

Annual Report 2020–21



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The Art Gallery acknowledges the Gadigal of the Eora Nation,
the traditional custodians of the Country on which it stands.

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 2021.

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,



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



Dr Michael Brand
Director, Art Gallery of New South Wales
15 October 2021

President's foreword	8
Director's statement	11
Strategic goal 1: Campus	14
Strategic goal 2: Art	16
Strategic goal 3: Audience	50
Strategic goal 4: Strength	60
Strategic goal 5: People	70
Financial reports	92

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Art Gallery of New South Wales
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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 1 July 2019, an executive
agency related to the Department of
Premier and Cabinet.

Cover: Art Gallery of New South Wales
staff celebrate the 150th anniversary of
the Art Gallery of New South Wales, 2021
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From here. For all.

As the state art museum, we're here to champion artists and to serve the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas.

Our vision is to be a beacon for art in Australia, reflecting and exploring perspectives from our place in the world.

Our purpose is to enrich lives through meaningful encounters with art.

Highlights

666 572	visitors came to the Art Gallery, Brett Whiteley Studio and attended our touring exhibitions*
*Note: Due to the impacts of COVID-19, the Art Gallery and other Greater Sydney cultural institutions were closed to the public from 25 June 2021.	
31 995	ARTEXPRESS 2020 attendees
150	volunteer guides and 120 volunteers
4000	volunteer hours
79 446	visitors attended our public and education programs <ul style="list-style-type: none">• 34 417 students and teachers participated in education programs• 14 100 visitors engaged with youth and family experiences• 8681 people participated in other public programs• 7753 visitors attended a guided tour• 14 495 film program attendees
13 886	Art After Hours attendees
27%	of education program participants were from Western Sydney or regional NSW
20%	growth YouTube subscribers
18%	growth Instagram followers
3%	growth Facebook fans
\$1.791 billion	total value of art collection
323	artworks acquired
\$12.7 million	worth of artworks purchased and gifted to collection
35 793	artworks in collection
2800+	works assessed and prepared for display by Conservation

2144

Archibald, Wynne and Sulman
Prizes entries received (2021)

\$2.669 million cash sponsorship

\$1.053 million in-kind sponsor support

\$472,000+ to Australian artists in art
prizes and scholarships (including
Archibald, Wynne and Sulman
Prizes 2020 and 2021)

\$206.4 million total Art Gallery revenue, including:

- NSW Government recurrent funding of \$33 million
- NSW Government capital funding of \$113.1 million
- restricted bequests, gifts and capital donations of \$43.6 million
- other revenues of \$16.7 million

President's foreword

The Art Gallery of New South Wales entered the 2020–21 financial year with great optimism. Having successfully emerged from lockdown, we were delighted to be the first art museum in Australia to welcome back visitors. As our audiences grew in confidence and number, we also watched our new building emerge from the ground to the north of the Art Gallery.

We were extraordinarily proud to mark 150 years of our institution. As president at such a significant moment, it has been especially humbling to reflect on our heritage and to acknowledge that the Art Gallery we enjoy today is the fruit of so many decades of dedication by so many hundreds and thousands of passionate and committed lovers of art and culture.

We all know and love the magnificent facade of our existing building, but, in its earliest days, the back of the building was little more than a shed. In the century and a half that followed, a wonderful institution blossomed. The Art Gallery's activities now reach far beyond The Domain to the furthest reaches of our state and country and to the most diverse of audiences, and our collection of art continues to grow and inspire our visitors. This is a credit to generations of Art Gallery staff, supporters, artists and governments working together. As Australian impressionist artist Arthur Streeton once said, 'The Sydney Gallery has one of the finest natural positions in the world, and the Sydney folk have made the most of it.'

However, as the financial year drew to a close, so too did our doors to the public as our city and then our state returned to lockdown. Although the resurgence of COVID-19 has in many ways presented even greater challenges than last year, we have now begun to carefully welcome back visitors and look forward to restoring the events and activities we have missed so much.

The NSW Government's unstinting support for the Art Gallery – including during times of crisis – has allowed us to provide the people of NSW with free access to some of the most wonderful art imaginable. The NSW Government's investment allows us to remain a cultural touchpoint for the community, and its record support for our new building will allow us to redouble these efforts.

I acknowledge the Art Gallery of New South Wales Foundation (including its hard-working chair, Kiera Grant, and Board of Trustees) and our family of benefactors, who have become a truly significant source of support for the Art Gallery, its projects and of course the growth of our state's art collection. The ongoing generosity of our major donors is inspiring, as is our Campaign Committee, led by Dr Mark Nelson. The committee is building on the \$103.5 million raised for our expansion with a new fundraising program to enable the Art Gallery to enliven the new and existing building with diverse art commissions and acquisitions, programs and the revitalisation of our existing building. Thanks to them, our community will enjoy extraordinary art experiences.

To coincide with our anniversary, we were delighted to award the Art Gallery's highest honour of life governor to two individuals with exceptional longstanding contributions to the Art Gallery. Anne Flanagan was recognised for her twenty-three-year tenure at the Art Gallery, including as deputy director, and her ongoing generous advisory contributions. Guido Belgiorio-Nettis AM received the honour for his significant contributions in governance, as a past trustee and president, and philanthropy, in his generous support through our Foundation, Campaign and President's Council.

With deep regret we farewelled two leading lights of the Art Gallery family. John Schaeffer AO passed away in July 2020. His legacy as a past trustee, a Foundation trustee, a generous benefactor and connoisseur of nineteenth-century art will be long remembered. In April 2021, we mourned the sad loss of Carla Zampatti AC, also a former trustee and a champion of multicultural Australia, women in business, and of course the arts.

We were proud to work with a diverse group of sponsors, who remain committed to helping us bring exceptional art experiences to the community. Their stalwart support in 2020–21 allowed us to offer outstanding exhibitions and programs to every visitor who stepped through our doors, and for us to reach out to a wide variety of communities across NSW, and beyond.

This was our eleventh year in partnership with Destination NSW. We were exceptionally grateful for their continued support in a difficult time for the tourism and events sector. Destination NSW's sponsorship enabled visitors to enjoy the glorious *Streeton* exhibition over the 2020–21 summer, and in June 2021, we opened the acclaimed *Hilma af Klint: The Secret Paintings*, the first time the artist's works were seen in the Asia Pacific.

We thank our leadership partners ANZ and Aqualand whose investment has allowed the Art Gallery to present a range of art experiences. ANZ continued their support for the 2020 and 2021 Archibald, Wynne and Sulman Prizes exhibitions, and 2019 and 2020 Archibald Prize regional tours. Their generosity helps bring these exhibitions to audiences at our Domain site and in regional communities across the state and country.

Our presenting partners also gave important contributions: EY again supporting dynamic exhibition experiences, this time as major digital sponsor of *Hilma af Klint: The Secret Paintings*; Macquarie Group with support for our Australian art collection and *Streeton*; and Macquarie University enabling our much-loved Art After Hours program, and exhibitions such as ARTEXPRESS. Herbert Smith Freehills continued long and steadfast support of our institution, providing valuable professional guidance as well as supporting our exhibitions program. As presenting partner: contemporary art, UBS supported a range of important exhibitions as well as our contemporary galleries. As presenting partner for the Brett Whiteley Studio, J.P. Morgan continued to help us share the beloved artist's legacy.

Thanks to our major partners, including the Bank of China, which enabled us to undertake important conservation projects and exhibitions, and Sofitel Sydney Wentworth, which also supported major exhibitions as hotel partner.

Our business councils, the President's Council and VisAsia Council also generously supported our exhibitions offering in 2020–21. We are grateful for the personal support that so many members of those councils have provided to us during the year – each are very busy and we appreciate the time they give us.

City of Sydney, Paspaley, Porter's Original Paints, Robert Oatley Wines and S&S Creative contributed to a rich range of education programs, events and exhibitions, and I thank them for their commitment to the Art Gallery. Likewise, to Glenfiddich and Hendrick's Gin and Valiant Events, which contributed to a range of vibrant events.

A warm welcome must also be extended to Oroton, in their inaugural year, supporting the very important *Archie 100* exhibition.

We greatly appreciate our media partners JCDecaux, The Sydney Morning Herald, and The Saturday Paper and The Monthly, which have helped raise community awareness of our wonderful exhibitions program, and we also thank our program supporters Crestone Wealth Management, which invest in next-generation engagement through Atelier.

The Art Gallery has been able to deliver a number of special projects thanks to targeted government and philanthropic grants, and we appreciate this support.

We also value the Art Gallery Society of NSW and its members, all of whom are Art Gallery supporters. I thank the council, led by president Brian Greenacre, and executive director Robert Heather, for their hard work to keep members informed of our activities so they can enjoy all our institution has to offer.

We thank our volunteers, who each year give so much time to engage visitors with art in memorable and deeply personal ways, and to enrich our members' experiences at the Art Gallery. We are grateful for their loyalty, and look forward to welcoming them back.

At this critical time for the Art Gallery, we are immensely appreciative of the unwavering support from the NSW Government, in particular the Hon Gladys Berejiklian MP, 45th Premier of NSW; the Hon Dominic Perrottet MP, first as Treasurer and now as 46th Premier of NSW; and the Hon Don Harwin MLC, Minister for the Arts. We also thank the many members of parliament who are engaged advocates and friends of the Art Gallery.

We have appreciated the support of our cluster, Department of Premier and Cabinet, and I thank the outgoing secretary, Tim Reardon, and our deputy secretary, community engagement, Kate Foy, for their highly collegial approach and their understanding of the value of the arts and culture sector.

In a year which has presented so many challenges, I acknowledge the professionalism and thoughtful leadership of the Art Gallery's director, Michael Brand. From the continued steady oversight of our new building's construction and planning, to the successful reopening of the Art Gallery post-COVID-19 and then the steering of his staff through another period of uncertainty, at all times he

has been dedicated to the Art Gallery's wider mission and its successful future. He and his Executive team have operated magnificently during this time and the trustees and I are very grateful to each of them.

Indeed, the entire Art Gallery staff have shown enormous resilience, flexibility and compassion this year as they have rebuilt and reimagined ways to reach their audiences, and at all times considered opportunities to build on their important work – the trustees and I send thanks to all of them.

Finally, I wish to acknowledge my fellow trustees. Each member of our board brings tremendous skill and distinct, diverse perspectives, and I appreciate their immense contributions. I particularly note the leadership, generosity and dedication of our vice-president Gretel Packer AM. Subcommittee chairs Sally Herman, John Borghetti AO, Andrew Cameron AM and Samantha Meers AO have all diligently, energetically and effectively led their committees during what was not an easy year.

In January 2021, Professor S Bruce Dowton was reappointed for a third term with the Art Gallery, and I thank him for his ongoing contribution; we are very pleased that he can continue to share his significant expertise, particularly in organisational leadership and risk management. We congratulated Lucy Turnbull AO as she stepped down from the board in December 2020 to take up a role as chair of the Sydney Opera House Trust. I am very grateful for her significant contribution to the Art Gallery in her time as a trustee.

There is enormous optimism at the Art Gallery as we watch our new building emerge, our old building start to be improved in so many exciting ways, and the garden between the two buildings due to commence construction shortly. The future is uncertain, but there is a lot for us to base our optimism on, not least of which is the Art Gallery's capacity to rise to the challenge due to the excellence of staff and the support we receive from government, sponsors, benefactors and the community generally.



David Gonski AC
President
Art Gallery of New South Wales Trust
15 October 2021

Director's statement

It was with a very heavy heart that I closed the doors of the Art Gallery of New South Wales in March 2020 due to the COVID-19 pandemic. To do it for a second time in June 2021 was even more heartbreaking, especially knowing the continued impact of the pandemic on working artists as well as our wider community.

Throughout 2020–21, though, the importance and impact of the Art Gallery has never been more evident. The nourishment provided by art and creativity at this time is desperately needed, and explicitly acknowledged by our community and leaders. And as we have considered how our city, state and country will move forward from this time of crisis, the power of our cultural life to drive innovation, inspiration and activity has become overwhelmingly clear.

150th anniversary

Despite the challenges with which it commenced and came to a close, the year had many highlights. On 24 April we celebrated 150 years since the Art Gallery was established at a public meeting in 1871, where thirty like-minded people came together with a shared goal for public engagement with art.

When our institution was conceived a century and a half ago, there was no collection and no building, but a commitment to support artists and foster a love of art within the community. Within three years, this small group of people with their shared vision had secured an annual state government grant to buy our first works of art. The first acquisitions were works by living artists in Australia, which led to the creation of one of the finest and most representative collections of Australian art. Our first major acquisition by an international artist followed soon thereafter.

While much has changed in the ensuing decades and the vision for our state art museum evolved, I am confident that our founders would be deeply gratified to see how we have stayed true to our original mission to support artists and foster a love of art in the community.

Today, the Art Gallery's contribution to public life is embodied in our new guiding principle, 'From here. For all.' The Art Gallery has always been deeply committed to representing the diversity of our community from our position on Gadigal Country in Sydney. As a leading contributor to the cultural life of Sydney, NSW and Australia, we have reflected on our vision, purpose and global ambitions, and this year committed to being openly engaging, authentically inspiring, fearlessly curious and consistently extraordinary in the work that we do. As we celebrated our 150-year history we were also proud to unveil our new visual identity, incorporating a new logo, signature colour and typeface that reflect our past, present and future, as well as our unique harbourside location. We are thrilled by the public response to our new visual expression.

Campus

We have all been enthused to watch our new SANAA-designed building emerge from the ground over the past year. Pleasingly, the careful management by our builder

Richard Crookes Constructions and delivery authority Infrastructure NSW has ensured construction progresses steadily despite the challenges of the pandemic.

Working with leading Australian architects Tonkin Zulaikha Greer, 2020–21 also saw us commence a series of works to revitalise our much-loved existing building, to ensure our whole campus can deliver an exceptional experience for visitors. The program will restore original architectural features, create more space for art display and research, and provide new facilities for everyone to enjoy.

Our campus will provide Sydney with not only an expanded twenty-first-century art museum but a unified, revitalised public space to gather and connect. We look forward to further collaboration with our colleagues at the Royal Botanic Garden and Domain Trust as our unique precinct becomes even more vibrant and accessible.

The forward exhibition, curatorial, programming and organisational plans that underpin the Sydney Modern Project transformation have also continued, and we are enlivened by the opportunity that lies before us. In turn, our capital campaign has moved into a new phase focused on art commissions and acquisitions, and public programming across our expanded campus. We appreciate our benefactors' deep commitment to our vision. Together with over \$103.5 million in private donations and \$244 million in NSW Government capital investment, their ongoing support will allow us to realise the full ambition of our project.

Art

As our campus grows, so too does our art collection of 35 793 individual works, worth a combined \$1.791 billion. In 2020–21 we acquired 323 artworks, valued at \$12.7 million, through generous bequests and gifts of cash and artworks.

Among our most important acquisitions were Khadim Ali's *Untitled* from the series *Flowers of evil* 2019, with funds provided by Contemporary Collection Benefactors 2020; Tempe Manning *Self-portrait* 1939, acquired with the support of the Art Gallery Society of NSW through the Dagmar Halas Bequest 2021; John Muafangejo's *Zulu Land* 1974; Hilda Rix Nicholas' *The Arab sheep market*, *Tangier* 1914, with funds provided by the Australian Art Collection Benefactors and Edward Hamilton Stinson Fund 2020; Carrie Mae Weems' *Untitled (playing harmonica)* from the series *Kitchen Table* 1990–99, with funds provided by The Russell Mills Foundation 2021; and Kaylene Whiskey's *Dolly visits Indulkana* 2020, with funds provided by the Aboriginal Art Collection Benefactors 2020. A full list of acquisitions is provided in the 'Art' section of this report.

Despite significant reconfiguration of our exhibition program in response to COVID-19, we staged four major ticketed exhibitions, visited by 179 795 people. Although delayed by the 2020 lockdown, we were proud to stage *Archibald, Wynne and Sulman Prizes 2020*, which brought many 'firsts': our first virtual opening event, our first live-streamed announcement of winners, and the first time an Aboriginal

artist, Vincent Namatjira, was awarded the Archibald Prize in its history. The exhibition was complemented by the vibrant *Archie Plus*, which celebrated people and portraiture – a refreshing community experience in a year of change and challenge.

Streeton was a highlight of the Sydney summer, with attendance exceeding expectations and timed sessions regularly selling out. The feedback we received was as glowing as the gorgeous Australian landscapes themselves, which lifted the spirits of our visitors.

In June 2021, we celebrated the 100th birthday of the Archibald Prize with the paired exhibitions *Archibald, Wynne and Sulman Prizes 2021* and *Archie 100: A Century of the Archibald Prize*, an extensively researched history of our nation's favourite art prize, which looked at how the art of portraiture and the 'face of Australia' have evolved over the century.

The following week we opened *Hilma af Klint: The Secret Paintings*, a major opportunity to bring af Klint's monumental and magnificent works to the Asia-Pacific region for the first time. Described in reviews as 'a cosmic ray of light' and 'impeccable', the exhibition drew strong audiences and critical response, and sparked much excitement on social media.

It was deeply disappointing that the resurgence of COVID-19 meant we closed our doors again to the public from 25 June 2021; as a result, these exhibitions were not able to be reopened in Sydney. I commend our dedicated staff for doing their utmost to ensure the community can still access the art and ideas in these exhibitions through a generous offering of virtual tours, digital encounters and publications, and my thanks to The Hilda af Klint Foundation for all their support. I am further heartened that each exhibition will find new audiences as they tour to new venues in NSW, across Australia and in New Zealand.

During the year we were also proud to partner with other Sydney art institutions to present some of the best contemporary art from Australia and abroad in the *22nd Biennale of Sydney: NIRIN, Real Worlds: Dobell Australian Drawing Biennial 2020* and *The National 2021: New Australian Art*.

Drawing on our superb Asian art collection, *The Way We Eat* explored one of the most elemental aspects of life – food – in works spanning hundreds of years of cultural and art history, linked thematically but presenting unexpected perspectives.

Longing for Home was an emotionally rich presentation of Aboriginal artists' connection to Country; *Joy* celebrated making and sharing culture and life together; and *Margel Hinder: Modern in Motion*, co-curated with Heide Museum of Modern Art, was an important retrospective of one of Australia's first abstract artists who played a vital role in Sydney modernism.

The National Art Archive is one of the Art Gallery's great treasures, and it provided a trove of works featured for the first time in the playful and witty *Pat Larter: Get Arted*.

At the Brett Whiteley Studio, *Feathers and Flight* showcased Whiteley's lifelong fascination with the beauty and character of birds; *Printmaker* featured an array of lithographs, etchings, linocuts and silkscreen prints; and the Brett Whiteley Travelling Art Scholarship exhibition showcased some of Australia's best emerging artists.

Although COVID-19 continues to complicate our exhibition planning – with uncertainty affecting every aspect of preparations, and state and international border closures making transport of loans, and collaboration with colleagues, more challenging – I am very proud of the Art Gallery's groundbreaking efforts and constant innovation and responsiveness to realise an exciting and diverse exhibition program for 2020–21, and for the year to come.

Audience

The uncertainty and limitations faced by the community this year had direct impacts on the Art Gallery's attendance levels. In a significant drop on previous years, approximately 666 000 people visited the Art Gallery's main Domain site, Brett Whiteley Studio and regional touring exhibitions.

While the combined impact of international and state border closures, capacity restrictions and other public health requirements provided very challenging conditions, we were able to ensure a safe environment for our staff, volunteers and visitors. Delivering major exhibitions and special events during a pandemic is no small feat. Our Return to Work team carefully planned our COVID-19 capacity restrictions, timed ticketing and other public health measures, and we received very positive feedback from audiences on the steps taken to ensure seamless and safe experiences.

Our digital presence continued to grow, with highlights including 360-degree virtual exhibition tours, an expanded virtual school excursion program and a new series of online talks, *In the Frame*. The Art Gallery's online social media presence also remained a very important way for us to connect with our community and it with us – and to share inspiring and delightful encounters with art. We drew 65 million impressions across Instagram, Facebook, Twitter and LinkedIn, with 2.1 million engagements – up from 1.5 million the previous year. Feature television programming, including the ABC's three-part series *Finding the Archibald* co-produced and presented by actor Rachel Griffiths, provided additional insights to our exhibitions.

We also used other platforms to help our audiences everywhere to access art. From the delivery of over 10 000 art packs to lockdown-affected children and families across NSW and beyond to developing a pilot program with Health Infrastructure NSW and Murrumbidgee Local Health District to enable aged care residents to access unique, tailored art experiences in their care settings, access and accessibility is a key priority for the Art Gallery.

We have also shared our collection through touring exhibitions, and our touring program was happily able to proceed despite COVID-19. The Art Gallery's six superb touring exhibitions featured at thirteen galleries and museums in NSW, Queensland and the Australian Capital Territory. We are proud of the outreach we continue to build across our country, and in particular of our important partnerships across our state's rich network of regional galleries.

Strength

At such a critical time for the Art Gallery, we were appreciative of the operational and capital investment in this year's state budget to support our delivery of the Sydney Modern Project.

We have also made strong progress on self-generated revenue plans for our expanded Art Gallery, in particular our preparation for the campus-wide catering tender process, developing our retail space for the new building, and enhancing our online shop, which has already resulted

in strong web-based sales. However, COVID-19 had significant impacts on revenues from exhibition ticket sales, venues, food and beverage, and retail. We are fortunate as the state art museum that the Treasury Managed Fund provides support in managing these losses. This, teamed with the strong support of our benefactors and corporate partners, means the Art Gallery is in a comparatively stable position at this difficult time.



Dr Michael Brand
Director
Art Gallery of New South Wales
15 October 2021

Investment in the state's cultural institutions means that we can provide free access to art, to every individual in NSW – and beyond. This is of benefit not only to the state's economy and our ability to recover from COVID-19 through tourism and productivity in Sydney but to public wellbeing.

People

As the proud caretakers of our state's art collection, our institution is as much about the people who care for the art and bring it to life for our audiences as it is about the art.

The Art Gallery's Executive team has provided unsurpassed professional support and leadership this year. I thank Maud Page, deputy director and director of collections; Hakan Harman, chief operating officer; John Richardson, director of development; and Miranda Carroll, director of public engagement for their extraordinary efforts.

Our highly skilled and dedicated staff have continued to show incredible resilience, moving readily between planning for our expansion – and making the most of every opportunity to inspire our audiences – while responding to continually changing operating conditions. They have been truly devoted to caring for our collection and our communities, and I applaud their grace under pressure, their ingenuity and their total dedication to our mission.

While their activity was limited this year by COVID-19 restrictions, the contribution of our 150 volunteer guides and 100 volunteers is as valued as ever. I pay tribute to the loyalty and support of our members, and I congratulate and thank outgoing executive director Ron Ramsey for his strong leadership of the Art Gallery Society through a difficult period. We look forward to a fruitful relationship with Robert Heather, who joined us in June.

I have been proud to work with colleagues in the NSW Department of Premier and Cabinet, Create NSW and many other state and federal government agencies, as well as other NSW cultural institutions. As the current chair of the Council of Australian Art Museum Directors, I appreciate the collaboration of my counterparts in Australia's other national, state and territory art museums as we all work to bring significant experiences to our audiences.

Thank you to the Art Gallery Board of Trustees, led by president David Gonski AC, who have collectively steered us with insight and devotion to our purpose. Their skills and advice are especially valuable while we face the multiple challenges of the COVID-19 pandemic, and I appreciate their shared commitment to our strategic vision.

While the path is uneven at times, we are full of anticipation for the future as we approach the completion of the Sydney Modern Project, which will provide Sydney and NSW with a spectacular art museum campus, an energised precinct, and a destination that cements our position as a global cultural destination. We look forward eagerly to the year ahead, and most especially to the return of artists and visitors to the Art Gallery, as we continue to connect our community through art.

1

Strategic goal: Campus

Creating an indoor–outdoor cultural experience
across a campus featuring two art museum
buildings and an art garden

- Construction of the Art Gallery of New South Wales' expansion, the Sydney Modern Project, continued on budget and program in 2020–21 despite the pandemic, with November 2020 marking one year of construction by Richard Crookes Constructions. The project is being delivered by Infrastructure NSW on behalf of the Art Gallery and the NSW Government.
- The full form of the new building started to take shape with progression of the building's structural elements across all levels, including structural steel installation, formwork and pouring of concrete slabs and walls. The first concrete slabs on lower level 1 and the entry level (Art Gallery Road level) were poured, paving the way for construction of spaces on these levels, including Gallery 1 (the Aboriginal and Torres Strait Islander art gallery). Inside the building, installation of internal walls, services and finishes commenced for gallery spaces located on lower level 2 as well as back-of-house areas on lower levels 3 and 4.
- Construction commenced on the 140-metre-long curved rammed earth wall on lower level 2. This is one of two rammed earth walls in the new building that follow the natural topography of the site extending both internally and externally.
- Richard Crookes Construction will begin installation of limestone facades to spaces on lower level 2, including Gallery 3 (a 1300-square-metre major exhibition gallery) and the multipurpose space shortly. Limestone facades encase the three major art pavilions that are part of the new building, complementing the sandstone facade of the existing building.
- In November 2020, the Art Gallery announced that internationally acclaimed landscape architect Kathryn Gustafson and Seattle firm Gustafson Guthrie Nichol were working with architects SANAA and landscape architects McGregor Coxall to design feature landscape elements for the expansion, including the new public art garden, which incorporates the entry plaza of the new building, and the revitalisation of the grand forecourt of the existing building. The landscape design will create a unified art museum campus connecting the existing and new buildings, unfolding as a sequence of experiences for visitors across open spaces and gardens that are free and accessible to all, twenty-four hours a day. The modification to the State Significant Development Application for these landscape refinements was approved by the NSW Department of Planning, Industry and Environment in May 2021.
- A spectacular site has been set aside within the art garden for a future major art commission that will draw upon its landscape forms to create a unique work of art at the heart of the campus. The garden will occupy the area between the existing and new buildings, located between Art Gallery Road at the west and the land bridge at the east. The key goal of the art garden is to create a vibrant and deeply nuanced new civic space for Sydney.
- While construction has continued apace, the Art Gallery progressed detailed research, analysis and planning for the transition to the public opening of the new building in late 2022. This forms part of the broader Sydney Modern Project transformation planning to provide inspiring cultural spaces and exemplary visitor services across an expanded art museum campus.
- The Sydney Modern Project was featured as part of the *Building a better future* series produced for the World Green Building Council by BBC StoryWorks commercial productions, which explored leading sustainable developments from around the world and the way in which architecture can have a profound effect on the quality of people's lives. The Art Gallery was showcased as the first art museum to achieve a 6-star Green Star design rating from the Green Building Council of Australia, setting both a national and international benchmark for cultural sustainability. The Art Gallery's video featured interviews with director Michael Brand, artist and Art Gallery trustee Tony Albert, who also chairs the Art Gallery's Indigenous Advisory Group, and architects Kazuyo Sejima and Ryue Nishizawa, founders of SANAA.
- Coinciding with the premiere of *Badu Gili: Wonder Women*, a monumental art projection on the sails of the Sydney Opera House and a groundbreaking collaboration to celebrate the launch of the Art Gallery's 150th anniversary, the Art Gallery held an international media briefing on the Sydney Modern Project. The 150th-anniversary celebrations will culminate with the public opening of the expanded and revitalised art museum campus in late 2022.
- Working with leading Australian architects Tonkin Zulaikha Greer, the Art Gallery commenced a program of revitalisation works in the existing building as part of the Sydney Modern Project transformation. This included restoring the original entrance vestibule to its full grandeur with a relocation and upgrade of the cloakroom facilities; relocation of the major temporary exhibition space from lower level 1 to lower level 2 with improved public amenities; and refurbishment works to the original Grand Courts galleries, including restoration of the heritage fabric, new energy-saving LED lighting, and removal of a staff-only staircase added in the late 1970s. The revitalisation program will be completed in 2022 in time for the opening of the new building and is aimed at restoring original architectural features of the building, providing more space for art and research, enhancing the visitor experience, and supporting sustainable operations. The Art Gallery continues to work with the NSW Government and philanthropic community to seek support for its transformation and ongoing operations.
- The Sustainability Working Group, created to develop practical solutions for embedding sustainable practices across the institution, continued to progress planning for the Art Gallery's campus sustainability strategy. The aim of the strategy is to complement the 6-star Green Star design rating of the new building.
- Aligned to the Art Gallery's new visual identity launched in April 2021, the Visitor Experience Plan will consider visitor service standards, implementation of a new ticketing management system, accessibility, digital engagement and wayfinding. Consultation undertaken for the development of the plan over the course of the year outlined the main themes and objectives in improving and unifying the visitor experience across the expanded campus. Further consultation and baseline surveys will be undertaken in the lead-up to finalisation of the plan prior to the public opening of the new building.
- The Art Gallery has expanded its fundraising campaign to seek philanthropic support to activate key features of the new building, the revitalisation of the existing building, site-specific art commissions and art acquisitions, and learning and participation programs across the expanded campus.

Strategic goal: Art

Enriching the understanding and enjoyment of art through the development, conservation and interpretation of our collections and staging of exhibitions

- In a challenging year for the community, the Art Gallery continued to provide inspiration and connection through its exhibitions program. Supported by Destination NSW, the magnificent and comprehensive survey exhibition *Streeton* explored the life and work of the Australian impressionist artist Arthur Streeton, with visitors' experiences enriched by a spectacular, sold-out catalogue publication, an accessible audio guide, and the commissioned film *Streeton: a life*, which screened at the exhibition entrance and on ABC TV.
- Record numbers of entries were received for the 2020 and 2021 Archibald, Wynne and Sulman Prizes, and in 2021 the 100th anniversary of the Archibald Prize was celebrated with the ambitious interstate touring exhibition *Archie 100: A Century of the Archibald Prize*, unearthing the stories behind more than a hundred artworks carefully selected from each decade – some not seen since they were first exhibited. Drawn from years of research, *Archie 100* reflects how artistic styles and approaches to portraiture have changed over time and, importantly, the always-changing face of our nation. This celebratory exhibition will tour to eight venues across Australia from November 2021.
- Swedish artist Hilma af Klint's work was brought to the Asia-Pacific region for the first time in *Hilma af Klint: The Secret Paintings*. Also supported by Destination NSW, this was Sydney's first post-COVID-19 international exhibition and a landmark survey of the artist's remarkable mystical paintings. With a richly illustrated publication, access programs and lively public programming, the exhibition attracted critical acclaim and inspired a positive response from visitors.
- Contemporary art practice was showcased in *The National 2021: New Australian Art*, in partnership with Carriageworks and Museum of Contemporary Art Australia. Drawing on Indigenous ways of knowing, seeing and being, the Art Gallery presented fourteen artist projects exploring art's potential to heal and care for fragile natural and social ecosystems. *Real Worlds: Dobell Australian Drawing Biennial 2020* presented the work of eight contemporary artists who create extraordinary new worlds in drawings of great complexity and invention.
- A spotlight was shone on pioneering Australian women artists Margel Hinder and Pat Larter with two exhibitions: *Margel Hinder: Modern in Motion*, a major solo perspective on the dynamic sculptor's practice in Australia, which then toured to the Heide Museum of Modern Art; and *Pat Larter: Get Arted*, which drew on rich archival material for a witty and provocative journey through the artist's body of work.
- Drawing on the Art Gallery's rich collection, the *Joy* exhibition displayed works by Central Desert artists who celebrate the joy of making and sharing culture and life together, and the emotionally rich *Longing for Home* exhibition documented six Aboriginal artists' melancholic longing for Country across distance, time and space.
- The exhibition *The Way We Eat* explored the inspiration, pleasure and ceremony provided by food. Drawing on the Art Gallery's extensive holdings of Asian art, as well as loans from private collections including the White Rabbit Collection in Sydney, the exhibition presented over one hundred Chinese artworks, ranging from 4000-year-old historical objects to dynamic contemporary artworks.
- Highlights of the Art Gallery's respected touring exhibition program included the Archibald Prize 2019 and 2020; *Mervyn Bishop*, celebrating the six-decade career of the Aboriginal photographer; and *Fieldwork*, which surveyed outdoor landscape painting west of Sydney between the late-nineteenth and mid-twentieth centuries. Specifically designed to tour to select venues within Greater Western Sydney and regional NSW, *Fieldwork* celebrated the relationship between the icons of Australian art from the Art Gallery's collection and the people and places of the region.
- To mark the reopening after a ten-week temporary closure in 2020, and acknowledge the challenges and achievements of the year, the Art Gallery staged *Archie Plus*, an ambitious, institution-wide celebration of people, portraiture and the power of community. Coinciding with the opening of *Archibald, Wynne and Sulman Prizes 2020*, *Archie Plus* extended the cross-departmental energy and dynamism of the Together In Art online project into the Art Gallery's physical spaces, with 'pocket exhibitions', performances, a night-time light projection, new work projects, timely and topical collection displays, and fresh interpretation located throughout the Art Gallery's entry floor.
- Highlights of the *Archie Plus* project included Ramesh Mario Nithiyendran's *Avatar Towers*, an exuberant installation of ceramic sculptures, which welcomed visitors back to the Art Gallery; *Gold frames, gold chains*, a spoken-word video installation created by L-FRESH The Lion and Nardean; and new photographic works by Angela Tiatia, William Yang, Amanda Williams and Cherine Fahd. The *Sentient portraits* audio recordings and *Perspectives on portraits* alternative labels offered new approaches to interpretation, using collection works as springboards for reflection during the COVID-19 temporary closure in 2020.
- At the heart of *Archie Plus* was *Love owls and mermaids singing in the rainbow pop*, an immense mural created live in the Art Gallery entrance court by Mathew Calandra, Emily Crockford, Annette Galstaun, Lauren Kerjan, Jaycee Kim, Catherine McGuinness and Meagan Pelham of Studio A – a project that captured the imagination of returning visitors and garnered significant media attention.
- Following its establishment in 2019–20, the Neville Holmes Grace Endowment supported major exhibitions including *Streeton* and *Hilma af Klint: The Secret Paintings*.
- The Art Gallery was shortlisted for the 2021 National Trust Heritage Awards, an annual celebration of outstanding practice in the field of heritage, for conservation work on the four bronze panels (bas reliefs) on the building's facade.
- A new position of music and community curator was created, reflecting a growing incorporation of performative, recorded and compositional music programs into the Art Gallery's exhibitions, digital channels and late-night activations. The music and community curator works with artists, musicians and communities to create new programs with cultural specificity and connection at their core, as well as coordinating the newly formed Community Advisory Group, which will provide valuable input as the Art Gallery moves towards the opening of the Sydney Modern Project.
- Strategic planning for the ongoing digitisation of the Art Gallery's collection continued. This is a key component of the digital transformation project that includes the development of digital preservation systems and a commitment to increased digital access to the collection and National Art Archive.

Broadly divided into Australian and international art, the Art Gallery collection now stands at 35 793 objects. With a value of \$1 790 895 431, the collection is the Art Gallery's greatest asset, as well as being a significant cultural asset of the state of NSW and the country.

Over this financial year, the Art Gallery acquired 323 artworks from forty-six Australian artists, including twenty-one Aboriginal and Torres Strait Islander artists, and fifty-two international artists. Of these, 180 artworks (valued at \$3 268 684) were purchased, of which 160 were by Australian artists including twenty-three by Aboriginal and Torres Strait Islander artists, and 143 artworks (valued at \$9 403 535) were gifted, adding a total value of \$12 672 219 to the collection.

Acquisition highlights

Igshaan Adams (South Africa b1982) *11B Larch weg (i)* 2019, nylon rope, cotton twine, sea shells, stones, glass, wood, plastic beads, and fabric, purchased with funds provided by the Patricia Lucille Bernard Bequest 2021

Khadim Ali (Pakistan/Australia b1978) *Untitled* from the series *Flowers of evil* 2019, acrylic paint, hand and machine embroidery stitched on fabric and dye, purchased with funds provided by the Contemporary Collection Benefactors 2020

Atong Atem (Ethiopia/Australia b1994), three photographs from the series *To be real* 2020: *Dijok* 2020, Ilford smooth pearl print; *Saba and Gabby* 2020, Ilford smooth pearl print; *Sahara* 2020, Ilford smooth pearl print, purchased with funds provided by the Photography Collection Benefactors 2021

Yosl Bergner (Austria/Australia/Israel 1920–2017) *Self-portrait* 1939, oil on canvas on composition board, acquired with the support of the Art Gallery Society of NSW through the Dagmar Halas Bequest 2020

Koo Bohnchang (Korea b1953), twelve prints from the series *Moonrising III* 2004–06: *MG 13 BW* 2005, archival pigment print; *KRO 05 BW* 2004, archival pigment print; *AM 10 BW* 2006, archival pigment print; *AM 09 BW* 2006, archival pigment print; *BM 04 BW* 2006, archival pigment print; *HR 09 BW* 2006, archival pigment print; *NM 01 BW* 2006, archival pigment print; *MG 08 BW* 2005, archival pigment print; *OSK 02 BW* 2005, archival pigment print; *HA 07 BW* 2005, archival pigment print; *JM 04 BW* 2006, archival pigment print; *JM 05 BW* from 2006, archival pigment print, gift of the Joy and Harold Marchant Foundation 2020

Company school (India late 1700s – late 1800s) *A woman and two attendants* from *Fraser Album* c1820, watercolour on paper, gift of Dr Jim Masselos 2021, donated through the Australian Government's Cultural Gifts Program

Jose Dávila (Mexico b1974) *The act of perseverance* 2020, site-specific mixed media installation with found materials from Cockatoo Island, Sydney, gift of the artist with additional support from the Sydney Harbour Federation Trust and the Biennale of Sydney 2020

attrib. Devidasa (India) *Narasimha killing Hiranyakasipu* c1690–1700, opaque pigments and gold on paper, purchased with funds provided by the Peter and Pam Binnie Bequest 2020

Préfète Duffaut (Haiti 1923–2012) *Untitled 9981* 1999, oil on canvas, acquisition funded by the 2019 Foundation tour to France

Ian Fairweather (Scotland/Australia 1891–1974) *Composition with figures* 1969, synthetic polymer paint and gouache on cardboard on hardboard, acquisition funded by Antoinette Albert and family 2020

Judith Inkamala (Australia b1948) *Ura Ngarra Mpintjama (A Big Fire is Coming)* 2020, terracotta and underglazes, purchased with funds provided by the Mollie Douglas Bequest 2020

Li Jin (China b1958) *Banquet for the times* 2020, ink and colour on Xuan paper, gift of the Joy and Harold Marchant Foundation 2020

Lindy Lee (Australia b1954), ten photographs from the series *True Ch'ien* 2018: *True Ch'ien: small hearts find each other #1* 2018, Chinese ink, fire and giclée print, purchased with funds provided by the Contemporary Collection Benefactors 2021

Gail Mabo (Australia b1965) *Tagai* 2020, bamboo, cotton, shellac and plastic, purchased with funds provided by Vicki Olsson 2020

Tempe Manning (Australia 1896–1960) *Self-portrait* 1939, oil on canvas, acquired with the support of the Art Gallery Society of NSW through the Dagmar Halas Bequest 2021

Conrad Martens (England/Australia 1801–78) *View of Sydney Cove* 1848, oil on canvas, gift of ANZ recognising the significant contribution David Gonski AC made to the bank as Chairman between 2014–20

John Muafangejo (Angola/Namibia 1943–87) *Zulu Land* 1974, linocut on paper, purchased 2021

Guykuda Mununggurr (Australia b1966) *Merman* 2016, natural pigments, shells, shark vertebra and kurrajong bark on wood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

Vincent Namatjira (Australia b1983) *Stand strong for who you are* 2020, acrylic on linen, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020

Ramesh Mario Nithiyendran (Sri Lanka/Australia b1988), sixty-eight sculptures from the installation *Avatar Towers* 2020, purchased with funds provided by the Mollie Douglas Bequest with the support of Bella and Tim Church 2021

Thea Anamara Perkins (Australia b1992) *Poppy Chicka* 2020, acrylic on clayboard, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

John Power (Australia 1881–1943) *Composition* c1931, oil on canvas, purchased with funds provided by the Australian Art Collection Benefactors and Patrick White Bequest 2020

Hilda Rix Nicholas (Australia 1884–1961) *The Arab sheep market, Tangier* 1914, oil on canvas on board, purchased with

funds provided by the Australian Art Collection Benefactors and Edward Hamilton Stinson Fund 2020

Sir Peter Paul Rubens (Flanders 1577–1640) *The Presentation in the Temple* c1632–33, oil on oak panel, gift of Bridgestar Pty Ltd, an investment company of the late James Fairfax AC 2021, donated through the Australian Government's Cultural Gifts Program

Shireen Taweel (Australia b1990) *tracing transcendence* 2018–21, hand-pierced copper, sound installation, purchased with funds provided by the Contemporary Collection Benefactors 2021

Ben Galmidle Ward (Australia b1949) *Ngunulum – Cockatoo Springs* 2018, natural pigment on canvas, purchased with funds raised from the 2019 Foundation trip to the Kimberley 2020

Carrie Mae Weems (United States of America b1953) *Untitled (playing harmonica)* from the series *Kitchen table* 1990–99, gelatin silver photograph, purchased with funds provided by The Russell Mills Foundation 2021

Kaylene Whiskey (Australia b1976) *Dolly visits Indulkana* 2020, acrylic on linen with plastic jewels, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

Wally Wilfred (Australia b1958) *After the Rescue* 2020, mixed media, purchased with funds provided by the Aboriginal Art Collection Benefactors 2021

Morimura Yasumasa (Japan b1951) *Mother (Judith II)* 1991, colour photograph, gift of Peter Norton 2021

Tsukioka Yoshitoshi (Japan 1839–92) *Picture of the country of New Holland South Wales (Shin Oranda Minami Waruresukoku no zu)* 1866, woodblock print; ink and colour on paper, triptych, Yasuko Myer Bequest 2020

Collection purchases

Australian art

Hoda Afshar (Iran/Australia b1983), four photographs from the series *Remain* 2018: *Ibrahim Mahjid – Manus Island* 2018, inkjet archival print; *Behrouz Bouchani – Manus Island* 2018, inkjet archival print; *Emad Moradi – Manus Island* 2018, inkjet archival print; *Ari Sirwan – Manus Island* 2018, inkjet archival print, purchased with funds provided by the Contemporary Collection Benefactors 2020

Hoda Afshar (Iran/Australia b1983) *Remain* 2018, dual channel digital video, colour, sound, purchased with funds provided by the Contemporary Collection Benefactors 2020

Khadim Ali (Pakistan/Australia b1978) *Untitled* from the series *Flowers of evil* 2019, acrylic paint, hand and machine embroidery stitched on fabric and dye, purchased with funds provided by the Contemporary Collection Benefactors 2020

Atong Atem (Ethiopia/Australia b1994), three photographs from the series *To be real* 2020: *Dijok* 2020, Ilford smooth pearl print; *Saba and Gabby* 2020, Ilford smooth pearl print; *Sahara* 2020, Ilford smooth pearl print, purchased with funds provided by the Photography Collection Benefactors 2021

Martin Bell (Australia b1978) *Martin Son of the Universe, what me worry* 2019, ink on BFK Rives paper, Dobell Biennial Acquisition Fund and Australian Prints, Drawings and Watercolours Benefactors 2021

Yosl Bergner (Austria/Australia/Israel 1920–2017) *Self-portrait* 1939, oil on canvas on composition board, acquired with the support of the Art Gallery Society of NSW through the Dagmar Halas Bequest 2020

Jill Crossley (Australia b1929), six photographs: *I don't think so!* 1975, gelatin silver photograph; *Hovering spirit* c1981, gelatin silver photograph; *Change-over* 1975, gelatin silver photograph; *David Jones* 1975, gelatin silver photograph; *Both sides of the coin* 1987, gelatin silver photograph; *The two chairs* 1980s, gelatin silver photograph, purchased with funds provided by the Photography Collection Benefactors 2021

Anne Dangar (Australia 1885–1951), three ceramics: *Woman with glove* c1937–c1938, glazed earthenware; *Tureen with geometric designs* c1938, glazed earthenware; *Vegetable dish with lid* c1938, glazed earthenware, purchased with funds provided by the Mollie Douglas Bequest 2021

Cherine Fahd (Australia, b1974) *Apókryphos* 2018–19, nine archival pigment prints, purchased with funds provided by the Photography Collection Benefactors 2020

Ian Fairweather (Scotland/Australia 1891–1974) *Composition with figures* 1969, synthetic polymer paint and gouache on cardboard on hardboard, acquisition funded by Antoinette Albert and family 2020

Helen Grace (Australia, b1949) *And awe was all that we could feel* 1978–80, printed 2020, twelve gelatin silver photographs, purchased with funds provided by the Photography Collection Benefactors 2021

Steve Harrison (b1952), twelve ceramics: *Natural sericite porcelain stone, Korea* 2019, natural sericite porcelain stone, Joadja stone, kangaroo bone ash glaze; *Natural sericite porcelain stone, Korea* 2018, natural sericite porcelain stone, 'black pepper blue' porcelain body with limestone and wood ash glaze; *Natural sericite porcelain stone, Jingdezhen, China* 2003, natural sericite porcelain stone; *Natural sericite porcelain stone, Jingdezhen, China* 2017, natural sericite porcelain stone, celadon glaze; *Natural sericite porcelain stone, Arita, Japan* 2016, natural sericite porcelain stone, blue celadon glaze; *Natural sericite porcelain stone, Arita, Japan* 2015, natural sericite porcelain stone, Japanese studio standard glaze; *Nattai River Valley (NRV) porcelain stone, Australia* 2017, Nattai River Valley porcelain stone, Joadja aplite porcelain glaze; *Mount Alexander Halloysite porcelain stone, Australia* 2015, Mount Alexander Halloysite porcelain stone, unglazed; *Mount Alexander Halloysite porcelain stone, Australia* 2015, Mount Alexander Halloysite porcelain stone, wood fired, crackle glaze (Joadja aplite stone, felspar, limestone, wood ash, cow-bone ash); *Joadja aplite native porcelain stone, Australia* 2005, Joadja aplite native porcelain stone, wood fired, Joadja stone glaze, local limestone flux; *Joadja aplite native porcelain stone, Australia* 2004, Joadja aplite native porcelain stone, wood fired, limestone glaze; *Tregonning Hill natural sericite porcelain stone, Cornwall, UK* 2017, Tregonning Hill natural sericite porcelain stone, Joadja aplite native porcelain stone celadon glaze, Vicki Grima Ceramics Fund and Mollie Douglas Bequest 2020

Steve Harrison (b1952) *Tregonning Hill natural sericite porcelain stone, Cornwall, UK* 2017, Tregonning Hill natural sericite porcelain stone, cow-bone ash opalescent glaze, Vicki Grima Ceramics Fund 2020

Nathan Hawkes (Australia b1980), two drawings: *It is here in a worn-down province* 2020, dry-pigment pastel on paper; *they hear the wind tell of the burned off fields but they are no children no one carries them anymore* 2020, dry-pigment pastel on paper, purchased with funds provided by the Contemporary Collection Benefactors 2021

Joy Hester (Australia 1920–60) *Lovers* 1948–49, ink wash and watercolour on

paper, purchased with support of the Art Gallery Society of NSW through the Elizabeth Fyfe Bequest 2021

Lindy Lee (Australia b1954), ten photographs from the series *True Ch'ien* 2018: *True Ch'ien: small hearts find each other #1* 2018, Chinese ink, fire and giclée print; *True Ch'ien: unbetrothed #2* 2018, Chinese ink, fire and giclée print; *True Ch'ien: homeless #3* 2018, Chinese ink, fire and giclée print; *True Ch'ien: longing for wholeness and redemption #4* 2018, Chinese ink, fire and giclée print; *True Ch'ien: going where the river flows #5* 2018, Chinese ink, fire and giclée print; *True Ch'ien: at the threshold #6* 2018, Chinese ink, fire and giclée print; *True Ch'ien: the heart fragmented #7* 2018, Chinese ink, fire and giclée print; *True Ch'ien: the exile awakens #8* 2018, Chinese ink, fire and giclée print; *True Ch'ien: the exile returns #9* 2018, Chinese ink, fire and giclée print; *True Ch'ien: saving the ghost #10* 2018, Chinese ink, fire and giclée print, purchased with funds provided by the Contemporary Collection Benefactors 2021

Eugenia Lim (Australia b1981), one photograph and one installation: *New Australians (welcome stranger 1869/2015)* from the series *Yellow peril* 2015, screenprint on mylar emergency blanket; *ON DEMAND* 2019, four channel video work, bicycles, carpet, Arduino, computer, steel frame, monitors, speakers, purchased with funds provided by the Contemporary Collection Benefactors 2021

Guy Maestri (Australia b1974) *The rain song* 2020, oil on linen, purchased with funds provided by the Art Gallery Society of NSW to celebrate 150 years of the Art Gallery of New South Wales 2020

Tempe Manning (Australia, 1896–1960) *Self-portrait* 1939, oil on canvas, acquired with the support of the Art Gallery Society of NSW through the Dagmar Halas Bequest 2021

Mortimer L Menpes (England, 1855–1938) *Geisha musicians* 1887–88, oil on wood, purchased with funds provided by the Marshall Bequest and David George Wilson Bequest for Asian art 2021

Mortimer L Menpes (England, 1855–1938) *Burmese village* 1889–91, oil on wood, purchased with funds provided by the Australian Art Collection Benefactors 2021

Ramesh Mario Nithiyendran (Sri Lanka; Australia, b1988), sixty-eight sculptures from the installation *Avatar Towers* 2020: *Three-legged avatar with two-sided face* 2020, earthenware,

glaze and epoxy; *Three-legged figure with triple head* 2020, earthenware, glaze and epoxy; *Turquoise figure* 2020, earthenware, glaze and epoxy; *Two-sided figure with purple crown* 2020, earthenware; *White figure with gold face I* 2020, earthenware, glaze; *Yellow dog with brown figure* 2020, earthenware, glaze and lustre; *Yellow head with spiky headpiece* 2019, earthenware, glaze, lustre and bronze; *Bird human fertility figure II* 2020, earthenware, glaze, porcelain and epoxy; *Blue bronze figure with branch headpiece* 2019, bronze; *Brown figure with snake* 2020, earthenware, glaze and lustre; *Caramel standing figure with plait* 2019, earthenware, glaze, synthetic hair, optic fibre, digitally printed textile, hessian and polyester; *Double-headed figure with red crown* 2020, earthenware; *Double-sided monkey face* 2020, earthenware; *Figure with snake headpiece* 2019, earthenware, porcelain and wooden beads; *Figure with tiger face* 2018, bronze; *Griming face I* 2020, earthenware, glaze; *Griming face II* 2020, earthenware, glaze and epoxy; *Hog human with horn* 2020, earthenware, glaze, crystals and epoxy; *Pink fertility figure* 2020, earthenware; *Pink terracotta figure* 2020, terracotta and pink auto paint; *Pointy gold head* 2017, 24k gold plated bronze; earthenware; *Sentient mound*, Blackwattle buff terracotta paper clay, purchased with funds provided by the Mollie Douglas Bequest with the support of Bella and Tim Church 2021

Becc Orszag (Australia b1986) *Fantasy of virtue/All things and nothing* 2018–20, graphite pencil and 24kt gold leaf on 600gsm Fabriano watercolour paper in bespoke frames, Gil and Shay Docking Drawing Fund 2021

John Power (Australia 1881–1943) *Composition* c1931, oil on canvas, purchased with funds provided by the Australian Art Collection Benefactors and Patrick White Bequest 2020

Elizabeth Pulie (Australia b1968), three paintings: *FOURTEEN* 1990, acrylic on canvas; *#37 (The Female Form II)* 2013, acrylic on hessian, wooden pole; *#83 (Towards the Vanishing Point of Art)* 2018, acrylic on hessian, wool, thread, dowel, purchased with funds provided by the Contemporary Collection Benefactors 2021

Hilda Rix Nicholas (Australia 1884–1961) *The Arab sheep market, Tangier* 1914, oil on canvas on board, purchased with funds provided by the Australian Art Collection Benefactors and Edward Hamilton Stinson Fund 2020

Lynne Roberts-Goodwin (Australia b1954), two photographs from the series *BEYOND THIS POINT* 2020: *Everything remains 3* 2020, archival pigment inkjet print; *Everything remains 4* 2020, archival pigment inkjet print, purchased with funds provided by the Photography Collection Benefactors 2021

Florence Rodway (Australia 1881–1971) *Stella Rodway*, watercolour on ivory, purchased with funds provided by the Australian Art Collection Benefactors 2021

Shireen Taweel (Australia b1990) *tracing transcendence* 2018–21, hand-pierced copper, sound installation, purchased with funds provided by the Contemporary Collection Benefactors 2021

Guan Wei (China/Australia b1957), three ceramics from the series *Return to the origin* 2014: *Return to the origin, no 7* 2014, porcelain; *Return to the origin no 3* 2014, porcelain; *Return to the origin no 2* 2014, porcelain, purchased with funds provided by the Mollie Douglas Bequest and Silas Suen 2020

Subtotal: 134 works

Aboriginal and Torres Strait Islander art

Leah Brady (Australia b1962) *Piltarti tjukurpa* 2020, acrylic on linen, Roberts Family Acquisition 2020

Nyunmiti Burton (Australia b1964) *Seven Sisters* 2020, acrylic on linen, Roberts Family Acquisition 2020

Charlene Carrington (Australia b1979) *My dad, Churchill Cann* 2020, natural ochre, pigment and PVA fixative on linen, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

Joe Dhamanydji (Australia b1960) *Balanda crown ga Yolngu crown – Birrkuda Galinyin* 2020, natural pigments on bark, purchased with funds provided by the Wendy Baron Bequest 2020

Helen Ganalmirriwuy (Australia b1955), one sculpture and two weavings: *Djirridigi (Garrawurra body paint)* 2020, natural pigment and fixative on wood; *Mol mindirr (black conical basket)* 2020, pandanus and dyes; *Mol mindirr (black conical basket)* 2020, pandanus and dyes, purchased with funds provided by the Aboriginal Art Collection Benefactors 2021

Judith Inkamala (Australia b1948) *Ura Kngarra Mpintjama (A Big Fire is Coming)* 2020, terracotta and underglazes, purchased with funds provided by the Mollie Douglas Bequest 2020

Gail Mabo (Australia, b1965) *Tagai* 2020, bamboo, cotton, shellac and plastic, purchased with funds provided by Vicki Olsson 2020

Betty Muffler (Australia b1944) and Marinka Burton (Australia b1950) *Ngangkari Ngura (Healing Country)* 2020, acrylic on linen, purchased with funds provided by the Aboriginal Art Collection Benefactors and Atelier 2021

Guykuda Mununggurr (Australia b1966), two sculptures: *Garatha* 2016, natural pigment and PVA fixative on Beach Hibiscus (*Hibiscus tiliaceus*); *Merman* 2016, natural pigments, shells, shark vertebra and kurrajong bark on wood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

Marrnyula Mununggurr (Australia b1964) *Djapu Miny'tji* 2020, natural pigment and sand on bark, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020

Paul Namarinjmak Nabulmo (Australia b1971) *Ngalyod at Kuburni* 2020, natural pigments and PVA fixative on bark (*Eucalyptus tetradonta*), Roberts Family Acquisition 2020

Vincent Namatjira (Australia b1983) *Stand strong for who you are* 2020, acrylic on linen, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020

Rona Panangka Rubuntja (Australia b1970) *Bushfires* 2020, underglazes on terracotta, purchased with funds provided by the Mollie Douglas Bequest 2020

Thea Anamara Perkins (Australia b1992) *Poppy Chicka* 2020, acrylic on clayboard, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

Margaret Rarru (Australia b1940), two weavings: *Garrawurra mindirr* 2020, natural dyes on pandanus; *Djirridigi giwilirr (Garrawurra conical basket)* 2020, pandanus and dyes, purchased with funds provided by the Aboriginal Art Collection Benefactors 2021

Brian Robinson (Australia b1973) *Moving with Rhythm of the Stars* 2017, linocut, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

Ben Galmidle Ward (Australia b1949) *Ngunulum – Cockatoo Springs* 2018, natural pigment on canvas, purchased with funds raised from the 2019 Foundation trip to the Kimberley 2020 Kaylene Whiskey (Australia b1976) *Dolly visits Indulkana* 2020, acrylic on linen with plastic jewels, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

Wally Wilfred (Australia b1958) *After the Rescue* 2020, mixed media, purchased with funds provided by the Aboriginal Art Collection Benefactors 2021

Subtotal: 23 works

Asian art

attrib. Devidasa (India) *Narasimha killing Hiranyakasipu* c1690–1700, opaque pigments and gold on paper, purchased with funds provided by the Peter and Pam Binnie Bequest 2020

attrib. Sugae Ryo (Japan 1762–1852) *Map of Japan with the five provinces and seven circuits* c1830, single six-panel screen; pigments and silver leaf on paper, purchased with funds provided by the Asian Art Collection Benefactors 2021

Guan Wei (China/Australia b1957), three ceramics from the series *Return to the origin* 2014: *Return to the origin, no 7* 2014, porcelain; *Return to the origin no 3* 2014, porcelain; *Return to the origin no 2* 2014, porcelain, purchased with funds provided by the Mollie Douglas Bequest and Silas Suen 2020

Mizuki Shigeru (Japan 1922–2015) *Collected work of Mizuki Shigeru* 2003, crêpe-paper book (*chirimen-bon*), Yasuko Myer Bequest 2020

Tsukioka Yoshitoshi (Japan 1839–92) *Picture of the country of New Holland South Wales (Shin Oranda Minami Waruresukoku no zu)* 1866, woodblock print; ink and colour on paper, triptych, Yasuko Myer Bequest 2020

Subtotal: 7 works

International art

Igshaan Adams (South Africa b1982) *11B Larch weg (i)* 2019, nylon rope, cotton twine, sea shells, stones, glass, wood, plastic beads, and fabric, purchased with funds provided by the Patricia Lucille Bernard Bequest 2021

Igshaan Adams (South Africa b1982) *Threshold* 2019, cotton thread, stones, glass and plastic beads and tea, purchased under the terms of the Florence Turner Blake Bequest and with the support of Geoff Ainsworth and Johanna Featherstone 2021

Meriem Bennani (Morocco/United States of America) *Guided Tour of a Spill (CAPS Interlude)* 2021, single channel digital video, colour, sound, purchased with funds provided by Danny Yap, Emily Fan and Harvey Yap 2021

Matt Connors (United States of America b1973) *Radiator* 2021, synthetic polymer paint and pencil on canvas, purchased with funds provided by Mark Hughes 2021

Préfète Duffaut (Haiti 1923–2012), two paintings: *Untitled #1194* 2011, oil on canvas; *Untitled #9981* 1999, oil on canvas, acquisition funded by the 2019 Foundation tour to France

Préfète Duffaut (Haiti 1923–2012) *Untitled #100* 1972, oil on canvas, purchased with funds provided by Barbara Wilby and Christopher Joyce 2020

Préfète Duffaut (Haiti 1923–2012) *Untitled #86* 1982, oil on canvas, purchased with funds provided by Penelope Seidler AM 2020

et al. (New Zealand 1900s) *trans_cryption [update]* 2011, two single channel digital audio, laptop, eight speakers, newspaper and printed posters to be added to steel frame cube with hardwood walls, metal trolley, three stools, forty-one metal trays, pink ball, laptop, super 8 film shown as single channel digital video, 16mm film shown as single channel digital video, gift of the artists, Michael Lett, Auckland, and Yuill/Crowley 2016 with additional funds provided by the Friends of New Zealand art 2020

Lafortune Felix (Haiti 1933–2016), *Untitled #2302* 1983, oil on masonite, purchased with funds provided by the Key Foundation 2020

Lafortune Felix (Haiti 1933–2016) *Untitled #25-3-96* 1984, oil on masonite, purchased with funds provided by Julia and Chris Wokes 2020

Lafortune Felix (Haiti 1933–2016) *Untitled #2-3-96* 1982, oil on masonite, purchased with funds provided by William and Mary Sweeney 2020

Lafortune Felix (Haiti 1933–2016) *Untitled #7-3-96* 1984, oil on masonite, purchased with funds provided by Karen and Bill Robinson 2020

John Muafangejo (Angola/Namibia 1943–87), two prints: *An interview of Cape Town University in 1971* 1974, linocut on paper; *Zulu Land* 1974, linocut on paper, purchased 2021

Carrie Mae Weems (United States of America b1953) *Untitled (playing harmonica)* from the series *Kitchen Table* 1990–99, gelatin silver photograph, purchased with funds provided by The Russell Mills Foundation 2021

Subtotal: 16 works
Total all departments: 180 works

Collection gifts

Australian art

ANZ, recognising the significant contribution David Gonski AC made to the bank as Chairman between 2014–20

Conrad Martens (England/Australia 1801–78) *View of Sydney Cove* 1848, oil on canvas

Martin Bell

Martin Bell (Australia b1978) *Martin Son of the Universe, what me worry (working drawing)* 2020, pencil, black ink, fibre-tipped pens, highlighter pens, stamp ink, blue masking tape

Bill Bowness, donated through the Australian Government's Cultural Gifts Program

Jane Burton (Australia b1966), three photographs from the series *It is Midnight, Dr._* 2016: *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

Sally Gray, donated through the Australian Government's Cultural Gifts Program

David McDiarmid (Australia 1952–95) *My country* 1977, colour litho offset

postcard on lino on wood with faux aluminium strip

Hall Best family in memory of Marion Hall Best, donated through the Australian Government's Cultural Gifts Program

Justin O'Brien (Australia/Italy 1917–96) *The Dormition of the Virgin* (1947), triptych: oil on canvas laid on hardboard

Joanna Jenkins, donated through the Australian Government's Cultural Gifts Program

Julian Ashton (England/Australia 1851–1942) *Richard Buttong, Coolangatta* late 1890s, pencil, watercolour on paper

Tim Klingender, donated through the Australian Government's Cultural Gifts Program

William Sidman (England/Australia 1847–1918) *NSW native implements* 1892, etching on brown wove paper

Toni Larkings in memory of Peter Larkings

Sydney Long (Australia/England 1871–1955) *Street scene, Alexandria* 1925, oil on canvas

Tim Maguire, donated through the Australian Government's Cultural Gifts Program

Tim Maguire (England/Australia b1958) *Untitled 98U99A* 1998, oil on polyester

John McBride

Christine Dean (Australia b1963) *Aspic realism (blue)* 1996, enamel on stretched chenille bedspread

Peter Norton

Ricky Swallow (Australia b1974) *Come together* 2002, laminated jelutong (hardwood)

Gene and Brian Sherman, donated through the Australian Government's Cultural Gifts Program

Yosl Bergner (Austria/Australia/Israel 1920–2017), seven prints: *Visitors*, etching with hand-colouring; *Standing on a chair with trumpet* 1956, lithograph; *Figures in window with lamp* 1955, lithograph; *The wooden heir*, lithograph with hand-colouring; *Untitled (Two figures)* 1961, ink on paper; *Untitled (Dead chickens)* 1961, ink on paper; *Walls* 1960, twelve lithographs with hand-colouring

Daniel Crooks (New Zealand/Australia b1973), six multimedia: *Elevator no 4* 2003, single channel digital video, colour, sound; *On perspective and motion – part 1* 2004, single channel digital video, colour, silent; *Pan no 3 (Rotation isn't movement)* 2007, single channel digital video, colour, sound; *Static no 10 (Falling*

as a means of rising) 2007, single channel digital video, colour, sound; *Train no 9 (Shinkansen)* 2007, single channel digital video, colour, sound; *Pan no 2 (One step forward, one frame backwards)* 2007, single channel digital video, colour, sound

Shaun Gladwell (Australia b1972), five multimedia: *AR15 field strip* 2015, Samsung mobile phone and VR headgear; *Guide to recent architecture: Fountains (excerpt)* 2000–07, single channel digital video, colour, sound. USB flashdrive embedded into a skateboard wheel in Pelican case; *A portrait of Nancy-Bird Walton* 2015, single channel digital video, colour, silent; *Interceptor deluge sequence* 2015, single channel digital video, colour, silent; *The sunlight school* 2015, single channel digital video, colour, silent

Todd McMillan (Australia b1979) *By the sea* 2004, 16mm transferred to single channel digital video, colour, silent

Todd McMillan (Australia b1979) and Andrew Liversidge (Australia b1979) *Study for drowning man* 2005, single channel digital video, colour, silent

Nasim Nasr (Iran/Australia b1984) *Ashob (Unrest)* 2015, single channel video, colour, dual channel sound

Stelarc (Cyprus/Australia b1946) *Prosthetic head* 2003–05, single channel interactive software program, projection, colour, sound

Bequest of Charles Warner
E Warner (Australia 1879–1968), three prints from the series *Australia at work* 1935: *Prospector* 1935, etching printed in black ink from one plate on cream wove paper; *Pressing lucerne* 1935, etching printed in black ink from one plate on cream wove paper; *The camel train* 1935, etching printed in black ink from one plate on cream wove paper

Ken Whisson, donated through the Australian Government's Cultural Gifts Program
Ken Whisson (Australia b1927), two paintings: *Fields, factories and gaols* 07 November 1988, 27 December 1988, oil on canvas; *By train from Perugia to Terontola & landscape lines no 1, 1987, 1988* 1988, oil on canvas

Justene Williams, donated through the Australian Government's Cultural Gifts Program
Justene Williams (Australia b1970) *Concord* 2018, fibreglass mannequin, acrylic, plastic VR mask, steel stand

Subtotal: 41 works

Aboriginal and Torres Strait Islander art

Gabriella Roy, donated through the Australian Government's Cultural Gifts Program

Elaine Russell (Australia 1941–2017) *Untitled* 1994, synthetic polymer paint on paper

Subtotal: 1 work

Asian art

Akio and Ayami Eastburn Todo
Mizuki Shigeru (Japan 1922–2015) *Crêpe-paper picture postcards by Mizuki Shigeru (Mizuki Shigeru chirimen e-hagaki)* 2003, set of ten postcards in a case (*tatō*); crêpe-paper on card

Giuseppe Eskenazi in memory of Edmund Capon
Li Huayi (China b1948) *Dragon* 2009–10, ink and colours on silk

Lesley Kehoe
Koji Hatakeyama (Japan b1956), two metalwork: *Six faces* 2015, cast bronze; *Eight faces* 2015, cast bronze

Ross Forman
Four textiles: *Skirt cloth (sampot hol)* 1900–50, silk, natural dyes; weft resist dyeing (*hol*), twill weaving; *Skirt cloth (sampot hol)* 1900–50, silk, natural dyes; weft resist dyeing (*hol*), twill weaving; *Skirt cloth (sampot hol)* 1900–50, silk, natural dyes; weft resist dyeing (*hol*), twill weaving; *Skirt cloth (sampot hol)* 1900–50, silk, natural dyes; weft resist dyeing (*hol*), twill weaving

The Joy and Harold Marchant Foundation
Koo Bohnchang (Korea b1953), twelve prints from the series *Moonrising III* 2004–06: *MG 13 BW* 2005, archival pigment print; *KRO 05 BW* 2004, archival pigment print; *AM 10 BW* 2006, archival pigment print; *AM 09 BW* 2006, archival pigment print; *BM 04 BW* 2006, archival pigment print; *HR 09 BW* 2006, archival pigment print; *NM 01 BW* 2006, archival pigment print; *MG 08 BW* 2005, archival pigment print; *OSK 02 BW* 2005, archival pigment print; *HA 07 BW* 2005, archival pigment print; *JM 04 BW* 2006, archival pigment print; *JM 05 BW* 2006, archival pigment print

Koo Bohnchang (Korea b1953) *AAM 01* 2011, C-print

Li Jin (China b1958), four paintings: *Banquet for the times* 2020, ink and colour on Xuan paper; *Southern beauty* 2019, ink and colour on Xuan paper; *The*

world is yours 2020, ink and colour on Yuanshu bamboo paper; *Room for love* 2020, ink and colour on Yuanshu bamboo paper

Dr Jim Masselos
Nineteen paintings: *Lalit Ragini* c1690, opaque watercolour on paper; *Krishna and the gopis* c1690, opaque watercolour on paper; *The month of Ashvin (September/October)* from *Baramasa series* c1760, opaque watercolour on paper; *Raja Shamsher Sen of Mandi smoking a hookah* c1760, opaque watercolour on paper; *Asavari ragini* c1760, opaque watercolour on paper; *Devi, folio from an illustrated Devi Mahatmya* c1760, watercolour on paper; *Avatars of Vishnu – the exchange of babies* c1775, watercolour on paper; *After the bath* c1775, opaque watercolour on paper; *Gormalar Ragini* c1780, opaque watercolour on paper; *Lalit Ragini* c1780, opaque watercolour on paper; *A meeting of the gods and demons (asuras)* c1780, opaque watercolour on paper; *Snake charmer* c1780, opaque watercolour on paper; *The Hindu god Vishnu in the form of a fish (Matsya avatar)* 1700s, opaque watercolour on paper; *From a manuscript of the Bhagavata Purana* late 1700s – early 1800s, opaque watercolour and ink on paper; double-sided; *A Jain paradise* 1801, opaque watercolour on cloth; *Krishna greeting Balarama, illustration from a Bhagavata Purana* c1800, opaque watercolour on paper; *Shrinathji's haveli* c1820–50, opaque watercolour on paper; *Portrait of Sayyid Abdullah Khan* c1710, ink and watercolour on paper; *Portrait of a Maharaja* early 1800s, opaque watercolour and ink on paper

Company school (India late 1700s – late 1800s) *Woman with a fan (duenna?)* c1815, watercolour on paper

Kalighat style (India c1830–1930), two paintings: *Goddess Kali* c1890; *Vishnu as Narasimha* c1890

Dr Jim Masselos, donated through the Australian Government's Cultural Gifts Program
Company school (India late 1700s – late 1800s) *A woman and two attendants* from *Fraser Album* c1820, watercolour on paper

Peter Norton
Morimura Yasumasa (Japan b1951) *Mother (Judith II)* 1991, colour photograph

Brian and Gene Sherman, donated through the Australian Government's Cultural Gifts Program
Song Dong (China b1966) *Burning mirror* (Beijing 2001) 2001, single channel digital video, colour

FX Harsono (Indonesia b1949), *Writing in the rain* 2011, single channel video, sound, three wooden desks with 24 inch TV monitors, three chairs

Dinh Q. Lê (Vietnam b1968) *Light and belief* 2012, single channel digital video, colour, sound

Larry Strange
Svay Ken (Cambodia 1933–2008) *Old bathtub* 2006, oil on canvas

John Yu
Two textiles and one mixed media: *Cloth with Islamic calligraphy (kain kaligrafi) and three central medallions* early 1900s, cotton, dyes; batik; *Cloth with Islamic calligraphy (kain kaligrafi) and image of Sumatran mosque* early 1900s, cotton, dyes; batik; *Betel nut box* late 1800s – early 1900s, silver inlay with beaded handle

Subtotal: 56 works

International art

Todd Barlin, donated through the Australian Government's Cultural Gifts Program
Asmat people (Western New Guinea) *Jamasj (shield)* mid 1900s, wood, earth pigments; latmul people (Papua New Guinea), two ceremonial objects, one weaving and one ceramic: *Dance mask* mid 1900s, collected 1965, wood, sago palm petiole, cane, earth pigments; *Ambusap (wealth object)* early 1900s – mid 1900s, plaited plant fibre, nassa shells, cowrie shells; *Woman's rain hood* early 1900s – mid 1900s, woven estuarine reeds, earth pigments; *Bowl* late 1800s – early 1900s, earthenware

William Kaise (Western New Guinea active 1980s) *Kandara (drum)* mid 1900s, collected c1985, wood, earth pigments, plant fibre, animal skin

Kamoro (Mimika) people (Papua New Guinea) *Body mask* late 1980s, plant fibre, sago palm leaves, wood, bamboo, feathers, Coix lacryma-jobi seeds, earth pigments

Kwoma people (Papua New Guinea), two ceramics and one ceremonial object: *Aumer or Au'maka (ceremonial serving bowl)* mid 1900s, earthenware; *Wasau (head for yam ceremony)* c1970s,

earthenware, natural earth pigments; *Wasau (head for yam ceremony)* c1950–60, earthenware, natural earth pigments

Muniwara people (Papua New Guinea) *Komogi (serving bowl)* mid 1900s, earthenware

Oasei (Indonesia active 1980s) *Omu figure* 1980s, wood, earth pigments

Ofacan family (Indonesia active 1980s) *Body mask for 'Yipae' ceremony* c1988, mulberry fibre, sago palm leaves, wood, bamboo, feathers, seeds, earth pigments

Sawos people (Papua New Guinea) *Kámané (serving bowl)* mid 1900s, earthenware, natural earth pigments

Simi (Indonesia early 1900s – late 1900s) *Omu figure* 1980s, wood, earth pigments

Twaf (Indonesia active 1980s) *Body mask for 'Yiti' ceremony* c1986, mulberry fibre, sago palm leaves, wood, bamboo, feathers, seeds, earth pigments

Usur people (Papua New Guinea) *Cooking pot* early 1900s – mid 1900s, earthenware

Bridgestar Pty Ltd, an investment company of the late James Fairfax AC, donated through the Australian Government's Cultural Gifts Program
Sir Peter Paul Rubens (Flanders 1577–1640) *The Presentation in the Temple* c1632–33, oil on oak panel

Bruce and Joy Reid Foundation
Karel Dujardin (Netherlands 1626–78) *A fresh morning* 1657, oil on canvas

Costa Charalambous, donated through the Australian Government's Cultural Gifts Program
Eddie Martinez (United States of America b1977) *Blockhead in black space* 2020, oil, spray paint, collaged canvas and thumbtacks on canvas

John Clark, donated through the Australian Government's Cultural Gifts Program
Ana Maria Pacheco (Brazil/England b1943), ten prints: *Follies of a guardian angel 1–8* 1993, eight prints; drypoint; printed on Somerset TP 300gsm; *Sybil warns Sardine* from the series *Misfortunes of a Sardine 5* 2003, drypoint; printed on Somerset Textured 300gsm; *Between Mitcham and Croydon – The heritage of the aged* 1977, etching; *The banquet* 1977, drypoint; *The banquet II* 1978, etching;

Every man wears a head on his shoulder I 1981, etching; *Every man wears a head on his shoulder III* 1981, etching; *Sculptural study for a head* early 1990s, polychrome wood; *Preparatory drawing* 1990s, mixed media on paper; *Preparatory drawing* 1990s, oil study on textured paper

Jose Dávila with additional support from the Sydney Harbour Federation Trust and the Biennale of Sydney
Jose Dávila (Mexico b1974) *The act of perseverance* 2020, site-specific mixed media installation with found materials from Cockatoo Island, Sydney

Dr Clinton Ng, donated through the Australian Government's Cultural Gifts Program
Simon Denny (New Zealand b1982) *Supported Video Aquarium Equivalent w./ School of Fish and Coral Double* 2011, wood, metal, aquarium backdrop, plexiglass with protective plastic, screenprint, television casing, fluorescent lamps, faux aquarium rock

George Georgiou (England b1961), four photographs from the series *Fault Lines/Turkey/East/West* 2007: *Ishak Pasa Sarayi, Agri* 2007, pigmented inkjet print; *Hakkâri* 2007, pigmented inkjet print; *Bitlis* 2007, pigmented inkjet print; *Mersin* 2007, pigmented inkjet print

Peter Norton
Richard Avedon (United States of America 1923–2004) *Juan Patricio Lobato, Carney, Rocky Ford, Colorado, 8/23/80* 1985, gelatin silver print mounted on aluminium

Jim Hodges (United States of America b1957) *On we go* 1996, metal chain, pins

Sarah Sze (United States of America b1969) *Fractured sculpture* 2000, mixed media

Brian and Gene Sherman, donated through the Australian Government's Cultural Gifts Program
Kutluğ Ataman (Turkey/England b1961) *Nothing* 2003, single channel digital video, black and white

Sigalit Landau (Israel b1969) *3 men hula* 1999, single channel digital video, colour

Tony Oursler (United States of America b1957) *Black box* 2010, projector and video projection, tinted resin, mounted on steel armature

Michal Rovner (Israel b1957) *Blue land* 2018, single channel video, colour

Mikhael Subotzky (South Africa b1981) *Wye*, three channel film, colour, sound

The late Warren Halloran AM
Briton Rivière (England 1840–1920)
Compulsory education 1887, oil on
canvas

Subtotal: 45 works
Total all department: 143 works
Total purchases and gifted
in 2020–21: 323 works

Deaccessioning

In accordance with the *Art Gallery of New South Wales Act 1980* and the Art Gallery's deaccessioning policy, the disposal of selected works of art from the collection must be approved by the Board of Trustees and the Governor of New South Wales. During 2020–21, one sculpture (William Turnbull, *No 5* 1965) received approval for deaccession. The disposal arose after the work was erroneously accessioned to the Art Gallery collection in 1995.

National Art Archive

The National Art Archive made the following acquisitions in 2020–21.

Neridda and Kirsten Hutchison, donated through the Australian Government's Cultural Gifts Program
The personal archive of their father and art historian, the artist Noel Hutchison.

Peter Kingston, donated through the Australian Government's Cultural Gifts Program
Wunderkabinet 1963–2018

Ramesh Mario Nithiyendran, donated through the Australian Government's Cultural Gifts Program
His personal archive.

Margaret Woodward and Britt Clapson, donated through the Australian Government's Cultural Gifts Program
The personal archive of Margaret Woodward.

Elinor Wrobel, donated through the Australian Government's Cultural Gifts Program
Her personal archive as a curator, collector and gallerist.

During 2020–21, the Registration Department managed the acquisition process of 323 items into the collection, including the design and construction of long-term storage units. The department administered and packed the outward loan of 305 works of art from the collection to thirty national cultural institutions and three international cultural institutions.

Other activities included the administration and installation of twelve furnishing loans to two government offices; managing the new or renewed inward loan of 313 objects from fifteen lenders for long-term collection loan; and managing 1898 internal and external movement requests to move and relocate 9468 collection artworks.

Registration undertook the collection inventory of 4302 works from the Asian collection and 317 'high value' collection items worth over \$1 million.

Registration supervised visits from 105 people to the offsite store, including tertiary art students, benefactors, institutional colleagues and members of the public viewing specific works in the collection.

The Registration Department continues to manage the Art Gallery's study room and works on paper store, and the offsite collection store.

The Exhibition Registration team managed 133 loaned artworks in five consignments from international lenders in the United Kingdom, Sweden, Singapore and New Zealand, including private collections and leading institutions comprising Museum of New Zealand Te Papa Tongarewa, Sarjeant Gallery Te Whare o Rehua and The Hilma af Klint Foundation.

The Exhibition Registration team also managed 852 loaned artworks in 254 consignments from Australian lenders, including private collections and institutions comprising Art Gallery of South Australia, Art Gallery of Ballarat, Heide Museum of Modern Art, Art Gallery of Western Australia, Artspace, Australian War Memorial, Bathurst Regional Art Gallery, Benalla Art Gallery, Bendigo Art Gallery, Buku-Larrnggay

Mulka Art Centre, Cairns Art Gallery, Geelong Art Gallery, La Trobe Regional Gallery, Macquarie University, Mildura Arts Centre, National Gallery of Australia, National Library of Australia, National Portrait Gallery, New England Regional Art Museum, Newcastle Art Gallery, National Gallery of Victoria, Parliament House Canberra, Queensland Art Gallery and Gallery of Modern Art, Queensland University of Technology Art Museum, Reserve Bank Australia, Salamanca Art Centre, Shepparton Art Gallery, Tweed Regional Gallery and Margaret Olley Art Centre.

Accompanying these inward loans were three couriers from international and Australian lenders.

The Exhibition Registration team also received thirteen time-based artworks in eleven electronically based data transfers.

Touring exhibitions

Collection works included in Art Gallery of New South Wales touring exhibitions

Between July 2020 and June 2021, the Art Gallery toured six exhibitions to major regional galleries in NSW, Queensland and the Australian Capital Territory, including Bank Art Museum Moree, Bathurst Regional Art Gallery, Hawkesbury Regional Gallery, Maitland Regional Art Gallery, Coffs Harbour Regional Art Gallery, Tweed Regional Gallery and Margaret Olley Art Centre, Griffith Regional Gallery, Penrith Regional Gallery and Home of the Lewers Bequest, Lismore Regional Gallery, Museum of Art and Culture Lake Macquarie, Cairns Art Gallery, National Film and Sound Archives and National Library of Australia.

These exhibitions – the 2019 and 2020 Archibald Prize, *Real Worlds: Dobell Australian Drawing Biennial 2020*, *Fieldwork: Landscapes West of Sydney*, *Mervyn Bishop* and *A Nation Imagined: The Artists of the Picturesque Atlas* – comprised a total of 203 loaned and Art Gallery collection artworks and were seen by 128 194 visitors.

Archibald Prize 2019

Bank Art Museum Moree
20 March – 24 March 2020/
1 June – 26 July 2020
Bathurst Regional Art Gallery
14 August – 11 October 2020
Coffs Harbour Regional Gallery
22 January – 6 March 2021

John Beard *Edmund (+ Bill)* 2018,
oil and wax on linen

Archibald Prize 2020

Bank Art Museum Moree
20 March – 24 March 2020/
1 June – 26 July 2020
Tweed Regional Gallery and Margaret
Olley Art Centre
22 January – 7 March 2021
Cairns Art Gallery
19 March – 2 May 2021
Griffith Regional Art Gallery
14 May – 27 June 2021

Vincent Namatjira *Stand strong for
who you are* 2020, acrylic on linen,
Mollie Gowing Acquisition Fund for
Contemporary Aboriginal Art 2020;
Kaylene Whiskey *Dolly visits Indulkana*
2020, acrylic on linen with plastic jewels,
purchased with funds provided by the
Aboriginal Art Collection Benefactors
2020; Charlene Carrington *My dad,
Churchill Cann* 2020, natural ochre,
pigment and PVA fixative on linen,
purchased with funds provided by the
Aboriginal Art Collection Benefactors
2020; Thea Anamara Perkins *Poppy
Chicka* 2020, acrylic on clayboard,
purchased with funds provided by the
Aboriginal Collection Benefactors 2020

Mervyn Bishop

National Film and Sound Archive
5 March – 4 October 2021

Exhibition prints were made from these
collection works so the tour could
be displayed at smaller regional and
remote venues.

Mervyn Bishop *'Bob's catch'*
Shoalhaven Heads 1974, printed 2018,
ink jet print, digital exhibition copy of
gelatin silver photograph; *Children
playing in river, Mumeka* 1975, printed
2018, ink jet print, digital exhibition
copy of gelatin silver photograph;
Elders, Amata 1977, printed 2018, ink
jet print, digital exhibition copy of
gelatin silver photograph; *Girl pours
tea, Burnt Bridge* 1988 printed 2018,
ink jet print, digital exhibition copy
of gelatin silver photograph; *Life and
death dash* 1971, printed 2018, ink jet
print, digital exhibition copy of gelatin
silver photograph; *Lionel Rose at his
press conference* 1968, printed 2018,
ink jet print, digital exhibition copy of
gelatin silver photograph; *Photography*

*cadets with model, Sydney Morning
Herald* 1967, printed 2018, ink jet print,
digital exhibition copy of gelatin silver
photograph; *Prime Minister Gough
Whitlam pours soil into the hands of
traditional land owner Vincent Lingiari,
Northern Territory* 1975, printed 2018,
ink jet print, digital exhibition copy of
type R3 photograph, Hallmark Cards
Australian Photography Collection
Fund 1991; *Alan Judd, ABC trainee
radio announcer, Sydney* 1968, printed
2018, ink jet print, digital exhibition
copy of gelatin silver photograph;
*The bus stop, Yalambie Reserve, Mt
Isa* 1974, printed 2018, ink jet print,
digital exhibition copy of gelatin silver
photograph; *Couple on veranda, Coffs
Harbour* 1988, printed 2018, ink jet
print, digital exhibition copy of gelatin
silver photograph; *Cousins, Ralph
and Jim, Brewarrina* 1966, printed
2018, ink jet print, digital exhibition
copy of gelatin silver photograph;
*Far West Children's health clinic,
Manly* 1968, printed 2018, ink jet print,
digital exhibition copy of gelatin
silver photograph; *Fisherman Charlie
Ardler, Wreck Bay* 1975, printed
2018, ink jet print, digital exhibition
copy of gelatin silver photograph;
*Lois O'Donoghue CBA, AM, and
Oodgeroo Noonuccal* 1974, printed
2018, ink jet print, digital exhibition
copy of gelatin silver photograph;
Pool game, Burnt Bridge 1988, printed
2018, ink jet print, digital exhibition
copy of gelatin silver photograph;
Roslyn Watson 1973, printed 2018,
ink jet print, digital exhibition copy
of gelatin silver photograph; *Save
the children pre-school, Nambucca
Heads* 1974, printed 2018, ink jet
print, digital exhibition copy of
gelatin silver photograph; *School
bus, Yarrabah* 1974, printed 2018,
ink jet print, digital exhibition copy
of gelatin silver photograph; *Town
picnic, Brewarrina* 1966, printed 2018,
ink jet print, digital exhibition copy
of gelatin silver photograph; *Woman
attend home management course at
Yuendumu* 1974, printed 2018, ink jet
print, digital exhibition copy of gelatin
silver photograph; *Woman standing
near electric power cord in water,
Burnt Bridge* 1988, printed 2018, ink
jet print, digital exhibition copy of
gelatin silver photograph; *Womenfolk,
Bowraville* 1974, printed 2018, ink
jet print, digital exhibition copy of
gelatin silver photograph, purchased
under the terms of the Florence
Turner Blake Bequest 2008; *Jimmy
Little – State Funeral Kwementyaye
Perkins* 2000, printed 2018, ink jet
print, digital exhibition copy of gelatin
silver photograph, purchased with
funds provided by the Photography
Collection Benefactors 2002

Real Worlds: Dobell Australian Drawing Biennial 2020

Lismore Regional Gallery
6 March – 25 April 2021
Museum of Art and Culture
15 May – 18 July 2021

Peter Mungkuri Punu Ngura (*Country
with trees*) 1 2018, black and white ink
on paper; Punu Ngura (*Country with
trees*) 2 2018, black ink on paper; Punu
Ngura (*Country with trees*) 3 2019,
black and white ink on paper; Punu
Ngura (*Country with trees*) 4 2019,
black and white ink on paper, purchased
with funds provided by the Aboriginal
Art Collection Benefactors 2019; Martin
Bell *Martin Son of the Universe, what
me worry* 2019, ink on BFK Rives paper,
Dobell Biennial Acquisition Fund
and Australian Prints, Drawings and
Watercolours Benefactors 2021; Becc
Orszag *Fantasy of virtue/ All things
and nothing* 2018–20, graphite pencil
and 24kt gold leaf on 600gsm Fabriano
watercolour paper in bespoke frames,
Gil and Shay Docking Drawing Fund
2021; Nathan Hawkes *It is here in a
worn-down province* 2020, dry-pigment
pastel on paper; *they hear the wind
tell of the burned off fields but they
are no children no one carries them
anymore* 2020, dry-pigment pastel on
paper, purchased with funds provided
by the Contemporary Collection
Benefactors 2021

Fieldwork: Landscapes West of Sydney

Hawkesbury Regional Gallery
17 July – 20 September 2020
Maitland Regional Art Gallery
28 November 2020 – 7 February 2021
Penrith Regional Gallery, Home of the
Lewers Bequest
12 March – 9 May 2021

Sydney Ure Smith *Ah Lum's farm,
Windsor* 1923, etching, printed in
brown ink on cream laid paper; *The
church on the hill* 1918, etching,
printed in black ink with pale plate
tone on cream laid paper; *Deserted
courtyard, Hartley* 1920, etching,
printed in brown-black ink with pale
plate tone on cream laid paper;
Entrance to the farm, Campbelltown
c1919, etching, printed in black ink with
plate tone, hand drawn additions in
pencil on cream laid paper; *Freezing
works, Parramatta River* 1914, etching,
printed in black ink on cream laid
paper; *Lennox Bridge, Parramatta*
1917, etching, printed in brown/black
ink with plate tone on cream laid
paper; *The little porch, Campbelltown*
1919, etching, printed in black ink on
ivory laid paper; *St Matthew's church,
Windsor* c1919, etching, printed in
black ink with pale plate tone on

cream laid paper; *Stables of the currency lass, Parramatta* 1914, etching, printed in brown/black ink with plate tone on cream laid paper; *The three barns, Windsor* c1920s, etching, printed in black ink with plate tone on cream laid paper; *The Windsor farm* c1919, etching, printed in black ink on ivory paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2016; *Entrance, old colonial residence, Windsor* 1917, etching, printed in black ink with plate tone on cream paper, gift of Sir Kenneth Street 1962; *Old cottage, Hartley* 1920, etching, printed in brown-black ink with pale plate tone on ivory laid paper, purchased 1921; *The river, Windsor* 1920, etching, printed in black ink on cream laid paper, gift of Sir Kenneth Street 1962; JH Carse *Burraborang Valley near Picton* 1879, oil on canvas, gift of Miss Phyllis M Brown 1968; Lorna Nimmo *The bush fire's passage* 1952, oil on aluminium, purchased 1954; *Collitts Inn and the dark pines* 1948, watercolour, purchased 1948; JJ Hilder *Deviation work* c1913, pencil, watercolour, Bequest of Julius Wilfred (Wilf) Hilder 2011; *Landscape (house in the mountains)* 1909, watercolour on paper, Bequest of Dr Sinclair Gillies 1952; *Lennox Bridge, Parramatta* 1914, pencil, watercolour, gift of Howard Hinton 1917; Lucien Henry *Devil's Coach-house, Fish River Caves* 1883, oil on canvas, Marshall Bequest Fund 1979; Lionel Lindsay *The doctor's house, Windsor*, watercolour, Gift of Howard Hinton 1919; *Kurrajong orchard* 1925, wood engraving, printed in black ink on ivory wove paper, gift of Sir Kenneth Street 1962; Arthur Murch *The gorge* 1945, oil on canvas on paperboard, Marshall Bequest Fund 1945; Sydney Long *Hawkesbury landscape* c1925, oil on canvas, purchased 1925; *Midday* 1896, oil on canvas, purchased 1896; *Reflections, McDonald River* c1926, oil on canvas, purchased 1931; *Spring, St Albans, McDonald River* c1926, oil on canvas, purchased 1926; Howard Ashton *Mountain steepes* 1926, oil on canvas, gift of RR Dangar 1927; *Jamieson Valley* 1931, oil on canvas, Marshall Bequest Fund 1932; WC Piguenit *In the valley of the Grose* 1880, oil, purchased 1895; *The Upper Nepean* 1889, oil on canvas, purchased 1889; Adelaide Perry *Kurrajong (The citrus orchard)* c1929, linocut, printed in black ink on thin ivory laid paper, purchased 1975; Gladys Owen *Kurrajong country* 1930s, wood engraving, printed in black ink on ivory paper, purchased with funds provided by the Australian Art Collection Benefactors 1999; Desiderius Orban *Kurrajong Heights* 1943, pastel on paper, purchased 1945; Elioth Gruner *Man and mountains* 1926, oil on canvas, purchased 1926; *Morning light* 1916, oil on canvas on cardboard, purchased 1916; *Spring frost* 1919, oil on canvas, gift of FG White 1939;

Parramatta Park 1919, etching, printed in brown ink on ivory laid paper, gift of John Heney in memory of the artist 1939; *Summer morning* 1916, oil on canvas, gift of Howard Hinton 1939; Roland Wakelin *Narellan* 1917, oil on canvas on plywood, gift of Alan and Jancis Rees 2014, donated through the Australian Government's Cultural Gifts Program; *The river at Windsor* 1934, oil on paperboard, purchased 1967; Charles Meere *The old coach house yard, Brownlow Hill* 1953, oil on canvas on cardboard, purchased 1953; Julian Ashton *A solitary ramble* 1888, watercolour, opaque white highlights on paper, purchased 1888; *A waterhole on the Hawkesbury River* 1885, oil on canvas, transferred to the Gallery by the Colonial Secretary 1892; Howard Ashton *Sunlight and spaces* 1919, pastel on paper, purchased 1919; Lance Solomon *Terminus St Liverpool* 1943, oil on canvas on paperboard, Marshall Bequest Fund 1943; Penleigh Boyd *The three sisters* 1914, watercolour, pencil, gift of Howard Hinton 1925; Hilda Rix Nicholas *Through the gum trees, Toongabbie* c1920, oil on canvas, acquired with the support of the Art Gallery Society of NSW through the Dagmar Halas Bequest 2016; Freda Robertshaw *A windy day, Carlon's Farm* 1945, oil on paper on paperboard, purchased 1945; Arthur Streeton *Prospect reservoir* 1895, oil on canvas, gift of the Metropolitan Water and Sewerage Board 1937

Long-term inward loans

John Kaldor Family Collection

26 August 2020 – 30 June 2022

Sir Eduardo Paolozzi *Figure* 1958, bronze

Jacobs Douwe Egberts (Au) Pty Ltd

2 September 2020 – 2 September 2021 (renewed)

Jeffrey Smart *The surfers, Bondi* 1963, oil on board

Private collection

13 September 2020 – 12 September 2021 (renewed)

Jane Sutherland *After autumn rains* c1893, oil on canvas

Private collection

1 November 2020 – 1 December 2021

Francis Fowke (designer) *Two Victorian mahogany free-standing museum vitrines* c1875

Private collection

21 November 2020 – 21 November 2023 (renewed)

Wassily Kandinsky *Untitled* 1940, gouache

Mr Satis Arnold

16 December 2020 – 15 December 2025 (renewed)

Zhang Daqian *Homeward passing through the stone gate at dusk* 1974, colour lithograph; *Mountain monastery by the waterfall* 1974, colour lithograph; *Peonies* 1974, colour lithograph; *Shrike amidst the autumn leaves* 1974, colour lithograph; *Hanging gibbon over the autumn stream* 1974, colour lithograph; *Cinnabar lotus* 1974, colour lithograph; *Lotus* 1973, colour lithograph; *Persimmons* 1973, colour lithograph; *Village in the mountains* 1973, colour lithograph; *Village in the mountains* 1973, colour lithograph; *Temple in the mountains* 1973, colour lithograph; *Lotus* 1973, colour lithograph

SH Ervin Gallery

1 January 2021 – 31 December 2025

Charles Meere *Atalanta's eclipse* 1938, oil on canvas

Kenneth Reed

16 January 2021 – 16 January 2026 (renewed)

Italy *Globular jar*, tin-glazed earthenware (maiolica); Italy *Albarelllo*, tin-glazed earthenware (maiolica); Italy *Drug bottle*, tin-glazed earthenware (maiolica); Italy *Globular jar*, tin-glazed earthenware (maiolica); Italy *Broad-rimmed bowl* c1490–1520, tin-glazed earthenware (maiolica); Italy *Spouted drug jar* c1500–25, tin-glazed earthenware (maiolica); Italy *Two-handled vase* c1530–40, tin-glazed earthenware (maiolica); Italy *Plate: Woman with a basket of fruit* mid 1500s, tin-glazed earthenware (maiolica); Italy *Plate: Orpheus clubbed to death by the frenzied Maenads of Ciconia* mid 1500s, tin-glazed earthenware (maiolica); Corneille de Lyon *Portrait of John Calvin* c1540?, oil on panel; Giuseppe Salviati *The entombment* early 1540s, oil on canvas; Italy *Fluted dish: The death of Crassus* c1545, tin-glazed earthenware (maiolica); Italy *Plate: Gaius Popilius Laenas before the King of Syria* c1545, tin-glazed earthenware (maiolica); Italy *Large plate: Hercules and the Cretan Bull* c1550, tin-glazed earthenware (maiolica); Italy *Large plate: Figures on horseback* c1550, tin-glazed earthenware (maiolica); Italy *Plate: Europa and the Bull* c1552–60,

tin-glazed earthenware (maiolica); Italy *Large plate: Warrior* c1560–80, tin-glazed earthenware (maiolica); Andrea Schiavone *Mythological subject* c1560?, oil on panel; Italy *Albarelo* c1570–90, tin-glazed earthenware (maiolica); Italy *Albarelo* c1600?, tin-glazed earthenware (maiolica); Italy *Albarelo* early 1600s, tin-glazed earthenware (maiolica); Italy *Albarelo (one of a pair)* c1620–40, tin-glazed earthenware (maiolica); Italy *Albarelo (one of a pair)* c1620–40, tin-glazed earthenware (maiolica); Andrea Camassei *St Peter in prison baptising Sts Processus and Martinian* c1631–c1633, oil on canvas; Abraham Bloemart *Cymon and Iphigenia* late 1620s, oil on panel; Cornelis van Haarlem *Christ triumphant* 1632, oil on oak panel; Hans Bollongier *Vase of flowers with a snail and a caterpillar* 1634, oil on oak panel; David Teniers II *Landscape with a man feeding chickens* 1635, oil on panel; Sassoferrato *The Virgin in prayer* after 1640, oil on canvas; Jan van Goyen *Landscape with a monastery* 1642, oil on oak panel; Italy *Large plate: Routing of an infidel army* c1655–65, tin-glazed earthenware (maiolica); Quiringh van Brekelenkam *Man cleaning fish with two children* c1660, oil on oak panel; Salomon van Ruysdael *River scene with a fort, sailing ships and figures* 1659, oil on panel; Giacinto Gimignani *Time revealing truth* 1669, oil on canvas; Germany, Meissen *Teapot and cover* c1715–20, c1720–30, hard-paste porcelain (Böttger porcelain); Germany, Meissen *Incense burner* c1715–20, hard-paste porcelain; Saint-Cloud porcelain factory *Inkstand* c1720–30 soft-paste porcelain; Francesco Solimena *Noli me tangere* 1718–20, oil on canvas; Germany, Meissen *Tea canister and cover* c1728, hard-paste porcelain; Germany, Meissen *Tureen cover and stand* c1730–35, hard-paste porcelain; Germany, Meissen *Slop bowl* c1730, hard-paste porcelain; Germany, Meissen *Tea canister and cover* c1730, hard-paste porcelain; France, Chantilly porcelain manufactory *Pair of tea bowls and saucers and a sugar bowl and cover* c1730–35, hard-paste porcelain; Du Paquier *Ollio tureen and cover* c1735, hard-paste porcelain; Germany, Meissen *Tureen and cover* c1735–40, hard-paste porcelain; Germany, Meissen *Dog on kennel* c1735–40, hard-paste porcelain; Germany, Meissen *The Spanish lovers, model* c1740, hard-paste porcelain; France, Saint-Cloud porcelain factory *Covered bowl and stand* c1740–50, soft-paste porcelain; Germany, Meissen *Cup and saucer* c1740, hard-paste porcelain; Germany, Meissen *Two-handled beaker and saucer* c1740,

hard-paste porcelain; Germany, Meissen *Two-handled soup bowl and cover* c1740, hard-paste porcelain; Germany, Meissen *Cup and saucer* c1740–45, hard-paste porcelain; Germany, Meissen *Cellist* c1740–45, hard-paste porcelain; Francesco Fontebasso *Rachel hiding the idols from Laban* c1740–60, oil on canvas; Jacques de Lajoue *Landscape with pyramid* c1740, oil on canvas; Germany, Meissen *Greyhound* c1742, hard-paste porcelain; Germany, Meissen *Male gardener, model* c1743–49, hard-paste porcelain; Germany, Meissen *Female gardener, model* c1743–49, hard-paste porcelain; England, Chelsea, *Goat and bee jug* c1745–c1749, soft-paste porcelain; Germany, Meissen *Cup and saucer* c1745, hard-paste porcelain; Germany, Meissen *Cup and saucer* c1745, hard-paste porcelain; Germany, Meissen *Two-handled soup bowl and cover* c1745, hard-paste porcelain; Germany, Meissen *Hungarian* c1745, 1750, hard-paste porcelain; Germany, Meissen *Persian lady* c1745–50, hard-paste porcelain; Germany, Meissen *Crimean Tatar* c1745–50, hard-paste porcelain; Germany, Meissen *Bagpipe player, model* 1741, hard-paste porcelain; Germany, Meissen *Bohemian waxwing, model* 1741, hard-paste porcelain; Antonio Joli *Venice: the Dogana and San Giorgio Maggiore* c1746–c1748, oil on canvas; England, Bow *Small jug or sauce boat* c1747–c1748, soft-paste porcelain; France, Vincennes *Cup and saucer (tasse à quatre pans ronds)* c1748–c1749, soft-paste porcelain; Germany, Meissen *Jodellet* c1748, hard-paste porcelain; Germany, Meissen *Capitano, model* 1744, hard-paste porcelain; Germany, Meissen, *Parrots, model* 1745, hard-paste porcelain; Germany, Meissen *Harlequin and a lady with parrots, model* 1745, hard-paste porcelain; Germany, Meissen *Dancers, model* 1745, hard-paste porcelain; Italy, Capodimonte *A fisherman and his companion* c1750, soft-paste porcelain; England, Chelsea *Black and white Chinese cock pheasant* c1750–c1752, soft-paste porcelain; Germany, Meissen *Plate* c1750–55, hard-paste porcelain; Germany, Meissen *The delights of childhood (Les delices d'enfance), model* c1750, hard-paste porcelain; Germany, Meissen *Atlas* c1750–60, hard-paste porcelain; France, Vincennes *Jug (pot à eau ordinaire)* c1750–c1752, soft-paste porcelain with silver-gilt mounts; England, Derby *Winter from the rustic seasons* c1750–c1755, soft-paste porcelain; England, Derby *Spring from the rustic seasons* c1750–55, soft-paste porcelain; Mennecy-Villeroy porcelain *Boy playing the pipe* c1750, soft-paste porcelain;

France, Mennecy-Villeroy porcelain *Girl playing the hurdy-gurdy* c1750, soft-paste porcelain; England, St James's *Scent bottle in the form of Cupid holding the globe* c1751–c1759, porcelain; England, Chelsea *Tea bowl and saucer* c1752–c1753, soft-paste porcelain; England, Bow *Neptune or water* c1752–c1755, soft-paste porcelain; England, Chelsea *Dish* c1752–c1753, soft-paste porcelain; France, Strasbourg porcelain factory *Girl with squirrel* c1752–c1754, hard-paste porcelain; Germany, Meissen *Savoyard woman with cradle model* c1753–c1754, hard-paste porcelain; Germany, Meissen *Aeneas rescuing Anchises and Ascanius, model* c1753–c1755, hard-paste porcelain; England, Chelsea *Italian beggar* c1753–c1755, soft-paste porcelain; England, Chelsea *Scent bottle in the form of a pug* c1754–c1755, soft-paste porcelain; England, Chelsea *Tea bowl and saucer* c1755, soft-paste porcelain; England, Bow *Dancing shepherdess* c1755–60, soft-paste porcelain; England, Bow *Spring from the seated rustic seasons* c1755–c1758, soft-paste porcelain; England, Bow *Summer from the seated rustic seasons* c1755–c1758, soft-paste porcelain; England, Bow *Autumn from the seated rustic seasons* c1755–c1758, soft-paste porcelain; England, Bow *Winter from the seated rustic seasons* c1755–c1758, soft-paste porcelain; England, Bow *Shepherd boy piper* c1755–60, soft-paste porcelain; England, Bow *Girl fish seller* c1755–60, soft-paste porcelain; England, Bow *Boy fish seller* c1755–60, soft-paste porcelain; England, Chelsea *Tryolean dancers* c1755–c1758, soft-paste porcelain; England, Longton Hall *Plate* c1755–c1760, porcelain; England, Longton Hall *Plate* c1755–c1757, porcelain; England, Longton Hall *Plate* c1755–c1757, porcelain; England, Longton Hall *Plate* c1755–c1757, porcelain; Germany, Höchst *Sportsman* 1751, hard-paste porcelain; England, Chelsea *Covered bowl and cover* c1756–c1758, soft-paste porcelain; England, Chelsea *Large dish* c1756, soft-paste porcelain; Germany, Frankenthal *Cup and saucer* c1756–c1759, hard-paste porcelain; England, Bow *Woodcutter splitting logs with an axe* c1758–c1760, soft-paste porcelain; Bow *Sweetmeat container with female monkey* c1758–c1762, soft-paste porcelain; England, Bow *Sweetmeat container with male monkey* c1758–c1762, soft-paste porcelain; England, Chelsea, *Plate* c1758–c1760, soft-paste porcelain; England, Derby, *Vase and cover* c1758, soft-paste porcelain; France, Vincennes *Pair of vases* 1754–55, soft-paste porcelain; France, Vincennes *Teapot* 1754–55, soft-paste

porcelain; Germany, Meissen *The squire of Alsatia*, model 1754, hard-paste porcelain; Germany, Meissen *A London courtesan*, model 1754, hard-paste porcelain; Germany, Meissen *Snuff box* c1760–70, hard-paste porcelain; England, Worcester *Tureen and cover in the form of a partridge* c1760–65, soft-paste porcelain; England, Bow *Abess seated reading the divine office* c1760, soft-paste porcelain; England, Bow *Winter from the seated rustic seasons* c1760–65, soft-paste porcelain; England, Chelsea *Plate* c1760–65, soft-paste porcelain; England, Chelsea *Plate* c1760–65, soft-paste porcelain; England, Chelsea *Plate* c1760–65, soft-paste porcelain; England, Derby *Violinist* c1760–65, soft-paste porcelain; Germany, Fürstenberg *Tea canister and cover* c1760–65, hard-paste porcelain; England, Worcester *Teapot and cover* c1760–65, soft-paste porcelain; England, Worcester *Junket dish* c1760–65, soft-paste porcelain; England, Worcester *Jug* c1760–65, soft-paste porcelain; Germany, Frankenthal *Piper* c1760, hard-paste porcelain; Germany, Ludwigsburg *Male dancer* c1760–65, hard-paste porcelain; Germany, Ludwigsburg *Female dancer* c1760–65, hard-paste porcelain; Austria, Vienna porcelain *Snuff box* c1760–c1770, hard-paste porcelain with gilt-metal mounts; France, Sèvres *Square dish* 1757–58, soft-paste porcelain; France, Sèvres *Square dish* 1757–58, soft-paste porcelain; England, Chelsea *Girl holding a nest of chicks (summer?)* c1762–c1765, soft-paste porcelain; England, Chelsea, *Shepherd with dog* c1762–c1765, soft-paste porcelain; England, Chelsea *Vase* c1762–68, soft-paste porcelain; England, Chelsea *Potpourri vase (one of pair)* c1762–68, soft-paste porcelain; England, Chelsea *Potpourri vase (one of pair)* c1762–68, soft-paste porcelain; France, Sèvres *Bust of Louis XV* c1762–c1763, hard-paste porcelain; France, Sèvres *Tray (Plateau carre)* 1758–59, soft-paste porcelain; France, Sèvres *Tea canister and cover* 1759–60, soft-paste porcelain; England, Worcester *Pair of cups and saucers* c1765–70, soft-paste porcelain; England, Bow *Vulcan or fire* c1765–70, soft-paste porcelain; England, Chelsea *Urania* c1765, soft-paste porcelain; England, Chelsea *Male gardener (one of a pair)* c1765–c1769, soft-paste porcelain; England, Chelsea *Female gardener (one of a pair)* c1765–c1769, soft-paste porcelain; England, Derby *Frill vase (one of pair)* c1765, soft-paste porcelain; England, Derby *Frill vase (one of pair)* c1765, soft-paste porcelain; England, Derby *Lady with hunting dog (one of a pair)* c1765–70, soft-paste porcelain; England, Derby, *Gentleman with hunting dog (one of a pair)* c1765–70, soft-paste porcelain; England, Derby *Birds in branches'*

candlestick (one of a pair) c1765–70, soft-paste porcelain; England, Worcester *Milk jug* c1765–70, soft-paste porcelain; England, Worcester *Teapot and cover* c1765–70, soft-paste porcelain; England, Worcester *Mustard pot and cover* c1765–70, soft-paste porcelain; England, Worcester *Jug* c1765–70, soft-paste porcelain; England, Worcester *Basket* c1765–70, soft-paste porcelain; France, Sèvres *Milk jug (pot a lait a trois pieds)* c1765–70, soft-paste porcelain; England, Derby *Birds in branches' candlestick (one of a pair)* c1765–c1770, soft-paste porcelain; Hubert Robert *Landscape with temple* c1765, oil on canvas; France, Sèvres *Flower vase (cuvette Courteille)* 1761?, soft-paste porcelain; France, Sèvres *Girl offering flowers* c1766–73, soft-paste porcelain; France, Sèvres *Boy offering flowers* c1766–73, soft-paste porcelain; France, Sèvres *Tea service* 1762, soft-paste porcelain; Höchst *Boy with kennel, model* c1767–c1770, hard-paste porcelain; England, Worcester *Cream basin, cover and stand (one of a pair)* c1768–c1772, soft-paste porcelain; England, Worcester *Cream basin, cover and stand (one of a pair)* c1768–c1772, soft-paste porcelain; England, Worcester *Vase (one of a pair)* c1768–c1772, soft-paste porcelain; Worcester *Tureen, cover and stand* c1768–c1772, soft-paste porcelain; England, Worcester *Dish* c1768–c1772, soft-paste porcelain; England, Worcester *Vase (one of a pair)* c1768–c1772, soft-paste porcelain; France, Sèvres *Cup and saucer (gobelet Hebert)* 1764, soft-paste porcelain; France, Sèvres *Cup and saucer* 1765, soft-paste porcelain; Italy, Doccia *Flower gatherers* c1770–80, hard-paste porcelain; England, Bow *Plate* c1770, soft-paste porcelain; Germany, Höchst *Tea service* c1770, hard-paste porcelain; Germany, Höchst *Resting boy with helmet, model* c1770, hard-paste porcelain; Germany, Höchst *Girl carrying a pitcher, model* c1770–75, hard-paste porcelain; Germany, Höchst *Girl crying over spilt milk, model* c1770–75, hard-paste porcelain; England, Worcester *Dish* c1770–75, soft-paste porcelain; Germany, Ludwigsburg *Putto as hussar* c1770, hard-paste porcelain; Switzerland, Zurich Porcelain Manufactory *Drink seller* c1770, hard-paste porcelain; Germany, Ottweiler *Coffee pot* c1770–c1771, hard-paste porcelain; Germany, Wallendorf *Saturn* c1770, hard-paste porcelain; Germany, Wallendorf *Jupiter* c1770, hard-paste porcelain; Germany, Wallendorf *Juno* c1770, hard-paste porcelain; Germany, Wallendorf *Apollo* c1770, hard-paste

porcelain; Germany, Wallendorf *Diana* c1770, hard-paste porcelain; Germany, Wallendorf *Mercury* c1770, hard-paste porcelain; England, Bristol porcelain factory *Shepherdess holding a posy* c1770–c1773, hard-paste porcelain; Germany, Höchst *Seated shepherdess with lamb, model* c1770, hard-paste porcelain; France, Sèvres *Ice-cream cooler (seau à glace)* 1767, soft-paste porcelain; France, Sèvres *Square dish (compotier carré)* 1767, soft-paste porcelain; France, Sèvres *Square dish (compotier carré)* 1767, soft-paste porcelain; France, Sèvres *Square dish (compotier carré)* 1767, soft-paste porcelain; France, Sèvres *Square dish (compotier carré)* 1767, soft-paste porcelain; France, Sèvres *Mortar (mortier)* 1767, soft-paste porcelain; France, Sèvres *Cup and saucer (gobelet Bouillard)* 1767, soft-paste porcelain; France, Sèvres *Cup and saucer (gobelet Bouillard)* 1767, soft-paste porcelain; France, Bourg-la-Reine porcelain factory *Group of musicians* c1772–c1775, porcelain; England, Derby *Harlequin* c1772–c1775, soft-paste porcelain; England, Derby *Columbine* c1772–c1775, soft-paste porcelain; France, Sèvres *Cup and saucer (gobelet Bouillard)* 1768, soft-paste porcelain; Switzerland, Zurich porcelain manufactory *Fisherfolk* c1773, hard-paste porcelain; England, Bristol porcelain factory *Vase and cover* c1773, hard-paste porcelain; England, Bristol porcelain factory *Vase and cover* c1773, hard-paste porcelain; France, Sèvres *Salt (saliera simple)* 1769, soft-paste porcelain; France, Sèvres *Salt (saliera simple)* 1769, soft-paste porcelain; France, Sèvres *Monteith (Seau crennele)* 1770, soft-paste porcelain; Germany, Höchst *Boy with poodle* c1775–85, hard-paste porcelain; Germany, Fürstenberg *Sugar bowl and cover* c1775–80, hard-paste porcelain; England, Worcester *Small dish* c1775–80, soft-paste porcelain; England, Worcester *Cup and saucer* c1775–85, soft-paste porcelain; France, Sèvres *Milk jug (pot a lait a trois pieds)* c1775–80, soft-paste porcelain; England, Worcester *Small oval tureen, cover and stand* c1775–c1780, soft-paste porcelain; England, Chelsea *Teapot and cover* c1775, soft-paste porcelain; France, Sèvres *Cup and socketed saucer (gobelet et soucoupe enfoncée)* 1771, soft-paste porcelain; France, Sèvres *Soup plate (assiette à potage)* 1773, soft-paste porcelain; France, Sèvres *Soup plate (assiette à potage)* 1773, soft-paste porcelain; France, Sèvres *Cup and saucer (gobelet litron)* 1775, soft-paste porcelain; France, Sèvres *Tea canister and cover* 1776, soft-paste porcelain; France, Sèvres *Vase (one of pair)* 1777, soft-paste porcelain; France, Sèvres *Vase (one of pair)* 1777, soft-paste porcelain; George

Romney *Portrait of William Hamilton* 1779, oil on canvas; France, Sèvres *Sugar bowl and lid (pot à sucre Bouret)* c1785, soft-paste porcelain; Germany, Frankenthal *Boy with dog kennel* 1781, hard-paste porcelain; Sir Joshua Reynolds *The Holy Family* c1789, oil on canvas; France, Sèvres *Cup and saucer (gobelet litron)* 1785, soft-paste porcelain; France, Sèvres *Plate (assiette uni)* 1785, soft-paste porcelain; France, Sèvres *Plate (assiette uni)* 1785, soft-paste porcelain; France, Sèvres *Cup and saucer* c1791–c1793, hard-paste porcelain

The Lewis Collection

1 February 2021 – 1 February 2026 (renewed)

Francis Bacon *Study from Portrait of Pope Innocent X* by Velazquez 1959, oil on canvas; *Triptych* 1974–77, reworked 1977 oil, pastel and dry transfer lettering; Lucian Freud *And the bridegroom* 1993, oil on canvas; *Susie* 1988–89, oil on canvas; *Two men in the studio* 1987–89, oil on canvas; Fang Lijun *Swimming no 1* 1994, oil on canvas; Yan Peiming *Untitled (Mao triptych)* 1998, oil on canvas, triptych; Pablo Picasso *Femme allongée sur un canapé (Dora Maar)* 1939, oil on canvas; Chaïm Soutine *L'homme au foulard rouge* c1921, oil on canvas; Zhang Xiaogang *Mother with three sons (Bloodline series)* 1993, oil on canvas; *Portrait in Red* 1993, oil on canvas; Amedeo Modigliani *Nu assis au collier* 1917, oil on canvas; Njideka Akunyili Crosby *Drown* 2012, acrylic, coloured pencil and solvent transfer on paper; Jenny Saville *Vis and Ramin II* 2018, oil on canvas

Private collection

28 February 2021 – 28 February 2024 (renewed)

Tony Oursler *Blue* 2006, fiberglass sculpture, single channel digital video projection, colour, sound

Collection of Dr Clinton Ng

30 March 2021 – 29 March 2026

Daniel Boyd *Untitled (ZVDG)* 2014, oil and archival glue on linen

Goldie Sternberg Collection

1 April 2021 – 31 March 2024 (renewed)

Utagawa Kunisada II *Actor Bandô Hikosaburô*, woodblock print; ink and colour on paper; Japan *Porcelain tray*, porcelain with enamel decoration; Lopburi/Thailand *Guardian figure*, stone; Thailand *Head of Buddha*, bronze; 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; Okada Beisanjin *Landscape with immortal crane*, hanging scroll, ink on paper; China *Painted figure of dancing lady*, earthenware; China *Four small bronze deer*, bronze on black laminated base; China *Stone relief of Guanyin*, stoneware; China *Seated Buddha*, stoneware; China *Longquan ware dish with decoration of a pair of fish*, celadon; China *Longquan ware plate with floral motifs on rim*, celadon; China *Large bowl*, porcelain with qingbai glaze; China *Bowl (Nanjing cargo)*, exterior brown glaze, interior underglaze blue; *Bowl (Nanjing cargo)*, underglaze blue; China *Small dish decorated with dragon*, wucai enamel; China *Pair of Chinese silk banners* 1700s, brocade, wooden pelmet; Emperor Qianlong *Calligraphy in running script* 1744, hanging scroll, ink on gold painted blue paper; Japan, *Negoro lacquer ware square tray* 1800s, lacquer; Japan, *Negoro lacquer ware tripod tray* 1800s, lacquer; Japan, *Negoro lacquer ware small table* 1800s, lacquer; China *Wucai bowl with dragon, phoenix and floral designs*, porcelain with wucai polychrome enamel decoration; Hiroshige Andô/Utagawa Akasaka 1833 woodblock print; ink and colour on paper; *Narumi* c1840, woodblock print, ink and colour on paper; *Kanôzan*, *Kazusa* 1852, woodblock print, ink and colour on paper; *Shimonoseki*, *Nagato* 1853–56, woodblock print, ink and colour on paper; *House of Shinagawa: Ko-Genkichi* [?] 1888, colour woodcut; Wu Changshuo *Lotus* 1908, hanging scroll, ink on paper; *Loquats* 1915, hanging scroll, ink and colour on paper; Zhao Qi *Prunus blossom* 1917, hanging scroll, ink and colour on paper; Gao Jianfu *Pear blossom after rain* 1930 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; Lu Yanshao *Garden after rain* 1980, hanging scroll, ink and colour on paper; Zhu Xiuli *Shadow of a banana tree* 1981, hanging scroll, ink and colour on paper

Private collection

24 April 2021 – 24 April 2023 (renewed)

Ben Quilty *Margaret Olley* 2011, oil on linen

Tate Britain

29 April 2021 – 31 May 2023 (renewed) Long-term collection loan

Bertram Mackennal *Diana wounded* 1907, marble; *The Earth and the elements* 1907, marble on onyx base

Bruce and Joy Reid Foundation

30 April 2021 – 30 April 2023 (renewed)

Maxime Maufra *Le Port de Sauzon, Belle-Ile-en-Mer* 1905, oil on canvas

Outward loans

SBS Television

Long-term loan (renewed)

1 July 2020 – 31 May 2022

Peter Schipperheyn *Maschera Maschio* 1991, carrara marble; *Maschera Femina* 1991, carrara marble, gift of Mr Kenneth Myer 1992

State Library of New South Wales

Eight Days in Kamay

13 July 2020 – 28 February 2021

Daniel Boyd *Sir No Beard* 2007, oil on canvas, gift of Clinton Ng 2012, donated through the Australian Government's Cultural Gifts Program

Wollongong Art Gallery

Fabrications

29 August – 22 November 2020

Anne Ferran *Pale-headed flycatcher* 2013, pigment print, purchased with funds provided by Photography Collection Benefactors 2016; *Clamorous shrike*, 2013, pigment print, gift of the artist 2016; Anne Graham *Julie and cloud*, 2014, pigment print on unbleached cotton rag paper, dog hair felt coat, purchased with funds provided by the Contemporary Collection Benefactors 2014; Christo *Wrapped paintings* 1968, stretched canvases, tarpaulin, rope, gift of the John Kaldor Family Collection 2011, donated through the Australian Government's Cultural Gifts Program

Museum of Brisbane

Bauhaus Now!

18 September 2020 – 18 April 2021

Paul Klee *Head, bearded man* 1925, lithograph, gift of Jocelyn Plate in honour of Carl Plate 2018, donated through the Australian Government's Cultural Gifts Program; Ludwig Hirschfeld-Mack *Abstract composition* 1921, colour woodcut, black, blue, red, yellow and beige on ivory laid paper, gift of Olive Hirschfeld, the artist's widow 1970; Grit Kallin-Fischer *Untitled (portrait of Hilde Rantzsch)* 1928, gelatin silver photograph, vintage, purchased 1997; Zep Leirer 1926–27, gelatin silver photograph, vintage, purchased 1997; Eduard Fischer on Mart Stam chairs, *Bauhaus Dessau* 1928, gelatin silver photograph, vintage, purchased with

funds provided by the Photography Collection Benefactors 2006; Frank Hinder *Eleonore Lange* 1939, pastel on paper, purchased 1980

National Gallery of Australia

Know My Name: Australian

Women Artists

14 November 2020 – 4 July 2021

Ada Whiting *Portrait of Miss Ruby Webb* c1905, watercolour, opaque white, gum on ivory, purchased 1905; Bernice Edwell *Child* undated, watercolour and opaque white on ivory, purchased 1914; Janet Cumbræ Stewart *The model disrobing* 1917, pastel on paper, purchased 1918; Bernice Edwell *The yellow gown* c1920, watercolour on ivory, purchased 1921; Bess Norriss Tait *Lydia (Mrs Russell of Chelsea)* c1910, watercolour/opaque white on ivory, purchased 1910; Bernice Edwell *The peacock's feather* 1915, watercolour and opaque white on ivory, purchased 1916; Margaret Preston *Self-portrait* 1930, oil on canvas, gift of the artist at the request of the Trustees 1930; Grace Cossington Smith *The Lacquer Room* 1936, oil on paperboard on plywood, purchased 1967; *The sock knitter* 1915, oil on canvas, purchased 1960; Grace Crowley *Abstract* 1953, oil on hardboard, bequest of the artist 1980; Emily Kame Ngwarreye *Untitled (Alhalker)* 1992, synthetic polymer paint on canvas, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1992; Violet Teague *Dian dreams (Una Falkiner)* 1909, oil on canvas, gift of the sitter's daughter, Lawre Bruce Steer 1975; Mary Webb *Joie de vivre* 1958, oil on canvas, purchased 2011

Bega Valley Regional Gallery

SOUTH/EAST INTERFERENCE

21 September – 7 November 2020

Eko Nugroho *Lot Lost* 2013–15, synthetic polymer paint on fibreglass, manual embroidery rayon thread on fabric, and vinyl, purchased with funds provided by the Neilson Foundation and Dr Dick Quan 2015

The Australian Club

Short-term loan

16 October 2020 – 17 February 2021

Tom Roberts *On the Timbarra – Reek's and Allen's sluicing claim* c1894, oil on canvas on hardboard, purchased 1961; John Brack *In the corner* 1973, oil on canvas, gift of Mr Charles Edge, on behalf and in memory of the late Colin S Patterson 1989

Museum of Contemporary

Art Australia

Lindy Lee: Moon in a Dew Drop

2 October 2020 – 28 February 2021

Lindy Lee *Birth and death* 2003, synthetic polymer paint, inkjet print on Chinese accordion books, gift of the artist 2014, donated through the Australian Government's Cultural Gifts Program; *Virtues of the receptive* 2003, synthetic polymer paint, inkjet print on hardboard, Henry Salkauskas Art (Purchase) Award 2004; *Traceless enlightenment* 2001, synthetic polymer paint, oil, ink, wax on hardboard, gift of Andreas Wiessner and Christian Wichura 2013, donated through the Australian Government's Cultural Gift Program; *Zip zero zilch* 1995, synthetic polymer paint, oil, wax on hardboard, gift of Sue Griffin 2009

Blue Mountains Cultural Centre

Critical Mass: The Art of

Planetary Health

3 October – 6 December 2020

Hans Heysen *Drought sheep* 1916–21, pencil, watercolour on paper, purchased 1950; Russell Drysdale *Walls of China* 1945, oil on hardboard, purchased 1945; Simryn Gill *Eyes and storms* 24 2012, printed 2013, ilfachrome print, gift of Julia Champaloup and Andrew Rothery 2017; Sidney Nolan *Drought skeleton* 1953 oil on hardboard, purchased with funds provided by the Nelson Meers Foundation 2002; Fiona Hall *Fools gold* 2012, Tongan *ngatu* dye and ochre on barkcloth, purchased by funds provided by the Contemporary Collection Benefactors 2014; Janet Laurence *The memory of nature* 2010, acrylic, scientific glass, dried plants, seeds, sulphur, salt, amethyst, taxidermied owls, shellac, tulle, wood, burnt bones, hand bones, hand-blown glass, oil paint, mirrors, purchased with funds provided by the Art Gallery Society of NSW Contempo Group and the Contemporary Collection Benefactors with the generous assistance of Geoff Ainsworth AM, Peter Braithwaite, Sally Breen, Andrew & Cathy Cameron, Ginny & Leslie Green, Michael Hobbs, Ray Wilson OAM 2012

Tweed Regional Gallery and Margaret Olley Art Centre

Margaret's House: Margaret Olley, Nicholas Harding, Pam Tippet and Adam Pyett

30 October 2020 – 2 May 2021

Margaret Olley *Apples* 1980, oil on hardboard, gift of the artist by exchange 1998

Museum of Applied Arts and Sciences

Long-term loan (renewed)

Powerhouse Museum

30 September 2020 – 30 September 2022

England, Wedgwood *Flower bowl* stoneware smeamglaze; John Chappell *Tea bowl* undated stoneware; Unknown *Tea bowl and saucer* c1785, porcelain with glaze, decorated blue, gilded; England, Derby *Sucrier* 1785, porcelain with glaze, decorated blue, gilded; England, Wedgwood *Ewer* c1790, black stoneware (basaltes), moulded decoration; England, Wedgwood *Urn* c1795, black stoneware (basaltes), jasper decoration; England, Wedgwood *Ewer* c1795, black stoneware (basaltes) with jasper decoration; England, Wedgwood *Jug with a monogram* c1800, cream coloured earthenware; Unknown *Tazza* 1800s, blown glass; Unknown *Ewer* 1800s, clear brownish, blown glass; Unknown *Wine glass* 1800s, clear brownish blown glass; Unknown *Jug* 1800s, soda glass, blown; Unknown *Vase* 1800s, blown soda glass; Unknown *Vase with four handles* 1800s, blown glass; Unknown *Wine glass with cover* 1800s, blown glass; Unknown *Wine glass cover* 1800s, blown glass; Unknown *Wine glass* 1800s, blown glass; Unknown *Pourer* 1800s, blown glass; England, Derby *Vase* 1810–15, porcelain with glaze, gilt; Spode pottery and porcelain factory *Vase* c1820, porcelain with transfer decoration (underglaze), glaze; Spode pottery and porcelain factory *Vase* c1820, porcelain with underglaze transfer, glaze; Unknown *Jug* mid 1800s, porcelain; Salviati and Co *Standing bowl* c1850–70 blown glass, enamelled, gilt; Salviati and Co *Standing bowl* c1850 blown glass, gilt enamel; Salviati and Co *Goblet* c1850, red and clear glass, blown, tinted, gilt, enamelled; Unknown *Bowl with three handles* c1850, blown glass; Unknown *Tazza* c1850, blown glass; Unknown *Cover for missing blue-green jar with figure decoration* c1851–99, blown glass, gilded and enamelled; Unknown *Vase* c1851–99, blown glass, enamel; Unknown *Wine glass* c1851–99, blown glass; Thomas Webb & Sons *Vase – cameo cut decoration* 1850–1910, cased glass, cameo cut; Unknown *Saucer* 1850–99, clear glass, enamel; Unknown *Saucer* 1850–99 clear glass, enamel; Unknown *Tazza* 1850–99, glass, enamel; Unknown *Dessert bowl* 1850–99, clear glass, enamel; Unknown *Tazza* 1850–99, blown glass; Unknown *Vase* 1851–99, blown glass; Unknown *Vase* 1851–99 blown glass; Unknown *Ornate wine glass* 1851–99 blown glass; Baccarat *Glasshouse Glass* 1862, engraved glass; Léonard Morel-Ladeiul *The Milton shield* 1865, electroplated silver; *The Bunyan shield* 1865, electroplated silver; Angelica Kauffmann *Tray – Nymphen Schmücken Pan* c1870, porcelain with polychrome, gilded; Stevens and Williams *Jug* c1870, blown glass, engraved; Salviati and Co *Small dish*

late 1800s, tortoiseshell 'marbled' glass; Minton *Duplessis ware* 1869, porcelain (bone china), painted, gilt; Minton *Duplessis ware* 1869, porcelain (bone china), painted, gilt; Minton, after Charles Toft *Candle holder in Henri deux ware style* 1872, cream coloured earthenware; Villeroy and Boch *Vase* c1878, stoneware; Thomas Webb & Sons *Flask* c1880, blown glass, engraved; Thomas Webb & Sons *Flask* c1880, blown glass, engraved; Pownall and Pilsbury, Frank Webb *The Carrington Jug* c1880, engraved glass; Thomas Woodall, Thomas Webb & Sons *The Aurora vase* c1880, cameo cut glass; Thomas Webb & Sons *Vase – bird design* c1880, engraved glass; Ulisse Cantagalli *Hispano – Moresque dish* c1900, earthenware, polychrome, lustre; *Hispano – Moresque charger* c1900, earthenware, polychrome, lustre; *Hispano – Moresque dish* c1900 earthenware, polychrome, lustre; *Castel Durante dish* c1900, earthenware, enamel; *Romagna dish* c1900, earthenware, polychrome; *Faenza style dish* c1900, earthenware, polychrome; *Faenza style dish* c1900, earthenware, polychrome; *Deep dish (bowl)* c1900, earthenware, polychrome; *Deruta dish* c1900, earthenware, polychrome, lustre; *Faenza dish* c1900, earthenware, polychrome; *Faenza dish* c1900, earthenware, polychrome; *Round dish* c1900, earthenware, polychrome; *Dish* c1900, earthenware, polychrome, lustre; *Gubbio dish* c1900, earthenware with enamel and lustre; *Round Cafaggiolo dish* c1900, earthenware, enamel; *Faenza dish* c1900, earthenware, enamel; *Iznik dish* c1900, earthenware, polychrome; *Imitation Turkish dish* c1900, earthenware, polychrome, glazing; *Gubbio dish* c1900, earthenware, polychrome, copper lustre; *Faenza dish* c1900, earthenware, polychrome; *Faenza dish* c1900, earthenware, polychrome; *Faenza dish* c1900, earthenware, polychrome; *Gubbio dish* c1900, earthenware, polychrome, lustre; *Round dish* c1900, earthenware, polychrome, lustre, gold; *Urbino platter* c1900, earthenware, polychrome; *Urbino dish* c1900, earthenware, enamel; *Urbino dish* c1900, earthenware, polychrome; *Urbino platter* c1900, earthenware, polychrome; *Urbino platter* c1900, earthenware, moulded form, polychrome; *Urbino platter* c1900, earthenware, polychrome; *Marmora dish* c1900, earthenware, polychrome; *Marmora dish* c1900, earthenware, polychrome; *Deep dish*, *Turkish style* c1900, earthenware, polychrome; *Castel Durante dish* c1900, earthenware, polychrome; *Large punchbowl on pedestal* c1900, earthenware, polychrome; *Large jug/ ewer* c1900, earthenware, polychrome; *Urn* c1900, earthenware, polychrome, lustre; *Ewer* c1900, earthenware, glazing, polychrome, lustre; *Ewer* c1900, earthenware, polychrome; *Tazza* c1900,

earthenware, enamel, lustre; *Iznik style jug* c1900, earthenware, glazing, polychrome; *Turkish style jug* c1900, earthenware, polychrome; *Urn* c1900, earthenware, polychrome, lustre; *Vase with two handles* c1900, earthenware, painted, glazed; *Vase with two handles* c1900, earthenware, polychrome, glaze; Bernard Moore *Jar with cover*, *Flambe style* c1900, earthenware, flambe glaze; *Jardinière* c1900, earthenware, flambe glaze; Clement Massier *Vase* c1900, earthenware, lustre glazes; Royal Copenhagen *Vase with four handles* c1900, porcelain with underglaze paint, glaze; Rene Lalique *Decanter with a stopper* c1900, moulded glass; Stevens and Williams *Flask, two handles* c1900, stencil etched glass, gilded; Stevens and Williams *Loving cup* c1900, glass, stencil etched; Stevens and Williams *Vase – cameo cut* 1899, glass, cameo cut; Julius Guldfrandsen, Royal Copenhagen *Vase (Decorated with a lake scene)* 1902, porcelain with underglaze paint, glaze; Walter Crane, CE Cundell, Pilkington Tile and Pottery Company *Lancastrian ware wall plaque* c1907, lancastrian ware, copper lustre; Carl Lüsberg *Vase* 1903, porcelain with underglaze paint, glazed; Rene Lalique *Vase with bird decoration* c1910, moulded glass, hand tinting; *Vase* c1910, moulded glass, satin finish with polished decoration; *Perfume decanter* c1910, moulded glass, satin finish, traces of hand-tinting; Richard Joyce, Pilkington Tile and Pottery Company *Vase*, *Royal Lancastrian ware* c1914, earthenware, lustre; Pilkington Tile and Pottery Company *Vase – Royal Lancastrian ware* c1915, earthenware, lustre; Michael Cardew *Teapot* 1969, glazed stoneware

Queensland Art Gallery

Unfinished Business:

The Art of Gordon Bennett

7 November 2020 – 21 March 2021

Gordon Bennett *Myth of the Western man (White man's burden)* 1992, synthetic polymer paint on canvas, purchased 1993

Private collection

Reciprocal *Streeton* exhibition loan

16 October 2020 – 18 February 2021

Elioth Gruner *Bondi Beach* c1912, oil on cardboard, gift of Mrs Norman Lindsay in memory of the artist 1939

National Gallery of Victoria

TIWI

Ian Potter Centre: NGV Australia

23 November 2020 – 8 March 2021

Enraeld Djulabinyanna *Male figure* c1960s, carved and painted wood; *Female figure* c1960s, carved and painted wood,

gift of Harry Messel 1990; Tommy Mungatopi *Coral design* c1965, natural pigments on bark, purchased 1995; attrib. Tommy Mungatopi *Tiwi design* c1970, natural pigments on eucalyptus bark, gift of Ron and Margaret Simpson 2003; Portaminni Stephen *Tunga* c1957, painted bark; *Tunga* c1957, painted bark, gift of Dr Stuart Scougall 1957; Unknown *Tunga* 1959, natural fibres; Unknown *Tunga* 1959, natural fibres; Unknown *Tunga* 1959, bark, red, yellow, pink-white, black on black ground, gift of Dr Stuart Scougall 1959; Taracarijimo Freda Warlapinni *Pwoja – Pukumani body paint design* 2002, natural pigments on linen canvas, purchased 2002

Chau Chak Wing Museum,

University of Sydney

Auspicious: Motifs in Chinese Art

16 November 2020 – 15 May 2022

China, Kangxi or Yongzheng periods 1662–1735 *Disc (bi) with dragons (chi)*, jade, gift of Mrs H Dresdner 2008; China, Yuan dynasty 1279–1368 *Guanyin, bodhisattva of compassion*, bronze, gold leaf; China *Brush pot decorated with a scene from 'Sima Guang breaking the water urn to save his friend'*, a carved Tang dynasty poem by Zhang Ji (c756–c779) 1800s–1900s, bamboo, Gift of John Yu, in memory of George Soutter 2012, donated through the Australian Government's Cultural Gifts Program; China, Ming dynasty 1368–1644 *Pouring vessel (he) in archaistic style* 1600s, bronze with silver and gold inlays, purchased 1990; China, Northern Wei period 386–535 *Stele of a Buddha flanked by two bodhisattvas* 500s, limestone with traces of pigment, purchased with funds provided by the Art Gallery of New South Wales Foundation, the Mary Eugene Tancred Bequest Fund, Jim & Janette Bain, Nick Curtis, Rowena Danziger AM & Ken Coles AM, Chum & Belinda Darvall and Isaac & Susan Wakil 2006; China *Jingdezhen ware dish with gardenia spray design* 1488–1505, porcelain with underglaze blue and overglaze yellow decoration, Edward and Goldie Sternberg Chinese Art Purchase Fund 1989; China, Kangxi period 1662–1722 *Water dropper in the form of a fish* 1600s, porcelain with enamel on biscuit in turquoise, gift of Mr Sydney Cooper 1962; China, Kangxi period 1662–1722 *Dehua ware brush rest in the form of a dragon among rocks* 1662–1722, blanc-de-chine porcelain, purchased 1987; China *Official seal* 1700s, carved soapstone, gift of Mrs Joan Rogers 1990; China *Paperweight carved in the form of a citron with a grasshopper* 1800s, pale greenish grey jade, gift of Mr Sydney Cooper 1962; China *Gourd-shaped ink slab*

1800s, pale greenish grey jade, gift of Mr Sydney Cooper 1962; China, Qing dynasty 1644–1911 *Tea service set, comprising teapot, creamer, sugar bowl and tongs* c1900, silver, gift from the JH Myrtle Collection 2003; China *Tomb tile with decoration of a man and tiger* 400s–500s, earthenware, unglazed, gift of Mr Sydney Cooper 1962; China *Tomb tile with decoration of a feathered man and a dragon* 400s–500s, earthenware, unglazed, gift of Mr Sydney Cooper 1962; Shen Shiyu *Inkstone* late 1800s – early 1900s, carved inkstone, purchased 1989; China, Kangxi period 1662–1722 *Jingdezhen ware Imperial birthday dish with peach* 1662–1722, porcelain with *famille verte* decoration, purchased 1971; China, Qianlong period 1736–95 to Qing dynasty 1644–1911 *Dogs*, carved in amethyst, Bequest of Captain GW Eedy 1921; China *Table* 1700s, hardwood, purchased 1990; China *Armchair with stone panel set on splat*, early 1900s, wood (*huali*), stone, gift of the Storch Family in loving memory of Freddie Storch 2007; China, Han dynasty 206 BCE – 220 CE *Mirror with TLV design*, bronze, gift of Graham E Fraser 1988; China, Qing dynasty 1644–1911 *Paint brush*, bone, horn, hair; figural engraving on handle, gift of Dr John Yu and Dr George Soutter 2005

SH Ervin Gallery

First Light: The Art of Peter Kingston
5 December 2020 – 21 February 2021

Peter Kingston *Big Saturday* 1995, oil on canvas, gift of Margaret Olley 1997; *Carmel* 1964, pen, brush and black ink, wash on ivory wove paper; *Ilford House* 1978, pen and black ink, coloured pencil, opaque white, Thea Proctor Memorial Fund 1993; *Domestic scene* 1993, pen and ink, watercolour on ivory mountboard, gift of Hendrik Kolenberg 2013, donated through the Australian Government's Cultural Gifts Program; *Shag shed resumption, Walsh Bay* 1998–99, charcoal on two sheets of white wove paper, Thea Proctor Memorial Fund 1999; *Luna Park 2000* 1984, etching, hand-coloured, purchased 1984; *Friday night at Kookaburra's* 2003, colour linocut printed in blue and black inks, hand-coloured in yellow and white gouache on cream laid tissue; *Coney Island* printed 1988, hand-coloured 2005, etching, black ink, hand-coloured in watercolour on white wove BFK Rives paper; *Dent at sea* 2006, linocut, black and coloured inks on thin cream Japanese tissue, gift of the artist 2004

Cairns Art Gallery

Ben Quilty – The Entangled Landscape
12 December 2020 – 13 March 2021

Ben Quilty *Fairy Bower Rorschach* 2012, oil on linen, purchased with funds provided by the Patrick White Bequest 2012

Shoalhaven City Arts Centre

WONDER + DREAD: Art in the Land of Weather Extremes
12 December 2020 – 30 January 2021

Helga Groves *Flood* 1999, triptych: woven monofilament fishing line stretched onto wooden frames, purchased with funds provided by the Contemporary Collection Benefactors 2000; Max Dupain *The Burdekin River in flood* 1943, gelatin silver photograph, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine; Susan Norrie *Undertow* 2002, six channel digital video, colour, sound, projection boxes, purchased with funds provided by Clayton Utz 2003; Lloyd Rees *Fire haze at Gerringong* 1980, oil on canvas, purchased with assistance from the HG Slater Foundation 1982; Michael Riley *Untitled* 1998, printed 2004, pigment print, anonymous gift to the Aboriginal and Torres Strait Islander art and Photography collections 2010, donated through the Australian Government's Cultural Gifts Program; Arthur Boyd *The hunter II (The flood)* 1944 (incorrectly inscribed 1945), oil on canvas on plywood, gift of Arthur Boyd and the Museum of Modern Art and Design of Australia 1972; Albert Tucker *Apocalyptic horse* 1956, oil on hardboard, purchased 1982

Bundanon Trust

Arthur Boyd: *Landscape of the Soul*
Tweed Regional Gallery and Margaret Olley Art Centre
8 January – 28 February 2021
Blue Mountains Cultural Centre
12 March – 2 May 2021
Museum of Art and Culture Lake Macquarie
24 July – 26 September 2021

Arthur Boyd *The expulsion* 1947–48, oil on hardboard, purchased 1986

Campbelltown Arts Centre

Space YZ
16 January – 14 March 2021

Justene Williams *Bunny boy 1* 1995, type C photograph mounted on aluminium, purchased with funds provided by Anthony Bond, Sydney 2000; *Bunny boy 6* 1995, type C photograph mounted on aluminium, purchased with funds provided by Sandra Ferman, Sydney 2000; *Bunny boy 12* 1995, type C photograph mounted on aluminium, purchased with funds provided by John Swainston, Sydney 2000; *Bunny boy 13* 1995, type C photograph; *Bunny*

Boy 5 1995, type C photograph, gift of Amanda Love 2011, donated through the Australian Government's Cultural Gifts Program

Louisiana Museum of Modern Art (Denmark)

MOTHER!
27 February – 29 August 2021

Max Beckmann *Mother and daughter* 1946, oil on canvas, Art Gallery of New South Wales Foundation Purchase 1987; Tracey Emin *I do not expect* 2002, appliqué blanket, gift of Geoff Ainsworth AM 2018, donated through the Australian Government's Cultural Gifts Program

Monash University Museum of Art

Tree Story
6 February – 10 April 2021

Joseph Beuys *Save the woods* 1972, offset lithograph, purchased 1990; Edward Ruscha *A few palm trees* 1971, thirty-two-page book with text and fourteen black and white photographs, gift of Robert Dein 2015; Optronic Kinetics *Cubed tree* 1971, gelatin silver photograph, gift of the artists 1971

Heide Museum of Modern Art

Blue Over Time: Robert Owen
6 March – 11 July 2021

Robert Owen *Cadence #1 (a short span of time)* 2003, synthetic polymer paint on canvas, five panels, purchased 2004

Art Gallery of South Australia

Clarice Beckett: *The Present Moment*
27 February – 23 May 2021

Clarice Beckett *Beaumaris foreshore* c1926, oil on canvas on paperboard, Jean Cameron Gordon Bequest Fund in memory of her mother Mary Gordon 2000; *Evening, St Kilda Road* c1930, oil on board, purchased with funds provided by the Australian Collection Benefactors 2013

National Library of Australia

A Nation Imagined: The Artists of the Picturesque Atlas
12 March – 11 July 2021

Frank Mahony *'The sick stockrider' (after Adam Lindsay Gordon's poem)* 1896, watercolour, gum, gift of the Estate of EH McIntyre 1983; *As in the days of old* 1892, oil on canvas, purchased 1892; *The bullock team* 1891, watercolour, gum, purchased 1920; *Drafting sheep* 1900, watercolour, gouache, gift of Howard Hinton 1916; *Rounding up a straggler* 1889, oil on canvas, purchased 1889; *Study for 'Rounding up a straggler'* c1889, pencil, monochrome gouache

on thin card, gift of Mr and Mrs Will Mahony 1984; *Study of a dog – opening of Centennial Park* 1890, pencil, watercolour, white gouache, purchased 1934; *The boundary rider* 1900, pen and ink, gift of Howard Hinton 1916; Julian Ashton *Aboriginal family group* c1886, pencil, watercolour, white gouache, purchased 1888; *Evening, Merri Creek* 1882, oil on canvas, gift of Howard Ashton 1942; *The ferry* 1893, etching, printed in brown ink with plate tone on ivory laid paper, purchased 1918; *Gloucester Street, The Rocks, Sydney* 1918, etching, black ink with pale plate tone on ivory laid paper, purchased 1918; *Mosman's Bay* 1888, pencil, watercolour on paper, Wendy Barron Bequest Fund 2015; *The prospector* 1889, oil on canvas on hardboard, purchased 1889; *Sentry-box Reach, Hawkesbury River, New South Wales* 1886, pencil, watercolour, scraping out on paper, gift of Howard Hinton 1924; *Shoalhaven River, junction with Broughton Creek, New South Wales* 1891, pencil, watercolour, opaque white, purchased 1891; *A solitary ramble* 1888, watercolour, opaque white highlights on paper, purchased 1888; *Terrigal Headland, New South Wales* 1892, pencil, watercolour, white gouache, scraping out, purchased 1892; Constance Roth *Apples* 1890, oil on cedar panel, purchased 1890; Robert Atkinson *The Bluff, Middle Harbour, Sydney* 1889, pencil, watercolour, Chinese white highlights, purchased 1889; Charles Conder *Departure of the Orient – Circular Quay* 1888, oil on canvas, purchased 1888; Frank Holl *Deserted – the foundling* 1873, pen, brush, black ink with white and grey gouache, purchased 1880; Frederick B Schell *High tide, Bondi* 1888, watercolour, purchased 1888; *Steavenson's Falls, Victoria* c1886–c1887, charcoal, white gouache on laid paper, accessioned 2020; A Henry Fullwood, *Jervis Bay and Shoalhaven River, New South Wales* 1891, pencil, watercolour, scraping out, purchased 1891; *Kangaroo Valley, New South Wales* 1891, pencil, watercolour, opaque white highlights, purchased 1891; *Old Mosman's, Sydney* 1890, etching, printed in black ink with pale plate tone on ivory wove paper, Wendy Barron Bequest Fund 2015; *Old Sydney, Rocks* 1898, etching, printed in black ink on cream paper, purchased 1923; *Reflections* 1898, pastel on brown laid paper, purchased 1898; *Wet evening, George Street, Sydney* 1889, charcoal, white pastel and stump, purchased 1889; John Mather *Mosman's Bay* 1889, pencil, watercolour, white gouache, purchased 1890; Livingston Hopkins *River scene: on the Hawkesbury* 1891, etching, printed in brown ink on paper, gift of Sir Kenneth Street 1962; *View of The Rocks, Old Sydney* 1886, etching, printed in brown ink with pale plate tone on ivory wove

paper, purchased 1990; WC Pignenit *The Upper Nepean* 1889, oil on canvas, purchased 1889; Félix Buhot *Westminster Bridge* c1884, etching with drypoint and aquatint on artificial parchment, purchased 1986; *L'hiver à Paris* 1879, etching, aquatint and drypoint, gift of Iphigene Kallinikos 2017

National Portrait Gallery

Australian Love Stories

National Portrait Gallery

20 March – 1 August 2021

Tom Roberts *Self portrait* 1924, oil on canvas, gift of the artist at the request of the Trustees 1924

National Gallery of Victoria

She-oak and Sunlight: Australian Impressionism

Ian Potter Centre: NGV Australia

2 April – 22 August 2021

Charles Conder *Bronte, Queen's Birthday* 1888, oil on wood panel, purchased 2017 with funds provided by the Australian Masterpiece Fund, including the following major donors: Barbara Gole (in memory of), Antoinette Albert, Andrew Cameron AM & Cathy Cameron, Rowena Danziger AM & Ken Coles AM, Kiera Grant, Alexandra Joel & Philip Mason, Carole Lamerton & John Courtney, Alf Moufarrige AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent; *An Impressionist (Tom Roberts)* c1889, oil on cedar panel, purchased with funds provided by the Art Gallery Society of NSW 1997; E Phillips Fox *Art students* 1895, oil on canvas, purchased 1943; Grace Joel *Portrait of GP Nerli* mid 1890s, oil on canvas on plywood; Grace Joel *Arthur Streeton – a sketch-portrait* c1900–05, oil on canvas, later mounted on hardboard, Bequest of Miss Joel 1925; George Lambert *Arthur Streeton* 1906, pencil on buff wove paper, Edward Stinson Bequest Fund 1999; John Longstaff *Julian Ashton* 1898, oil on canvas, gift of Julian Ashton 1940; Frederick McCubbin *Self-portrait* 1886, oil on canvas on hardboard, purchased 1951; Elizabeth Mahony *Tom Roberts, Sydney* c1920s, gelatin silver photograph, purchased 1984; Alice Mills *Untitled (Portrait of Arthur Streeton)* 1907, platinotype gelatin silver photograph, purchased 1983; Sir William Orpen *Charles Conder* 1900, pencil, gift of Howard Hinton 1931; Tom Roberts *Smikey Streeton age 24* 1891, oil on canvas, purchased 1945; *Holiday sketch at Coogee* 1888, oil on canvas, purchased 1954; *Fog, Thames Embankment* 1884, oil on paperboard, purchased with funds provided by the

Gleeson O'Keefe Foundation 2008; *Evening train to Hawthorn* c1889, oil on cedar panel, Edward Stinson Bequest Fund 1991; *Eileen* 1892, oil on canvas, purchased 1892; *The camp, Sirius Cove* 1899, oil on canvas on paperboard, purchased 1940; *Bailed up* 1895, 1927, oil on canvas, purchased 1933; John Russell *Madame Sisley on the banks of the Loing at Moret* 1887, oil on canvas, purchased with assistance from the Margaret Hannah Olley Art Trust 1996; Arthur Streeton *'Still glides the stream, and shall for ever glide'* 1890, oil on canvas, later mounted on hardboard, purchased 1890; *A road to the ranges* 1889, oil on cardboard, gift of Robert Albert AO 2013, donated through the Australian Government's Cultural Gifts Program; *The national game* 1889, oil on cardboard, purchased 1963; *The railway station, Redfern* 1893, oil on canvas, gift of Lady Denison 1942; *Fireman's funeral, George Street* 1894, oil on canvas, purchased 1980; *'What thou amongst the leaves hast never known'* 1896, oil on wood, gift of Dr Joseph Brown 1991; *Fire's on* 1891, oil on canvas, purchased 1893; Derwent Wood *Tom Roberts* 1910, patinated plaster head, gift of Tom Roberts 1929; Barcroft Capel Boake *John Russell* c1883, albumen photograph, carte-de visite, National Art Archive; McCarron, Stewart & Co, Royal Art Society of New South Wales, Arthur Streeton *Fifteenth annual exhibition of the Art Society of New South Wales*, illustrated catalogue 1894, commercially printed string bound book of sixty-six pages, Art Gallery of New South Wales institutional archive; Charles Conder, Victorian Artists Society *The Victorian Artists Society catalogue of Winter exhibition* March 1890, Art Gallery of New South Wales institutional archive

Drill Hall Gallery, Australian National University

Out of Place

17 April – 13 June 2021

Janet Burchill and Jennifer McCamley *SAFE* 2005, neon, electric cables, fittings and transformer, purchased with funds provided by Contemporary Collection Benefactors 2007

Museum of Contemporary Art Australia

Richard Bell: You Can Go Now

4 June – 29 August 2021

Richard Bell *Devine inspiration* 1993, synthetic polymer paint and collage on canvas, text panel, purchased with funds provided by Contemporary Collection Benefactors 1993; *Pay the rent* 2009, synthetic polymer paint on canvas, purchased 2010

Auckland Art Gallery Toi o Tamaki*All That Was Solid Melts*

5 June – 10 October 2021

Bill Viola *Observance* 2002, digital tape (betacam) shown as single channel digital video, colour, silent, plasma screen, gift of the John Kaldor Family Collection 2011, donated through the Australian Government's Cultural Gifts Program

National Art School*John Olsen: Goya's Dog*

11 June – 7 August 2021

John Olsen *Spanish encounter* 1960, triptych: oil on hardboard, purchased 1960; *Golden summer, Clarendon* 1983, oil on hardboard, purchased with the assistance of Salomon Brothers 1985; *Australian flux* 1960, charcoal, watercolour, gouache on ivory wove paper, gift of Terry Clune and the artist 1960; *Nightfall, when wattle stains the doubting heart* 1980, oil on canvas, purchased 1981; *Head of a countryman (Self-portrait)* 1994, charcoal, pastel, gift of the artist 1996

Art Gallery of South Australia*Dušan and Voitre: Surrealists at Sea*

19 June – 12 September 2021

Dušan Marek *Ego* 1951–52, oil on canvas on cardboard, purchased 1976; *Sketchbook* 1990, bound sketchbook: twelve leaves, fourteen drawings, black fibre-tipped pen on white Montval Canson 300gsm watercolour paper; *(Untitled)* 1990, black and brown fine felt-tip pen; *(Untitled)* 1972, black ballpoint pen, black felt-tip pen; *(Untitled)* 1972, black ballpoint pen, black felt-tip pen, gift of James Agapitos and Ray Wilson 1997; *Impressions from France* 1985, bound book: twenty-one leaves, thirty-two drawings, gouache and watercolour, gift of James Agapitos and Ray Wilson 2002

The Metropolitan Museum of Art*Portraits, Power and Identity: Florence under Cosimo I de' Medici*

21 June – 11 October 2021

Agnolo Bronzino *Cosimo I de' Medici in armour* c1545, oil on poplar panel, Art Gallery of New South Wales Foundation Purchase 1996

Australian Centre for Contemporary Art*A Biography of Daphne*

26 June – 5 September 2021

Agostino dei Musi Apollo and Daphne

1515, engraving, purchased 1937

New South Wales Parliament House, Office of Speaker of the Legislative Assembly

Furnishing loan (renewed)

1 October 2020 – 31 January 2022

Michael Shannon *Autumn landscape, Heathcote no 1* 1985, oil on canvas, purchased 1988; Thelma Hulbert *Mecklenburgh Square* 1947, oil on canvas, purchased 1952; Clifford Hall *Maida Vale in snow* c1947, oil on hardboard, purchased 1947; Edgar Holding *Littlehampton* undated, oil on pulpboard, purchased 1957; Robert Campbell *Avenue du Maine, Paris* c1930, oil on canvas, purchased 1963; Charles Bryant *Low tide, St Ives* undated, oil on canvas, purchased 1922; Jack Carington Smith *Regatta, Sandy Bay* 1949, oil on canvas, purchased 1949; Eugene Crick Claux *Street scene* undated, oil on canvas, purchased 1950; George Lawrence *Foveaux Street, Surry Hills* 1945, oil on canvas on paperboard, purchased 1945; Clem Millward *Red ground near Weipa* 1977–78, oil on canvas, gift of John Brackenreg OBE 1978

Conservation

This year in Conservation, over 2800 works were assessed and prepared for display, exhibition, outward loan and touring exhibitions. The department also assessed 323 new acquisitions and prepared them for storage as required.

In addition to preparing works for all Art Gallery exhibitions in 2020–21, the Conservation Department has been undertaking a major conservation project associated with the refurbishment of the Grand Courts with over 480 artworks being treated and prepared for display. This major conservation project would not have been possible without the generous support of The Pohl Foundation, Sally White OAM, The Howarth Foundation and Conservation Benefactors. Artworks across a range of media from paintings, objects, watercolours and drawings through to archival material and contemporary photography have been prepared for display in the Grand Courts. This work has included dusting, cleaning and consolidating fragile paint, putting glass on vulnerable works, securing paintings and works on paper in frames and preparing mounts, frames and new display systems. Major conservation treatments on works by Hugh Ramsay, Thomas Dicksee, Gordon Coutts, Benjamin Edwin Minns, Conrad Martens, John Skinner Prout and Joseph Backler will allow the Art Gallery to highlight some key works for the new display.

The Conservation Department continued regular work to ensure the care and conservation of the Art Gallery's collection while also undertaking research and documentation projects. Conservation is a partner investigator on three Australian Research Council Linkage projects. *Archiving Australian media arts: towards a method and national collection*, with Swinburne University, Australian Centre for Moving Image and other partners, is assisting the Art Gallery in developing better approaches to archiving, and providing access to, Australian media arts heritage in the National Art Archive. *Polymuse: a national framework for managing malignant plastics in museum collections*, with the University of Melbourne, Museum Victoria, Museum of Applied Arts and Sciences and other partners, is assisting the Art Gallery in developing protocols for the identification and preservation of malignant plastics in artworks. *Precarious movements: choreography and the museum* is a collaboration started in 2021 between the Art Gallery, Monash University Museum of Art, National Gallery of Victoria, Tate, University of New South Wales and artist Shelley Lasica. This three-year research partnership explores the challenges around presenting and preserving choreographic performance works in visual arts institutions. The project addresses the rise of performance and dance in contemporary art, and the need for collecting institutions to be able to capture and preserve this important aspect of art history.

Support from the Bank of China enabled a digital exchange between Art Gallery conservation staff and experts at the Palace Museum Beijing. The digital exchange focused on approaches to the care and treatment of Asian textiles and lacquerware.

The Art Gallery's Digital Preservation Project is underway with generous support from the Metal Manufactures Fund (MMF). The digital archivist, whose position is funded by MMF, has been working with the new digital preservation manager to scope requirements for a new digital preservation storage system for the Art Gallery. This system will ensure the preservation of the digital collection items in the art collection and the National Art Archive as well as gallery-produced digital content. This is an exciting and timely next step in the Art Gallery's ongoing work in time-based, audio-visual and digital art and archive conservation and preservation.

The impact of COVID-19 meant that Conservation hosted only two virtual interns this year, as onsite internships were not possible. The department was still able to provide six tours for benefactors, students, staff and colleagues, presented talks and conference papers, and provided 'caring for collection' training for staff and contractors.

National Art Archive and Capon Research Library

During the year, the National Art Archive received gifts of the personal archives of artists Ramesh Mario Nithiyendran, Margaret Woodward and Noel Hutchison. After including it in his survey exhibition at the SH Ervin Gallery, Peter Kingston donated his popular *Wunderkabinet* 1963–2018, collected and assembled by him over fifty years as a stand-alone archival work of art. Elinor Wrobel donated her personal archive, documenting her diverse career as a curator, collector, gallerist and founder in Sydney of the Woolloomooloo Gallery (1983–95), the John Passmore Museum (since 2003) and the award-winning Lucy Osborne-Nightingale Museum at Sydney Hospital (since 2000). The Margaret Woodward archive provided an opportunity for archive and conservation staff to trial new risk assessment procedures for the potential acquisition of archives.

The exhibition *Pat Larter: Get Arted* opened in the Lowy Gonski Gallery in November 2020. Over 90% of the content for this exhibition was drawn from the National Art Archive. In preparation for the exhibition, video recordings of the artist's performances were conserved and digitised with funding support from Fearless, a women-focused membership program within the Art Gallery. The co-curators of the exhibition spoke about the exhibition to the Australian Society of Archivists, the Sydney Culture Network's Data Salon and the Australian Art Benefactors, and wrote articles about it for *Vault Magazine* and *Art Monthly Australia*.

The book launch for *Recent past: writing Australian art*, co-edited by the head of the library and archive, was held in the presence of Daniel Thomas, the Art Gallery of New South Wales' first curator. This anthology of his writings was generously supported by the Gordon Darling Foundation, the late James Fairfax AC and James Darling AM. The Gordon Darling Foundation also contributed to the publication *The exhibitionists: a history of Sydney's Art Gallery of New South Wales* written for the Art Gallery's 150th anniversary in 2021.

A new digital and special collections archivist was appointed to work on the Art Gallery's Digital Preservation Project, in a three-year position generously funded by Metal Manufactures through Carol Grigor.

The COVID-19 pandemic and the planned moving of the library and archive to new facilities on lower level 3 meant that physical and online resources were only available this financial year for 100 days from June to December 2020. Nonetheless, 370 people used resources onsite and 430 online during this time. Statistics indicate that 40% came from Greater Sydney, 30% from regional New South Wales and the remaining 30% from interstate and overseas.

Staff from the department continued to work closely with Tonkin Zulaikha Greer Architects on the exciting and visionary plans for the new library and archive, scheduled to open in 2022.

Photography Studio

The Photography Studio undertook work for major exhibitions including *Streeton*, *The National 2021: New Australian Art*, *Archie 100: A Century of the Archibald Prize* as well as both the 2020 and 2021 Archibald, Wynne and Sulman Prizes. Arthur Streeton works were photographed from private collections in Sydney, Brisbane and Victoria, and Art Gallery collection works were newly photographed after conservation treatment.

New photography of collection works was undertaken for the exhibitions *Margel Hinder: Modern in Motion* (including digitisation of over 3000 images of Hinder archives from the National Art Archive), *Archie Plus*, *Pat Larter: Get Arted*, *Real Worlds: Dobell Australian Drawing Biennial 2020*, *Joy, Longing for Home*, *Brett Whiteley: Printmaker* and *Archie 100*.

Over 120 events and activities at the Art Gallery were photographed, including *Archie Plus* performances with Meryl Tankard, the Studio A mural project, and a series of workshops held with Plunkett Street Public School students in Woolloomooloo. Artist educators were photographed with teacher groups, students and other community groups in the Art Pathways and Djamu shield-making programs.

The studio sourced, colour-checked and provided 723 high-resolution images for 110 external image sales requests.

The Photography Studio received a generous donation from Elisabeth and Phillip Ramsden for camera equipment to enhance the mirrorless camera system.

Study room

The study room provides public access by request to the Art Gallery's growing collection of over 25 200 works on paper. It is recognised as a valuable research facility, offering an intimate, supportive and engaging environment where individuals or groups can copy from original works as well as explore prints, drawings and photographs from the collection not currently on display.

During 2020–21, 137 visitors to the Art Gallery viewed artworks from storage. While access was greatly impacted by COVID-19 closures and restrictions and a five-month building works project, wherever possible the study room provided visitors with a focus point for learning and research. Visitors included lecturers with student groups from universities, artists, academics, benefactors, museum and gallery professionals, and curious members of the public.

Interdepartmental staff collaborations expanded study room usage to facilitate a deeper collection awareness and special art experience to outreach programs. The Home art education program's virtual school excursion was filmed in the study room in 2020, featuring a conversation between Art Gallery staff about the artist Roy Kennedy and his prints in the Art Gallery's collection.

During the year, staff from the study room worked with Building Services to deliver a redesigned viewing facility and continued to collaborate with Digital Engagement on the study room's online profile.

Collection management involved sighting Asian works on paper as part of the current inventory cycle, processing new acquisitions of works on paper. Staff also coordinated the interdepartmental preparation of artworks for exhibitions within the Art Gallery, artworks for the touring exhibition program, and artworks for inward and outward loans to local, interstate and international venues.

Exhibitions and attendance

- 19 exhibitions at the Art Gallery's Domain site seen by 530 567 visitors, with impacts seen from capacity limits and temporary closure as a result of COVID-19
- 4 ticketed exhibitions attended by 179 795 visitors
- 6 touring exhibitions, across 13 tour venues, attended by 128 194 visitors

Attendance

Month	Total visitors 2016–17	Total visitors 2017–18	Total visitors 2018–19	Total visitors 2019–20	Total visitors 2020–21	Domain site 2020–21	BW Studio 2020–21	Regional touring 2020–21
July	207 223	118 691	115 650	104 620	32 974	29 888	711	2375
August	160 847	150 683	123 534	98 994	23 880	20 275	546	3059
September	136 592	131 689	100 784	92 235	31 821	27 180	528	4113
October	135 663	155 265	146 172	120 254	52 720	50 319	692	1709
November	135 329	164 511	140 613	130 116	52 539	51 735	509	295
December	99 838	126 815	108 523	113 913	50 129	45 263	414	4452
January	150 967	147 156	141 171	141 423	65 795	54 241	513	11 041
February	115 969	154 579	150 509	106 898	78 271	53 542	642	24 087
March	127 911	114 453	136 789	62 282	64 071	40 793	783	22 495
April	116 820	111 142	112 310	0	80 973	44 514	987	35 472
May	107 544	116 001	118 986	0	50 944	38 326	955	11 663
June	92 683	116 732	105 133	29 491	82 455	74 491	531	7433
Year total	1 587 386	1 607 717	1 500 174	1 001 975	666 572	530 567	7811	128 194

Paid exhibition program

Exhibition	Months	Visitors
Archibald, Wynne and Sulman Prizes 2020	September–January	74 661
Streeton	November–February	63 032
Archibald, Wynne and Sulman Prizes 2021 and Archie 100: A Century of the Archibald Prize*	June	32 528
Hilma af Klint: The Secret Paintings*	June	9574
Total		179 795

*Note: Up to closing on 25 June 2021 due to NSW Government–mandated lockdown.

List of exhibitions

Dates	Exhibition	Ticketed	Tour	Catalogue
22.02.2020 – 03.01.2021*	Shadow Catchers			×
14.03.2020 – 27.09.2020*	22nd Biennale of Sydney: NIRIN			×
21.03.2020 – 07.02.2021*	Under the Stars			
01.06.2020 – 13.09.2020*	Some Mysterious Process: 50 Years of Collecting International Art			
04.06.2020 – 28.03.2021	Brett Whiteley: Feathers and Flight			
15.06.2019 – 21.02.2021*	In One Drop of Water			
18.07.2020 – 10.01.2021	A Promise: Khaled Sabsabi			
26.09.2020 – 10.01.2021	Archibald, Wynne and Sulman Prizes 2020	×	×	×
15.10.2020 – 15.11.2020	Brett Whiteley Travelling Art Scholarship			
24.10.2020 – 07.02.2021	Real Worlds: Dobell Australian Drawing Biennial 2020		×	
24.10.2020 – 21.02.2021	Joy			
14.11.2020 – 21.03.2021	Pat Larter: Get Arted			
7.11.2020 – 14.02.2021	Streeton	×		×
30.01.2021 – 02.05.2021	Margel Hinder: Modern in Motion		×	×
04.02.2021 – 05.04.2021	ARTEXPRESS 2021			
06.03.2021 – 25.06.2021**	Longing for Home			
26.03.2021 – 25.06.2021**	The National 2021: New Australian Art			
03.04.2021 – 2022	The Way We Eat			
03.04.2021 – 25.06.2021**	Brett Whiteley: Printmaker			
05.06.2021 – 25.06.2021**	Archibald, Wynne and Sulman Prizes 2021	×	×	×
05.06.2021 – 25.06.2021**	Archie 100: A Century of the Archibald Prize	×	×	×
12.06.2021 – 25.06.2021**	Hilma af Klint: The Secret Paintings	×		×

*Note: Visitor numbers from 1 July 2020 to 30 June 2021 for exhibitions running over two financial years.

**Exhibition closed 25 June 2021 due to COVID-19 lockdown.

Regional exhibitions

Dates	Venue	Location	Exhibition	Attendance
20.03.2020 – 23.03.2020/ 01.06.2020 – 26.07.2020	Bank Art Museum Moree	Moree, NSW	Archibald Prize 2019	*1793
20.03.2020 – 20.09.2020	Hawkesbury Regional Gallery	Windsor, NSW	Fieldwork	2746
17.07.2020 – 11.10.2020	Bathurst Regional Art Gallery	Bathurst, NSW	Archibald Prize 2019	6717
14.08.2020 – 07.02.2021	Maitland Regional Art Gallery	Maitland, NSW	Fieldwork	11 410
28.11.2020 – 06.03.2021	Coffs Harbour Regional Gallery	Coffs Harbour, NSW	Archibald Prize 2019	13 487
22.01.2021 – 07.03.2021	Tweed Regional Gallery and Margaret Olley	Murwillumbah, NSW	Archibald Prize 2020	21 821
22.01.2021 – 04.10.2021	National Film and Sound Archive	Canberra, ACT	Mervyn Bishop	2224
06.03.2021 – 25.04.2021	Lismore Regional Gallery	Lismore, NSW	Real Worlds: Dobell Australian Drawing Biennial 2020	5758
06.03.2021 – 10.07.2021	National Library of Australia	Canberra, ACT	A Nation Imagined: The Artists of the Picturesque Atlas	17 639
12.03.2021 – 09.05.2021	Penrith Regional Gallery	Penrith, NSW	Fieldwork	4102
19.03.2021 – 03.05.2021	Cairns Regional Gallery	Cairns, QLD	Archibald Prize 2020	34 119

Indigenous Advisory Group

The Art Gallery is deeply committed to supporting and celebrating Aboriginal and Torres Strait Islander people, perspectives and cultural practices.

The Indigenous Advisory Group advises the Art Gallery on realising positive and necessary change, implementing the Indigenous Action Plan, and engaging deeply with Aboriginal and Torres Strait Islander cultural considerations in the lead-up to the completion of the Sydney Modern Project.

The Art Gallery's Indigenous Advisory Group met six times between July 2020 and June 2021. Its membership comprises Tony Albert (chair); Uncle Chicka Madden; Uncle Allen Madden; Wesley Enoch; Stephen Gilchrist; Jason Glanville; Hetti Perkins; Rachel Piercy.

Indigenous Action Plan

In 2020–21 the Art Gallery made significant progress against its Indigenous Action Plan 2018–21. Following his appointment as an Art Gallery trustee in January 2020, Tony Albert continued to chair the Indigenous Advisory Group, providing a valuable link between the group and the Board of Trustees.

The Indigenous Advisory Group provided advice on the Art Gallery's Sydney Modern Project art commissions, and contributed to the Art Gallery's identity project, especially regarding Welcomes to and Acknowledgements of Country. Guidance from the group also contributed to the Art Gallery's updated Aboriginal and Torres Strait Islander Engagement Strategy.

The Art Gallery's Aboriginal and Torres Strait Islander art team worked with the Indigenous Advisory Group to develop and implement a series of cultural learning experiences and training for Art Gallery staff to help embed First Nations perspectives in the organisation ahead of the opening of the Sydney Modern Project.

With funding provided by the De Carle Bequest, the Djamu and Home art education programs were expanded in 2020–21, providing increased opportunities for school students across NSW, including those in youth justice, to engage with Aboriginal art, artists and educators, both in person and online. The bequest has also enabled the provision of funding to regional galleries to develop artist workshops as part of the program. Indigenous Advisory Group member Rachel Piercy and Cara Pinchbeck, senior curator Aboriginal and Torres Strait Islander art, are part of the committee overseeing this bequest.

Representatives from the Aboriginal and Torres Strait Islander art team joined the Art Gallery's Community Advisory Group and Exhibitions Approval Committee, supporting deeper awareness of Indigenous culture in the Art Gallery's collections and planning.

The Art Gallery collaborated with the Sydney Opera House to realise the third iteration of *Badu Gili*, a projection of artworks on the Sydney Opera House sails, titled *Badu Gili: Wonder Women* and curated by the Art Gallery's curator of Aboriginal and Torres Strait Islander art Coby Edgar.

Community Advisory Group

Building on the Art Gallery's long history of connection with artists and the public through exhibitions, public programming, education and community-engaged practice, in February 2021 the Art Gallery created a new Community Working Group to act in an advisory capacity to guide inclusivity and opportunity for all, and to ensure as many people and communities as possible are represented and acknowledged through exhibitions and programs.

The Community Advisory Group's key goals are to:

- advocate for emerging artists to increase their presence within the Art Gallery, and identify ways to embed inclusion in artistic and programming activity to broaden reach across both audiences and artists
- drive alternative pathways to participation in exhibitions, programs and events within the Art Gallery for artists and creative communities who may experience barriers to access
- identify core communities and local government areas across Western and South Western Sydney, as well as regional NSW, to ensure opportunities for strategic creative projects that engage directly with communities
- support diverse creative communities through resource sharing and identifying ways to acknowledge parallel learning streams that develop new pathways for artists.

With each meeting attended by both the Art Gallery's director, Michael Brand, and deputy director and director of collections, Maud Page, and staff representation across Collections, Learning and Participation, and People and Culture, the Community Advisory Group also includes the following external advisers who are all highly respected leaders or emerging leaders in their fields: Abdul Abdullah, multi-disciplinary visual artist; Debbie Nguyen, manager, community engagement, Anti-Discrimination NSW; Lena Nahlous, executive director, Diversity Arts Australia; Marikit Santiago, visual artist; and Sukhdeep Singh Bhogal (L-FRESH The Lion), hip hop musical artist and artistic director of Conscious, an artist development program for artists from Western Sydney.

The Art Gallery's Community Advisory Group met twice between its formation in February 2021 and 30 June 2021.

The Art Gallery's free weekly film program attracted attendance of 14 495 in 2020–21. Film programs were suspended from 15 March 2020 to 8 November 2021 due to COVID-19 restrictions.

Each Wednesday and Sunday, audiences enjoyed free access to thematic and retrospective film seasons, including:

- *Choreomania* (8 November 2020 – 20 January 2021)
- *Zany, cute, interesting* (10 March – 16 May 2021)
- *Pop fictions* (3 April – 29 May 2021).

Program partnerships included:

- *Love and neon: the cinema of Wong Kar Wai*
– Sydney Film Festival (January 2021)
- *Classics retrospective*
– Japan Foundation (February 2021)
- *Projections* (yearly sponsorship)
– UTS Faculty of Arts and Social Sciences (May 2021)

Highlights

Throughout the COVID-19 pandemic, the film program continued to offer audiences free online screenings and new work commissions by leading Australian artists including Karrabing Film Collective, Taloi Havini, Gabrielle Brady and mudmind (Ama Josephine Budge, April Lin 林森 and Sam Smith).

Despite ongoing restrictions, the film program also hosted multiple curated film series, silent film with live music commissions, artist talks and performances.

Brett Whiteley Studio

In 2020–21, the Brett Whiteley Studio was open to the public four days a week (Thursday to Sunday) and welcomed a total of 7811 visitors, including 7630 members of the public. Principal sponsor JP Morgan continued to fund free admission to the Studio during this period. In addition to public visitation, 181 people attended private and internal functions held at the Studio.

The Studio's public visitation figures are lower than last year (11 611) due to the impacts of COVID-19. Following the 2020 lockdown, public and education programs did not resume at the Studio because its limited capacity restricted attendance. The Studio was again closed to the public from 25 June 2021.

The Studio acknowledges the leadership and support of the Brett Whiteley Studio Foundation and its chair Samantha Meers. Wendy Whiteley's creative and philanthropic commitment and Anne Ryan's continued significant curatorial support and promotion of the Studio and its touring exhibitions are also sincerely appreciated.

Exhibitions

Brett Whiteley: Feathers and Flight
4 June 2020 – 28 March 2021

Brett Whiteley Travelling Art Scholarship 2020
15 October – 15 November 2020

Brett Whiteley: Printmaker
3 April – 11 July 2021 (closed early due to COVID-19)

Scholarship

The 2020 Brett Whiteley Travelling Art Scholarship was a success despite the impacts of COVID-19. With international border restrictions preventing overseas travel, a new format was adopted for the scholarship, with five selected recipients awarded \$10 000 and a two-week residency at, and generously supported by, the Shark Island Institute in Kangaroo Valley, New South Wales. The residency also included an artist mentorship with former scholarship winner Ben Quilty. Guest judge Lucy Culliton selected five recipients from 129 entries.

The five recipients in 2020 were Dan Kyle (NSW); Lily Platts (NSW); Charlie Ingemar Harding (VIC); Georgia Spain (TAS); and Emily Grace Imeson (NSW).

Entries for the 2021 scholarship opened on 12 July and will follow the same format.

Digital engagement

- 89 523 Brett Whiteley Studio website pageviews, including exhibition pages and the audio guide (not including Brett Whiteley works on main Art Gallery website, Brett Whiteley shop product, or non-PDF education kits)
- Most viewed pages on Brett Whiteley Studio website: Brett Whiteley Travelling Art Scholarship, 8222 pageviews; *Feathers and Flight* and *Printmaker* exhibition pages, 23 643 views
- 8400 Brett Whiteley Studio Facebook page followers
- 8988 Brett Whiteley Studio Instagram followers

Education resources

- 26 667 *Brett Whiteley* online resource pageviews
- Most viewed themes: 'Self and identity', 5594 pageviews; 'Birds and animals', 4291 pageviews

Education kits

- *Brett Whiteley: portraits*, 967 pageviews
- *The London years*, 445 pageviews
- *9 shades of Whiteley*, 143 pageviews
- *BWTAS*, 118 pageviews

Audio guide

The *Brett Whiteley: Feathers and Flight* audio guide adds to a growing body of publicly accessible multimedia resources. A resounding success since its first implementation in January 2020, the Brett Whiteley Studio audio guide format has been utilised for both *Lavender Bay* and *Feathers and Flight* exhibitions and will be available for forthcoming exhibitions in 2021. The audio guide was accessed 1184 times in 2020–21.

Prizes

Because COVID-19 affected exhibition timings, prizes were awarded in both the 2020 and 2021 Archibald, Wynne and Sulman competitions in the 2020–21 financial year.

Archibald Prize 2020 and 2021

Established in 1921, the Archibald Prize is awarded by the trustees of the Art Gallery of New South Wales, in the terms of the will of the late JF Archibald, for the best portrait 'preferentially of some man or woman distinguished in art, letters, science or politics, painted by any artist resident in Australasia during the twelve months preceding the date fixed by the trustees for sending in the pictures'. It is currently valued at \$100 000.

In 2020 the prize was awarded to Vincent Namatjira for his portrait of AFL footballer and Aboriginal activist Adam Goodes, titled *Stand strong for who you are*.

In 2021 the prize was awarded to Peter Wegner for his portrait of artist Guy Warren AM, titled *Portrait of Guy Warren at 100*.

Wynne Prize 2020 and 2021

Established in 1897 following a bequest by Richard Wynne, the Wynne Prize is awarded annually by the Art Gallery trustees for 'the best landscape painting of Australian scenery in oils or watercolours or for the best example of figure sculpture by Australian artists'. It is currently valued at \$50 000.

In 2020 the prize was awarded to Hubert Pareroultja for his painting *Tjoritja*.

In 2021 the prize was awarded to Nyapanyapa Yunupingu for her painting *Garak – night sky*.

Roberts Family Aboriginal and Torres Strait Islander Prize 2020 and 2021

Finalists in the Wynne Prize are eligible for the Roberts Family Aboriginal and Torres Strait Islander Prize, valued at \$10 000 and awarded to an Aboriginal and/or Torres Strait Islander artist.

In 2020, the prize was awarded to Nyunmiti Burton for her work *Seven Sisters*.

In 2021 the prize was awarded to Tjungkara Ken for her work *Seven Sisters*.

John and Elizabeth Newnham Pring Memorial Prize 2021

Finalists in the Wynne Prize are eligible for the Pring Prize, which may be awarded to the best watercolour by a woman artist and was established following a bequest by Bessie Pring – herself a watercolourist, who died in 1965 – in honour of her parents. It was first awarded in 1966 and is currently valued at \$1000.

In 2021, the prize was awarded to Leah Bullen for her work *Arid garden, Wollongong*.

Trustees Watercolour Prize 2020 and 2021

Finalists in the Wynne Prize are eligible for the Trustees' Watercolour Prize, currently valued at \$5000.

In 2020 the prize was awarded to Julianne Ross Allcorn for her work *Mollitium 2*.

In 2021 the prize was awarded to Noel McKenna for his work *South Coast headland (2), Ottoman rose*.

Sulman Prize 2020 and 2021

Established in 1936 following a bequest by Sir John Sulman, the Sulman Prize is awarded for the best subject painting, genre painting or mural project by an Australian artist. Each year the Art Gallery trustees invite a guest artist to judge the prize, currently valued at \$40 000.

In 2020 artist Khadim Ali awarded the prize to Marikit Santiago for her work *The divine*.

In 2021 artist Elisabeth Cummings awarded the prize to Georgia Spain for her work *Getting down or falling up*.

ANZ People's Choice Award 2020 and 2021

The ANZ People's Choice is selected by members of the public visiting the exhibition of Archibald Prize finalists at the Art Gallery. It was valued at \$3500 in 2020 and increased in value to \$5000 in 2021.

In 2020 the prize was awarded to Angus McDonald for his portrait of Kurdish-Iranian writer and refugee Behrouz Boochani, titled *Behrouz Boochani*.

In 2021 the prize was awarded to Julia Ciccarone for her self-portrait, titled *The sea within*.

Packing Room Prize 2020 and 2021

The Packing Room Prize is awarded to the best entry in the Archibald Prize as judged by the Art Gallery staff who receive, unpack and hang the entries. It was valued at \$1500 in 2020 and increased to \$3000 in 2021.

In 2020 the prize was awarded to Meyne Wyatt for his self-portrait, titled *Meyne*.

In 2021 the prize was awarded to Kathrin Longhurst for her portrait of singer Kate Ceberano, titled *Kate*.

Young Archie 2020 and 2021

The Young Archie competition invites children and teenagers aged five to eighteen to submit a portrait of someone who is special to them and plays a significant role in their life. In 2020, more than 1800 entries were received and judged by artist Marikit Santiago, supported by the Art Gallery's family programs manager. In 2021, over 2100 entries were judged by artist Ramesh Mario Nithiyendran, again supported by the Art Gallery's family programs manager.

In 2020 the prizes were awarded to:

- 5–8 years category: Gabrielle Guo, age 7, for a portrait of her sister, *My little sister Vivienne*
- 9–12 years category: Ian Joseph Kim, age 9, for a portrait of his father, *My dad's brush*
- 13–15 years category: Lily Hobbs, age 14, for a portrait of her sister, *Josephine*
- 16–18 years category: James Stibilj, age 18, for a portrait of his sister, *India*

In 2021 the prizes were awarded to:

- 5–8 years category: Thevan Basnayake, age 7, for a self-portrait, *Me*
- 9–12 years category: Luanda Lucia Perlstone Monroy, age 9, for a portrait of her brother, *My hulk brother*
- 13–15 years category: Jacqueline Qin, age 15, for a portrait of her sister, *My sister*
- 16–18 years category: Charlie Allen, age 16, for a portrait of her mother, *Momasito*

Strategic goal: Audience

Connecting with a broader and more diverse audience onsite, offsite and online

- As the Art Gallery celebrated its 150th anniversary and in preparation for the completion of the Sydney Modern Project, we launched a new visual identity, to reflect our status as a key contributor to the cultural life of Sydney and Australia. Drawing inspiration from the Art Gallery's history and future ambitions, this included a newly designed logo for the first time in almost a quarter of a century. Composed of three open-framed squares, the logo also references the architecture of the new and old buildings. The logo is complemented by a new clean and highly accessible custom typeface named for Margaret Preston, and a new signature colour, an ultramarine blue inspired by the Art Gallery's unique harbourside location and named for artist Brett Whiteley. All Art Gallery materials and sub-brands now present a clear, unified and highly recognisable identity. The new visual identity was also deployed in a major renewal of the website, which has been designed with a focus on modernity, accessibility, flexibility and sharing visually rich experiences.
- The Art Gallery's 150th anniversary provided exciting opportunities to break new ground with the launch of *Badu Gili: Women Women* at the Sydney Opera House, in which key collection works by six Aboriginal women artists light up the eastern Bennelong sails every evening. The creative collaboration garnered extensive international media coverage, further building the Art Gallery's global profile in advance of the Sydney Modern Project's completion.
- Marking the centenary of the Archibald Prize, the Art Gallery collaborated with Mint Pictures and ABC TV on the three-part documentary *Finding the Archibald*, co-executive produced and presented by actor/director Rachel Griffiths. The documentary presented a behind-the-scenes exploration of the history of the prize, as *Archie 100* curator Natalie Wilson uncovered lost portraits and buried stories, and Griffiths tracked down and interviewed Archibald sitters in search of the one portrait that captures the always-changing face of Australia over the last one hundred years. Each episode attracted over 400 000 viewers, and it is now available on ABC iView, where it will be online until 2026; it had attracted 119 000 plays at 1 July 2021. The Art Gallery's Education team also created a suite of resources for ABC Education, with learning materials to support schools across Australia, complementing the series and the *Archie 100* interstate touring exhibition.
- The *Japan Supernatural* audio experience was nominated for the International Academy of Digital Arts and Sciences' 25th Annual Webby Awards in the Apps and Software: Art, Culture and Events category. This achievement meant that the audio experience was identified as one of the five best in the world in its category (among the top 10% of the nearly 13 500 record-breaking projects entered from around the world).
- Social media and digital engagement continued to be central to the Art Gallery's connection to the community. The Art Gallery's social media content attracted 64.9 million impressions across Instagram, Twitter, LinkedIn, YouTube and Facebook, with 2.1 million engagements and a total of 491 840 followers.
- There were 10 711 media mentions for the Art Gallery over the year, with a potential reach of 12.539 billion and an advertising value equivalent of \$115.85 million (source: Meltwater).
- With physical programming limited by COVID-19 restrictions, the Art Gallery deepened its already-strong online and remote delivery of public engagement programs, enabling new audiences to overcome isolation and access unique art experiences with the Art Gallery's collection, exhibitions and programs. Highlights included the first-ever livestreamed announcement of the Archibald, Wynne and Sulman Prizes in 2020; the landmark pilot program Arts in Health, supporting residents of aged care in regional NSW; and new digital delivery for *ARTEXPRESS 2021*, including a 360-degree virtual tour and access to label text.
- Richly illustrated publications featuring extensive original research and engaging insights were developed to enhance the exhibition program, including highly popular catalogues for *Streeton* and *Hilma af Klint: The Secret Paintings*.
- The Art Gallery was proud to partner with Service NSW to roll out the NSW Dine and Discover vouchers. The program enjoyed enormous popularity, with over 7800 \$25 Discover vouchers used to purchase tickets for *Archibald, Wynne and Sulman Prizes 2021* and *Archie 100: A Century of the Archibald Prize*; and over 1400 used for *Hilma af Klint: The Secret Paintings*; while the Art Gallery Society redeemed over 1570 vouchers toward Gallery memberships and events. Over 3200 Dine vouchers were redeemed through the Gallery cafe and restaurant.

Learning and participation

- 34 417 students and teachers participated in learning programs
- 31 995 people attended *ARTEXPRESS 2021*
- 14 100 engaged with family experiences
- 8681 participated in public programs
- 13 886 attended Art After Hours

With COVID-19 limiting onsite participation in programs this year, the Art Gallery took the opportunity to recalibrate and reimagine its learning and participation offering, sustainability of collective output, and opportunities for growth and development to engage with audiences.

The Learning and Participation Department's central guiding principle is the viewpoint of the artist – whether an emerging artist or one represented in the Art Gallery's collection. Staff support diversity of artistic practice and emphasise the important role art and artists play in the world through extensive community engagement and partnerships with community and arts organisations in Greater Sydney and regional NSW, as well as international colleagues, and looking to the future of participatory and pedagogical practice.

Home art education program

The Art Gallery's groundbreaking and multi-faceted regional education program Home is in its seventh year. Founded on a partnership with the NSW Department of Education's Arts Unit, the Wiradjuri community at Wagga Wagga, and Wagga Wagga Art Gallery, the Home program develops appreciation for Aboriginal art, working with selected regional galleries and Aboriginal communities to deliver the program to local schools. The program was delivered to thirty-five schools through Wagga Wagga Art Gallery, Murray Art Museum Albury, Tamworth Regional Gallery and Bathurst Regional Art Gallery, and included teacher professional learning, a three-term school-based program, student workshops at regional galleries and an exhibition of student artwork at each participating regional gallery, as well as virtual excursions to the Art Gallery. Students also benefited from virtual art lessons from Wiradjuri artist Karla Dickens in 2020 and Kamilaroi artist and musician Troy Russell in 2021. COVID-19 restrictions required a pivot to online delivery for some components, and the Art Gallery worked with the Department of Education to develop over twenty online videos and six online creative classes to support the program. These resources are now available to all NSW schools.

Djumu

Now in its third iteration, the Djumu Regional program built on the Art Gallery's relationship with Wilcannia Central School and local Barkandji community through the significant Barkandji Canoe Project. This unique collaborative project-based program supports Aboriginal and Torres Strait Islander young people in regional New South Wales to learn about art, culture and vocational pathways in the arts. Barkandji artist and cultural leader Badger Bates and his cousin Cyril Hunter worked with the Art Gallery to maintain their grandparents' tradition of cutting bark canoes. Also supported by Anthony Hayward and David Doyle, the students produced the region's first river red gum bark canoe cut in seventy years. The

canoe and a suite of coolamons produced by the students have since been exhibited at Broken Hill Regional Art Gallery. The Art Gallery will again work with communities in Wilcannia and new areas in the Central West to continue to build students' cultural knowledge.

Djumu Youth Justice

The Art Gallery collaborated with Kaurua artist James Tylor to deliver a bark shield project at Frank Baxter Youth Justice Centre in Kariong, as part of its program supporting Aboriginal and Torres Strait Islander young people in the youth justice system to learn about Aboriginal art practice and connect with culture. In this longitudinal collaborative project centred on cultural practices and outdoor learning, participants learned to use manual building techniques to produce shields referencing historical designs relevant to their language group. To support participants' understanding of the processes involved, the Art Gallery produced a film that documented tree identification, sustainable collection methods and the relationship between shield forms and design. Each component of the project supports participants to carry this practice into community and address cultural connections to help prevent recidivism.

Art Pathways

Partnering with Fairfield City Museum and Gallery and artist Shireen Taweel, this year's iteration of Art Pathways connected Year 7 students from ten schools across Fairfield with art from the collection and *The National 2021: New Australian Art* exhibition. Providing innovative and active learning opportunities, the program includes transport to and from the Art Gallery, interactive experiences with artists, educators, and Indigenous educators, and learning resources.

Digital learning

The Art Gallery's evolving learning program has expanded digital offerings to schools, including the first virtual opening for *ARTEXPRESS 2021*, attended by students, teachers and families across the state. Virtual *ARTEXPRESS 2021* case studies were well attended by senior visual arts students, and the online resource Inside *ARTEXPRESS* and *ARTEXPRESS 2021* exhibition pages attracted over 778 892 views. The Art Gallery's suite of online resources are increasingly important tools for at-home learning, attracting 100 235 pageviews. Digital professional learning sessions attracted new regional teacher and student audiences, and *Let's face it* virtual workshops for primary students aligned to the *Archibald, Wynne and Sulman Prizes 2020* exhibition and tour highlighted the importance of livestream programming for regional schools. Schools also accessed immersive 360-degree virtual tours of *ARTEXPRESS 2021*, *Archibald Prize 2020* and *Strepton*.

Starting with Art

Although in-person engagement was limited for this signature access education program, the Art Gallery provided a series of virtual excursions to support schools and students with disability in regional NSW, aligned with curriculum outcomes. Artist Digby Webster created a video to lead online art-making experiences, and a program was

also delivered in partnership with Heart to Heart to three metropolitan Sydney schools, providing creative and mindful activities to students with 120 boxes of art supplies and activity sheets distributed during the project and supported by a professional development session for twenty teachers. Students from Kiama High School support unit were able to visit the Art Gallery for the first time to engage with the Aboriginal and Torres Strait Islander art collection before COVID-19 restrictions were reinstated.

Arts and Health

In partnership with Health Infrastructure and Murrumbidgee Local Health District, the Art Gallery launched an innovative program to provide quality arts engagement experiences for aged care residents living in three newly opened regional Multi-Purpose Services sites. Modelled on similar Art Gallery programs for people with lived experience of dementia, the program provides meaningful ways for aged care residents to connect with others and overcome isolation. The program aims to reduce reliance on pharmacological approaches in residential aged care, and research and evaluation models have been designed to document the three-year pilot. Art Gallery resources include sixty framed high-quality prints of artworks from the Australian collection to enhance residential care environments and provide a focus for engagement, resource guides to support discussion about the artworks, and enlarged fabric reproductions of the artworks for use in small group discussions. A professional development program was provided to health professionals and community members to support program delivery.

Culture Dose

Developed in collaboration with Black Dog Institute, Culture Dose evolved into an online program in response to the COVID-19 restrictions and their impacts on mental health, with ten fortnightly sessions presented live and made available online to view anytime. Led by Art Gallery and Black Dog Institute staff, participants were invited to consider three artworks from the Art Gallery's collection using mindful strategies, slow-looking techniques and reflection. In 2020–21 over 1700 people engaged with the sessions. The collaboration was featured on ABC Radio National in a 30-minute program (now a podcast) for the ABC series *All in the mind*, and the Art Gallery and Black Dog Institute will feature in an upcoming SBS documentary.

Art After Hours online and In the Frame

Due to COVID-19 restrictions, Art After Hours went online in 2020 in a series of eleven talks with thirteen exhibiting artists who spoke about their lives, practices and ideas. Online delivery also allowed access to international speakers such as performer Trixie Mattel and journalist Behrouz Boochani. The series had 1722 viewers at the time of broadcast and over 80 000 views after the event. When Art After Hours resumed onsite in early 2021, online talks were rebranded In the Frame, and included a co-presentation with the Sydney Gay and Lesbian Mardi Gras and a talk aligned with *The National 2021: New Australian Art*. These two talks had 240 live views and have been watched over 7000 times since.

Archie Plus

As part of the *Archie Plus* exhibition, a series of pop-up performances and films featured multi-disciplinary artists performing works related to portraiture, including Meryl Tankard, Juliette Barton, Winnie Dunn, Angela Goh, and Frank Mainoo with Ruth Fattal. A cross-divisional *Archie Plus* collaboration engaged children from families supported by Art Gallery community partners, including the Asylum Seekers Centre, and children from Plunkett Street Public School, Woolloomooloo in workshops led by artist Abdul

Abdullah and facilitated by Art Gallery staff. The resulting collaborative artwork was showcased as a series of banner artworks, which were displayed on the Art Gallery's facade from September 2020 to January 2021.

The National 2021 performances

Live art performances were a highlight of *The National 2021: New Australian Art* exhibition. Alick Tipoti and his family performed Baydham a Dhungalaw Sagul, a cultural dance about the handing down of knowledge. Renowned Sydney artist Justin Shoulder presented a booked-out multi-season live work *AEON⁺: TITAN ARUM*, a 30-minute activation of his installation piece. The performance was complemented by soundscapes created by Shoulder's collaborators. Agatha Gothe-Snape with Andrew Burrell gave a performance lecture, and the program was also complemented by artist talks and musical responses.

Art After Hours presents Hilma af Klint

In a special celebration of *Hilma af Klint: The Secret Paintings* opening week, 1077 visitors explored the exhibition and themes of spirituality with a free drop-in performance workshop by artists Katy B Plummer and Nicole Barakat, soundscapes from DJ Gemma, and booked-out tarot card readings with artist Adam Jones from Little Orange studio. Over 180 visitors experimented with oracle cards and automatic drawing. The workshop was featured as part of ABC TV's Art Works program.

Art packs and Together In Art Kids

The Art Gallery developed and delivered specially designed art packs to NSW communities affected by bushfires, floods and pandemic. With monthly deliveries, more than 3000 packs of art supplies and activity sheets have been distributed this year with community partners Asylum Seekers Centre, WEAVE and Youth and Family Connect in Woolloomooloo and Save the Children. A series of art-making activities was developed for the Art Gallery's Together In Art Kids project to support children, families and teachers looking for inspiration at home and in the classroom. When Sydney went back into lockdown in June 2021, the Art Gallery posted an offer on social media to provide free art packs for affected families. Within two days, 10 000 requests were received and packs were sent out to every state and territory, engaging over 20 000 children with creative activities while promoting the Art Gallery as a family destination.

Make art activity box

In August 2020, the Art Gallery became an official Creative Kids provider in partnership with Service NSW. In consultation with artists and stakeholders, the Art Gallery developed a high-quality activity box filled with art materials, art games, activity sheets, a sketchbook and an activity booklet based on the Art Gallery's collection and developed in partnership with the Gallery Shop. Over \$75 000 worth of vouchers were redeemed for the boxes within two months. The boxes were also sold in the Gallery Shop during the peak Christmas purchasing period. The next version of the activity box will feature new artist-developed activities and highlight the 150th anniversary of the Art Gallery.

Young Archie

The Young Archie 2020 competition featured forty finalists selected from 1800 entries led by guest judge artist Marikit Santiago. The 2021 competition was launched at the end of January with videos featuring guest judge artist Ramesh Mario Nithiyendran encouraging children to be imaginative, colourful and creative via the Art Gallery's social media platforms. This time, almost 2200 entries were received from every state and territory in Australia.

Key initiatives delivered against the Art Gallery's Disability Inclusion Action Plan included:

Attitudes and behaviours

- Access audits of all exhibitions; delivery of staff awareness training.
- Growing number of artists with disability submitting artworks for the Archibald, Wynne and Sulman Prizes, including selection of finalists with disability in Archibald and Sulman Prizes.
- Archibald, Wynne and Sulman Prizes 2021 winners announcement was presented online with accessible features.
- Art After Hours and In the Frame were presented with open captioning for increased accessibility to programs.

Liveable communities

- Studio A artists created a major mural as the centrepiece of the *Archie Plus* exhibition.
- International Day of People with Disability (IDPWD) was marked with an Art Gallery event celebrating the *Archie Plus* commission; social media posts acknowledging Archibald finalist Emily Crockford's Australia Council Award; and ABC content featuring Archibald finalist Digby Webster. Art After Hours online presented Studio A artists Meagan Pelham and Jaycee Kim in conversation with Yumi Stynes in honour of IDPWD, and a partnership with Accessible Arts featured Crockford, Webster and fellow Archibald finalist Neil Tomkins in conversation. Partnership with disability organisations to develop pathways to professional practice for artists with disability including Little Orange studio at Campbelltown Arts Centre and Front Up, founded by Ability Options.
- Engagement of creatives from the Deaf community as presenters for two Auslan videos created for the Vibes festival on the Archibald Prize 2020.
- Development of the Culture Dose program of ten online sessions through a research partnership with the Black Dog Institute to explore arts engagement for people living with depression.

Employment

- Inviting artists with disability to be paid presenters, artists and workshop leaders in non-disability-centred programming; for example, Art After Hours and education programming.
- Stepping Into paid internship program run by the Australian Network on Disability connected a university student with disability with a Visitor Experience internship.

Systems and processes

- Targeted marketing of access and inclusive events to ensure disability equality programs and services are well communicated through mainstream marketing and targeted to community groups.
- Disability-led evaluation of programs for people with disability in consultation with participants and peak bodies.
- Experimentation with presenting access programs via digital platforms in response to the impact of COVID-19.
- In-house production of an audio guide for the *Streeton* exhibition including audio descriptions of exhibition highlights. This audio guide was formally evaluated through user testing by Accessible Arts.

Visitor experience

- 7753 visitors attended a guided tour
- 270 volunteers and volunteer guides
- 4000 volunteer hours

Visitor Experience staff and volunteers welcome and support the Art Gallery's visitors, facilitating dynamic and varied engagement with collections and exhibitions.

This year was one of change – some changes were planned, as part of the Art Gallery's expansion and transformation, while other changes were a response to the requirements of the pandemic. These changes brought new and innovative approaches to operations, as well as improving preparedness to service visitors and enhance their experience in a changing world.

A key goal was to ensure the team represented the Art Gallery's new guiding principle, 'From here. For all.' The team's reach across the Art Gallery has expanded, and recruitment and training are ensuring staff and volunteers represent the diversity of our community.

Ticketing management

Following the implementation of a new venue management system, procurement for an improved ticketing system resumed in late 2020 to meet the needs of the expanded Art Gallery campus. Working with a cross-departmental team, the procurement was successfully rolled out with implementation and integration with other systems to commence early in the 2021–22 financial year.

Visitor engagement

Art Gallery hosts remained central to visitor engagement, resuming daily 'welcome wanders' from August 2020, capturing audience feedback for the Gallery Stories project in February 2021, supporting the NSW Government's Culture Up Late project between January and June 2021, and welcoming self-guided school groups, who returned in 2021 to visit *ARTEXPRESS 2021*, *Strepton* and the wider collection.

Member engagement

In 2021 the Visitor Experience team began supporting the Art Gallery Society of NSW in member acquisition, with an annual target of 2200 new members signed up. Across 2020–21, the Visitor Experience team surpassed this target, signing up almost 3500 members at a newly consolidated welcome desk, which adds membership support to existing information and ticketing service, providing a unified experience for visitors.

Brett Whiteley Studio

In February 2021, the Visitor Experience team began supporting the Brett Whiteley Studio, providing an enhanced and consistent visitor experience and front-of-house management framework.

Volunteer management

Based on recommendations from the Volunteer Management Committee, in 2021 the Visitor Experience

team commenced coordination of all volunteer programs. New roles have been established to improve visitor experience and support the business objectives of the Art Gallery and Art Gallery Society as the Art Gallery expands and transforms through the Sydney Modern Project. These roles include experience ambassador volunteers, program and events volunteers, and behind-the-scenes volunteers. The adoption of Better Impact volunteer management software has also greatly improved rostering, data analysis and communications with a unified database of volunteers.

Volunteers provided the Art Gallery with almost 4000 volunteer hours in 2020–21. Although COVID-19 impacts meant this was significantly lower than in 2019–20 (13 585 hours) and 2018–19 (22 629), the loyalty and flexibility of volunteers has been of enormous value during this time.

Guided tours

The Art Gallery provided a staged COVID-safe return to guided public and private tours of exhibitions and the collection, with limited offerings from September 2020 then full resumption from early 2021 until early June 2021 when public health orders again required their suspension.

A COVID-safe Art Gallery

Together with the wider Return to Work Group, which was established in 2020 to oversee the Art Gallery's safe reopening to the public after its temporary closure, Visitor Experience ensured the safety and positive experience of visitors through management of COVID-19 safety measures such as signage, seating, front-of-house operations, rollout of a new cloakroom facility, and leading contact tracing – first with platforms led by the Art Gallery then through Service NSW. Varying capacity limits for major exhibition spaces required careful ticketing management including timed/dated sessions, in-person and digital engagement, and driving pre-purchase of tickets to reduce queues. This transition from a transactional ticketing experience to a serviced welcome experience aligns with the Art Gallery's wider vision of a more mobile and responsive visitor service.

Digital engagement

The Art Gallery's new website was launched on 24 April 2021 to coincide with the unveiling of the Art Gallery's new visual identity and its 150th anniversary. It replaces decade-old technology, and a site built for desktop computers, with a responsive site that works across all digital devices, from smartphones and retina-display tablets to large high-definition screens, to suit how people engage with digital content today.

Meeting the diverse needs of the Art Gallery's audiences is central to the new guiding principle, 'From here. For all'. The website's design principles support access and inclusion, informed by Digital.NSW design standards and international best practice.

Based on extensive research and modelling, the site aims for simplicity and consistency, and to connect the digital with the physical. It provides a more visual, image- and art-based experience, as people expect from a visual arts institution. Importantly, the site supports innovation. The new 'future-ready' technology behind it enables us to adapt to change and continuously improve.

This major project is the first stage in the Art Gallery's Digital Experience Platform (DXP) project, which will see many further enhancements and a series of new digital products throughout 2021–22.

A new online Gallery Shop was also launched during 2020–21, including a sophisticated new design, higher-quality images, updated product information and an opportunity to showcase an expanded range of gallery-exclusive merchandise. Customers benefit from an intuitive layout for improved navigation and purchasing experiences. The system also provides enhanced reporting capabilities and potential for targeted sales, promotion and marketing, and can be readily integrated with other DXP products and point-of-sale and inventory management systems.

Digital responses to COVID-19 impacts

The impact of COVID-19 on operations required a quick pivot to digital for several popular audience offerings.

ANZ People's Choice competition

A contactless voting system was developed where visitors to the Archibald, Wynne and Sulman Prizes exhibition use their own mobile phones to vote by either scanning a QR code or entering a short URL printed in the exhibition brochure. Instigated successfully for the 2020 exhibition (with 13 647 votes received), the same system was used for 2021.

ANZ Blue tour

To replace in-person tours of *Archibald, Wynne and Sulman Prizes 2020*, a free audio tour was made available in addition to the usual audio recordings of the labels. Visitors online or in-gallery via their mobile phones could listen to the stories behind select artworks. The audio tour was accessed 33 642 times by 26 869 unique visitors between 25 September 2020 and 10 January 2021.

Virtual visits

With opening night and sponsor events not possible for *Archibald, Wynne and Sulman Prizes 2020* due to COVID-19 restrictions, the Art Gallery created its first 360-degree virtual visit to showcase the exhibition online. Initially for exclusive use by sponsor ANZ, its staff and customers, it was then shared with education audiences. After the exhibition closed on 25 September 2020, it was made available to the general public, with 14 700 visits and 11 900 unique visitors. Virtual visits were then created for *Streeton* (14 700 visits/11 900 unique visitors since November 2020) and *ARTEXPRESS 2021* (2440 visits/1995 unique visitors since February 2021).

Livestreamed events

The Art Gallery hosted a series of livestreamed events on a dedicated custom-built microsite to replace onsite offerings. These included the Archibald, Wynne and Sulman Prizes 2020 and 2021 openings, finalists and winner announcements; the *ARTEXPRESS 2021* opening; and a variety of member lectures. There were over 6000 views of livestreamed events during this time, with the most viewed being the *Archibald, Wynne and Sulman Prizes 2020* opening (1451 views).

Prizes archive

The prizes archive is one of the most consistently popular sections of the Art Gallery website, featuring records of every artist and work that has been in the Archibald, Wynne, Sulman and Dobell Prizes since the prizes' inception. In the lead-up to the 100th anniversary of the Archibald Prize, the Australian Government's Visions of Australia program assisted a major research project to locate images and information for past Archibald works. More than 6000 database records were reviewed and structured data gathered that identifies the gender of artists and sitters, who is Aboriginal and/or Torres Strait Islander, which artists were based in New Zealand, which works are collaborations and which are self-portraits, which artists have works in the Art Gallery collection, which Archibald works are in the collection, and the known location of works. Key information has been added to the website for each year. A comprehensive online resource for *Archie 100: A Century of the Archibald Prize* also includes all exhibition works and text.

Video highlights

The year's video production highlights included a film featuring the Archibald Prize 2020 winner Vincent Namatjira at his Indulkana studio on Anangu Pitjantjatjara Yankunytjatjara Lands in South Australia, discussing why he paints and his winning portrait of Adam Goodes.

Streeton digital highlights

The *Streeton* exhibition featured opportunities for audiences to learn more about one of Australia's most significant artists, Arthur Streeton. Catherine Hunter Productions was commissioned to produce the film *Streeton: a life*, which screened at the exhibition entrance and on ABC TV, and an animated video was created to introduce the artist and Australian impressionism to younger audiences. A popular audio guide offered accessible features such as transcripts and audio descriptions for selected artworks. This content was brought together with other material in a rich website resource.

Art Gallery of New South Wales website

- Total sessions: 4 051 448
- Total users: 2 895 167
- Total pageviews: 14 089 287

Most viewed sections (by pageviews)

- Prizes: 3 164 911 (22%)
- Collections: 2 694 458 (19%)
- Exhibitions: 1 418 209 (10%)
- Online ticketing (Qtix): 1 072 078 (8%)
- Online Gallery Shop: 953 651 (7%)
- Inside ARTEXPRESS: 736 599 (5%)

Most viewed artist profiles (by pageviews)

- Albert Namatjira: 14 748
- Tracey Moffatt: 10 831
- Jeffrey Smart: 9906
- Margaret Preston: 9678
- Arthur Streeton: 9608

Most viewed collection works (by pageviews)

- Kalinga *Wrap-around skirt (kain)* mid 1900s: 18 795
- Ifugao *Standing rice deity (bulul)* 1900s: 18 300
- Brett Whiteley *Self portrait in the studio* 1976: 9154
- Honoré Daumier *Rue Transnonain, 15 April 1834* 1834: 7926
- Ricky Swallow *Killing time* 2003–04: 6516

Device used to access website

- Desktop: 51%
- Mobile: 50% (smartphone 45%, tablet 5%)

Streeton exhibition

- *Streeton* exhibition pages: 204 029 pageviews
- *Streeton* online resource: 16 151 pageviews
- *Streeton* virtual visit: 3890 visits
- *Streeton* audio tour: accessed 36 794 times by 31 488 unique visitors during exhibition period

The National: New Australian Art website

- 51 349 pageviews

YouTube

- Subscribers: 13 923 (+20%)
- Total watch time: 1 707 204 minutes (+3%)
- Total plays: 1 092 658 (-6%)

SoundCloud

- Total plays: 25 111 (-31%)

Google Arts & Culture

- Pageviews: 817 600 (-17%)
- Users: 460 509 (-20%), of which 29 891 (6.5%) in Australia and 430 618 international (93.5%)

Social media

- Instagram: 231 641 followers (+18%)
- Facebook: 162 524 followers (+3%)
- Twitter: 59 584 followers (+1%)
- LinkedIn: 24 291 followers (+34%)

Email newsletters

Title	Total subscribers to date
Artmail	170 259
Art After Hours	8330
Education	3236
Tertiary	2663
Gallery Shop	2600
Access programs	1411
Auslan	562
Foundation	1200
Brett Whiteley Studio	4612
Asian Art	3181
Access	467
Image sales	27
Members EDM (includes current members and non-members)	35 811
Current members EDM	20 270
Non-members EDM	15 844
Young members EDM	8900
Sydney Modern Project	565

Published titles

Archibald Prize 2020

Jane Albert, September 2020
80 pages, paperback, RRP \$16.00

The annual, ever-popular publication for the Archibald Prize features the winner and each of the finalists with a text on each artist and their artwork. This was postponed from May 2020 due to COVID-19.

Recent past: writing Australian art

Hannah Fink and Steven Miller (editors), November 2020
352 pages, hard cover, RRP \$65.00

Curator, critic and writer Daniel Thomas has shaped Australian art history. Covering the period from 1958 to 2020 and richly illustrated, this is the first anthology of Thomas' writings and presents an overview of Australian art, at once authoritative and idiosyncratic, bringing alive both old and new art.

Streeton

Wayne Tunnicliffe (author and editor) with essays by Roger Benjamin, Tim Bonyhady, Jane Clark, Paula Dredge, Allison Goudie, Anne Gray, Hannah Hutchison, Simon Ives, Emma Kindred and Denise Mimocchi, November 2020
384 pages, hard cover, RRP \$70.00 (Art Gallery price \$59.95)

This major book offers new research and insightful essays on the well-loved Australian artist Arthur Streeton whose paintings have defined an image of Australia's unique environment. Covering the full period of his practice from 1885 to 1940 in Australia and internationally, this beautifully illustrated book proved very popular, selling out its Art Gallery print run of approximately 5000 copies during the exhibition. Co-published with Thames & Hudson Australia, distributed nationally and internationally.

Archibald Prize 2021

Jo Litson, June 2020
80 pages, paperback, RRP \$16.00

Published to coincide with the 2021 Archibald Prize, this annual ever-popular publication features the winner and each of the finalists with a text on each artist and their artwork.

Hilma af Klint: the secret paintings

Edited by Sue Cramer with Nicholas Chambers, with essays by Sue Cramer, Nicholas Chambers, Jennifer Higgie, Aaron Lister and Julia Voss, June 2021
256 pages, hard cover, RRP \$50.00 (Art Gallery price \$45.00)

Published in association with a major survey of the remarkable work of this visionary Swedish-born artist (1862–1944), it includes new research and over 125 artworks from Hilma af Klint's monumental canvasses to small watercolours (many not previously published), pages from her beautifully detailed notebooks and historical photographs.

In production

Archie 100: a century of the Archibald Prize

Natalie Wilson, September 2021

Marking a hundred years of Australia's oldest and most-loved portraiture award, this publication unearths fascinating stories behind 100-plus artworks carefully selected across every decade since the 1920s. Arranged thematically, these works reflect not just how artistic styles and approaches to portraiture have changed over time but, importantly, how the Archibald Prize reflects our society.

The exhibitionists: a history of Sydney's Art Gallery of New South Wales

Steven Miller, October 2021

The exhibitionists is the first comprehensive history ever published of the Art Gallery of New South Wales. It tells the story of the people who have made, and are making, the Art Gallery what it is today – from the artists whose works have drawn in the people of Sydney and beyond, to its staff, trustees, benefactors and advocates.

Matisse: life & spirit, masterpieces from the Centre Pompidou, Paris

Edited by Aurélie Verdier with Justin Paton and Jackie Dunn, with essays by Roger Benjamin, Patrice Deparpe, Justin Paton, Alastair Wright and Aurélie Verdier; entries by Marjolaine Beuzard and Anne Théry; chronology by Marjolaine Beuzard, November 2021

Spanning six decades of the artist's work, this richly illustrated book presents an extraordinary immersion in the range and depth of the art of Henri Matisse, one of the world's most beloved, innovative and influential artists.

Visual identity project

A new visual identity for the Art Gallery of New South Wales was created in close collaboration with the Australian office of international design studio Mucho and the internal Creative Studio team, drawing inspiration from the Art Gallery's history, and the future ambitions of the Sydney Modern Project.

With references to the Art Gallery's collection and architecture, the visual identity includes a newly designed logo for the first time in twenty-three years, as well as the creation of a custom typeface. The logo is central to a flexible and accessible identity system that reflects this dynamic institution and our increasingly broad audiences. Composed of three open-framed squares, the symbol references the past, present and future.

The Art Gallery's position on Gadigal Country overlooking one of the world's most beautiful harbours has inspired the new signature ultramarine blue, named for the artist Brett Whiteley, whose celebrated paintings of Sydney Harbour are much loved by visitors. Describing this electric blue in 1987, Whiteley said, 'Ultramarine blue hits my nervous system in such an exciting way – there's no other colour ...'

Our new typeface, Preston, has been designed specifically for the Art Gallery by Vincent Chan from Matter of Sorts to create distinction and consistency across the new visual identity. Preston has been designed with an extended character set including support for all Aboriginal and Torres Strait Islander languages. The typeface is named in honour of Sydney modernist, artist and designer Margaret Preston for her significant contribution to Australian art and art history, and for her special significance to the Art Gallery.

Responses to the new visual identity have been remarkably positive, summed up by American graphic designer Armin Vit from design blog Brand New: 'Overall, this is a great system that balances the legacy and classicism of the old building and the potential and modernity of the new building to build a new identity that honours the first 150 years and prepares it for the next 150 years with a system that has a strong foundation in its gridded approach yet also has a lightness and contemporary bent to it that feels accessible and refreshing.'

Publication design

Working with the Publications team, the Creative Studio has designed and managed productions for the, *Recent past: writing Australian art*, *Streeton*, *Archibald Prize 2020* and *Archibald Prize 2021* publications.

Exhibition program

The Creative Studio designed the exhibitions and associated collateral (Marketing and Communications, Learning and Participation, Foundation and Art Gallery Society) for *Streeton*, *Under the Stars*, *Shadow Catchers*, *Khaleed Sabsabi*, *Joy*, *Archibald*, *Wynne and Sulman Prizes 2020* and *Archie Plus*, *ARTEXPRESS 2021*, *The National 2021: New Australian Art*, *Pat Larter: Get Arted*, *Brett Whiteley: Feathers and Flight*, *Brett Whiteley: Printmaker*, *Longing for Home*, *The Way We Eat*, *Archibald*, *Wynne and Sulman Prizes 2021*, *Archie 100: A Century of the Archibald Prize* and *Hilma af Klint: The Secret Paintings*, as well supporting the touring exhibition program.

Strategic goal: Strength

Driving an entrepreneurial, efficient and future-ready public art museum

- With great appreciation for the continued loyalty of its philanthropic supporters in 2020–21, the Art Gallery launched a number of new avenues for the community to support access to art. Exhibitions endowment funding was secured through bequests and an institutional-wide philanthropic campaign, and the Art Gallery's Appeal for Access Programs raised \$17 930 to enable people living with a disability more opportunities and choices in the community to experience, appreciate and make art. Implementation of higher visibility online donation opportunities, including displaying links to online donations at exit and next to specific project acquisitions, also boosted the profile of benefaction.
- A new Sydney Modern Project sponsorship strategy was established to increase investment and benefits for key partners, and the Art Gallery successfully engaged existing campaign donors in new phases for the campaign, including for upgrades to the existing building, a new public art garden and the Digital Experience Platform (DXP) project, as well as a campaign for art acquisitions, programs, exhibitions and other non-capital initiatives related to the new building.
- The Art Gallery welcomed Fresh Collective as its new operator of food and beverage outlets, including the launch of a new restaurant, Crafted by Matt Moran. Planning for the Art Gallery's expansion included the scoping of a campus-wide catering tender to be finalised in the 2021–22 financial year. However, COVID-19's impacts were keenly felt with disruption to booked corporate events well beyond the Art Gallery's June 2020 reopening as a result of fluctuating public health restrictions, and acute effects from the June 2021 lockdown.
- Retail planning also progressed with architecture firm Akin Atelier's development of a new cutting-edge retail space for the new building, with a complementary design to be integrated with SANAA's architectural space. The updated online Gallery Shop was launched with improved product images and an accessible, user-friendly buying experience leading to greatly enhanced revenue performance.

Corporate partners

The Art Gallery's extraordinary offering of superb exhibitions, programs and events is supported by significant investment from sponsors, strategic partners and Art Gallery business groups. Despite the impact of the global pandemic, the Art Gallery proudly maintained its support from this loyal group of generous partners.

In 2020–21 this support comprised:

- \$2.669 million cash sponsorship
- \$1.053 million in-kind support.

Art Gallery of New South Wales corporate partners and sponsors

ANZ

Leadership partner; presenting partner: 2020 and 2021 Archibald, Wynne and Sulman Prizes and 2019 and 2020 Archibald Prize tours

Aqualand

Leadership partner

Bank of China

Major partner: Conservation; major partner: *In One Drop of Water* and *The Way We Eat*

City of Sydney

Support partner: 2020 and 2021 Archibald, Wynne and Sulman Prizes

Crestone Wealth Management

Program supporter for Atelier

Destination NSW

Strategic sponsor: *Streeton* and *Hilma af Klint: The Secret Paintings*

EY

Presenting sponsor; major digital sponsor: *Hilma af Klint: The Secret Paintings*

Glenfiddich and Hendrick's Gin

Event and support partners

Herbert Smith Freehills

Major partner: *A Promise: Khaled Sabsabi*; official legal partner: *Archibald, Wynne and Sulman Prizes 2021*

JCDcaux

Media partner: 2020 and 2021 Archibald, Wynne and Sulman Prizes and *Hilma af Klint: The Secret Paintings*

J.P. Morgan

Presenting partner: Brett Whiteley Studio

Macquarie Group

Presenting partner: Australian art collection and major sponsor *Streeton*

Macquarie University

Presenting partner; support partner: *Art After Hours*; venue sponsor: *ARTEXPRESS 2021*

Oroton

Support partner; support partner: *Archie 100: A Century of the Archibald Prize*

Paspaley

Support partner

Porter's Original Paints

Official paint supplier and support partner: 2020 and 2021 Archibald, Wynne and Sulman Prizes, *Streeton* and *Hilma af Klint: The Secret Paintings*

President's Council of the Art Gallery of New South Wales

Presenting partner: *Streeton*

Robert Oatley Wines

Support partner: 2020 and 2021 Archibald, Wynne and Sulman Prizes

Sofitel Sydney Wentworth

Major partner; official hotel and support partner: 2020 and 2021 Archibald, Wynne and Sulman Prizes, *Streeton* and *Hilma af Klint: The Secret Paintings*

Sydney Morning Herald

Media partner: 2020 and 2021 Archibald, Wynne and Sulman Prizes

S&S Creative

Support partner: education programs

The Saturday Paper and The Monthly

Media partner: *Streeton*; The Saturday Paper: media partner: *Hilma af Klint: The Secret Paintings*

UBS

Presenting partner; contemporary art: contemporary galleries; major partner: *Shadow Catchers, Some Mysterious Process: 50 Years of Collecting International Art, Under the Stars, The National 2021: New Australian Art* and *Margel Hinder: Modern in Motion*

Valiant Events

Support partner

VisAsia Council of the Art Gallery of New South Wales

Major philanthropic partner

President's Council

The President's Council is a network of business leaders established to support the Art Gallery by providing vital business expertise and advice as well as philanthropic funding. The President's Council was proud to support the *Streeton* exhibition over the summer of 2020–21 as presenting partner.

President: David Gonski AC

Membership

Emma Gray – ANZ Banking Group Limited
Jin Lin – Aqualand
Alvin Yong – Bank of China
Michael Chisholm – Crestone Wealth Management
Steve Cox – Destination NSW
Damian Hackett – Deutscher and Hackett
Andrew Price – EY
Miles Bastick – Herbert Smith Freehills
Charles Gorman, Ben Smith – Investec
Rob Bedwell – J.P. Morgan
Steve O'Connor – JCDcaux Australia
Doug Ferguson – KPMG
Steven Lowy AM – LFG
John Pickhaver – Macquarie Capital ANZ
David Wilkinson – Macquarie University
Vincent Hua – Mason Stevens
Drew Bradford – National Australia Bank
Michael Bracher – Paspaley Pearls Group
Shaun Bonett – Precision Group of Companies
Eitan Neishlos – Resonance Australia
Sandy Oatley – Robert Oatley Vineyards, Balmoral Australia, Hamilton Island
Peter Allen, Andrew Clarke – Scentre Group
Alfred Moufarrige OAM – Servcorp
Ryan Stokes AO – Seven Group Holdings
Lisa Davies – Sydney Morning Herald
Tim Church, Anthony Sweetman – UBS AG Australia

Corporate membership

While the corporate membership program paused event activity during the closure of the Art Gallery due to the global pandemic, once reopen, the program was able to successfully deliver benefits and special events to its extensive list of loyal corporate members. The program continued to retain long-term members, many over ten years, while welcoming new members including Archie Rose Distilling Co and Royal Freemason's

Benevolent Institution.

Membership

Allen Jack + Cottier
Allens
Arab Bank Australia
Archie Rose Distilling Co
Architectus
ARUP Pty Ltd
Ashurst
ASX Limited
Bain & Company
Baker McKenzie
Ball & Doggett
BDO
Carroll & O'Dea Lawyers
Challenger
ClearView Wealth Limited
Clifford Chance
Copyright Agency | Viscopy
Cox Architecture
Cundall
Dentons Australia Pty Ltd
Directioneering Pty Ltd
Drapac Financial
Emirates SkyCargo
Energy Action
Energy Industries Superannuation Scheme Pty Limited
Engine
Eric & Tonia Gale
ExpertsDirect
Faber-Castell Australia Pty Ltd
FM Global
Gilbert + Tobin
Gilmore Interior Design
Goldrick Farrell Mullan Solicitors
Group GSA
Holman Webb Lawyers
IMB Ltd
Jackson Teece Architecture
John Claudianos
Liberty Specialty Markets
macpeople
Macquarie Telecom
McCabe Curwood
McGrathNicol
Mosman Art Gallery & Cultural Centre
Mundipharma Pty Ltd
NBRSARCHITECTURE
Nettleton Tribe
Norman Disney & Young
North Shore Private Hospital
Ole Lynggaard Copenhagen
Precision Group – CEO Office
Precision Group – CFO Office
Royal Freemason's Benevolent Institution
Savills Project Management
Scan Pacific International
Sparke Helmore Lawyers
Steensen Varming
Stephenson Mansell Group
Surface Design
Taylor Thomson Whitting
Teece Hodgson & Ward
Wood & Grieve Engineers
Woven Image

The Luxury Syndicate

Membership of The Luxury Syndicate offers prestige brands an exclusive opportunity to promote the true spirit of their brand while demonstrating their commitment to the arts and cultural sector. The Luxury Syndicate supports a wide range of Art Gallery initiatives from the development of exhibitions to conservation, emerging artists and permanent collections. This year, The Luxury Syndicate was proud to support the conservation of the four bronze relief panels on the facade, as well as the equestrian sculptures at the front of the Art Gallery.

Membership

Autosports Group
CEO Magazine
Equity Trustees
Frasers Hospitality
Frasers Property
Glenfiddich
Hendrick's Gin
Kennedy Luxury Group
La Prairie Group
Ocean Alliance
Waterford
Wedgwood
Westpac Private Bank
Ytd.

Fearless

Fearless provides a forum for business development at the Art Gallery for women. The annual calendar of events, which explore the Art Gallery's exhibitions through a female lens, enables women to engage in personal and professional development opportunities, and to connect with a network of senior business leaders across industries.

Funds raised through the Fearless program support women-focused conservation projects and programs at the Art Gallery. This year, Fearless proudly supported the digitisation of artist Pat Larter's works, which contributed to the first solo exhibition in a public art museum of her work: *Pat Larter: Get Arted*.

Business members

Archie Rose Distillery Co
Include-Empower.com
Nanda\Hobbs
Westpac Private Bank

Art Gallery of New South Wales Foundation acquisition program

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

The Foundation has over \$65 million in funds under investment. With the income from these investments, the Foundation has acquired over forty-five major works for the collection since it was established in 1983. Most of these works were funded exclusively from Foundation income; however, in recent years with the price of the major Art 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 Foundation publishes its bi-annual newsletters and e-newsletters, which contain details of recent acquisitions, arts-based activities and events, a listing of new patrons and a financial summary. Copies are also available on the Art Gallery's website: artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation

Art Gallery of New South Wales Foundation Board of Trustees 2020–21

Kiera Grant (chair)
Julien Playoust (deputy chair)
Clare Ainsworth Herschell
Peter Braithwaite
Justin Butterworth
Lisa Chung AM
Bella Church
Brian Greenacre
Mark Hughes
David Maloney AM
Robyn Martin-Weber
Lawrence Myers
Clinton Ng
Alenka Tindale
Peggy Yeoh
Hakan Harman (secretary)

Collection benefactors and other support groups

The Art Gallery has many targeted support groups which raise funds either for a key collection area 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 Art Collection Benefactors

Kaylene Whiskey *Dolly visits Indulkana* 2020; (with Atelier) Betty Muffler and Marinka Burton *Ngangkari Ngura (Healing Country)* 2020

Contemporary Collection Benefactors

Hoda Afshar *Remain* 2018; Khadim Ali *Untitled* from the series *Flowers of evil* 2019; Elizabeth Pulie, three paintings: *FOURTEEN* 1990; *#37 (The female form II)* 2013; *#83 (Towards the vanishing point of art)* 2018; Shireen Taweel *tracing transcendence* 2018–21; Lindy Lee *True Ch'ien* 2018

Photography Collection Benefactors

Cherine Fahd *Apókryphos* 2018–19; Helen Grace *And awe was all that we could feel* 1978–80, printed 2020; Atong Atem *Sahara, Dijok and Saba and Gabby* from the series *To be real* 2020

In addition to works funded by the collection benefactor groups, each year generous individuals fund or donate specific works. This year, Mark Hughes funded *Radiator* 2021 by American abstract artist Matt Connors; the Best family donated *The Dormition of the Virgin* 1947 by Justin O'Brien in memory of Marion Hall Best and her daughter Deirdre Broughton; the Joy and Harold Marchant Foundation donated works

by Korean photographer Koo Bohnchang and some contemporary paintings by contemporary ink artist Li Jin; and The Russell Mills Foundation has funded Carrie Mae Weems *Untitled (playing harmonica)* 1990–99, gelatin silver photograph.

Atelier

Atelier represents the next generation of benefaction at the Art Gallery, playing a vital role in supporting the Foundation and the Sydney Modern Project's transformation of the Art Gallery into an inspiring twenty-first-century space for generations to come. Atelier's support contributes to the commissioning and acquisition of new artwork for the collection as well as investment in public programs, artist grants, exhibitions and community outreach projects.

Throughout 2020–21, the Atelier cohort continued to grow despite the challenges of COVID-19. Six years after setting the original '100 next-generation supporters' target, membership stands at 170, including nine patrons who have moved to a leadership level of giving as Atelier Luminaries.

Atelier's partnerships and collaborations in 2020–21 included Veterinarians for Climate Action, Sydney Women's Fund, Legs On The Wall and Arts Matters.

During 2020–21, Atelier directed funds to support *The National 2021: New Australian Art* as major philanthropy partner. Funding supported First Nations representation within the exhibition, enabling the making of new work and resourcing the production of two short films documenting the practices of artists Maringka Burton, Betty Muffler and Alik Tipoti. Together with the Aboriginal Art Collection Benefactors, Atelier also directed funding to acquire the Betty Muffler and Maringka Burton collaborative paintings *Ngangkari Ngura (Healing Country)* 2020 for the collection.

In 2020–21, Ben Quilty and Tony Albert made space for the expansion of Atelier's artist leadership cohort, with three new Atelier artist ambassadors – Angela Tiatia, Ramesh Mario Nithiyendran and Thea Anamara Perkins – joining existing ambassador Agatha Gothe-Snape.

Atelier sponsorship partner Crestone Wealth Management continues to provide valued support, and a new sponsorship partnership has been secured with Orotan for the next three years.

Official artist leadership patrons: Agatha Gothe-Snape, Ramesh Mario Nithiyendran, Thea Anamara Perkins and Angela Tiatia

Official Atelier curator: Nicholas Chambers

Sponsorship partner: Crestone Wealth Management

Art Gallery projects

In addition to acquisitions, benefaction and grants have enabled the Art Gallery to support many projects, including Art and Dementia, an arts engagement program for people living with dementia and their carers. Long-time Art Gallery patron Tracy Griff made a substantial donation to establish an endowment fund to support the health and access programs at the Art Gallery.

The Conservation Department received generous private funding from the Pohl Foundation, The Howarth Foundation and Mrs Sally White OAM for several projects involving conserving both paintings and their frames.

Bequests

The Neville Holmes Grace Exhibition Endowment Fund established last year from Mr Grace's bequest of over \$14.5 million supported the *Streeton* exhibition in 2020 and *Hilma af Klint: The Secret Paintings* in 2021. The Peter and Pam Binnie Bequest funded an Indian miniature attributed to the seventeenth-century artist Devidasa.

Recognition

Donors of both artworks and cash, and supporters who have pledged a bequest to the Art 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 Art Gallery and the Foundation are tax-deductible.

Life governors

As at 30 June 2021, the Art Gallery has acknowledged the significant support of the following individuals by appointing them life governors:

Franco Belgiorno-Nettis AC CBE; Guido Belgiorno-Nettis AM; Joseph Brender AO; Jillian Broadbent AO; Edmund Capon AM OBE; Rowena Danziger AM; Ken Cowley AO; James Fairfax AC; Anne Flanagan; 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; John Kaldor AO; 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 patrons

The Art Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The two highest levels of Foundation membership, 30 June 2021, are listed below.

Life benefactors

James Agapitos OAM and Ray Wilson OAM; Len Ainsworth AM; Geoff Ainsworth AM and Johanna Featherstone; Aqualand group; Art Gallery Society of NSW; Belgiorno-Nettis Family; Ken Coles AM and Rowena Danziger AM; Crown Resorts Foundation; John Fairlie Cunningham; James Fairfax AC; James Gleeson AO and Frank O'Keefe; Mollie and Jim Gowing; Neville H Grace; Mary Heseltine; Mervyn Horton; John Kaldor Family; Lee Family; The Lowy Family; Yvonne Buchanan May and Hugh Buchanan May; The Neilson Foundation; Mark and Louise Nelson; Margaret Olley AC; Packer Family Foundation; Gretel Packer AM; Kenneth R Reed AM; John Schaeffer AO and Bettina Dalton; Sir William Dobell Art Foundation; 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; Anita and Luca Belgiorno-Nettis Foundation; David Baffsky AO and Helen Baffsky; Jim Bain AM and Janette Bain; The Balnaves Foundation; Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis; Luca Belgiorno-

Nettis AM and Anita Belgiorio-Nettis AM; Mr and Mrs PL Binnie; Mary-Jane Brodribb; Andrew Cameron AM and Cathy Cameron; Dr Janet Carr; Susan Chandler; Patrick Corrigan AM; Ian Darling AO and Min Darling; Charles Philip de Carle; Shay and Gil Docking OAM; Nancy and Mollie Douglas; The Douglass Family; John Anthony (Tony) Gilbert; David Gonski AC and Orli Wargon OAM; The Grant Family in memory of Inge Grant; Ginny and Leslie Green; John Grill AO and Rosie Williams on behalf of The Serpentine Foundation; Dr Elizabeth Hazel; Tom and Barbara Humphreys; Gary and Kerry-Anne Johnston; Nancy and Terry Lee; Elizabeth and Walter Lewin; The Medich Foundation; Nelson Meers Foundation; Catriona Mordant AM and Prof. Cav. Simon Mordant AO; Nelson Meers Foundation; Vicki Olsson; Paradise Family Foundation; Hamish Parker; Roger Pietri; The Pridham Foundation; Bee and Bill Pulver; Alan and Jancis Rees; Ruth Ritchie Family Fund; Andrew and Andrea Roberts; Susan and Garry Rothwell; Pierre and HF Ryckmans; Anna and Morry Schwartz AM; Penelope Seidler AM; Dr Gene Sherman AM and Brian Sherman AM; John Symond AM; Mark Thompson and Kerry Comerford; Barbara Tribe; Will and Jane Vicars; Lang Walker AO and Sue Walker; Frank Watters OAM; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson; Craig and Charanjit Young-Anand; Margarita Zaneff.

Art Gallery of New South Wales Campaign

The Art Gallery's expansion and transformation continues to attract generous philanthropic support, as we move towards the opening of the Sydney Modern Project in late 2022. After raising more than \$100 million to support the construction of the new building, the campaign is now focused on activating key features of the new building, the revitalisation of the much-loved existing building, site-specific art commissions and art acquisitions for the new expanded Art Gallery, and learning and participation programs.

The Art Gallery pays tribute, as always, to the Susan and Isaac Wakil Foundation for its extraordinary commitment of \$24 million towards the Sydney Modern Project. Gifts by the Ainsworth Family, Aqualand and the Lee Family of \$10 million and above, and commitments of \$5 million and above from each of the Lowy Family, the Neilson Foundation, Mark

and Louise Nelson, the Oranges and Sardines Foundation and Gretel Packer AM have been integral to the success of the campaign so far. The generosity of these key donors and the part they have played in the campaign's outstanding achievement cannot be overstated.

To the Art Gallery's leadership donors of \$1.5 million and over, we are immensely grateful: Mark Ainsworth and Family; Valeria and Paul Ainsworth; the Guido Belgiorio-Nettis AM Family; John Grill AO and Rosie Williams; The Medich Foundation; Nelson Meers Foundation; Paradise Family Foundation; Dr Gene Sherman AM and Brian Sherman AM; and an anonymous donor. In addition, the Art Gallery thanks the founding donors who have each pledged \$1 million: David Baffsky AO and Helen Baffsky; Anita Belgiorio-Nettis AM and Luca Belgiorio-Nettis AM; Andrew Cameron AM and Cathy Cameron; Ian Darling AO and Min Darling; The Hon Ashley Dawson Damer AM; The Douglass Family; David Gonski AC and Orli Wargon OAM; The Grant Family, in memory of Inge Grant; Ginny and Leslie Green; Gary and Kerry-Anne Johnston; Elizabeth and Walter Lewin; Andrew and Paula Liveris; Catriona Mordant AM and Simon Mordant AO; Hamish Parker; The Pridham Foundation; Bee and Bill Pulver; Ruth Ritchie Family Fund; Andrew and Andrea Roberts; Rothwell Family Foundation; Penelope Seidler AM; Charles and Denyse Spice; John and Amber Symond; Will and Jane Vicars; and Lang Walker AO and Sue Walker.

Major donors to the campaign now include David Khedoori and Family; Joy Levis; The Lippman Family; TLE Electrical; Tee Peng Tay and Family; Turnbull Foundation; and Jillian Segal AO and John Roth. Visionary donors now include: Russell and Lucinda Aboud; the Ainsworth Herschell Family; Hayley and James Baillie; Ellen Borda; Jillian Broadbent AC; Bella and Tim Church; The Clitheroe Foundation; Patrick Corrigan AM; Judy Crawford; Rowena Danziger AM and Ken Coles AM; Jane and Richard Freudenstein; Chris and Judy Fullerton; Kerry Gardner AM and Andrew Myer AM; Maurice Green AM and Christina Green; Robert and Lindy Henderson; Sally Herman; Peter Ivany AM and Sharon Ivany; Ann and Warwick Johnson; Simon Johnson and David Nichols; James Kirby and Clare Wivell Plater; John Leece AM and Anne Leece; Amanda and Andrew Love; Justin Miller AM; Edwin Mok and Rina Mok; The Quick Family; Edward and Anne Simpson; Allan and Helen

Stacey; Colin Tate AM and Matthew Fatches; Georgie and Alastair Taylor; Victoria Taylor; Alenka Tindale; Mark Wakely in memory of Steven Alward; Barbara Wilby and Christopher Joyce; Ray Wilson OAM, in memory of James Agapitos OAM; Bing Wu; the Carla Zampatti Foundation; and an anonymous donor.

A great number of other donors have joined the campaign to support the expansion and revitalisation of the institution. The Art Gallery is extremely grateful to them all, and continues to welcome gifts across all of these areas, at any level.

VisAsia Council

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

VisAsia Council provides company executives with a personal association with the Art Gallery of New South Wales while assisting the Art Gallery's commitment to promoting and cultivating a better understanding and enjoyment of Asian art and culture. Funds raised through membership are devoted exclusively to the sponsorship of Asian exhibitions, publications and education programs.

Chairman: Geoff Raby AO

Membership

Wendy Mao – Australian Swan Vintage
Monika Tu – Black Diamondz Group
Ryan Gollan – Huron Report Australia
Kimberley Holden
Seng Huang Lee – Mulpha Australia
Warwick Johnson – Optimal Fund Management
Michael Sternberg – Valiant Hire

VisAsia Board of Directors 2020–21

Geoff Raby (chair)
Simon Chan
Peyvand Firouzeh (appointed May 2020)
Kimberley Holden
Sunil Lal (appointed May 2020)
Linna Le Boursicot
Ann Proctor

Grants

The Art Gallery is very appreciative of grants secured in 2020–21 for the following special projects.

Philanthropic grants

Our major philanthropic partners, the Crown Resorts Foundation and Packer Family Foundation, continued their visionary, multi-year Sydney Arts Fund initiative supporting strategic initiatives across the organisation. Their additional Western Sydney Arts initiative multi-year grant enabled the Art Gallery to continue the Art Pathways program – offering structured art education and resources online and, where possible, in-person to teachers, students and art centres – to the Fairfield area in 2020 and Auburn in 2021.

The Nelson Meers Foundation supported two new part-time positions for Indigenous Australian guides to research content and develop skills for leading visitor tours at the Art Gallery.

The Balnaves Foundation continued its additional multi-year pledge in support of the Edmund Capon Fellowship, to expand international exchanges.

Government grants

A Visions of Australia multi-year grant (Department of Communications and the Arts) supported the development of *Archie 100: A Century of the Archibald Prize*, an interstate touring exhibition that was successfully launched at the Art Gallery on 5 June 2020.

An Australia Council grant supported five Aboriginal and Torres Strait Islander artists selected for the exhibition *The National 2021: New Australian Art* at the Art Gallery of New South Wales. The Art Gallery was the artists' fiscal and administrative partner.

An Australia-Korea Foundation (Department of Foreign Affairs and Trade) multi-year grant supported the development of an ongoing lecture series on contemporary Korean art.

International grants

Dr Lee MacCormick Edwards Charitable Foundation contributed to the significant publication that supported the Art Gallery's landmark *Streeton* exhibition.

Founded in 1953, the Art Gallery Society of NSW is dedicated to supporting the Art Gallery. It delivers exclusive member benefits and vibrant events, sponsor exhibitions and programs, and raises funds for art acquisitions – while providing members with opportunities to engage deeply with art and the Art Gallery's programs.

The Society was grateful for members' loyalty during the COVID-19 pandemic, recording 20 147 memberships at 30 June 2021, representing 29 342 members. These numbers reflect a 3% increase in memberships on the previous year, a strong result during a year of many uncertainties and challenges.

As soon as public health orders allowed, the Society reintroduced onsite programming with strict safety protocols. Between August 2020 and June 2021, 19 483 attended 146 in-person paid events and 9 823 people attended 145 free events (including individual free viewing sessions), totalling 29 306 in-person attendees. The Society's online events attracted 1193 additional bookings.

Highlights included:

- Art Appreciation lecture series *Love, sex and death: the constant companions of art*
- Learning Curve lecture series *Dressed to kill: when art and fashion collide*
- short lecture series *Celebrating Beethoven* and *The living art of India*
- Resonate concert series *The sounds of Streeton* and *Bandaluzia Flamenco*, as well as a special concert and dinner celebrating the Art Gallery's 150th anniversary
- Young Professionals monthly meet-up
- a day tour to Canberra to view the *Botticelli to Van Gogh* exhibition at the National Gallery of Australia
- the sold-out Archie preview party.

The Society increased online programming to connect members to the Art Gallery from home, including art workshops for children via Zoom and the *Raphael: Renaissance master revealed* lecture series, delivered both onsite and online. New free digital offerings included the Members Screening Room, enabling members to view free specialist art documentaries online, and a streamed lecture on artist William Dobell and his work.

Free member viewing sessions for the Art Gallery's 2020 and 2021 Archibald, Wynne and Sulman Prizes, *Streeton* and *Hilma af Klint* exhibitions attracted the usual high volume of ticket-holders.

The Society published six bi-monthly print issues of its members magazine, *Look*, as well as a digital guide to galleries in regional NSW. The April–May 2021 issue celebrated the Art Gallery's 150th anniversary and members shared their connections to the institution.

The Society acquired significant artworks for the Art Gallery including Yosl Bergner's *Self-portrait* 1939 through the Dagmar Halas Bequest Fund; Guy Maestri's *The rain*

song 2020 to celebrate the Art Gallery's 150th anniversary and Tempe Manning's *Self-portrait* 1939, included in the *Archie 100: A Century of the Archibald Prize* exhibition, both generously supported by members. The Society also contributed towards the *Streeton* exhibition and public programs, and the redevelopment of the Members Lounge. We look forward to welcoming members to the transformed lounge when it reopens.

Despite border closures, the Society and travel partner Renaissance Tours offered domestic regional tours. It also developed a series of Sydney day tours such as *Contemporary Japan in Sydney*, *Urban precincts of Sydney*, *A walk down Macquarie Street*, *Art Deco Sydney*, *Looking up: tall tales of Sydney architecture* and *A day at the new Chau Chak Wing Museum*.

After more than five years at the helm, executive director Ron Ramsey retired in June 2021, with the Society in an excellent position following strong membership growth and retention. Robert Heather has been appointed to the role and will steer the Society through the completion of the Sydney Modern Project expansion in 2022 and the Society's upcoming 70th anniversary in 2023.

The Society will continue to work closely with the Art Gallery to inspire, connect and engage its community of art lovers.

Strategic goal: People

Empowering our talented and diverse staff and volunteers in a collaborative and creative workspace

- Empowering our talented and diverse staff and volunteers in a collaborative and creative workspace.
- Following consultation across staff, trustees, volunteers and visitors, the Art Gallery established a set of new organisational values which reflect its expanded ambitions for the Art Gallery campus and guide staff in every interaction with audiences, supporters and the community. With the new guiding principle of 'From here. For all', the Art Gallery has committed to the values of being openly engaging, authentically inspiring, fearlessly curious and consistently extraordinary.
- The Art Gallery expanded its activities in diversity and inclusion to ensure the Art Gallery can reach, reflect and celebrate the diversity of the community. These include staff information sessions on cultural awareness, disability inclusion and access. Art Gallery staff were key panellists in the Department of Premier and Cabinet's Leading With Pride event, the first event from the Pride in NSW group, the state's public sector LGBTQIA+ staff network, discussing the importance of building connections in overcoming obstacles to become leaders, and reflecting on art and artists that have been overlooked in our history, and their commitment to telling those artists' stories.
- A new position of diversity and inclusion manager was created to work across all areas of the Art Gallery, developing an overarching diversity and inclusion framework that connects the Art Gallery's extensive work in this space. The role will create and implement plans and programs to promote diversity and inclusion across the Art Gallery in support of our strategic plans and goals.
- Staff engagement in the People Matter Employment Survey remained strong at 77% in 2020 compared to the average rate of 67% across the NSW public sector.
- The Return to Work Group, established to prepare for the Art Gallery's reopening after our temporary closure from March to the end of May 2020, continued to meet weekly in 2020–21. Having led the Art Gallery as it became one of Australia's first cultural institutions to reopen, the cross-divisional group continued to ensure a whole-of-institution approach to provide a COVID-safe environment for visitors and workers, including development of comprehensive information materials for staff, detailed safety planning for major exhibitions and events, and responding quickly and effectively to often rapidly changing public health advice. As Greater Sydney entered lockdown again in June 2021, the group again oversaw the Art Gallery's transition and ensured the care of the collections and buildings during this time, while providing extensive support for staff and stakeholders.

Board of Trustees



President
Mr David Gonski AC

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

David Gonski is chancellor of the University of New South Wales, president of the Art Gallery of New South Wales Trust, chairman of Sydney Airport Limited Board, non-executive chairman of Barrenjoey Capital Partners Group Holdings Pty Limited, and chairman of the UNSW Foundation Ltd. He is a member of the Board of the Lowy Institute for International Policy, a non-executive member of LeapFrog Investment's Global Leadership Council, a patron of the Australian Indigenous Education Foundation and Raise Foundation, and a founding panel member of Adara Partners.

He was previously chairman of the Australia and New Zealand Banking Group Ltd, chair of the Review to Achieve Educational Excellence in Australian Schools for the Commonwealth Government of Australia. He was also a member of the Takeovers Panel, the ASIC External Advisory Panel and director of Singapore Airlines Limited, the Westfield Group and Singapore Telecommunications Limited, chairman of Coca-Cola Amatil Ltd, the Australian Securities Exchange Ltd, the Sydney Theatre Company, the Guardians of the Future Fund, the Australia Council for the Arts, the Board of Trustees of Sydney Grammar School and Investec Bank (Australia) Ltd.

Initial date of appointment 1 January 2016; expiry of current term 31 December 2021.



Vice-president
Ms Gretel Packer AM

Gretel Packer has been involved in philanthropic endeavours since 2000 when she was appointed one of the founding governors of the Taronga Zoo Foundation. Her current positions include: chair of the Packer Family Foundation; chair of the Sydney Theatre Company Foundation; director of the Sydney Theatre Company; member of the Taronga Conservation Society Australia Board; member of Taronga's Conservation Science Advisory Council; founding patron of the Taronga Conservation Science Initiative; and member of the William Robinson Advisory Committee.

Ms Packer has a long-term commitment to supporting a broad range of community activities and charities aligned to the arts, education and environmental science.

Initial date of appointment 5 February 2014; expiry of current term 31 December 2022.



Member
Mr Tony Albert

Over the past ten years, Tony Albert has achieved extraordinary visibility and much critical acclaim for his visual art practice, which combines text, video, drawing, painting and three-dimensional objects. Examining the legacy of racial and cultural misrepresentation, particularly of Australia's Aboriginal people, Mr Albert has developed a universal language that seeks to rewrite historical mistruths and injustice.

In 2014 Mr Albert was awarded the Basil Sellers Art Prize and the Telstra National Aboriginal and Torres Strait Islander Art Award. In the same year he was awarded a prestigious residency at the International Studio & Curatorial Program in New York and unveiled a major new monument in Sydney's Hyde Park dedicated to Australia's Aboriginal and Torres Strait Islander military service. He was also awarded the 2016 Fleurieu Art Prize, with his winning work, *The hand you're dealt*. Mr Albert's work is held in major national and international museums and private collections.

Initial date of appointment 1 January 2020; expiry of current term 31 December 2022.



Member
Ms Anita Belgiorno-Nettis AM

Anita Belgiorno-Nettis has been involved in the arts since she moved to Australia in 1988. She was the executive producer of *The black balloon* (Best Film, 2008 AFI Awards) and producer of *The last race*.

For over fifteen years, Ms Belgiorno-Nettis played a significant role in the benefaction support of the Biennale of Sydney. She was councillor for the Australian representation at the Venice Biennale in 2015, and the Anita and Luca Belgiorno-Nettis Foundation was a major donor for the new Australian Pavilion. Ms Belgiorno-Nettis is a director of both the Sydney Theatre Company (STC) and the STC Foundation, and sits on the executive committee of the Advisory Board of the Peggy Guggenheim Collection in Venice.

Since 2005 she has been involved as a volunteer and supporter of various community organisations, including establishing Step into Work. In 2019 she was awarded a Member of the Order of Australia for significant service to the community, through support and philanthropic contributions to social welfare and arts organisations.

Initial date of appointment 1 January 2020; expiry of current term 31 December 2022.



Member
Mr John Borghetti AO

John Borghetti has over forty-five years' experience in the aviation industry. In March 2019, he retired from Virgin Australia after nine years as chief executive officer and managing director. Prior to this, Mr Borghetti had a long career at Qantas Airways.

Mr Borghetti is a director of Brisbane Airport Corporation, Alinta Energy, Balmoral Pastoral Investments, the Charlie Teo Foundation and the John Sample Group Advisory Board. He is also a member of the Technical and Further Education (TAFE) NSW Commission Board, and O'Connell Street Associates.

Mr Borghetti has previously served as a director of Coca-Cola Amatil, V8 Supercars Holdings, Energy Australia, the Australian Chamber Orchestra, the NSW Customer Advisory Board, Jetset Travelworld, Sydney FC, Piper Aircraft (USA), The Australian Ballet and CARE Australia.

Initial date of appointment 1 January 2019; expiry of current term 31 December 2021.



Member
Mr Andrew Cameron AM

Andrew Cameron is a highly regarded arts supporter, philanthropist, art collector and arts sector advocate. He is founder and chair of the Andrew Cameron Family Foundation.

Mr Cameron is currently chair of Artspace Visual Arts Centre in Sydney and until recently was chair of the Art Gallery of New South Wales Foundation. He is also a board member of Sydney Festival and previously was chair of Belvoir St Theatre for six years. He was previously deputy chair of the Biennale of Sydney, and was deputy commissioner for Australia's presentation at the Venice Biennale in 2005, 2007 and 2009, and currently sits on the Venice Biennale Commissioners' Council. He sits on the International Councils of both the Tate in London and MoMA in New York.

Mr Cameron studied architecture at University of Sydney where he graduated with First Class Honours and the University Medal in 1981. He subsequently completed an MBA at the Australian Graduate School of Management.

In 2017 Mr Cameron was recognised as Australia's National Arts Philanthropist of the Year by Creative Partnerships Australia.

Initial date of appointment 1 January 2020; expiry of current term 31 December 2022.



Member
Hon Mrs Ashley Dawson-Damer AM

BEC

Ashley Dawson-Damer has a deep understanding of the world of the performing and visual arts, having sat on arts boards over a period of thirty years. In this time, she has continued to study and lecture mainly on French decorative arts and history, and is the author of two books on women's health and lifestyle, *Ripe energy* (2005) and *On our terms* (2011), as well as a memoir, *A particular woman* (2020). She has been a director of Opera Australia Capital Fund since 2014 and Foundation board director at the University of Technology, Sydney since 2020.

Previously she was a member of the National Gallery of Australia Council (2005–14) and continues as a director on its Foundation board. She was a Festival of Sydney board director (2012–16), Alternate for the NSW Premier (2012–14) and director of National Art School (2012–14). Mrs Dawson-Damer was a director of the National Institute of Dramatic Art Board (1997–2003), trustee of the Museum of Sydney Foundation (1995–99) and member of the Acquisition Committee for the Australiana Fund (1993–94).

She became a member of the Order of Australia (AM) in 2014, and in 2020 was awarded the *Chevalier des Arts et des Lettres* by the French Government.

Initial date of appointment 26 February 2014; expiry of current term 31 December 2022.



Member
Professor S Bruce Dowton

MB BS MD FACMG FRACP FAICD FRSN

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 in 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, NSW, 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 2023.



Member
Ms Sally Herman

BA, GAICD

Sally Herman is an experienced director in the fields of financial services, retail, manufacturing and property. She had a successful executive career in financial services in both Australia and the United States, transitioning in late 2010 to a full-time career as a non-executive director. Prior to that, she had spent sixteen years with the Westpac Group. Ms Herman now sits on both listed and unlisted boards, including three ASX 200 companies, Suncorp Group Limited, Premier Investments Limited and Breville Group Limited. She is also on the board of Irongate Property Group, E&P Financial Group Limited and the Sydney Film Festival. She is actively involved in the not-for-profit sector, with a particular interest in social justice, education and the arts. She is a member of Chief Executive Women.

Initial date of appointment 1 January 2019; expiry of current term 31 December 2021.



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 2021.



Member
Ms Lucy Turnbull AO

Lucy Hughes Turnbull is an urbanist, businesswoman and philanthropist with a longstanding interest in cities, culture, technological and social innovation and Australian research and commercialisation.

Ms Turnbull is a director of Turnbull and Partners Pty Ltd, a family-owned business which invests in earlier stage innovative enterprises. In January 2020 she was appointed by the NSW Government as chair of the Sydney Opera House Trust.

From 2015–20 she was the inaugural chief commissioner of the Greater Sydney Commission, tasked by the NSW Government to assist in delivering strong and effective strategic planning for the whole of metropolitan Sydney. From 2003–04 she was Lord Mayor of the City of Sydney, the first woman ever to hold the position. She has held many other board roles in the not-for-profit and private sector.

Initial date of appointment 7 August 2019; resigned 31 December 2021.



Director
Dr Michael Brand

BA Asian Studies (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 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 is the current chair of the Council of Australian Art Museum Directors (CAAMD) and serves on the International Advisory Board of The State Hermitage Museum in St Petersburg. His professional affiliations include the Bizot Group of International Art Museum Directors and the American Association of Museum Directors. Dr Brand also sits on the boards of the Australian Institute of Art History, the Sherman Centre for Culture and Ideas (SCCI) Architecture Hub and the Barangaroo Structures Commissioner's Council, as well as being a member of the Woollahra Council Public Art Panel.



**Deputy Director
and Director of Collections**
Ms Maud Page

BA (Hons) (Art History)

Maud Page joined the Art 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. Her former role as senior curator of Pacific art saw her develop the most comprehensive collection of contemporary Pacific art in the region. Prior to her art gallery roles, she was a lecturer in museum studies at the University of Sydney.

Ms Page oversees the development and direction of the Art Gallery's collections. She is responsible for the management and operation of the Art Gallery's acquisition program, the conservation and display of the collection, curatorial content and development of exhibitions, and oversees the areas of registration, photography, collection management, library and archives, film programs and the Brett Whiteley Studio. Ms Page is a member of the Create NSW Visual Arts Artform Advisory Board.

As deputy director, she is responsible for the curatorial direction and public art commissions of the Art Gallery's Sydney Modern Project expansion.



**Chief Operating Officer
Mr Hakan Harman**

BCom (Accounting), MPAdmin, FCPA, MAICD

Hakan Harman joined the Art Gallery in October 2018. Mr Harman has extensive senior leadership experience in both the public and private sectors and within arts and culture. He has expertise in organisational transformation, financial management, corporate governance, stakeholder engagement and strategic management. Previously he worked for Multicultural NSW where, as chief executive officer, he led a successful transformation of the organisation and, prior to this, he was the chief operating officer at the State Library of NSW.

Mr Harman is company secretary for the Art Gallery of New South Wales Trust, the Art Gallery of New South Wales Foundation, VisAsia and the Brett Whiteley Foundation. He is responsible for administration, human resources, corporate governance, investments, legal services, information technology, audio visual, security and risk management, building services, the Sydney Modern Project team, and finance and budgeting.



**Director of Public Engagement
Ms Miranda Carroll**

BA (Hons) (Art History)

Miranda Carroll commenced with the Art Gallery in February 2019. Previously, she worked at the Los Angeles County Museum of Art (LACMA) where she was senior director of communications for eight years. At LACMA, Ms Carroll played a pivotal role conceptualising, developing and implementing strategies to raise the museum's profile and visibility locally, nationally and internationally and increase its audiences. Ms Carroll has worked in art museums across three continents including in the United Kingdom at the National Gallery, London, and in Qatar for the opening of the Museum of Islamic Art, Doha (2008). Relocating to Los Angeles in 2005 she also held positions at the J Paul Getty Trust, Hammer Museum at UCLA and the Santa Monica Museum of Art.

Ms Carroll is responsible for audience engagement and development across all divisions within public engagement, including learning and participation (public programs, education, families, access and community), visitor experience, web/digital content and experience, marketing and communications, creative studio/ design and publishing.



**Director of Development
Mr John Richardson**

BA (Economics), MA (Arts Administration)

John Richardson joined the Art Gallery in 2014. He is responsible for leading the unprecedented Sydney Modern Project Capital Campaign that to date has raised \$103.5 million in private contributions, to complement the NSW 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 philanthropy, corporate partnership, venue hire, restaurant, catering, retail and Sydney Modern Project Capital Campaign departments at the Art Gallery, as well as for liaising with the Art Gallery's membership organisation.

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 2020 to June 2021. Trustee attendances were as follows: David Gonski (president) (6/6); Gretel Packer (vice-president) (6/6); Tony Albert (6/6); Ben Quilty (6/6); Anita Belgioro-Nettis (6/6); John Borghetti (6/6); Andrew Cameron (6/6); Ashley Dawson-Damer (5/6); Bruce Dowton (6/6); Sally Herman (6/6); Lucy Turnbull (stood down December 2020) (5/5).

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 tabled.

Acquisitions and Loans Sub-committee

The Acquisitions and Loans Sub-committee plays an important role in overseeing the Art Gallery's collections policies. It considers proposals on acquisitions, commissions, gifts and loans and, if applicable, de-accessions. Based on these considerations, recommendations are made to the Board for ratification.

The Acquisitions and Loans Sub-committee met six times between July 2020 and June 2021. Attendances were as follows: Andrew Cameron (chair) (6/6); Tony Albert (6/6); Anita Belgioro-Nettis (4/6); Ashley Dawson-Damer (5/6); Gretel Packer (6/6); Ben Quilty (6/6); Geoff Ainsworth (non-trustee member) (5/6);

Mark Nelson (non-trustee member) (6/6); Catherine Brenner (non-trustee member) (6/6).

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 five times between July 2020 and June 2021. Attendances were as follows: Sally Herman (chair) (5/5); John Borghetti (3/5); Bruce Dowton (5/5); David Gonski (5/5); Miles Bastick (non-trustee member) (5/5); Catherine Brenner (non-trustee member) (5/5); Ross Gavin (non-trustee member) (4/4); Mark Nelson (non-trustee member) (5/5).

Audience and Engagement Sub-committee

The Audience and Engagement Sub-committee provides oversight on the Art Gallery's various engagement strategies.

The Audience and Engagement Sub-committee met seven times between July 2020 and June 2021. Trustee attendances were as follows: John Borghetti (chair) (7/7); Anita Belgioro-Nettis (6/7); Ashley Dawson-Damer (6/7); Gretel Packer (7/7); Ben Quilty (6/7).

Capital Campaign Committee

The Capital Campaign Committee met six times between July 2020 and June 2021. Trustee attendances were as follows: Mark Nelson (chair) (6/6); David Gonski (6/6); Rosie Williams (6/6); Peggy Yeoh (4/6); Bruce Dowton (4/6); Andrew Cameron (5/6); Gretel Packer (2020 member) (1/3); Kerry-Anne Johnston (3/6); Kiera Grant (4/6); Justin Miller (4/6); Liz Lewin (2021 member) (3/3).

Organisation chart

Minister for the Arts

Department of Premier and Cabinet

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	Deputy Director/ Director of Collections	Chief Operating Officer	Director of Public Engagement	Director of Development
Government Relations	Maud Page	Hakan Harman	Miranda Carroll	John Richardson
Public Affairs	Australian Art/Brett Whiteley Studio	Facilities Management	Design and Creative Studio	Business Development
	International Art	Finance	Digital Engagement	Sydney Modern Project Capital Campaign
	Collection Management	Governance and Services	Learning and Participation	Foundation
	Conservation	Information and Communication Technology/Audio Visual Services	Marketing and Communications	Gallery Shop
	Exhibition Management/ Installation	Legal	Publishing	Philanthropy
	Photography	People and Culture	Visitor Experience	Venue Management
	Research Library and Archives	Security		
	Registration	Sydney Modern Project		
	Sydney Modern Project Exhibitions and Commissions			

Staff profile

Classification	2017–18	2018–19	2019–20	2020–21
Administration and clerical staff	248	268	280	273
Conservators	13	15	19	20
Curators and registrars	38	38	38	41
Education officers	5	5	4	3
General division staff	47	50	49	43
Librarians and archivists	10	11	9	8
Security staff	15	16	17	17
Public service senior executives	8	8	8	8
Total	384	411	424	413
Staff number (effective full-time)	218	234	247	266

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

Senior executive reporting

Band	2019–20		2020–21	
	Female	Male	Female	Male
Band 4	0	0	0	0
Band 3	0	1	0	1
Band 2	1	1	1	1
Band 1	2	3	2	3
Totals	3	5	3	5
Totals		8		8

Band	Range (\$)	Average remuneration 2019–20 (\$)
Band 4	487 051–562 650	0
Band 3	345 551–487 050	487 002
Band 2	274 701–345 550	300 650
Band 1	192 600–274 700	239 251

Band	Range (\$)	Average remuneration 2020–21 (\$)
Band 4	487 051–562 650	0
Band 3	345 551–487 050	487 002
Band 2	274 701–345 550	300 650
Band 1	192 600–274 700	239 251

Parliamentary Annual Report tables
Trends in the representation of workforce diversity groups

Workforce diversity group	Benchmark	2019	2020	2021
Women	50%	66.8%	67.8%	66.8%
Aboriginal and/or Torres Strait Islander people	3.3%	1.6%	2.4%	2.0%
People whose first language spoken as a child was not English	23.2%	30.4%	21.1%	2.0%
People with a disability	5.6%	2.0%	2.8%	2.3%
People with a disability requiring work-related adjustment	N/A	0.4%	0.7%	0.7%

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: In December 2017 the NSW Government announced the target of doubling the representation of people with disability in the NSW public sector from an estimated 2.7% to 5.6% by 2027. More information can be found at www.facs.nsw.gov.au/inclusion/disability/jobs. The benchmark for 'People with Disability Requiring Work-Related Adjustment' was not updated.

Trends in the distribution of workforce diversity groups

Workforce diversity group	Benchmark	2019	2020	2021
Women	100	111	109	112
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	93	92	93
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.

Art Gallery employees

Women represent 68% of Art Gallery employees and this percentage continues to surpass the NSW Public Sector benchmark of 50%. Women also represent 40% of the Art Gallery's Executive team and 69% of the Leadership team.

Cultural diversity

The Art Gallery recruited a diversity and inclusion manager in December 2020, to develop a Diversity, Equity, Inclusion and Belonging (DEIB) Strategy and support its gallery-wide implementation. In line with the Art Gallery's Corporate Strategic Plan, the DEIB Strategy will encompass key diversity dimensions, promote intersectional inclusion, and ensure compliance with statutory obligations under Multicultural Programs and Services Planning (MPSP), and Disability Inclusion Action Planning (DIAP). Development of the DEIB Strategy is a focus in 2021–22.

Multicultural programs and services summary 2020–21

Highlights delivered in line with Multicultural NSW principles and commitments in 2020–21 include:

- Participation in the Diversity Council Australia's 2021 Inclusion@ Work Index to gather detailed diversity demographics of Art Gallery staff and volunteers, including cultural and linguistic diversity, to inform policies, programs and service delivery.
- Expansion of recruitment activities for front-of-house staff and volunteers to increase age, gender, cultural and linguistic diversity. The front-of-house team includes staff who speak Chinese, French, Japanese, Serbian, Spanish and Portuguese.
- Art Gallery leaders leading the implementation of diversity and inclusion (D&I) awareness-raising, skills development, advisory and support activities to help embed D&I principles and culturally inclusive practices into decision-making, internal workplace culture and public programming.

Please see 'Learning and participation' and 'Art' sections regarding additional specific multicultural services.

This year, 20% of Art Gallery employees identified as coming from a racial, ethnic or ethnic-religious minority group. People identifying as Aboriginal or Torres Strait Islander represented 2% of all staff, representing significant progress toward targets. Many employees who speak community languages assist other staff and visitors as well as earning a Community Language Allowance.

As at 30 June 2021, the Art Gallery had staff officially able to offer assistance in community languages such as Hindi, Polish, Italian, French, Mandarin and Indonesian.

Indigenous employees

People identifying as Aboriginal and Torres Strait Islander represent 2% of the Art Gallery's workforce. The Art Gallery is below the NSW public sector employment target of 2.6%, but continues to work on strategies to increase representation.

Employee remuneration and staff benefits

The Crown Employees (Public Sector Salaries) Award July 2020 provided a 2.04% pay increase to Art Gallery staff with effect from 9 July 2021. The Art 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, restaurant and cafe, and discounts on Art Gallery Society membership. The Art 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 onsite classes in pilates and yoga through a pay-per-use system.

Conditions of employment

The Art Gallery continues to review recruitment and employment practices ensuring that legislation and guidelines are met, and practices are monitored on a regular basis.

Training and scholarships

The Art 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. Scholarships, however, were not offered this financial year due to the impact of COVID-19 on workplace attendance and travel restrictions.

Eleven staff completed the Department of Premier and Cabinet Leadership Program and twenty staff enrolled in the Public Service Commission's People Management Fundamentals online course.

A further twenty-three staff participated in various other leadership and professional skills training, including project management, leading remote teams, and time management. Four curators attended a provenance webinar.

Seven staff participated in systems-related training, including Microsoft Excel, online presenting and content design and thirteen staff took back-safety training, including ergonomic desk setup and safe lifting and handling procedures.

Online courses for managers and employees about bullying and harassment were taken up by a total 126 staff, and eighty-one staff attended workplace conversations training for employees or managers.

Required safety and machinery licence training was delivered to thirty-four staff, including Working at Heights, Construction Induction, Dogging and Rigging, and two WHS committee members completed targeted WHS training.

Employee Assistance Program

For many years, the Art Gallery has offered employees a confidential counselling service, external to the Art 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 Art Gallery is LifeWorks.

Work, health and safety

Number of work-related injuries resulting in workers compensation:

- Claims: 8
- Number of lost-time injuries: 3
- Number of work-related illnesses: 0
- Prosecution under the OH&S Act: 0

The Art 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 Art Gallery to provide suitable duties and gradual return-to-work programs, minimising time lost. The Art Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers. Preventative measures such as flu injections, pilates and yoga classes are made available to all staff.

The Art Gallery's Work Health and Safety (WH&S) Committee is an internal advisory body meeting on a quarterly basis. It 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 2020–21.

Risk management

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

The Art Gallery's strategic risks include sustainable funding; remaining relevant and accessible; new building design and functionality; Sydney Modern Project; and government relationships and stakeholder management.

The operational risks are governance and legislative compliance; collection management; security management; business continuity and disaster management; information system and cyber security; contract and procurement management; workforce management; digitisation of collection; intellectual property and copyright; work, health and safety; records management; digital infrastructure and engagement; brand and marketing; change management building and maintenance; fraud and corruption; uptake of new technology; and learning and participation programs.

The Art Gallery's risk-management framework is managed in accordance with the NSW Government's Internal Audit and Risk Management policy (Treasury Policy Paper: TPP 20-08). The mandatory annual attestation certification is included below.

The Finance, Audit and Risk Sub-committee confirmed the setting of the Art Gallery's internal audit program and risk profile for 2020–21 and regularly reviewed people and culture reports as well as work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of financial, administrative and personnel delegations, insurance arrangements, 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 2020–21

One internal audit was conducted by Deloitte during the year:

Digitisation of the collection audit

This internal audit focused on the collection digitisation processes of the Art Gallery.

Two further audits – a review of Publishing and a review of Work, Health and Safety – were scheduled for the 2020–21 year, but delayed by COVID-19. They were completed in the first quarter of the 2021–22 financial year.

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 Art Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the government self-insurance scheme.

Policy development

During 2020–21, the Art Gallery continued to revise and refresh key policies including the Financial, Administrative and Personnel Delegations Authority; the Code of Ethics and Conduct for Gallery Workers; Code of Ethics and Conduct for Board and Committee Members; the Business Continuity Plan; Gallery Investment Strategy; Corruption Prevention Strategy; Internal Audit and Risk Management Policy; and ICT Disaster and Recovery Strategy.

Other Art Gallery entities

The Art 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 legislation. Board meetings are generally held quarterly. The Art 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 Art Gallery are invited to leave feedback using the hard copy Feedback Forms available at the information desk, via email or the 'contact us' form on the Art Gallery's website. In 2020–21, 328 comments were received. Overall, there were ninety-one positive comments and 237 constructive comments. Comments are responded to by reception desk officers and referred to the relevant senior staff member for their reference or action, as appropriate. The introduction of a new telephone system this year also allowed customer enquiries and feedback to be more efficiently directed.

The majority of positive comments received in 2020–21 related to the exhibitions *Streeton* and the *Archibald, Wynne and Sulman Prizes 2020*. Free guided tours continue to be a source of delight for visitors, and corporate and private events also received high praise throughout the year.

Streeton provided a chance for visitors to see an exhibition that featured more than 150 paintings, drawings and watercolours from forty-two public and private collections, with some not exhibited for more than a hundred years and curated exclusively for the Art Gallery. One visitor stated: 'A wonderfully curated exhibition of Streeton's work drawn from so many sources and all so beautiful whether in Sydney, London, Cairo or at Templestowe, Sandringham, Coogee Beach, along the Hawkesbury, in the Blue Mountains, the Grampians or Mt Buller. He captured the essence of it all.'

Visitors also appreciated the chance to see the *Archibald, Wynne and Sulman Prizes 2020* in a COVID-safe environment: 'I love the Archibald and make sure I see it every year. This year's was most enjoyable, and it was difficult to choose a favourite among the many that could have received my vote. I had to backtrack three times before I finally made my decision. This is a must-see and I have told family and friends not to miss out. Thank you all for the excellent way you handled the restrictions placed on the organisers because of COVID – it all worked very well. Congratulations!'

Visitors also enjoyed new specialty tours delivered by Aboriginal Australian staff: 'I hadn't been to the Art Gallery for about eighteen years but I'm very happy to say that I have now been twice in three weeks ... because the free tour of Aboriginal and Torres Strait Islander art was so captivating. The tour guide Kirra [Weingarth] was knowledgeable in her ability to speak to the works of art. Kirra's professionalism, very knowledgeable comments, explanations and historical links, together with her ability to easily answer questions, inspired [me] to become a member of the Art Gallery and I look forward to becoming a regular.'

The film program, curated by Ruby Arrowsmith-Todd, also continued to receive praise: 'My wife and I went to the last two movies in the wonderful film program the Art Gallery runs. We saw *Modern times* and *Bringing up baby* ... I just wanted to say thank you to the Gallery and to the staff who run this film program. It is wonderful and these two movies were a great joy! It's a terrific initiative of the Gallery and we are most grateful.'

Constructive comments suggested improvements to signage in the Art Gallery and requested more seating in gallery spaces. All constructive comments are reviewed and actioned as appropriate.

Compliance

The Art Gallery incurred approximately \$6500 in external costs for the production of its 2020–21 Annual Report. The copies for submission were printed in-house with comb binding. The report is available online at artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnew

Consultants

The Art Gallery engaged 36 consultancies costing a total of \$2 184 477 during the reporting period. Of these consultancies, eight were valued at greater than \$50 000 as set out below:

- Mash One Pty Ltd provided food and beverage advice. Total cost: \$75 000
- Brain & Poulter provided catering advice. Total cost: \$79 772
- Architectus Group Pty Ltd provided architectural advice for the Sydney Modern Project. Total cost: \$88 996
- Herbert Smith Freehills provided legal advice for the Sydney Modern Project. Total cost: \$89 699
- ARUP Pty Ltd provided advice regarding fire engineering and acoustic design. Total cost: \$125 903
- Timenho Pty Ltd provided design and feasibility advice for the Gallery Shop. Total cost: \$145 000
- SANAA provided architectural advice for the Sydney Modern Project. Total cost: \$407 832
- Gustafson Guthrie Nichol Ltd provided landscaping and designing services to the Sydney Modern Project gardens. Total cost: \$734 344

The remaining 28 consultancies cost \$437 931.

Heritage management

The Art Gallery's museum building located in The Domain parklands of Sydney's CBD is listed on the state 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 Art Gallery are maintained to international museum standards.

Land holdings and disposals

Land owned by the Art Gallery as at 30 June 2021 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 Art 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 Art Gallery.

Major assets

The Art Gallery's two major asset categories, as at 30 June 2021, are its artwork collection valued at \$1.804 billion; and the perimeter land and building in The Domain, Sydney, the Brett Whiteley Studio at Surry Hills, and the Art Gallery's storage facility, valued at a total \$399.7 million.

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 as at 30 June 2021 was an executive agency under the Department of Premier and Cabinet.

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.

International travel

No Art Gallery of New South Wales employees undertook work-related international travel during 2020–21.

Privacy management

During 2020–21, there were no internal reviews conducted by or on behalf of the Art Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PPIP Act).

The Art 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 2020–21, no public officials made a Public Interest Disclosure to the Art Gallery, no Public Interest Disclosures were received, and no Public Interest Disclosures were finalised during the reporting period.

The Art 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 Art Gallery received three access applications for information that was held by the Art Gallery. One applicant was advised that the information was already available and provided with advice about how to access the information; one was provided with part access to information; and the other applicant was denied access to information, because the application concerned personal information.

Table A: Number of applications by type of applicant and outcome*

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/deny whether information is held	Application withdrawn
Media	0	0	0	0	1	0	0	0
Members of Parliament	0	1	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)	0	0	1	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 B: Number of applications by type of application and outcome*

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/deny whether information is held	Application withdrawn
Personal information applications*	0	0	1	0	0	0	0	0
Access applications (other than personal information applications)	0	1	0	0	1	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

Consideration	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

Consideration	Number of occasions when application not successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	2
Business interests of agencies and other persons	1
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

Table F: Timeliness

Timeframe	Number of applications
Decided within the statutory timeframe (20 days plus any extension)	3
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0
Total	3

Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

Type of review	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)

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

Cyber Security Annual Attestation Statement for the 2020–21 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 managed cyber-security risks in a manner consistent with the Mandatory Requirements set out in the NSW Government Cyber Security Policy.

Risks to the information and systems of the Art Gallery of New South Wales have been assessed and are managed.

Governance is in place to manage the cyber-security maturity and initiatives of the Art Gallery of New South Wales.



Dr Michael Brand
Director, Art Gallery of New South Wales
15 October 2021

Attestation Statement for the 2020–21 Financial Year for the Art Gallery of NSW

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 seven (7) core requirements set out in the *Internal Audit and Risk Management Policy for the General Government Sector*, specifically:

Core requirements: *For each requirement, please specify whether compliant, non-compliant, or in transition*

Risk Management Framework

- 1.1 The Director head is ultimately responsible and accountable for risk management in the Gallery: *Compliant*
- 1.2 A risk management framework that is appropriate to the Gallery has been established and maintained and the framework is consistent with AS/NZS ISO31000:2009: *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 Gallery 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 has been established which has oversights and provides advice and guidance to the Director on the Gallery's governance processes, risk management and control frameworks and its external accountability obligations: *Compliant*
- 3.2 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: Ms Sally Herman appointed to the Committee
(3 April 2019 – 2 April 2022)

Member: Mr Miles Bastick appointed to the Committee
(8 August 2013 – 24 May 2021)

Member: Mr John Borghetti appointed to the Committee
(3 April 2019 – 2 April 2022)

Member: Ms Catherine Brenner appointed to the Committee
(19 November 2018 – 18 November 2021)

Member: Prof S Bruce Downton appointed to the Committee
(8 February 2016 – 7 February 2022)

Member: Mr Ross Gavin appointed to the Committee
(9 May 2013 – 22 March 2021)

Member: Dr Mark Nelson appointed to the Committee
(19 October 2016 – 8 October 2021)



Dr Michael Brand
Director, Art Gallery of New South Wales
15 October 2021

Facilities management

The Art Gallery is committed to the effective management of assets in meeting service delivery and strategic priorities. In line with the Asset Management Policy for the NSW Public Sector, TPP19-07, the Art Gallery's policy framework includes a robust Asset Management Framework identifying key immediate and overarching asset management objectives. The Asset Management Framework is underpinned by a whole-of-gallery governance structure, overseen by the Board of Trustees via its Finance, Audit and Risk sub-committee.

The Art Gallery's maintenance and minor works programs continued throughout the reporting period ensuring the Art Gallery's assets remain functional, sustainable and compliant.

During the reporting period, the Art Gallery undertook a range of capital projects within the existing building, aimed at supporting organisational growth toward the completion of the Sydney Modern Project. See 'Campus' section for further detail.

Resource management

Sustainability

The Art Gallery continues to identify, develop and implement sustainability initiatives across all building assets to coincide with the opening of the Sydney Modern Project, aligning the sustainability approaches across the expanded campus and broader precinct.

Electricity

Average daily electricity consumption at the Art Gallery's Domain site during the 2020–21 financial year was 12 629 kilowatt hours. This represents a 1% reduction in daily usage compared to 2019–20.

Gas

The average daily gas consumption at the Art Gallery's Domain site during the 2020–21 financial year was 82 gigajoules. This represents a 4% reduction in daily usage compared to 2019–20.

Water

The average daily water consumption at the Art Gallery's Domain site during the 2020–21 financial year was 73.5 kilolitres. This is a 2% reduction in daily usage compared to 2019–20.

Waste reduction

The Art Gallery continues to focus on sustainable approaches to managing waste across all sites and business activities. The Art Gallery's focus is identification of waste streams, and improving collection and processing of waste in order to reduce our impact on the environment. The Art Gallery's Sustainability Working Group is committed to building on existing waste management initiatives to harness and refine the Art Gallery's environmental, social and cultural impact to deliver greater benefits to the community.

Motor vehicle fleet

The Art 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 Art 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 Art Gallery overachieves the NSW Government policy requirement that 5% of passenger fleets be hybrid, plug-in hybrid electric or electric vehicles.

The Art 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.

Resource Recovery Initiative

Designated recycling bins are located on the loading dock for recycling all paper products, including flattened cardboard boxes. Paper and recycling bins are situated in office areas throughout the Art Gallery, which are collected regularly by cleaning staff and then sent to a compliant recycling centre. 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 Art Gallery donates suitable items from unclaimed lost property to homeless shelters and charities.

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 contracted catering company.

Financial reports

Financial performance

Facing ongoing operational uncertainties and obstacles caused by the global pandemic, the Art Gallery of New South Wales strived in 2020–21 to minimise the financial impact of COVID-19 while providing audiences with a rich offering of art experiences.

The Art Gallery was able to hold a strong financial position despite the ongoing impacts of the pandemic. Total comprehensive income for 2020–21 was \$156.5 million which, excluding land asset revaluation of \$1.5 million, produced a net result of \$155 million (\$80.2 million in 2019–20), as reported in the Art Gallery's Statement of Comprehensive Income (SOCl), which is prepared in accordance with Australian Accounting Standards.

The net result includes non-operating specific funds such as capital grants from government, and donations of artworks and cash. 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. Excluding these funds, the Gallery delivered a break-even operating result for the year.

During the financial year there were nearly 667 000 visitors to the Art Gallery, Brett Whiteley Studio and touring exhibitions. Visitation continued to be affected by COVID-19 capacity restrictions, international and state border closures, and the Art Gallery's temporary closure to the public from 25 June 2021.

Revenue from commercial activities continued to be critical to the Art Gallery's overall financial performance. Major exhibitions including *Streeton* and the *Archibald, Wynne and Sulman Prizes 2020* provided considerable flow-on benefits to commercial revenues, including venue hire and retail. Unfortunately, the Art Gallery's temporary closure in late June required the premature closure of *Hilma af Klint: The Secret Paintings* and *Archibald, Wynne and Sulman Prizes 2021*, which had been enjoying strong success.

The Art Gallery continues to benefit from high levels of in-kind donations of works of art, with \$9.8 million worth given in 2020–21 (\$5.8 million in 2019–20). Cash donations for art acquisitions and toward the Sydney Modern Project amounted to \$29.9 million (\$42.9 million in 2019–20).

The Art Gallery holds investments with New South Wales Treasury Corporation (T-Corp), the financial markets partner of NSW Government public sector entities. As at 30 June 2021, the Art Gallery held \$159.8 million of funds in cash and under investment (\$123.9 million in 2019–20). Interest and investment income of \$8.4 million was generated in 2020–21 (\$890 000 in 2019–20).

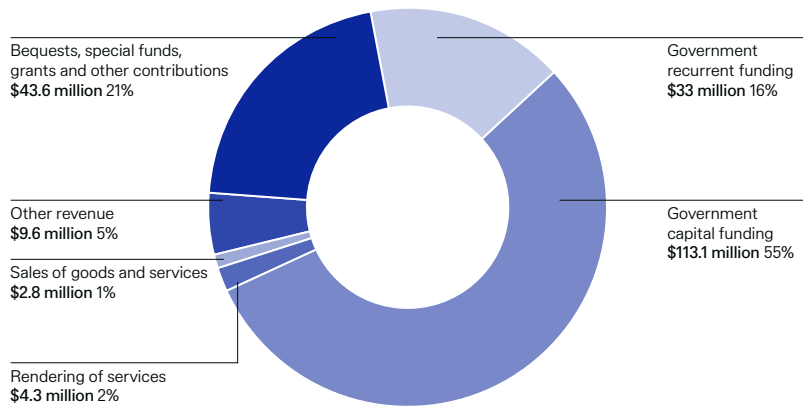
The Art Gallery undertook a revaluation of its land asset during the year. This was completed in March 2021 in accordance with Treasury's guidelines and resulted in a net increase of \$1.5 million to the asset value.

Construction work for the Sydney Modern Project continued throughout 2020–21, progressing according to schedule under the project management of Infrastructure NSW (INSW), although in July 2021 all construction sites in Greater Sydney were closed for two weeks as part of COVID-19 health orders. Impact on the completion date continues to be monitored. Funding of \$244 million for the project is secured from Restart, the NSW Government's dedicated infrastructure fund, with the balance of \$100 million raised through private philanthropy by the Art Gallery. As at 30 June 2021, 100% of the private funding has been committed with over 80% of it being received.

The Art Gallery is devoted to delivering an inspiring and diverse art program as it moves into 2021–22, and will remain agile to evolving operating conditions resulting from the ongoing pandemic.

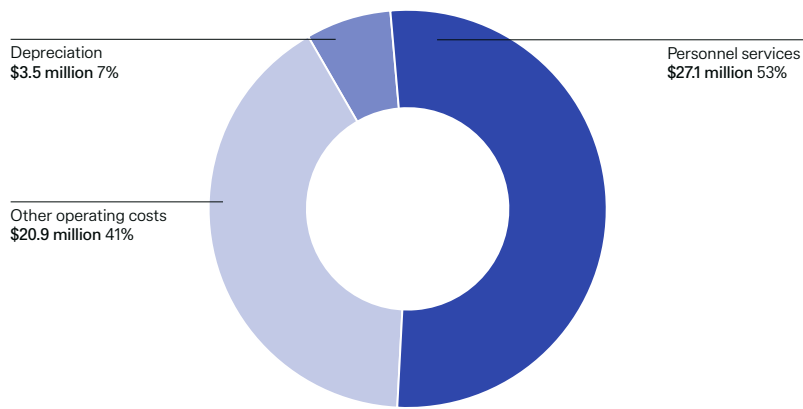
Revenue 2020–2021

\$206.4 million



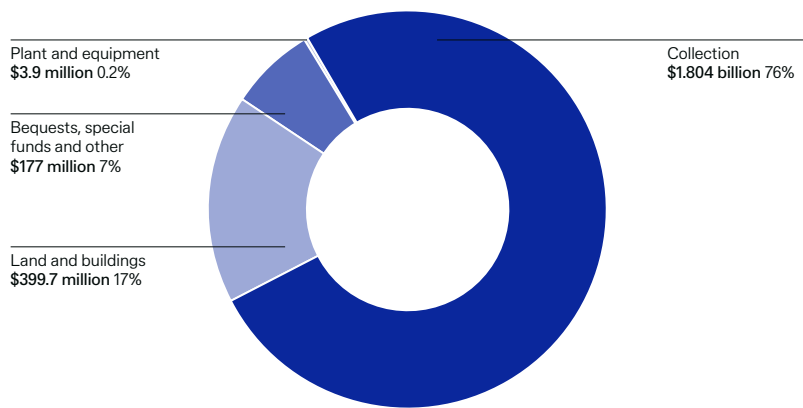
Expenditure 2020–2021

\$51.5 million



Net assets as at 30 June 2021

\$2.385 billion



Budget summary 2020–21

Budget line	2016–17	2017–18	2018–19	2019–20	2020–21	5-year total	Average p/a
Total visitors, including touring/ studio (millions)	1.59	1.61	1.50	1.00	0.67	6.38	1.28
Artworks purchased (\$ millions)	\$4.80	\$4.50	\$4.15	\$7.39	\$2.95	\$23.79	\$4.76
Donations of artwork (\$ millions)	\$18.70	\$8.70	\$8.79	\$5.75	\$9.84	\$51.78	\$10.36
Total works of art acquired (\$ millions)	\$23.50	\$13.20	\$12.94	\$13.14	\$12.79	\$75.57	\$15.11
Exhibition admission revenue (\$ millions)	\$7.10	\$7.90	\$8.17	\$4.07	\$3.20	\$30.44	\$6.09
Merchandise, books and publication sales (\$ millions)	\$4.70	\$4.90	\$4.49	\$3.59	\$2.77	\$20.45	\$4.09
Other services/activities (\$ millions)	\$3.80	\$5.00	\$4.77	\$2.83	\$1.24	\$17.65	\$3.53
Bequests and special funds (\$ millions)	\$13.50	\$20.80	\$37.01	\$42.95	\$29.89	\$144.15	\$28.83
Other grants and contributions / other miscellaneous (\$ millions)	\$26.50	\$18.50	\$21.29	\$14.48	\$25.90	\$106.67	\$21.33
Total revenue from exhibitions, visitor services and benefaction (\$ millions)	\$55.60	\$57.10	\$75.72	\$67.92	\$63.01	\$319.35	\$63.87
Personnel expenses (\$ millions)	\$24.70	\$27.60	\$27.48	\$33.93	\$27.06	\$140.77	\$28.15
Depreciation (\$ millions)	\$3.60	\$3.80	\$4.22	\$4.59	\$3.52	\$19.72	\$3.94
Insurance (\$ millions)	\$1.60	\$1.80	\$2.04	\$1.94	\$1.41	\$8.79	\$1.76
Other operating expenses (\$ millions)	\$21.90	\$25.50	\$30.57	\$22.64	\$19.50	\$120.10	\$24.02
Total operating expenses (\$ millions)	\$51.80	\$58.70	\$64.30	\$63.10	\$51.49	\$289.38	\$57.88
Recurrent appropriation (\$ millions)	\$23.90	\$24.00	\$25.41	\$29.36	\$33.02	\$135.69	\$27.14
Liabilities assumed by government (\$ millions)	\$1.70	\$1.00	\$1.50	\$4.97	-\$2.73	\$6.44	\$1.29
Capital appropriation / other (\$ millions)	\$5.50	\$21.20	\$13.48	\$41.09	\$113.14	\$194.42	\$38.88
Total government grants (\$ millions)	\$31.10	\$46.20	\$40.39	\$75.42	\$143.44	\$336.55	\$67.31
Total revenue (\$ millions)	\$86.70	\$103.30	\$116.11	\$143.34	\$206.45	\$655.90	\$131.18
Government recurrent contribution as a % of operating revenues (%)	30%	30%	25%	29%	35%	N/A	31%
Government contribution as % of total revenue (%)	36%	45%	35%	53%	69%	N/A	45%
Net surplus (\$ millions)	\$34.90	\$44.60	\$51.81	\$80.24	\$154.96	\$366.51	\$73.30
Employees – effective full time (FTE) (number)	212	218	234	247	266	N/A	225
Average salary per head (\$ thousands)	110	107	96	100	98	N/A	104.53
Net assets (\$ millions)	\$1,657.60	\$1,706.70	\$1,762.58	\$2,228.46	\$2,384.92	NA	\$1,795.09

Payment of accounts 2020–21

All suppliers, by 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 (\$)
September 2020	5,938,583.93	296,929.20	0.00	0.00	0.00
December 2020	63,132,980.69	3,156,649.03	0.00	0.00	0.00
March 2021	19,671,870.87	240,350.27	0.00	0.00	0.00
June 2021	46,485,959.49		0.00	0.00	0.00

Small business, by 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 (\$)
September 2020	5,344,725.54	267,236.28	0.00	0.00	0.00
December 2020	56,819,682.62	2,840,984.13	0.00	0.00	0.00
March 2021	17,704,683.78	216,315.25	0.00	0.00	0.00
June 2021	41,837,363.54	2,091,868.18	0.00	0.00	0.00

All suppliers	September 2020	December 2020	March 2021	June 2021
Total number of accounts due for payment	735	713	664	742
Number of accounts paid on time	687	701	664	742
% of accounts paid on time based on No. of accounts	93.47	98.29	100.00	100.00
\$ amount of accounts due for payment	6,235,513	66,289,630	20,655,464	48,810,257
\$ amount of accounts paid on time	6,154,380	64,751,963	20,217,598	47,322,155
% of accounts paid on time based on \$ amount of accounts	98.70	97.68	97.88	99.00
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

Small business	September 2020	December 2020	March 2021	June 2021
Total number of accounts due for payment	515	321	531	519
Number of accounts paid on time	514	321	531	519
% of accounts paid on time based on No. of accounts	99.81	100.00	100.00	100.00
\$ amount of accounts due for payment	3,432,378	37,410,737	15,491,598	36,607,693
\$ amount of accounts paid on time	3,411,455	37,036,630	15,336,682	36,241,616
% of accounts paid on time based on \$ amount of accounts	99.39	99.00	99.00	99.00
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	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 report of the Art Gallery of New South Wales Trust (the Trust), which comprise the Statement by the Accountable Authority, the Responsible Entities' Declaration, the Statement of Comprehensive Income for the year ended 30 June 2021, the Statement of Financial Position as at 30 June 2021, the Statement of Changes in Equity and the Statement of Cash Flows, for the year then ended, notes comprising a Statement of Significant Accounting Policies, and other explanatory information of the Trust and consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at year's end or from time to time during the financial year.

In my opinion, the financial report:

- have been prepared in accordance with Australian Accounting Standards and the applicable financial reporting requirements of the Government Sector Finance Act 2018 (GSF Act), the Government Sector Finance Regulation 2018 (GSF Regulation) and the Treasurer's Directions
- presents fairly the Trust's financial position, financial performance and cash flows
- has 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 Report' section of my report.

I am independent of the Trust 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 (including Independence Standards)' (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.

Trustees' Responsibilities for the Financial Report

The Trustees are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, the GSF Act, GSF Regulations, Treasurer's Directions and the *Australian Charities and Not-for-Profits Commission Act 2012*. The Trustees' responsibility also includes such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial report that are free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Trustees are responsible for assessing the Trust and the consolidated entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities for the Audit of the Financial Report

My objectives are to:

- obtain reasonable assurance about whether the financial report 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 report.

A description of my responsibilities for the audit of the financial report 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.

The scope of my audit does not include, nor provide assurance:

- that the Trust carried out its activities effectively, efficiently and economically
- about the assumptions used in formulating the budget figures disclosed in the financial report
- about the security and controls over the electronic publication of the audited financial report on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial report.



Margaret Crawford
Auditor-General for New South Wales

20 October 2021
Sydney

Pursuant to section 7.6(4) of the Government Sector Finance Act 2018 ('the Act'), 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 applicable requirements of the Act, the Government Sector Finance Regulation 2018 and applicable Australian Accounting Standards including Australian Accounting Interpretations and NSW Treasurer's Directions;
- (b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2021 and the financial performance for the year then ended;

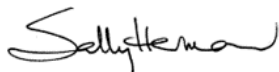
Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;



D Gonski AC
President



M Brand
Director



S Herman
Chair
Finance, Audit And Risk Committee



H Harman
Chief Operating Officer

Dated the 15 October 2021

In the opinion of the Responsible Entities of the Art Gallery of New South Wales Trust:

- 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 2021 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 AC
President



S Herman
Chair
Finance, Audit And Risk Committee

Dated the 15 October 2021

Statement of comprehensive income
For the year ended 30 June 2021

		Consolidated entity			Parent entity	
Revenue from continuing operations	Notes	2021 \$'000	2020 \$'000	Annual budget 2021 \$'000	2021 \$'000	2020 \$'000
Donations and gifts		39,729	48,697	28,744	39,581	48,571
Capital grants – Sydney Modern Project		110,614	38,072	113,412	110,614	38,072
Capital grants – other		2,530	3,020	2,330	2,530	3,020
Operating grant revenue		33,019	29,358	33,378	33,019	29,358
Other grants and sponsorship		3,722	6,104	3,218	3,722	11,077
Sale of goods and services		7,055	9,935	15,781	7,055	9,935
Value of services provided by volunteers		159	551	400	159	551
Total revenue from continuing operations	2	196,828	135,737	197,263	196,680	140,584
Other income						
Investment revenue	2 (a)	8,395	890	888	8,292	911
Acceptance by the Crown* of employee benefits		(2,728)	4,973	730	-	-
Other revenue		3,951	1,738	15	3,951	1,738
Total revenue and other income		206,446	143,338	198,896	208,923	143,233
Expenditure						
Personnel services	3 (a)	-	-	-	29,785	33,931
Employee related expenses	3 (b)	27,057	33,931	26,279	-	-
Other operating expenses	3 (c)	20,907	24,578	24,409	20,704	24,277
Depreciation and amortisation	3 (d)	3,521	4,586	3,136	3,521	4,582
Total expenses		51,485	63,095	53,824	54,010	62,790
Net result for the year		154,961	80,243	145,072	154,913	80,443
Other comprehensive income						
Items that will not be reclassified subsequently to profit or loss						
Net increase in asset revaluation	9	1,500	385,638	-	1,500	385,638
Total other comprehensive income for the year		1,500	385,638	-	1,500	385,638
Total comprehensive income for the year		156,461	465,881	145,072	156,413	466,081

* The Crown in right of the State of New South Wales (Crown)

The statement of profit or loss and other comprehensive income is to be read in conjunction with the attached notes.

Statement of financial position
For the year ended 30 June 2021

				Consolidated entity	Parent entity	
Assets	Notes	2021 \$'000	2020 \$'000	Annual budget 2021 \$'000	2021 \$'000	2020 \$'000
Current assets						
Cash and cash equivalents	5	3,549	3,950	6,365	3,479	3,902
Receivables	6	43,831	3,503	11,222	43,831	3,503
Inventories	7	1,025	1,164	1,164	1,025	1,164
Financial assets at fair value through profit or loss	8	156,234	120,001	147,860	154,765	118,638
Total current assets		204,639	128,618	166,611	203,100	127,207
Non-current assets						
Property plant and equipment	9					
Land		27,100	25,600	25,600	27,100	25,600
Buildings		372,597	292,419	402,503	372,597	292,419
Plant and equipment		3,884	3,236	2,472	3,884	3,236
Collection assets		1,804,321	1,791,534	1,795,322	1,804,321	1,791,534
Total property, plant and equipment		2,207,902	2,112,789	2,225,897	2,207,902	2,112,789
Intangible assets	10	3,147	2,759	4,759	3,147	2,759
Total non-current assets		2,211,049	2,115,548	2,230,656	2,211,049	2,115,548
Total assets		2,415,688	2,244,166	2,397,267	2,414,149	2,242,755
Liabilities						
Current liabilities						
Payables	11	24,590	10,603	19,191	24,411	10,504
Provision for employment benefits	12	5,103	4,973	4,411	5,103	4,973
Total current liabilities		29,693	15,576	23,602	29,514	15,477
Non-current liabilities						
Payables	11	944	-	-	944	-
Provision for employment benefits	12	126	126	126	126	126
Total non-current liabilities		1,070	126	126	1,070	126
Total liabilities		30,763	15,702	23,728	30,584	15,603
Net assets		2,384,925	2,228,464	2,373,539	2,383,565	2,227,152
Funds						
Reserves	1.2	1,180,307	1,178,807	1,178,807	1,180,307	1,178,807
Accumulated funds	1.2	1,204,618	1,049,657	1,194,732	1,203,258	1,048,345
Total funds		2,384,925	2,228,464	2,373,539	2,383,565	2,227,152

The statement of financial position is to be read in conjunction with the attached notes.

Statement of changes in equity
For the year ended 30 June 2021

Consolidated entity	Accumulated funds \$'000	Asset revaluation reserve \$'000	Total funds \$'000
Balance at 30 June 2019	969,414	793,169	1,762,583
Net result for the year	80,243	-	80,243
Other comprehensive income			
Valuation increment / (decrement) of property, plant and equipment	-	385,638	385,638
Total other comprehensive income	-	385,638	385,638
Total comprehensive income for the year	80,243	385,638	465,881
Balance at 30 June 2020	1,049,657	1,178,807	2,228,464
Balance at 1 July 2020	1,049,657	1,178,807	2,228,464
Net result for the year	154,961	-	154,961
Other comprehensive income			
Valuation increment / (decrement) of property, plant and equipment	-	1,500	1,500
Total other comprehensive income	-	1,500	1,500
Total comprehensive income for the year	154,961	1,500	156,461
Balance at 30 June 2021	1,204,618	1,180,307	2,384,925

Parent entity	Accumulated funds \$'000	Asset revaluation reserve \$'000	Total equity \$'000
Balance at 1 July 2019	967,902	793,169	1,761,071
Net result for the year	80,443	-	80,443
Other comprehensive income			
Valuation increment / (decrement)	-	385,638	385,638
Total other comprehensive income	-	385,638	385,638
Total comprehensive income for the year	80,443	385,638	466,081
Balance at 30 June 2020	1,048,345	1,178,807	2,227,152
Balance at 1 July 2020	1,048,345	1,178,807	2,227,152
Net result for the year	154,913	-	154,913
Other comprehensive income			
Valuation increment / (decrement)	-	1,500	1,500
Total other comprehensive income	-	1,500	1,500
Total comprehensive income for the year	154,913	1,500	156,413
Balance at 30 June 2021	1,203,258	1,180,307	2,383,565

The statement of changes in funds is to be read in conjunction with the attached notes.

Statement of cash flows
For the year ended 30 June 2021

				Consolidated entity	Parent entity	
Cash flows from operating activities	Notes	2021 \$'000	2020 \$'000	Annual budget 2021 \$'000	2021 \$'000	2020 \$'000
Payments						
Employee related and personnel services expenses		(29,496)	(27,112)	(26,897)	(32,224)	(32,084)
Operating expenses		(18,310)	(22,928)	(20,892)	(18,283)	(22,627)
Total payments		(47,806)	(50,040)	(47,789)	(50,507)	(54,711)
Receipts						
Sale of goods and services		7,777	10,929	15,645	7,777	10,920
Deemed appropriations received by		33,019	29,358	32,209	33,019	29,358
Donations, grant and gifts		145,707	88,392	143,475	148,289	93,242
Distributions and interest received		12	865	(712)	12	848
Other		3,951	68	15	3,951	68
Total receipts		190,466	129,612	190,632	193,048	134,436
Net cash flows from operating activities	13	142,660	79,572	142,843	142,541	79,725
Cash flows from investing activities						
Purchases of property, plant and equipment		(115,118)	(47,213)	(114,172)	(115,024)	(47,296)
Proceeds from sale of Investments		4,000	-	-	4,000	-
Purchases of investments		(31,943)	(55,872)	(27,005)	(31,940)	(55,874)
Net cash flows from investing activities		(143,061)	(103,085)	(141,177)	(142,964)	(103,170)
Net increase/(decrease) in cash and cash equivalents		(401)	(23,513)	1,666	(423)	(23,445)
Opening cash and cash equivalents		3,950	27,463	4,699	3,902	27,346
Closing cash and cash equivalents	5	3,549	3,950	6,365	3,479	3,902

The statement of cash flows is to be read in conjunction with the attached notes.

1.1 Corporate information

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 business units 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.

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.

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.

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

The Gallery forms part of the group of agencies within the Department of Premier and Cabinet cluster.

The financial report for the year ended 30 June 2021 was authorised for issue in accordance with a resolution of the Board of Trustees on 15 October 2021.

1.2 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:

- the requirements of the Government Sector Finance Act 2018 (GSF Act);
- the Financial Reporting Directions mandated by the NSW Treasurer under the GSF Act
- the *Australian Charities and Not for Profits Commission Act 2012* and Australian Charities and Not for Profits Commission Regulation 2013
- Australian Accounting Standards, Accounting Interpretations and other authoritative pronouncements of the Australian Accounting Standards Board.

Where an accounting policy is specific to one note, the policy is included in the note to which it relates.

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.

Historical cost convention

The financial report has been prepared on the basis of historical cost (which is based on the fair value of the consideration given in exchange for assets) except for the following:

- Land, buildings and collection assets are valued at fair value less accumulated depreciation on buildings and any impairment losses
- Financial assets at "fair value" through profit or loss are measured at fair value.

Currency and rounding of amounts

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

Details of reserves included in the Statement of Changes in Funds

- **Asset Revaluation Reserve**
The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery's policy on the revaluation of property, plant and equipment as discussed in note 9.
- **Accumulated Funds**
The category of 'Accumulated Funds' includes all current and prior period retained funds.

Significant accounting judgements, estimates and assumptions

The preparation of financial information requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates. Specific accounting judgements and estimates are discussed in detail under the relevant notes.

COVID-19

COVID-19 continues to impact the Gallery, with outbreaks in various states and corresponding measures taken by respective governments to contain the virus affecting economic activity. The Gallery has put in place safety and health guidelines for

staff and visitors to mitigate the effect of COVID-19 in accordance with the latest health advice from NSW Health including the implementation of social distancing measures, working from home arrangements and QR Code check-in.

Where applicable, the impacts of COVID-19 have also been considered on any assumptions and estimates when preparing the financial statements. Additional COVID disclosures can be found in the following notes to the Financial Statements

Note 6: Current Asset – Receivables
Note 7: Current Assets – Inventories
Note 9: Non Current Assets – Property, Plant and Equipment
Note 14: Financial Instruments
Note 17: Budget Review
Note 18: Events After the Reporting Period

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 operating cash flows.

Changes to accounting policies, including new or revised Australian Accounting Standards

(i) Applicable for the first time

The accounting policies applied in the current financial year are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2020-21.

AASB 1059 applies to those NSW Government Agencies that are grantors in a service concession arrangement. AASB 1059 defines a service concession as an arrangement that involves an operator:

- (a) Providing public services related to a service concession asset on behalf of the grantor and:
- (b) Managing at least some of those public services at its (i.e. the operators) own discretion.

AASB 1059 does not specifically define what a public service is and so this is a key area of judgement. Gallery management has reviewed its service arrangements with third-party providers and has determined that neither the provision of restaurant / dining services or building / construction services constitute a public service because while both types of service may be considered essential, both are widely available within the private sector and are not expected to be provided by a public sector entity.

(ii) Issued but not yet effective

NSW public sector entities are not permitted to early adopt new Australian Accounting Standards (AAS), unless Treasury determines otherwise. The following new AAS have not been applied and are not yet effective:

- AASB 17 *Insurance Contracts* is effective for annual reporting periods beginning on / after 1 January 2023.
- AASB 1060 *General Purpose Financial Statements – Simplified Disclosures for ForProfit and Not-for-Profit Tier 2 Entities* is effective for annual reporting periods beginning on / after 1 July 2021.
- AASB 2014-10 *Amendments to Australian Accounting Standards – Sale or Contribution of Assets between an Investor and its Associate or Joint Venture* is effective for annual reporting periods beginning on / after 1 January 2022.
- AASB 2020-1 *Amendments to Australian Accounting Standards – Classification of Liabilities as current or Non-current* is effective for annual reporting periods beginning on / after 1 January 2022.
- AASB 2020-2 *Amendments to Australian Accounting Standards – Removal of Special Purpose Financial Statements for Certain For-Profit Private Sector Entities* is not applicable to the Gallery
- AASB 2020-3 *Amendments to Australian Accounting Standards – Annual Improvements 2018– 2020 and Other Amendments* is effective for annual reporting periods beginning on / after 1 January 2022.
- AASB 2020-5 *Amendments to Australian Accounting Standards – Insurance Contracts* comes into effect on / after 1 January 2022.
- AASB 2020-7 *Amendments to Australian Accounting Standards – Covid-19-Related Rent Concessions* is effective on / after 1 July 2021
- AASB 2020-8 & 9 *Amendments to Australian Accounting Standards – Interest Rate Benchmark Reform* effective for periods beginning on / after 1 January 2021.
- AASB 2021-1 *Amendments to Australian Accounting Standards – Transition to Tier 2: Simplified Disclosures for Not-for-Profit Entities* amends AASB 1060 to provide not-for-profit entities with optional relief from presenting comparative information in the notes to the financial statements where the entity did not disclose the comparable information in its most recent previous general purpose financial statements and is effective on / after 1 July 2021.
- AASB 2021-2 *Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates* amends a number of existing standards, effective for periods beginning on / after 1 January 2023

As at the date of this report, it is management's opinion that there will be no material impact on the transactions and balances recognised in the financial statements when these standards are applied or become effective.

2 Revenue	Consolidated entity		Parent entity	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Revenue from contracts with customers – AASB 15 Revenue from Contracts with Customers				
Sale of goods	2,773	3,588	2,773	3,588
Rendering of services	4,282	6,347	4,282	6,347
	7,055	9,935	7,055	9,935

**Revenue recognised under AASB 1058 Income
of NFP entities**

Recurrent grants	33,019	29,358	33,019	29,358
Capital grants – Sydney Modern Project	110,614	38,072	110,614	38,072
Capital grants – other	2,530	3,020	2,530	3,020
Donations	29,894	42,949	29,746	42,823
Sponsorship	2,669	4,305	2,669	4,305
Grants – personnel services	-	-	-	4,973
Grants – other	-	138	-	138
Sponsorship – in kind	1,053	1,661	1,053	1,661
Donations – collection assets	9,835	5,748	9,835	5,748
Value of services provided by volunteers	159	551	159	551
	189,773	125,802	189,625	130,649
Total revenue from continuing operations	196,828	135,737	196,680	140,584

**Disaggregation of revenue from contracts with
customers based on the source of funds and the
type of goods or services provided**

Source of funds	Consolidated entity			Parent entity		
	Revenue from contracts with customers (AASB 15)	Revenue under AASB 1058	Total	Revenue from contracts with customers (AASB 15)	Revenue under AASB 1058	Total
Government	-	146,163	146,163	-	146,163	146,163
Philanthropy	-	39,729	39,729	-	39,581	39,581
Corporate sponsorship	-	3,722	3,722	-	3,722	3,722
Other	7,055	159	7,214	7,055	159	7,214
	7,055	189,773	196,828	7,055	189,625	196,680

	Consolidated entity		Parent entity	
2 Revenue	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Type of good or service				
Sale of merchandise, book and publication sales	2,773	3,588	2,773	3,588
Admission fees	3,200	4,065	3,200	4,065
Venue hire and catering	349	1,413	349	1,413
Other	733	869	733	869
	7,055	9,935	7,055	9,935
Revenue recognised under AASB 1058	189,773	125,802	189,625	130,649
Revenue from continuing operations	196,828	135,737	196,680	140,584

	2021 \$'000	2020 \$'000
Movement of Section 4.7 GSF Act – Deemed Appropriations		
Opening balance	3,950	27,463
Add: additions of deemed appropriations	190,466	129,612
Less: expenditure charged against deemed appropriations	(190,867)	(153,125)
Closing balance	3,549	3,950

Deemed appropriations is money that a GSF agency receives that forms part of the Consolidated Fund and is not appropriated under the Authority of an Act.

Recognition and measurement

Revenue recognition and measurement under AASB 15

Sales of goods

Revenue from the sale of goods is recognised when the Gallery satisfies the performance obligation by transferring the promised goods. Revenue is recognised at the price specified in the contract (where applicable) and only to the extent that it is highly probable a significant reversal will not occur. No element of financing is deemed present as sales are made with a short credit term.

Rendering of services

Service revenue arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when those obligations are satisfied. The Gallery recognises contract liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the statement of financial position. Refer to Note 11

Revenue recognition under AASB 1058

Grants

Income from grants to enable the Gallery to acquire or construction an item of property, plant and equipment which will be controlled by the Gallery (once complete) are recognised as revenue as and when the obligation to construct or purchase is completed. For construction projects this is generally as the construction progresses in accordance with costs incurred since this is deemed to be the most appropriate measure of the completeness of the construction project. Income from grants without sufficiently specific performance obligations is recognised when the Gallery obtains control over the granted assets (e.g. cash).

Donations and volunteer services

Donations collected, including cash and goods are recognised as revenue when the Gallery gains control of the asset. Bequests are recognised when the Gallery is notified of an impending distribution or the bequest is received, whichever occurs earlier. Receipt of volunteer services is recognised when and only when the fair value of those services can be reliably determined and the services would have been purchased if not donated.

	Consolidated entity		Parent entity	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
2 (a) Investment revenue				
Interest	3	871	3	857
Dividend Imputation Credit	102	-	102	-
Distributions from investments at fair value	7,113	3,266	7,042	3,232
Net gain/(loss) on investments carried at fair value through profit or loss	1,177	(3,247)	1,145	(3,178)
	8,395	890	8,292	911

Interest income is calculated by applying the effective interest rate to the gross carrying amount of a financial asset except for financial assets that subsequently become credit-impaired. For financial assets that become credit impaired, the effective interest rate is applied to the amortised cost of the financial asset.

	Consolidated entity		Parent entity	
3 Expenditure	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(a) Personnel services				
Salaries and wages (including recreation leave)	-	-	26,156	24,680
Superannuation – defined benefit plans*	-	-	-	95
Superannuation – defined contribution plans	-	-	1,996	2,376
Long service leave (including on-costs)*	-	-	-	4,772
Workers' compensation insurance	-	-	197	335
Redundancy*	-	-	6	146
Payroll tax and fringe benefit tax	-	-	1,430	1,527
	-	-	29,785	33,931
(b) Employee-related expenses				
Salaries and wages (including recreation leave)	26,156	24,680	-	-
Superannuation – defined benefit plans*	97	95	-	-
Superannuation – defined contribution plans	2,157	2,376	-	-
Long service leave (including on-costs)*	(2,995)	4,772	-	-
Workers' compensation insurance	197	335	-	-
Redundancy*	6	146	-	-
Payroll tax and fringe benefit tax	1,439	1,527	-	-
	27,057	33,931	-	-

* These are assumed by the Crown.

Personnel services costs capitalised for capital projects and excluded from above in 2021 \$2,711,000 (\$1,585,470 in 2020).

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 Gallery has assessed the actuarial advice based on the Gallery'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 Gallery's liabilities for long service leave and defined benefit superannuation are assumed by the Crown. The Gallery accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown of employee benefits and other liabilities'.

Long service leave is measured at the present value of expected future payments to be made in respect of services provided up to the reporting date. Consideration is given to certain factors based on actuarial review, including expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using Commonwealth government bond rate at the reporting date.

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.

	Consolidated entity		Parent entity	
3 Expenditure	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(c) Other operating expenses				
Auditor's remuneration – audit of the financial statements	113	111	105	103
Cost of sales	1,596	1,944	1,596	1,944
Travel and accommodation	192	913	192	913
Short-term lease expenses	122	123	122	123
Maintenance*	323	213	323	213
Insurance	1,410	1,936	1,410	1,936
Consultants	1,084	559	1,084	559
Contractors	385	309	385	309
Consumables	807	653	807	653
Exhibition fees and related costs	1,182	332	1,182	332
Fees – general professional	1,168	1,052	1,168	1,052
Freight, packing and storage	1,139	2,760	1,139	2,760
Marketing and promotion	1,452	1,636	1,446	1,434
Printing/graphics	355	672	355	672
Property expenses	2,443	2,347	2,443	2,347
Value of services provided by volunteers	159	551	159	551
Sponsorship in kind	1,050	1,661	1,053	1,661
Other	5,927	6,806	5,735	6,715
	20,907	24,578	20,704	24,277

* No other maintenance expense is included in Note 3a or 3b

(d) Depreciation and amortisation

Buildings	2,606	3,703	2,606	3,703
Plant and equipment	564	562	564	558
Intangibles	351	321	351	321
	3,521	4,586	3,521	4,582

Refer to Note 9 and Note 10 for depreciation and amortisation policies.

	Consolidated entity		Parent entity	
4 Conditions on contributions and restricted assets	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Bequest and Special Purpose Fund				
Short term deposits	750	750	750	750
TCorplM investment – medium term and long term facilities	155,484	119,251	154,015	117,888
	156,234	120,001	154,765	118,638

The Gallery receives bequests and donations to be used in accordance with the deed of trust or other documents governing these funds. These funds have been invested in Short Term deposits and TCorplM Investment facilities until which time they are required to fund activities to which they have been granted. See Note 8

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 'Donations and gifts' in the Statement of Profit or Loss and Other 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.

	Consolidated entity		Parent entity	
5 Current assets – cash and cash equivalents	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Cash at bank and on hand	3,549	3,950	3,479	3,902
	3,549	3,950	3,479	3,902

For the purpose of the Statement of Cash Flows, cash and cash equivalents includes cash at bank, cash on hand and short term deposits with original maturity of three months or less. Interest is earned on daily bank balances and received monthly at the normal commercial rate. Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed at notes 14.

	Consolidated entity		Parent entity	
6 Current assets – receivables	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Trade debtors (sale of goods and services)	1,596	517	1,596	517
Accrued income	565	9	565	9
Other receivables	4	2,605	4	2,605
Prepayments	41,666	372	41,666	372
Total receivables	43,831	3,503	43,831	3,503

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 less an impairment allowance for expected credit losses. Trade debtors are considered low credit risk and therefore the impairment allowance is determined as 12 months expected credit losses however no such allowance has been made in the current year. Where deemed appropriate by management, payment plans have been entered into with trade debtors whose operations been impacted by Covid-19 during the current year. No amounts have been identified as irrecoverable during the current financial year.

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 a significant increase in credit risk has occurred. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in note 14.

	Consolidated entity		Parent entity	
7 Current assets – inventories	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Held for resale				
Stock on hand – at cost	1,025	1,164	1,025	1,164

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. No allowance has been made for obsolescence in the current year despite lower sales due to the Gallery's closure during the Covid-19 pandemic. However, buying patterns have been adjusted in line with changes to stock turnover.

	Consolidated entity		Parent entity	
8 Current assets – financial assets at fair value through profit or loss	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Term deposits less than 12 months	750	750	750	750
TCorplM investments	155,484	119,251	154,015	117,888
	156,234	120,001	154,765	118,638

The above funds 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 and capital funding for the Sydney Modern Project. Included in these funds are amount attributed to / expended against the bequests and special purpose funds. Financial assets are disclosed as current assets as funding is required to be readily available as and when required. Recognition of impairment gains or losses are recognised in "investment revenue"

Reconciliation

Carrying amount at the beginning of the year	119,251	40,107	117,888	40,109
Addition	31,943	79,125	31,940	77,725
Disposal	(4,000)	-	(4,000)	-
Distribution	7,113	3,266	7,042	3,232
Fair value gain/loss of financial assets at fair value	1,177	(3,247)	1,145	(3,178)
	155,484	119,251	154,015	117,888

Notes to and forming part of the financial statements
For the year ended 30 June 2021

9 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 2020 – fair value					
Gross carrying amount	25,600	345,896	22,058	1,405,896	1,799,450
Accumulated depreciation	-	(53,477)	(18,822)	-	(72,299)
Net revaluation increment/revaluation decrements	-	-	-	385,638	385,638
Net carrying amount	25,600	292,419	3,236	1,791,534	2,112,789

At 30 June 2021 – fair value

Gross carrying amount	25,600	428,680	23,274	1,804,321	2,281,875
Accumulated depreciation	-	(56,083)	(19,390)	-	(75,473)
Net revaluation increment/revaluation decrements	1,500	-	-	-	1,500
Net carrying amount	27,100	372,597	3,884	1,804,321	2,207,902

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:

Year ended 30 June 2020

Net carrying amount at 1 July 2019	25,600	250,192	3,514	1,392,757	1,672,063
Additions	-	45,930	284	13,139	59,353
Depreciation expenses	-	(3,703)	(562)	-	(4,265)
Net revaluation increment/revaluation decrements	-	-	-	385,638	385,638
Net carrying amount at 30 June 2020	25,600	292,419	3,236	1,791,534	2,112,789

Year ended 30 June 2021

Net carrying amount at 1 July 2020	25,600	292,419	3,236	1,791,534	2,112,789
Additions	-	82,784	1,212	12,787	96,783
Depreciation expenses	-	(2,606)	(564)	-	(3,170)
Net revaluation increment/revaluation decrements	1,500	-	-	-	1,500
Net carrying amount at 30 June 2021	27,100	372,597	3,884	1,804,321	2,207,902

Fair value measurement of non financial assets

Fair value hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2020				
Land	-	25,600	-	25,600
Buildings	-	-	292,419	292,419
Collection assets	-	1,783,168	8,366	1,791,534
Plant and equipment	-	3,236	-	3,236
	-	1,812,004	300,785	2,112,789

Fair value measurement of non financial assets

Fair value hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2021				
Land	-	27,100	-	27,100
Buildings	-	-	372,597	372,597
Collection assets	-	1,795,955	8,366	1,804,321
Plant and equipment	-	3,884	-	3,884
	-	1,826,939	380,963	2,207,902

The Gallery's land, comprising 2B Art Gallery Road, Sydney and 2-4 Raper Street, Surry Hills, was revalued in 2021 by a certified practicing valuer. The resulting increase of \$1.5 million in value was recorded in the asset revaluation reserve in the current year.

Buildings were revalued in March of 2019 by a certified practising valuer. The resulting increase in value was recorded in the asset revaluation reserve in 2019.

The library collection was revalued in 2020 at fair value by Mr. Simon Taaffe, accredited valuer for the Australian Government's Cultural Gifts Program. The increase in value of \$14.5 million was recorded in the asset revaluation reserve in 2020.

The art collection was revalued in 2020 by Mr. Simon Storey Valuers who have provided valuations for the National Gallery Australia, National Gallery Victoria, and the Museum of Contemporary Art Australia, amongst others. The increase in value of \$371 million was recorded in the asset revaluation reserve in 2020. A portion of the collection, previously classed as Level 3 under the fair value hierarchy, was reclassified to Level 2 during the prior year's revaluation process. Level 2 inputs are inputs other than quoted market prices and include prices that can be corroborated by observable market data such as quoted prices for similar assets in active markets. Level 3 inputs are unobservable inputs for the asset or liability.

A comprehensive valuation on property, plant and equipment is conducted by an external professionally qualified valuer every 3 or 5 years.

In between comprehensive revaluations the Gallery conducts interim revaluations to determine whether fair value may differ materially from carrying value. For land and buildings, indexation factors are obtained from NSW Valuer-General. For the artwork and library collections desktop valuations are performed by the Gallery's internal experts.

Reconciliation of recurring Level 3 fair value measurements	Building \$'000	Collections \$'000
2020		
Fair value as at 1 July 2019	239,313	88,165
Additions	45,930	-
Transfers to Level 2	-	(79,799)
Depreciation expenses	(3,703)	-
Fair value as at 30 June 2020	281,540	8,366
2021		
Fair value as at 1 July 2020	292,419	8,366
Additions	82,784	-
Depreciation expenses	(2,606)	-
Fair value as at 30 June 2021	372,597	8,366

Property, plant and equipment accounting policies

Land, buildings and collection assets are measured at fair value less accumulated depreciation on buildings and less any impairment losses recognised after the date of the revaluation. Plant and equipment is measured at cost less accumulated depreciation and any accumulated impairment losses.

Artworks donated to the Gallery or acquired for significantly below market value are recognised at fair value at the date the Gallery obtains control of them.

The fair value of land, buildings and collection assets are confirmed by independent valuations that are obtained with sufficient regularity to ensure the carrying amounts do not differ materially from the asset's fair values at reporting date. Management's valuations are used if an independent valuation does not take place during an annual reporting period.

When the carrying amount of an asset is increased as a result of a revaluation, the increase is credited directly to the revaluation reserve, except where it reverses a revaluation decrement previously recognised in the statement of profit or loss and comprehensive income, in which case it is credited to that statement.

When the carrying amount of assets is decreased as a result of a revaluation, the decrease is recognised in the statement of profit or loss and other comprehensive income, except where a credit balance exists in the revaluation reserve, in which case, it is debited to that reserve.

Impairment

Impairment indicators over property, plant and equipment are considered at each reporting date. Management have considered the impact of COVID-19 in making this assessment during the current year and consider the valuations undertaken during the year to be the most reliable indicator of the fair values of the Gallery's property, plant and equipment.

If indicators of impairment were to exist, the recoverable amount of the relevant asset would be determined as the higher of fair value less costs of disposal and value in use.

An impairment loss is recognised when the carrying value of an asset exceeds its estimated recoverable amount. For plant and equipment, impairment losses are recognised in the statement of profit or loss and other comprehensive income. Impairment losses on land, buildings and collection assets are treated as a revaluation decrement.

Depreciation

Items of property, plant and equipment (other than land and collection assets) are depreciated over their useful lives to the Gallery, commencing from the time the asset is held, ready for use. Depreciation is calculated on a straight-line basis for all depreciable assets as follows:

- Plant and Equipment 7-20%
- Motor Vehicles 20%
- Furniture and Fittings 10%
- Computer Equipment 25%
- Building Infrastructure 1-7%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

10 Non current assets – intangible assets (consolidated and parent entity)	2021 \$'000	2020 \$'000
Software cost (gross carrying amount)	4,655	3,916
Less: accumulated amortisation	(1,508)	(1,157)
Net carrying amount	3,147	2,759

Movements during the year

Net carrying amount at start of year	2,759	2,259
Additions	739	821
Amortisation	(351)	(321)
Net carrying amount at end of year	3,147	2,759

The intangible assets held by the Gallery comprise the Gallery's website and software for its own, internal use. As there is no active market for these assets they are carried at cost less any accumulated amortisation and impairment losses. The Gallery's intangible assets are amortised on a straight line basis over 7-10 years.

	Consolidated entity		Parent entity	
11 Current / non current liabilities – payables	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Trade creditors	2,806	2,583	2,627	2,484
Accruals	19,217	7,063	19,217	7,063
Grant revenue received in advance	2,567	957	2,567	957
Contract liabilities	944	-	944	-
	25,534	10,603	25,355	10,504
Current liabilities	24,590	10,603	24,411	10,504
Non current liabilities	944	-	944	-
	25,534	10,603	25,355	10,504

Trade creditors represent liabilities for goods and services provided to the Gallery from suppliers. These amounts are usually settled within 30 days. Accruals represents amounts owing to (but not invoiced) by various suppliers, largely in relation to the construction of the Sydney Modern Project.

Contract liabilities are performance obligations not yet transferred to the customer. These amounts will be released to revenue once those performance obligations have been met.

The total transaction price remaining where performance obligations are yet to be satisfied is \$8,500,000. As at June 2021 the amount recognised in contract liabilities is \$944,000 (2020: Nil). No amounts from the previous year's contract liability balance has been recognised as revenue in the current year. The unsatisfied performance obligations are expected to be satisfied over a period of 20 years, commencing on the opening of the Sydney Modern Project.

12 Current / non-current provision for employment benefits

Creditors personnel services

Accrued salaries, wages and on-costs	785	594	5,229	5,099
Recreation leave	3,323	2,923	-	-
Long service leave on-costs	1,121	1,582	-	-
	5,229	5,099	5,229	5,099
Current	5,103	4,973	5,103	4,973
Non-current	126	126	126	126
	5,229	5,099	5,229	5,099

	Consolidated entity		Parent entity	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
13 Reconciliation of cash flows from operating activities to net result				
Net cash used on operating activities	142,660	79,586	142,541	79,264
Depreciation and amortisation	(3,521)	(4,586)	(3,521)	(4,582)
Increase / (decrease) – other financial assets	8,392	19	8,289	54
Gifts of works of art	9,835	5,748	9,835	5,748
(Increase) / decrease in trade and other payables	(3,001)	(1,207)	(2,827)	(38)
Increase / (decrease) in trade and other receivables	735	683	735	(3)
Increase / (decrease) in inventories	(139)	-	(139)	-
Net result	154,961	80,243	154,913	80,443

14 Financial instruments

The Gallery's principal financial instruments are outlined below. These financial instruments arise directly from the Gallery's operations. The Gallery does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Gallery's main risks arising from financial instruments are set out below, together with its policies and processes for managing risk.

The Gallery's Finance, Audit and Risk (FAR) Committee has overall responsibility on behalf of the Board for the oversight of risk management. The FAR identifies and analyses the risks faced by the Gallery and establishes policies to monitor and mitigate them. During the current financial year the Gallery's Investment Policy and its Strategic Risk Management Plan was reviewed by the Finance, Audit and Risk Management Committee.

(a) Financial instrument categories

The Gallery's financial instruments comprise:

			Consolidated entity		Parent entity	
Class	Note ref.	Category	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Financial assets						
Cash and cash equivalents	5	Amortised cost	3,549	3,950	3,479	3,902
Receivables (excluding statutory receivables and prepayments)	6	Amortised cost	1,596	517	1,596	517
Financial assets at fair value	8	FVPL	156,234	120,001	154,765	118,638
Trade receivables past due but not impaired > 3 months			-	212	-	212
Financial liabilities						
Payables (excluding statutory payables)	11	Amortised cost	2,806	2,583	2,627	2,484

The Gallery determines the classification of its financial assets and liabilities at initial recognition and re-evaluates them each financial year end where required by the relevant accounting standards.

(b) Financial risks

(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 Gallery is exposed to two sources of credit risk - amounts receivable in respect of trade debtors and counterparty risk in respect of funds deposited with banks and other financial institutions. The majority of amounts receivable from trade debtors are subject to contractual arrangements and any amounts outstanding are followed up.

Funds are deposited only with those banks and financial institutions approved by the Board. Such approval is only given in respect of institutions that hold no less than an A rating from Standards & Poor's or an equivalent rating from another reputable rating agency.

Management considers that the financial assets reflected at the reporting date are of good credit quality, including those that are past due. Amounts are considered 'past due' when the debt has not been settled within the terms and conditions agreed between the Gallery and the customer or counter party to the transaction. Where deemed appropriate by management, payment plans have been entered into with trade debtors whose operations been impacted by COVID-19 during the current year. No amounts have been identified as irrecoverable during the current financial year.

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 a significant increase in credit risk has occurred. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

(ii) Market price risk

Market price risk is the risk that changes in market prices such as interest rates and unit process will affect the Gallery's income or the value of its holdings of financial instruments. The Gallery is exposed to two sources of market price risk - fluctuations in interest rates and fluctuations in the value of its financial investments.

Interest rate risk

Interest rate risk refers to the risk that the value of financial instruments or cash flow associated with the instrument will fluctuate due to changes in market interest rates. As the Gallery has no debt obligations, exposure to interest rate fluctuations is limited to cash at bank and on deposit. These are summarised in the table below:

Financial Asset	Note	\$'000	Consolidated entity		\$'000	Parent entity	
			+ 1% impact \$'000	- 1% impact \$'000		+ 1% impact \$'000	- 1% impact \$'000
Cash & cash equivalents	5	3,549	35	35	3,479	35	35
Term deposits	8	750	8	8	750	8	8

Unit price risk

Unit price risk arises from fluctuations in the market values of financial investments. During the current financial year, global markets were impacted due to economic uncertainty caused by the Covid-19 pandemic. In response to the increased market volatility, the Gallery has invested any funding for the Sydney Modern project in TCorp's Short-Term Income Fund which is weighted heavily towards cash and other defensive assets.

In accordance with the Gallery's 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'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 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 investments incorporates distributions as well as unrealised movements in fair value and is reported in the statement of profit or loss and other comprehensive income under the line item 'Investment revenue'.

The following table illustrates sensitivities to the Gallery's exposures to changes in the market. The table indicates the impact on how profit at the end of the reporting year would have been affected by changes in the market that management considers to be reasonably possible. These sensitivities assume that the movement in a particular variable is independent of other variables.

Facility	Market value \$'000	Consolidated entity		Market Value \$'000	Parent entity	
		+ 10% impact	- 10% impact		+ 10% impact	- 10% impact
Short-term growth facility	92,476	9,248	(9,248)	92,272	9,227	(9,227)
Medium-term growth facility	17,961	1,796	(1,796)	16,696	1,670	(1,670)
Long-term growth facility	45,047	4,505	(4,505)	45,047	4,505	(4,505)
Total	155,484	15,549	(15,549)	154,015	15,402	(15,402)

(iii) Liquidity risk

Liquidity risk is the risk that the Gallery will be unable to meet its payment obligations when they fall due. At all times, but particularly during the forced shut-down as a result of COVID-19, the Gallery's management team continuously monitor cash flows to ensure there are adequate holdings of high quality liquid assets at all times.

The Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as invested funds (including those held in the long term growth facility) are highly liquid and available at short notice if needed.

All trade and other payables are expected to be paid within 12 months.

(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.

(c) Fair value

The fair value of payables and receivables approximate their carrying amount (i.e. amortised cost) due to their short term nature.

The Gallery's investments in T-Corp facilities are measured at fair value, using the redemption unit price applied to the number of units held by the Gallery. This valuation method uses observable inputs, based on market data resulting in these investments being classified as Level 2 within the fair value hierarchy. There were no transfers between Level 1 and Level 2 during the financial year.

All financial assets are reviewed annually for objective evidence of impairment. No assets have been impaired in the current financial year.

15 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

	2021 \$'000	2020 \$'000
Short-term employee benefits	1,657	1,562
Post-employment benefits	105	113
Long-term benefits	283	235
Total compensation	2,045	1,910

(b) Transaction with related parties

The following transactions occurred with related parties in 2020 and 2021:

	Revenue \$'000	Expenses \$'000
2020		
Cash donations received from Trustees	1,800	-
ANZ sponsorship	490	-
Herbert Smith Freehills	305	425
Macquarie University	250	-
2021		
Cash donations received from Trustees	3,669	-
Artwork donations	47	-
ANZ sponsorship	500	-
Herbert Smith Freehills	251	222
Macquarie University	120	-

During the year the Trust entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by the NSW Government. These transactions, in aggregate, are a significant portion of the Gallery's rendering of services and receiving of services.

16 Commitments for expenditure

Included under current liabilities on the Statement of Financial Position are capital commitments of \$19,117,095 (incl. GST) outstanding as at 30 June 2020. (2020 \$7,278,998). This relates to construction costs incurred by Infrastructure NSW in relation to the Sydney Modern Project but not invoiced.

17 Budget review

Net result

COVID-19 impact on the Gallery in current year revenues was offset by increased donations. Sydney Modern Project construction ramped up, evident by the increased funding compared to prior year. Expenditure likewise increased, particularly in relation to personnel costs with plans to increase headcount in the lead up to the opening of Sydney Modern. Net Investment returns also bolstered Gallery results as the market rallied during the year.

Assets and liabilities

Net assets has increased as the construction of Sydney Modern continues. Receipt of private funding for the new building was also one of the main drivers of to increased investments held by the Gallery.

18 Events after the reporting period

In response to a community outbreak of COVID-19 and in accordance with NSW Government Health orders the Gallery closed its doors to the public on 25th June 2021. Plans to re-open will occur contingent to latest public health orders. The COVID-19 closures also extended to Greater Sydney construction sites for two weeks in July, which included the Sydney Modern Project site. Impact on the completion date continues to be monitored.

The Gallery's insurance claim on COVID impact on revenues is still being assessed. In line with guidance from Treasury, the Gallery has not recognised this as an asset on the balance sheet.

19 Contingent liabilities

The Treasury Managed Fund normally calculates hindsight premiums each year.

Management has initiated a review of superannuation payment obligations to performers engaged with the Gallery in line with the Australian Taxation Office Guidelines. The review will examine the last five years. No provision has been booked as the review is still ongoing. Management expect that the review will be completed in the next financial year.

There are no other contingent liabilities (2020–nil).

END OF AUDITED FINANCIAL STATEMENTS

Access

The Art Gallery is open every day (except Easter Friday and Christmas Day) 10am–5pm and until 9pm 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 8.45pm.

Study room

Open to the public Monday to Friday, 10am–4pm. Closed public holidays. Bookings recommended.

Bookings and enquiries
+61 2 9225 1758

National Art Archive and Capon Research Library

Currently closed for major building works. Usual public opening hours to resume in 2022: Tuesday, Thursday and Friday 10am–4pm, Wednesday 10am–6.30pm and Saturday 12–4pm; no appointments necessary.

Enquiries +61 2 9225 1785
Email library@ag.nsw.gov.au

The Art Gallery Restaurant, Crafted by Matt Moran

From Monday to Sunday 10am–4.30pm; and Wednesday dinner from 5pm–8pm.

Bookings and enquiries
+61 2 8587 5200

*Subject to COVID-19 public health orders.

Cafe

Open daily 10am–4pm and Wednesday until 8.30pm

*Subject to COVID-19 public health orders.

Brett Whiteley Studio

Located at 2 Raper Street, Surry Hills, NSW, 2010.

Open to the public Thursday to Sunday 10am–4pm.

Free admission is made possible by J.P. Morgan.

Open to education groups Tuesday and Wednesday. Charges apply.

*Subject to COVID-19 public health orders.

Enquiries

+61 2 9225 1740

Access for all

The Art Gallery is committed to providing access to our collections and exhibitions for all audiences, including people living with disability.

For those requiring assisted entry or entrance at the rear of the building, we recommend you call before arrival
+61 2 9225 1775.

More information

artgallery.nsw.gov.au/visit/access

Access program tours

We offer a range of access programs to engage diverse audiences. Programs include free Auslan interpreters, Deaf-led tours, sensory tours, audio-described tours, Art and Dementia program tours, and other tailored guided tours.

Bookings and enquiries +61 2 9225 1740
Email education@ag.nsw.gov.au

* Subject to COVID-19 public health orders

Physical and postal address

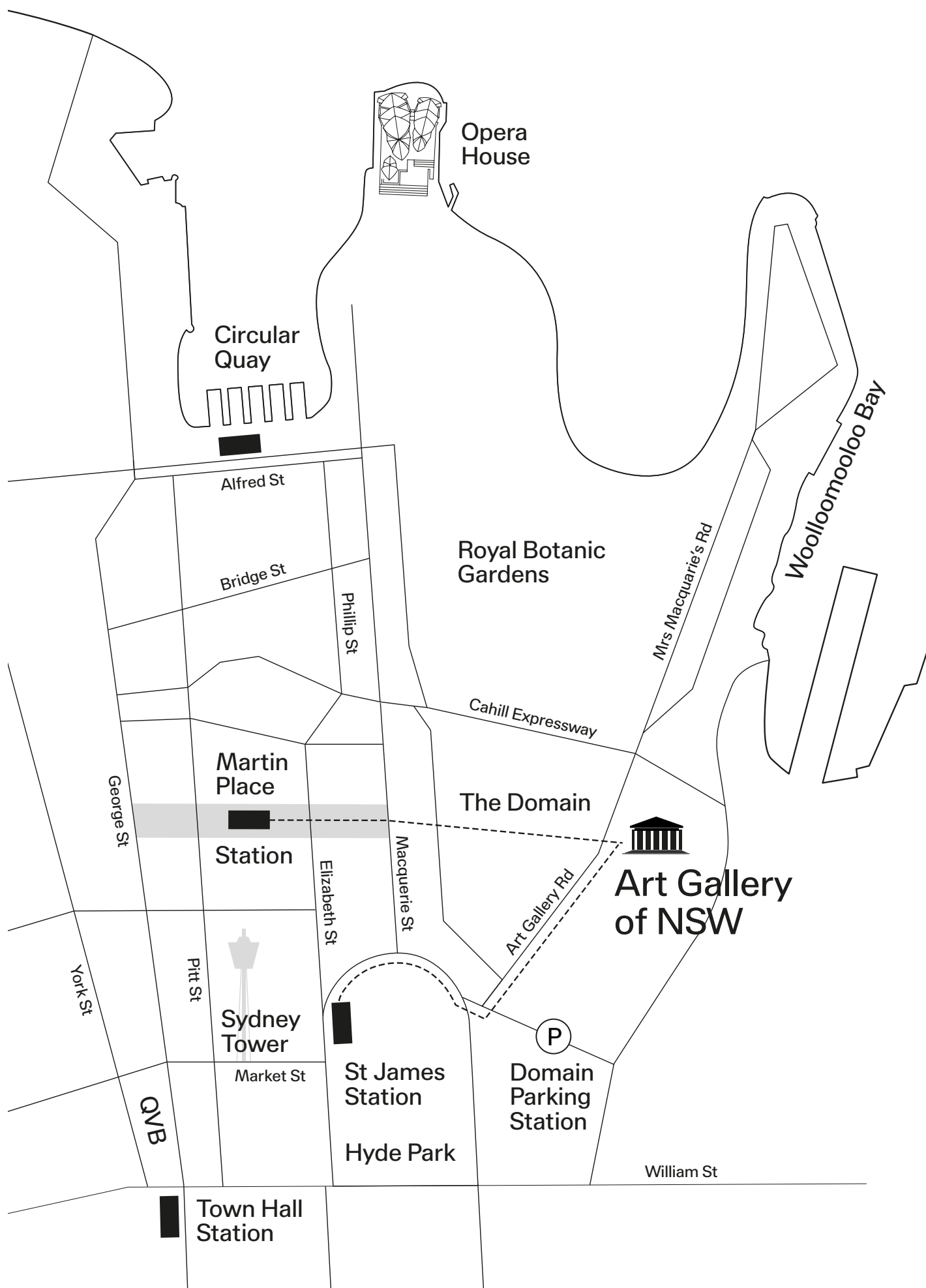
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