torres Strait Islander communities, disability groups and a Greater Sydney Forum held at Casula Powerhouse Arts Centre.

Community information and feedback sessions that engaged close to 800 people across Sydney and NSW, including Martin Place, Chatswood, Blacktown, Fairfield, Orange, Newcastle, Wollongong and Broken Hill.

Multilingual Gallery staff supported several community sessions in Mandarin, Cantonese, French and Arabic to provide feedback from diverse audiences.

During the **SSDA public exhibition** period, the Gallery hosted several information sessions about the project and how to provide a submission.

The Gallery hosted a **presentation by SANAA** to the architecture and tertiary education community.

02 ART

‘ ... the
Gallery’s
greatest
asset ... ’

RIGHT: Phyllida Barlow, *untitled: brokenupturnedhouse*
2013, steel armature, polystyrene, polyfiller, papier
mâché, paint, PVA, sand, plywood, timber, varnish,
360 x 480 x 330 cm. Art Gallery of New South Wales.
Gift of Geoff Ainsworth AM and Johanna Featherstone
2017 © Phyllida Barlow



Art collection

Broadly divided into Australian and international art, the Gallery's collection continues to grow. It is the Gallery's greatest asset, as well as a significant cultural asset of the state of New South Wales and the country. Over this financial year, the Gallery acquired 647 artworks from 97 Australian artists, 18 Indigenous artists and 42 international artists. Of these, 233 artworks (valued at \$5,207,927) were purchased and 414 artworks (valued at \$7,612,134) were gifted, adding a total value of \$12,820,061 to the Gallery's collection.

Acquisition highlights

Charles Conder (England; Australia, 1868–1909), *Rainy day 1888*, oil on cedar cigar box lid. Purchased with funds provided by the Art Gallery Society of New South Wales 2017

Violet Teague (Australia, 1872–1951), *Margaret Alice 1900*, oil on canvas. Purchased 2017 with funds provided by the Australian Masterpiece Fund, including the following major donors: Barbara Gole (in memory of), Antoinette Albert, Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM, Andrew Cameron AM and Cathy Cameron, Krystyna Campbell-Pretty and the late Harold Campbell-Pretty, Rowena Danziger AM and Ken Coles AM, Kiera Grant, Alexandra Joel and Philip Mason, Carole Lamerton and John Courtney, Alf Moufarrige AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent

Grace Cossington Smith (Australia, 1892–1984), *Sister Diddy* c1920, pencil, crayon on buff wove paper. Purchased with funds provided by Guy, Marian and Meredith Paynter 2018

John Brack (Australia, 1920–99), *Study for 'The bacon cutter shop no.1'* 1955, pen and black ink on paper. Gift of Evan Hughes. Donated through the Australian Government's Cultural Gifts Program

Tony Tuckson (Egypt; England; Australia, 1921–73), *Four uprights, red and black* c1965, polyvinyl acetate pigment on hardboard. Gift of Frank Watters. Donated through the Australian Government's Cultural Gifts Program

Richard Larter (England; Australia, 1929–2014), *Five in a row show* 1969, synthetic polymer paint on five composition board panels. Gift of Frank Watters. Donated through the Australian Government's Cultural Gifts Program

Kaapa Tjampitjinpa (Australia, c1920–89), *untitled (Kangaroo ceremony)* 1972, synthetic polymer paint on composition board. Gift in memory of Janet and Norma Robertson 2018. Donated through the Australian Government's Cultural Gifts Program

Jonathan Jones (Australia, b1978), *barrangal dyara (skin and bones)* 2016, gypsum, audio. Gift of John Kaldor and the artist 2017. Donated through the Australian Government's Cultural Gifts Program

Betty Kuntiwa Pumani (Australia, b1963), *Antara* 2017, acrylic on linen. Acquired with funds provided by the Art Gallery of New South Wales Board of Trustees 2017

Mikala Dwyer (Australia, b1959), *The divisions and subtractions* 2017, mixed media. Contemporary Collection Benefactors 2018

Tracey Moffatt (Australia; United States of America, b1960), ten photographs from the series *Body remembers* 2017: *Spanish window* 2017, pigment print; *Spirit house* 2017, pigment print; *Touch* 2017, pigment print; *Rock shadow* 2017, pigment print; *Bedroom* 2017, pigment print; *Weep* 2017, pigment print; *Shadow dream* 2017, pigment print; *Kitchen* 2017, pigment print; *Washing* 2017, pigment print; *Worship* 2017, pigment print. Purchased with funds provided by Vicki Olsson and Naomi Milgrom AO 2017

Jude Rae (Australia, b1956), *Interior 370 (foyer I)* 2017, oil on linen. Purchased with funds donated by Ken Coles AM and Rowena Danziger AM 2017

William Kentridge (South Africa, b1955), *I am not me, the horse is not mine* 2008, eight-channel digital tape (betacam) shown as eight-channel digital video, colour, sound. Gift of Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM 2017. Donated through the Australian Government's Cultural Gifts Program

Kimsooja (Korea, b1957), *Archive of mind* 2017, participatory installation with clay, wooden table and stools, and sixteen-channel sound performance. Purchased with funds provided by the Art Gallery of New South Wales Foundation 2018

Reena Saini Kallat (India, b1973), *Woven Chronicle* 2018, circuit boards, speakers, electrical wires and fittings, sound component. Roger Pietri Fund and Asian Benefactors' Fund 2018

Ed Atkins (England, b1982), *Safe conduct* 2016, three-channel computer-generated video, colour, sound, scaffold. Mervyn Horton Bequest Fund and Germany Foundation Tour 2018

Phyllida Barlow (England, b1944), *untitled: brokenupturnedhouse* 2013, steel armature, polystyrene,

polyfiller, papier mâché, paint, PVA, sand, plywood, timber, varnish. Gift of Geoff Ainsworth AM and Johanna Featherstone 2017

Kawanabe KYÔSAI (Japan, 1831–89), *School for Spooks* ('*Bakebake gakko*') no. 3 from the series *Drawings for Pleasure by Kyosai* (*Kyosai rakuga*) 1874, Meiji period 1868–1912 colour woodblock print; oban. Yasuko Myer Bequest Fund 2018

Colin McCahon (New Zealand, 1919–87), *Clouds 5* from the series *Clouds* 1975, synthetic polymer paint on paper mounted on hardboard. Gift of John Sharpe 2018. Donated through the Australian Government's Cultural Gifts Program

Pablo Picasso (Spain; France, 1881–1973), two prints from the series *Sueño y Mentira de Franco* 1937: *Dream and lie of Franco – Plate I* 1937, etching and aquatint on chine collé; *Dream and lie of Franco – Plate II* 1937, etching and aquatint on Chine collé. Purchased with funds provided by Hamish Parker, Guy and Marian Paynter and the Hon. Ashley Dawson Damer 2017

Christine Streuli (Switzerland, b1975), *Smash it* 2013, acrylic on canvas, with acrylic and lithograph on paper. Purchased with funds provided by Margrit Bachmann 2018

Martin Creed (England, b1968), *Work no. 2821* 2017, yellow 11-inch balloons. Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund and Atelier 2017

Collection purchases

Australian art

Sydney Ball (Australia, 1933–2017), seven drawings: *Modular sketch (Study for 'Black reveal')* 1969, acrylic, pencil on paper; *Strata span* 1967–69, acrylic, pencil on paper; *Drawing for 'Reach'* 1967–69, acrylic, pencil on paper;

Drawing for 'Epic' 1967–69, acrylic, pencil on paper; *Red hold* 1967–69, acrylic, pencil on paper; *Ticondera* 1967–69, acrylic, pencil on paper; *Yellow close* 1967–69, acrylic, pencil on paper. Purchased with funds provided by Ruth Vincent, Key Foundation, Anthony Scott, Estate of Grace Cossington Smith, Robert Postema, Christian Dan Cuthbert, Jill Choulkes, and Gary Helprin 2017

Jon Campbell (Australia; Northern Ireland, b1961), *It's a world full of cover versions* 2017, artist's book, twenty pages of risograph prints. Thea Proctor Memorial Fund 2017

Charles Conder (England; Australia, 1868–1909), *Rainy day* 1888, oil on cedar cigar box lid. Purchased with funds provided by the Art Gallery Society of New South Wales 2017

Grace Cossington Smith (Australia, 1892–1984), *Sister Diddy* c1920, pencil, crayon on buff wove paper. Purchased with funds provided by Guy, Marian and Meredith Paynter 2018

Anne Dangar (Australia, 1885–1951), *The guitarist* c1947, glazed earthenware. Mollie Douglas Bequest Fund 2018

eX de Medici (Australia, b1949), *Root and branch* 2016, watercolour, gouache on paper. Purchased with funds provided by Paul and Valeria Ainsworth Charitable Foundation, Kathleen Buchanan May Bequest Fund and the Australian Prints, Drawings and Watercolours Benefactors Fund 2017

James Drinkwater (Australia, b1983), two drawings: *Grass trees 4* 2015, pencil, pastel on etching and aquatint printed in brown ink on white wove paper; *River bend* 2015, charcoal, pastel on aquatint printed in brown ink on white wove paper. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2018

Agatha Gothe-Snape (Australia, b1980), *You and everything that is not you* (Art Gallery of New South Wales) 2017, adhesive vinyl. Contemporary Collection Benefactors and Clinton Bradley 2017

Rubaba Haider (Australia; Pakistan, b1987), two watercolours: *The spider's touch, how exquisitely fine! Feels at each thread and lives along the line* (Alexander Pope) V 2017, gouache on Fabriano paper; *The spider's touch, how exquisitely fine! feels at each thread, and lives along the line* (Alexander Pope) IV 2017, watercolour on Fabriano paper. Kathleen Buchanan May Bequest Fund 2018

Gwyn Hanssen Pigott (Australia, 1935–2013), *Trail with purple beakers* 2012, bowl, six beakers, six bottles: wood-fired porcelaneous stoneware. Mollie Douglas Bequest Fund 2017

Richard Lewer (New Zealand; Australia, b1970), *Never shall be forgotten – a mother's story* 2017, single-channel digital animation, colour and black and white, sound. Contemporary Collection Benefactors' 2017

Margo Lewers (Australia, 1908–78), *Machine shop* 1953, pencil, watercolour, gouache on paper. Australian Prints, Drawings and Watercolours Benefactor Fund 2017

Frank Mahony (Australia; England, 1862–1916), three drawings: *untitled (Reclining female nude)*, brown conté on thin smooth cream wove paper; *untitled (Reclining female nude, arms extended)* 1903, pencil on thin smooth cream wove paper; *untitled (Woman in night cap sitting near bed)* 1904, pencil on thin smooth cream wove paper. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2018

Arthur Murch (Australia, 1902–89), *The aeroplane* 1929–30, oil and egg tempera on canvas on board. The Australian Collection Benefactors' Fund 2017

John Nixon (Australia, b1949), ten collages: *Untitled* 2015, collage of cardboard; *Untitled* 2012, collage of paper, corrugated cardboard and cardboard; *Untitled* 2012, collage of cardboard on corrugated cardboard, pencil; *Untitled* 2017, collage of newspaper clippings and cardboard, pencil; *Untitled* 2016, collage of paper and cardboard on corrugated cardboard; *Untitled* 2015, collage of cardboard; *Untitled* 2015, collage of paper, sandpaper and cardboard; *Untitled* 2015, collage of paper, enamel paint, ribbon and cardboard; *Untitled* 2012, collage of paper, corflute and cardboard; *Untitled* 2012, collage of paper and cardboard. Australian Prints, Drawings and Watercolours Benefactors Fund 2018

Catherine O'Donnell (b1961), *Inhabited Space* 2015–16, charcoal on three sheets of paper, charcoal wall drawing. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2017

Adelaide Perry (Australia, 1891–1973), three drawings: *Life study (John Passmore, artist, reclining)* c1933, pencil on thin smooth cream wove paper; *untitled (Portrait of a seated woman)* c1930s, pencil on thin smooth buff wove paper; *Study for 'The Bridge, October 1929'* 1929, pencil on thin smooth buff wove paper. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2018

Violet Teague (Australia, 1872–1951), *Margaret Alice* 1900, oil on canvas; Purchased 2017 with funds provided by the Australian Masterpiece Fund, including the following major donors: Barbara Gole (in memory of), Antoinette Albert, Anita and Luca Belgiojorno-Nettis

AM, Andrew Cameron AM and Cathy Cameron, Krystyna Campbell-Pretty and the late Harold Campbell-Pretty, Rowena Danziger AM and Ken Coles AM, Kiera Grant, Alexandra Joel and Philip Mason, Carole Lamerton and John Courtney, Alf Moufarrige AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent

Tony Tuckson (Egypt; England; Australia, 1921–73), *Black, yellow, blue* c1959, oil on composition board. Edward Hamilton Stinson Fund 2017

Tony Tuckson (Egypt; England; Australia, 1921–73), *Wind* 1970, synthetic polymer paint on canvas. The Australian Masterpieces Fund 2017

Tony Tuckson (Egypt; England; Australia, 1921–73), *TD 2559* 1970, acrylic on newspaper. The Gil and Shay Docking Drawing Fund 2017

Helen Wright (Australia, b1956), *Wild ride, drosscape versus landscape* 2014, woodcut, collage on paper. Purchased with funds provided by Philippa Warner 2017

Subtotal: 43 works

Aboriginal and Torres Strait Islander art

Robert Fielding (Australia, b1969), nine photographs from the series *Graveyards in Between* 2017: *Graveyards in Between #1* 2017, C-type print on lustre paper; *Graveyards in Between #2* 2017, C-type print on lustre paper; *Graveyards in Between #3* 2017, C-type print on lustre paper; *Graveyards in Between #4* 2017, C-type print on lustre paper; *Graveyards in Between #5* 2017, C-type print on lustre paper; *Graveyards in Between #6* 2017, C-type print on lustre paper; *Graveyards in Between #7* 2017, C-type print on lustre paper; *Graveyards in*

Between #8 2017, C-type print on lustre paper; *Graveyards in Between #9* 2017, C-type print on lustre paper. Purchased with funds provided by the Aboriginal Collection Benefactor's Group 2018

Glen Mackie (Australia, b1975), two prints: *The Githalai effect II* 2015, vinylcut on paper; *Kurrs (hammerhead shark)*, vinylcut on paper. Purchased with funds provided by Vicki Olsson 2017

Nonggirnga Marawili (Australia, born c1939), eleven paintings: *Lightning* 2017, enamel paint on aluminium composite board; *Lightning* 2017, enamel paint on aluminium composition board; *Lightning* 2017, natural pigments and synthetic polymer paint on paper; *Baratjula* 2018, natural pigments and synthetic polymer paint on paper; *Baratjula* 2018, natural pigments and synthetic polymer paint on paper; *Baratjula* 2018, natural pigments and synthetic polymer paint on paper; *Baratjula* 2018, natural pigments and synthetic polymer paint on paper; *Baratjula* 2018, natural pigments and synthetic polymer paint on paper; *Baratjula* 2018, natural pigments and synthetic polymer paint on paper; *Baratjula – Lightning and the Rock* 2018, natural pigments and synthetic polymer paint on paper; *Baratjula* 2018, natural pigments and synthetic polymer paint on paper; *Baratjula – Lightning and the Rock* 2018, natural pigments and synthetic polymer paint on paper. Purchased with funds provided by the Wendy Barron Bequest Fund 2018

Nonggirnga Marawili (Australia, born c1939), four prints: *Lightning and The Rock* 2016, lithograph on paper; *Baratjula* 2016, etching on paper; *Baru* 2013, screenprint on paper; *Lightning and the Rock* 2018, screenprint. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2018

Daniel O'Shane (Australia, b1990), two prints: *Gir kep (bird arrow)* 2013, vinylcut on paper; *Sau ene Gauei II* 2014, vinylcut on paper. Purchased with funds provided by Vicki Olsson 2017

34 500

ARTWORKS IN THE GALLERY
COLLECTION

Betty Kuntiwa Pumani (Australia, b1963), *Antara* 2017, acrylic on linen. Acquired with funds provided by the Art Gallery of New South Wales Board of Trustees 2017

Garawan Wanambi (Australia, b1965), *Marrangu* 2018, natural pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactor's Group 2018

Roy Wiggan (Australia, 1930–2016), **Jeroman Wiggan** (Australia) and **Roy Jr Wiggan** (Australia), five sculptures: *Ilma* 1994, chip board, wool, PVA glue, synthetic polymer paint, florence paint; *Ilma* 1994, chip board, wool, PVA glue, synthetic polymer paint, florence paint; *Ilma* 1994, chip board, wool, PVA glue, synthetic polymer paint, florence paint; *Ilma* 1994, chip board, wool, PVA glue, synthetic polymer paint, florence paint; *Ilma* 1994, chip board, wool, PVA glue, synthetic polymer paint, florence paint. Commissioned for the opening of the Yiribana gallery 1994

Roy Wiggan (Australia, 1930–2016), six sculptures: *Ilma* 2013, acrylic on plywood, cotton wool; *Rai* 2014, acrylic on plywood, cotton wool; *Borrorr – Hairbelt Ilma* 2013, acrylic on plywood, cotton wool; *Ilma* 2013, acrylic on plywood, cotton wool; *Flower* 2003, acrylic on plywood, cotton wool; *Ulnaadda* 2010, acrylic on plywood, cotton wool. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2018

Mumu Mike Williams (Australia, b1952), **Willy Muntjantji Martin** (Australia, b1950) and **Sammy Dodd** (Australia), *Ngura (Country)* 2017, acrylic, ink and acrylic marker pen on canvas mailbags with kulata (spear) made from punu (wood), malu pulyku (kangaroo tendon) and kiti (resin made from spinifex grass). Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2017

Subtotal: 43 works

Total: 86 works

International art

Pacific art

Papua New Guinea

Simon Nowep (Papua New Guinea, c1902–84), seventy-four drawings: *Pattern associated with feathers* 1973–75, pencil on buff wove paper; *Pattern associated with fishbones and woven walls* 1973–75, pencil on buff wove paper; *Mopul* 1973–75, pencil on buff wove paper; *Mopul* 1973–75, pencil on buff wove paper; *Mopul and Wain, Mopul's brother* 1973–75, pencil on buff wove paper; *Mopul* 1973–75, pencil on buff wove paper; *Mopul* 1973–75, pencil on buff wove paper; *Mopul and his followers* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Mopul and spirit figures* 1973–75, pencil on thick buff wove paper; *Mopul* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Mopul* 1973–75, pencil on buff wove paper, with blue pencil overdrawing by Helen Dennett; *Mopul* 1973–75, pencil on buff wove paper, with ruled paper addition; *Mopul* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Mopul* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Wain and his wives Sisili and Yiripi* 1973–75, pencil on buff wove paper, with green, blue and black ballpoint pen overdrawing by Helen Dennett; *Wain and his wives Sisili and Yiripi* 1973–75, pencil on tan wove paper, with black ballpoint pen overdrawing by Helen Dennett; *Wain, Mopul's brother (centre), follower of Wain (left), 'deman' spirit (upper left), female spirit (right)* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Wai'i, a spirit associated with fighting shields* 1973–75, pencil on buff wove paper; *Wai'i, a spirit associated with fighting shields* 1973–75, pencil on buff wove paper; *Wai'i, a spirit associated with fighting shields* 1973–75, pencil

and blue pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Wai'i, a spirit associated with fighting shields* 1973–75, pencil on buff wove paper; *Wai'i, a spirit associated with fighting shields* 1973–75, pencil on buff wove paper; *Spirit figures* 1973–75, pencil on thin tan wove paper, with black ballpoint pen overdrawing by Helen Dennett; *Wain* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Ancestor and spirit figures* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *The spirit Yanmari* 1973–75, pencil on buff wove paper, with black ballpoint pen overdrawing by Helen Dennett; *Wain and his followers* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Mopul flanked by two female followers* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Ancestral and mythical figures* 1973–75, pencil on buff wove paper, with red and blue ballpoint pen overdrawing by Helen Dennett; *Ancestral and mythical figures* 1973–75, pencil on buff wove paper; *Ancestral and mythical figures* 1973–75, pencil on buff wove paper, with slight blue ballpoint pen overdrawing by Helen Dennett; *Ancestral and mythical figures* 1973–75, pencil on buff wove paper, with black fibre-tipped pen overdrawing by Helen Dennett; *Ancestral and mythical figures* 1973–75, pencil on buff wove paper; *Ancestral and mythical figures* 1973–75, pencil on buff wove paper; *Ancestral and mythical figures* 1973–75, pencil on thin buff wove paper; *Mumbwan, a mythical figure associated with war canoe prow shields* 1973–75, pencil on thin buff wove paper, with red ballpoint pen overdrawing by Helen Dennett; *Mumbwan, a mythical figure associated with war canoe prow shields* 1973–75, pencil on buff wove paper; *Mumbwan, a mythical figure associated with war canoe prow shields* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Kaplap, a spirit associated*

with butterflies 1973–75, pencil on buff wove paper; *Kaplap, a spirit associated with butterflies* 1973–75, pencil on buff wove paper, with slight black ballpoint pen overdrawing by Helen Dennett; *The legend of Mondo* 1973–75, pencil on buff wove paper; *Serampam, a spirit figure associated with initiation rituals* 1973–75, pencil on buff wove paper, opaque white, with blue and red ballpoint pen overdrawing by Helen Dennett; *Serampam, a spirit figure associated with initiation rituals* 1973–75, pencil on tan wove paper, with red ballpoint pen overdrawing by Helen Dennett; *Serampam, a spirit figure associated with initiation rituals* 1973–75, pencil on buff wove paper, with blue and red ballpoint pen overdrawing by Helen Dennett; *Serampam, a spirit figure associated with initiation rituals* 1973–75, pencil on buff wove paper; *Bowar, a spirit figure* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Bowar, a spirit figure* 1973–75, pencil on buff wove paper; *Yapon, a spirit figure* 1973–75, pencil on buff wove paper; *Yapon, a spirit figure* 1973–75, pencil on buff wove paper; *Spirit figures* 1973–75, pencil on buff wove paper; *Spirit figures* 1973–75, pencil on buff wove paper; *The legend of Lawena and Dawena* 1973–75, pencil on buff wove paper, with blue and red ballpoint pen overdrawing by Helen Dennett; *Lawena* 1973–75, pencil on thin buff wove paper, with red ballpoint pen overdrawing by Helen Dennett; *Dawena* 1973–75, pencil and red pencil on thick buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Dawena* 1973–75, pencil, red and blue coloured pencil on buff wove paper, with red ballpoint pen overdrawing by Helen Dennett; *Creatures of the Kambot world* 1973–75, pencil on buff wove paper, with red and black ballpoint pen overdrawing by Helen Dennett; *Spirit figures* 1973–75, pencil on thin tan wove paper, with purple ballpoint

pen overdrawing by Helen Dennett; *Spirit figures* 1973–75, pencil on thin tan wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Pandame, a spirit figure* 1973–75, pencil on thin tan wove paper, with blue and green ballpoint pen overdrawing by Helen Dennett; *Pandame, a spirit figure* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Cassowary spirit figure* 1973–75, pencil on buff wove paper; *Spirit figures* 1973–75, pencil on buff wove paper; upper image: *Creatures lower image: Deman spirits* 1973–75, upper image: pencil on buff wove paper lower image: pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *Deman and konyim spirits* 1973–75, pencil on buff wove paper, with red and blue ballpoint pen overdrawing by Helen Dennett; *Deman spirits* 1973–75, pencil on buff wove paper, with red ballpoint pen overdrawing by Helen Dennett; *Creatures of the Kambot world* 1973–75, pencil on buff wove paper; *Spirit figures* 1973–75, pencil and red coloured pencil on buff wove paper; *A pig hunt* 1973–75, pencil on buff wove paper; *The Christian God surrounded by angels and creatures* 1973–75, pencil on buff wove paper, with blue ballpoint pen overdrawing by Helen Dennett; *The Christian God* 1973–75, pencil on buff wove paper; *The Christian God with two angels playing trumpets* 1973–75, pencil on thin tan wove paper, with blue ballpoint pen overdrawing by Helen Dennett. Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund 2017

Subtotal: 74 works

Asian art

China

Shuyong Liu (China), five paintings: *Going to bed with the fish* 2017, ink and colour on paper; *Mother waits for my return* 2017, ink and watercolour on paper; *Adrift with flowers* 2017, ink and watercolour on paper; *Lotus blooming in the heart* 2017, ink and watercolour

on paper; *Cooking Pork with Pine Branches* 2017, ink and color on paper. Edward and Goldie Sternberg Chinese Art Purchase Fund and private funds 2018

Subtotal: 5 works

Hong Kong

Howie Tsui (Hong Kong, b1978), *Retainers of Anarchy* 2017, algorithmic animation sequence, five-channel video projection, six-channel audio. Asian Collection Benefactors' Fund 2018

Subtotal: 1 work

India

Reena Saini Kallat (India, b1973), *Woven Chronicle* 2018, circuit boards, speakers, electrical wires and fittings, sound component. Roger Pietri Fund and Asian Benefactors' Fund 2018

Sudarshan Shetty (India, b1961), *From here to there and back again* 2009, wood, suitcases, motor. Purchased with the support of the Indian Travellers' Fund, DG Wilson Bequest Fund, Gene Sherman AM and Brian Sherman AM, Geoff Ainsworth AM and Johanna Featherstone, 2017

Dayanita Singh (India, b1961), *Suitcase Museum* 2017–18, forty-four framed book covers, two suitcases. Purchased with funds provided by Geoff Ainsworth AM and Johanna Featherstone

Subtotal: 3 works

Japan

Hiroshige Andô/Utagawa (Japan, 1797–1858), three prints: *Hitachi Province, Daijingu Shrine in Kashima* (Hitashi Kashima Daijingu) from the series *Pictures of famous places of the sixty-odd provinces* (Rokujuyoshu meisho zue) 1853, Edo (Tokugawa) period 1615–68, colour woodblock print; two prints from the series *Thirty-six views of Mount Fuji* (Fuji sanjurokkei) 1858: *Koganei in Musashi Province* (Musashi koganei) 1858, Edo

(Tokugawa) period 1615–68, colour woodblock print; *Futami Bay in Ise Province (Ise futamigaura)* 1858, Edo (Tokugawa) period 1615–68, colour woodblock print. Yasuko Myer Bequest Fund 2018

Kawanabe KYÔSAI (Japan, 1831–89), *School for Spooks ('Bakebake gakko')* no. 3 from the series *Drawings for Pleasure by Kyosai (Kyosai rakuga)* 1874, Meiji period 1868–1912 colour woodblock print; oban. Yasuko Myer Bequest Fund 2018

Tsukioka Yoshitoshi (Japan, 1839–92), two prints from the series *New Forms of Thirty-six Ghosts (Shingata sanjurokkaisen)* 1890: *li no Hayata killing a nue at the Imperial Palace* 1890, Meiji period 1868–1912, colour woodblock print; oban; *Kiyomori Sees Hundreds of Skulls at Fukuohara* 1890, Meiji period 1868–1912, colour woodblock print; oban. Yasuko Myer Bequest Fund 2018

Subtotal: 6 works

Korea

Kimsooja (Korea, b1957), *Archive of mind* 2017, participatory installation with clay, wooden table and stools, and sixteen-channel sound performance. Purchased with funds provided by the Art Gallery of New South Wales Foundation 2018

Subtotal: 1 work

The Philippines

Nona Garcia (Philippines, b1978), *Recovery* 2017, sixty light boxes: x-ray images, plexiglass, wooden frames, wires, sound, midnight blue wall paint. Roger Pietri Fund 2017

Geraldine Javier (Philippines, b1970), *The bond is stronger in the age of division* 2017, wood, silk screen; organza, synthetic yarn; embroidery and crochet. DG Wilson Bequest Fund 2017

Subtotal: 2 works

Vietnam

The Propeller Group (United States of America; Vietnam, 2006–16), *The living need light, the dead need music* 2014, single-channel projection, colour, five-channel sound. Roger Pietri Fund 2017

Subtotal: 1 work

Modern and contemporary

Ed Atkins (England, b1982), *Safe conduct* 2016, three-channel computer-generated video, colour, sound, scaffold. Mervyn Horton Bequest Fund and Germany Foundation Tour 2018

Phyllida Barlow (England, b1944), *untitled: brokenupturnedhouse* 2013, steel armature, polystyrene, polyfiller, papier mâché, paint, PVA, sand, plywood, timber, varnish. Gift of Geoff Ainsworth AM and Johanna Featherstone 2017

Fahd Burki (Pakistan, b1981), *Park* 2016, acrylic and pencil on paper. DG Wilson Bequest Fund 2017

Martin Creed (England, b1968), *Work no. 2821* 2017, yellow 11-inch balloons. Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund and Atelier 2017

Mikala Dwyer (Australia, b1959), *The divisions and subtractions* 2017, mixed media. Contemporary Collection Benefactors 2018

Susan Hiller (United States of America, b1940), *Die gedanken sind frei (Thoughts are free)* 2012, 102 songs on customised Wurlitzer walnut jukebox, vinyl lettering, books, benches. Gift of Geoff Ainsworth AM and Johanna Featherstone 2017

Colin Lanceley (New Zealand; Australia, 1938–2015), *Atlas* 1965, oil on carved wood and metal. Purchased with funds provided by Pat Corrigan AM and the Barbara Tribe Bequest Fund 2017

Noel McKenna (Australia, b1956), *Australian art history 1933–1978* 2004, synthetic polymer paint on canvas. Wendy Barron Bequest 2018

Jonathan Monk (England, b1969), five prints: *24 Dessins Isométriques (Afrique Cubique)* 2017, bound book: twenty-four screenprints on wax print fabric; *Dessins Isométriques (Afrique Cubique)* A3 2017, screenprint on wax print fabric, metal grommets; *Dessins Isométriques (Afrique Cubique)* B2 2017, screenprint on wax print fabric, metal grommets; *Dessins Isométriques (Afrique Cubique)* C5 2017, screenprint on wax print fabric, metal grommets; *Dessins Isométriques (Afrique Cubique)* D5 2017, screenprint on wax print fabric, metal grommets. Mervyn Horton Bequest Fund 2017

Michael Parekowhai (New Zealand, b1968), ten sculptures: *Over the rainbow* 2015, unique automotive paint on polyurethane; *Over the rainbow* 2015, unique automotive paint on polyurethane; *Over the rainbow* 2015, unique automotive paint on polyurethane; *Over the rainbow* 2015, unique automotive paint on polyurethane; *Kapa haka (maquette)* 2015, automotive paint on polyurethane; *Kapa haka (maquette)* 2015, automotive paint on polyurethane; *Kapa haka (maquette)* 2015, automotive paint on polyurethane; *Kapa haka (maquette)* 2015, automotive paint on polyurethane; *Kapa haka (maquette)* 2015, automotive paint on polyurethane; *Kapa haka (maquette)* 2015, automotive paint on polyurethane. Purchased with funds provided by the Friends of New Zealand Art 2017

Pablo Picasso (Spain; France, 1881–1973), two prints from the series *Sueño y Mentira de Franco* 1937; *Dream and lie of Franco – Plate I* 1937, etching and aquatint on chine collé; *Dream and lie of Franco – Plate II* 1937, etching and aquatint on Chine collé. Purchased with funds provided by Hamish Parker,

\$1.4 billion

VALUE OF THE GALLERY COLLECTION

Guy and Marian Paynter and the Hon. Ashley Dawson Damer 2017

Jude Rae (Australia, b1956), *Interior 370 (foyer I)* 2017, oil on linen. Purchased with funds donated by Ken Coles AM and Rowena Danziger AM 2017

Simon Starling (England, b1967), *Portrait of the master mask maker Yasuo Miichi wearing a mask of the artist Simon Starling while carving a mask of himself* 2017, steel, brass, paulownia wood, gesso, pigment, urushi lacquer, animal hair, handmade incandescent bulbs. Purchased with funds provided by the 2017 Germany Foundation tour

Jessica Stockholder (United States of America, b1959), *Two frames* 2007, pink plastic, pink children's chair, fake fur, miscellaneous plastic parts, vinyl, halogen light and fixture, weight, bracket, cable, extension cord, black garbage bag, yarn, beads, acrylic and oil paint, wooden drawer, metal frame. Purchased with funds provided by Atelier 2017

Christine Streuli (Switzerland, b1975), *Smash it* 2013, acrylic on canvas, with acrylic and lithograph on paper. Purchased with funds provided by Margrit Bachmann 2018

Subtotal: 29 works

Photography

Harold Cazneaux (New Zealand; Australia, 1878–1953), *Spring Street, Sydney looking into Pitt Street* c1910, gelatin silver photograph face mounted to glass. Purchased with funds provided by the Photography Collection Benefactors' Program 2017

Tracey Moffatt (Australia; United States of America, b1960), ten photographs from the series *Body remembers* 2017: *Spanish window* 2017, pigment print; *Spirit house* 2017, pigment print; *Touch* 2017, pigment

print; *Rock shadow* 2017, pigment print; *Bedroom* 2017, pigment print; *Weep* 2017, pigment print; *Shadow dream* 2017, pigment print; *Kitchen* 2017, pigment print; *Washing* 2017, pigment print; *Worship* 2017, pigment print. Purchased with funds provided by Vicki Olsson and Naomi Milgrom AO 2017

Trent Parke (Australia, b1971), seven photographs from the series *Please step quietly everyone can hear you* 2008–09: *light bulbs* 2009, pigment print; *Stage fly tower Opera Theatre* 2008, pigment print; *Untitled 2009*, pigment print; *Untitled 2009*, pigment print; *Untitled 2009*, pigment print; *Untitled 2009*, pigment print. Purchase with funds provided by the Photography Collection Benefactors' Program 2017

Debra Phillips (Australia, b1958), three photographs: *A perfect thing moves in circles (fig. 2)* 2017, pigment inkjet print; *Untitled (Constant #4)* 2017, gelatin silver photograph, selenium toned; *Untitled (Constant #2b)* 2017, gelatin silver photograph, selenium toned. Purchased with funds provided by the Photography Benefactors Program 2018

Taryn Simon (United States of America, b1975), one photograph and one multimedia: *Chapter VI* from the series *A living man declared dead and other chapters I–XVIII* 2011, inkjet prints and text, framed; *Cutaways* 2012, single-channel digital video, colour, sound, Letraset on wall. Purchased with funds provided by the Photography Collection Benefactors' Program and the Mollie and Jim Gowing Bequest 2017

Lyndal Walker (Australia, b1973), *Carl-Henrik and I with painter's trolley and teal drapery* from the series *The artist's model* 2015, printed 2017, pigment print, framed glass mirror. Purchased with funds provided by the Photography Collection Benefactors' Program 2018

Coen Young (Australia, b1988), *Fundamental fantasy* 2017, twelve selenium toned gelatin silver photographs, framed individually. Purchased in memory of Reginald John Vincent 2017

Subtotal: 25 works

Total: 147 works

Total all departments: 233 works

Collection gifts

Australian art

The estate of the late Sydney Ball

Sydney Ball (Australia, 1933–2017), seven drawings: *Original drawing for 'Banyon wall'* 1968, coloured paper collage on paper; *Drawing for 'Temple'* 1967–69, acrylic, pencil on paper; *Drawing for 'Zonal turn'* 1967–69, acrylic, pencil on paper; *Drawing for 'Delphi' 2* 1967–69, acrylic, pencil on paper; *Drawing for 'New Seasons'* 1967–69, acrylic, pencil on paper; *Drawing for 'Diamond float' 2* 1967–69, acrylic, pencil on paper; *Drawing for 'Beam' 2* 1967–969, acrylic, pencil on paper

Pam Hallandal. Donated through the Australian Government's Cultural Gifts Program

Pam Hallandal (Australia, b1929), four prints: *In the schoolyard* c2006, woodcut on cream rice paper; *The set up* c2006, woodcut on thin pale grey laid paper; *untitled (Self portrait with shelf and specs)* c2007, woodcut on thin cream laid paper; *Tsunami* 2005–10, linocut on ivory rice paper

Evan Hughes. Donated through the Australian Government's Cultural Gifts Program

Davida Allen (Australia, b1951), *Ray Hughes, Sam Neil*, pen and ink, pastel, oil, collage elements on off-white wove paper

Del Kathryn Barton (Australia, b1972), *Del Kathryn thanking Ray Hughes for her show 2001* 2001, pencil, colour pencil on paper

Charles Blackman (Australia, b1928), four drawings: *Limbering up*, charcoal on cream wove paper; *Beach*, charcoal on cream wove paper; *Camera* 1952–53, charcoal on cream wove paper; *Camera II* 1954, black conté on paper

Peter Booth (Australia, b1940), two drawings: *Bending insect monster* 1980, fibre-tipped pen on paper; *Heads* 1982, pen and black ink on paper

Paul Boston (Australia, b1952), *Untitled* 1988–89, gouache on paper

John Brack (Australia, 1920–99), *Study for 'The bacon cutter shop no.1'* 1955, pen and black ink on paper

Vincent Brown (Australia, 1901–2001), *Sleeping nude* 1940, brown conté on cream wove paper

Robert Brownhall (Australia, b1968), *View from Ray Hughes Gallery, Red Hill* ud, pencil on paper

Jon Campbell (Australia; Northern Ireland, b1961), *Study for 'The rumble'* 1986, black fibre-tipped pen, wash, pencil and collage elements on paper

Roy Churcher (England, 1933–2014), *Nude* 1993, sanguine on buff wove paper

Lucy Culliton (Australia, b1966), three drawings: *Mini bar Berlin* 2010, watercolour, gouache on paper; *Dog on Couch* Aug 2010, pencil on paper; *Bantam, Australian game duck wins best male* 2003, pencil and oil stick on white wove paper

William Dobell (Australia; England, 1899–1970), *Study for Helen of Troy* 1936, pencil, pen and black ink on paper

Brian Dunlop (Australia, 1938–2009), *Looby in Rome* 1964, pencil, wash and ink on paper

Joe Furlonger (Australia, b1952), twelve drawings: *Acrobats* 1986, pencil, pen and black ink and watercolour on cream wove paper; *Fishermen* 1986, charcoal and brown conté on cream wove paper; *Head and supertanker* 1985, charcoal, pastel and oil on cream wove paper; *Figure* 1986, watercolour on cream wove paper; *Glasshouse Mountains*, pastel on two sheets of white wove paper; *Pieta* 1989, ink and gouache on Arches Aquarelle paper; *Evan being a shark, Max screaming* 1989, charcoal on four sheets of cream wove paper; *Madonna and Child* 1989, pen and ink and watercolour on paper; *Harold* 1995, pencil on paper; *Dark Glasshouse* 2012, gouache on paper; *Kuage's Workshop* 1994, pen and black ink on paper; *Study for Harold Shenbergs* 1995, pen and black ink on paper

Joy Hester (Australia, 1920–60), three drawings: *Umbrellas on the beach* 1947–48, watercolour on paper; *Nude*, brush and black ink on paper; *Two sunken lovers bodies lay*, pen, brush and ink on heavy brown card

Jun Chen (Australia; China, b1960), *Female Nude*, black fibre-tipped pen on off-white wove sketchbook page

Mary Macqueen (Australia, 1912–94), *Glasshouse I* 1981, collage of handmade paper and corrugated cardboard

Godfrey Miller (Australia, 1893–1964), three drawings *Standing male*, pencil on paper; *Still life*, pencil, oil on canvas; *Horse Study*, pencil on paper

Lewis Miller (Australia, b1959), three drawings: *Study for portrait of Ray Hughes* 1990, ink on two sheets of Ray Hughes Gallery letterhead paper and pencil on two sheets of grey paper; *Ray at Langan's* 1998, pencil on off-white

wove paper; *Study for portrait of E.E. Hughes II* 1996, pencil on off-white wove paper

Allan Mitelman (Australia; Poland, b1946), *untitled* 1972, pencil, watercolour and pastel on paper

Jon Molvig (Australia, 1923–70), eight drawings: *untitled (Female I)*, brush and black ink on buff wove paper; *untitled (Female II)* 1956, brush and black ink on buff wove paper; *untitled (Female III)*, brush and black ink on buff wove paper; *Head*, colour fibre-tipped pens on paper; *untitled (Female IV)* 1963, charcoal on buff wove paper; *untitled (Female V)*, brusks and black ink on buff wove paper; *Head of a male*, pen and black ink on buff wove paper; *Portrait study of Charles Blackman* 1966 *Archibald* 1966, pencil on paper

Kevin Mortensen (Australia, b1939), *60 ways to fool a trout* 1981, pencil on paper

Jim Paterson (Australia, b1944), two drawings: *Allan Mitelman* 1970s, pencil and charcoal on paper; *Heads* 1985, black pencil on paper

John Perceval (Australia, 1923–2000), five drawings: *Head*, pencil on cream wove paper; *Jack in the Box*, pencil on paper; *Man on crutches* 1943, pencil on cream wove paper; *The giant and the dwarf*, pencil on cream wove paper; *Oakleigh landscape*, pencil on paper

Jason Phu (Australia, b1989), *Maybe he is their father, or at least a distant uncle* 2013, brush and ink on rice paper

Douglas Roberts (Australia, 1919–76), seven drawings: *untitled (nude)* 1940s, pen and ink on cream wove paper; *Girls II* 1940s, pen and black ink on buff wove paper; *Group of figures*, gouache on paper; *Girls III* 1940s, pen and black ink on paper; *Surrealist Study*, gouache on paper; *Figure group*, gouache on paper; *Farmyard*, pencil on cream wove TH Saunders paper

Alan and Jancis Rees, the artist's son and daughter-in-law. Donated through the Australian Government's Cultural Gifts Program

Lloyd Rees (Australia, 1895–1988), 101 drawings: *Seated female nude (twice)*, blue ballpoint pen, black and blue ink wash on thin ivory wove paper; *recto: Harbour landscape and Male nude, back view and Foot verso: Head study, Leaning male nude; Hand and Male nude, back view*, pencil, sepia conté on cream laid paper; Four drawings on folded sheet, pencil on ivory wove paper; *recto: Bush with tree fern (twice) and Sketch of mallee trunks verso: Mallee trunks*, pencil on cream wove paper; *recto: Two studies of tree ferns verso: Two studies of trees*, pencil on cream wove paper; *recto: Sketch, Gerringong with horse and cart and Landscape with rounded hills, South Coast verso: Fallen rocks and Landscape sketch*, carbon pencil on ivory wove paper; *Across Sydney Harbour from the north*, carbon pencil, sepia conté on buff wove paper; *Bend of a country road and shed with watertank*, carbon pencil on cream wove paper; *Country landscape*, carbon pencil, black ink wash on cream wove paper; *Country road with fence and house*, pencil on buff wove paper; *Female nude and Head* (post 1945), blue and black ballpoint pen, black ink, wash, watercolour on thin ivory wove paper; *Garden urn and tree*, carbon pencil on cream wove paper; *Houses on a road*, pen and black ink on ivory wove paper; *Landscape with cloudy sky*, carbon pencil on buff wove paper; *Landscape with road*, carbon pencil on ivory wove paper; *Northwood and view of the Harbour*, carbon pencil on cream wove paper; *recto: Farmhouse and truck, Studies of truck and a woman verso: Man drawing beside a gateway to a house*, *recto: carbon pencil on ivory wove paper verso: pencil; recto: Farm verso: Farmland*, carbon pencil on cream wove paper; *recto: George Lawrence at easel in a studio verso: George Lawrence*, pencil on ivory wove paper; *recto: Harbour view from Northwood verso: Towards Omega*

hills, pencil on paper; *recto: Houses in rolling landscape verso: Studies of a woman*, *recto: carbon pencil, black ink wash on ivory wove paper verso: pencil; recto: Landscape with fence posts verso: Country road and Landscape sketch*, carbon pencil on ivory wove paper; *recto: Ploughed field and Roadway verso: Tree, road and house*, *recto: pencil on buff wove paper verso: black fibre-tipped pen; recto: Portrait of a man (George Lawrence) verso: Portrait studies of two men (George Lawrence or William Pidgeon)*, carbon pencil, sepia conté on buff wove paper (verso: carbon pencil on paper); *recto: Portraits of John Santry verso: Portrait studies of John Santry*, pen and black ink on buff wove paper; *recto: Portraits of Roland Wakelin and Study of a man verso: Portrait studies of John Santry (1940s)*, *recto: pen and black ink, wash on buff wove paper verso: pen and black ink, carbon pencil; recto: River landscape (Werri) verso: Two tree studies*, pencil on cream wove paper; *recto: River view verso: Eucalypt trunks*, *recto: carbon pencil on ivory wove paper verso: pencil; recto: Rocky hillside and pathway verso: Sketch of landscape with fence*, pencil on cream wove paper; *recto: Shed interior with trunk verso: Standing female nude*, pencil on buff wove paper; *recto: Sheds verso: Country sketch*, pencil on buff wove paper; *recto: Sheet of male portraits (George Lawrence and one other) verso: Head of a man, two men and two studies of a left arm*, pencil on cream wove paper; *recto: Sydney from the north shore verso: Sitting male nude, Head and hand*, charcoal pencil, pencil on buff wove paper; *recto: Trees and river verso: Two studies of the river*, carbon pencil on ivory wove paper; *recto: Two studies of a hand holding a brush verso: Three hand studies (two with brush)*, pencil on cream wove paper; *recto: Werri Creek and Mount Saddleback verso: Sketch of Werri Creek*, pencil on cream wove paper; *recto: Werri landscape verso: Landscape and Sketch*, charcoal pencil, pencil on cream wove paper; *River shoreline from Northwood*, carbon pencil on cream wove paper;

Roadway with entrance gates and house, black fibre-tipped pen on paper; *Rock wall with figure and gate pillar, Waverton (1930s)*, pencil on buff wove paper; *Rural landscape (Kurrajong or Bathurst)*, carbon pencil, black ink wash on cream wove paper; *Sketch of landscape with petrol drums*, carbon pencil on cream wove paper; *South Coast 1951*, charcoal pencil, pencil on cream wove paper; *Standing female nude (twice)* post 1945, blue and black ballpoint pen, black and blue ink wash on thin ivory wove paper; *Study for 'Omega pastoral' 1950*, carbon pencil on buff wove paper; *recto: Country landscape with tree verso: Standing male nude and portrait of the model; Standing male nude*, carbon pencil on cream wove paper; *recto: Rooftop behind trees and Sketch of tree trunk verso: Two heads (Self portrait and Alan)*, pencil on cream wove paper; *Recto: Over the roofs from Northwood (twice) verso: Dead tree at Werri*, carbon pencil on ivory wove paper; *Trees on riverbank*, carbon pencil on cream wove paper; *Landscape with rounded hills, Mt Saddleback and Landscape with water and bare tree*, carbon pencil on cream wove paper; *Werri beach headland 1940s*, pencil on cream wove paper; *Werri Creek, looking south*, carbon pencil on buff wove paper; *Werri lagoon, with two figures*, pencil on buff wove paper; *Boat on the Derwent 1987*, pastel wash, charcoal; *Boat on the Derwent River 1988*, watercolour, pastel; *The Bridge, Opera House and the Harbour 1981*, charcoal; *Cityscape*, black fibre-tipped pen, watercolour; *Country landscape (Mount Canobolas, Orange)*, carbon pencil, charcoal, watercolour; *Country landscape with road (Bathurst)*, carbon pencil, watercolour, pastel; *Country landscape with shed*, black ballpoint pen; *Country road*, ballpoint pen, charcoal; *Derwent River 1988*, pastel, wash; *Farm, Tasmania 1967*, fibre-tipped pen; *Figures in the landscape 1988*, pastel, turpentine wash; *From Northwood Point*, black fibre-tipped pen, carbon pencil, watercolour; *Gerringong*, pastel, charcoal; *Gerringong road*, charcoal,

watercolour; *The Harbour with a ferry* 1978, charcoal; *House by the beach* 1988, pastel, wash; *House, tree and a couple on a bench*, pen and black ink, carbon pencil, blue ink/watercolour wash; *Houses and the mountain* 1988, charcoal, turpentine wash; *Landscape* 1988, watercolour, pastel, scraping out; *Landscape (Bathurst or Rockley)*, charcoal, carbon pencil pastel wash/watercolour; *Landscape sketch*, black ballpoint pen; *Landscape with fence* 1988, pastel, wash; *Landscape with road and rocky hill*, black fibre-tipped pen, black ballpoint pen, carbon pencil, black ink wash; *Opera House*, pastel, wash; *recto: Boats on the water (Lane Cove River) verso: Sydney Opera House* 1978, pastel, watercolour; *recto: Landscape, Tasmania verso: Boat on the river Derwent* 1967, carbon pencil, black ink wash, watercolour; *River and undulating hills (Mt Saddleback, Gerringong)*, charcoal, watercolour; *River landscape (Werri Creek)*, carbon pencil, black ink wash; *River with boat*, crayon; *Rocks, harbour and city/Rocks and towers of Sydney Harbour* 1960s–70s, charcoal, pastel wash; *Rocky hillside (Tasmania)*, charcoal, watercolour wash; *Rocky peaks, Tasmania* 1987, pastel, crayon; *Rounded hill (Bathurst)*, carbon pencil, watercolour; *Rounded hills*, watercolour; *Sandy Bay, the Derwent* 1982, charcoal, pastel, wash; *Sea and rocks, Gerringong*, charcoal, pastel wash; *Sea, cliff and rocks, Gerringong* late 1960s, charcoal, watercolour; *Sydney – rocks, water and houses*, carbon pencil, pastel, watercolour; *Sydney and the harbour* (1960s), charcoal, watercolour; *Sydney Opera House* 1978, pastel, wash, fibre-tipped pen; *Sydney view – Northwood to city* 1960s, carbon pencil, compressed charcoal, watercolour; *Tasmanian landscape* 1987, pastel; *Verandah*, black ballpoint pen; *Water* 1987, pastel; *Water view* 1987, pastel, wash; *Water view* 1987, pastel wash; *Werri Creek landscape* late 1960s–70s, carbon pencil, watercolour, charcoal; *Werri rocks* late 1970s, charcoal, wash

Alan and Jan Rees, the artist's son and daughter-in-law

Lloyd Rees (Australia, 1895–1988), *untitled (Drawing of tree trunk)* late 1930s, pencil on cream wove paper

Albert and Barbara Tucker Foundation

Albert Tucker (Australia, 1914–99), thirteen paintings and sixty-one drawings: *Thames* 1957, polyvinyl acetate, cardboard, hessian and sand on hardboard; *Death of Leichhardt* 1959, polyvinyl acetate and sand on hardboard; *Bushrangers* 1958–63, synthetic polymer paint on hardboard; *After the bushfire* 1962–66, synthetic polymer paint, sand, leaves, bark on hardboard; *Brolga* 1963, synthetic polymer paint on hardboard; *Trees I* 1964, oil, sandpaper on hardboard; *Thames study* 1956, monotype, printed in black and brown ink, grey watercolour; *Thames study* 1956, monotype, printed in black ink on paper; *Thames study* 1956–58, monotype, brown acrylic with scraping out; *Cratered head* late 1950s, monotype, printed in brown ink on paper; *Antipodean head* 1950s, linocut, printed in black ink on paper; *Self portrait* 1980s, monotype, printed in black ink with white gouache highlights on paper; *recto: Self portrait verso: (self portrait)* 1980s, monotype with black and white highlights; *Paddy* 1932, pencil on laid paper; *Father* 1935, pencil; *Study of feet for 'Cadaver'* c1943, black conté; *Portrait 1* early 1940s, black conté, wash; *Portrait 2* early 1940s, black conté, wash; *Woman's head* early 1940s, brush and black ink; *Self portrait* 1940s, pencil, charcoal; *Self portrait with bed* 1940, pen and blue ink, wash, black conté on lined writing paper; *Mary Dickson, Paris* 1949, charcoal on Naples yellow paper; *Female nude, seated and leaning* 1940s, pencil on paper; *Female nude, standing and leaning* 1940s, pencil on paper; *Female nude* 1940s, pencil on paper; *Self portrait as a mask* 1940s, pencil; *Harlequin* late 1940s–early 50s, ink, crayon, watercolour, impasto in

synthetic polymer paint; *Antipodean man* 1956, brush and brown synthetic polymer paint; *Cratered head* late 1950s, brush and brown house paint; *Antipodean man* 1950s, brush and green house paint; *Study for 'Head'* 1956, brush and black and white house paint; *Kelly* 1956–58, brush and brown house paint; *Kelly* 1956–58, black fibre-tipped pen; *Sculptural head* 1950s, black conté; *recto: Explorer verso: Female nude on beach* 1958, black pastel, black ink, watercolour; *Studies 'Explorer' heads* late 1950s, pencil; *Study of a desiccated horse* 1956, black fibre-tipped pen; *Study of a desiccated horse* 1956, black fibre-tipped pen; *Study for 'Apocalyptic horse'* c1955, black fibre-tipped pen; *Study for 'Drought'* 1956, black fibre-tipped pen; *Carcase* 1956, black fibre-tipped pen; *Bathers* late 1950s, black fibre-tipped pen; *Sheet of studies* 1950s–60s, black fibre-tipped pen; *A face on the street* 1964, charcoal, grey watercolour wash; *Dead tree* 1966, charcoal, white crayon; *Mountain landscape 1*, black fibre-tipped pen; *Mountain landscape 2*, black fibre-tipped pen; *Head*, black fibre-tipped pen; *New man* late 1950s–early 60s, black fibre-tipped pen; *Antipodean head* 1950s, blue fibre-tipped pen; *Antipodean head* 1950s, pen and black ink; *Antipodean head as totem*, brush and black ink; *Abstracted landscape*, brush and black ink over monotype; *Squatting man in landscape* 1960s, brush and black ink, watercolour on textured wallpaper; *Old man seated*, pencil, watercolour; *Starving seated man*, pencil; *Bull* early 1950s, wax crayon with scraping out; *Hornet*, black and yellow crayon; *Seated female nude* 1976, black conté, gouache on brown paper; *Explorer* 1976, crayon, gouache on textured paper; *On the beach I* 1977, charcoal, watercolour; *On the beach II* 1977, pastel, gouache; *Self portrait* 1977, pastel, watercolour; *Explorer with parrot* 1978, pencil, pen and black ink, pastel, gouache, watercolour; *Antipodean head* 1981, pencil on yellow paper; *Study for 'Bridge'* 1987,

charcoal, watercolour; *No entry* 1987, black conté, watercolour, gouache on heavy watercolour paper; *Nude* 1987, charcoal, pastel, gouache; *Explorer* 1988, black fibre-tipped pen, crayon, gouache; *Nude looking in mirror* 1980s, pastel, watercolour; *Night form* 1988, charcoal, watercolour; *Night image in Melbourne* 1989, watercolour; *The torment of love unsatisfied, the great torment of love satisfied* 1989–90, black conté, gouache over monotype in black ink; *Abstracted Antipodean head*, charcoal

Frank Watters. Donated through the Australian Government's Cultural Gifts Program

Wally Barda (Australia, b1956), two drawings: *Ends ravelling* 2012, watercolour on paper; *Tulipfera* 1997, watercolour on paper

Mostyn Bramley-Moore (Australia, b1952), *Tonneau* 25 May 2014, pencil, colour pencil, gouache and collage elements

Bob Jenyns (Australia, 1944–2015), two paintings and one drawing: *Culture (right wing)* 1998, oil on canvas board; *Black dog red background* 2000, oil on canvas board; *Image of the Virgin* 2001, crayon and pastel on paper

Pat Larter (England; Australia, 1936–96), two paintings: *Pat's anger* 1992, acrylic and mixed media on board; *untitled* 1994, acrylic and mixed media on board

Richard Larter (England; Australia, 1929–2014), three paintings: *Five in a row show* 1969, synthetic polymer paint on five composition board panels; *untitled, Soldiers (The unenlightened or Limp blimps)* 1965, alkyds and epoxies on board; *untitled (abstract screen)* 1984, acrylic on board, four panels painted both sides

Chris O'Doherty (Australia, b1951), two drawings: *Transcendental Australian Jesus* 1996, charcoal and colour

pencil on paper; *Still life with golden background* 1986, charcoal and pastel on paper

John Peart (Australia, 1945–2013), *Rabir Kirtan* 1982, acrylic on canvas

Tony Tuckson (Egypt; England; Australia, 1921–73), one drawing and two paintings: *untitled (TD7072)* 1968–1973, charcoal on paper; *Four uprights, red and black* c1965, polyvinyl acetate pigment on hardboard; *untitled* c1960, enamel on hardboard

Vicki Varvaressos (Australia, b1949), *Still Life: West Australian gum blossoms* 1985, synthetic polymer paint on hardboard

Ken Whisson (Australia, b1927), *Classical composition with hawk and falcon* 2013, oil on line

Subtotal: 329 works

Aboriginal and Torres Strait Islander art

Ian Hill. Donated through the Australian Government's Cultural Gifts Program

Emily Kame Kngwarreye (Australia, 1916–96), *untitled (awelye)* 1994, synthetic polymer on polyester canvas

Christopher Hodges and Helen Eager. Donated through the Australian Government's Cultural Gifts Program

Maxie Tjampitjinpa (Australia, c1945–97), *untitled* 1996, acrylic on polyester canvas

Helen Johns, Judith O'Callaghan, Simeon Kronenberg, Diane Appleby, Lou Ewins and Vaughan Rees. Donated through the Australian Government's Cultural Gifts Program

Rusty Peters (Australia, b1935), *Gamerre – What's This Museum?* 2004, triptych: natural pigment with acrylic binder on Belgian linen canvas

John Kaldor and Jonathan Jones. Donated through the Australian Government's Cultural Gifts Program

Jonathan Jones (Australia, b1978), *barrangal dyara (skin and bones)* 2016, gypsum, audio

Reko Rennie. Donated through the Australian Government's Cultural Gifts Program

Reko Rennie (Australia, b1974), *Regalia* 2015, aluminium, steel, synthetic polymers

In memory of Janet and Norma Robertson 2018. Donated through the Australian Government's Cultural Gifts Program

Kaapa Tjampitjinpa (Australia, c1920–89), *untitled (Kangaroo ceremony)* 1972, synthetic polymer paint on composition board

Gene and Brian Sherman. Donated through the Australian Government's Cultural Gifts Program

Jonathan Jones (Australia, b1978), *untitled (illuminated tree)* 2012, wood, electrical cables, lighting

Subtotal: 7 works

Total: 336 works

International art

European art pre-1900

Michael Crane in memory of Dr Lee MacCormick Edwards

Sir Hubert von Herkomer (England; Germany, 1849–1914), two prints: *Etched invitation to private viewing by Hubert von Herkomer with pen and ink inscription to The Hon W Littleton and friends* 1881, etching; *It always gets worse and never gets better* 1877, watercolour and scraping out

Subtotal: 2 works

\$12.5 million

WORTH OF ART ACQUIRED

Asian art

China

Anonymous gift

Su Xiaobai (China, b1949), *Magnanimous – Blue* 2016, oil and lacquer on linen and wood

Mrs Vicki Liberman

Jingdezhen, Jiangxi Province, *Blue and White Chinese Bowl* 1600s, Ming dynasty 1368–1644, under glaze blue decoration

Professor Pierre and Mrs HF Ryckmans

Huang Binhong (China, 1865–1955), *Summer mountain* 1940s, hanging scroll; ink and colours on paper

Yang Zhichao

Yang Zhichao (China, b1963), *Washing*, digital tape (HDCAM) shown as single-channel digital video, colour, sound

Subtotal: 4 works

Japan

Geoff Ainsworth and Johanna Featherstone AM. Donated through the Australian Government's Cultural Gifts Program

Koganezawa Takehito (Japan; Germany, b1974), two multimedia: *untitled (soft sculpture sunset)* 2008, digital tape (HDCAM) shown as single-channel digital video, colour, silent; *untitled (neon)* 2005, single-channel digital tape (betacam), colour, silent

Mai Yamashita (Japan, b1976) and **Naoto Kobayashi** (Japan, b1974), *When I wish upon a star* 2004, single-channel digital video, colour, sound

Subtotal: 3 works

Korea

Kimsooja

Kimsooja (Korea, b1957), *A needle woman* 2009, single-channel digital video, colour, silent

Subtotal: 1 work

Indonesia

Andrew Cameron. Donated through the Australian Government's Cultural Gifts Program

Val Wens (Indonesia, b1974), six photographs from the series *Cinta Mati* 2011: *Cinta Mati #1* 2011, pigment on silver rag paper; *Cinta Mati #2* 2011, pigment on silver rag paper; *Cinta Mati #3* 2011, pigment on silver rag paper; *Cinta Mati #4* 2011, pigment on silver rag paper; *Cinta Mati #5* 2011, pigment on silver rag paper; *Cinta Mati #6* 2011, pigment on silver rag paper

Jumaadi. Donated through the Australian Government's Cultural Gifts Program

Jumaadi (Indonesia, b1973), *The bridge to Alengka* 2014–15, red card; cut out

Subtotal: 7 works

Modern and contemporary art

Anonymous gift. Donated through the Australian Government's Cultural Gifts Program

David Griggs (Australia, b1975), *Renewing the spirit no 4* 2006, synthetic polymer paint on canvas

Moya McKenna (Australia; England, b1973), *Milk* 2008, oil on linen

Anita and Luca Belgiorio-Nettis. Donated through the Australian Government's Cultural Gifts Program

Daniel Canogar (Spain, b1964), *Sikka* 2012, 140 movie DVDs, metal disc and rods, single-channel digital video, sound, pixel mapping program

John Conomos (Australia, b1947), *Lake George (after Rothko)* 2007, single-channel digital video, colour, sound

Daniel Crooks (New Zealand; Australia, b1973), *Static no. 13 (Underwater flight recording)* 2010, single-channel digital video, colour, sound

Hayden Fowler (New Zealand; Australia, b1973), *Goat odyssey* 2006, single-channel digital video, colour, sound

Shaun Gladwell (Australia, b1972), *Midnight traceur* 2011, single-channel digital video, colour, silent

William Kentridge (South Africa, b1955), *I am not me, the horse is not mine* 2008, eight-channel digital tape (betacam) shown as eight-channel digital video, colour, sound

Jess MacNeil (Canada; England; Australia, b1977), *Revolution* 2011, single-channel digital video, colour, sound

Arlo Mountford (England; Australia, b1978), *The lament* 2010–11, dual-channel digital animation, colour, sound, framed photograph

Marion Borgelt. Donated through the Australian Government's Cultural Gifts Program

Marion Borgelt (Australia, b1954), *Bloodlight Optic Rhythm: nos. 1–9* 2002–03, pigment, oil, jute, timber

Martin Browne. Founding patron of the Friends of New Zealand Art. Donated through the Australian Government's Cultural Gifts Program

Israel Birch (New Zealand, b1976), *Te wai-a-rangi* 2015, lacquer on stainless steel

Mikala Dwyer. Donated through the Australian Government's Cultural Gifts Program

Mikala Dwyer (Australia, b1959), two sculptures and one painting: *Possession* 2015, synthetic polymer paint on canvas, IKEA bed, polyurethane, coins, stones, gems, *Marys; Backdrop for Saint Jude* 2015, synthetic polymer paint on canvas, ceramic, glass; *Sigil for Heaven and Earth* 2015, synthetic polymer paint on canvas

Fraser Hopkins. Donated through the Australian Government's Cultural Gifts Program

Brent Harris (New Zealand; Australia, b1956), *Court* 1993, oil on linen

Tim Maguire. Donated through the Australian Government's Cultural Gifts Program

Tim Maguire (United Kingdom; Australia, b1958), *Untitled 20081003* 2008, diptych: oil on canvas

Tomislav Nikolic. Donated through the Australian Government's Cultural Gifts Program

Tomislav Nikolic (Australia, b1970), *25: Galgaliei, Vibration, Somehow, I know that I am haunted to be wanted* 2003–04, triptych: synthetic polymer paint and marble dust on canvas

Vicki Olsson. Donated through the Australian Government's Cultural Gifts Program

John Currin (United States of America, b1962), seven prints from the portfolio *Milestones* 2006: *Girl in bed* 2006, etching, aquatint and drypoint; *Milestones* 2006, etching, aquatint and drypoint; *The dream of the doctor* 2006, etching, aquatint and drypoint; *The pink tree* 2006, etching, aquatint and drypoint; *Anna* 2006, etching, aquatint and drypoint; *Dogwood* 2006, etching, aquatint and drypoint; *Sho-bo* 2006, etching, aquatint and drypoint

Sol LeWitt (United States of America, 1928–2007), *Nine linocuts* 2006, bound book of nine colour linocuts

Ben Quilty. Donated through the Australian Government's Cultural Gifts Program

Ben Quilty (Australia, b1973), *The Last Supper* 2017 2017, oil on linen

John Sharpe. Donated through the Australian Government's Cultural Gifts Program

Colin McCahon (New Zealand, 1919–87), *Clouds 5* from the series *Clouds* 1975, synthetic polymer paint on paper mounted on hardboard

Penelope Seidler AM in memory of Harry Seidler AC OBE. Donated through the Australian Government's Cultural Gifts Program

Max Bill (Switzerland, 1908–94), *Half sphere around one axis* 1965–66, black granite

Subtotal: 29 works

Photography

Geoffrey Batchen

JW Lindt (Germany; Australia, 1845–1926), *untitled (reclining man)* 1873, albumen photograph

Julia Champtaloup and Andrew Rothery

Simryn Gill (Singapore; Malaysia; Australia, b1959), *Eyes and storms 24* 2012, printed 2013, ilfachrome print

Daniel Mudie Cunningham. Donated through the Australian Government's Cultural Gifts Program

Luke Roberts (Australia, b1952), *Edie* 2010, giclée pigment print

Merilyn Fairskey

Merilyn Fairskey (Australia, b1950), five photographs from the series *After images* 1995: *Edwin, travel agent,*

Puerto Rico 1995, black and white line positive transparency; *Moya, writer, Australia* 1995, black and white line positive transparency; *Ouliana, foreign trader, Bulgaria* 1995, black and white line positive transparency; *Wendy, manager, Barbados* 1995, black and white line positive transparency; *Yvonne, student, Yugoslavia* 1995, black and white line positive transparency

Chris Fortescue

Chris Fortescue (Australia, b1953), three photographs: *The blue album* 2015, pigment print; *naturalism #12 from the series naturalism* 08 2008, pigment print; *Road, Chris, Fog, Road 027* from the series *Rectified Searches* 2007, pigment print

Gael Newton

Robyn Beeche (Australia, 1945–2015), *Greasy pole II* 1986, printed 2010, direct positive colour photograph

Debra Phillips

Debra Phillips (Australia, b1958), twenty photographs from the series *The roundest object in the world – A to Z* 2012: *The roundest object in the world – I* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – V* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – X* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – C* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – D* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – M* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – B* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – E* 2012, gelatin silver printing-out-paper photograph from

a series of 26; *The roundest object in the world – F* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – G* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – H* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – J* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – N* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – O* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – P* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – Q* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – T* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – U* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – Y* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world – Z* 2012, gelatin silver printing-out-paper photograph from a series of 26

Subtotal: 32 works

Total: 78 works

Total all departments: 414 works

Total purchased and gifted in 2017–18: 647 works

National Art Archive

The Archive made the following acquisitions of particular note in 2017–18.

Alan and Jancis Rees. Donated through the Australian Government's Cultural Gifts Program

The personal archive of Lloyd Rees, along with selected books from his library and objects from his studio

Andrew Klippel. Donated through the Australian Government's Cultural Gifts Program

The personal archive of Robert Klippel

Professor John Clark

His personal archive of research and writings on contemporary art in Asia

Professor Donald Brook

His personal archive of research and writings on conceptual art, the philosophy of art, non-verbal representation and cultural evolution

Lynne Eastaway

The personal archive of Sydney Ball

Rayner Hoff and Stephen Henstock. Donated through the Australian Government's Cultural Gifts Program

The personal archive and library of Rayner Hoff

Evan Hughes. Donated through the Australian Government's Cultural Gifts Program

The gallery archive of Ray Hughes

Kathy and Laurence Freedman. Donated through the Australian Government's Cultural Gifts Program

The Stills Gallery archive



RIGHT: Gallery installation team at work in *Behind the scenes* project. Photo © AGNSW

Exhibitions

The Gallery's Domain site hosted twenty-seven exhibitions in 2017–18, seen by 1.3 million visitors. Of these, seven were ticketed exhibitions which attracted over 495,000 visitors including major projects with the Rijksmuseum and Musée de Cluny. Key strategic partnership exhibitions included the first iteration of *The National* with Carriageworks and the Museum of Contemporary Art Australia, and participation in the 21st Biennale of Sydney.

Touring program

Between July 2017 and June 2018, the Art Gallery of New South Wales toured seven exhibitions to major state institutions and regional galleries

in New South Wales, Queensland and Victoria and internationally to Christchurch, New Zealand. These exhibitions – 2016 Archibald Prize Regional Tour, 2017 Archibald Prize Regional Tour, *Landmarks: works from the John Kaldor & AGNSW collections*, *Brett Whiteley: other places (somewhere else)*, *Close to home: Dobell Australian Drawing Biennial 2016*, *Matisse: Jazz and European old masters 16th–19th century* – were seen by over 200,000 visitors.

There were many highlights from these touring exhibitions. Most notably, the openings for *Landmarks: works from the John Kaldor & AGNSW collections*, a key partnership between the Gallery and the Blue Mountains Cultural Centre, at Tamworth Regional Gallery and Murray Art Museum Albury coincided with broad reaching and well-received Sydney Modern Project community consultation events. These events were attended by Gallery Trustees Gretel Packer (Tamworth) and Ashley Dawson Damer (Albury) and Gallery executives Michael Brand,

Maud Page and Jacquie Riddell. The tour of *European old masters 16th–19th century* to Hazelhurst Arts Centre was the first time those works were displayed outside of the Gallery's Old Courts, and received record attendance for the tour venue. The 2016 Archibald Prize regional tour was the first Archibald Prize to be displayed at Geelong Gallery; throughout its tour of Victoria and regional New South Wales the exhibition was well supported by participating artists through local education and public programming. *Matisse: Jazz* was displayed at Christchurch Art Gallery Te Puna o Waiwhetu with key works from their collection of New Zealand and Pacific artists.

BELOW: Auslan interpreter presents in *Rembrandt and the Dutch golden age*. Photo © AGNSW



Monthly Gallery visitors 2013–18

| | Total visitors | Total visitors | Total visitors | Total visitors | Total visitors | Domain | BW Studio | Regional touring |
|------------------|------------------|------------------|------------------|------------------|------------------|------------------|---------------|---------------------|
| Month | 2013–14 | 2014–15 | 2015–16 | 2016–17 | 2017–18 | 2017–18 | 2017–18 | 2017–18 |
| July | 101,535 | 194,761 | 109,343 | 207,223 | 118,691 | 102,671 | 1508 | 14,512 |
| August | 87,890 | 119,222 | 135,525 | 160,847 | 150,683 | 130,256 | 890 | 19,537 |
| September | 91,766 | 107,699 | 109,862 | 136,592 | 131,689 | 113,129 | 1179 | 17,381 |
| October | 92,808 | 91,988 | 112,830 | 135,663 | 155,265 | 109,138 | 1045 | 45,082 |
| November | 96,539 | 118,653 | 106,079 | 135,329 | 164,511 | 110,631 | 1084 | 52,796 |
| December | 89,217 | 102,056 | 94,621 | 99,838 | 126,815 | 105,166 | 554 | 21,095 |
| January | 116,089 | 118,686 | 146,793 | 150,967 | 147,156 | 132,570 | 1048 | 13,538 |
| February | 80,334 | 119,806 | 119,763 | 115,969 | 154,579 | 148,723 | 1192 | 4664 |
| March | 102,956 | 100,388 | 81,850 | 127,911 | 114,453 | 110,213 | 1398 | 2842 |
| April | 114,819 | 83,525 | 95,966 | 116,820 | 111,142 | 107,213 | 1231 | 2698 |
| May | 101,995 | 76,696 | 85,420 | 107,544 | 116,001 | 109,929 | 965 | 5107 |
| June | 87,743 | 70,027 | 88,223 | 92,683 | 116,732 | 111,297 | 1441 | 3994 |
| YTD TOTAL | 1,163,691 | 1,303,507 | 1,286,275 | 1,587,386 | 1,607,717 | 1,390,936 | 13,535 | 203,246 |

Paid exhibition program

| Exhibition | Months | Visitors |
|---|---------------------|----------------|
| O'Keeffe, Preston, Cossington Smith: making modernism | July – October | 36,935 |
| Archibald, Wynne and Sulman prizes 2017 | July – October | 134,766 |
| Robert Mapplethorpe: the perfect medium | October – March | 34,415 |
| Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum | November – February | 130,206 |
| The lady and the unicorn | February – June | 86,031 |
| Archibald, Wynne and Sulman prizes 2018 | May – September | 72,816* |
| TOTAL | | 495,189 |

*Note: Visitor numbers from 1 July 2017 to 30 June 2018 for exhibitions running over two financial years.

List of exhibitions

| Dates | Exhibition | Ticketed | Tour | Catalogue |
|-------------------------|---|----------|------|-----------|
| 15.10.2016 – 06.08.2017 | Primary structures and speculative forms | | | |
| 04.06.2016 – 08.10.2017 | Sentient lands | | | |
| 30.03.2017 – 16.07.2017 | The National 2017: new Australian art | | | X |
| 15.04.2017 – 23.07.2017 | David Stephenson: human landscapes | | | |
| 19.05.2017 – 19.11.2017 | Brett Whiteley: west of the divide | | X | |
| 27.05.2017 – 2019 | Glorious: earthly pleasures and heavenly realms | | | |
| 02.06.2017 – 03.12.2017 | Victorian watercolours | | | X |
| 24.06.2017 – 07.01.2018 | Passion and procession: art of the Philippines | | | |
| 24.06.2017 – 08.10.2017 | Mervyn Bishop | | X | |
| 01.07.2017 – 02.10.2017 | O'Keeffe, Preston, Cossington Smith: making modernism | X | X | X |
| 29.07.2017 – 22.10.2017 | Archibald, Wynne and Sulman prizes 2017 | X | X | X |
| 29.07.2017 – 29.10.2017 | Australian art and the Russian avant-garde | | | |
| 16.08.2017 – 11.02.2018 | Pat Brassington: the body electric | | | |
| 19.08.2017 – 11.02.2018 | Something living | | | |
| 19.08.2017 – 11.02.2018 | Out of the ordinary: works from the ARTAND Emerging Artist Collection | | | |
| 26.08.2017 – 04.02.2018 | Mikala Dwyer: a shape of thought | | | X |
| 09.09.2017 – 12.08.2018 | Unpainting | | | |
| 13.10.2017 – 19.11.2017 | Brett Whiteley Travelling Art Scholarship 2017 | | | |
| 27.10.2017 – 04.03.2018 | Robert Mapplethorpe: the perfect medium | X | | X |
| 28.10.2017 – 28.01.2018 | Glen Mackie and Daniel O'Shane | | | |
| 11.11.2017 – 18.02.2017 | Janet Laurence: the matter of the masters | | | |
| 11.11.2017 – 18.02.2018 | Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum | X | | X |
| 24.11.2017 – 25.03.2017 | Brett Whiteley: beach | | | |
| 26.01.2018 – 25.04.2018 | ARTEXPRESS 2018 | | | |
| 10.02.2018 – 24.06.2018 | The lady and the unicorn | X | | X |
| 03.03.2018 – 29.04.2018 | Ewa Pachucka: Arcadia: landscape and bodies | | | |
| 16.03.2018 – 11.06.2018 | 21st Biennale of Sydney: Superposition: equilibrium and engagement | | | |
| 12.05.2018 – 09.09.2018 | Archibald, Wynne and Sulman prizes 2018 | X | X | X |
| 12.05.2018 – 09.09.2018 | Henry VR | | | |
| 12.05.2018 – 29.07.2018 | Hold still: the photographic performance | | | |

Regional exhibitions

| Dates | Venue | Location | Exhibition | Attendance |
|-------------------------|---|---------------------------|---|------------|
| 27.04.2017 – 02.07.2017 | Cairns Regional Gallery | Cairns, QLD | Brett Whiteley: other places (somewhere else) | 194 |
| 06.05.2017 – 02.07.2017 | Western Plains Cultural Centre | Dubbo, NSW | Close to home: Dobell Australian Drawing Biennial 2016 | 482 |
| 19.05.2017 – 02.07.2017 | Hawkesbury Regional Gallery | Windsor, NSW | Archibald Prize regional tour – 2016 | 329 |
| 09.06.2017 – 13.08.2017 | Tamworth Regional Gallery | Tamworth, NSW | Landmarks: works from the John Kaldor & AGNSW collections | 2316 |
| 07.07.2017 – 20.08.2017 | Western Plains Cultural Centre | Dubbo, NSW | Archibald Prize regional tour – 2016 | 15,333 |
| 15.07.2017 – 17.09.2017 | Caboolture Regional Gallery | Caboolture, QLD | Brett Whiteley: other places (somewhere else) | 3289 |
| 06.08.2017 – 12.11.2017 | The Christchurch Art Gallery Te Puna o Waiwhetu | Christchurch, New Zealand | Matisse: Jazz | 46,865 |
| 27.09.2017 – 03.12.2017 | Hazelhurst Arts Centre | Gymea, NSW | European old masters 16th–19th century | 24,574 |
| 29.09.2017 – 04.12.2017 | Murray Art Museum, Albury | Albury, NSW | Landmarks: works from the John Kaldor & AGNSW collections | 5823 |
| 29.09.2017 – 03.12.2017 | Tweed Regional Gallery and Margaret Olley Arts Centre | Murwillumbah, NSW | Brett Whiteley: other places somewhere else) | 19,703 |
| 27.10.2017 – 10.12.2017 | Geelong Gallery | Geelong, VIC | Archibald Prize regional tour – 2017 | 44,395 |
| 09.12.2017 – 04.02.2018 | Gosford Regional Gallery | Gosford, NSW | Brett Whiteley: other places (somewhere else) | 17,990 |
| 15.12.2017 – 28.01.2018 | Murray Art Museum, Albury | Albury, NSW | Archibald Prize regional tour – 2017 | 4880 |
| 02.02.2018 – 18.03.2018 | Grafton Regional Gallery | Grafton, NSW | Archibald Prize regional tour – 2017 | 4522 |
| 23.03.2018 – 06.05.2018 | Casula Powerhouse Arts Centre | Casula, NSW | Archibald Prize regional tour – 2017 | 5544 |
| 11.05.2018 – 24.06.2018 | Newcastle Art Gallery | Newcastle, NSW | Archibald Prize regional tour – 2017 | 6821 |
| 29.06.2018 – 19.08.2018 | Goulburn Regional Art Gallery | Goulburn, NSW | Archibald Prize regional tour – 2017 | 186 |

*Note: Attendance from 1 July 2017 to 30 June 2018 only for exhibitions running over two financial years.

Registration

During the 2017–18 financial year, Registration administered and packed the outward loan of 512 works of art from the collection to sixty-five national cultural institutions and two international cultural institutions. Registration also managed the new or renewed inward long-term loan of 223 objects from eighteen lenders for collection purposes.

The department managed 1406 movement requests to relocate 6195 collection artworks and undertook the collection inventory of the Australian Art Collection comprising 15,637 works.

During 2017–18 the Gallery was loaned 429 artworks in thirty-two consignments from international lenders, including private collections and leading institutions comprising Kunsthall Rotterdam, Los Angeles County Museum of Art, Georgia O’Keeffe Museum, Rijksmuseum, Christchurch Art Gallery Te Puna o Waiwhetu and the Musée de Cluny – Musée national du Moyen Âge.

The Gallery was also loaned 1034 artworks in 121 consignments from Australian lenders, including private collections and institutions comprising Western Plains Cultural Centre, Hawkesbury Regional Gallery, Murray Art Museum Albury, Grafton Regional Gallery, Geelong Gallery, Casula Powerhouse Arts Centre, Newcastle Art Gallery, Goulburn Regional Art Gallery, Museum of Contemporary Art, Carriageworks, Australian Museum, Monash University Museum of Art, Artspace, National Gallery of Australia, Art Gallery of South Australia, National Gallery of Victoria, Shepparton Art Museum, Mosman Art Gallery, Bendigo Art Gallery, Queensland Art Gallery | Gallery of Modern Art, Biennale of Sydney, Art Gallery of Western

Australia, National Art School, Museum of Applied Arts and Sciences.

Registration supervised visits from 431 people to the offsite storage centre, including tertiary art students, benefactors, institutional colleagues and members of the public viewing specific works in the collection.

The Registration department continued to manage the Gallery’s Print Study Room and Works on Paper Store and the offsite collection store.

Gallery touring exhibitions

Brett Whiteley: other places (somewhere else)

Caboolture Regional Gallery,
14 July – 17 September 2017

Tweed Regional Gallery and Margaret Olley Art Centre,
29 September – 3 December 2017

Gosford Regional Gallery and Arts Centre,
9 December – 1 February 2018

Brett Whiteley, *The 15 great dog pisses of Paris* 1989, charcoal, oil, collage, wax, plaster on canvas; *Palm tree (Bali)* 1976, pen and brush and black ink on canvas on board; *Acrobat (Japan)* 1989, gelatin silver photograph; *Bali* c1971, gouache, ink and collage on paper; *Balinese dancer* 1975, brush and black ink on two sheets of white laid paper mounted on black board; *Balzac at 4.26am (after 4th coffee)* 1989, brush and black ink on ivory Arches wove paper; *Bob Dylan (... You realise he’s not selling any alibis)* 1972, brush and black ink on silk; *Bus stop in Bali* 1980, pen and brush and brown ink on brown paper; *Colette* 1989, black conté on white Arches BFK Rives wove paper; *Dizzy Gillespie* 1974, brush and brown ink, collage on ivory wove paper; *Glasshouse Mountains* 1978, pencil, pen and brush and black ink, watercolour, gouache on cream wove paper; *The green mountain (Fiji)* 1969, oil, collage on cardboard; *Henri Matisse reading a newspaper in the Luxembourg Gardens* 1989, brush and black ink on ivory wove paper; *Ille de*

la Cité at dusk 1990, charcoal, pen and black ink, gouache, collage, plaster on canvas; *The island* 1967, gouache, pen and ink, collage on hardboard; *Jenny’s Lake* c1983, brush and black ink, wash on rice paper; *Lovers on a park bench* 1989, gelatin silver photograph; *New York 1* 1968, oil, collage, chrome and mixed media on plywood; *Pages from New York Sketchbooks* 1967, assorted sketchbook material loosely bound (ten pages); *Paris I (with bridges)* 1990, charcoal, pencil, ink, collage, synthetic twine on canvas; *Pigalle* 1989, brush and black ink on white wove Arches paper; *The pink heron* 1969, synthetic polymer paint on hardboard; *The Pont Neuf in evening light* 1989, pen and brush and sepia ink on tan cardboard; *Portrait of Jean-Paul Sartre glimpsed from a taxi* 1989, pencil, pastel, brush and black ink, collage on white Arches wove paper; *The roofs in the rain* 1990, charcoal, ink, oil, collage, plaster on canvas; *Rue du Sabot* 1989, silver gelatin photograph, black gouache; *Rue Fromage* 1989, pencil, pen and black ink, synthetic polymer paint, collage on white wove Arches paper; *Self portrait drawing calligraphically* 1975, black ink on brown paper; *Sleeping children (Japan)* 1989, gelatin silver photograph; *St. Germain-des-Prés with Picasso sculpture and poster* 1989, gelatin silver photograph; *Street poster and the traffic on St. Michel* 1989, silver gelatin photograph; *View from taxi (Japan)* 1989, gelatin silver photograph; *View of Paris I* 1982, charcoal, graphite, oil, cardboard, wood, plaster on plywood; *Vision of Queensland (Preliminary drawing for oil painting)* 1981, pencil, charcoal, conté, pen and black ink, gouache on off-white wove paper; *Watching Josephine Baker on video at midday* 1989, pencil, collage on white wove paper; *Wategoes Beach III* 1989, brush and black ink on rice paper on white wove paper; *Wategoes Beach no. 17* 1989, pencil, charcoal, gouache, collage on white wove paper; *Window cleaners (Japan)* 1989, gelatin silver photograph

512

GALLERY ARTWORKS LOANED

Henri Matisse: Jazz

Christchurch Art Gallery,
6 August – 12 November 2017

Henri Matisse, *The circus* 1947, colour stencil; *The clown* 1947, colour stencil; *The Codomas* 1947, colour stencil; *The cowboy* 1947, colour stencil; *Destiny* 1947, colour stencil; *Forms* 1947, colour stencil; *The heart* 1947, colour stencil; *The horse, the rider and the clown* 1947, colour stencil; *Icarus* 1947, colour stencil; *Jazz* 1947, artist's illustrated book of twenty colour stencils on Vélin d'Arches; *The knife thrower* 1947, colour stencil; *The lagoon* 1947, colour stencil; *Monsieur Loyal* 1947, colour stencil; *The nightmare of the white elephant* 1947, colour stencil; *Pierrot's funeral* 1947, colour stencil; *The swimmer in the tank* 1947, colour stencil; *The sword swallower* 1947, colour stencil; *The toboggan* 1947, colour stencil; *The wolf* 1947, colour stencil

Landmarks: works from the John Kaldor & AGNSW collections

Tamworth Regional Gallery,
9 June – 13 August 2017

Murray Art Museum Albury,
29 September – 26 November 2017

Christo, *Wrapped Book Modern Art* 1978, polyethylene, twine, book; Christo, *Package* 1967, polyethylene, fabric, rope, staples; Christo, *Wrapped Island, Project for South Pacific Ocean* 1970, collage: pencil, fabric, twine, staples, photograph, crayon, charcoal, pastel, Perspex box; Christo, *Wrapped Paintings* 1968, stretched canvases, tarpaulin, rope; Christo, *Packed Coast, One Million Square Feet, Project for Australia* 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, Perspex; Christo, *The Gates, Project for Central Park, NYC* 1985, diptych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map; Christo, *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida* 1982, diptych: pencil, pastel, charcoal, wax crayon, enamel

paint, photographs; Sir Richard Long, *A moved line in Japan* 1983, text work in red and black; Sir Richard Long, *A hundred mile walk along a straight line in Australia* 1977, three gelatin silver photographs, pencil on board; Sir Richard Long, *Circle in Africa* 1978, gelatin silver photograph, coloured pencil on board; Sir Richard Long, *Sydney Harbour driftwood* 1977, driftwood, sixteen pieces; Sir Richard Long, *River Avon mud drawing* 1983, mud on paper; Andreas Gursky, *Meersbusch, Krefeld* 1989, type C photograph; Simryn Gill, *Vegetation* 1999, five gelatin silver photographs; Imants Tillers, *Counting: one, two, three* 1988, synthetic polymer paint, gouache, oilstick on 162 canvas boards; Andy Goldsworthy, *Leaf throws, Blairgowrie, Perthshire, Tayside, 3 January* 1989 1989, four Cibachrome photographs, unique prints; Christo, *Wrapped Vestibule, Project for the Art Gallery of New South Wales, Sydney* 1990, collage: photograph by Tim Marshall, pencil, charcoal, enamel paint, wax crayon, canvas, 1930

European old masters 16th–19th century from the Art Gallery of New South Wales

Hazelhurst Regional Gallery and Arts Centre,
28 September – 3 December 2017

Nicolò dell'Abate, *Portrait of a gentleman with a falcon* c1548–c1550, oil on canvas; Jean-Marc Nattier, *Madame de La Porte* 1754, oil on canvas; Luca Cambiaso, *Holy Family with St John the Baptist* c1578, oil on canvas; Canaletto, *The Piazza San Marco, Venice* 1742–1746, oil on canvas; Bernardo Strozzi, *The release of St Peter* c1635, oil on canvas; Jan van Bijlert, *Girl with a flute* c1630, oil on canvas; Giulio Cesare Procaccini, *The dead Christ on the cross with Sts Mary Magdalene, Augustine and Jerome, and angels* c1618, oil on canvas; Thomas Gainsborough, *Samuel Kilderbee* c1758, oil on canvas; William Hogarth, *Dr Benjamin Hoadly MD* c1783 (partially repainted), oil

on canvas; Joseph Wright of Derby, *Margaret Oxenden* early 1740s, oil on canvas; Matthias Stomer, *Mucius Scaevola in the presence of Lars Porsenna* c1757–c1759, oil on canvas; Richard Wilson, *St Peter's and the Vatican from the Janiculum*, Rome early 1640s, oil on canvas; Sir Joshua Reynolds, *Stephen Croft* 1757–64, oil on canvas; Sir Charles Lock Eastlake, *An antique rural scene* 1760, oil on canvas; Johann Georg Platzer, *The sculptor's studio* 1823–24, oil on copper panel; William Hamilton, *Christ and the woman of Samaria* 1730, oil on canvas; Sir Henry Raeburn, *John Spottiswoode of Spottiswoode* 1792, oil on canvas; Francis Danby, *The three sisters of Phaethon weeping over the tomb of their brother* c1820, oil on canvas; Giovanni Domenico Tiepolo, *The apotheosis of a pope and martyr* 1841–45, oil on canvas; Jacopo Amigoni, *Bacchus and Ariadne* c1780–1785, oil on canvas; Sir Joshua Reynolds, *James Maitland, 7th Earl of Lauderdale* c1740–c1742, oil on canvas; Philippe Jacques de Loutherbourg, *A shipwreck off a rocky coast* 1759–60, oil on canvas; Nicolas de Largillierre, *Portrait of an officer* 1760s, oil on canvas; John Glover, *Ullswater, early morning* c1714–c1715, oil on canvas; Frans Snyders, *The boar hunt* c1824, oil on canvas; Richard Westall, *Landscape – solitude* c1650s, oil on canvas; David Roberts, *Edinburgh from the Calton Hill* 1858, oil on canvas

Long-term inward loans

John Kaldor AM

1 July 2017 – 30 June 2022

Francis Alÿs, *Untitled* 1999, mixed media on tracing paper; Francis Alÿs, *Untitled (study for The modern procession)* 2002, collage, oil and pencil on tracing paper; Francis Alÿs, *Railings* 2004, digital tape (betacam) shown as single-channel digital video, colour, sound; Francis Alÿs, *Sleepers II* 2001, eighty 35 mm slides, colour, carousel projector; Francis Alÿs, *The last clown* 2001, digital tape (betacam)

shown as single-channel digital video animation, black and white, sound; Francis Alÿs, *Three men in cravats triptych* 1995, oil on board, enamel on metal series consisting of one painting by Francis Alÿs (left) and sign paintings by Juan Garcia (centre) and Emilio Rivera (right); Francis Alÿs, *Untitled* 2005, mixed media on tracing paper; Francis Alÿs, *Untitled (man asleep with hand on head)* 2000, chalk; Francis Alÿs, *Untitled (man curled asleep)* 2000, chalk; Francis Alÿs, *Untitled (study for The modern procession, and Girl with skeleton)* 2001, collage, oil and pencil on tracing paper; Francis Alÿs, *Untitled (study for The modern procession II)* 2002, collage, oil and pencil on tracing paper; Francis Alÿs, *Untitled (study for The modern procession III)* 2000, collage, oil and pencil on tracing paper; Francis Alÿs, *Untitled (study for The modern procession – Frida Kahlo)* 2001, collage, oil and pencil on tracing paper; Carl Andre, *Steel-copper plain* 1969, steel and copper; Bernd Becher, Hilla Becher, *Coal mines and steel plants printed* 1988, four unique gelatin silver photographs; Bernd Becher, Hilla Becher, *Cooling towers, Germany* 1964–93, printed 2003, nine gelatin silver photographs; Bernd Becher, Hilla Becher, *Framework houses* 1959–71, printed 2000, fifteen gelatin silver photographs; Bernd Becher, Hilla Becher, *Quenching towers: Zeche Hugo, Gelsenkirchen, D* 1978, printed 2004–05, gelatin silver photograph; Bernd Becher, Hilla Becher, *Blast furnaces, Germany, France, Luxembourg, United States* 1970–84, printed 1989, twelve gelatin silver photograph; Bernd Becher, Hilla Becher, *Quenching towers: Zeche Emscher-Lippe, Datteln, D* 1985, printed 2004–05 gelatin silver photograph; Vanessa Beecroft, *VB40.070.VB.POL* 1999, digital type C photograph; Daniel Buren, *Frise* 1979, work in situ; Christian Capurro, *Compress (pit of doubli-vores)* 2006–07, fourteen works-on-paper drawn under the pressure of erasing other images then corrected, magazine pages with erasure, correction fluid, ink

and pins; Paul Chan, *A free press (formerly Ursa Minor)* 2005, archival inkjet print; Paul Chan, *A jury of peers (formerly Aquarius)* 2005, archival inkjet print; Paul Chan, *Democracy to come (formerly Ursa Major)* 2005, archival inkjet print; Paul Chan, *Distributive justice (formerly Orion)* 2005, archival inkjet print; Paul Chan, *Freedom of speech (formerly Centaurus)* 2005, archival inkjet print; Paul Chan, *No cruel and unusual punishment (formerly Perseus)* 2005, archival inkjet print; Paul Chan, *No taxation without representation (formerly Andromeda)* 2005, archival inkjet print; Paul Chan, *Right to keep and bear arms (formerly Cancer)* 2005, archival inkjet print; Paul Chan, *Right to peaceably assemble (formerly Cassiopeia)* 2005, archival inkjet print; Paul Chan, *Separation of church and state (formerly Gemini)* 2005, archival inkjet print; Paul Chan, *Beginning of love, end of war V* 2006, charcoal on paper; Paul Chan, *Beginning of love, end of war III* 2005, charcoal on paper; Paul Chan, *Untitled (drawing for 5th light)* 2006, charcoal and cut paper; Paul Chan, *Untitled (drawing for 5th light)* 2006, charcoal and cut paper; Christo, *Package* 1967, polyethylene, fabric, rope, staples; Christo, *The Gates, Project for Central Park, NYC* 1985, diptych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map; Christo, *Packed Coast, One Million Square Feet, Project for Australia* 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, Perspex; Christo, *Running Fence, Project for Sonoma and Marin Counties, State of California* 1974, collage: fabric, staples, cardboard, brown paper, pencil, charcoal, crayon, ballpoint pen; Christo, *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida* 1982, diptych: pencil, pastel, charcoal, wax crayon, enamel paint, photographs; Christo, *The Umbrellas, Project for Japan and Western USA* 1986, collage: wax crayon, pastel, fabric, pencil; Christo, *Wrapped Island, Project for South Pacific Ocean* 1970, collage: pencil, fabric, twine, staples,

photograph, crayon, charcoal, pastel, Perspex box; Daniel Crooks, *Elevator no.3* 2002, single-channel digital video, colour, silent; Daniel Crooks, *Static no.6* 2003, single-channel digital video, colour, sound; Aleks Danko, *Art stuffing* 1970, synthetic polymer paint on paper stuffed hessian bag; Aleks Danko, *Just one more light work* 1974, chair, light sockets, bulbs, electrical flex, wheels, Traffolyte panels; Aleks Danko, *Log dog* 1970, wood, metal, chain, leather, casters; Thomas Demand, *Modell/ Model* 2000, type C photograph/ Diasec; Thomas Demand, *Recorder* 2002, 35 mm film, colour, optical sound; Thomas Demand, *Rolltreppe/ Escalator* 2000, 35 mm film, colour, optical sound; Gilbert and George, *Dig* 2005, mixed media; Shaun Gladwell, *Approach to Mundi Mundi* 2007, digital tape (DVCProHD) shown as dual-channel digital video, colour, silent; Andreas Gursky, *Chicago Mercantile Exchange* 1997, type C photograph; Andreas Gursky, *Meersbusch, Krefeld* 1989, type C photograph; Gary Hill, *Liminal objects #5* 1996, analog disc (laserdisc) shown as single-channel digital video, black and white, silent, modified CRT monitor, metal stand; Jeff Koons, *Basketball* 1985, bronze; Jeff Koons, *Split-rocker (green/blue)* 1999, polychromed aluminium; Jeff Koons, *Art Magazine Ads* 1988–89, portfolio of four colour lithographs; Michael Landy, *Common dandelion* 2002, etching; Michael Landy, *Feverfew* 2002, etching; Michael Landy, *Four walls* 2004, digital tape (DVCAM) shown as single-channel digital video, colour, sound; Michael Landy, *H.2.N.Y. Self-destroying work of art* 2006, oil stick on paper; Michael Landy, *Michael Landy's (lifestyle) destruction of personal property* 1998, pen and ink on paper; Michael Landy, *Michael Landy's (lifestyle) household contents* 2002, pen and ink on paper; Michael Landy, *Drawing (2)* 2007, charcoal on paper; Michael Landy, *Painting (1)* 2007, paint on metal; Michael Landy, *Sculpture* 2007, paint on metal; Michael Landy, *Scrapheap services* 1995, ink on paper; Michael Landy, *Shelf life* 2004, 16 mm film shown as single-

channel digital video, colour, sound; Michael Landy, *Print* 2007, ink on paper; Sol LeWitt, *Non-geometric form (splotch)* #2 1999, painted fiberglass; Sol LeWitt, *Non-geometric form (splotch)* #6 1999, painted fiberglass; Sol LeWitt, *Non-geometric form (splotch)* #4 1999, painted fiberglass; Sol LeWitt, *Non-geometric form (splotch)* #3 1999, painted fiberglass; Sol LeWitt, *Non-geometric form (splotch)* #1 1999, painted fiberglass; Sol LeWitt, *Non-geometric form (splotch)* #5 1999, painted fiberglass; Sol LeWitt, *Pyramid* 2005, painted wood; Sol LeWitt, *Wall structure 54321* 1979, baked enamel on brass with black line (five pieces); Sol LeWitt, *Rectangle – open* 1977, painted wood; Sol LeWitt, *All two part combinations of arcs from four corners, arcs from four sides, straight, not-straight and broken lines in four directions* 1977, ink and pencil on paper; Sol LeWitt, *Form derived from a cube* 1982, pencil on paper; Sol LeWitt, *Form derived from a cube* 1982, pencil on paper; Sol LeWitt, *Irregular grid* 2001, gouache on paper; Sol LeWitt, *Tangled bands* 2002, gouache on paper; Sol LeWitt, *Tangled bands* 2002, gouache on paper; Sol LeWitt, *The location of twenty-one lines with lines from midpoints mostly* 1974, pencil and ink on paper; Sol LeWitt, *The location of six geometric figures* 1975, pencil and ink on paper; Sir Richard Long, *A hundred mile walk along a straight line in Australia* 1977, three gelatin silver photographs, pencil on board; Sir Richard Long, *A moved line in Japan* 1983, text work in red and black; Sir Richard Long, *Circle in Africa* 1978, gelatin silver photograph, coloured pencil on board; Sir Richard Long, *Sydney Harbour driftwood* 1977, driftwood, sixteen pieces; Sir Richard Long, *River Avon mud drawing* 1983, mud on paper; Sir Richard Long, *River Avon mud drawing* 1983, mud on paper; Sir Richard Long, *Spring showers circle* 1992, delabole (Cornish) slate; Barry McGee, *Untitled (man with baseball hat)* 2000, housepaint on metal, seventy panels; TV Moore, *The dead zone* 2003, digital tape (betacam)

shown as dual-channel digital video, colour, sound; Saskia Olde Wolbers, *Placebo* 2002, digital tape (betacam) shown as single-channel digital video, colour, sound; Saskia Olde Wolbers, *Trailer* 2005, digital tape (betacam) shown as single-channel digital video, colour, sound; Nam June Paik, *Video design* 1985, type C photograph; Nam June Paik, *TV birds* 1976, coloured pencil on paper, twelve panels; Nam June Paik, *TV faces* 1976, coloured pencil on paper, twelve panels; Paul Pfeiffer, *Caryatid* 2004, single-channel digital video, colour, silent, chromed television with inbuilt DVD player; Paul Pfeiffer, *Corner piece* 2004, single-channel digital video, colour, silent, monitor with metal armature, DVD player; Paul Pfeiffer, *Goethe's message to the New Negroes* 2001, single-channel digital video, colour, silent, monitor with metal armature, DVD player; Paul Pfeiffer, *Goethe's message to the New Negroes* 2002, single-channel digital video, colour, silent, monitor with metal armature, DVD player; Richard Prince, *American English (If I die in a combat zone)* 2006, two books in a case made of bondo, synthetic polymer paint and wood; Richard Prince, *Untitled (cowboy)* 1980–89, Ektacolor photograph; Richard Prince, *Untitled (sunset)* 1981, Ektacolor photograph; Richard Prince, *Untitled (hippie drawing)* 2000–05, ink and synthetic polymer paint on paper; Robert Rauschenberg, *Nugget* 1976, fabric, bamboo pole, string, tin cans; Robert Rauschenberg, *Zurich pool glut* 1988, assembled metal parts; Ugo Rondinone, *all MOMENTS stop here and together we become every memory that has ever been.* 2002, Plexiglass; Ugo Rondinone, *funfterdezember-zweitausendundfunf* 2005, recto: pencil, synthetic polymer paint on linen verso: collaged newspaper; Ugo Rondinone, *sechszundzwanzigster-septemberzweitausendundfunf* 2005, recto: pencil, synthetic polymer paint on linen verso: collaged newspaper; Ugo Rondinone, *sechszundzwanzigster-septemberzweitausendundfunf* 2005,

recto: pencil, synthetic polymer paint on linen verso: collaged newspaper; Ugo Rondinone, *SIEBENZWANZIGSTER-JANUARZWEITAUSENDUNDNULL* 2000, ink on paper, wooden frame, Plexiglass plaque with caption; Ugo Rondinone, *FUENFZEHNTERFEBRUARZWEITAUSENDUNDZWEI* 2002, ink on paper, wooden frame, Plexiglass plaque with caption; Ugo Rondinone, *siebterdezember-zweitausendundfunf* 2005, recto: pencil, synthetic polymer paint on linen verso: collaged newspaper; Ugo Rondinone, *SECHSZWANZIGSTER-AUGUSTZWEITAUSENDUNDNULL* 2000, synthetic polymer paint on polyester, Plexiglass plaque with caption; Peter Rostovsky, *Epiphany model: the painter* 2004, oil on linen, super-sculpey, wood, plastic, paper, flocking, synthetic polymer paint; Gregor Schneider, *Totes Haus u r Im Kern Venedig* 2001, gelatin silver photograph; Gregor Schneider, *Totes Haus u r Keller Venedig* 2001, gelatin silver photograph; Gregor Schneider, *Totes Haus u r Unter im Kern Venedig* 2001, gelatin silver photograph; Thomas Struth, *Chicago Board of Trade I, Chicago* 1990, type C photograph; Ricky Swallow, *Picture a screaming sculpture* 2003, piezo pigment print on hahnemuhle paper, moulded frame, museum glass; Meyer Vaisman, *Not just shelf* 1986, process inks, polyester on canvas; Daniel von Sturmer, *Limits of the model (sequence 3)* 2006, single-channel digital video, colour, silent; Daniel von Sturmer, *The truth effect* 2003, five-channel digital video, colour, sound, projectors, custom table and screens; Christo, *Wrapped Book Modern Art* 1978, polyethylene, twine, book; Christo, *Wrapped Vestibule, Project for the Art Gallery of New South Wales, Sydney* 1990, collage: photograph by Tim Marshall, pencil, charcoal, enamel paint, wax crayon; Sol LeWitt, *Wall Drawing #1274: Scribble Column (Horizontal)* 2006, graphite; Sol

LeWitt, *Yellow circles and arcs from four sides* 1972, ink on paper; Sol LeWitt, *Wall drawing #871: A black square divided vertically by a wavy line*. Left: glossy; right: flat 1998, synthetic polymer paint; Paul Chan, *Untitled* 2011, oil paint on book cover; Paul Chan, *Untitled* 2011, oil paint on book cover; Paul Chan, *Untitled* 2011, oil paint on book cover; Allora & Calzadilla, *Intermission (Halloween Iraq 2)* 2008, hand made paper prints from wood template (ink on muslin); Allora & Calzadilla, *Petrified Petrol Pump* 2010, fossil-filled limestone; Allora & Calzadilla, *Shapeshifter* 2015, used sandpaper on canvas; Daniel von Sturmer, *Material from another medium (sequence 2)* 2001, single-channel digital video, colour, sound; Wilhelm Sasnal, *Two men at a rail* 2010, oil on canvas; Paul Chan, *4th light* 2006, single-channel computer-generated projection, colour, silent; Paul Chan, *Oh why so serious?* 2008, plastic and electronics, computer keyboard; Gregor Schneider, *Schatten Fenster* 1996, mixed media: paint, lacquer, window; Stanley Whitney, *Just like Ornette* 2010, oil on linen; Paul Pfeiffer, *Live evil (Copenhagen)* 2003, single-channel digital video, colour, silent, monitor with plastic armature, DVD player; Gerhard Richter, *Sphere I* 1989, stainless steel sphere, polished; Josh Smith, *Untitled (JSC11001)* 2011, mixed media on panel (eight panels); Daniel Crooks, *Static no. 9 (a small selection of something larger)* 2005, single-channel digital video, colour, sound; Tino Sehgal, *This is so contemporary* 2004, performance; Gary Hill, *Liminal objects #8* 1998, digital tape (betacam) shown as single-channel digital video, black and white, silent, modified CRT monitor, metal stand; Paul Chan, *Untitled* 2006, charcoal; Paul Chan, *Untitled* 2006, charcoal; Adrian Villar Rojas, *Untitled* 2012, unfired clay, cement, wood, metal, styrofoam, latex, sand, burlap fabric; Thomas Struth, *Chiesa dei Frari* 1995, type C photograph

SH Ervin Gallery

1 July 2017 – 30 June 2022

Horse and rider, Tang dynasty 618–907, earthenware covered in chesnut cream and olive glaze; head hands and calves of rider unglazed

Michael Whitworth

28 August 2017 – 27 August 2022

James Angus, *Seagram building* 2000, spruce, composition board, plexiglass; Rosemary Laing, *NASA – Dryden Flight Research Centre #1* 1998, type C photograph; Micah Lexier, *A minute of my time* 2001, waterjet-cut hot-rolled steel, metal posts

Peter Towson

20 October 2017 – 20 October 2019

Sydney Ball, *Canto no 10* 1965, synthetic polymer paint on canvas; Sydney Ball, *Transoxiana 9* 1968, synthetic polymer paint on canvas

Clinton Ng

23 October 2017 – 22 October 2022

Brook Andrew, *Dingo* 2010, neon, transformer

Vicki Olsson

23 October 2017 – 29 April 2019

Leon Kossoff, *John Lessore* 1992, oil on board; David Hockney, *Looking east* 2006, oil on canvas

Barbara Contini

21 November 2017 – 21 November 2020

Wassily Kandinsky, *Untitled* 1940, gouache

David Rofe

1 December 2017 – 30 November 2022

Sebastiano Ricci, *The rest on the flight into Egypt* c1710–c1711, oil on canvas; Ary de Vois, *Portrait of a young man* 1631–80, oil on copper; Louis Léopold Boilly, *Portrait of a man* ud, oil on canvas; Pierre Paul Prud'hon, *Portrait of a woman* ud, oil on canvas

Nelson Meers Foundation

16 December 2017 – 15 December 2018

Sidney Nolan, *Giggle Palace* 1945, Ripolin enamel on hardboard

Eddy Batache and Reinhard Hassert

27 February 2018 – 27 February 2021

Francis Bacon, *Study for portrait of Reinhard Hassert*, *Study for portrait of Eddy Batache* 1979, oil on canvas; Eugène Delacroix, *Study for fantasia* 1832, watercolour; Eugène Delacroix, *Heads of Arabs* 1832, pen and black ink; Palma Giovane, *Study for Flagellation* c1613, pen and brown ink; Donald Friend, *The Antipodeans* 1966–70, sketchbook

Nicola Forrest

1 March 2018 – 1 March 2019

Emily Kame Kngwarreye, *Earth's Creation I* 1994, synthetic polymer paint on Belgian linen

Michael Sternberg

1 April 2018 – 31 March 2021

Hiroshige Andô/Utagawa, *'Kanôzan, Kazusa'* 1852, woodblock print; ink and colour on paper; Hiroshige Andô/Utagawa, *'Akasaka'* 1833, woodblock print, ink and colour on paper; Hiroshige Andô/Utagawa, *'Shimonoseki, Nagato'* 1853–56, woodblock print, ink and colour on paper; Hiroshige Andô/Utagawa, *'Narumi'* c1840, woodblock print, ink and colour on paper; *'House of Shinagawa: Ko-Genkichi'* 1888, colour woodcut; Utagawa Kunisada II, *Actor Bandô Hikosaburô*, woodblock print, ink and colour on paper, Longquan ware, *Dish with decoration of a pair of fish*, celadon; Longquan ware, *Plate with floral motifs on rim*, celadon; *Small dish decorated with dragon*, wucaï enamel; *'Wucaï' bowl with dragon, phoenix and floral designs*, porcelain with 'wucaï' (five colour) polychrome enamel decoration; *Bowl (Nanjing cargo)*, exterior brown glaze, interior underglaze blue; *Bowl (Nanjing cargo)*, underglaze blue; *Large bowl*,

porcelain with 'qingbai' glaze; *Painted figure of dancing lady*, earthenware; *Stone relief of Guanyin*, stoneware; *Seated Buddha*, stoneware; *Four small bronze deer*, bronze on black laminated base; *Pair of Chinese silk banners*, 18th century, brocade, wooden pelmet, Negoro lacquerware; *Square tray*, 19th century, lacquer, Negoro lacquerware; *Tripod tray*, 19th century, lacquer; *Porcelain tray*, porcelain with enamel decoration; Negoro lacquerware, *Small table*, 19th century, lacquer; *Guardian figure*, stone; *Head of Buddha*, bronze; Wu Changshuo, *Lotus* 1908, hanging scroll, ink on paper; Wu Changshuo, *Loquats* 1915, hanging scroll, ink and colour on paper; Lu Yanshao, *Garden after rain* 1980, hanging scroll, ink and colour on paper; Gao Jianfu, *Pear blossom after rain* 1930, hanging scroll, ink and colour on paper; Zhao Qi, *Prunus blossom* 1917, hanging scroll, ink and colour on paper; Zhu Xiuli, *Shadow of a banana tree* 1981, hanging scroll; ink and colour on paper; Zhu Qizhan, *Chrysanthemum and rock* 1959, hanging scroll, ink and colour on paper; Cheng Shifa, *Goddess of Xiang River* 1979, hanging scroll, ink and colour on paper; Fu Xiaoshi, *Seated lady drinking*, hanging scroll, ink and colour on paper; Zi Qing, *Ladies standing under a tree*, hanging scroll, ink and colour on silk; Xie Zhiliu, *Pure dew in a pond*, hanging scroll, ink and colour on paper; Emperor Qianlong, *Calligraphy in running script* 1744, hanging scroll, ink on gold painted blue paper; Okada Beisanjin, *Landscape with immortal crane*, hanging scroll, ink on paper

Robert Cheval and Natasha Blain

1 April 2018 – 1 April 2020

Shane Cotton, *After New Zealand; the second version* 2005, synthetic polymer paint on canvas

National Gallery of Australia

23 April 2018 – 23 June 2019

Sir Peter Paul Rubens, *Sketch for the triumphal entry of Henri IV into Paris 22 May 1594* 1628, oil on panel

Bill Bowness

1 May 2018 – 30 April 2020

Jane Burton, *It is Midnight, Dr. _ _*, image 2 2016, type C photograph; *It is Midnight, Dr. _ _*, image 9 2016, type C photograph; *It is Midnight, Dr. _ _*, image 10 2016, type C photograph

Paul Taylor

10 May – 1 December 2018

William Dobell, *Storm approaching, Wangi* 1948, oil on cardboard on composition board

Denis Savill

18 May 2017 – 17 May 2019

Brett Whiteley, *The arrival – a glimpse in the Botanical Gardens* 1984, oil collage and charcoal on canvas

Commonwealth Bank of Australia

1 June 2018 – 31 May 2019

attrib. Yōshin, *Kanzan and Jittoku* 19th century, single six-panel screen (byōbu); ink on silver ground

Outward loans

NSW Premier's Department

Furnishing loan (renewed)

1 July 2017 – 1 June 2019

Euan Macleod, *Two up, two down* 2004, oil and synthetic polymer paint on canvas; Roland Wakelin, *The bridge* 1958, oil on hardboard; James Simon, *My Favourite Place* 1996, diptych: synthetic polymer paint on canvas; Tony Tjakkamarra, *Untitled* 2000, synthetic polymer paint on linen canvas; Margaret Olley, *Ranunculus and pears* 2004, oil on hardboard; William Salmon, *Six frames* 1975, synthetic polymer paint on canvas; Kenneth Jack, *Drifting dust, white cliffs*, NSW 1970, synthetic polymer paint on hardboard; Arthur Boyd, *River bank and four rocks* 1993, oil on canvas; John Perceval, *Dairy farm, Victoria* 1960, oil on canvas on hardboard; Brett Whiteley, *Stanner's dream* 1974, oil on plywood

Moree Plains Gallery

Yeladu! Kamilaroi art today

Moree Plains Gallery,
3 July – 14 October 2017

Jonathan Jones, *untitled (graphite b)* 2005, charcoal, graphite on paper; *untitled (graphite c)* 2005, charcoal, graphite on paper; *untitled (graphite d)* 2005, charcoal, graphite on paper; *untitled (graphite g)* 2005, charcoal, graphite on paper

Heide Museum of Modern Art

Call of the avant-garde: constructivism and Australian art

5 July – 8 October 2017

Frank Hinder, *Brown construction – study* 1954, ink and collage on sandpaper; Margel Hinder, *Revolving construction* 1957, wire, plastic and electrical motor; Margel Hinder, *Untitled wall sculpture* c1955, steel wire, Gerald Lewers, *Signaller* c1960, iron on wooden base; Stanislaus Ostoja-Kotkowski, *Sunrise* c1965, collage and synthetic polymer paint on aluminium; Stanislaus Ostoja-Kotkowski, *Nymphex* 1966, gelatin silver photograph from electronic image; Cecil Bostock, *Problem* c1932, gelatin silver photograph; Cecil Bostock, *Phenomena* c1938, gelatin silver photograph; Olive Cotton, *Tea cup ballet* c1935, gelatin silver photograph; Max Dupain, *Pyrmont silos* 1933 (printed later), gelatin silver photograph; Erich Buchholz, *Sign P* 1922, oil on wood relief; Dame Barbara Hepworth, *Orpheus (Maquette 2)* Version II 1956, brass, string on wooden base; Valentina Kulagina, *For the Siberia Pavilion (VSKHV)* 1959 (edition), gelatin silver photograph, vintage, from photomontage; El Lissitzky, *Untitled (Pressa catalogue)* 1938, photo-collage, ink and paint on photographic paper; Kazimir Malevich, *Untitled* 1928, pencil; László Moholy-Nagy, *An outline of the universe* c1915, gelatin silver photograph, vintage; Victor Pasmore, *Relief construction in white, black, maroon and ochre* 1930, ochre and synthetic polymer paint on wood; Aleksandr Rodchenko,

Composition 1956–57, oil on wooden panel; Aleksandr Rodchenko, *Untitled (Stepanova in hat)* 1961, gelatin silver photograph

Museum of Contemporary Art Australia

Jenny Watson

5 July – 2 October 2017

Jenny Watson, *Alice in Tokyo* 1984, oil, synthetic polymer paint, ink and horse hair on hessian; *Wings of desire* 2 1989, oil, Indian pigments, haberdashery on Belgian linen; *Wings of desire* 1 1989, oil, Indian pigments, haberdashery on Belgian linen; *Eternal youth* 1992, oil on velvet, false horse tail and ribbon, synthetic polymer paint on canvas; *Classic Black* 1 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 2 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 3 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 4 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 5 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 6 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 7 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 8 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 9 2010, synthetic polymer paint on Italian nursery paper; *Classic Black* 10 2010, synthetic polymer paint on Italian nursery paper

National Gallery of Victoria

Brave new world; Australia 1930s

14 July – 15 October 2017

Arthur Murch, *The idle hour* 1933, oil on canvas on hardboard; Arthur Murch, *Beach idyll* 1930, tempera on canvas on plywood; Daphne Mayo, *A young Australian* 1930, bronze, marble; Max Dupain, *Illustration for Kelvinator advertisement* 1931 (cast), gelatin silver photograph; Henri Mallard, *Pedestrians* 1936, gelatin silver photograph; Keast Burke, *Husbandry* 1 c19340, gelatin silver photograph, vintage

Museum of Sydney, Sydney Living Museums

The Moderns: European designers in Sydney

22 July – 26 November 2017

Sali Herman, *Portrait of Rabbi Porusch* 1960, oil on canvas; Desiderius Orban, *Rough sea at Bronte* 1945, oil on canvas

Artspace

The public body .02

27 July – 2 October 2017

Pat Larter, *Self Exposure/Bulk Head/Epic/Art Fool/Femail Art/Oh Pun Legs* c1980, gelatin silver photograph, print, stamps; Richard Larter, *Art risk Pat* c1980, screenprint on brown paper; Pat Larter, *(Still from Silvia paints Pat #1)* 1978, gelatin silver photograph; Pat Larter, *(Still from Artart Actions: Stock Exchange Crash)* 1987, gelatin silver photograph; Silvia Jansons, *Art Core Meltdown Official Mailing List* 1979; Richard Larter, *(Pat Larter performs)* c1980, gelatin silver photograph, typed text; Pat Larter, *(Portrait of Pat Larter)* c1974, gelatin silver photograph; Richard Larter, *A funny thing happened on the way to the...* c1975, stapled artist's book: fourteen leaves, eleven collages using gelatin silver photographs, newspaper cuttings, gold foil, magazine cuttings; Pat Larter, *(Still from Get arted)* 1981, gelatin silver photograph; Pat Larter, *(Still from Nova Pomerania)* 1975, gelatin silver photograph; Richard Larter, *(Still from World's worst ballerina)* 1981, gelatin silver photograph; Richard Larter, *(Still from World's worst ballerina)* 1981, gelatin silver photograph; Pat Larter, *(Still from World's worst ballerina)* 1981, gelatin silver photograph; Richard Larter, *(Still from World's worst ballerina)* 1981, gelatin silver photograph; Pat Larter, *(Still from Tailored maids)* 1979, gelatin silver photograph; Richard Larter, *(Still from 'Flashing')* 1977, cardboard and gelatin silver photograph; Pat Larter, *(Still from 'Hands')* 1977, cardboard and two gelatin silver photographs;

Richard Larter, *(Still from 'Sex is tatty dudes')* 1976–77, gelatin silver photograph; Pat Larter, *(Still from 'Just a tract')* 1977, cardboard and four gelatin silver photographs; Richard Larter, *(Still from 'Porno-Parody')* 1976, cardboard and three gelatin silver photographs; Francis Alÿs, *Sleepers II* 2001, eighty 35 mm slides, colour, carousel projector

The Ian Potter Museum of Art

The score

1 August – 5 November 2017

Roy de Maistre, *Rainbow scale. D# Minor – F# Minor* 1930s, coloured crayon, pencil; *Rainbow scale. C Major and D Minor* 1930s, coloured crayon, pencil; *Rainbow scale E and C*, coloured crayon, pencil; *Rainbow scale. E and A* 1930s, coloured crayon, pencil

Museums and Galleries NSW

Angelica Mesiti Relay League

The Lock-Up Cultural Centre, 12 August – 17 September 2017; Orange Regional Gallery, 30 March – 12 May 2019; Glasshouse Regional Gallery, 18 May – 21 July 2019; Moree Plains Gallery, 2 August – 28 September 2019; Queensland College of Art, 30 November 2017 – 24 February 2018; Griffith University, 30 November 2017 – 24 February 2018; Geraldton Regional Art Gallery, 10 August – 6 October 2018

Angelica Mesiti, *Relay league* 2017, three-channel digital video, colour, sound

Drill Hall Gallery, Australian National University

Jude Rae: a space of measured light

18 August – 15 October 2017

Jude Rae, *SL* 266 2010, oil on linen; *SL* 359 2016, oil on Belgian linen; *WCSL* 126 2009, watercolour on white wove paper; *WCSL* 110 2009, watercolour on white wove paper

Geelong Art Gallery**Fred Williams in the You Yangs**

Geelong Art Gallery,
19 August – 5 November 2017

Fred Williams, *You Yangs landscape* 1963, oil on hardboard; *You Yangs landscape* 1962, gouache on paper; *You Yangs landscape* 1963, charcoal, pencil on ivory wove paper; *Water pond in the landscape* 1964, charcoal on Kent paper; *Landscape drawing number 3* 1963, black, white, ochre pastel on wove paper

Museum of Contemporary Art Australia**Hilarie Mais**

Museum of Contemporary Art Australia, 24 August – 19 November 2017; TarraWarra Museum of Art, 24 February – 29 April 2018; Drill Hall Gallery, Australian National University, 7 June – 29 July 2018

Hilarie Mais, *RES* 2010, oil on wood

Office of the Premier of NSW, New South Wales Parliament House
Furnishing loan (renewed)

25 July 2017 – 24 July 2019

Sidney Nolan, *Gallipoli soldier (3)* ud, synthetic polymer paint on hardboard; Sidney Nolan, *Maggie* 1950, synthetic polymer paint on hardboard; John Eldershaw, *Tilba Tilba (NSW)* c1938, oil on canvas; Sidney Nolan, *Wounded Kelly* 1969, synthetic polymer paint on hardboard; Arthur Boyd, *Cattle on hillside, Shoalhaven* c1975, oil on canvas; Rita Kuntinji, *Special Law and Ceremony Ground*, synthetic polymer paint on canvas; Bryan Westwood, *South of Alice Springs after good rains* 1992, oil on canvas; Margaret Olley, *Still life with leaves* c1960, oil on hardboard; Sidney Nolan, *Broome – Continental Hotel* 1949, synthetic polymer paint and red ochre oil paint on hardboard

Penrith Regional Gallery and The Lewers Bequest**Emu Island – modernism in place**

26 August – 26 November 2017

Margo Lewers, *Plexiglass wall relief* ud, Perspex; Margo Lewers, *Mine tunnel* 1956, oil on hardboard; Margo Lewers, *Orange shapes* 1956, oil on hardboard; Gerald Lewers, *Tortoise* ud, limestone; Gerald Lewers, *Camel's head* c1934–c1945, stone (trachyte); Judy Cassab, *Portrait of Margo Lewers* 1967, oil on canvas

Dubbo Regional Art Gallery**Shaded**

28 August – 3 December 2017

Roy de Maistre, *Botanical Gardens Sydney* 1918, oil on canvas board; Theo Scharf, *Burglars* c1923, etching, printed in black ink on cream laid paper; Sydney Long, *By tranquil waters* 1894, oil on canvas on hardboard; Harold Cazneaux, *The Canyon, Martin Place* 1925, gelatin silver photograph; Lucien Henry, *Devil's Coach-house, Fish River Caves* 1883, oil on canvas; Max Dupain, *Domain Dossers* 1938, gelatin silver photograph; J Llewelyn Jones, *The dry season* c1889, oil on canvas; Nicholas Caire, *The fairy scene, Black Spur* c1878–1900 (printed later), gelatin silver photograph, sepia toned; Sydney Long, *Fantasy* 1981 (printed), oil on canvas; Eugene von Guérard, *A fig tree on American Creek near Wollongong, NSW* c1916–c1917, oil on canvas; John Paine, *Grand Arch, looking east* 1861, albumen photograph; Nancy Goldfinch, *Merrigang Street, Bowral* 1880s, oil on canvas; Fearnleigh Montague, *Mount Warning, New South Wales* 1937, oil on canvas; Danila Vassiliev, *Nocturne no. 3, Commonwealth Lane* 1875, oil on canvas; Theo Scharf, *The revellers* 1936, etching, drypoint, printed in black ink on cream laid paper; Harold Cazneaux, *Shadow play* c1923, gelatin silver photograph; Olive Cotton, *Storm* c1919, gelatin silver photograph; Julian Ashton, *Tamarama Beach, forty years ago, a summer morning* 1938, oil on canvas; Nicholas Caire, *Untitled (Condon's Gully)* 1899, gelatin silver photograph, sepia toned; WC Piguenit, *The Upper Nepean* c1884 (printed later), oil on canvas; Elioth Gruner, *The wattles* 1981 (printed), oil on canvas; Roy de Maistre, *Woman with parasol*

at Palm Beach 1889, oil on plywood; William Howells, *The goblin's curtain* 1919, Bromoil photograph; Harold Cazneaux, *Untitled (opening night of Sydney Harbour Bridge)* 1927, gelatin silver photograph; Lionel Lindsay, *Walk at Admiralty House* 1916, etching, aquatint, printed in brown ink on paper

Art Gallery of Western Australia**Heath Ledger: a life in pictures**

14 October 2017 – 29 January 2018

Vincent Fantauzzo, *Heath* 2008, oil on canvas

The Dowse Art Museum**Nicholas Mangan: limits to growth**

19 August – 5 November 2017

Nicholas Mangan, *Limits to growth* 2016–17, three single-channel digital videos, colour, sound; two monitors mounted onto steel poles; six chromogenic photographs; one silver gelatin photograph

Ian Potter Centre, National Gallery of Victoria**Gareth Sansom**

15 September 2017 – 21 January 2018

Gareth Sansom, *Du hast keine chance, nutze sie* 1981, triptych: synthetic polymer paint, oil, enamel, collage, ink, pencil on hardboard; Gareth Sansom, *Made in Wadeye* 2012, ink, lead pencil, graphite, coloured watercolour pencil, fibre-tipped pen, ballpoint pen, egg tempera, earth, collage on white cartridge paper

Tweed Regional Gallery and Margaret Olley Art Centre**Duxford Street interiors (working title)**

15 September 2017 – 18 March 2018

Justin O'Brien, *Study for 'Interior no 4'* 1989, pen and ink

University of Queensland Art Museum**Ecstasy: baroque and beyond**

16 September 2017 – 25 February 2018

Nigel Milsom, *Judo house Part 6 (the white bird)* 2014–15, oil on linen; Louise Bourgeois, *Arched figure* 1993, bronze, fabric, wood and metal; Claude Mellan, *The ecstasy of Saint Ignatius* 2010 (cast), engraving; Claude Mellan, *The ecstasy of St Francis of Paola* 17th century, engraving

Canberra Museum and Art Gallery
Eirene Mort: a livelihood

29 September 2017 – 25 February 2018

Eirene Mort, *Tablecloth with waratah design* c1910, hand stencilled and embroidered organdy; Eirene Mort, *Adjutants* 1913, etching and aquatint

Yarra Ranges Regional Museum
Charity: Melba's gift book 1915

11 October 2017 – 4 February 2018

John Shirlow, *Fish markets, Melbourne* 1914, etching, printed in black ink on cream paper

Bathurst Regional Art Gallery
The unflinching gaze: photo media and the male figure

13 October – 3 December 2017

Robert Mapplethorpe, *Robert* 1983, gelatin silver photograph; Eadweard Muybridge, *Animal Locomotion – An Electrophotographic Investigation of Consecutive Phases of Animal Movements. Plate 291. Cricket, batting and drive [Vol. 2 Males (nude)]* 1885–86, collotype plate; Eadweard Muybridge, *Animal Locomotion – An Electrophotographic Investigation of Consecutive Phases of Animal Movements. Plate 332. Boxing, cross-buttocks [Vol. 5 Males (Pelvis Cloth)]* 1885–86, collotype plate; Eadweard Muybridge, *Animal Locomotion – An Electrophotographic Investigation of Consecutive Phases of Animal Movements. Plate 290. Cricket, overarm bowling [Vol. 2 Males (Nude)]* 1885–86, collotype plate; William Yang, *Alpha* late 1960s (printed later), gelatin silver photograph with handwritten text in black; William Yang, *Darrin and Linden (part 3)* 1991 (printed later), gelatin silver photograph with

handwritten text in black; William Yang, *Fear of AIDS* c1992 (printed), gelatin silver photograph with handwritten text in black; Scott Redford, *Boy with surfboard cross* 1993 (printed later), computer offset lithograph on paper; Olive Cotton, *Max after surfing* 1998 (printed), gelatin silver photograph; Max Dupain, *Untitled (workman)* 1999, gelatin silver photograph; Keast Burke, *Composition for lines and curves* 2005 (printed), gelatin silver photograph; Keast Burke, *Javelin* 1939 (printed later), gelatin silver photograph; Keast Burke, *Karl with Discus* 1998 (printed), gelatin silver photograph; Keast Burke, *Earth's Riches* 1930s, gelatin silver photograph; Keast Burke, *Untitled (Man in surf)* c1940, gelatin silver photograph; Keast Burke, *Labour* c1938, gelatin silver photograph; Keast Burke, *Snowshoes* c1938, gelatin silver photograph; Bettina Rheims, *Jay III* c1940, gelatin silver photograph; Bettina Rheims, *Leo I* late 1930s, gelatin silver photograph

Queensland Art Gallery/Gallery of Modern Art

Gerhard Richter

14 October 2017 – 4 February 2018

Gerhard Richter, *Abstract painting (812)* 1994, oil on canvas; *Ema* 1992, Cibachrome photograph

Drill Hall Gallery, Australian National University

Liz Coats: active seeing

19 October – 17 December 2017

Liz Coats, *Soundings group painting no. 4* 1984, synthetic polymer paint on canvas

National Gallery of Australia

Hyper real sculpture 1973–2016

20 October 2017 – 18 February 2018

Ugo Rondinone, *if there were anywhere but desert. wednesday* 2000, fibreglass, paint, clothing; Ron Mueck, *Old woman in bed* 2000–02, mixed media

Office of the President of the Legislative Council, New South Wales Parliament House

Furnishing loan

25 September 2017 – 24 September 2019

François Antoine Bossuet, *La Place de la constitution* 1880, oil on paper over masonite; Rupert Bunny, *Waterfront, Bandol* c1929, oil on canvas; Douglas Dundas, *The towers of San Gimignano* ud, oil on canvas; Rupert Bunny, *Fishermen's houses, Port Vendres* c1926, oil on canvas; Douglas Dundas, *Chianti country* 1929, oil on canvas; Henry Hanke, *Shops on Ponte Vecchio, Florence* 1950, oil on canvas on cardboard; Henry Hanke, *Santa Eulalia, Murcia* 1950, oil on canvas on hardboard; Sali Herman, *Sleeping cat* 1960, oil on canvas; Dora Meeson, *Ville Franche-Sur-Mer* 1983, oil on linen; James R Jackson, *Sand dunes, Botany* 1927, oil on canvas on plywood; Will Ashton, *Kosciusko* 1930, oil on canvas

Minister for the Arts

Furnishing loan

25 September 2017 – 24 September 2019

Elaine Haxton, *Sweet and sour* 1958, oil on hardboard; Arthur Boyd, *Landscape at Murrumbidgee* c1968, oil on canvas; William Dargie, *La Perouse* 1947, oil on canvas

Government House

Furnishing loan (renewed)

26 September 2017 – 25 September 2019

Robert Johnson, *Macleay River* 1958, oil on canvas; Robert Johnson, *Out west* ud, oil on canvas; Pro Hart, *At the trots* 1977, oil on hardboard; James R Jackson, *The old road, South Coast* 1934, oil on canvas; Max Ragless, *Second valley* 1954, oil on canvas; Sali Herman, *Sydney* 1942 1981, oil on canvas; Willy Tjungurrayi, *Untitled* 2000, synthetic polymer paint on linen canvas; Willy Tjungurrayi, *Untitled* 2000, synthetic polymer paint on linen canvas; Albert Sherman, *Gordonias*

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COLLECTION ARTWORKS MOVED

1945, oil on canvas; Albert Sherman, *Peonies* c1936, oil on hardboard; Emma Daniel Nungurrayi, *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas; Emma Daniel Nungurrayi, *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas; Emma Daniel Nungurrayi, *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas

New South Wales Parliament House Furnishing loan (renewed)

30 September 2017 – 29 September 2019

John Longstaff, *Sir George Reid* ud, oil on canvas; Tom Roberts, *Sir Henry Parkes* c1894, oil on canvas

Ian Potter Centre, National Gallery of Victoria

Del Kathryn Barton – the highway is a disco

18 November 2017 – 12 March 2018

Del Kathryn Barton, *girl #8* 2004, pen, gouache, watercolour and acrylic on polyester canvas

Boomalli Aboriginal Co-operative The Boomalli ten

3 November 2017 – 28 January 2018

Jeffrey Samuels, *A changing continent* 1986, oil on hardboard

Logan Art Gallery

Ponyland (the big pony show)

1 December 2017 – 27 January 2018

Jenny Watson, *Classic Black 9* 2010, synthetic polymer paint on Italian nursery paper; Kate Breakey, *Untitled (horse)* 1981, gelatin silver photograph, hand coloured with pencil and watercolour; Kate Breakey, *Untitled (horse and hand)* 1981, gelatin silver photograph, hand coloured with pencil and watercolour

SH Ervin Gallery

Intrepid women: Australian women artists in Paris 1950

1 December 2017 – 25 March 2018

Grace Crowley, *(Figure study, nude holding a book)* 1928–29, pencil on buff wove paper; Evelyn Chapman, *(Ruined church with poppies, Villers-Bretonneux)* c1919, oil on thick grey card; Evelyn Chapman, *(Seated female nude, left arm behind head)* 1912, charcoal on laid paper; Eveline Syme, *The castle chapel, Amboise* late 1920s, linocut, printed in black ink on paper; Grace Crowley, *Composition study: seated female nude* c1928, pencil on thin ivory wove paper; Ethel Carrick, *Flower market, Nice* c1926, oil on canvas; Marie Tuck, *The gossips* c1910, oil on canvas; Jessie Traill, *L'homme qui boit (the drinking man)* 1908, etching with heavy plate tone, printed in brown/black ink on ivory wove paper, laid on paperboard; Janet Cumbrae Stewart, *The model disrobing* 1914 (printed), pastel on paper; Hilda Rix Nicholas, *Portrait* 1917, charcoal, pastel; Moya Dyring, *Quai d'Anjou, winter* c1912, watercolour, ink, gouache on paper; Eveline Syme, *Skating* 1963, colour linocut, printed from two blocks on thin cream laid tissue; Kathleen O'Connor, *Still life, Paris – study in whites* c1930, oil on cardboard; Gladys Reynell, *Vase with abstract design* 1936, glazed earthenware with sgraffito design; Gladys Reynell, *Vase with abstract design* 1922, glazed earthenware with sgraffito design

TarraWarra Museum of Art

Rosemary Laing

2 December 2017 – 11 February 2018

Rosemary Laing, *groundspeed (Red Piazza) #4* 2001, type C photograph; Rosemary Laing, *burning Ayer #12* 2003, type C photograph

Mosman Art Gallery

Bush to bay: Hinton and the artists camps of Mosman

2 December 2017 – 28 January 2018

Roland Norman, *'The Tabernacle', Billiard Tent at the Curlew Camp, Sydney* c1907, gelatin silver photograph; Roland Norman, *Interior G. Gibson's tent, Curlew Camp* c1907,

gelatin silver photograph; Roland Norman, *Interior Fred Lane's tent, Curlew Camp* c1907, gelatin silver photograph; Roland Norman, *'Spion Kop', Dad's tent, Curlew Camp* c1907, gelatin silver photograph; Roland Norman, *Dining department, Curlew Camp* c1907, gelatin silver photograph; Roland Norman, *View of tent tops, Curlew Camp* c1907, gelatin silver photograph; Unknown, *(Group shot, Curlew Camp)* c1907, gelatin silver photograph; Frederick Lane, *Local sketch of the Curlew Camp and how to get there afloat or on shore* c1905, postcard; Frederick Lane, *Shopping list for the Curlew Camp* 7 June 1907, typed invoice; Frederick Lane, *Embossed letterhead writing paper for the Curlew Camp* c1907, embossed paper; Frederick Lane, *Embossed envelope for the Curlew Camp* c1907, embossed paper; Unknown, *Brother Smudgers* c1907, typed poem; Frederick Lane, *Cash expenses at Curlew Camp* c1907, handwritten list; Frederick Lane, *Rules for living at Curlew Camp* c1907, handwritten notes

Mornington Peninsula Regional Gallery

Coast

8 December 2017 – 18 February 2018

Nicholas Chevalier, *Pulpit Rock, Cape Schanck, Victoria* 1860s, oil on paperboard on hardboard; *Tunnel Rock, Cape Schanck, Victoria* 1862, oil on cardboard

Bunjil Place Gallery, City of Casey

Let's play: art of our time

14 December 2017 – 26 February 2018

Yanagi Miwa, *Sachiko* 2000, type C photograph and text

National Gallery of Australia

Arthur Streeton: the art of war

15 December 2017 – 29 April 2018

Arthur Streeton, *The stairway, Peronne* 1918, watercolour; *Ruins, Peronne* 1918, watercolour; *Villers Bretonneux* 1918, oil on canvas on paperboard; *Boulogne* 1918, oil on canvas

Monash University Museum of Art
Mutlu Cerkez survey exhibition

10 February – 14 April 2018

Mutlu Çerkez, *Untitled: 18 April 2013* 2002, oil on canvas; *Untitled: 19 April 2013* 2002, oil on canvas; *Untitled: 21 April 2013* 2002, oil on canvas

Tate Britain (England)

All too human: Bacon, Freud and a century of painting life

28 February – 27 August 2018

Francis Bacon, *Triptych 1974–77* 1974–77, oil, pastel and dry transfer lettering, 1977 (reworked)

Office of the Speaker, New South Wales Parliament House

Furnishing loan (renewed)

1 February 2018 – 31 January 2020

Michael Shannon, *Autumn landscape, Heathcote no. 1* 1985, oil on canvas; Thelma Hulbert, *Mecklenburgh Square* 1947, oil on canvas; Clifford Hall, *Maida Vale in snow* c1947, oil on hardboard; Edgar Holding, *Littlehampton* ud, oil on pulpboard; Robert Campbell, *Avenue du Maine, Paris* c1930, oil on canvas; Charles Bryant, *Low tide, St. Ives* ud, oil on canvas; Jack Carington Smith, *Regatta, Sandy Bay* 1949, oil on canvas; Eugene Crick Claux, *Street scene* ud, oil on canvas; George Lawrence, *Foveaux Street, Surry Hills* 1945, oil on canvas on paperboard; Clem Millward, *Red ground near Weipa* 1977–78, oil on canvas

The Noel Shaw Gallery of the Baillieu Library, University of Melbourne

Dark imaginings: gothic tales of wonder

1 March – 31 July 2018

James Gillray, *Tales of wonder!* 1802, hand-coloured etching and aquatint

Carrick Hill

Inside the cover: patron & painter: the bookplates of Adrian Feint

7 March – 30 June 2018

William Dobell, *Portrait of Thelma Clune* 1946, oil on hardboard; Thea Proctor, *Self portrait* 1921, transfer lithograph, printed in brown on cream/grey wove paper; Thea Proctor, *Portrait of Richard Smart* 1926, pencil

Ian Potter Centre, National Gallery of Victoria

Colony: Australia 1770–1861

15 March – 15 July 2018

JW Lewin, *The Gigantic Lyllie of New South Wales* 1810, pencil, watercolour on cream laid paper; Joseph Lycett, *View of the Heads, at the entrance into Port Jackson* c1822, watercolour; John Sherwin, *Portrait of Captain James Cook* 1784, engraving, after Nathaniel Dance-Holland

Monash Gallery of Art

Antipodean emanations: cameraless photographs from Australia and New Zealand

10 March – 27 May 2018

Sue Ford, *Photogram (dark fern, death)* c1986, gelatin silver photograph; Sue Ford, *Photogram (light fern, life)* c1986, gelatin silver photograph; Max Dupain, *Untitled (abstraction using graphic artist's utensils)* c1951–c1952, Solarised gelatin silver photograph; Juliana Swatko, *Untitled (overlapped stems, branches and leaves with bunch of long leaves/grass)* 1980, thermal monoprint; Juliana Swatko, *Untitled (branches crossed centre image, with spiked leaves and one flower)* 1980, thermal monoprint; Juliana Swatko, *Gum leaves* 1981, thermal monoprint

Queensland Art Gallery/Gallery of Modern Art

Patricia Piccinini: curious affection

24 March – 5 August 2018

Patricia Piccinini, *The comforter* 2010, mixed media; silicone, fibreglass, steel, human hair and fox fur, clothing

Art Gallery of Ballarat

The artist as traveller: Eugene von Guérard's sketchbook

24 March – 27 May 2018

Eugene von Guérard, *Jebel Cherib* 1885, oil on cardboard

Museum of Applied Arts and Sciences

Long-term outward loan

28 February 2018 – 30 September 2020

Léonard Morel-Ladeiul, *The Milton shield* 1865, electroplated silver; Léonard Morel-Ladeiul, *The Bunyan shield* 1865, electroplated silver; Ulisse Cantagalli, *Hispano – Moresque dish* c1900, earthenware, polychrome, lustre; Ulisse Cantagalli, *Hispano – Moresque charger* c1900, earthenware, polychrome, lustre; Ulisse Cantagalli, *Hispano – Moresque dish* c1900, earthenware, polychrome, lustre; Ulisse Cantagalli, *Castel Durante dish* c1900, earthenware, enamel; Ulisse Cantagalli, *Romagna dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Faenza style dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Faenza style dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Deep dish (bowl)* c1900, earthenware, polychrome; Ulisse Cantagalli, *Deruta dish* c1900, earthenware, polychrome, lustre; Ulisse Cantagalli, *Faenza dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Faenza dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Round dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Dish* c1900, earthenware, polychrome, lustre; Ulisse Cantagalli, *Gubbio dish* c1900, earthenware with enamel and lustre; Ulisse Cantagalli, *Round Cafaggiolo dish* c1900, earthenware, enamel; Ulisse Cantagalli, *Faenza dish* c1900, earthenware, enamel; Ulisse Cantagalli, *Iznik dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Imitation Turkish dish* c1900, earthenware, polychrome, glazing; Ulisse Cantagalli, *Gubbio dish* c1900, earthenware, polychrome, copper lustre; Ulisse Cantagalli,

Faenza dish c1900, earthenware, polychrome; Ulisse Cantagalli, *Faenza dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Faenza dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Gubbio dish* c1900, earthenware, polychrome, lustre; Ulisse Cantagalli, *Round dish* c1900, earthenware, polychrome, lustre, gold; Ulisse Cantagalli, *Urbino platter* c1900, earthenware, polychrome; Ulisse Cantagalli, *Urbino dish* c1900, earthenware, enamel; Ulisse Cantagalli, *Urbino dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Urbino platter* c1900, earthenware, polychrome; Ulisse Cantagalli, *Urbino platter* c1900, earthenware, polychrome; Ulisse Cantagalli, *Marmora dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Marmora dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Deep dish, Turkish style* c1900, earthenware, polychrome; Ulisse Cantagalli, *Castel Durante dish* c1900, earthenware, polychrome; Ulisse Cantagalli, *Large punchbowl on pedestal* c1900, earthenware, polychrome; Ulisse Cantagalli, *Large jug/ewer* c1900, earthenware, polychrome; Ulisse Cantagalli, *Urn* c1900, earthenware, polychrome, lustre; Ulisse Cantagalli, *Ewer* c1900, earthenware, glazing, polychrome, lustre; Ulisse Cantagalli, *Ewer* c1900, earthenware, polychrome; Ulisse Cantagalli, *Tazza* c1900, earthenware, enamel, lustre; Ulisse Cantagalli, *Iznik style jug* c1900, earthenware, glazing, polychrome; Ulisse Cantagalli, *Turkish style jug* c1900, earthenware, polychrome; Ulisse Cantagalli, *Urn* c1900, earthenware, polychrome, lustre; Ulisse Cantagalli, *Vase with two handles* c1900, earthenware, painted, glazed; Ulisse Cantagalli, *Vase with two handles* c1900, earthenware, polychrome, glaze; Walter Crane, *Lancastrian ware wall plaque* c1907, lancastrian ware, copper lustre; CE Cundell, *Ewer* c1790, black stoneware (basaltes), moulded decoration; Pilkington Tile and Pottery Company,

Flower Bowl, stoneware, smearglaze; Wedgwood, *Vase – Royal Lancastrian ware* c1915, earthenware, lustre; Wedgwood, *Duplessis ware* 1869, porcelain (bone china), painted, gilt; Pilkington Tile and Pottery Company, *Duplessis ware* 1869, porcelain (bone china), painted, gilt; Minton, *Candle holder in Henri deux ware style* 1872, cream coloured earthenware; Minton, *Vase, Royal Lancastrian ware* c1914, earthenware, lustre; Minton, *Urn* c1795, black stoneware (basaltes), jasper decoration; after Charles Toft, *Jar with cover, Flambe style* c1900, earthenware, flambe glaze; Richard Joyce, *Jardinière* c1900, earthenware, flambe glaze; Pilkington Tile and Pottery Company, *Ewer* c1795, black stoneware (basaltes) with jasper decoration; Wedgwood, *Vase* c1878, stoneware; Bernard Moore, *Vase* c1820, porcelain with transfer decoration (underglaze), glaze; Bernard Moore, *Vase* c1820, porcelain with underglaze transfer, glaze; Wedgwood, *Vase* c1900, earthenware, lustre glazes; Villeroy and Boch, *Vase* 1903, porcelain with underglaze paint, glazed; Spode Pottery and Porcelain Factory, *Vase with four handles* c1900, porcelain with underglaze paint, glaze; Spode Pottery and Porcelain Factory, *Vase (Decorated with a lake scene)* 1902, porcelain with underglaze paint, glaze; Clement Massier, *Tray – Nymphen Schmücken Pan* c1870, porcelain with polychrome, gilded; Carl Lüsberg, *Tazza* 19th century, blown glass; Royal Copenhagen, *Ewer* 19th century, clear brownish, blown glass; Julius Guldfrandsen, *Wine glass* 19th century, clear brownish, blown glass; Royal Copenhagen, *Jug* 19th century, soda glass, blown; Angelica Kauffmann, *Standing bowl* c1850–70, blown glass, enamelled, gilt; Unknown, *Standing bowl* c1850, blown glass, gilt enamel; Unknown, *Goblet* c1850, red and clear glass, blown, tinted, gilt, enamelled; Unknown, *Cover for missing 'Blue-green jar with figure decoration'* c1851–99, blown glass, gilded and enamelled; Unknown, *Small dish* late 19th century, tortoiseshell 'marbled' glass; Salvati and Co, *Vase* c1851–99,

blown glass, enamel; Salvati and Co, *Wine glass* c1851–99, blown glass; Salvati and Co, *Vase* 19th century, blown soda glass; Unknown, *Vase with four handles* 19th century, blown glass; Salvati and Co, *Wine glass with cover* 19th century, blown glass; Unknown, *Wine glass cover* 19th century, blown glass; Unknown, *Vase* 1851–99, blown glass; Unknown, *Wine glass* 19th century, blown glass; Unknown, *Pourer* 19th century, blown glass; Unknown, *Vase* 1851–99, blown glass; Unknown, *Ornate wine glass* 1851–99, blown glass; Unknown, *Bowl with three handles* c1850, blown glass; Unknown, *Jug* c1870, blown glass, engraved; Unknown, *Vase with bird decoration* c1910, moulded glass, hand tinting; Unknown, *Vase* c1910, moulded glass, satin finish with polished decoration; Unknown, *Decanter with a stopper* c1900, moulded glass; Unknown, *Perfume decanter* c1910, moulded glass, satin finish, traces of hand-tinting; Stevens and Williams, *Flask, two handles* c1900, stencil etched glass, gilded; Rene Lalique, *Flask* c1880, blown glass, engraved; Rene Lalique, *Vase – cameo cut decoration* 1850–1910, cased glass, cameo cut; Rene Lalique, *Vase – cameo cut* 1899, glass, cameo cut; Rene Lalique, *Loving cup* c1900, glass, stencil etched; Stevens and Williams, *Flask* c1880, blown glass, engraved; Thomas Webb and Sons, *Glass* 1862, engraved glass; Thomas Webb and Sons, *The Carrington Jug* c1880, engraved glass; Stevens and Williams, *Tazza* c1850, blown glass; Stevens and Williams, *The Aurora vase* c1880, cameo cut glass; Thomas Webb and Sons, *Saucer* 1850–99, clear glass, enamel; Baccarat Glasshouse, *Saucer* 1850–99, clear glass, enamel; Pownall and Pilsbury, *Tazza* 1850–99, glass, enamel; Frank Webb, *Dessert bowl* 1850–99, clear glass, enamel; Unknown, *Vase – bird design* c1880, engraved glass; Thomas Woodall, *Jug with a monogram* c1800, cream coloured earthenware; Thomas Webb and Sons, *Vase* 1810–15, porcelain with glaze, gilt; Unknown, *Sucrier* 1785, porcelain with glaze, decorated blue,

gilded; Unknown, *Tea bowl and saucer* c1785, porcelain with glaze, decorated blue, gilded; Unknown, *Tazza* 1850–99, blown glass; Unknown, *Jug* mid 19th century, porcelain; Thomas Webb and Sons, *Teapot* 1969, glazed stoneware; Wedgwood, *Tea bowl* ud, stoneware

Orange Regional Gallery

Interiors

31 March – 1 July 2018

Margaret Olley, *Chinese screen and yellow room* 1996, oil on hardboard; Francis Lyburner, *The studio corner* c1964, oil on hardboard; Brett Whiteley, *Portrait of Joel Elenberg* 1980, oil and mixed media on canvas

Tweed Regional Gallery and Margaret Olley Art Centre *A painter's house*

30 March – 7 October 2018

Margaret Olley, *Cornflowers* c1978–c1982, oil on hardboard; *Late afternoon* 1972, oil on hardboard

Ian Potter Centre, National Gallery of Victoria

The field revisited

27 April – 26 August 2018

James Doolin, *Artificial landscape* 68–1 1968, synthetic polymer paint on canvas; Sydney Ball, *Transoxiana* 9 1968, synthetic polymer paint on canvas; Michael Johnson, *Frontal* 2 1968, synthetic polymer paint on canvas; Paul Partos, *Vesta II* 1968, synthetic polymer paint on canvas; John Peart, *Cool corner II* 1968, synthetic polymer paint on canvas; Ron Robertson-Swann, *Golden breach* 1965, synthetic polymer paint on canvas; Dick Watkins, *October* 1967, diptych: synthetic polymer paint on canvas

National Gallery of Victoria

Robert Hunter survey

27 April – 26 August 2018

Robert Hunter, *Untitled (white series no 6)* 1968, synthetic polymer paint on canvas; *Non-titled* 1976, synthetic

polymer paint on wall; *Painting no. 3 Sydney* 1987, synthetic polymer paint on plywood

TarraWarra Museum of Art

Edwin Tanner: mathematical expressionist

12 May – 15 July 2018

Edwin Tanner, *Message* 1960, oil on canvas on hardboard

Blue Mountains Cultural Centre

Mary Alice Evatt: art for the people

12 May – 24 June 2018

Henri Matisse, *Torso of a woman* 1913, lithograph; Ossip Zadkine, *Head of a woman* 1923–24, blue Pyrenees marble, white and grey marble, and red cement; William Roberts, *Study for 'The Prodigal sets out'* 1926–27, watercolour, pencil; Fernand Léger, *The bicycle* 1930, oil on canvas; Honoré Daumier, *Don't meddle with the press!* 1834, lithograph; John Coburn, *Facade* 1968, triptych: synthetic polymer paint on canvas

Shepparton Art Museum

Raquel Ormella survey exhibition

26 May – 12 August 2018

Raquel Ormella, *I'm worried this will become a slogan (Anthony)* 1999–2009, double-sided banner, sewn wool and felt; *I'm worried I'm not political enough (Julie)* 1999–2009, double-sided banner, sewn wool and felt; *This dream* 2013, nylon

Bathurst Regional Art Gallery

Rachel Ellis: sustaining light

8 June – 5 August 2018

Rachel Ellis, *Evensong* 2011, charcoal on paper

Queensland Art Gallery

Tony Albert – visible

2 June – 7 October 2018

Tony Albert, *Headhunter* 2007, synthetic polymer paint and vintage Aboriginal ephemera

Dubbo Regional Art Gallery

Bowerbird: Clinton Bradley and the art of collecting

9 June – 26 August 2018

Brook Andrew, *Parrot* 2006, type C photograph; Koji Ryui, *Cloud 2* 2014, steel, enamel, polystyrene, Fimo clay; Koji Ryui, *Smiley face* 2014, tinsel, steel; Michael Parekowsai, *Cosmo McMurry* 2006, woven nylon substrate, pigment

Art Gallery of Ballarat

Into light

23 June – 9 September 2018

Gustave Courbet, *Landscape with stag* 1873, oil on canvas

Elizabeth Bay House, Sydney Living Museums

Long-term furnishing loan (renewed)

30 May 2018 – 30 May 2023

Charles Coleman, *St Peters at sunset from the Doria Pamphili Gardens, Rome* c1865, oil on canvas; Unknown, *Madonna della Sedia*, ud, oil, after Raphael

Vaucluse House, Sydney Living Museums

Long-term furnishing loan (renewed)

1 June 2018 – 31 May 2023

Costa Conti, *La Madonna delle Arpie*, oil; after Andrea del Sarto, *Madonna di San Sisto*, oil; Unknown, *The Annunciation*, oil; after Raphael, *Madonna col libro*, oil; Costa Conti, after Andrea del Sarto, *Porcelli*

SBS Television

Long-term furnishing loan (renewed)

1 June 2018 – 31 May 2020

Peter Schipperheyn, *Maschera Maschio* 1991, carrara marble; *Maschera Femina* 1991, carrara marble

Conservation

Two Gallery exhibitions showcased Conservation's work this year. *Henry VR* offered a virtual reality experience exploring the history, analysis and restoration of a portrait of Henry VIII in the Gallery's collection. Staff carried out conservation activities in a gallery space in *Behind the Scenes*, giving visitors an insight into the extensive work of analysing and conserving artworks.

Conservation work included assessment, research, analysis, treatment, mounting, installation and documentation. Key exhibition conservation projects included a major treatment of *Chinese Bible* by Yang Zhichao, an installation comprising 3000 Chinese diaries and notebooks; the preparation of nineteen old master paintings and their frames; and the re-fabrication of *Just like drops in time, nothing* 2002, Ernesto Neto's installation made from stocking and spices.

The Conservation Department hosted eight interns; provided fourteen tours for benefactors, students, staff and professional colleagues; gave public talks, workshops and conference papers in Australia and internationally; and provided Caring for Collection training for Gallery staff and contractors. Intern projects included the development of a conservation plan for *The outlands* 2011 by David Haines and Joyce Hinterding, a computer-generated artwork in the Gallery's collection, and cataloguing and analysis of the Brett Whiteley Studio materials archive.

Reproduction Frame Maker David Butler, a thirty-year veteran of the Gallery, retired in August. His

successor, Tom Langlands, was trained by David over four years with the generous funding of the Nelson Meers Foundation and the Clitheroe Foundation.

Generous donations from Conservation Benefactors and other donors made several treatment projects possible this year. Dick Watkins' painting *October* 1967 was treated in preparation for loan. Treatment of Brett Whiteley's iconic outdoor sculpture *Almost Once* 1968, 1991 was undertaken to stabilise and protect the sculpture. Treatment was completed for the frame of Thomas Miles Richardson Jnr's *Eagle Crag and Gate Crag, Borrowdale, Cumberland* 1875, the first commissioned artwork in the Gallery collection. A large and significant collection of prints by Sydney Ure Smith, a leading figure in Sydney's etching revival in the early 1900s, also received treatment.

1500+

WORKS ASSESSED AND PREPARED FOR DISPLAY

1000+

NEW ACQUISITIONS ASSESSED AND PREPARED

490+

WORKS FOR OUTWARD LOAN ASSESSED AND PREPARED



The National Art Archive and The Capon Research Library

5826

RESEARCHERS ASSISTED

Exceptional gifts were received this year, including the personal archives of Robert Klippel, Lloyd Rees, Sydney Ball and Rayner Hoff, the business archives of the Ray Hughes and Stills Gallery, and the research archives of Professors John Clark and Donald Horne. Alan and Jancis Rees also generously donated \$50,000 to assist with the cataloguing and digitisation of the Rees archive.

The Gallery's rich archival holdings were a focus of the 2018 Biennale of Sydney, with three rooms of archival display organised by librarian Claire Eggleston and curator Lisa Catt.

Steven Miller, the head of the National Art Archive and Capon Research Library, was elected to the international council of art libraries as representative for the Asia-Pacific region.

During the year, 4626 researchers used our resources onsite, with another 1200 enquiries answered online or by phone. An average of half an hour is spent on each online request. Statistics reveal that 25% of online enquiries come from Greater Sydney, 20% from regional New South Wales, and the remaining 55% from interstate and overseas.



LEFT: Head of Frames Conservation, Margaret Sawicki at work in the *Behind the scenes* project. Photo © AGNSW

ABOVE: An acquisition of the National Art Archive 2017: Lloyd Frederic Rees, recto: *Bush with tree fern (twice)* and *Sketch of mallee trunks*, verso: *Mallee trunks*, pencil on cream wove paper, 38.2 x 25.5 cm sheet, Gift of Alan & Jancis Rees, the artist's son and daughter in law 2017. Donated through the Australian overnment's Cultural Gifts Program © A&J Rees. Licensed by Copyright Agency

Prints, Drawings and Photographs Study Room

The Prints, Drawings and Photographs Study Room stores the Gallery's collection of works on paper. It is increasingly recognised as an important resource for diverse educational and interest groups, with repeat visits from universities, TAFE, colleges, community art centres, artist workshops and secondary schools. International and Australian visitors included artists, benefactors, museum and gallery professionals, art historians, collectors, art and design students, artists' descendants, film-makers, writers and musicians, and curious members of the public.

Interdepartmental staff collaborations expanded the Study Room usage to outreach and access programs including partnerships with ICE and Studio A, Starting with Art programs, Art Pathways program and Djamu Indigenous Art program.

Study Room staff completed the Australian inventory sighting 10,438 works, processed 224 new acquisitions, managed the preparation of 173 works for display within the Gallery, seventy-eight works for touring exhibitions, and ninety-two works for twenty-two loans to local and interstate venues.

22 000

WORKS ON PAPER
IN THE COLLECTION

10 438

WORKS INVENTORIED

860

VISITORS

BELOW: Head of Library Services Steven Miller in the Prints Drawing and Photographs Study Room for ABC Art Bites production 'Carla and Lisa's Countdown of Australian Art'. Photo © AGNSW



Photography Studio

150+

GALLERY EVENTS AND
ACTIVITIES PHOTOGRAPHED

The Photography Studio undertook work for major exhibitions including *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*, *The lady and the unicorn*, *John Russell: Australia's French impressionist*, *Mikala Dwyer: a shape of thought*, *Dobell Australian Drawing Biennial 2018* and *Unpainting*. Extensive photography and videography of the Anglo-Netherlandish workshop *King Henry VIII c1535–c1540* painting exhibition was undertaken in conjunction with the *Henry VR* project. New photography of *Collection* works was undertaken for the *Tuckson: the abstract sublime*, *Out of the ordinary: works from the ARTAND Emerging Artist Collection*, *Something living*, *Pat Brassington: the body electric*, *Glen Mackie* and *Daniel O'Shane* and *Mervyn Bishop* exhibitions.

The Studio photographed all works exhibited in the *Archibald*, *Wynne* and *Sulman* prizes for catalogue, media and web purposes: 104 works in July 2017 and 120 works in April 2018. The Studio also photographed fifty-two Young Archie artworks in 2017 and fifty-four in 2018. High-resolution images and film were compiled for *The Archibald Prize* documentary in 2017.

The Studio photographed Gallery programs including Art Pathways for primary and high school students, Art After Hours and the Disability Inclusion Access Plan programs. The Studio also participated in the *Behind the Scenes* display in the major exhibition gallery, where the team photographed large artworks and complicated installations of new acquisitions and previously undocumented works in public view.

The Photography Studio sourced, colour-checked and provided 1079 high-resolution images for 320 external image sales requests, including over 500 Brett Whiteley works from the Whiteley estate for a catalogue raisonné.

The generous donation from Elisabeth and Phillip Ramsden of a medium format Leica-SL 75 mm lens allows the Studio to photograph exhibitions and archival material in the Gallery holdings.

Brett Whiteley Studio

The Brett Whiteley Studio continues to welcome the general public from Friday to Sunday, with 10,530 visitors in 2017-18. The Studio's public programs – drawing workshops, poetry readings and musical recitals – attracted 941 people. On Wednesdays and Thursdays, the Studio hosted private functions for 406 people, as well as 1658 education group visitors.

Continued support from principal sponsor JP Morgan, now in its eleventh year, allows the Studio to offer free admission. The Studio sincerely appreciates Wendy Whiteley's significant support as curator and in promoting the Studio and its touring exhibitions.

Exhibitions

West of the divide

19 May – 19 November 2017

Brett Whiteley Travelling Art Scholarship

12 October – 19 November 2017

Beach

22 November 2017 – 25 March 2018

Pathways to figuration

31 March – 7 October 2018

Touring exhibitions

Brett Whiteley: other places (somewhere else)

Total audience attendance across all venues: 65,378

Cairns Regional Art Gallery

28 April – 2 July 2017

Total audiences: 24,396

Caboolture Regional Art Gallery

15 July – 17 September 2017

Total audiences: 3289

Tweed Regional Gallery

29 September – 3 December 2017

Total audiences: 19,703

Gosford Regional Gallery

9 December 2017 – 4 February 2018

Total audiences: 17,990

Brett Whiteley Travelling Art Scholarship 2017

Sally Anderson, 27, from Surry Hills, NSW, won the 2017 Brett Whiteley Travelling Art Scholarship for her body of work, highlighted by her painting *Dilling's Bromeliads with Gullfoss Falls* 2016. Ten finalists were selected from 131 entries and judged by Australian painter, Ildiko Kovacs. A selection of finalists' works was exhibited at the Gallery from 13 October to 19 November 2017.

Now in its 19th year, the Scholarship was established by the artist's mother, the late Mrs Beryl Whiteley, who generously made funds available to continue the legacy. It is open annually to young Australian painters aged between 20 and 30 years. The winner is awarded \$40,000 (increased in September 2017 from \$30,000) and a three-month residency at the Cité Internationale des Arts in Paris, administered by the Gallery, and three months to travel anywhere in Europe.

Education programs

The Brett Whiteley Studio provided education programs (discussion tours and drawing workshops) on Wednesdays and Thursdays for 1247 students and self-guided visits for 411 interstate and regional students from Friday to Sunday.

Public programs

The Studio holds quarterly six-week drawing courses and monthly Sydney Poetry sessions. In May, special additional Sydney Poetry events were hosted in association with Sydney

13 535

STUDIO VISITORS

Writers Festival. Classical Sundays are held monthly from March to November, with a musical repertoire including contemporary and classical composers and an ensemble of flute, clarinet and guest musicians performing harp, marimba, violin, cello and oboe.

Communications and learning resources

An exciting digital educational resource, the *Brett Whiteley Art Board*, was launched in May 2018. It has had 2971 page views since 22 May 2018.

The Studio website received 84,053 page views in 2017-18. The most viewed Whiteley works in the online collection were *Self-portrait in the studio* 1976, with 9412 page views and *The Balcony 2* 1975 with 5266 page views. The Brett Whiteley artist page had 9366 views.

The Brett Whiteley Studio Artmail e-newsletter is distributed three times a year with Studio news, exhibitions and events with over 4223 subscribers. The Studio's Facebook page provides regular news, conversation and content about Whiteley, and schedules of events for 6508 followers. The Brett Whiteley Studio Instagram has 4675 followers.

Special events

Australian graffiti artists DabsMyla were filmed in the Studio responding to Brett Whiteley artworks for ABC iView series *The Wanderers*, which first screened on ABC television in July 2017.

A feature-length documentary *Whiteley* received four AACTA documentary awards in December 2017: Best Director, Best Editing, Best Original Score and Best Sound. It aired on ABC TV on 10 June 2018 and is available on ABC iView.

Eight short film vignettes which depict the Studio's behind-the-scenes work were launched in May 2018. Available on the Gallery website, the vignettes outline the processes of archiving, conservation, curating and installing exhibitions. They were developed in collaboration with the Studio, the Gallery and Felicity Blake of Northern Pictures Impact.

Cult Australian fashion brand Aje collaborated with the Studio and Wendy Whiteley on a line of women's clothing inspired by selected Whiteley artworks. The runway show was staged in Wendy Whiteley's Secret Garden in May 2018.

Brett Whiteley Studio Foundation Chair, Sam Meers, initiated The Brett Whiteley Studio Benefactors Dinner at the Studio in March 2018. The success of the dinner has enabled ongoing

financial support for the Studio's public programs and outreach as well as archival and conservation work and further cataloguing of works.

The Gallery is grateful for the generosity of the initiative's founding donors: Tim Fairfax AC, Philip Bacon AM, Ian Darling AO and Min Darling, John Leece AM and Anne Leece, the Nelson Meers Foundation, Justin Miller, Steven Nasteski, Mark and Louise Nelson, Gretel Packer, Eleonora and Michael Triguboff, Patrick Corrigan AM, Robert Gould and David Kent.



BELOW: Students visit the Brett Whiteley Studio.
Photo © AGNSW

65 378

TOURING EXHIBITION
ATTENDANCE

48% growth

IN TOURING ATTENDANCE

\$40 000

SCHOLARSHIP FUNDS

84 053

STUDIO WEBSITE PAGE VIEWS

2971

WHITELEY ART BOARD
PAGE VIEWS



03 IDEAS

‘ ... leading
international
voices ... ’

RIGHT: Tracey Moffatt, *Touch* from the series *Body remembers* 2017, pigment print, 162 x 244 cm, Art Gallery of New South Wales. Purchased with funds provided by Vicki Olsson and Naomi Milgrom AO 2017
© Tracey Moffatt. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.



Art prizes

Archibald Prize

First awarded in 1921, the Archibald Prize is awarded annually to the best portrait, 'preferentially of some man or woman distinguished in art, letters, science or politics, painted by any artist resident in Australasia'. This open competition is judged by the trustees of the Art Gallery of New South Wales. Although it is a non-acquisitive prize, several of the entries are now part of the Gallery's collection. The \$100,000 Archibald Prize 2017 was awarded to Mitch Cairns for his portrait of Agatha Gothe-Snape. The Archibald Prize 2018 was awarded to Yvette Coppersmith for *Self-portrait after George Lambert*.

The Packing Room Prize is awarded by the Gallery staff who receive entries for the Archibald Prize. In 2017, the prize was awarded to Peter Smeeth for his portrait of Lisa Wilkinson. In 2018, the winner was Jamie Preisz for his portrait of Jimmy Barnes.

The People's Choice was awarded in 2017 to Ahn Do for his portrait of Jack Charles; the 2018 winner was Anne Middleton for her portrait of Guy Pearce.

Wynne Prize

The Wynne Prize is awarded annually for 'the best landscape painting of Australian scenery in oils or watercolours or for the best example of figure sculpture by Australian artists'. The prize of \$50,000 was awarded in 2017 to Betty Kuntiwa Pumani for *Antara*, and in 2018 to Yukultji Napangati for *Untitled*.

In 2018, thanks to the generous support of the Roberts family, a new annual acquisition fund of \$40,000 was allocated towards Aboriginal and/or Torres Strait Islander artworks from the Gallery's Wynne Prize. Acquisitions are to be approved by the Board of Trustees.

Trustees' Watercolour Prize

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. Trustees awarded the 2017 prize to John Murray for his watercolour on paper *Bellinger River, Thora* and the 2018 prize to Phillip Edwards for his watercolour and mixed media on paper *Glory be, water tree*.

Sir John Sulman Prize

The Sulman Prize is awarded for the best subject painting, genre painting or mural project by an Australian artist. In 2017 the prize of \$40,000 was judged by Tony Albert and awarded to Joan Ross for her painting *Oh history, you lied to me*. In 2018 the prize was judged by Angela Tiatia and awarded to Kaylene Whiskey for her painting *Kaylene TV*.

The Roberts Family Aboriginal and Torres Strait Islander Prize

Established in 2018, the Roberts Family Aboriginal and Torres Strait Islander Prize is an annual prize of \$10,000 to be awarded to an Aboriginal and/or Torres Strait Islander artist for a work entered in the Wynne Prize. In 2018 the prize was awarded to Wawiriya Burton for *Ngayuku ngura (my country)*.

Young Archies

Budding artists between the ages of 5 and 18 were invited to submit a portrait for the Gallery's Young Archie competition, as part of the Gallery's family-focused activities for the *Archibald, Wynne and Sulman prizes* exhibition. The portrait is to be of 'a person who is special to you – someone who is known to you and plays a significant role in your life'.

Artist Abdul Abdullah was guest judge for the annual children's Young Archie competition in both 2017 and 2018. The competition continues in its popularity with over 3650 entrants across the two years, many of them entering for a second or third time. Increased media attention and support from presenting partner ANZ has also positively impacted the popularity and community interest in the competition.

2017 winners

Ages 5–8: Poppy Barnes
Ages 9–12: Claire Shin
Ages 13–15: Jessica Thompson
Ages 16–18: Chantelle Que

2018 winners

Ages 5–8: Harvey Heazlewood
Ages 9–12: Nauen Lee
Ages 13–15: Jessica Thompson
Ages 16–18: Charlotte Coady

2014

ARCHIBALD, WYNNE AND
SULMAN ENTRIES (2018)

1400

YOUNG ARCHIE ENTRIES (2018)

\$200 000+

IN ART PRIZES (2018)

Publishing

2017–18 was a busy year of publishing and developing new titles. The thirst for all things related to the Archibald Prize was satisfied with the sixth edition of *Let's face it: the history of the Archibald Prize*, and the Gallery published books with each of the Archibald Prize exhibitions which fell in the same financial year. In response to visitor demand, we also published a new souvenir book showcasing the Gallery and its history.

The catalogue for the summer show *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* proved popular with visitors, selling out by the end of the exhibition.

Unpainting was the third in the contemporary collection project series; we also published the first in a new series on mid-career artists with *Mikala Dwyer: a shape of thought*, to be followed in 2018 with *Nonggirnga Marawili: from my heart and mind*, designed to live on beyond their associated exhibitions.

The development and production of a major publication – *John Russell: Australia's French impressionist* – for July 2018 was a key focus during 2017–18.

Published titles

Let's face it: the history of the Archibald Prize 6th edition

Jo Litson / Peter Ross
July 2017, 192 pp, pb, revised edition, rrp \$50

2017 Archibald Prize

Jo Litson
July 2017, 64 pp, pb, rrp \$16

The 13th in the series of this ever-popular title featuring the year's Archibald finalists and winners.

Unpainting: AGNSW contemporary collection project series #3

Nicholas Chambers
September 2017, 48 pp, pb, rrp \$16.95

A look at the Gallery's extraordinary holdings of abstract paintings, focusing on unconventional and experimental approaches from the 1960s to the present day through the work of 25 artists.

Art Gallery of New South Wales

(souvenir book)
October 2017, 120 pp, pb, rrp \$19.95

An essential guide and memento following a visit to the Gallery covering the history, the building and the highlights of the collection.

Ancestral art of the Indonesian archipelago: the Christopher Worrall Wilson Bequest

Niki van den Huevel
November 2017, 92 pp, pb, rrp \$24.95

Demonstrates the antiquity and continuity of animist religious and cultural practices in island Southeast Asia through exquisite sculpture, ceremonial objects, regalia and weapons.

Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum

Gerdien Weustman
November 2017, 212 pp, hc, rrp \$40 (Gallery price \$39.95)

Introduces the work of the greatest artists of the period, providing a vivid and compelling panorama of Dutch life from domestic scenes to the high seas.

Mikala Dwyer: a shape of thought

Wayne Tunnicliffe
March 2018, 144 pp, pb, rrp \$45 (Gallery price \$39.95)

The first in a new mid-career artist series, this book looks at Dwyer's work over the past three decades, documenting the evolution of her practice and her influences.

2018 Archibald Prize

Jo Litson
May 2018, 84 pp, pb, rrp \$16

The 14th in the series of this ever-popular title featuring the year's Archibald finalists and winner.

In production

John Russell: Australia's French impressionist (July 2018)

Modern masters from the Hermitage (October 2018)

Nonggirnga Marawili: from my heart and mind (November 2018)

Tony Tuckson (November 2018)

National Palace Museum, Taipei (February 2019)

The National 2019 (March 2019)

Daniel Thomas: writing on art (June 2019)

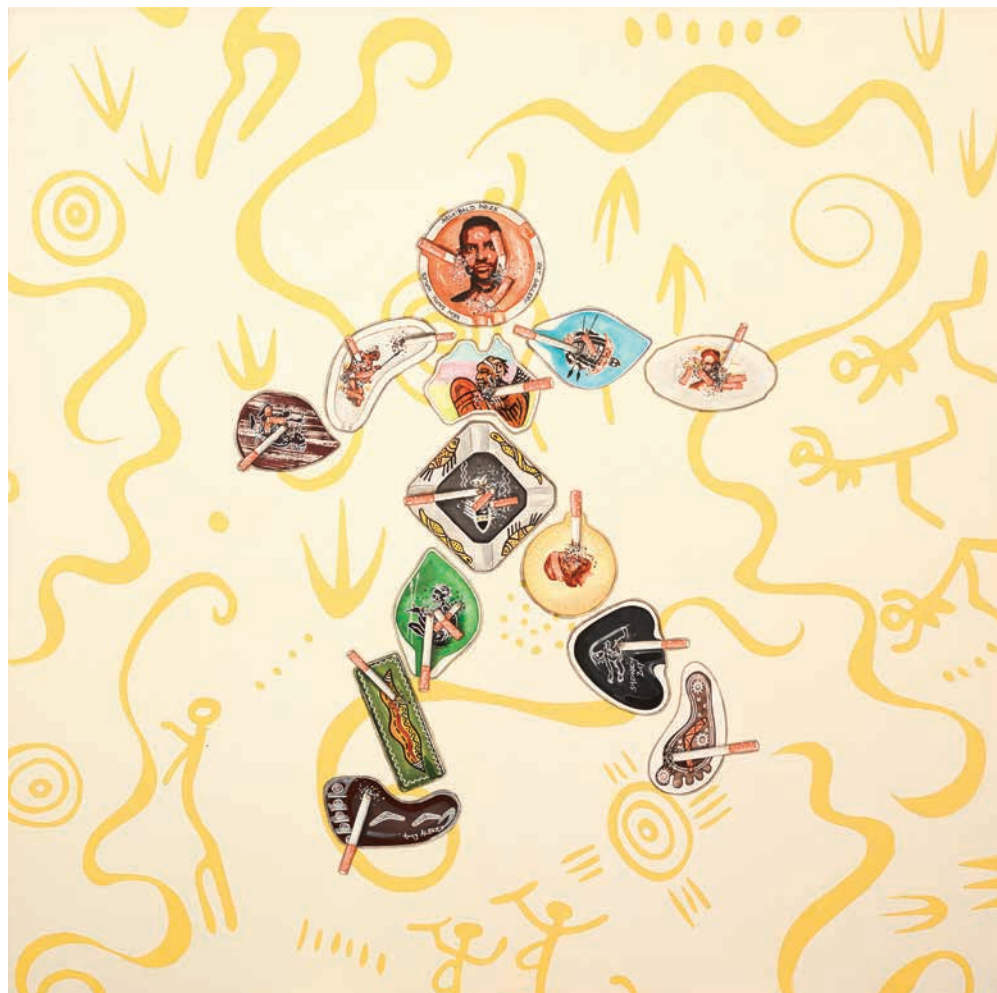
This year marked the creation of the Gallery's Indigenous Advisory Group. Among other important roles, the Advisory Group is working with staff to develop the Gallery's Indigenous Action Plan for final approval by the Gallery Trustees.

The Advisory Group will provide the Gallery with advice on cultural policy and protocol and reflecting the needs and interest of Aboriginal and Torres Strait Islander artists and communities. It will also provide guidance on supporting staff working in Aboriginal and Torres Strait Islander art, and assist in achieving the Gallery's ambitious vision in the Sydney Modern Project transformation.

The Advisory Group was first convened on 13 March 2018 and met for the second time on 7 June 2018. Chaired by Tony Albert (Kuku Yalanji, QLD), the Advisory Group's membership also includes Uncle Charles (Chicka) Madden (Gadigal Elder, NSW); Uncle Allan Madden (Gadigal Elder, NSW); Hetti Perkins (Arrernte/Kalkadoon, NT/QLD); Wesley Enoch (Noonuccal Nuugi, QLD); Stephen Gilchrist (Yamatji, WA); Jason Glanville (Wiradjuri, NSW); and Rachel Piercy (Murrawarri, NSW/QLD).

Attendance was as follows: Tony Albert (Chair) (2/2); Uncle Charles (Chicka) Madden (1/2); Uncle Allan Madden (0/2); Wesley Enoch (1/2); Stephen Gilchrist (2/2); Hetti Perkins (2/2); Jason Glanville (1/2); Rachel Piercy (1/2).

BELOW: Tony Albert *Self-portrait (ash on me)* 2017, acrylic on linen, 102 x 102 cm © Tony Albert. Photo © AGNSW



Talks and lectures

Guest directors

Among our many engaging speakers in 2017–18, several leading museum directors joined Michael Brand for stimulating conversations, including Taco Dibbits (Rijksmuseum, Amsterdam), Neal Benezra (San Francisco Museum of Modern Art) and Glenn D Lowry (Museum of Modern Art, New York).

Other speakers included UK artist Tracey Emin, Musée de Cluny director Elisabeth Taburet-Delahaye and Rembrandt scholar Stephanie Dickey. Papers from a symposium on art and philosophy, co-produced with University of Adelaide, will soon be published in an international peer-reviewed journal including commentary from Gallery staff on the symposium's innovative symposium delivery method, taking place entirely in the gallery space in a dialectical and conversational format.

Sydney Asian Art Series

The Sydney Asian Art Series is an initiative presenting leading international voices on early, modern and contemporary Asian art. This three-year series of talks and events is co-presented by the University of Sydney's China Studies Centre, The Power Institute and VisAsia, with support from the Art Gallery of New South Wales and Sydney Ideas. In 2017–18, the Gallery welcomed four scholars working across Asian art history, addressing themes of the contexts for art production and transculturalism across the continent and beyond. Saloni Mathur, professor of modern and contemporary South Asian art, University of California, Los Angeles, spoke about the radical stakes of contemporary Asian art. David J Roxburgh, Prince Alwaleed Bin Talal Professor of Islamic Art History, Harvard University, presented a lecture on the art of 19th-century Iran, as well as joining Michael Brand and



Khadim Ali for a discussion about the calligraphic and illustrative traditions of the 10th-century Persian poem, *Shahnameh (Book of Kings)*. Winnie Wong, Associate Professor of Rhetoric and History of Art at the University of California, Berkeley, presented her work on 19th-century Chinese export artist Lam Qua, whose portraits drew from eclectic sources in European art history. And finally, Ajay Sinha, Professor of Art History, Asian Studies and Film Studies programs at Mount Holyoke College, USA, delivered a lecture on the transcultural exchanges of Indian dancer Ram Gopal and American photographer Carl van Vetchen.

ABOVE: AGNSW director Michael Brand in conversation with MoMA director Glenn Lowry. Photo © AGNSW

04 AUDIENCE

‘ ... inspire the
next generation
of artists and
art lovers ... ’

RIGHT: Martin Creed, *Work no 2821* 2017, yellow
11-inch balloons, installation dimensions variable,
Art Gallery of New South Wales, Purchased with funds
provided by the Mollie and Jim Gowing Bequest Fund
and Atelier 2017 © Martin Creed/DACS. Licensed by
Copyright Agency



Learning and participation

Public programs

The Gallery's public programs have continued to evolve and diversify this year, engaging over 40,000 visitors with art, culture and ideas.

Our flagship program **Art After Hours** celebrates its 15th anniversary in 2018, making it one of the longest-sustained night-time museum programs in the world. This year was enriched by creative partnerships with the Sydney Gay and Lesbian Mardi Gras, Vivid Sydney, Vice magazine and others.

Performing and visual arts again united in two in-exhibition productions. **Rembrandt live**, produced with the Australian Brandenburg Orchestra for the Sydney Festival, attracted capacity audience and glowing reviews. With Red Room Poetry and Sydney Writers Festival, the Gallery presented **Poetic threads**, intimate and powerful performances by three diverse Australian poets, Mirrah, Candy Royalle and Scott Wings, responding to *The lady and the unicorn* tapestries.

Practising artists led many of our programs, especially during the **Biennale of Sydney**. Hands-on workshops, from drawing to tapestry, responded to audience demand for tactile experiences in a digital world. Weekly **Recollections** talks invited artists, academics and gallery staff to reflect on one work of art that inspires them.

The Gallery launched **Art in mind**, which brings meditation and mindfulness techniques to the experience of looking at art. The sell-out monthly sessions and occasional deeper courses are having profound impacts on participants, signifying art's power to enhance our lives and wellbeing.

Community engagement

The Gallery aims to be at the forefront of community engagement and programming. Our programs ensure all audiences, irrespective of cultural background and economic situation, have access to art through deep engagement opportunities and feel welcomed and represented within the Gallery and the community.

In 2017–18 several new partnership programs were designed by, for and with the community. These included an **art-making program** for people at risk of homelessness, working with Artspace and the Ozanam Learning Centre in Woolloomooloo, and a pilot poetry writing program, **Fool's Gold**, in partnership with Outlandish Arts, the State Library of NSW, UTS and Big Fag Press for people with mental illness.

The Gallery started a two-year partnership with **Information and Cultural Exchange (ICE), Parramatta** in July 2017, including a program for new migrant and refugee families, mentorships for musicians on the autism spectrum, and a youth digital engagement program.

Western Sydney-based disability organisation Front Up (led by Ability Options) continued to work with the Gallery on their flagship program **Emerge**, mentoring and engaging over 30 artists with disability over a four-month period. In July 2017, the Art and Dementia '**Arts Engagement for Liveable Communities**' project with UTS and the Black Dog Institute began with over 50 people participating in artist-led art-making experiences. Access producer Danielle Gullotta presented research findings as part of Dementia Awareness Month in September alongside Emeritus Professor Steven Sabat from Georgetown University, USA and Dr Gail Kenning from UTS.

In late 2017, the Gallery began **RAW**, a new two-year youth program where artists Tom Polo, Marian Abboud and Miranda Samuels ran workshops in Woolloomooloo. The program was developed in partnership with Artspace, Save the Children and the City of Sydney, including a \$80,000 City of Sydney grant.

The Gallery's **Disability Inclusion Action Plan 2017–20**, launched in November 2017, reinforces our commitment to the inclusion and representation of people with disability. The disability-led plan was developed in consultation with disability advocate Sarah Houbolt and Accessible Arts. Training for all front-of-house staff, including volunteers and security, was rolled out in 2018.

An **Indigenous Action Plan** is being developed to reflect the Gallery's commitment to supporting and celebrating Aboriginal and Torres Strait Islander people, perspectives and cultural practices; an advisory committee was set up in 2018. In July 2017, archivist Shari Lett and programs producer Amanda Peacock presented the Gallery's Djamu program at the World Indigenous People's Conference in Canada.

94 038

ATTENDED SCHOOL
EDUCATION PROGRAMS

49%

OF EDUCATION PARTICIPANTS
FROM WESTERN SYDNEY AND
REGIONAL NSW

Education

The Gallery seeks to inspire the next generation of artists and art lovers by providing creative learning opportunities for students and teachers across the state. Over the past year, the Gallery expanded its partnerships with Western Sydney and regional art galleries, community organisations and schools enabling increased participation for those living outside of metropolitan Sydney. As a result, 49% of all education audiences in 2017–18 were from Western Sydney or regional New South Wales.

The Gallery's **Art Pathways Plus** program developed flagship education partnerships with Casula Powerhouse Arts Centre and Campbelltown Arts Centre. The groundbreaking regional outreach education program, **Home: Aboriginal art from New South Wales**, developed in partnership with The Arts Unit, Department of Education NSW and regional galleries expanded to reach twenty-four schools in Wiradjuri country and Kamilaroi country and based at regional galleries in Wagga Wagga, Western Plains, Albury and Tamworth.

An innovative **Brett Whiteley digital learning resource** was launched in collaboration with Northern Pictures and Good Pitch, producers of the award-winning documentary *Whiteley*. This dynamic digital portal uses the innovative Art Boards platform, developed by the Gallery's Digital Engagement team, allowing users to self-navigate through rich content about the art and life of Brett Whiteley. It includes learning strategies developed by teachers for teachers.

An exciting new youth collective was launched in February 2018, empowering young people to develop programs for their peers. In partnership with Macquarie University, eighteen people aged 15–24 years were chosen from across Sydney and outer metropolitan areas. The inaugural **Youth Collective** has launched the FOMart (Fear of missing ART) program that takes place monthly in the Gallery and, at times, at outer metropolitan art centres.

Visitor experience

The Visitor Experience team's best-practice customer service standards continue to enrich onsite visitation. **Gallery Hosts** maintain a welcoming message across front-of-house operations such as ticketing, information, and at exhibition entrances. The team has also played an important role in enhancing visitor experience through experimental projects such as *Henry VR*.

The Visitor Experience team relies on **ongoing volunteer support** to engage audiences with quality interpretation through the volunteer guide programs, and assist with learning and participation programs. During the year between 130–150 volunteer guides and 130 task force volunteers collectively gave over 25,000 hours to the Gallery to enhance the quality of visitors' experience and support in a range of tasks.

The Gallery continues to draw on audience research to transform the visitor experience and initiate new projects in readiness for Sydney Modern Project.

40 288

ATTENDED PUBLIC PROGRAMS

57 601

ATTENDED ART AFTER HOURS

3857

STUDENTS AND TEACHERS
ATTENDED ART PATHWAYS

95 985

ATTENDED FAMILY PROGRAMS

136

VOLUNTEER GUIDES

130

TASK FORCE VOLUNTEERS

73 729

ATTENDED GUIDED TOURS

74 035

ATTENDED ARTEXPRESS

7047

ATTENDED TERTIARY
PROGRAMS

25 000

VOLUNTEER HOURS

Digital engagement

Audio Experience Platform

The Audio Experience Platform aims to create consistent, scalable and varied audio experiences for visitors, developed in conjunction with service design experts Meld Studio and audio experts Art Processors. Stage 1, launched in July 2018 with the 'John Russell Audio Experience', was created in conjunction with the exhibition *John Russell: Australia's French impressionist*.

The Gallery continues to develop internal capabilities as it transforms into an art museum for the 21st century, coinciding with the opening of the Sydney Modern Project in 2021.

Digital for exhibitions

The lady and the unicorn

The lady and the unicorn exhibition featured a discovery room with touch screens that provided visitors with the opportunity to get closer to the detail of each tapestry from the front and the back. There were also two touch screens for children, showing the animals that could be found by looking closely at each of the six tapestries.

Rembrandt and the Dutch golden age

A suite of digital content was produced to support the summer show *Rembrandt and the Dutch golden age*, including an online feast of materials on golden age art, fashion, food and religion, plus a beautifully animated video explainer revealing just what made Dutch art from this period so special or what made it a 'golden age'.

Robert Mapplethorpe

The Mapplethorpe digital resource extended the story of Robert Mapplethorpe with tales of New York, photography, his friendship with Patti Smith and his political legacy.

2017 and 2018 Archibald, Wynne and Sulman prizes

Due to the 2018 Prizes being held earlier than usual, there were two *Archibald, Wynne and Sulman prizes* this financial year. There were 2154 entries submitted online for the *Archibald, Wynne and Sulman prizes* in 2017, and 2174 entries for 2018. Online entry allows immediate access to statistics on the gender, location and other demographic information of all entrants and sitters, for use by the Gallery's communications team and other interested media.

The Gallery also presented digital Art Sets; children's labels and exhibition trail; education resources; and examinations of Indigenous finalists, women winners across the Archibald's history, and subjects by background.

2017 and 2018 marked the second and third years offering Archibald Prize finalist labels in audio and auslan format for ACCESS audiences.

Whiteley digital learning resource

The Gallery launched the first digital learning resource on artist Brett Whiteley, using the Art Board template to deliver a media-rich self-directed learning experience for secondary students and lifelong learners.

Video highlights

The Art of Giving

A series of videos commissioned by the Gallery Foundation introducing some of our benefactors and their stories, in particular, why they have decided to leave the Gallery a bequest in their wills.

Artists in Profile

A continuing series of interviews with artists, this year's included local exhibiting artists Mikala Dwyer and Janet Laurence, visiting international artist Tracey Emin, and Archibald Prize-winners Mitch Cairns (2017) and Yvette Coppersmith (2018).

Exhibition videos

For the *Rembrandt and the Dutch Golden Age* exhibition, the Gallery produced an explainer video illustrating art from the golden age.

Pocket Theatre

The new pop-up 'Pocket Theatre' setups allow visitors to view video content relevant to where they are in the Gallery, including exhibitions and the permanent collection. This year it was set up in the cafe and in the Yiribana gallery to highlight the Indigenous art collection.

Analytics

YouTube

- Total subscribers: 7451 (+41%)
- Total watch time: 1,155,163 minutes (+21% from the previous year)
- Total plays: 831,042 (+111% from the previous year)

Audio

- SoundCloud: 24,349 plays

Collection artist profiles

In an ongoing project, more than fifty artist profiles have been added to the collection area of the Gallery website. This tranche drew on the work for the *Victorian watercolours* exhibition and brings the total to more than 200 profiles.

40 299

FILM PROGRAM VISITORS

Strategy and planning

A high-level digital strategy for Sydney Modern Project was developed over the past year, outlining the digital opportunities and challenges that come with an expansion of this scale.

A digitisation specialist is working with the Digital Engagement team and internal stakeholders to assess the current state of digitisation at the Gallery and research best practice. This will be developed into a gap analysis to identify needs and a roadmap to inform the gallery's future direction.

Planning is well underway to deliver a new responsive and visually rich Art Gallery of New South Wales website. The new website is planned to launch three to six months before the Gallery's expansion opens.

Overall online visitation

Visitation to the Gallery's website (including our mobile site) for this year was 4,092,908 sessions (+11%), 2,919,886 users (+9%) and 14,841,000 page views (+12%). The highest number of sessions for any one day was 56,755 on 20 July 2017 when the winners of the 2017 Archibald, Wynne and Sulman prizes were announced.

This year, the most visited part of the site was the prizes database online showcasing the finalists and winners throughout the years of the Archibald, Wynne and Sulman prizes and the Dobell Prize for Drawing (27%), followed by the collection online (19%), exhibitions (13%), calendar (5%), education including *Inside ARTEXPRESS* (5%) and the Gallery Shop online (4%). The homepage received 5% of the traffic.

Eighty-two per cent of all online visitations are from Australia, with 73% of these from New South Wales. The percentage of website users accessing the Gallery's website via mobile devices (mobile or tablet) reached 52% this

year, making this the first year that content was accessed (and viewed) more frequently using mobile devices than on desktop computers.

The most popular artists (by profile page views rather than number of works) were Tracey Moffatt, Albert Namatjira, Tom Roberts, Sidney Nolan, Brett Whiteley, Margaret Preston, Jeffrey Smart, Rosalie Gascoigne, Margaret Olley and Lin Onus.

Visitation to the Gallery's pages on Google Arts & Culture (which includes 624 works from the Gallery's collection) for this year was 775,393 users (+66%) and 1,196,361 page views (+55%). Interestingly, the audience accessing the Gallery's pages on Google Arts & Culture is predominately an international audience (96%) compared to the much smaller percentage of international visitors that accesses the Gallery's website (18%).

Social media

Social networking continues to grow in importance and activity levels, demonstrating strong interaction, sharing and communication with an extremely engaged audience. Instagram remains the fastest growing channel, with 32% growth in followers over the last twelve months.

The Gallery's growth on social media can be attributed to the high-quality, engaging and interactive content shared across these channels, with an increased investment in content creation and amplification of posts.

Email newsletters

| Title | Issues and frequency | Subscriber numbers |
|------------------------------|----------------------------|--------------------|
| Artmail | 17 (monthly plus specials) | 186,200 |
| Art After Hours | 48 (weekly) | 8100 |
| Brett Whiteley Studio e-news | 4 | 4000 |
| Education update | 6 | 1500 |
| Tertiary update | 2 | 2400 |
| Gallery Shop | 2 | 1700 |
| Auslan | 11 | 270 |

Social media growth

| | |
|-----------|--------------------------|
| Facebook | +12% (141,900 fans) |
| YouTube | +41% (7,451 subscribers) |
| Twitter | +11% (56,100 followers) |
| Instagram | +32% (134,200 followers) |

Film

The Gallery's free weekly film program continued to grow, attracting record attendance of 40,299 in 2017–18. Each Wednesday and Sunday, audiences had an opportunity to enjoy four major thematic and retrospective film seasons. These included a series of British gothic horror cinema ('Straightlaced and Scandalous') and a sold-out season of Chinese cinema ('Starburst'), which heralded the Gallery's ongoing commitment to showcasing Asia-Pacific moving-image culture. Other highlights included the premiere of Isaac Julien's recently restored classic of black queer cinema, *Looking for Langston* 1989, with the artist in attendance, and a series of silent film events with live accompaniment by emerging Sydney musicians. In 2017–18, the film program maintained its partnerships with the Sydney Film Festival, Japan Foundation and the Documentary Australia Foundation. The Gallery expanded its commitment to developing into an internationally renowned space for screen culture in Sydney, a UNESCO City of Film.

05 PARTNERSHIPS

‘ ... the Gallery’s
family of
sponsors and
supporters ... ’

RIGHT: Wawiriya Burton, *Ngayuku ngura (my country)*
2018, acrylic on linen canvas, 240 x 201 cm. Roberts
Family Acquisition 2018 © Wawiriya Burton. Tjala Arts



Corporate partners

The Gallery is able to present inspiring exhibitions, programs and initiatives due to the outstanding and committed support of its family of sponsors and partners. These organisations share the Gallery's commitment to the vibrancy of culture in Sydney and are a vital part of our vision for the future.

We gratefully acknowledge the support of all our sponsors and partners, who enabled us to raise \$5.731 million cash sponsorship and \$589,000 of in-kind support in 2017-18.

Sponsorship retention remained high thanks to our loyal corporate partners and the inclusion of several multi-year sponsorship agreements which increase financial stability for the Gallery.

This year marked the eighth year of the Sydney International Art Series, an ongoing partnership with Destination NSW to bring the world's most outstanding exhibitions to Australia. The Gallery acknowledge the support received from the NSW Government through Destination NSW. Destination NSW's support also enabled *The lady and the unicorn* tapestries to travel from the Musée de Cluny in Paris to Sydney for the first time.

Our leadership partners **ANZ** and **Macquarie University** have enabled the Gallery to present exciting and important exhibitions and programs such as the *Archibald Prize* and Learning and participation engagement activities. Valued sponsorship from **EY** and **Singapore Airlines** allowed masterpieces from the Rijksmuseum to travel to Sydney for *Rembrandt and the Dutch golden age*.

We welcome and thank our new partners **Robert Oatley Wines** and **The Woolmark Company**.

Thanks also go to our presenting partners: **Aqualand** for its continued support; **Herbert Smith Freehills**, our Asian Galleries partner and legal partner; **JP Morgan** for its ongoing support of the Brett Whiteley Studio; **Macquarie Group** for its commitment to Australian art; and **UBS** for its continued connection with our Contemporary Galleries. Thanks also to official media partners **Fairfax Media (SMH)**, **JCDecaux** and official hotel partner **Sofitel Sydney Wentworth**.

In February 2018, the Gallery launched an expansion into the luxury brands sector. The **Luxury Syndicate** is a new corporate membership program offering prestige brands the opportunity to demonstrate their commitment to the arts and cultural sector.

We thank our generous and loyal supporters: **Clemenger BBDO** for its support of *Robert Mapplethorpe*; **Crestone and Paspaley Pearls**, attached to our Next Generation cultivation program, *Atelier*; **Porter's Original Paints**, our official paint supplier; **Valiant Events** for enhancing our unique VIP events; **Variety – the Children's Charity**, for supporting our Starting with Art program; and **City of Sydney**.

The Gallery also receives substantial support from members of the **President's Council** and **VisAsia Council**. The funds raised by these bodies sustain many of the Gallery's programs, particularly the Exhibitions program. Council members also provide a vital source of business expertise and advice and we are extremely grateful for their enthusiastic and loyal support of the Gallery.

Partnership with the Gallery provides opportunities for the corporate community to imaginatively and creatively build their brand identity and to engage with their clients in a way that sets them apart from their competitors. The Gallery's position as a cultural icon, presenting world-class exhibitions and cultural events, allows us to create valuable and lasting partnerships.

With an exciting program of upcoming exhibitions, community and education initiatives, and strategically tailored partnerships, there has never been better time to be involved with the Gallery.

Sponsorship

ANZ: Leadership partner; Presenting partner: *Archibald, Wynne and Sulman prizes*

Aqualand: Presenting partner; Presenting partner: *The National: new Australian art*

City of Sydney: Support partner: *Archibald Prize and Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Clemenger BBDO: Major partner; Major partner: *Robert Mapplethorpe: the perfect medium*

Crestone Wealth Management: Program supporter for *Atelier*

Destination NSW: Strategic sponsor: *Nude: art from the Tate Collection* and *The lady and the unicorn*

EY: Presenting sponsor; Major sponsor: *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Fairfax Media (SMH): Media partner: *Archibald Prize and Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Glenfiddich and Hendrick's Gin: Event and Support partners

Herbert Smith Freehills: Presenting partner: Asian Galleries and legal provider

JCDecaux: Media partner: *Archibald Prize* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

JP Morgan: Presenting partner; Presenting partner: Brett Whiteley Studio

Macquarie Group: Presenting partner; Presenting partner: Australian Art Collection

Macquarie University: Leadership partner; Presenting partner: *O'Keeffe, Preston, Cossington Smith*; Support partner: Art After Hours; Venue sponsor: *ARTEXPRESS 2018*; Presenting partner: Youth Collective

Paspaley Pearls: Program supporter for Atelier

Porter's Original Paints: Official paint supplier and Support partner: *Archibald Prize* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

President's Council of the Art Gallery of New South Wales: Major exhibitions program partner

Robert Oatley Wines: Major partner; Support partner: *Archibald, Wynne and Sulman prizes*

Singapore Airlines: Major partner; Official airline *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Sofitel Sydney Wentworth: Major partner; Official hotel and Support partner: *Archibald Prize* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

S&S Creative: Support partner: education programs

Luxury Syndicate: Presenting partner: *The lady and the unicorn*

The Woolmark Company: Major partner; Major partner: *The lady and the unicorn*

UBS: Presenting partner; Contemporary Art: Contemporary Galleries; Major partner: *The National*

Valiant Events: Support partner

Variety – the Children's Charity: Support partner: Starting with Art

VisAsia Council of the Art Gallery of New South Wales: Asian exhibition program partner

President's Council

Members of the President's Council
1 July 2017 – 30 June 2018

President: David Gonski AC

Membership

Noel Condon – AIG
Emma Gray – ANZ Banking Group Limited
Jin Lin – Aqualand
Sandy Oatley – Balmoral Australia,
Robert Oatley Vineyards, Hamilton Island
Robert Morgan – Clemenger Group
Michael Chisholm – Crestone Wealth Management
Sandra Chipchase – Destination NSW
Damian Hackett – Deutscher and Hackett
Paul Harapin – Domo Australia
Andrew Price – EY
Lisa Davies – Fairfax Media Limited
Darren Goodsir – Fairfax Media Limited
Miles Bastick – Herbert Smith Freehills
Milton Samios – Investec Australia Limited
Stephen O'Connor – JCDecaux Australia

Andrew Best – JP Morgan
James Kennedy – Kennedy Luxury Group
Martin Blake – KPMG
Steven Lowy AM – LFG
John Pickhaver – Macquarie Capital ANZ
David Wilkinson – Macquarie University
Drew Bradford – National Australia Bank
Michael Bracher – Paspaley Pearls Group
Shaun Bonett – Precision Group of Companies
Peter Allen – Scentre Group
Alfred Moufarrige OAM – Servcorp
Ryan Stokes – Seven Group Holdings
Tim Church – UBS AG Australia

Luxury Syndicate

Membership

Bang & Olufsen
CEO Magazine
Frasers Hospitality
Glenfiddich
GRAFF
Hendrick's Gin
Kennedy Group
La Prairie
Ocean Alliance
TOD'S
Vera Wang
Waterford
Wedgwood
Ytd.

\$5.731 million

IN SPONSORSHIP

Corporate membership

The Corporate Membership program successfully developed and extended its levels of membership, the benefits included and the events presented to reflect the results of the 2017 Corporate Members survey. Members include:

Allen & Overy
Allen Jack + Cottier
Allens
American Express Public Affairs
AMP Capital
Arab Bank Australia
Architectus
Arinex Pty Ltd
Arredorama
Arterial Marketing
ARUP Pty Ltd
Ashurst
ASX Limited
Atomic 212 Group
Aurecon
Australian Unity
AxiTrader
BAI Communications
Bain & Company
Baker McKenzie
Ball & Doggett
BDO
Blue Star Print
Carroll & O'Dea Lawyers
Cartier Group Pty Ltd
CBRE
Challenger
ClearView Wealth Limited
Clifford Chance
Clouston Associates
Coffey Environments Australia Pty Ltd
Copyright Agency | Viscopy
Cottee Parker JPRA
Cox Architecture
Crone
Cundall
Curwoods Lawyers
David Stevens
Dentons Australia Pty Ltd
DFS Galleria Australia
DibbsBarker
Directioneering Pty Ltd
dwp | suters
Egencia
EIZO
Emirates SkyCargo

Energy Action
Energy Industries Superannuation Scheme Pty Limited
Eric & Tonia Gale
ExpertsDirect
Faber-Castell Australia Pty Ltd
Fairfax Media Limited
FiftyFive5 Pty Ltd
FM Global
Fortress Private Wealth
Fox Symes & Associates
Geyer Pty Ltd
Gilbert + Tobin
Gilmore Interior Design
Goldrick Farrell Mullan Solicitors
Hall & Wilcox
Herron Todd White
Hicksons
Holman Webb Lawyers
Hostplus
HUB24
Hutchings Pianos
IBM Australia
icourts
IMB Ltd
Integrated Design Group
Ironshore
iSentia
Jackson Teece Architecture
Jirsch Sutherland
John Claudianos
Johnson Pilton Walker Pty Ltd
Just Sydney PTY LTD
Kareena Private Hospital
Knoxweb Investments Pty Ltd
Lander & Rogers
Lansa Pty Ltd
Liberty International Underwriters
Lindsay Yates Group
Loop Brands Pty Ltd
macpeople
Macquarie Telecom
Martin & Savage Pty Ltd
MaxMara Australia
McCabes Lawyers Pty Ltd
McGrathNicol
Media Super
Morgan Stanley Wealth Management Australia Pty Ltd
Mosman Art Gallery & Cultural Centre
Multi-Pak Industries Pty Ltd
Mundipharma Pty Ltd
Munich Re
NandaHobbs Pty Ltd
National Australia Bank

NBRSARCHITECTURE
Nettleton Tribe
News Corp Australia
Norman Disney & Young
North Shore Private Hospital
NTT Communications ICT Solutions (Aust) Pty Ltd
Ole Lynggaard Copenhagen
ORC International
Ord Minnett Limited
Precision Group – CEO Office
Precision Group – CFO Office
Private Portfolio Managers Pty Ltd
Professional Opinions
QBE Insurance Group Ltd
QBE Lenders' Mortgage Insurance
Renaissance Tours
RESIMAC Limited
Robeco
Sasphire Legal
Savills Project Management
Scan Pacific International
Servcorp
Shapiro Auctioneers
Sky News Business Channel
Smart Design Studio
SMS Management & Technology
Solgen Energy Group
SomnoMed Ltd
Sparke Helmore Lawyers
Steensen Varming
Stephenson Mansell Group
Stuart Jacquet
Surface Design
Taylor Thomson Whitting
Taylors Wines
Taylors Wines Family
Teece Hodgson & Ward
Thomson Geer
Veolia Environmental Services (Australia) Pty Ltd
Vestech Pty Limited
Viral Diagnostic & Referral Laboratory
Vivid Tours International
VoIP Pty Ltd
Warren Smith & Partners Pty Ltd
Wentworth Galleries
Wesfarmers Limited
Wood & Grieve Engineers
Woodbury Financial Services Pty Ltd
Woods Bagot
Woven Image
WSP | Parsons Brinckerhoff
WT Partnership
XL Catlin Australia

VisAsia Council

VisAsia, the Australian Institute of Asian Culture and Visual Arts, was established in 1999. Managed by a board of directors, it includes both the VisAsia Council and individual VisAsia membership.

VisAsia's mission is to promote the appreciation of Asian visual arts and culture. Funds raised through membership fees are devoted exclusively to the sponsorship of Asian exhibitions, publications and education programs. Membership is invitation-only and restricted to chief executives, chairpersons and individual business leaders.

Membership of the VisAsia Council

1 July 2017 – 30 June 2018

Chairman: Warwick Johnson – Optimal Fund Management

Membership

Ann Proctor
Evan Hughes
Judith Rutherford
Simon Chan
Warwick Smith

Andrew Low – CLSA Australia Pty Limited
Mark Lazberger – Colonial First State Global Asset Management
Ryan Gollan – Dongtian Global
Evan Hughes – Herringbone Asset Management
Seng Huang Lee – Mulpha Australia
Luigi Tomba, Yixu Lu – The University of Sydney
William Purcell – University of Technology Sydney
Michael Sternberg – Valiant Hire



RIGHT: Corporate viewing evening, Entrance Courts. Photo © AGNSW

Philanthropy

Art Gallery of New South Wales Foundation Acquisition Program

The Art Gallery of New South Wales Foundation continues to raise funds to support the Gallery's acquisition program. Its policy is to invest its capital and use the income to purchase works of art for the Gallery's permanent collection.

The Foundation has over \$63 million in funds under investment. With the income from these investments the Foundation has to date acquired 39 major works for the collection. Most of these works were funded exclusively from Foundation income, however, in recent years with the price of the major Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The most recent work acquired solely with funds from the Art Gallery of New South Wales Foundation was Kimsooja, *Archive of mind* 2017. This participatory installation with clay, wooden table and stools, and a sixteen-channel soundtrack, was purchased in 2018.

The Foundation publishes its own bi-annual newsletter and a bi-annual e-newsletter, which contain details of recent acquisitions, arts-based activities and events, a listing of new patrons and a financial summary. A copy of the Foundation's financial reports is also available on the Gallery's website: www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation/

Collection benefactors and other support groups

Many Gallery departments have their own support group which raises funds either for their collection or for special projects. Patrons of all groups who pledge a minimum commitment

of \$1800 per year for four years are deemed to be patrons of the Foundation and are entitled to have their names listed on the Foundation's honour board for the duration of their support or as otherwise agreed. From 2016, \$300 of every \$1800 donation is directed to the Foundation's endowment fund and the balance of \$1500 is directed to the donor's area of choice.

Examples of works acquired in whole or in part with collection benefactor groups' funds last year include:

Aboriginal Collection Benefactors
Mumu Mike Williams, Willy Muntjantji Martin and Sammy Dodd, *Ngura (Country)* 2017

Contemporary Collection Benefactors
Mikala Dwyer, *The divisions and subtractions* 2017

Australian Prints, Drawings and Watercolours
John Nixon, *Suite of ten untitled collages* 2012-17

In addition to acquisitions, benefaction has enabled the Gallery to stage once-in-a-generation exhibitions. *The lady and the unicorn*, a highlight of 2017-18, received significant private support from the following patrons: Principal patron Hon Ashley Dawson-Damer AM; and Supporting patrons Bernard Le Boursicot OAM and Linna Le Boursicot, Joan Clemenger AO, Peter Clemenger AO and Martin Dickson AM.

Bequests

The Gallery's acquisition programs have again received considerable support through bequest funds, most notably from the estate of Wendy Barron, which funded works for the Australian and Aboriginal art departments; from the estate of Annie Douglas, in the name of Mollie Douglas, which funded the acquisition of ceramic works of Anne Dangar; from

the estate of Roger Pietri, which funded the acquisition of works for the Asian collection; and from the estate of Gil and Shay Docking, which funded works for the Australian Prints, Drawings and Watercolours department.

Two major bequests were received in 2017-18: the first was \$1.438 million from the estate of Margarita Zaneff and the second was \$1.035 million from the estate of Peter L Binnie.

Recognition

Donors of both art works and cash, and supporters who have pledged a bequest to the Gallery or to the Foundation, are generally offered acknowledgement through membership of the Foundation and are invited to have their names included on the Foundation's honour board in a category and for a length of time commensurate with their gift. They are also invited to Foundation events. Donations to the Gallery and the Foundation are tax deductible.

Life Governors

As at 30 June 2018, the Gallery has acknowledged the significant support of the following individuals by appointing them as Life Governors:

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent AO; Edmund Capon AM OBE; Rowena Danziger AM; Ken Cowley AO; James Fairfax AC; Brian France AM; James Gleeson AO and Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; James Leslie AC MC; Frank Lowy AC; Steven Lowy AM; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; John Olsen AO OBE; Max Sandow AM; John Schaeffer AO and Julie Schaeffer; Edward Sternberg AM and Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC.

Foundation Members

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2018, are listed below:

Life Benefactors

James Agapitos OAM and Ray Wilson OAM; Len Ainsworth AM and Margarete Ainsworth; Geoff Ainsworth AM and Johanna Featherstone; Art Gallery Society of New South Wales; Belgiorno-Nettis Family; Mary-Jane Brodribb; Maurice Cashmere; Ken Coles AM and Rowena Danziger AM; Crown Resorts Foundation; John Fairlie Cunningham; Sir William Dobell Art Foundation; James Fairfax AC; James Gleeson AO and Frank O'Keefe; Mollie and Jim Gowing; Walter Hartwig; Mary Heseltine; Mervyn Horton; John Kaldor Family; Yvonne Buchanan May and Hugh Buchanan May; Lowy Family; Kerr Neilson; Mark and Louise Nelson; Margaret Olley AC; Packer Family Foundation; Gretel Packer; Kenneth R Reed AM; John Schaeffer AO and Bettina Dalton; Charles and Denyse Spice; Mary Eugene Tancred; Isaac Wakil AO and Susan Wakil AO; SHW and EM Watson; Peter Weiss AO; Beryl Whiteley OAM.

Gold Benefactors

Mark Ainsworth and Family; Paul and Valeria Ainsworth; Jim Bain AM and Janette Bain; The Balnaves Foundation; Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis; Luca Belgiorno-Nettis AM and Anita Belgiorno-Nettis AM; Andrew Cameron AM and Cathy Cameron; Dr Janet Carr; Susan Chandler; Patrick Corrigan AM; Ian Darling AO and Min Darling; Shay and Gil Docking OAM; Nancy and Mollie Douglas; Douglass Family; John Anthony (Tony) Gilbert; David Gonski AC and Orli Wargon OAM; Ginny and Leslie Green; Dr Elizabeth

Hazel; Nancy and Terry Lee; Nelson Meers Foundation; Catriona Mordant and Simon Mordant AM; Neilson Foundation; Vicki Olsson; Hamish Parker; Roger Pietri; Alan and Jancis Rees; Mark Thompson and Kerry Comerford; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson; Craig and Charanjit Young-Anand.

Benefactors

Robert Albert AO RFD RD and Elizabeth Albert; Kathleen Elizabeth Armstrong; James Barker; Mr and Mrs PL Binnie; Jillian Broadbent AO; Justin Butterworth; William and Florence Crosby; Don and Cristine Davison; Francine de Valence; Vincent Fairfax Family Foundation; Mr John Gandel AC and Mrs Pauline Gandel; John M Gillespie; Judy and Michael Gleeson-White AO; David Gonski AC and Orli Wargon OAM; Robert Quentin Hole; Fraser Hopkins; Isa and Hal Jones; Despina and Iphygenia Kallinikos; Andrew Klippel; Brian Ladd; Sophie Landa; Carole Lamerton; Mr and Mrs Teck-Chiow Lee; Adrian Claude Lette; Judith Mackey; Jim Masselos; Jacqueline Menzies OAM; David Moore; Lewis Morley OAM; Carole Muller; Tom Parramore; Susan and Garry Rothwell; Watters Gallery; Mrs GF Williams (Jean); Dr John Yu AC and Dr George Soutter AM.

Grants

The Gallery is very appreciative of the grants it received in 2017–18.

Crown Resorts Foundation and Packer Family Foundation, major philanthropic partners of the Gallery, provided two visionary, multi-year grants:

- Sydney Arts Fund (\$1 million annual grant over ten years), which supported gallery-wide strategic initiatives aligned with the Gallery's expansion
- Western Sydney Arts Initiative (extended from two to three years,

totalling \$375,000), which enabled the delivery of the Art Pathways Plus program to build enduring relationships between the Gallery (staff and resources) and teachers, students and art centres in Western Sydney.

Other philanthropic grants were also received from:

Gordon Darling Foundation for a Darling Travel Grant for staff international travel

Copyright Agency Cultural Fund supported the development of resources for the HOME project

Campbell Edwards Trust supported the Djamu Aboriginal student mentoring program

Pohl Foundation supported conservation work

Greatorrex Foundation supported several programs

Parramore Family Foundation supported the acquisition of Victorian watercolours.

Government grants were received as follows:

City of Sydney gave a Community Grant for a project engaging young people in Woolloomooloo with digital art

NSW Department of Industry supported the 2018 IRUG Conference for international conservators.

Art Gallery Society

The Art Gallery Society's proud and significant history of supporting the Art Gallery of New South Wales dates to its formation in 1953. It is an independent body whose purpose is to provide a range of services and programs to members and to support the Gallery.

In 2017-18 the Society's vibrant programs and exclusive benefits attracted 18,785 memberships representing 28,040 members.

The Society delivered 454 diverse member events attended by 43,842 people. Many of these supported the Gallery's exhibition program, ranging from talks and lectures to workshops, concerts and tours. Highlights included the always-popular Art Appreciation lectures, Resonate and Jazz at the Gallery concert series, and exclusive member parties. The task force volunteers continued to assist with Society and Gallery events and activities, contributing a total of 14,117 hours.

Society members donated \$292,800 to acquire Charles Conder's significant work *Rainy day* 1888, an exceptional addition to the Gallery's collection which will remain on permanent display. The Society again supported the Art After Hours program with a major contribution of \$250,000 to ensure Wednesday evenings continue to be an energised gathering of thousands of new and regular visitors, embracing stimulating programs and exhibitions.

Look magazine continued to be a key benefit for and connection to members, offering an insider's view of the Gallery, exhibitions and events. As well as the 84-page bi-monthly publication, members also received the eight-page 'what's on' calendar, *At the Gallery*.

World Art Tours continue to grow. In 2017-18 the program included twenty tours to destinations including the Caucasus, Uzbekistan, Bhutan, Jordan, Morocco, Madrid, Tokyo and the Setouchi Islands, St Petersburg and Eastern Italy. Highlights included the sold-out Elbe Art and Music River Cruise, from Berlin to Prague, plus Hamburg and Vienna.

This year we acknowledged Sir Laurence Street who sadly passed away. Sir Laurence's father, Sir Kenneth Street, established the Art Gallery Society in 1953.

28 040

ART GALLERY SOCIETY MEMBERS

9% more

SOCIETY EVENTS HELD

14 117

TASK FORCE VOLUNTEER HOURS



06 PEOPLE

‘ ... knowledgeable
and experienced in
the visual arts ... ’

RIGHT: Grace Cossington Smith, *Sister Diddy* c1920
pencil, crayon on buff wove paper, 34 x 26.7 cm
Art Gallery of New South Wales. Purchased with funds
provided by Guy, Marian and Meredith Paynter
2018 © Estate of Grace Cossington Smith



W. Lorington Smith
1920?
Sister Diddy

Board of Trustees



President

Mr David Gonski AC

B Com, LLB, FAICD (Life), FCPA, Hon LLD (UOW)

David Gonski is chairman of the Australia and New Zealand Banking Group Ltd. He is also chancellor of the University of New South Wales; chairman of the UNSW Foundation Ltd; a member of the ASIC External Advisory Panel and the board of the Lowy Institute for International Policy; and a patron of the Australian Indigenous Education Foundation and Raise Foundation. Mr Gonski was previously a member of the Takeovers Panel; director of Singapore Airlines Limited, the Westfield Group and Singapore Telecommunications Limited; and chairman of the Australian Securities Exchange Ltd, the Guardians of the Future Fund, the Sydney Theatre Company, the National Institute of Dramatic Art (NIDA), the Australia Council for the Arts, the Board of Trustees of Sydney Grammar School, Investec Bank (Australia) Ltd and Coca-Cola Amatil Ltd. He was also previously president of the Art Gallery of NSW Board of Trustees from 1997 to 2006.

Initial date of appointment 1 January 2016; expiry of current term 31 December 2018.



Vice-President

Dr Mark Nelson

BSc (Hons), MPhil, PhD

Mark Nelson is a founder and chairman of the Caledonia Investment Group and a director of The Caledonia Foundation. He is a deputy chairman of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Swans Foundation; and governor of the Florey Institute of Neuroscience.

Initial date of appointment 10 February 2010; expiry of current term 31 December 2018.



Member

Mr Geoff Ainsworth AM

BA (Hons), MA (Counselling), Dip Fin Mgt

Geoffrey Ainsworth is a director of Benthic Geotech Pty Ltd and a former director of Aristocrat Leisure Ltd. He is a member of the Council of the Sydney Symphony Orchestra, a past director of the Bundanon Trust, a former trustee of the Art Gallery of NSW Foundation, and a patron of several arts and cultural organisations.

Initial date of appointment 10 February 2010; expiry of current term 31 December 2018.



Member

Mr Khadim Ali

Khadim Ali is an internationally acclaimed contemporary artist. Born in Quetta, Pakistan of Hazara ethnicity (a minority group from Afghanistan), he moved to Australia on a Distinguished Talent Visa and is now based in Western Sydney. Mr Ali was trained in the tradition of Persian and Indian miniature painting and graduated from the National College of Arts in Lahore, Pakistan. His works are in the collections of leading galleries and museums, including the Victoria and Albert Museum, British Museum, Guggenheim Museum, Australian War Memorial Museum, Canberra and the Art Gallery of New South Wales. He has won the Qantas Foundation's Encouragement of Australian Contemporary Art Award and a fellowship from the Australia Council.

Initial date of appointment 1 January 2015; expiry of current term 31 December 2020.



Member

Ms Catherine Brenner

BEC, LLB, MBA

Catherine Brenner was chairman of AMP Limited, and a former chairman of AMP Life Limited and The National Mutual Life Association of Australasia Limited. She is also currently a director of Boral Limited, Coca-Cola Amatil Limited and SCEGGS Darlinghurst Limited, and a panel member of Adara Partners. A former senior investment banker and corporate lawyer, Ms Brenner has served on public company boards in the resources, property and biotech sectors for over a decade and as a board member and trustee of not-for-profit and government organisations, including the Sydney Opera House. She was previously a member of the Takeovers Panel.

On 30 April 2018 Ms Brenner temporarily stood aside from the Art Gallery of NSW Board of Trustees pending the release of the Interim Report of the Banking Royal Commission.

Initial date of appointment 1 January 2017; expiry of current term 31 December 2019.



Member

Hon Mrs Ashley Dawson-Damer AM

A director of Yuill's group of companies since 2000, Ashley Dawson-Damer has been a member of the Opera Australia Capital Fund Council of Governors since 2005 and a board director since 2014, and a trustee of the National Gallery of Australia Foundation since 2004. She was a Festival of Sydney board director from 2012 to 2016, alternate for the NSW Premier from 2012 to 2014, board director of the National Art School from 2012 to 2014, member of the National Gallery of Australia Council from 2005 to 2014, board member of the National Institute of Dramatic Arts from 1997 to 2003, trustee of the Museum of Sydney Foundation from 1995 to 1999 and member of the Acquisitions Committee for the Australiana Fund from 1993 to 1994.

Initial date of appointment 26 February 2014; expiry of current term 31 December 2019.



Member

Professor S Bruce Dowton

MB BS MD FACMG FRACP FAICD

Professor S Bruce Dowton is the vice-chancellor and president of Macquarie University. He is a paediatrician, clinical geneticist, molecular biologist, researcher and academic, and has served as a senior medical executive at a range of universities, healthcare institutions and consulting organisations. Most notably, he served as a paediatrician at the Massachusetts General Hospital for Children, and clinical professor of paediatrics at Harvard Medical School. Professor Dowton serves on a number of boards and is the chairman of Open Universities Australia. He was born in Ivanhoe, New South Wales, and raised in Dubbo before moving to Sydney as the first in his family to go to university.

Initial date of appointment 1 January 2015; expiry of current term 31 December 2020.



Member

Ms Samantha Meers

BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chairman of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Her current board appointments include chairman of Belvoir St Theatre; chairman of Documentary Australia; chairman of Brett Whiteley Foundation; deputy chairman of the Federal Government's Creative Partnerships Australia; and a director of the State Library of NSW Foundation. She also sits on advisory boards for the University of Sydney and the Centre for Social Impact at the University of NSW. Ms Meers began her career as a commercial lawyer with Mallesons Stephen Jacques (now King and Wood Mallesons), and her executive career included senior management roles in the media sector. She is a member of Chief Executive Women and a fellow of the Australian Institute of Company Directors.

Initial date of appointment 1 January 2011; expiry of current term 31 December 2019.



Member

Ms Gretel Packer

Gretel Packer is currently chair of the advisory board for Crown Resorts Foundation Limited and a trustee of the Sydney Theatre Company Foundation. She is the founding patron of the Taronga Zoo Conservation Science Initiative and founding governor of the Taronga Zoo Foundation. Previously, she was a member of the Royal Botanical Gardens Foundation and a director of the Royal Hospital for Women Foundation.

Initial date of appointment 5 February 2014; expiry of current term 31 December 2019.



Member

Mr Ben Quilty

BA (Visual Arts), B Des (Vis Com)

Ben Quilty is a practising artist and Sydney College of the Arts graduate. He also graduated from the Western Sydney University (WSU) School of Design, has completed studies in Aboriginal culture and history through Monash University, Melbourne, and in 2015 received an honorary doctorate from WSU. His work is held in numerous institutional collections including the Museum of Contemporary Art Australia, Art Gallery of South Australia and Art Gallery of New South Wales. He has won numerous awards in Australia including the Archibald Prize at the Art Gallery of New South Wales, Doug Moran Portrait Prize, Redlands Westpac Art Prize, National Self Portrait Prize and Brett Whiteley Travelling Art Scholarship. Mr Quilty has guest lectured extensively and is a former board member of Artspace in Woolloomooloo.

Initial date of appointment 1 January 2013; expiry of current term 31 December 2018.



Member

Mr Andrew Roberts

Andrew Roberts is the principal of RF Capital Pty Ltd, a private funds management company focusing on alternative asset classes, including real assets, financial markets and credit. He is also a major shareholder in CorVal Partners, a property funds management business. Mr Roberts sits on the advisory council of the University of NSW Australian School of Business. Previous roles include CEO of Multiplex Group, and board roles on various philanthropic and arts organisations including the Australian Museum, MCA Foundation and the University of WA Business School.

Initial date of appointment 5 February 2014; expiry of current term 31 December 2019.

Board of Trustees meetings

The Board of Trustees comprises eleven trustees appointed by the Governor on the nomination of the Minister for the Arts, at least two of whom must be knowledgeable and experienced in the visual arts. A trustee holds office for three years and is eligible for reappointment for no more than three consecutive terms.

There were six meetings of the Board of Trustees during the period July 2017 to June 2018.

Trustee attendances were as follows: David Gonski (6/6); Mark Nelson (6/6); Geoff Ainsworth (6/6); Khadim Ali (5/6); Catherine Brenner (5/5); Ashley Dawson-Damer (6/6); Bruce Dowton (5/6); Samantha Meers (6/6); Gretel Packer (4/6); Ben Quilty (5/6); Andrew Roberts (4/6).

Board of Trustees sub-committees

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

Acquisition and Loans Sub-committee

The Acquisition and Loans Sub-committee oversees the Gallery's collections policy. It considers and makes recommendations to the Board on curatorial proposals on acquisitions, gifts, inward and outward loans and, if applicable, de-accessions. The Acquisitions and Loans Sub-committee met six times between July 2017 and June 2018. Trustee attendances were as follows: Geoff Ainsworth AM (Chair) (6/6); Mark Nelson (6/6); Samantha Meers (3/6); Ben Quilty (4/6); Gretel Packer (5/6); Ashley Dawson-Damer (5/6); Khadim Ali (3/6); Catherine Brenner (3/4; joined sub-committee in January 2018 and temporarily stood aside in May 2018).

Finance, Audit and Risk Sub-committee

The Finance, Audit and Risk Sub-committee oversees strategic and operational risk and financial management. It provides guidance and makes recommendations to the Board in relation to all financial, audit and risk matters. The Finance, Audit and Risk Committee met four times between July 2017 and June 2018. Attendances were as follows: Geoff Ainsworth (4/4), Miles Bastick (4/4). Catherine Brenner (2/2), Mark Nelson (4/4); Bruce Dowton (4/4); Ross Gavin (3/4); David Gonski (2/4), Andrew Roberts (2/4).

Audience and Engagement Sub-committee

The Audience and Engagement Sub-committee provides oversight on the Gallery's various engagement strategies. The Audience and Engagement Sub-committee met five times between July 2017 and June 2018. Trustee attendances were as follows: Samantha Meers (Chair) (5/5); Ashley Dawson-Damer (4/5); Gretel Packer (4/5); Ben Quilty (4/5).

Capital Campaign Committee

The Capital Campaign Committee met five times between July 2017 and June 2018. Trustee attendances were as follows: Mark Nelson (Chair) (4/5); David Gonski (5/5); Prof S Bruce Dowton (1/5); Andrew Roberts (2/5); Andrew Cameron (2/5); Gretel Packer (2/5).



ABOVE: Women in Media event, *The lady and the unicorn*. Photo Felicity Jenkins

Executives



Director

Dr Michael Brand

BA (Hons), MA, PhD (Art History)

Michael Brand joined the Art Gallery of New South Wales as director in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum in Toronto while it was under construction. From 2005 to 2010, Dr Brand was director of the J Paul Getty Museum in Los Angeles, leading both the Getty Center and Getty Villa sites and establishing its new Center for Photography. Previously, he was director of the Virginia Museum of Fine Arts in Richmond from 2000 to 2005; assistant director, curatorial and collection development, at the Queensland Art Gallery in Brisbane from 1996 to 2000; curator of Asian art at the National Gallery of Australia in Canberra from 1988 to 1996; and co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan from 1988 to 1993.

Dr Brand currently serves on the Visiting Committee of the Harvard Art Museums and the International Advisory Board of the State Hermitage Museum in St Petersburg. He is a past member of the Governing Board of the Courtauld Institute of Art in London.



Deputy Director and Director of Collections

Maud Page

BA (Hons)

Maud Page joined the Gallery in 2017 as deputy director and director of collections. She was previously deputy director, collection and exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane. She played a key leadership role in formulating the museum's strategic direction and was instrumental in the realisation of major exhibitions and projects, including the Asia Pacific Triennials of Contemporary Art. Her former role as senior curator of Pacific art saw her develop the most comprehensive collection of contemporary Pacific art in the region.

Ms Page oversees the development and direction of the Gallery's impressive collections. She is responsible for the management and operation of the Gallery's acquisition program, the conservation and display of the collection, curatorial content and development of exhibitions and the Gallery's extensive research archive. As deputy director, she contributes to the Gallery's ambitious expansion plans.



Director of Development

John Richardson

MA (Arts Administration), BA (Economics)

John Richardson joined the Gallery in 2014. He is responsible for leading the unprecedented Sydney Modern Project Capital Campaign that to date has raised \$96 million towards the private contribution target of \$100 million, to complement the NSW State Government's funding commitment of \$244 million. An expert in high-end stakeholder management, a strategic leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner, government and benefactor relationships. He has worked at Back Row Productions and the New 42nd Street Project in New York City, and was the chief commercial officer at the South Sydney Rabbitohs from 2006 to 2014, turning the off-field business pillars into one of the benchmark commercial sports administrations in Australia.

Mr Richardson is responsible for the Philanthropy, Corporate Partnership, Venue Hire, Restaurant, Catering and Sydney Modern Project Capital Campaign Departments at the Gallery. He is honoured to serve in the role, connecting individuals and companies with the capacity to support with the incredible projects, art acquisitions and public programs that make the Art Gallery of New South Wales such a rich and inspiring place for local residents, interstate and international visitors alike.



Chief Operating Officer

July 2017 – June 2018

John Wicks

B Bus, FCPA

John Wicks joined the Gallery in 2008. He is a fellow of the Australian Society of Certified Practising Accountants, a member of the NSW Public Sector Community of Finance Professionals Advisory Board, and holds a Bachelor of Business with an accounting major from Charles Sturt University. He spent ten years in the banking and finance sector and has over twenty years' experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts in Sydney and thereafter as chief financial officer at the Cultural Facilities Corporation in Canberra. His last position was chief financial officer at Hurstville City Council.

This position acts as the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of NSW Foundation, VisAsia and the Brett Whiteley Foundation. It is also responsible for finance, administration, human resources, corporate governance, legal services, information technology, audio visual, procurement, security and risk management, building services, the Gallery Shop and Sydney Modern Project team.

This position was vacant at 30 June 2018.



Director of Public Engagement

July 2017 – February 2018

Jacquie Riddell

Jacquie Riddell joined the Gallery in 2014. Her career has involved senior leadership positions within cultural institutions and she is highly experienced at audience development, creative direction, strategy development, content creation, programming, brand development, and marketing and communications. As the director of marketing at SBS, she created, programmed and launched national arts television channel STUDIO, and developed the organisation's content strategy for television, radio and online as well as the multi-award-winning brand platform 'Six Billion Stories and counting...'. At the ABC, she led the Triple J network, including spearheading the expansion of the network to 44 regions across Australia. She has also held the role of general manager of Foxtel's music television channels group, leading a large production team in the creation of new television channels, documentaries and live television productions.

This position is responsible for public engagement, including public programs, learning and participation, web/digital content, marketing and communications, design and publishing, and for liaising with the Gallery's membership organisation.

This position was vacant at 30 June 2018.

Organisation chart

Minister for the Arts

Department of Planning and Environment

Art Gallery of New South Wales Board of Trustees

President: David Gonski AC

Art Gallery of New South Wales Trust Staff Agency

Director: Dr Michael Brand

Directorate

Government Relations

Deputy Director/ Director of Collections

Maud Page

Australian Art/
Brett Whiteley Studio
International Art
Collection
Management
Conservation
Exhibition
Management/
Installation
Photography
Research Library
& Archives
Registration

Chief Operating Officer

John Wicks
(ceased employment
15 June 2018)

Administration
Building Services
Finance
Gallery Shop
Human Resources
Information &
Communication
Technology/Audio
Visual Services
Legal
Security & Risk
Management
Sydney Modern Project

Director of Public Engagement

Jacqueline Riddell
(ceased employment
27 February 2018)

Design
Digital Engagement
Learning &
Participation
Marketing &
Communications
Membership
Publishing

Director of Development

John Richardson

Business Development
Campaign
Foundation
Philanthropy
Venue Management

Staff

Staff profile

| Staff head count in classifications | 2014–15 | 2015–16 | 2016–17 | 2017–18 |
|-------------------------------------|------------|------------|------------|------------|
| Administration and clerical staff | 244 | 244 | 254 | 248 |
| Conservators | 12 | 14 | 13 | 13 |
| Curators and registrars | 43 | 41 | 39 | 38 |
| Education officers | 7 | 8 | 4 | 5 |
| General division staff | 32 | 34 | 32 | 47 |
| Librarians and archivists | 6 | 8 | 9 | 10 |
| Security staff | 16 | 15 | 15 | 15 |
| Public service senior executives | 8 | 8 | 9 | 8 |
| Total | 368 | 372 | 375 | 384 |
| Staff number (effective full-time) | 190 | 205 | 212 | 218 |

*Total headcount and effective full-time staff number figures refer to number of employees paid during the financial year.

Senior executive reporting

| Band | 2016–17 | | 2017–18 | |
|---------------|----------|----------|----------|----------|
| | Female | Male | Female | Male |
| Band 4 | 0 | 0 | 0 | 0 |
| Band 3 | 0 | 1 | 0 | 1 |
| Band 2 | 3 | 1 | 1 | 1 |
| Band 1 | 1 | 3 | 2 | 3 |
| Totals | 4 | 5 | 3 | 5 |
| Totals | 9 | | 8 | |

| Band | Range (\$) | Average remuneration 2016–17 (\$) |
|--------|-------------------|-----------------------------------|
| Band 4 | 452,251 – 522,500 | 0 |
| Band 3 | 320,901 – 452,250 | 452,250 |
| Band 2 | 255,051 – 320,900 | 276,000 |
| Band 1 | 178,850 – 255,050 | 229,000 |

| Band | Range (\$) | Average remuneration 2017–18 (\$) |
|--------|-------------------|-----------------------------------|
| Band 4 | 463,551 – 535,550 | 0 |
| Band 3 | 328,901 – 463,550 | 463,550 |
| Band 2 | 261,451 – 328,900 | 290,375 |
| Band 1 | 183,300 – 261,450 | 228,961 |

Gallery employees

Women represent 66% of Gallery employees, an increase of 1% from last financial year. This percentage continues to surpass the NSW Public Sector benchmark of 50%. Women also represent 40% of the Gallery's Executive team and the representation in the Leadership team is 67%.

Cultural diversity

This year 33% of Gallery employees indicated that their first language spoken as a child was not English and 8% of employees identify as coming from a racial, ethnic or ethnic-religious minority group. Many employees who speak community languages assist other staff and visitors as well as earning a Community Language Allowance. As at 30 June 2017 the Gallery had staff officially able to offer assistance in community languages such as Hindi, Polish, Italian, French, Mandarin and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees' commitments to meet their religious obligations.

Indigenous employees

Aboriginal and Torres Strait Islanders represent 1.3% of the Gallery's workforce which represents a slight decrease from last financial year. We are still below the NSW Public sector employment target of 2.6% but continue to work on strategies including the recruitment of many new Aboriginal artists educators.

Parliamentary Annual Report tables

Trends in the representation of workforce diversity groups

| Workforce diversity group | Benchmark | 2016 | 2017 | 2018 |
|---|-----------|-------|-------|-------|
| Women | 50% | 63.7% | 64.8% | 65.9% |
| Aboriginal and/or Torres Strait Islander people | 3.3% | 1.7% | 1.4% | 1.3% |
| People whose first language spoken as a child was not English | 23.2% | 10.9% | 37.6% | 33.2% |
| People with a disability | 5.6% | 0.6% | 1.9% | 2.2% |
| People with a disability requiring work-related adjustment | N/A | 0.6% | 1.9% | 0.4% |

Note 1: The benchmark of 50% for representation of women across the sector is intended to reflect the gender composition of the NSW community.

Note 2: The NSW Public Sector Aboriginal Employment Strategy 2014 – 17 introduced an aspirational target of 1.8% by 2021 for each of the sector's salary bands. If the aspirational target of 1.8% is achieved in salary bands not currently at or above 1.8%, the cumulative representation of Aboriginal employees in the sector is expected to reach 3.3%.

Note 3: A benchmark from the Australian Bureau of Statistics (ABS) Census of Population and Housing has been included for People whose First Language Spoken as a Child was not English. The ABS Census does not provide information about first language, but does provide information about country of birth. The benchmark of 23.2% is the percentage of the NSW general population born in a country where English is not the predominant language.

Note 4: Work is underway to improve the reporting of disability information in the sector to enable comparisons with population data. For this reason, no benchmark has been provided for People with a Disability or for People with a Disability Requiring Work-Related Adjustment.

Trends in the distribution of workforce diversity groups

| Workforce diversity group | Benchmark | 2016 | 2017 | 2018 |
|---|-----------|------|------|------|
| Women | 100 | 111 | 110 | 113 |
| Aboriginal and/or Torres Strait Islander people | 100 | N/A | N/A | N/A |
| People whose first language spoken as a child was not English | 100 | 97 | 94 | 90 |
| People with a disability | 100 | N/A | N/A | N/A |
| People with a disability requiring work-related adjustment | 100 | N/A | N/A | N/A |

Note 1: A Distribution Index score of 100 indicates that the distribution of members of the Workforce Diversity group across salary bands is equivalent to that of the rest of the workforce. A score less than 100 means that members of the Workforce Diversity group tend to be more concentrated at lower salary bands than is the case for other staff. The more pronounced this tendency is, the lower the score will be. In some cases, the index may be more than 100, indicating that members of the Workforce Diversity group tend to be more concentrated at higher salary bands than is the case for other staff.

Note 2: The Distribution Index is not calculated when the number of employees in the Workforce Diversity group is less than 20 or when the number of other employees is less than 20.

Employee remuneration and staff benefits

The Crown Employees (Public Sector Salaries) Award July 2017 provided a 2.5% pay increase to Gallery staff with effect from 14 July 2017. The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and salary packaging for purchase of motor vehicles.

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

Staff are also offered before and after-hours on-site classes in pilates and yoga through a pay-per-use system.

Conditions of employment

The Gallery continues to review recruitment and employment practices ensuring that legislation and guidelines are met and practices are monitored on a regular basis. This year the Gallery undertook a review of recruitment, language used, processes and practices to ensure that all members of the community feel encouraged to apply for roles. The Gallery also renewed its staff induction process with the inclusion of a starter pack for new staff, followed by a series of welcome sessions in which participants hear directly from the Executive and Leadership team members on topics including the role of the Executive team, a brief history of the Gallery, staff responsibilities in relation to the Code of Ethics and Conduct, as well as caring for the collection and important work, health and safety responsibilities.

Training and scholarships

The Gallery is an active supporter of professional development. Staff are supported through the provision of study leave and flexible working hours and work arrangements to enhance their academic qualifications. This year full-time staff members undertook further study.

The Gallery also offered a Leadership Development program to department heads. The program was led by People Development Australia and ran for one day per month over a period of four months. Over twenty heads of department participated in topics ranging from Leading Others to Leading the Organisation.

After the launch of the Gallery's first Disability and Inclusion Access Plan, disability awareness training was offered to front-of-house staff and managers.

In conjunction with Art Gallery Society, the Gallery was proud to offer four staff members a paid scholarship of \$6250 each to undertake study, research or development in an area of their professional interest which aligned to the Strategic Goals. Eligible staff were asked to submit an application with endorsement from their manager. The four scholarship winners for 2017–18 were Karen Hancock (Graphic Designer), Sarah Bunn (Conservator), Rebecca Allport (Manager Retail) and Josephine Touma (Manager Public Programs; research trip scheduled for the 2018/19 financial year).

Employee Assistance Program

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

Work, health and safety

Number of work-related injuries resulting in workers compensation claims: 3
Number of time lost injuries: 0
Number of work related illnesses: 0
Prosecution under the OH&S Act: 0

For the first time in at least 18 years the Gallery has achieved a no-time-lost record due to injury in a twelve-month period – this is an outstanding achievement.

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

The Gallery's Work Health and Safety (WH&S) Committee is an internal advisory body, meeting on a quarterly basis that undertakes workplace inspections and reviews procedures and practices and, where appropriate, makes recommendations to management for improvements to minimise WH&S workplace risks. Quarterly reports on WH&S including initiatives, the incidence of accidents and worker's compensation claims are reviewed by the Committee, the Trust's Audit and Risk Committee and the Board of Trustees.

Industrial relations

There were no industrial disputes during 2017–18.



07 SUSTAINABILITY

“ ... essential
to good
corporate
governance ... ”

RIGHT: Kimsooja, *Archive of mind* 2017, participatory installation with clay, wooden table and stools, and sixteen-channel sound, display dimensions variable. Art Gallery of New South Wales. Purchased with funds provided by the Art Gallery of New South Wales Foundation 2018 © Kimsooja



Risk management

Risk management is essential to good corporate governance. The Gallery is committed to a risk-management approach when implementing activities under our corporate plan's seven key strategic areas. External risks, their indicators and the management strategies that control them are part of the Gallery's strategic management processes. Internal risks are addressed through policies, procedures and internal controls.

The Gallery's strategic risks include: strategic financial management, relevance, change management, expansion and transformation project, strategic intent, government relationships and stakeholder management.

The operational risks are: corporate governance, storage and protection of art work, security management, business continuity/disaster recovery, information and cyber security, contract and procurement management, performance management and succession planning, operational financial management, intellectual property, work health and safety, legislative compliance and management of hazardous substances.

The Gallery's risk-management framework is managed in accordance with the NSW Government's Internal Audit and Risk Management policy (Treasury Policy Paper: TPP 15-03). The mandatory annual attestation certification is included below.

The Finance, Audit and Risk Sub-committee confirmed the setting of the Gallery's internal audit program and risk profile for 2017–18 and regularly reviewed work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of Gifts, Benefits and Hospitality, Financial Delegations, Performance Development Business Continuity and Disaster Management Plan and the Code of Ethics and Conduct. The committee meets each year with the senior managers of the external and internal audit team to discuss findings from their review of statutory accounts and other audited areas.

Internal audits 2017–18

Two internal audit reviews were completed by Deloitte during the year:

Catering contract internal audit

This internal audit assessed the adequacy and effectiveness of internal controls to ensure that licence fees payable to the Gallery are made in accordance with the contract.

Information systems internal audit

The internal audit assessed the effectiveness of general internal controls used to mitigate risks associated with IT security.

Recommendations from the audits are implemented by management on an agreed timeframe, as resources allow. The Finance, Audit and Risk Sub-Committee reviews and monitors implementation of internal audit review findings.

Insurance

As a NSW statutory authority, the Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the Government self-insurance scheme.

Policy development

During 2017–18 the Gallery continued to revise and refresh key policies including Gifts, Benefits and Hospitality, Financial Delegations, Performance Development Business Continuity and Disaster Management Plan and the Code of Ethics and Conduct, as outlined under the Risk Management Section.

Other Gallery entities

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and VisAsia. Each of these entities has a separate legal structure established by a trust deed or incorporated with a memorandum and articles of association. Each has a board of trustees/directors, as determined by its enabling legislation. Board meetings are generally held quarterly. The Gallery provides support including management, finance, corporate secretariat and general administrative services.

Customer service delivery

In accordance with our pledge of service, visitors to the Gallery are invited to leave feedback at the information desk using the hard copy Feedback Form or online via email or the 'contact us' form on the Gallery's website. In 2017–18, 501 comments were received. Overall, there were 191 positive comments, 198 negative comments and 112 suggestions and general comments. Comments are responded to by reception desk officers and referred to a relevant senior staff member for their reference or action, as appropriate.

The majority of positive comments received in 2017–18 related to the exhibitions *Rembrandt and the Dutch golden age* and *The lady and the unicorn*. The free guided tours provided by the volunteer guides, especially those of the Yiribana gallery, continue to be a source of inspiration to our visitors.

The lady and the unicorn caused many visitors to be moved, with one commenting: 'The lady and the unicorn took my breath away. As soon as I entered the room, the hairs stood up on my arms! Loved it, and will tell everyone to go see it.' Another visitor went even further stating, 'I am still feeling so out of this world with the sheer magnitude and beauty of the tapestries. The size was challenging just to drink in the vastness of the work ...'

Rembrandt and the Dutch golden age gained praise for its exhibition design and curation, with one visitor commenting, 'I just wanted to say how impressed we were with the Rijksmuseum exhibition. It was very well displayed and we thought the written information was particularly well done. The information at each picture was a good length (not too long), very relevant and very clear to read. Overall the exhibition brought the era, the styles and the artists to life for us.'

The associated event, *Rembrandt Live*, also received a very strong, positive response. Negative comments noted the absence of seating with backs in the Gallery and disappointment with the cafe.

Compliance

The Gallery incurred \$8160 in external costs for the production of its 2017–18 Annual Report. The copies for submission were printed in-house with comb binding. The report is available online at www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw

Consultants

The Gallery engaged seventy consultancies costing a total of \$10,173,288 during the reporting period. Of these consultancies, twelve were valued at greater than \$50,000.

Loaded Technologies was engaged to extend the Customer Relations Database and improve functionality. Total cost: \$226,390.

The following eleven consultancies provided services for the Sydney Modern Project:

- The Architectus Group was engaged as the partner architect with SANAA to provide architectural services. Total cost: \$2,365,076.
- ARUP P/L provided a variety of engineering advice including acoustics, fire engineering, lighting, pedestrian studies, security, structural and civil engineering and traffic management. Total cost: \$1,758,546.
- Clousten Services Australia P/L provided visual impact assessments. Total cost: \$74,335.
- Coffey Geotechnics provided geotechnical services. Total cost: \$100,304.
- Flip Landscape provided landscape services. Total cost: \$71,601.
- GML Heritage P/L undertook archaeological and heritage assessments. Total cost: \$63,685.

- McGregor Coxall Unit Trust provided landscaping services. Total cost: \$291,234.
- Rider Levett Bucknall NSW P/L provided quantity surveying and cost planning. Total cost: \$224,172.
- SANAA provided architectural services. Total cost: \$3,654,588.
- Steensen Varming Aust. provided mechanical, electrical and vertical transportation engineering services. Total cost: \$744,434.
- WSP Buildings provided environmental sustainability services. Total cost: \$186,090.

Other consultancies included:

- Conservation and curatorial – one engagement costing \$3939.
- Information technology and telecommunications – twelve engagements costing \$105,985.
- Marketing and public relations – six engagements costing \$70,888
- Strategic development and organisational review – two engagements costing \$32,690.
- Sydney Modern Project – thirty-seven engagements costing \$380,244.

Heritage management

The Gallery's museum building located in the Domain parklands of Sydney's CBD is listed on the NSW Government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

Land holdings and disposals

Land owned by the Gallery as at 30 June 2018 includes:

Art Gallery of New South Wales site
Art Gallery Road
The Domain
Sydney NSW 2000
and

Brett Whiteley Studio
2 Raper Street
Surry Hills NSW 2010

The Gallery did not dispose of any land during the reporting period.

Legal change

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery.

Major assets

The Gallery's two major asset categories, as at 30 June 2018, are its artwork collection valued at \$1.4 billion; and the perimeter land and building in the Domain, Sydney, the Brett Whiteley Studio at Surry Hills and the building at Lilyfield valued at \$267,511,000.

Principal legislation

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and is an executive agency under the Department of Planning and Environment.

Our purpose, as defined by the *Art Gallery of New South Wales Act 1980*, is to develop and maintain a collection of works of art, and to increase knowledge and appreciation of art, which we do through a range of exhibitions, programs and activities.

Privacy management

During 2017–18 there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PPIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Administration
Art Gallery of New South Wales
Art Gallery Road
The Domain, Sydney, NSW 2000
Telephone: 02 9225 1655
Fax: 02 9225 1701
Email: administration@ag.nsw.gov.au

Public Interest Disclosures

During 2016–17 the Gallery updated the Public Interest Disclosures Policy. No public officials made a Public Interest Disclosure to the Gallery, no Public Interest Disclosures were received and no Public Interest Disclosures were finalised during the reporting period.

Government Information (Public Access) Act 2009

The Gallery has reviewed information available to the public under Section 7(3) of the *Government Information (Public Access) Act 2009* (the Act). No new information has been identified as appropriate for public access.

The Gallery received one access application for information that was held by the Gallery. This information was publicly available from our Research Library and the applicant was provided with assistance to access the information.

No access applications were refused by the Gallery because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure.

Table A: Number of applications by type of applicant and outcome*

| | Access granted in full | Access granted in part | Access refused in full | Information not held | Information already available | Refuse to deal with application | Refuse to confirm/deny whether information is held | Application withdrawn |
|---|---------------------------|---------------------------|---------------------------|-------------------------|-------------------------------------|---------------------------------------|--|--------------------------|
| Media | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Members of Parliament | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Private-sector business | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Not-for-profit organisations or community groups | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Members of the public (application by legal representative) | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Members of the public (other) | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |

Table B: Number of applications by type of application and outcome

| | Access granted in full | Access granted in part | Access refused in full | Information not held | Information already available | Refuse to deal with application | Refuse to confirm/deny whether information is held | Application withdrawn |
|--|---------------------------|---------------------------|---------------------------|-------------------------|-------------------------------------|---------------------------------------|--|--------------------------|
| Personal information applications* | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| Access applications (other than personal information applications) | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Access applications that are partly personal information applications and partly other | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

*A 'personal information application' is an access application for personal information (as defined in clause 4 of Schedule 4 to the Act) about the applicant (the applicant being an individual).

Table C: Invalid applications

| Reason for invalidity | Number of applicants |
|---|----------------------|
| Application does not comply with formal requirements (Section 41 of the Act) | 0 |
| Application is for excluded information of the agency (Section 43 of the Act) | 0 |
| Application contravenes restraint order (Section 100 of the Act) | 0 |
| Total number of invalid applications received | 0 |
| Invalid applications that subsequently became valid applications | 0 |

Table D: Conclusive presumption of overriding public interest against disclosure – matters listed in schedule 1 to the Act

| | Number of times consideration used* |
|---|-------------------------------------|
| Overriding secrecy laws | 0 |
| Cabinet information | 0 |
| Executive Council information | 0 |
| Contempt | 0 |
| Legal professional privilege | 0 |
| Excluded information | 0 |
| Documents affecting law enforcement and public safety | 0 |
| Transport safety | 0 |
| Adoption | 0 |
| Care and protection of children | 0 |
| Ministerial code of conduct | 0 |
| Aboriginal and environmental heritage | 0 |

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies in relation to Table E.

Table E: Other public interest considerations against disclosure – matters listed in Section 14 of the Act

| | Number of occasions when application not successful |
|--|---|
| Responsible and effective government | 0 |
| Law enforcement and security | 0 |
| Individual rights, judicial processes and natural justice | 0 |
| Business interests of agencies and other persons | 0 |
| Environment, culture, economy and general matters | 0 |
| Secrecy provisions | 0 |
| Exempt documents under interstate Freedom of Information legislation | 0 |

Table F: Timeliness

| | Number of applications |
|---|------------------------|
| Decided within the statutory timeframe (20 days plus any extension) | 1 |
| Decided after 35 days (by agreement with applicant) | 0 |
| Not decided within time (deemed refusal) | 0 |
| Total | 1 |

Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

| | Decision varied | Decision upheld |
|--|-----------------|-----------------|
| Internal review | 0 | 0 |
| Review by Information Commissioner * | 0 | 0 |
| Internal review following recommendation under Section 93 of the Act | 0 | 0 |
| Review by ADT | 0 | 0 |
| Total | 0 | 0 |

*The Information Commissioner does not have the authority to vary decisions, but can make recommendations to the original decision-maker. The data in this case indicates that a recommendation to vary or uphold the original decision has been made by the Information Commissioner.

Table H: Applications for review under Part 5 of the Act (by type of applicant)

| | Number of applications under review |
|---|-------------------------------------|
| Application by access applicants | 0 |
| Applications by persons to whom information the subject of access application relates (see Section 54 of the Act) | 0 |

Digital Information Security

Annual Attestation Statement for the 2016-17 Financial Year

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales has implemented actions towards an Information Security Management System during the financial year, consistent with the Core Requirements set out in the Digital Information Security Policy for the NSW Public Sector.

I, Michael Brand, Director, Art Gallery of New South Wales, am of the opinion that the security controls in place to mitigate identified risks to the digital information and digital information systems of the Art Gallery of New South Wales are adequate for the foreseeable future. We will work with our new parent agency, the Department of Environment and Planning, to achieve full compliance.



Dr Michael Brand
Director, Art Gallery of New South Wales
12 October 2018

Internal Audit and Risk Management Attestation Statement for the 2017–2018 Financial Year for the Art Gallery of New South Wales

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales has internal audit and risk-management processes in operation that are compliant with the eight (8) core requirements set out in the *Internal Audit and Risk Management Policy for the NSW Public Sector*, specifically:

| Core Requirements | For each requirement, please specify whether compliant, non-compliant, or in transition |
|---|---|
| Risk Management Framework | |
| 1.1 The agency head is ultimately responsible and accountable for risk management in the agency | Compliant |
| 1.2 A risk management framework that is appropriate to the agency has been established and maintained and the framework is consistent with AS/NZS ISO 31000:2009 | Compliant |
| Internal Audit Function | |
| 2.1 An internal audit function has been established and maintained | Compliant |
| 2.2 The operation of the internal audit function is consistent with the International Standards for the Professional Practice of Internal Auditing | Compliant |
| 2.3 The agency has an Internal Audit Charter that is consistent with the content of the 'model charter' | Compliant |
| Audit and Risk Committee | |
| 3.1 An independent Audit and Risk Committee with appropriate expertise has been established | Compliant |
| 3.2 The Audit and Risk Committee is an advisory committee providing assistance to the agency head on the agency's governance processes, risk management and control frameworks, and its external accountability obligations | Compliant |
| 3.3 The Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter' | Compliant |

Membership

The chair and members of the Audit and Risk Committee are:

Chair: Dr Mark Nelson, appointed to the Committee 19 October 2016 to 18 October 2019

Member: Mr Geoff Ainsworth AM appointed to the Committee 19 October 2016 to 18 October 2019

Member: Mr Miles Bastic appointed to the Committee from August 2013 to 7 August 2019

Member: Prof. S. Bruce Dowton, appointed to the Committee 8 February 2016 to 7 February 2019

Member: Mr Ross Gavin appointed to the Committee from March 2013 to 8 May 2019.

Member: Mr Andrew Roberts appointed to the Committee 19 October 2016 to 18 October 2019



Dr Michael Brand
Director, Art Gallery of New South Wales

Building management

Building upgrades

Through ongoing generous government support, the Gallery continues to upgrade and refurbish its building assets in line with other prominent state institutions and government requirements. Projects completed in the 2017–18 financial year include:

- Refurbishment of the Rudy Komon Gallery, including upgrades to air-conditioning to improve air flow, making the ceiling trafficable to allow ongoing maintenance of services above the ceiling, and replacement of house lights with energy-saving LED lights.
- Refurbishment of the ceiling above the main travertine staircase, with installation of new acoustic insulation and LED lighting.
- The office areas housing the Learning and Participation, Events and Sydney Modern Project teams were reconfigured and refurbished, including new meeting spaces, an Artist's Prep room for the preparation of materials for public programs, and the installation of energy-saving LED lighting.
- A new office area was created on lower level 3 to house the Design, Digital Engagement and Publications and Rights teams.

Building maintenance

The maintenance of all three buildings owned by the Gallery – the Gallery Domain building, the off-site Collection Store and the Brett Whitely Studio – continued throughout the 2017–18 financial year, with minor upgrades to ensure the buildings remained regulation and code compliant, as well as ensuring the buildings continued to operate within the strict environmental standards necessary to protect the collections and meet artwork loan requirements.

Energy management

Electricity

Average daily electricity consumption at the Gallery's Domain site during the 2017–18 financial year was 15,913 kilowatt hours. This represents an 8% reduction in daily usage compared to 2016–17.

Gas

The average daily gas consumption at our Domain site during the 2017–18 financial year was 88 gigajoules. This is a 13% reduction in daily usage compared to 2016–17.

Water

The average daily water consumption remained consistent with a 1% reduction in daily usage to 97 kilolitres per day in the 2017–18 financial year.

8%

REDUCTION IN ELECTRICITY
USAGE

13%

REDUCTION IN GAS USAGE

Energy management

Motor vehicle fleet

The Gallery's small permanent motor vehicle fleet is maintained and acquired in accordance with the NSW Government fleet management policy, including purchase of fuel-efficient cars.

The Gallery's fleet comprises seven motor vehicles, including one sedan and one van which run on E10 petrol; one utility truck, one 2-tonne truck and one 4.5-tonne truck which use diesel; and a Prius Hybrid wagon. The Gallery overachieves the NSW Government policy that 5% of passenger fleets be hybrid, plug-in hybrid electric or electric vehicles.

The Gallery's motor vehicle procedures provide guidelines for environmentally-sound driving. All employees using petrol-powered fleet vehicles are directed to refuel with E10 unleaded petrol.

Waste reduction

Development of a new customer relationship management (CRM) system has allowed the Gallery to move to email invitations for the majority of Gallery events and other correspondence. This has achieved significant reductions in paper consumption.

The main Gallery printers/photocopiers are set to default to double-sided black-and-white printing. Staff are increasingly scanning documents, such as plans and contracts, rather than photocopying them and sending documents via the post office.

The development of the Gallery's intranet to replace previously paper-based systems continued in 2017–18. The 'log a job' feature allows staff to book work by, or report problems to, key service departments. The intranet also hosts training for a number of Gallery systems.

The Gallery continues to recycle used batteries.

The Gallery plans to upgrade the records management system and roll out to more staff, which will enable more efficient capture of digital records to decrease the use of paper-based records.

Resource Recovery Initiative

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

Bins are provided in the loading dock to ensure that glass and plastic can be appropriately recycled.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop, building materials, plant materials and hazardous materials are sent to an external supplier. The Conservation department recycles its paper and cardboard off-cuts internally and disposes of needles and syringes appropriately.

Expired lights are collected and disposed of appropriately. Used toner cartridges, drums and waste collectors are sent for recycling.

The Research Library and Gallery Shop continue to reuse cardboard boxes and bubble wrap for packaging inter-library loans and filling visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contract cafe.

08 FINANCIAL REPORTS

‘ ... the Gallery
continues to
build detailed
plans ... ’

RIGHT: Colin McCahon, *Clouds 5* from the series *Clouds*
1975, synthetic polymer paint on paper mounted on
hardboard, 108 x 72 cm. Art Gallery of New South Wales
Gift of John Sharpe 2018. Donated through the
Australian Government's Cultural Gifts Program
© Estate of Colin McCahon, Courtesy of the Colin
McCahon Research and Publication Trust



CLOUDS

6 MAY DECEMBER 1971

Overseas travel

Overseas travel

| Name | Position | Destination | Reason for travel | Days on duty | Period of travel |
|--------------------|--|-------------------------------------|--|--------------|-------------------------|
| Shari Lett | Archivist | Canada | Present at the World Indigenous Peoples Conference on Education in Toronto, Canada. Research Canadian museums' engagement with First Nations material. Travel funded by the Australia Council. | 32 | 10/07/2017 – 11/08/2017 |
| Amanda Peacock | Programs Producer | Canada | Present at the World Indigenous Peoples Conference on Education in Toronto, Canada. Research Canadian museums' engagement with First Nations material. Travel funded by the Australia Council. | 32 | 10/07/2017 – 11/08/2017 |
| Georgia Connolly | Manager, Exhibition and Loans Touring | New Zealand | Accompany works on loan from Sydney to Christchurch; meet with major cultural institutions to discuss international touring opportunities. | 7 7 | 25/07/2017 – 1/08/2017 |
| Steven Miller | Head of Library Services | Italy and Poland | Represent Australasia & the Pacific at International Federation of Library Associations and Institutions world conference. Oversee sorting, packing and shipping to Australia of nationally significant archive of art dealer and philanthropist Frank McDonald. | 16 | 13/08/2017 – 29/08/2017 |
| Michael Brand | Director | Russia and Finland | Attend the Hermitage's International Advisory board meeting; negotiate exhibition loans; consult with architect on latest Sydney Modern project designs. | 8 | 30/08/2017 – 7/09/2017 |
| Yin Cao | Curator, Chinese Art | China | Accompany benefactors to China; investigate potential loans for upcoming exhibition. Travel funded by benefactor tour. | 6 | 7/11/2017 – 13/11/2017 |
| Justin Paton | Head Curator, International Art | Germany | Provide an art tour to benefactors in multiple German cities. Travel funded by benefactor tour. | 14 | 12/11/2017 – 26/11/2017 |
| Jane Wynter | Head of Philanthropy | Germany | Provide an art tour to benefactors in multiple German cities. Travel funded by benefactor tour. | 14 | 12/11/2017 – 26/11/2017 |
| Fiona Barbouttis | Philanthropy | Germany | Provide an art tour to benefactors in multiple German cities. Travel funded by benefactor tour. | 14 | 12/11/2017 – 26/11/2017 |
| Michael Brand | Director | India | Attend Bizot Group meetings of international art museum directors in Mumbai, India. Attend exhibitions and meet with local artists. | 4 | 15/11/2017 – 19/11/2017 |
| Nicholas Chambers | Senior Curator, Modern and Contemporary International Art | United States of America | Undertake professional development as International Awardee for the 2017/18 Foundation Engagement Program for International Curators. Travel part-funded by Association of Art Museum Curators. | 11 | 7/12/2017 – 18/12/2017 |
| Malgorzata Sawicki | Head of Frames Conservation | United States of America | Attend experts meeting on the cleaning of gilded surfaces at Getty Conservation Institute. Travel funded by Getty Conservation Institute. | 8 | 11/03/2018 – 19/03/2018 |
| Michael Brand | Director | New Zealand | Attend opening of Toi Art, Museum of New Zealand Te Papa Tongarewa. | 1 | 16/03/2018 – 17/03/2018 |
| Clare Eardley | Acting Head of Exhibitions / Sydney Modern Project Exhibitions and Commissions Manager | Canada | Attend the International Exhibitions Organisers Annual Conference. | 6 | 17/04/2018 – 23/04/2018 |
| Rebecca Allport | Manager Gallery Shop | United States of America | Attend Museum Store Association annual conference in Washington, DC. Conduct site research on cultural retail in national galleries and museums. Travel funded by Trustees Scholarship. | 21 | 25/04/2018 – 16/05/2018 |
| Nicholas Chambers | Senior Curator, Modern and Contemporary International Art | United States of America and Canada | Undertake professional development as International Awardee for the 2017/18 Foundation Engagement Program for International Curators. Travel part-funded by Association of Art Museum Curators. | 16 | 25/04/2018 – 11/05/2018 |

Overseas travel (continued)

| Name | Position | Destination | Reason for travel | Days on duty | Period of travel |
|-----------------|--------------------------|---|--|---------------------|-------------------------|
| Julie Donaldson | Publishing Manager | United States of America | Attend National Museum Publishing Seminar. | 6 | 30/04/2018 – 6/05/2018 |
| Asti Sherring | Conservator | United States of America and Mexico | Present a paper at symposium on time-based media art conservation. Travel funded by Gordon Darling Foundation and Create NSW. | 16 | 18/05/2018 – 3/06/2018 |
| Lisa Catt | Curator | United States of America | Present a paper at symposium on time-based media art conservation. Travel funded by Gordon Darling Foundation and New York University. | 10 | 18/05/2018 – 28/05/2018 |
| Ashlie Hunter | Producer Public Programs | United Kingdom and United States of America | Present paper on late-night economy at the at the National Gallery in London. Travel funded by WAGS, Art Gallery Society and Culture 24. | 10 | 28/05/2018 – 7/06/2018 |

Couriers (travel with outgoing loans from the Gallery's collection; funded by the borrowing institution)

| Name | Position | Destination | Reason for travel | Days on duty | Period of travel |
|----------------|-----------------------------|--------------------------|---|---------------------|-------------------------|
| Kerry Head | Conservator | France | Accompany artworks loaned to the Musée du Luxembourg. | 4 | 9/07/2017 – 13/07/2017 |
| Kasi Albert | Conservator | New Zealand | Accompany artworks loaned to the Auckland Art Gallery. | 2 | 24/07/2017 – 26/07/2017 |
| Brent Willison | Registrar | Germany | Accompany artworks loaned to the Museum Kunstpalast, Dusseldorf. | 8 | 23/10/2017 – 31/10/2017 |
| Paul Solly | Registrar | United Kingdom | Accompany artworks loaned to the Tate Museum. | 8 | 7/02/2018 – 15/02/2018 |
| Emma Smith | Senior Collection Registrar | United States of America | Accompany artworks loaned to the Metropolitan Museum of New York. | 6 | 24/02/2018 – 2/03/2018 |
| Melissa Harvey | Assistant Conservator | Latvia | Accompany artworks loaned to the Latvian National Museum of Art. | 9 | 23/08/2018 – 1/09/2018 |

Sydney Modern Project (Tokyo workshops alternating with Sydney workshops; benefactor tours)

| Name | Position | Destination | Reason for travel | Days on duty | Period of travel |
|-----------------|-----------------------------------|-------------------------------------|---|---------------------|-------------------------|
| Michael Brand | Director | Japan | Attend meetings with Sydney Modern Project architects. | 4 | 1/08/2017 – 5/08/2017 |
| Sally Webster | Head Sydney Modern Project | Japan | Attend meetings with Sydney Modern Project architects. | 4 | 1/08/2017 – 5/08/2017 |
| Justin Paton | Head Curator of International Art | Japan | Attend meetings with Sydney Modern Project architects. | 5 | 1/08/2017 – 6/08/2017 |
| Sally Webster | Head Sydney Modern Project | United Kingdom, France, Switzerland | Attend workshops on Tate Modern development; facilitate a peer review on Sydney Modern Project; investigate museum technologies in SANAA-designed public buildings. | 8 | 3/09/2017 – 11/09/2017 |
| Sally Webster | Head Sydney Modern Project | Japan | Attend meetings with Sydney Modern Project architects. | 4 | 16/12/2017 – 20/12/2017 |
| Michael Brand | Director | Japan | Attend meetings with Sydney Modern Project architects. | 3 | 17/12/2017 – 20/12/2017 |
| John Richardson | Director of Development | Hong Kong | Host benefactor events to grow philanthropic network for Gallery and Sydney Modern. | 3 | 25/03/2018 – 28/03/2018 |
| Michael Brand | Director | Hong Kong | Host benefactor events to grow philanthropic network for Gallery and Sydney Modern. | 5 | 24/03/2018 – 29/03/2018 |

Financial performance

The Gallery's financial position in 2017–18 was consistent with prior years. The Gallery was able to maintain its financial position by controlling discretionary costs and increasing its commercial revenues.

During the financial year, visitation was maintained at 2016–17 levels, which had experienced a significant increase on 2015–16. The main drivers supporting the strong ongoing visitation level were a successful exhibition program; creative use of the Gallery's art collection in its various galleries in conjunction with a range of public programs; the ongoing success of the Art After Hours program on Wednesday nights; and a popular lecture and film program.

Revenues from the Gallery's commercial activities continue to make a vital contribution to its overall financial performance. A successful exhibition program benefited from the outstanding success of *The lady and the unicorn* exhibition and the earlier start date of the *Archibald, Wynne and Sulman prizes* exhibition in 2018. This had a flow-on effect to commercial revenues from venue hire and retail.

Exhibition ticket sales increased by 12% in 2017–18 through an increase in the volume of paid visitors. Venue hire, catering revenue and shop revenue increased by 11% over the previous year.

The Gallery continues to attract a high level of donations of works of art in-kind, with \$8.7 million in 2018 (\$18.7 million in 2016–17). Cash donations for the acquisition of art and the Sydney Modern Project amounted to \$20.8 million (\$13.9 million in 2016–17).

The Gallery holds investments with TCorp as well as term deposits with commercial banks. Investment revenue increased to \$2.8 million in 2017–18 (\$2.6 million in 2016–17).

In terms of costs, employee costs have increased due to the compulsory pay increase to all staff and the employment of additional staff as the Gallery commences increased activity levels relating to the Sydney Modern Project. Fixed costs were largely in line with prior years; however, increased security charges and gas utility charges have had an impact. Increases in variable costs were mainly a result of the higher level of trading activity across the Gallery's commercial operations.

The overall net result for the year was \$44.5 million (\$34.9 million in 2016–17), as reported in the Gallery's Statement of Comprehensive Income (SOC), which is prepared in accordance with Australian Accounting Standards. The result includes non-operating specific funds such as capital grants from government, art works donated, and cash and non-cash donations. These funds have already been expended either to acquire assets such as works of art or on specific capital projects. Consequently, these funds are not available for operating purposes. The Gallery's underlying operating result in 2017–18 was a surplus of \$55,000 (\$286,000 in 2016–17).

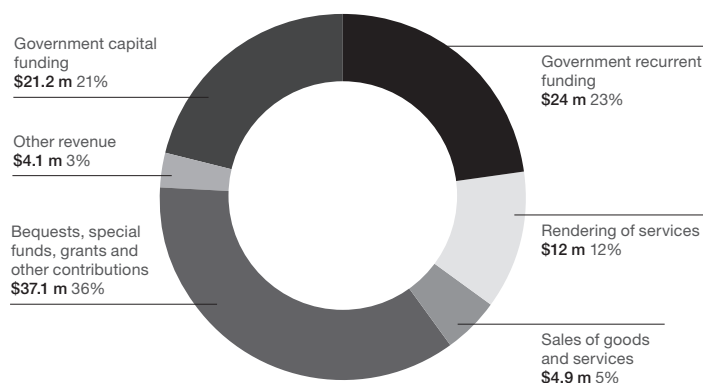
Looking forward

The Gallery continues to build detailed plans supporting its expansion. Working groups have been formed across the Gallery to focus on specific aspects of the plan as we await the outcome of the Development Application process.

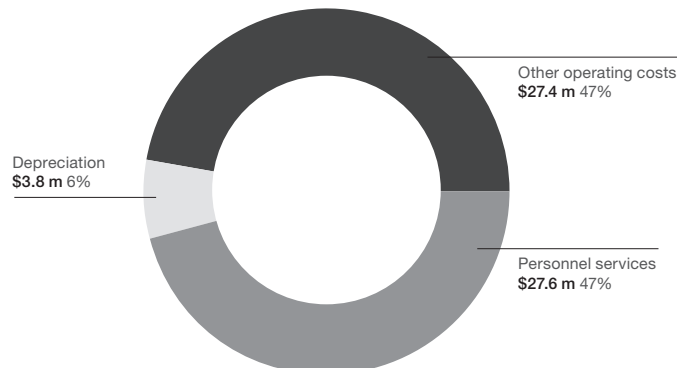
The Gallery remains focused on delivering an exciting program as it moves into the new financial year. The financial performance in the first two months of the new financial year has been in line with expectations.

Year in brief

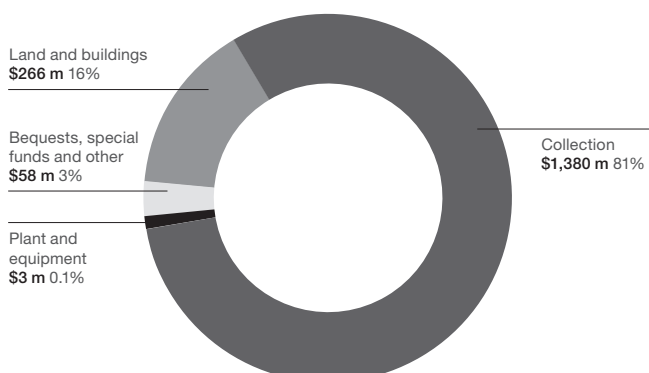
Revenue 2017–18 \$103.3 million



Expenditure 2017–18 \$58.8 million



Net assets as at 30 June 2018 \$1.707 billion



Budget summary

| | | 2013-14 | 2014-15 | 2015-16 | 2016-17 | 2017-18 | 5 year total | Average p.a |
|--|---------------|-----------|-----------|-----------|-----------|-----------|--------------|-------------|
| Total visitors – incl touring/studio | m | 1.16 | 1.3 | 1.28 | 1.59 | 1.61 | 6.94 | 1.39 |
| Artworks purchased | \$'m | \$5.7 | \$8.8 | \$6.3 | \$4.8 | \$4.5 | \$30.1 | \$6.0 |
| Donations of artwork | \$'m | \$3.6 | \$4.2 | \$6.2 | \$18.7 | \$8.7 | \$41.4 | \$8.3 |
| Total Works of art acquired | \$'m | \$9.3 | \$13.0 | \$12.5 | \$23.5 | \$13.2 | \$71.5 | \$14.3 |
| Exhibition admission revenue | \$'m | \$2.0 | \$3.8 | \$4.4 | \$7.1 | \$7.9 | \$25.2 | \$5.0 |
| Merchandise, books and publication sales | \$'m | \$3.5 | \$3.3 | \$3.8 | \$4.7 | \$4.9 | \$20.2 | \$4.0 |
| Other services/activities | \$'m | \$4.6 | \$5.1 | \$3.7 | \$3.8 | \$5.0 | \$22.2 | \$4.4 |
| Bequests and special funds | \$'m | \$4.6 | \$12.0 | \$7.6 | \$13.5 | \$20.8 | \$58.5 | \$11.7 |
| Other grants and contributions / other misc | \$'m | \$9.1 | \$9.6 | \$10.9 | \$26.5 | \$18.5 | \$74.6 | \$14.9 |
| Total revenue from exhibitions, visitor services and benefaction | \$'m | \$23.8 | \$33.8 | \$30.4 | \$55.6 | \$57.1 | \$200.7 | \$40.1 |
| Personal expenses | \$'m | \$20.6 | \$22.2 | \$24.0 | \$24.7 | \$27.6 | \$119.1 | \$23.8 |
| Depreciation | \$'m | \$4.1 | \$3.5 | \$2.5 | \$3.6 | \$3.8 | \$17.5 | \$3.5 |
| Insurance | \$'m | \$1.2 | \$1.3 | \$1.3 | \$1.6 | \$1.8 | \$7.2 | \$1.4 |
| Other operating expenses | \$'m | \$18.8 | \$19.4 | \$17.9 | \$21.9 | \$27.4 | \$105.4 | \$21.1 |
| Total operating expenses | \$'m | \$44.7 | \$46.4 | \$45.7 | \$51.8 | \$58.7 | \$249.2 | \$49.8 |
| Recurrent appropriation | \$'m | \$23.9 | \$23.8 | \$23.9 | \$23.9 | \$24.0 | \$119.5 | \$23.9 |
| Liabilities assumed by government | \$'m | \$0.8 | \$1.0 | \$1.7 | \$1.7 | \$1.0 | \$6.2 | \$1.2 |
| Capital appropriation/other | \$'m | \$6.0 | \$9.0 | \$15.6 | \$5.5 | \$21.2 | \$57.3 | \$11.5 |
| Total government grants | \$'m | \$30.7 | \$33.8 | \$41.2 | \$31.1 | \$46.2 | \$183.0 | \$36.6 |
| Total revenue | \$'m | \$54.5 | \$67.6 | \$71.6 | \$86.7 | \$103.3 | \$383.7 | \$76.7 |
| Government recurrent contribution as a % of operating revenues | % | 50% | 41% | 44% | 30% | 30% | N/A | 31% |
| Government contribution as % of total revenue | % | 56% | 50% | 58% | 36% | 45% | N/A | 48% |
| Net surplus | \$'m | \$9.8 | \$21.2 | \$25.9 | \$34.9 | \$44.6 | \$136.4 | \$26.9 |
| Employees – effective full time (FTE) | Number | 199 | 205 | 212 | 212 | 218 | N/A | 209 |
| Average salary per head | \$'000 | 103 | 110 | 110 | 110 | 107 | N/A | 108 |
| Net assets | \$'m | \$1,366.8 | \$1,578.6 | \$1,620.1 | \$1,657.6 | \$1,706.7 | N/A | \$1,586.0 |



INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust (the Trust), which comprise the Statement of Comprehensive Income for the year ended 30 June 2018, the Statement of Financial Position as at 30 June 2018, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Summary of Significant Accounting Policies and other explanatory information, and the Responsible Entities' Declaration of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the financial year

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2018, and of their financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015
- have been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012* and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

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

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibilities for the Audit of the Financial Statements' section of my report.

I am independent of the Trust and the consolidated entity in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants' (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Other Information

Other information comprises the information included in the annual report of the Trust and the consolidated entity for the year ended 30 June 2018, other than the financial statements and my Independent Auditor's Report thereon. The Trustees of the Trust are responsible for the other information. At the date of this Independent Auditor's Report, the other information I have received comprise the Statement by the Trustees in accordance with section 41C of the PF&A Act.

My opinion on the financial statements does not cover the other information. Accordingly, I do not express any form of assurance conclusion on the other information.

In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude there is a material misstatement of the other information, I must report that fact.

I have nothing to report in this regard.

The Trustees' Responsibilities for the Financial Statements

The Trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the PF&A Act, the *Australian Charities and Not-for-Profits Commission Act 2012*, and for such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the ability of the Trust and the consolidated entity to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting except where operations will be dissolved by an Act of Parliament or otherwise cease.

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar4.pdf. The description forms part of my auditor's report.

My opinion does *not* provide assurance:

- that the Trust and the consolidated entity carried out their activities effectively, efficiently and economically
- about the assumptions used in formulating the budget figures disclosed in the financial statements
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.



Margaret Crawford
Auditor-General of NSW

2 October 2018
SYDNEY

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

For the year ended 30 June 2018

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

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, 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 Public Finance and Audit Regulation 2015 and applicable Australian Accounting Standards;
- b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2018 and the financial performance for the year then ended;

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;



D Gonski
PRESIDENT



M Brand
DIRECTOR



M Nelson
CHAIR
FINANCE, AUDIT AND RISK COMMITTEE



J Chand
FINANCE MANAGER

Dated the 28 of September 2018

ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2018

RESPONSIBLE ENTITIES' DECLARATION UNDER THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFIT COMMISSIONS ACT

In the opinion of the Responsible Entities of the Art Gallery of New South Wales Trust and controlled entities:

1. The financial statements and notes of the Art Gallery of New South Wales Trust and controlled entities are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

- (a) Giving a true and fair view of its financial position as at 30 June 2018 and of its performance for the financial year ended on that date; and
- (b) Complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013; and

2. There are reasonable grounds to believe that the Art Gallery of New South Wales Trust and controlled entities will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



D Gonski
PRESIDENT



M Nelson
CHAIR
FINANCE, AUDIT AND RISK COMMITTEE

Dated the 28 of September 2018



To the Board of Trustees

Art Gallery of New South Wales Trust

Auditor's Independence Declaration

As auditor for the audit of the financial report of the Art Gallery of New South Wales Trust for the year ended 30 June 2018, I declare, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

A handwritten signature in black ink, appearing to read 'Margaret Crawford'.

Margaret Crawford
Auditor-General of New South Wales

27 September 2018
SYDNEY

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2018

| | | Consolidated Entity | | | Parent Entity | |
|---|--------------|---------------------|----------------|------------------------------------|----------------|----------------|
| | | 2018 \$'000 | 2017 \$'000 | Annual Budget 2018 \$'000 | 2018 \$'000 | 2017 \$'000 |
| EXPENSES EXCLUDING LOSSES | Notes | | | | | |
| Operating expenses | | | | | | |
| Personnel Services | 2(a) | - | - | - | 27,603 | 24,720 |
| Employee Related Expenses | 2(b) | 27,603 | 24,720 | 21,044 | - | - |
| Other operating expenses | 2(c) | 27,324 | 23,459 | 19,486 | 27,067 | 23,403 |
| Depreciation and amortisation | 2(d) | 3,845 | 3,624 | 3,000 | 3,845 | 3,624 |
| Total expenses | | 58,772 | 51,803 | 43,530 | 58,515 | 51,747 |
| REVENUE | | | | | | |
| Sale of goods and services | 3(a) | 16,866 | 14,681 | 11,321 | 16,866 | 14,681 |
| Grants and contributions | 3(b) | 82,353 | 67,245 | 47,328 | 83,147 | 68,725 |
| Acceptance by the Crown Entity of employee benefits and other liabilities | 3(c) | 968 | 1,659 | 719 | - | - |
| Investment revenue | 3(d) | 2,777 | 2,564 | 2,498 | 2,740 | 2,526 |
| Other revenue | 3(e) | 337 | 536 | 7,017 | 337 | 536 |
| Total revenue | | 103,301 | 86,685 | 68,883 | 103,090 | 86,468 |
| Gain on disposal of assets | 4 | 7 | 1 | - | 7 | 1 |
| NET RESULT * | | 44,535 | 34,883 | 25,353 | 44,582 | 34,722 |
| Other comprehensive income | | | | | | |
| Items that will not be reclassified to net result | | | | | | |
| Net increase in asset revaluation | | 4,600 | 2,600 | - | 4,600 | 2,600 |
| Total other comprehensive income | | 4,600 | 2,600 | - | 4,600 | 2,600 |
| TOTAL COMPREHENSIVE INCOME | | 49,135 | 37,483 | 25,353 | 49,182 | 37,322 |

* The 'net result' for the year includes revenue from capital grants and cash and in-kind donations and bequests. Therefore this amount does not represent surplus cash available for operational requirements.

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2018

As at 30 June 2018

| | Notes | Consolidated Entity | | | Parent Entity | |
|---|------------|---------------------|------------------|------------------------------------|------------------|------------------|
| | | 2018 \$'000 | 2017 \$'000 | Annual Budget 2018 \$'000 | 2018 \$'000 | 2017 \$'000 |
| ASSETS | | | | | | |
| Current Assets | | | | | | |
| Cash and cash equivalents | 6 | 26,703 | 12,429 | 14,133 | 25,148 | 10,828 |
| Receivables | 7 | 1,918 | 3,386 | 3,630 | 1,914 | 3,383 |
| Inventories | 8 | 1,078 | 1,223 | 1,452 | 1,078 | 1,223 |
| Total current assets | | 29,699 | 17,038 | 19,215 | 28,140 | 15,434 |
| Non-current assets | | | | | | |
| Financial assets at fair value through profit or loss | 9 | 36,213 | 31,828 | 29,209 | 36,213 | 31,828 |
| Property plant and equipment | 10 | | | | | |
| - Land | | 25,600 | 21,000 | 21,000 | 25,600 | 21,000 |
| - Buildings | | 239,313 | 225,706 | 244,753 | 239,313 | 225,706 |
| - Plant and equipment | | 2,946 | 3,438 | 3,010 | 2,946 | 3,438 |
| - Collection assets | | 1,379,816 | 1,366,571 | 1,355,019 | 1,379,816 | 1,366,571 |
| Total property, plant and equipment | | 1,647,675 | 1,616,715 | 1,623,782 | 1,647,675 | 1,616,715 |
| Intangible assets | 11 | 1,990 | 621 | 525 | 1,990 | 621 |
| Total non-current assets | | 1,685,878 | 1,649,164 | 1,653,516 | 1,685,878 | 1,649,164 |
| Total assets | | 1,715,577 | 1,666,202 | 1,672,731 | 1,714,018 | 1,664,598 |
| LIABILITIES | | | | | | |
| Current liabilities | | | | | | |
| Payables | 12 | 5,652 | 6,006 | 10,228 | 5,641 | 5,997 |
| Provision for Employment Benefits | 13 | 3,119 | 2,536 | 2,668 | 3,178 | 2,584 |
| Total current liabilities | | 8,771 | 8,542 | 12,896 | 8,819 | 8,581 |
| Non-current liabilities | | | | | | |
| Provision for Employment Benefits | 13 | 59 | 48 | 53 | - | - |
| Total non-current liabilities | | 59 | 48 | 53 | - | - |
| Total liabilities | | 8,830 | 8,590 | 12,949 | 8,819 | 8,581 |
| Net assets | | 1,706,747 | 1,657,612 | 1,659,782 | 1,705,199 | 1,656,017 |
| FUNDS | | | | | | |
| Reserves | 1 (e) (i) | 789,143 | 784,543 | 784,543 | 789,143 | 784,543 |
| Accumulated funds | 1 (e) (ii) | 917,604 | 873,069 | 875,239 | 916,056 | 871,474 |
| Total Funds | | 1,706,747 | 1,657,612 | 1,659,782 | 1,705,199 | 1,656,017 |

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2018

CONSOLIDATED ENTITY

| | Accumulated Funds \$'000 | Asset Revaluation Surplus \$'000 | Total Equity \$'000 |
|---|--------------------------------|---|------------------------|
| Balance at 1 July 2016 | 838,186 | 781,943 | 1,620,129 |
| Net result for the year | 34,883 | - | 34,883 |
| Other comprehensive income | | | |
| Valuation increment / (decrement) | | 2,600 | 2,600 |
| Transfers on disposal | - | - | - |
| Total other comprehensive income | - | 2,600 | 2,600 |
| Total comprehensive income for the year | 34,883 | 2,600 | 37,484 |
| Balance at 30 June 2017 | 873,069 | 784,543 | 1,657,612 |
| Balance at 1 July 2017 | 873,069 | 784,543 | 1,657,612 |
| Net result for the year | 44,535 | - | 44,535 |
| Other comprehensive income | | | |
| Valuation increment / (decrement) | | 4,600 | 4,600 |
| Transfers on disposal | - | - | - |
| Total other comprehensive income | - | 4,600 | 4,600 |
| Total comprehensive income for the year | 44,535 | 4,600 | 49,135 |
| Balance at 30 June 2018 | 917,604 | 789,143 | 1,706,747 |

PARENT ENTITY

| | Accumulated Funds \$'000 | Asset Revaluation Surplus \$'000 | Total Equity \$'000 |
|---|--------------------------------|---|------------------------|
| Balance at 1 July 2016 | 836,752 | 781,943 | 1,618,695 |
| Net result for the year | 34,722 | - | 34,722 |
| Other comprehensive income | | | |
| Valuation increment / (decrement) | - | 2,600 | 2,600 |
| Transfers on disposal | - | - | - |
| Total comprehensive income for the year | 34,722 | 2,600 | 37,322 |
| Balance at 30 June 2017 | 871,474 | 784,543 | 1,656,017 |
| Balance at 1 July 2017 | 871,474 | 784,543 | 1,656,017 |
| Net result for the year | 44,582 | - | 44,582 |
| Other comprehensive income | | | |
| Valuation increment / (decrement) | - | 4,600 | 4,600 |
| Transfers on disposal | - | - | - |
| Total comprehensive income for the year | 44,582 | 4,600 | 49,182 |
| Balance at 30 June 2018 | 916,056 | 789,143 | 1,705,199 |

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS
For the year ended 30 June 2018

| | Notes | Consolidated Entity | | | Parent Entity | |
|---|-------|---------------------|-----------------|------------------------------------|-----------------|-----------------|
| | | 2018 \$'000 | 2017 \$'000 | Annual Budget 2018 \$'000 | 2018 \$'000 | 2017 \$'000 |
| CASH FLOWS FROM OPERATING ACTIVITIES | | | | | | |
| Payments | | | | | | |
| Employee related and personnel services expenses | | (27,009) | (24,800) | (21,315) | (27,009) | (24,800) |
| Operating Expenses | | (28,460) | (27,585) | (20,496) | (28,204) | (27,532) |
| Total payments | | (55,469) | (52,384) | (41,811) | (55,213) | (52,332) |
| Receipts | | | | | | |
| Sale of goods and services | | 18,874 | 15,362 | 11,321 | 18,874 | 15,622 |
| Grants and contributions | | 72,994 | 48,039 | 50,328 | 72,819 | 47,860 |
| Interest received | | 366 | 341 | 1,698 | 330 | 262 |
| Other | | 2,379 | 2,407 | 4,017 | 2,379 | 2,519 |
| Total receipts | | 94,612 | 66,149 | 67,364 | 94,402 | 66,263 |
| NET CASH FLOWS FROM OPERATING ACTIVITIES | 14 | 39,144 | 13,765 | 25,553 | 39,189 | 13,931 |
| CASH FLOWS FROM INVESTING ACTIVITIES | | | | | | |
| Proceeds from sale of property, plant and equipment | | 7 | 1 | - | 7 | 1 |
| Proceeds from sale of investments | | 3,000 | 1,500 | - | 3,000 | 1,500 |
| Purchases of property, plant and equipment | | (22,877) | (13,874) | (25,225) | (22,877) | (13,874) |
| Purchases of investments | | (5,000) | (5,000) | (800) | (5,000) | (5,000) |
| NET CASH FLOWS FROM INVESTING ACTIVITIES | | (24,870) | (17,373) | (26,025) | (24,870) | (17,373) |
| NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS | | 14,274 | (3,608) | (473) | 14,319 | (3,442) |
| Opening cash and cash equivalents | | 12,429 | 16,037 | 14,606 | 10,828 | 14,269 |
| CLOSING CASH AND CASH EQUIVALENTS | 6 | 26,703 | 12,429 | 14,133 | 25,148 | 10,828 |

The accompanying notes form part of these financial statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting entity

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

The Art Gallery of NSW Trust (the Gallery) as a reporting entity comprises all the entities under the Gallery's control including the Gallery's exhibitions, merchandising, venue hire, and catering as well as the activities of the Australian Institute of Asian Culture, Visual Arts (VisAsia) and Art Gallery of NSW Staff Agency. Other entities associated with the Gallery but not controlled or consolidated include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

The Art Gallery of NSW Staff Agency (the Agency), being a special purpose entity, is a NSW Government Services established on 24th February 2014 under the Government Sector Employment Act 2013 (GSE Act). The objective is to provide personnel services to the parent entity, Art Gallery of NSW Trust.

In the process of preparing the consolidated financial statements for the economic entity consisting of all entities controlled at year end or any time during the year, all inter-entity transactions and balances have been eliminated and like transactions and other events are accounted for using uniform accounting policies.

These financial statements have been authorised for issue by the Board of Trustees on 28 September 2018.

(b) Basis of preparation

The Gallery's financial statements are general purpose financial statements; which have been prepared on an accruals basis and in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements for the Public Finance and Audit Act 1983, the Public Finance and Audit Regulation 2015; and
- the Financial Reporting Directions mandated by the Treasurer.

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

Judgements, key assumptions and estimates that management have made are disclosed in the relevant notes to the financial statements.

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 policy this year.

(d) Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

(e) Funds and reserves

(i) Revaluation surplus

The revaluation surplus is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery's policy on the revaluation of property, plant and equipment as discussed in note 10.

(ii) Accumulated Funds

The category of 'Accumulated Funds' includes all current and prior period retained funds.

(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, asset values and risk.

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

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investment and financing activities which are recoverable from, or payable to the Australian Taxation Office are classified as operations cash flows.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

| | Consolidated Entity 2018 \$'000 | 2017 \$'000 | Parent 2018 \$'000 | Entity 2017 \$'000 |
|--|---------------------------------------|----------------|--------------------------|--------------------------|
| 2 EXPENSES EXCLUDING LOSSES | | | | |
| (a) Personnel Services | | | | |
| Salaries and wages (including recreation leave) | - | - | 23,036 | 20,064 |
| Superannuation - defined benefit plans * | - | - | 88 | 125 |
| Superannuation - defined contribution plans | - | - | 1,824 | 1,664 |
| Long service leave * | - | - | 880 | 897 |
| Long service leave-OnCost | - | - | 83 | (31) |
| Workers' compensation insurance | - | - | 194 | 212 |
| Redundancy * | - | - | 201 | 837 |
| Payroll tax and fringe benefit tax | - | - | 1,297 | 1,152 |
| | - | - | 27,603 | 24,720 |
| (b) Employee Related Expenses | | | | |
| Salaries and wages (including recreation leave) | 23,036 | 20,064 | - | - |
| Superannuation - defined benefit plans * | 88 | 125 | - | - |
| Superannuation - defined contribution plans | 1,824 | 1,664 | - | - |
| Long service leave * | 880 | 897 | - | - |
| Long service leave-OnCost | 83 | (31) | - | - |
| Workers' compensation insurance | 194 | 212 | - | - |
| Redundancy | 201 | 837 | - | - |
| Payroll tax on superannuation * | - | - | - | - |
| Other payroll tax and fringe benefit tax | 1,297 | 1,152 | - | - |
| | 27,603 | 24,720 | - | - |
| * These are assumed by the Crown. A corresponding amount is also shown under note 3(c). Personnel services costs capitalised for capital projects and excluded from above in 2018 \$1,855,438 (\$791,262 in 2017). | | | | |
| Personnel Services - salaries and wages, annual leave, sick leave and on-costs: | | | | |
| Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits. | | | | |
| Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 Employee Benefits (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability. The entity has assessed the actuarial advice based on the entity's circumstances and has determined that the effect of discounting is immaterial to annual leave. | | | | |
| Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future. | | | | |
| Long service leave and superannuation | | | | |
| The entity's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The entity 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 at present value in accordance with AASB 119 Employee Benefits. This is based on the application of certain factors (specified in NSWTC 15/09) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value. | | | | |
| The superannuation on-cost 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. | | | | |
| (c) Other operating expenses | | | | |
| Auditor's remuneration - audit of the financial statements | 108 | 103 | 98 | 96 |
| Cost of sales | 2,410 | 2,740 | 2,410 | 2,740 |
| Travel and accommodation | 829 | 937 | 829 | 937 |
| Operating lease rental expense - minimum lease payments | 116 | 110 | 116 | 110 |
| Maintenance (refer reconciliation below) | 419 | 418 | 419 | 418 |
| Insurance | 1,757 | 1,622 | 1,757 | 1,622 |
| Consultants | 226 | 157 | 226 | 157 |
| Contractors | 209 | 211 | 209 | 211 |
| Consumables | 578 | 679 | 578 | 679 |
| Exhibition fees and related costs | 3,133 | 1,979 | 3,133 | 1,979 |
| Fees - general professional | 720 | 1,608 | 715 | 1,608 |
| Freight, packing and storage | 2,976 | 1,792 | 2,976 | 1,792 |
| Marketing and promotion | 2,371 | 2,228 | 2,127 | 2,180 |
| Printing/graphics | 654 | 542 | 654 | 542 |
| Property expenses | 2,246 | 2,322 | 2,246 | 2,322 |
| Value of services provided by volunteers - Note 3(b) | 990 | 950 | 990 | 950 |
| Sponsorship in kind | 589 | 881 | 589 | 881 |
| Other | 6,995 | 4,180 | 6,995 | 4,179 |
| | 27,324 | 23,459 | 27,067 | 23,403 |
| Reconciliation - total maintenance | | | | |
| Maintenance expense as above | 419 | 418 | 419 | 418 |
| Personnel services maintenance expense included in Note 2(a) | - | - | - | - |
| Total maintenance expenses included in Note 2(a) & 2(b) | 419 | 418 | 419 | 418 |
| (d) Depreciation and amortisation | | | | |
| Buildings | 3,468 | 3,248 | 3,468 | 3,248 |
| Plant and equipment | 314 | 330 | 314 | 330 |
| Intangibles | 63 | 46 | 63 | 46 |
| | 3,845 | 3,624 | 3,845 | 3,624 |

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2018

| | Consolidated Entity 2018 \$'000 | 2017 \$'000 | Parent 2018 \$'000 | Entity 2017 \$'000 |
|---|---------------------------------------|----------------|--------------------------|--------------------------|
| 3 REVENUE | | | | |
| (a) Sale of goods and services | | | | |
| Sale of goods | | | | |
| Merchandise, book and publication sales | 4,890 | 4,731 | 4,890 | 4,731 |
| Rendering of services | | | | |
| Admission fees | 7,935 | 7,112 | 7,935 | 7,112 |
| Venue hire and catering | 2,445 | 1,912 | 2,445 | 1,912 |
| Other | 1,596 | 926 | 1,596 | 926 |
| | 11,976 | 9,950 | 11,976 | 9,950 |
| | 16,866 | 14,681 | 16,866 | 14,681 |
| Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below: | | | | |
| Sale of goods and services | | | | |
| Revenue from the sale of goods is recognised as revenue when the Gallery transfers the significant risks and rewards of ownership of the assets. | | | | |
| Rendering of Services | | | | |
| Revenue is recognised when the service is provided. Royalty revenue is recognised in accordance with AASB 118 Revenue on an accrual basis in accordance with the substance of the relevant agreement. | | | | |
| (b) Grants and contributions | | | | |
| From Department of Justice and Department of Planning & Environment | | | | |
| Recurrent grants | 24,048 | 23,871 | 24,048 | 23,871 |
| Capital grants | 21,235 | 5,540 | 21,235 | 5,540 |
| | 45,283 | 29,411 | 45,283 | 29,411 |
| From Non-Government Sources | | | | |
| Donations - cash * | 20,821 | 13,996 | 20,847 | 13,817 |
| Sponsorship - cash | 5,731 | 2,798 | 5,731 | 2,798 |
| Grants - other | 242 | 472 | 242 | 472 |
| Sponsorship - in kind | 589 | 881 | 589 | 881 |
| Donations - works of art | 8,697 | 18,737 | 8,697 | 18,737 |
| Value of services provided by volunteers - Note 2(c) | 990 | 950 | 990 | 950 |
| | 37,070 | 37,834 | 36,896 | 37,655 |
| Other grants - personnel services | - | - | 968 | 1,659 |
| | - | - | 968 | 1,659 |
| | 82,353 | 67,245 | 83,147 | 68,725 |
| * Donations include funding for acquisition of art works and other specific purposes. | | | | |
| Grants and contributions include donations and grants from Department of Justice and Department of Planning & Environment. Grants and contributions from other bodies (including donations) are generally recognised as income when the Gallery obtains control over the assets comprising the grants / contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, upon receipt of cash. | | | | |
| (c) Acceptance by the Crown Entity of Employee Benefits and Other Liabilities | | | | |
| Long Service Leave | 880 | 697 | - | - |
| Superannuation - defined benefits | 88 | 125 | - | - |
| Redundancy | - | 837 | - | - |
| | 968 | 1,659 | - | - |
| (d) Investment revenue | | | | |
| TCorp Hour Glass investment facilities | 2,442 | 2,339 | 2,442 | 2,339 |
| Interest | 335 | 225 | 298 | 187 |
| | 2,777 | 2,564 | 2,740 | 2,526 |
| Interest revenue is recognised using the effective interest method as set out in AASB 139 Financial Instruments: Recognition and Measurement. TCorp Hour Glass distributions are recognised in accordance with AASB 118 Revenue when the Gallery's right to receive payment is established. The movement in the fair value of the Hour Glass investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported as 'Investment revenue'. | | | | |
| (e) Other revenue | | | | |
| Workers compensation recovery | 337 | 536 | 337 | 536 |
| | 337 | 536 | 337 | 536 |
| 4 GAIN / (LOSS) ON DISPOSAL | | | | |
| Proceeds from disposal of property, plant & equipment and art works | 7 | 1 | 7 | 1 |
| Written down value of assets disposed | - | - | - | - |
| | 7 | 1 | 7 | 1 |

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2018

5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS

The following investments are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds.

Bequest and Special Purpose Fund

| | Consolidated Entity 2018 \$'000 | 2017 \$'000 | Parent Entity 2018 \$'000 | 2017 \$'000 |
|--|---------------------------------------|----------------|---------------------------------|----------------|
| Short term deposits | 22,183 | 10,098 | 22,183 | 10,098 |
| TCorp Hour Glass investment - medium term and long term facilities | 36,213 | 31,828 | 36,213 | 31,828 |
| | 58,396 | 41,926 | 58,396 | 41,926 |

Included in the total accumulated funds is an amount attributed to the bequests and special purpose funds as follows:

| | | | | |
|----------------------------|---------------|---------------|---------------|---------------|
| Revenue | | | | |
| Sale of goods and services | | | | |
| Investment revenue | 2,370 | 2,566 | 2,370 | 2,566 |
| Grants and contributions | 21,199 | 13,360 | 21,199 | 13,360 |
| Other revenue | - | - | - | - |
| | 23,569 | 15,916 | 23,569 | 15,916 |
| Expenditure | | | | |
| Personnel Services | 643 | 737 | 643 | 737 |
| Other | 1,001 | 838 | 1,001 | 838 |
| | 1,644 | 1,575 | 1,644 | 1,575 |
| Surplus for the year | 21,925 | 14,341 | 21,925 | 14,341 |
| Equity | | | | |
| Opening balance | 41,926 | 34,548 | 41,926 | 34,548 |
| Transfers | - | - | - | - |
| Acquisitions | (5,455) | (6,963) | (5,455) | (6,963) |
| Surplus for the year | 21,925 | 14,341 | 21,925 | 14,341 |
| Closing balance | 58,396 | 41,926 | 58,396 | 41,926 |

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

6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS

| | | | | |
|--------------------------|---------------|---------------|---------------|---------------|
| Cash at bank and on hand | 4,203 | 2,629 | 4,048 | 2,328 |
| Short term deposits | 22,500 | 9,800 | 21,100 | 8,500 |
| | 26,703 | 12,429 | 25,148 | 10,828 |

Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in notes 16.

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

| | | | | |
|---|---------------|---------------|---------------|---------------|
| Cash and cash equivalents (per Statement of Financial Position) | 26,703 | 12,429 | 25,148 | 10,828 |
| Closing cash and cash equivalents (per Statement of Cash Flows) | 26,703 | 12,429 | 25,148 | 10,828 |

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value. Interest is earned on daily bank balances and received monthly at the normal commercial rate.

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

7 CURRENT ASSETS - RECEIVABLES

| | | | | |
|--|--------------|--------------|--------------|--------------|
| Trade debtors (sale of goods and services) | 725 | 1,090 | 725 | 1,090 |
| Accrued income | 256 | 301 | 252 | 298 |
| Other receivables | 427 | 310 | 427 | 310 |
| Prepayments | 510 | 1,685 | 510 | 1,685 |
| Total receivables | 1,918 | 3,386 | 1,914 | 3,383 |

Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in note 16.

Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when there is objective evidence that the entity will not be able to collect all amounts due. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. The evidence included past experience and current and expected changes in economic conditions and debtors credit ratings. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2018

8 CURRENT ASSETS - INVENTORIES

| | Consolidated Entity 2018 \$'000 | 2017 \$'000 | Parent Entity 2018 \$'000 | 2017 \$'000 |
|-------------------------|---------------------------------------|----------------|---------------------------------|----------------|
| Held for resale | | | | |
| Stock on hand - at cost | 1,078 | 1,223 | 1,078 | 1,223 |

The Gallery's inventories are held for sale and are stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost method. The Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

9 NON-CURRENT ASSETS- FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

| | | | | |
|--|--------|--------|--------|--------|
| TCorp Hour Glass investment - medium term and long term facilities | 36,213 | 31,828 | 36,213 | 31,828 |
| Details regarding credit risk, liquidity risk and market risk are disclosed in notes 16. | | | | |

10 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT (CONSOLIDATED AND PARENT ENTITY)

| | Land \$'000 | Buildings \$'000 | Plant and Equipment \$'000 | Collection Assets \$'000 | Total \$'000 |
|--|----------------|---------------------|----------------------------------|--------------------------------|-----------------|
| At 30 June 2017 -fair value | | | | | |
| Gross carrying amount | 21,000 | 271,695 | 21,055 | 1,366,571 | 1,680,321 |
| Accumulated depreciation | - | (48,589) | (17,617) | - | (66,206) |
| Net revaluation increment/revaluation decrements | - | 2,600 | - | - | 2,600 |
| Net carrying amount | 21,000 | 225,706 | 3,438 | 1,366,571 | 1,616,715 |
| At 30 June 2018 -fair value | | | | | |
| Gross carrying amount | 21,000 | 288,769 | 20,859 | 1,379,816 | 1,710,444 |
| Accumulated depreciation | - | (49,456) | (17,913) | - | (67,369) |
| Net revaluation increment/revaluation decrements | 4,600 | - | - | - | 4,600 |
| Net carrying amount | 25,600 | 239,313 | 2,946 | 1,379,816 | 1,647,675 |

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the each reporting period are set out below:

| | Land \$'000 | Buildings \$'000 | Plant and Equipment \$'000 | Collection Assets \$'000 | Total \$'000 |
|--|----------------|---------------------|----------------------------------|--------------------------------|-----------------|
| Year ended 30 June 2017 | | | | | |
| Net carrying amount at 1 July 2016 | 21,000 | 218,027 | 3,159 | 1,343,039 | 1,585,225 |
| Additions | - | 8,827 | 609 | 23,532 | 32,968 |
| Capitalised item expensed | - | (500) | - | - | (500) |
| Transfers | - | - | - | - | - |
| Disposals | - | - | - | - | - |
| Depreciation expenses | - | (3,248) | (330) | - | (3,578) |
| Net revaluation increment/revaluation decrements | - | 2,600 | - | - | 2,600 |
| Net carrying amount at 30 June 2017 | 21,000 | 225,706 | 3,438 | 1,366,571 | 1,616,715 |
| Year ended 30 June 2018 | | | | | |
| Net Carrying Amount at 1 July 2017 | 21,000 | 225,706 | 3,438 | 1,366,571 | 1,616,715 |
| Additions | - | 19,097 | 1,310 | 13,245 | 33,652 |
| Capitalised item expensed | - | (2,078) | - | - | (2,078) |
| Transfers | - | 56 | (1,488) | - | (1,432) |
| Disposals | - | - | - | - | - |
| Depreciation expenses | - | (3,468) | (314) | - | (3,782) |
| Net revaluation increment/revaluation decrements | 4,600 | - | - | - | 4,600 |
| Net Carrying Amount at 30 June 2018 | 25,600 | 239,313 | 2,946 | 1,379,816 | 1,647,674 |

Fair Value Measurement of Non Financial Assets

Fair Value Hierarchy

| | 2017 Level 1 | Level 2 | Level 3 | Total fair value |
|-------------------|--------------|-----------|---------|------------------|
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Land | - | 21,000 | - | 21,000 |
| Buildings | - | - | 225,706 | 225,706 |
| Collection Assets | - | 1,278,406 | 88,165 | 1,366,571 |
| | - | 1,299,406 | 313,871 | 1,613,277 |
| | 2018 Level 1 | Level 2 | Level 3 | Total fair value |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Land | - | 25,600 | - | 25,600 |
| Buildings | - | - | 208,593 | 208,593 |
| Collection Assets | - | 1,291,651 | 88,165 | 1,379,816 |
| | - | 1,317,251 | 296,758 | 1,614,009 |

There were no transfers between Level 1 and 2 during the period for collections.

Land was revalued this year by FPV Consultants, a certified practising valuer. Increase in value has been recorded in the asset revaluation reserve.

The Gallery's building was revalued in 2016 at fair value by qualified professional personnel from the Buildings Engineering Services, NSW Public Works. The increase in value is recorded in the asset revaluation reserve.

Library collection was revalued in 2015 at fair value by Mr Simon Taaffe, accredited valuer for the Taxation Incentives for the Arts Scheme for Australian books, including artists' books and manuscripts after 1900.

The art collection was revalued in 2015 at fair value by RHAS Valuers. The increase in value was recorded in the asset revaluation reserve.

Details regarding valuation techniques and inputs are disclosed in Note 10.

In between comprehensive revaluations the Gallery conducts interim revaluations to determine whether fair value may differ materially from carrying value. For land and building indexation factors are obtained from NSW Public Works. For the artwork and library collections desktop valuations are performed by the Gallery's internal experts.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2018

Reconciliation of recurring Level 3 fair value measurements

| | Building \$'000 | Collections \$'000 |
|------------------------------------|--------------------|-----------------------|
| Year ended 30 June 2017 | | |
| Fair value as at 1 July 2016 | 218,027 | 88,165 |
| Additions | 8,827 | - |
| Capitalised item expensed | (500) | - |
| Revaluation increments/ decrements | 2,800 | - |
| Transfers from Level 2 | - | - |
| Disposals | - | - |
| Depreciation expenses | (3,248) | - |
| Fair value as at 30 June 2017 | 225,706 | 88,165 |
| Year ended 30 June 2018 | | |
| Fair value as at 1 July 2017 | 225,706 | 88,165 |
| Additions | 19,097 | - |
| Revaluation increments/ decrements | (2,078) | - |
| Transfers from Level 2 | 56 | - |
| Disposals | - | - |
| Depreciation expenses | (3,468) | - |
| Fair value as at 30 June 2018 | 239,313 | 88,165 |

Acquisitions of assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Gallery. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or where applicable the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

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

Capitalisation thresholds

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

Revaluation of property, plant and equipment and collection assets

Physical non-current assets were valued in accordance with the "Valuation of Physical Non-Current Assets at Fair Value" Policy and Guidelines Paper (TPP14-01). This policy adopts fair value in accordance with AASB 13 Fair Value Measurement and AASB 116 Property, Plant and Equipment.

AASB 13 Fair Value Measurement is complied with for this revaluation using the market approach. Appropriate valuation technique is used to measure the fair value and the following fair value hierarchy is being used:

- Land – Level 2 – other observable inputs used
- Building – Level 3 – largely relied on unobservable inputs
- Collections – Level 2 – other observable inputs used
- Collections – Level 3 – largely relied on unobservable inputs

Collection assets include artworks.

There is a part of the building that is listed in the heritage assets.

The Gallery revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. Details of the last revaluations are shown at Note 10 and were based on independent assessments.

Impairment of property, plant and equipment

As a not-for-profit entity with no cash generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. As property, plant and equipment is carried at fair value, impairment can only arise in the rare circumstances where the costs of disposal are material. Specifically, impairment is unlikely for not-for-profit entities given that AASB 136 modifies the recoverable amount test for non-cash generating assets of not-for-profit entities to the higher of fair value less costs of disposal and depreciated replacement cost, where depreciated replacement cost is also fair value.

Costs incurred to date on the Sydney Modern Project have been assessed under AASB 136 Impairment of Assets criteria. The Sydney Modern Project has received funding approval from the NSW Government, thus costs incurred to date will be held in Work in Progress account included in Buildings and be reclassified when the project is complete.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

Depreciation of property, plant and equipment

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

Land is not a depreciable asset. Certain heritage assets have an extremely long useful life, including original art works and collections and heritage buildings because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates for each category of depreciable assets are as follows:

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 1-7%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)

| | 2018 \$'000 | 2017 \$'000 |
|---------------------------------------|----------------|----------------|
| Software Cost (gross carrying amount) | 2,602 | 1,170 |
| Less: accumulated amortisation | (612) | (549) |
| Net carrying amount | <u>1,990</u> | <u>621</u> |
| Movements during the year | | |
| Net carrying amount at start of year | 621 | 525 |
| Additions | 1,432 | 142 |
| Amortisation | (63) | (46) |
| Net carrying amount at end of year | <u>1,990</u> | <u>621</u> |

The Gallery recognises intangible assets only if it is probable that future economic benefits will flow to the Gallery and the cost of the asset can be measured reliably. The intangible assets held by the Gallery comprise the website and software for internal use and are recognised at cost.

Intangible assets are subsequently measured at fair value only if there is an active market. As there is no active market for the Gallery's intangible assets the assets are carried at cost less any accumulated amortisation.

The useful life of intangible assets is assessed to be finite. The Gallery's intangible assets are amortised on a straight line basis over 7-10 years.

Intangible assets are tested for impairment where an indicator of impairment exists. If the recoverable amount is less than its carrying amount, the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

| | Consolidated Entity | | Parent Entity | |
|--|---------------------|----------------|----------------|----------------|
| | 2018 \$'000 | 2017 \$'000 | 2018 \$'000 | 2017 \$'000 |
| 12 CURRENT / NON-CURRENT LIABILITIES - PAYABLES | | | | |
| Trade creditors | 3,283 | 4,658 | 3,276 | 4,649 |
| Other creditors | 2,369 | 1,348 | 2,365 | 1,348 |
| Current Liabilities | <u>5,652</u> | <u>6,006</u> | <u>5,641</u> | <u>5,997</u> |

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

13 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS

| | | | | |
|--------------------------------------|--------------|--------------|--------------|--------------|
| Creditors personnel services; | | | | |
| Accrued salaries, wages and on-costs | 287 | 232 | 3,178 | 2,584 |
| Recreation leave | 2,160 | 1,750 | - | - |
| Long service leave on-costs | 731 | 602 | - | - |
| | <u>3,178</u> | <u>2,584</u> | <u>3,178</u> | <u>2,584</u> |
| Current | 3,119 | 2,536 | 3,178 | 2,584 |
| Non-current | 59 | 48 | - | - |
| | <u>3,178</u> | <u>2,584</u> | <u>3,178</u> | <u>2,584</u> |

14 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT

| | | | | |
|--|---------------|---------------|---------------|---------------|
| Net Cash used on operating activities | 39,144 | 13,765 | 39,189 | 13,931 |
| Net gain / (loss) on sale of non-current assets | 7 | 1 | 7 | 1 |
| Depreciation and amortisation | (3,845) | (3,624) | (3,845) | (3,624) |
| Increase / (decrease) - other financial assets | 2,385 | 2,320 | 2,385 | 2,320 |
| Gifts of works of art | 8,697 | 18,737 | 8,697 | 18,737 |
| (Increase) / decrease in trade and other payables | (240) | 3,688 | (238) | 3,691 |
| Increase / (decrease) in trade and other receivables | (1,468) | 226 | (1,468) | (105) |
| Increase / (decrease) in inventories | (145) | (229) | (145) | (229) |
| Net Result | <u>44,535</u> | <u>34,883</u> | <u>44,582</u> | <u>34,722</u> |

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

15 NON-CASH FINANCING AND INVESTING ACTIVITIES

| | Consolidated Entity 2018 \$'000 | 2017 \$'000 | Parent 2018 \$'000 | Entity 2017 \$'000 |
|--|---------------------------------------|----------------|--------------------------|--------------------------|
| The following non-cash transactions are included in the financial statements for the year: | | | | |
| Donations of assets - brought to account by creating an asset and crediting non cash donations: Works of art | 8,697 | 18,737 | 8,697 | 18,737 |
| The following items are brought to account as expenses in the statement of comprehensive income and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge: | | | | |
| -Services provided by volunteers | 990 | 950 | 990 | 950 |
| -Advertising, freight, accommodation, travel, legal fees and similar expenses | 589 | 881 | 589 | 881 |

16 FINANCIAL INSTRUMENTS

The Gallery's principal financial instruments are outlined below:

(a) Financial instrument categories

| Financial Assets | Notes | Category | Carrying Amount | Carrying Amount | Carrying Amount | Carrying Amount |
|---|-------|--|-----------------|-----------------|-----------------|-----------------|
| Class: | | | | | | |
| Cash and cash equivalents | 6 | N/A | 26,703 | 12,429 | 25,148 | 10,828 |
| Receivables | 7 | Receivables (at amortised cost) | 725 | 1,090 | 725 | 1,090 |
| (excluding prepayments and statutory receivables) | | | | | | |
| Financial assets at fair value | 9 | At fair value through profit or loss designated as such upon initial recognition | 36,213 | 31,828 | 36,213 | 31,828 |
| Payables | | | | | | |
| (excluding unearned revenue and statutory payables) | 12 | Financial liabilities (at amortised cost) | 4,408 | 4,185 | 7,586 | 7,160 |
| Receivables - trade debtors | | | 725 | 1,090 | 725 | 1,090 |
| | | Past due but not impaired < 3 months | 2 | 2 | 2 | 2 |

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. The only financial assets that are past due are 'sales of goods and services' category of the Statement of Financial Position. There is no debtor in receivership as at 30 June 2018. (nil 2017)

TCorp Hour Glass Investment facilities

The Gallery has investments in the following TCorp's Hour Glass investment facilities. The Gallery's investments are represented by a number of units in managed investments within the facilities.

| Facility | Investment Sectors | Investment horizon | | | | |
|-----------------------------|---|--------------------|--------|--------|--------|--------|
| Medium term growth facility | Cash, Australian bonds Australian and international shares listed property and emerging markets | 3 to 7 years | 15,595 | 15,119 | 15,595 | 15,119 |
| Long term growth facility | Cash, Australian bonds Australian and international shares listed property and emerging markets | 7 years and over | 20,618 | 16,709 | 20,618 | 16,709 |
| Total | | | 36,213 | 31,828 | 36,213 | 31,828 |

The unit price of each facility is equal to the total fair value of net assets held by the facility divided by the total number of units on issue for that facility. Unit prices are calculated and published daily.

Investments are initially recognised at fair value plus, in the case of investments not at fair value through profit or loss, transaction costs. In accordance with the Investment Policy and in line with NSW Treasurer's Direction, the only equity based investments permitted are in TCorp, a government approved investment fund. The Gallery determines the classification of its investments after initial recognition and when allowed and appropriate, re-evaluates this at each financial year end.

The Gallery investments in TCorp Hour Glass medium and long term facilities are classified as "at fair value through profit or loss" based on its investment strategy. The Gallery's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon. The fair value of these investments is determined by reference to quoted current bid prices at the close of business on the reporting date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported in the line item 'Investment revenue'.

These investments are generally able to be redeemed with 24 hours notice. The value of the investments represents the Gallery's share of the value of the underlying assets of the funds and is stated at fair value, based on the market value.

TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

(b) Interest rate risk

As the Group has no debt obligations, interest rate risk is considered minimal. The Group's exposure to interest rate risk is set out below:

| | | | Consolidated Entity | | Parent Entity | |
|---------------------------------|--------------------------------|-----|--------------------------------------|----------------|----------------|----------------|
| | | | 2018 \$'000 | 2017 \$'000 | 2018 \$'000 | 2017 \$'000 |
| | Change in interest rate | | Impact on net result / equity | | | |
| Cash & cash equivalents | +/- | 1% | 267 | 124 | 251 | 108 |
| | | | | | | |
| (c) Sensitivity Analysis | Change in unit price | | Impact on net result / equity | | | |
| Year ended 30 June 2017 | | | | | | |
| Medium term growth facility | +/- | 6% | 907 | 715 | 907 | 715 |
| Long term growth facility | +/- | 15% | 2,506 | 2,114 | 2,506 | 2,114 |
| Returns | | | % | % | % | % |
| Medium term growth facility | Achieved | | 2.22 | 2.22 | 2.22 | 2.22 |
| | Benchmark | | 3.01 | 3.01 | 3.01 | 3.01 |
| Long term growth facility | Achieved | | 0.57 | 0.57 | 0.57 | 0.57 |
| | Benchmark | | 2.07 | 2.07 | 2.07 | 2.07 |
| | | | | | | |
| Year ended 30 June 2018 | | | | | | |
| Medium term growth facility | +/- | 6% | 936 | 907 | 936 | 907 |
| Long term growth facility | +/- | 15% | 3,093 | 2,506 | 3,093 | 2,506 |
| Returns | | | % | % | % | % |
| Medium term growth facility | Achieved | | 5.07 | 2.22 | 5.07 | 2.22 |
| | Benchmark | | 5.19 | 3.01 | 5.19 | 3.01 |
| Long term growth facility | Achieved | | 9.77 | 0.57 | 9.77 | 0.57 |
| | Benchmark | | 9.91 | 2.07 | 9.91 | 2.07 |

(d) Fair value recognised in the statement of financial position

The Gallery uses the following hierarchy for disclosing the fair value of financial instruments by valuation technique:

Level 1 - Derived from quoted prices in active markets for identical assets / liabilities

Level 2 - Derived from inputs other than quoted prices that are observable directly or indirectly

Level 3 - Derived from valuation techniques that include inputs for the asset / liability not based on observable market data (unobservable inputs)

Consolidated and Parent entity

| | Level 1 \$'000 | Level 2 \$'000 | Level 3 \$'000 | 2017 Total \$'000 |
|--------------------------------|-------------------|-------------------|-------------------|-------------------------|
| Financial assets at fair value | | | | |
| TCorp Hour Glass Investments | - | 31,828 | - | 31,828 |
| | - | 31,828 | - | 31,828 |
| | | | | |
| | Level 1 \$'000 | Level 2 \$'000 | Level 3 \$'000 | 2018 Total \$'000 |
| Financial assets at fair value | | | | |
| TCorp Hour Glass Investments | - | 36,213 | - | 36,213 |
| | - | 36,213 | - | 36,213 |

(The table above only includes financial assets, as financial liabilities are not measured at fair value in the statement of financial position)

The Gallery's Investment Policy was reviewed in 2016/17 and its Strategic Risk Management Plan was reviewed by the Finance, Audit and Risk Management Committee during 2016/17.

The Gallery's Finance, Audit and Risk Committee has overall responsibility on behalf of the Board for the establishment and oversight of risk management and reviews and recommends policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Gallery, to set risk limits and controls and to monitor risks. Compliance with policies relating to financial matters is also managed by this Committee and will be reviewed on a periodic basis.

(i) Credit risk

Credit risk arises when there is the possibility of the Gallery's debtors defaulting on their contractual obligations, resulting in a financial loss to the Gallery. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. The credit risk for trade debtors is the carrying amount (net of any allowance for impairment).

No collateral is held by the Gallery.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2018

(ii) Liquidity risk

Liquidity risk is the risk that the Gallery will be unable to meet its payment obligations when they fall due. The Gallery continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets.

The Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as arrangements have been put in place to call in term deposits at short notice if needed. A penalty of reduced interest rate may sometimes be incurred.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts due to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW Treasury circular TC 11/12. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

(iii) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The Gallery endeavours to limit the market risk by investing in NSW TCorp funds which provide diversification through asset allocation over a spread of financial assets (cash, bonds, fixed interest securities and equities) over medium and long term investment horizons. NSW TCorp is required to act in the best interest of the unit holders and to administer the investments accordingly. Notwithstanding these controls, market risk is inevitable in the equity markets, which is subject to global volatility.

(iv) Currency risk

The Gallery is exposed to currency risk on purchases made in currencies other than Australian Dollars. The Gallery fully hedges any substantial future foreign currency purchases when contracted. The Gallery uses forward exchange contracts to hedge its currency risk, as soon as the liability arises.

(v) Interest rate risk

Interest rate risk is limited as the Gallery only enters into fixed interest terms on its term deposits. The Gallery has no interest bearing liabilities and therefore is not exposed to interest rate risk on borrowings.

Fair value

Financial instruments are generally recognised at cost, with the exception of the TCorp Hour-Glass facilities, which are measured at fair value. The amortised cost of financial instruments recognised in the statement of financial position approximates the fair value, because of the short-term nature of many of the financial instruments.

A number of the Gallery's accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs.

There were no transfers between Level 1 or 2 during the periods. The value of the Hour-Glass investments is based on the entity's share of the value of the underlying assets of the facility, based on the market value. All of the Hour-Glass facilities are valued using 'redemption' pricing.

The Gallery recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred. Refer Note 10 and Note 16 for further disclosures regarding fair value measurements of financial and non-financial assets.

Impairment of financial assets

All financial assets, except those measured at fair value through profit or loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the Gallery will not be able to collect all amounts due.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the net result for the year. Reversals of impairment losses of financial assets carried at amortised cost cannot result in a carrying amount that exceeds what the carrying amount would have been had there not been an impairment loss.

| | Consolidated Entity 2018 \$'000 | 2017 \$'000 | Parent Entity 2018 \$'000 | 2017 \$'000 |
|---|---------------------------------------|----------------|---------------------------------|----------------|
| (e) Payables | | | | |
| Non-derivative financial liabilities | | | | |
| Trade and other payables - non-interest bearing | 4,408 | 4,185 | 7,586 | 7,160 |

The table below summarises the maturity profile of the Group's and parent's financial liabilities:

| | Maturity Dates | | |
|------------------|----------------|----------|----------|
| | < 1 yr | 1-5 yr | > 5 yrs |
| 2017 | | | |
| Payables: | | | |
| Accrued Salaries | 232 | - | - |
| Creditors | 4,583 | - | - |
| | <u>4,815</u> | <u>-</u> | <u>-</u> |
| 2018 | | | |
| Payables: | | | |
| Accrued Salaries | 287 | - | - |
| Creditors | 4,414 | - | - |
| | <u>4,701</u> | <u>-</u> | <u>-</u> |

The amounts disclosed are the contractual undiscounted cash flow based on the earliest date on which the entity can be required to pay and therefore will not reconcile to the statement of financial position.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2018

17 COMMITMENTS FOR EXPENDITURE

(a) Capital commitments

There are \$469,972 inclusive of GST of capital commitments outstanding as at 30 June 2017. (2017 \$70,391). GST: \$42,725
All capital commitments are not later than one year.

(b) Operating lease commitments

| | Consolidated Entity | | Parent Entity | |
|--|---------------------|--------|---------------|--------|
| | 2018 | 2017 | 2018 | 2017 |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Future non-cancellable operating lease rentals not provided for and payable: | | | | |
| Not Later than one year | 177 | 127 | 177 | 127 |
| Later than one year and not later than five years | 740 | 467 | 740 | 467 |
| Later than five years | - | - | - | - |
| Total inclusive of GST | 917 | 594 | 917 | 594 |

18 RELATED PARTY DISCLOSURE

As per AASB 124 Related Party Disclosures a Key Management Personnel (KMP) is a person who has the authority and responsibility for planning, directing and controlling the activities of the Gallery, directly or indirectly.

The key management personnel of the Art Gallery of New South Wales are the Trustees and the senior executive members.

The Trustees act in an honorary capacity and receive no compensation for their services.

(a) Remuneration of Key Management Personnel

| | 2018 | 2017 |
|------------------------------|--------|--------|
| | \$'000 | \$'000 |
| Short-term employee benefits | 2,148 | 1,815 |
| Post-employment benefits | 210 | 174 |
| Long Term benefits | 229 | 19 |
| Total Compensation | 2,587 | 2,008 |

(b) Transaction with Related Parties

The following transactions occurred with related parties in 2017 and 2018:

| | Revenue | Expenses |
|--|---------|----------|
| | \$'000 | \$'000 |
| 2017 | | |
| Cash donations to the Trust | 3,964 | |
| Artwork donations | 90 | |
| ANZ sponsorship | 345 | |
| Herbert Smith Freehills | 237 | 251 |
| Deloitte Australia | | 113 |
| Contra revenue/expense arrangement with Herbert Smith Freehills value of \$237,000 | | |
| 2018 | | |
| Cash donations to the Trust | 3,622 | |
| Artwork donations | 177 | |
| ANZ sponsorship | 425 | |
| Herbert Smith Freehills | 128 | 215 |
| Deloitte Australia | | 107 |
| Contra revenue/expense arrangement with Herbert Smith Freehills value of \$128,000 | | |

19 BUDGET REVIEW

On the financial statement the split for employee related and other operating expenses differ to the published budget. Due to the GSE Act, the split had to be done to provide a more realistic comparison. Also, the published budget figure for property, plant and equipment had to be split to give better information.

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period. Subsequent amendments to the original budget (e.g. adjustment for transfer of functions between entities as a result of Administrative Arrangements Orders) are not reflected in the budgeted amounts.

Net result

The actual net result is better than budget due to higher than expected cash donations, donation of artwork, exhibition ticket sales and programs revenue, venue hire revenue and shop merchandise sale revenue. This is offset by increase in overall expenses.

Assets and Liabilities

Higher cash and cash equivalent balances compared to budget due to funds received for the Sydney Modern capital campaign donations. The funds are invested in Tcorp and term deposits and will be used as the project enters the construction phase.

Non current asset has increase mainly due to capitalisation of Sydney Modern expenses, art acquisition and gifts and land revaluation.

Cash flows

The net cash flows from operating activities better than budget due to increase in sales of goods and services and donations. Net cash flows from investing activities higher than budget due to capital expenditure and cash investments.

20 EVENTS AFTER THE REPORTING PERIOD

There are no significant events after the reporting period that will impact the financial statements.

21 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2017 - Nil)

END OF AUDITED FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Trust Staff Agency

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust Staff Agency (the Staff Agency), which comprise the Statement of Comprehensive Income for the year ended 30 June 2018, the Statement of Financial Position as at 30 June 2018, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Summary of Significant Accounting Policies and other explanatory information.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Staff Agency as at 30 June 2018, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015.

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

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibilities for the Audit of the Financial Statements' section of my report.

I am independent of the Staff Agency in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants' (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Other Information

Other information comprises the information included in the Staff Agency's annual report for the year ended 30 June 2018, other than the financial statements and my Independent Auditor's Report thereon. The Trustees are responsible for the other information. At the date of this Independent Auditor's Report, the other information I have received comprise the Statement by the Trustees in accordance with section 41C of the PF&A Act.

My opinion on the financial statements does not cover the other information. Accordingly, I do not express any form of assurance conclusion on the other information.

In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude there is a material misstatement of the other information, I must report that fact.

I have nothing to report in this regard.

The Trustees' Responsibilities for the Financial Statements

The Trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Staff Agency's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting except where the Staff Agency will be dissolved by an Act of Parliament or otherwise cease operations.

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar4.pdf. The description forms part of my auditor's report.

My opinion does *not* provide assurance:

- that the Staff Agency carried out its activities effectively, efficiently and economically
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.



Reiky Jiang
Director, Financial Audit Services

28 September 2018
SYDNEY

ART GALLERY OF NEW SOUTH WALES STAFF AGENCY

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2018

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

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Staff Agency, 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 Public Finance and Audit Regulations 2015 and applicable Australian Accounting Standards;
- b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30th June 2018 and the financial performance for the year then ended;

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;



D Gonski
PRESIDENT



M Brand
DIRECTOR



M Nelson
CHAIR
FINANCE, AUDIT AND RISK COMMITTEE



J Chand
FINANCE MANAGER

Dated the 28 of September 2018

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2018

| | Note | 2018 \$'000 | 2017 \$'000 |
|---|------|----------------|----------------|
| Revenue | | | |
| Personnel services | 2(a) | 26,635 | 23,061 |
| Acceptance by the Crown Entity of employee benefits and other liabilities | 2(b) | 968 | 1,659 |
| Total Revenue | | 27,603 | 24,720 |
| Expenses | 3 | | |
| Personnel expenses | | 27,603 | 24,720 |
| Total Expenses | | 27,603 | 24,720 |
| Net result | | - | - |
| Other comprehensive income | | - | - |
| TOTAL COMPREHENSIVE INCOME | | - | - |

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2018

| | Note | 2018 \$'000 | 2017 \$'000 |
|----------------------------------|------|----------------|----------------|
| Assets | | | |
| Current Assets | | | |
| Receivables | 4 | 3,178 | 2,584 |
| Total Current Assets | | <u>3,178</u> | <u>2,584</u> |
| Non Current Assets | | | |
| Receivables | | - | - |
| Total Non Current Assets | | <u>-</u> | <u>-</u> |
| Total Assets | | <u>3,178</u> | <u>2,584</u> |
| Liabilities | | | |
| Current Liabilities | | | |
| Payables | 5(a) | 286 | 233 |
| Provisions | 5(b) | 2,833 | 2,303 |
| Total Current Liabilities | | <u>3,119</u> | <u>2,536</u> |
| Non Current Liabilities | | | |
| Provisions | 6 | 59 | 48 |
| Total Liabilities | | <u>3,178</u> | <u>2,584</u> |
| Net Assets | | <u>-</u> | <u>-</u> |
| Equity | | | |
| Accumulated Funds | | - | - |
| Total Equity | | <u>-</u> | <u>-</u> |

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2018**

| | Accumulated Funds 2018 | Accumulated Funds 2017 |
|--------------------------------|-----------------------------------|-----------------------------------|
| | \$ | \$ |
| Balance at 1st July 2016 | - | - |
| Net result for the period | - | - |
| Balance at 30 June 2017 | - | - |
| Balance at 1st July 2017 | - | - |
| Net result for the period | - | - |
| Balance at 30 June 2018 | - | - |

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2018

| | Note | 2018 \$'000 | 2017 \$'000 |
|---|------|----------------|----------------|
| Net Cash flows from operating activities | | - | - |
| Net Cash flows from investing activities | | - | - |
| Net Cash flows from financing activities | | - | - |
| NET INCREASE / (DECREASE) IN CASH AND CASH EQUIVALENTS | | - | - |
| Opening cash and cash equivalents | | - | - |
| CLOSING CASH AND CASH EQUIVALENTS | | - | - |

The accompanying notes form part of these statements

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

1 Summary of Significant Accounting Policies

(a) Reporting Entity

The Art Gallery of New South Wales Trust Staff Agency's (Staff Agency) objective is to provide personnel services to the Art Gallery of New South Wales Trust.

The Staff Agency commenced operations on 24 February 2014, when it assumed responsibility for the employees and employee related liabilities of the former employer, the Department of Trade and Investment, Regional Infrastructure and Services. The assumed liabilities were recognised on 24 February 2014 together with the offsetting receivable representing the related funding due from the former employer for the year ended 30th June 2014. The funding and liabilities are due from the Trust for the year ended 30th June 2018.

These financial statements for the period ended 30 June 2018 have been authorised for issue by the Board of Trustees on 28 September 2018.

(b) Basis of Preparation

The entity's financial statements are general purpose financial statements which have been prepared in accordance with the requirements of Australian Accounting Standards which include Australian Accounting Interpretations, the Public Finance and Audit Act 1983, the Public Finance and Audit Regulation 2015 and specific directions issued by the Treasurer.

Generally, the historical cost convention has been adopted. However, certain provisions are measured at fair value.

The accrual basis of accounting has been adopted in the preparation of the financial statements.

Management's judgements, key assumptions and estimates are disclosed in the relevant notes to the financial statements.

The financial statements have been prepared on a going concern basis which assumes that repayment of debts will be met as and when they fall due, without any intention or necessity to liquidate assets or otherwise winding up the operations.

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

c). Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

The Staff Agency has adopted all of the new and revised standards and interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective from the current annual reporting period. The impact to the Staff Agency of the adoption of the new standards and interpretations was insignificant.

(d) Income Recognition

Income is measured at the fair value of the consideration received or receivable. Revenue from the rendering of personnel services is recognised when the service is provided and only to the extent that the associated recoverable expenses are recognised.

(e) Receivables

A receivable is recognised when it is probable that the future cash inflows associated with it will be realised and it has a value that can be measured reliably. It is derecognised when the contractual or other rights to future cash flows from it expire or are transferred.

A receivable is measured initially at fair value and subsequently at amortised cost using the effective interest rate method, less any allowance for impairment. A short-term receivable with no stated interest rate is measured at the original invoice amount where the effect of discounting is immaterial. An invoiced receivable is due for settlement within thirty days of invoicing.

(f) Payables

Payables include accrued wages, salaries, and related on costs (such as payroll tax, fringe benefits tax and workers' compensation insurance) where there is certainty as to the amount and timing of settlement.

A payable is recognised when a present obligation arises under a contract or otherwise. It is derecognised when the obligation expires or is discharged, cancelled or substituted.

A short-term payable with no stated interest rate is measured at historical cost if the effect of discounting is immaterial.

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

(g) Employee benefits and other provisions

i. Salaries and wages, annual leave, sick leave and on-costs

Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 *Employee Benefits* (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability. The entity has assessed the actuarial advice based on the entity's circumstances and has determined that the effect of discounting is immaterial to annual leave.

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

ii. Long service leave and superannuation

The entity's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The entity 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 at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors (specified in NSWTC 15/09) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation on-cost 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.

iii. Consequential on-costs

Consequential on-costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefit tax.

(h) Comparative Information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

(i) Accounting Standards issued but not yet effective

The Staff Agency did not early adopt any new accounting standards and interpretations that are not yet effective. It is considered that the adoption of these standards will not have any material impact on the Staff Agency's financial statements.

- AASB 9 Financial Instruments
- AASB 15 Revenue from Contracts with Customers
- AASB 16 Leases
- AASB 1058 Income of not for profit entities
- AASB 1059 Service concession asset

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

| | 2018 \$'000 | 2017 \$'000 |
|--|----------------|----------------|
| 2 REVENUE | | |
| (a) Personnel Services Revenue | | |
| Reimbursement from Art Gallery of New South Wales Trust | 26,635 | 23,061 |
| | <u>26,635</u> | <u>23,061</u> |
| (b) Acceptance by the Crown Entity of employee benefits and other liabilities | | |
| Long Service Leave | 880 | 697 |
| Superannuation - defined benefit | 88 | 125 |
| Redundancy Payment | - | 837 |
| | <u>968</u> | <u>961</u> |
| 3 EXPENSES | | |
| Salaries and Wages | 21,067 | 19,497 |
| Annual Leave | 1,739 | 319 |
| Annual Leave - Leave Loading | 230 | 248 |
| Long Service Leave - accepted by Crown Entity | 880 | 697 |
| Long Service Leave - on-costs | 83 | 31 |
| Superannuation - Defined Contribution Plans | 1,824 | 1,664 |
| Superannuation - Defined Benefits Plans | 88 | 125 |
| Payroll Tax | 1,259 | 1,094 |
| Redundancy Payment | 201 | 837 |
| Fringe Benefits Tax | 38 | 58 |
| Workers Compensation | 194 | 212 |
| | <u>27,603</u> | <u>24,720</u> |
| 4 Current Assets - Receivables | | |
| Receivable from Art Gallery of New South Wales Trust | 3,178 | 2,584 |
| | <u>3,178</u> | <u>2,584</u> |
| 5 (a) Current Liabilities - Payables | | |
| Provision - FBT | 15 | 17 |
| Current Payables - PAYG | 22 | 30 |
| Salaries and Wages Payable | 81 | 89 |
| Superannuation Liability | 5 | 69 |
| Current Employee Benefits - Salary Sacrifice | 4 | 1 |
| Current payables - payroll tax | 159 | 165 |
| | <u>286</u> | <u>233</u> |
| (b) Current Liabilities - Provisions | | |
| Current employee benefits - Annual Leave | 2,039 | 1,672 |
| Current employee benefits - other oncost on leave | 672 | 554 |
| Current employee benefits - Annual Leave Loading | 122 | 77 |
| | <u>2,833</u> | <u>2,303</u> |
| 6 Non Current Liabilities - Provisions | | |
| Non-Current employee benefits - other oncost on leave | 59 | 48 |
| | <u>59</u> | <u>48</u> |
| 7 Financial Instruments | | |

The entity's principal financial instruments are outlined below. These financial instruments arise directly from the entity's operations or are required to finance the entity's operations. The entity does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The entity's main risks arising from financial instruments are outlined below, together with the entity's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Finance, Audit and Risk Committee (FARC) has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the entity, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the FARC on a continuous basis.

ART GALLERY OF NEW SOUTH WALES TRUST STAFF AGENCY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2018

(a) Financial instrument categories

| Financial Instruments | Notes | Category | Carrying Amount 2018 \$'000 | Carrying Amount 2017 \$'000 |
|---|-------|------------------------------------|-----------------------------------|-----------------------------------|
| Receivables (excluding prepayments and statutory receivables) | 4 | Receivables (at amortised cost) | 3,178 | 2,584 |
| Payables (excluding unearned revenue and statutory payables) | 5 | Payables (at amortised cost) | 89 | 21 |

(b) Credit Risk

Credit risk arises when there is the possibility that the counterparty will default on their contractual obligations, resulting in a financial loss to the Staff Agency. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the entity. No collateral is held by the Staff Agency and it is not granted by any financial guarantees.

Receivables

As at 30 June 2018, the entity had debtors of \$3.178 million which represent personnel services receivable from the Trust.

(c) Liquidity risk

Liquidity risk is the risk that the Staff Agency will be unable to meet its payment obligations when they fall due. The Staff Agency's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

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 NSW TC 11/12.

The table below summarises the maturity profile of the entity's financial liabilities and the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities:

| Financial Instruments | Weighted Average Effective Int. Rate | Nominal Amt | Interest Rate Exposure \$000 | | | Maturity Dates | | |
|---|---|----------------|---------------------------------|------------------------------|-----------------------------|----------------|--------------|-----------|
| | | | Fixed Interest Rate | Variable Interest Rate | Non- interest bearing | < 1 year | 1-5 years | > 5 years |
| | | | | | | | | |
| Receivables (excluding prepayments and statutory receivables) | 0% | 3,178 | - | - | 3,178 | 3,178 | - | - |
| Payables (excluding unearned revenue and statutory payables) | 0% | 89 | - | - | 89 | 89 | - | - |

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The entity has no exposure to interest rate risk, foreign currency risk and does not enter into commodity contracts.

(e) Fair value measurement

Financial instruments are recognised at cost, the amortised cost of financial instruments recognised in the statement of financial position approximates fair value, due to short-term nature of many of the financial instruments.

8 Auditors Remuneration

Audit fees for the Staff Agency have been paid by the Art Gallery of New South Wales Trust

9 Contingent Liabilities

There were no contingent liabilities as at 30 June 2018 (2017 - Nil).

10 Related Party Disclosures

As per AASB 124 Related Party Disclosures a Key Management Personnel (KMP) is a person who has the authority and responsibility for planning, directing and controlling the activities of the Gallery, directly or indirectly.

The Art Gallery of NSW Trust is the only related part to the Staff Agency. The key management personnel of the Art Gallery of New South Wales are the Trustees and the senior executive members.

The Trustees act in an honorary capacity and receive no compensation for their services.

Remuneration of Key Management Personnel

| | 2018 | 2017 |
|------------------------------|---------------|---------------|
| | \$'000 | \$'000 |
| Short-term employee benefits | 2,148 | 1,815 |
| Post-employment benefits | 210 | 174 |
| Long Term benefits | 229 | 19 |
| Total Compensation | 2,587 | 2,008 |

11 Commitments for Expenditure

There were no outstanding capital and expenditure commitments as at 30 June 2018 (2017 - Nil).

12 Events After the Reporting Period

There are no significant events after the reporting period that will impact the financial statements.

END OF AUDITED FINANCIAL STATEMENTS

Payment of accounts 2017–18

| Quarter | Current within due date \$ | Less than 30 days overdue \$ | Between 30 and 60 days overdue \$ | Between 60 and 90 days overdue \$ | More than 90 days overdue \$ |
|----------------------|-------------------------------|---------------------------------|--------------------------------------|--------------------------------------|---------------------------------|
| All suppliers | | | | | |
| September 2017 | 2,074,633 | 1,092,199 | 261,529 | 96,069 | - |
| December 2017 | 4,506,353 | 757,083 | 436,126 | 183,459 | - |
| March 2018 | 2,580,248 | 49,809 | 320,070 | 98,111 | - |
| June 2018 | 4,541,970 | 142,532 | 397,865 | 14,837 | - |

Small business

| | | | | | |
|----------------|-----------|---------|---------|---------|---|
| September 2017 | 1,867,169 | 982,979 | 235,376 | 86,462 | - |
| December 2017 | 4,055,718 | 681,375 | 392,514 | 165,113 | - |
| March 2018 | 2,322,224 | 44,828 | 288,063 | 88,299 | - |
| June 2018 | 4,087,773 | 128,279 | 358,079 | 13,354 | - |

| All suppliers | September 2017 | December 2017 | March 2018 | June-2018 |
|---|----------------|---------------|------------|-----------|
| Total number of accounts due for payment | 681 | 658 | 677 | 555 |
| Number of accounts paid on time | 623 | 647 | 677 | 555 |
| % of accounts paid on time based on number of accounts | 91 | 98 | 100 | 100 |
| \$ amount of accounts due for payment | 3,524,430 | 5,883,022 | 3,048,238 | 5,097,205 |
| \$ amount of accounts paid on time | 3,473,057 | 5,742,184 | 2,957,747 | 5,046,233 |
| % of accounts paid on time based on \$ amount of accounts | 99 | 98 | 97 | 99 |
| Number of payments for interest on overdue accounts | 0 | 0 | 0 | 0 |
| Interest paid on overdue accounts | 0 | 0 | 0 | 0 |

| Small business | September 2017 | December 2017 | March 2018 | June-2018 |
|---|----------------|---------------|------------|-----------|
| Total number of accounts due for payment | 477 | 296 | 542 | 389 |
| Number of accounts paid on time | 476 | 296 | 542 | 389 |
| % of accounts paid on time based on number of accounts | 100 | 100 | 100 | 100 |
| \$ amount of accounts due for payment | 2,170,806 | 4,232,140 | 2,286,178 | 3,822,904 |
| \$ amount of accounts paid on time | 2,155,731 | 4,189,818 | 2,263,317 | 3,784,675 |
| % of accounts paid on time based on \$ amount of accounts | 99 | 99 | 99 | 99 |
| Number of payments for interest on overdue accounts | 0 | 0 | 0 | 0 |
| Interest paid on overdue accounts | 0 | 0 | 0 | 0 |

General access

Access

The Gallery is open every day (except Easter Friday and Christmas Day) 10am–5pm and until 10pm every Wednesday for Art After Hours (except during the Christmas/New Year period). General admission is free.

Charges apply for some major temporary exhibitions.

Gallery Shop

Open daily 10am–4.45pm and Wednesday until 9pm.

Study Room

Open to the public Monday to Friday, 10am–4pm. Closed public holidays. Bookings recommended.

Bookings and enquiries
02 9225 1758

National Art Archive and Capon Research Library

Open to the public Tuesday, Thursday and Friday 10am–4pm, Wednesday 10am–6.30pm and Saturday 12–4pm.

No appointments necessary. Enquiries 02 9225 1785
Email library@ag.nsw.gov.au

Chiswick at the Gallery

Open Monday to Friday 12pm–3.30pm, Wednesday 12pm–9pm and Saturday to Sunday 12pm–4pm.

Bookings and enquiries
02 9225 1819

Cafe at the Gallery

Open daily 10am–4.30pm and Wednesday until 9.30pm.

Brett Whiteley Studio

Located at 2 Raper Street, Surry Hills, NSW, 2010.

Open to the public Friday to Sunday 10am–4pm.

Free admission is made possible by JP Morgan.

Open to education groups Wednesday to Thursday. Charges apply.

Bookings and enquiries
02 9225 1740

Access for all

The Gallery is committed to providing access to our collections and exhibitions for all audiences, including people with disability.

For those requiring assisted entry or entrance at the rear of the building, we recommend you contact the Gallery before arrival on 02 9225 1775.

More information artgallery.nsw.gov.au/access

Access program tours

Our range of access programs, including free Auslan interpreters, Deaf-led tours, sensory tours, audio-described tours, art and dementia program tours, and other tailored guided tours, is aimed at engaging diverse audiences.

Bookings and enquiries
02 9225 1740
Email pp@ag.nsw.gov.au

Physical and postal address

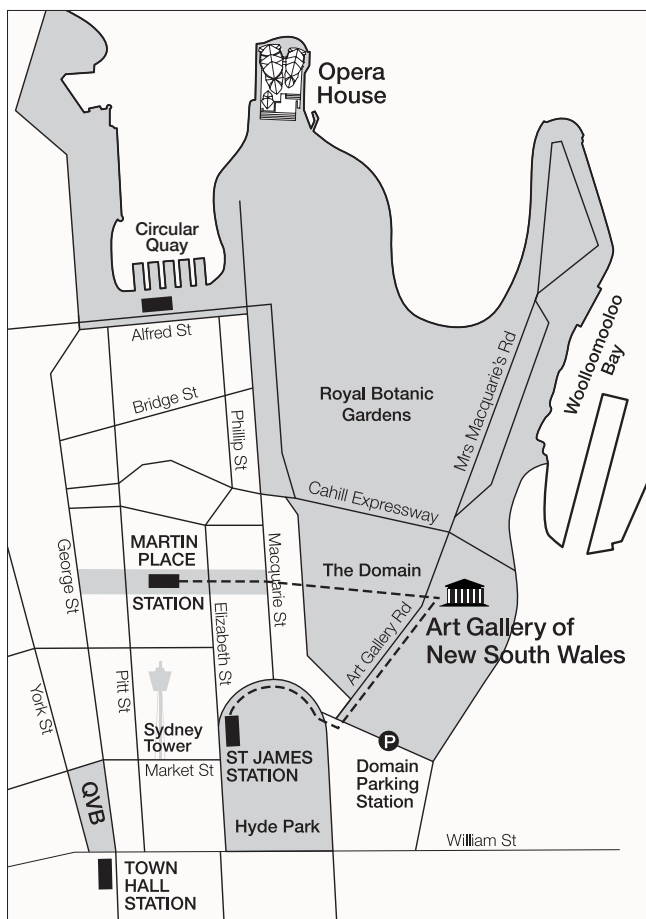
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