ART GALLERY OF NEW SOUTH WALES

2018

ART GALLERY OF NEW SOUTH WALES
2018

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GALLERY
NSW

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Opening night of the *Archibald, Wynne and Sulman Prizes* exhibition.

Our year in review

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The Art Gallery of New South Wales acknowledges the Gadigal people of the Eora nation who are the traditional custodians of the land on which the Gallery stands.

Our vision

From its base in Sydney, the Art Gallery of New South Wales is dedicated to serving 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.

page 4:
A view of the vestibule with banners for the exhibition *John Russell: Australia's French impressionist.*

DAVID GONSKI
PRESIDENT
ART GALLERY OF NEW SOUTH WALES TRUST

FROM THE PRESIDENT

Welcome to the fourth edition of the Art Gallery of New South Wales year in review, which highlights our many achievements in 2018.

This year, the third in my current term as president of the Art Gallery of New South Wales Trust, the Gallery has reached important milestones as we work to transform our museum into one of the world's great art institutions.

We reached a new high of 1.35 million visitors who engaged with a diverse array of exhibitions, programs and events. At the same time, over 800 purchases, bequests and gifts to the Gallery have enabled our art collection to grow.

At this time of transformation, we are grateful for the NSW Government's ongoing strong support of the Gallery with $244 million toward our new building. I particularly thank the Hon Gladys Berejiklian MP, Premier of NSW; the Hon Don Harwin MLC, Minister for the Arts; and the Hon Adam Marshall MP, Minister for Tourism and Major Events.

While we progressed the design and approval processes for our expansion, our capital campaign for the new building surpassed its ambitious target of $100 million in philanthropic support, reaching $103.5 million in private funding by December 2018. Through the extraordinary generosity of philanthropists working in partnership with government, this marks the largest collaboration of its kind in the history of Australian arts and culture. I commend the campaign committee (under the chair of Dr Mark Nelson) on their remarkable efforts, and extend my deepest appreciation to our lead donors, the Susan & Isaac Wakil Foundation, the Ainsworth family, Aqualand, the Lowy family, the Neilson Foundation, Mark and Louise Nelson, and Gretel Packer, and the many other generous donors we are honoured to list in this publication (see p 71).

Collaborations and partnerships are central to the Gallery's success. Our magnificent 2018–19 summer show *Masters of modern art from the Hermitage*, part of the Sydney International Art Series – an annual initiative of the NSW Government – was staged with Art Exhibitions Australia and I thank them for seeking out, negotiating and supporting the exhibition. We are proud at the Gallery of our relationship with the State Hermitage Museum in St Petersburg; our director Dr Michael Brand has been a longstanding member of the Hermitage's International Advisory Board. I also thank principal sponsor Mazda, major sponsor EY, and official airline partner Singapore Airlines.

A generous loan from the Musée de Cluny in Paris and the support of Destination NSW, as well as presenting partner The Luxury Syndicate and major partner Woolmark, enabled us a once-in-a-lifetime opportunity to exhibit the French medieval masterpieces *The lady and the unicorn*.

The *Archibald, Wynne and Sulman Prizes* continues to be a favourite annual exhibition. Ongoing support from presenting partner ANZ allowed us to stage the show in Sydney as well as tour the *Archibald Prize* in regional NSW and Victoria.

Other sponsors and partners enabled the Gallery to deliver some of its most significant programs and exhibitions. I thank our leadership partner Macquarie University, as well as Aqualand, City of Sydney, Clemenger BBDO, Crestone Wealth Management, Fairfax Media (SMH), Glenfiddich and Hendrick's Gin, Herbert Smith Freehills, JCDecaux, J.P. Morgan, Macquarie Group, Paspaley Pearls, Porter's Original Paints, President's Council of the AGNSW, Robert Oatley Wines, Sofitel Sydney Wentworth, S&S Creative, UBS, Valiant Events, Variety – the Children's Charity, and VisAsia Council of the AGNSW.

I am grateful to the Crown Resorts Foundation and Packer Family Foundation for their leadership in supporting major access projects through their ten-year commitment to the Sydney Arts Fund, and the Western Sydney Arts Initiative.

I thank all of my fellow trustees (including those who left the Board during 2018) for their continued vision, strategic energy and commitment to governance. I also thank our director, Dr Michael Brand, and the executive team for their leadership and pursuit of the Gallery's goals. And I acknowledge the chair, Andrew Cameron, and the board of the Art Gallery of New South Wales Foundation, and Brian Ladd and the board of the Art Gallery Society of New South Wales for their enthusiastic support.

The Gallery benefits from the extraordinary talents and efforts of its staff and volunteers; we acknowledge and thank them all.

It is an exciting time at the Gallery. While we look back at the successes of 2018, I also anticipate eagerly the next phase of our transformation.

MICHAEL BRAND
DIRECTOR
ART GALLERY OF NEW SOUTH WALES

FROM THE DIRECTOR

Our deep collaboration and connections with colleagues and communities here and around the globe underpin everything we do at the Gallery. In May we were honoured to host French President Emmanuel Macron during his state visit to Australia, at the same time as we displayed his country's remarkable *The lady and the unicorn* tapestries on a rare excursion outside France. In March we welcomed former US President Barack Obama. He took a keen interest in our Indigenous and contemporary collections on a private tour after engaging in fascinating conversation about globalisation and change.

These visits – and countless others by artists, curators and museum directors, academics and cultural thought leaders – underscore not just our global stature but the civic importance of art museums across the world as meeting places where people can exchange ideas and find inspiration.

One of the biggest highlights of the year was the development approval of our Sydney Modern Project expansion, designed by Pritzker Prize–winning Tokyo-based architects SANAA. We now look forward to the construction phase of the project. The new building will not only provide more art for more people, but will also provide audiences different types of spaces that change how people experience art.

Importantly, the year also saw the establishment of our Indigenous Advisory Group chaired by Tony Albert with members including Uncle Charles (Chicka) Madden, Uncle Allan Madden, Hetti Perkins, Wesley Enoch, Stephen Gilchrist, Jason Glanville, Rachel Piercy and Ruth Saveka. Given the particular prominence that the Sydney Modern Project will give to showcasing Aboriginal and Torres Strait Island art and our location on this historic site, we are excited to draw on the unique artistic and cultural perspectives and talents of the Advisory Group leaders.

opposite, from top:
French president Emmanuel Macron visiting the *The lady and the unicorn* exhibition with the Hon Don Harwin MLC, Maud Page and Michael Brand.

Michael Brand, Ambassador of the Russian Federation to Australia Grigory Logvinov, and the Hon Don Harwin MLC at the opening of *Masters of modern art from the Hermitage*, with Wassily Kandinsky's *Sketch for 'Composition V'* 1911.

‘One of the biggest highlights of the year was the development approval of our Sydney Modern Project expansion.’

As we continued working to achieve the goals of our Sydney Modern Project expansion, our visitors enjoyed a diverse program of inspiring exhibitions at the Gallery, showcasing our scholarly expertise and our strong connections and collaborations across Australia and internationally.

The Gallery's cultural reach continued to strengthen. We saw increased visitation at our Domain site and Brett Whiteley Studio, and record attendance for our education and public programs. We celebrated the 15th anniversary of our pioneering Art After Hours program, which was one of the first of its kind and is a global influencer in late-night cultural programming. A remarkable 62% of education participants hailed from Western Sydney or regional NSW, showing our impact extends well beyond our position here in the Domain in Sydney.

We have enjoyed unprecedented public and private financial support, not only in record investments in the Sydney Modern Project but also for acquisitions and programs.

As well as our large and generous family of supporters, we owe much to our staff whose passion is matched only by their professionalism. Together we are working to reimagine the Gallery beyond 2021 – our 150th anniversary year – and the ways in which we will achieve our strategic goals.

With gratitude, I note the support of my executive team, including Maud Page, deputy director and director of collections, John Richardson, director of development, and our recently arrived chief operating officer, Hakan Harman, and director of public engagement, Miranda Carroll, who replace John Wicks and Jacquie Riddell respectively in these positions. I thank them all for their enormous efforts, which have been ably supported by our leadership team and our entire staff. We farewelled from the Board of Trustees our vice president Dr Mark Nelson and trustee Geoff Ainsworth AM, who completed their terms in December, and trustee Ms Catherine Brenner in October. I also thank them for their substantial contributions to the Gallery.

I acknowledge the important involvement of the Art Gallery Society of New South Wales membership program, and the many volunteers who share their time and expertise to make the Gallery such a special place.

As we continue our transformation in 2019 into a global cultural destination in one of the world's most beautiful cities, it is exciting to consider the opportunities this change affords. As my friend and colleague, San Francisco Museum of Modern Art director Neal Benezra, said to me during a public conversation at Art After Hours when he visited the Gallery in June 2018, 'We want the world to come in. We have to be fully engaged with the world and community in which we reside … It's not just about the art any more. We have to try to put people on the same plane as the works of art that we show.'

above:
The opening of *The lady and the unicorn*, with (from left) Bertrand Pous, cultural counselor for the Embassy of France in Australia; His Excellency Christophe Penot, French ambassador to Australia; Yukimi Penot; Elisabeth Taburet-Delahaye, director of the Musée de Cluny – Musée national du Moyen Âge; Ashley Dawson-Damer; Michael Brand; Maud Page; and Philippe Platel, cultural attaché for the Embassy of France in Australia.

2018 at a glance

Visitors with Phyllida Barlow's *untitled: brokenupturnedhouse* 2013 in *Spacemakers and roomshakers: installations from the collection.*

COLLECTION

ACQUISITIONS
827
161 purchases
666 gifts and bequests

VALUE OF ACQUISITIONS
$10.4 million+

TOTAL NUMBER OF WORKS IN THE COLLECTION
35 019

VALUE OF COLLECTION
$1.39 billion+

ON-SITE VISITORS

ART GALLERY OF NEW SOUTH WALES
1.35 million*+

BRETT WHITELEY STUDIO
14 347

TOURING EXHIBITIONS
122 030

* 2018 calendar year. 2017–18 financial year figures can be found in our annual report.

ONLINE VISITORS

WEBSITE PAGE VIEWS
13.5 million+

YOUTUBE VIEWS
1.3 million+

FACEBOOK FOLLOWERS
146 800+

TWITTER FOLLOWERS
56 300+

INSTAGRAM FOLLOWERS
150 300+

ARCHIBALD, WYNNE & SULMAN PRIZES

ENTRIES
2014

YOUNG ARCHIE ENTRIES
1400+

ON-SITE VISITORS (AGNSW)
143 063

ONLINE VISITORS (EXHIBITION PAGE VIEWS)
2.4 million+

18% of the Gallery's overall page views for 2018

PROGRAMS

TOTAL NUMBER OF VISITORS PARTICIPATING IN:

PUBLIC PROGRAMS
206 329

including 96 229 participating in family programs

EDUCATION PROGRAMS
94 924

MEMBERSHIP

TOTAL MEMBERS
29 800

TOTAL MEMBERSHIPS
20 010

MEMBERS' PROGRAMS ATTENDEES
38 798

Sydney Modern Project

‘The once-in-a-generation transformation offered by the Sydney Modern Project will allow the Art Gallery of New South Wales to become a truly global art museum. The cultural and economic benefits it will deliver to Sydney, and to Australia more broadly, are enormously exciting.’

SAM MEERS AO, GALLERY TRUSTEE AND DONOR

opposite:
A visualisation of the Sydney Modern Project as seen from Woolloomooloo, featuring artworks from left to right: Reko Rennie *Murri totems* 2013; Clement Meadmore *Flippant flurry* 1977–78; Guan Wei *Revisionary* 1998; Kimsooja *Archive of mind* 2017; Rosalie Gascoigne *Metropolis* 1999; Richard Long *Southern gravity* 2011; Imants Tillers *Counting: one, two, three* 1988. Image produced by Kazuyo Sejima + Ryue Nishizawa / SANAA.

Our bold vision for the future received major endorsement in 2018 with planning consent for the Sydney Modern Project and unprecedented philanthropic support of more than $100 million to support the Gallery's expansion.

Approval of the Gallery's State Significant Development Application (SSDA) by the NSW Minister for Planning in November paves the way for construction of our new building, designed by Pritzker Prize–winning architects SANAA, to commence in 2019.

The expansion will nearly double current exhibition space, enabling the Gallery to show more of its outstanding art collection and host more of the best shows from around the world, increasing visitation to an expected 2 million people a year.

The exciting news was further boosted with a 6-star Green Star design rating by the Green Building Council of Australia – making the Gallery the first art museum in Australia to achieve the highest environmental standard in design.

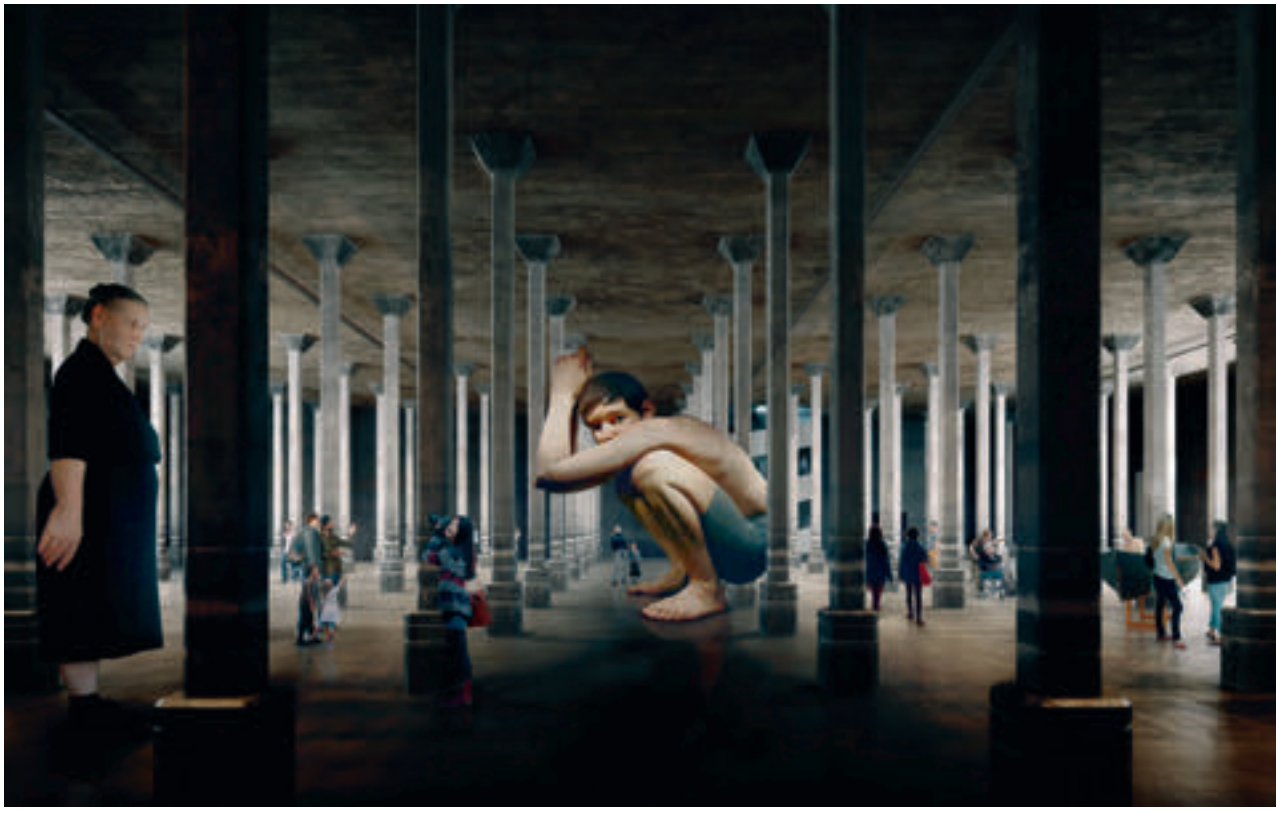
The green light is the culmination of an extensive program of community consultation, submission of the SSDA in 2017, and the Response to Submissions report in April 2018. The Gallery focused on refining the design in response to feedback received, working very closely with our key stakeholders and hosting a series of forums, workshops and information sessions across the state. It's been heartening to see so many people engaged with the project and we are excited about the enormous benefits it will deliver to Sydney and NSW.

A key aspiration of the expansion has been to enhance the experience of art, architecture and landscape in Sydney for all visitors to the Gallery, the Royal Botanic Garden and the Domain, and the broader cultural precinct. The evolved design maximises open green space with most of the project site preserved for the public and the display of art, with improved civic amenity, landscaping and access. Highlights of the expansion include a new prominent destination for Aboriginal and Torres Strait Islander art; a large gallery for major exhibitions; a spectacular contemporary art space repurposed from a decommissioned World War II oil tank; and spaces for family, learning and educational programming to double student and teacher visits to 200 000 annually. A public Art Garden will link the new and existing buildings.

To top off a year of significant milestones, the Gallery was delighted to announce in December that it had surpassed the capital campaign's fundraising target of $100 million. Together with the NSW Government's $244 million in funding for construction, the more-than $103 million raised from donors represents the largest public–private partnership of its kind to be successfully achieved in the Australian arts. We are grateful to all our donors for helping to make the expansion a reality. More information about the campaign can be found on page 71.

Stay up-to-date with the Sydney Modern Project at **artgallery.nsw.gov.au/smp**

‘The expansion will nearly double current exhibition space.’



opposite, from top:
A visualisation of the Sydney Modern Project showing a column-free gallery overlooking Sydney Harbour, featuring artworks left to right: Imants Tillers *Counting: one, two, three* 1988; Kimsooja *Archive of mind* 2017; Rodel Tapaya *Do you have a rooster, Pedro? (Adda manok mo, Pedro?)* 2015. Image produced by Kazuyo Sejima + Ryue Nishizawa / SANAA

A visualisation of the Sydney Modern Project sculpture gallery, featuring artworks left to right: Dana Schutz *Breast-feeding* 2015; Christine Streuli *Smash it* 2013; Emily Floyd *Kesh alphabet* 2017; teamLab *Flowers and people – gold* 2015 (above). Image produced by Kazuyo Sejima + Ryue Nishizawa / SANAA

above:
A visualisation of the oil tank gallery with sculptures by Ron Mueck, from left: *Standing woman* 2007, *Boy* 1999 and *Man in a boat* 2002. Image produced by Kazuyo Sejima + Ryue Nishizawa / SANAA

left:
The Sydney Modern Project architectural model and display on lower level 1 at the Gallery.

ART

SEUL DESIR

EXHIBITION HIGHLIGHTS

The Gallery is committed to presenting diverse and engaging exhibitions drawn from its collection, as well as significant loan exhibitions from around the world. Here are some highlights from 2018.

previous pages:
Visitors with Nike Savvas' work *Atomic: full of love, full of wonder* 2005 in *Spacemakers and roomshakers: installations from the collection.*

opposite:
Visitors with *My sole desire* c1500 from *The lady and the unicorn* tapestry series. Musée de Cluny – Musée national du Moyen Âge.

MAJOR EXHIBITIONS

The lady and the unicorn

10 Feb – 24 Jun 2018
Curated by Jackie Dunn

Revered as a French national treasure, *The lady and the unicorn* tapestry series made its exclusive appearance at the Gallery through a generous and exceptional loan from the collection of the Musée de Cluny – Musée national du Moyen Âge in Paris. This was only the third time the tapestries had left France in 500 years, making it a once-in-a-lifetime opportunity to experience the beauty, scale and intricacy of these enigmatic masterpieces in Sydney.

The exhibition was supported by the Hon Ashley Dawson-Damer AM, principal patron, and supporting patrons Bernard Le Boursicot OAM & Linna Boursicot, Joan Clemenger & Peter Clemenger AO, and Martin Dickson AM.

21st Biennale of Sydney Superposition: equilibrium and engagement

16 Mar – 11 Jun 2018
Curated by Mami Kataoka

Held every two years, the Biennale of Sydney is a much-anticipated major contemporary international art event. Curated by Mami Kataoka, the 21st edition examined the quantum mechanical theory of superposition by investigating how it might operate in the world today. To commemorate 45 years of the Biennale, the exhibition at the Gallery additionally reflected on the Biennale's rich history through a close examination of its archive, drawing on more than four decades of encounters with art from around the world.

above:
Installation view of materials from the Gallery's National Art Archive in the 21st Biennale of Sydney, *Superposition: equilibrium and engagement.*

John Russell: Australia's French impressionist
21 Jul – 11 Nov 2018
Curated by Wayne Tunnicliffe

Bringing together 120 paintings, drawings and watercolours – including a number of works by his contemporaries – this major retrospective was the first survey of John Russell's work in 40 years. Part of the French avant-garde of the late 19th and early 20th centuries, Russell was a close friend of Vincent van Gogh and Auguste Rodin, taught impressionist colour theory to Henri Matisse and dined with Claude Monet. The exhibition charted the breadth of Russell's art and examined his avant-garde role within one of the most exhilarating periods in art history.

William Kentridge: that which we do not remember
8 Sep 2018 – 24 Mar 2019
Curated by William Kentridge

This landmark exhibition encouraged viewers to trace visual and thematic links between diverse aspects of William Kentridge's practice, from his inimitable animated drawings to sculpture and works on paper. It featured loans from the collection of Naomi Milgrom AO and the artist's studio, in addition to works held by the Gallery. It also included one of Kentridge's most ambitious and celebrated video installations, *I am not me, the horse is not mine* 2008 – a major new addition to the Gallery's collection, donated by Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM.

This exhibition was proudly supported by Naomi Milgrom AO, principal exhibition patron and lender.

Visitors at *John Russell: Australia's French impressionist* with *Needle of Coton, Belle-Île* c1900 from the Kerry Stokes Collection, Perth.

View of William Kentridge's *Drawing for '7 fragments for Georges Méliès', 'Day for night' and 'Journey to the moon'* 2003 from the collection of Naomi Milgrom AO.

below:
Wendy Whiteley with Brett Whiteley's *Wendy drunk 11pm* 1983 at the exhibition preview of *Brett Whiteley: drawing is everything.*

Brett Whiteley: drawing is everything
15 Dec 2018 – 31 Mar 2019
Curated by Anne Ryan

This was the first major exhibition to explore the central place of drawing in Brett Whiteley's work. His remarkable talent in drawing was unfettered and expressed with unabashed pleasure. The rarely seen works in the exhibition ranged from early images of Sydney and Europe to the great abstracts that brought Whiteley international fame in the 1960s, as well as the lyrical landscapes, portraits, interiors and nudes that established him as one of the most prominent Australian artists of the 20th century.

The Gallery would like to acknowledge the special assistance of Wendy Whiteley and Kathie Sutherland, and the institutional and private lenders to this exhibition.

Playback: Dobell Australian Drawing Biennial 2018
7 Jul – 21 Oct 2018
Curated by Matt Cox

The latest edition of the Dobell Australian Drawing Biennial presented new work by Australian artists who have created a connection between drawing and the moving image. Including work by Vernon Ah Kee, Sharon Goodwin, Laura Hindmarsh, Locust Jones, Dorota Mytych, Jason Phu, Lucienne Rickard and Nick Strike, the exhibition introduced the various ways each artist uses drawing to reanimate history.

This exhibition was supported by the Sir William Dobell Art Foundation.

left:
Visitors with Vernon Ah Kee's *Unwashed* 2017–18 in *Playback: Dobell Australian Drawing Biennial 2018.*

Masters of modern art from the Hermitage
13 Oct 2018 – 3 Mar 2019
Curated by Peter Raissis

Our major summer show presented a magnificent selection of works from the towering figures of modern art – among them, Monet, Cézanne, Matisse, Picasso and Gauguin, and their equally celebrated Russian contemporaries Kandinsky and Malevich. Drawn from the unparalleled collections of the State Hermitage Museum in St Petersburg, the exhibition travelled exclusively to the Gallery for the Sydney International Art Series, and was accompanied by an immersive video installation by Dutch artist and film director Saskia Boddeke and British filmmaker Peter Greenaway.

The exhibition was organised by the State Hermitage Museum in association with the Art Gallery of New South Wales and Art Exhibitions Australia.

opposite:
A visitor admiring Wassily Kandinsky's *Landscape: Dünaberg near Murnau* 1913 at the *Masters of modern art from the Hermitage* exhibition.

right:
Cara Pinchbeck, senior curator of Aboriginal and Torres Strait Islander art, gives a floor talk in the exhibition *Noŋgirrŋa Marawili: from my heart and mind.*

Noŋgirrŋa Marawili: from my heart and mind
3 Nov 2018 – 24 Feb 2019
Curated by Cara Pinchbeck

Based in Yirrkala in the Northern Territory, Noŋgirrŋa Marawili began her career as a printmaker, but in recent years has further refined her skills in painting to become one of the most distinctive Australian artists working today. This exhibition reflected the span of Marawili's career, through works that capture the dynamism of a living landscape, radically transformed and re-imagined to realise a very personal artistic vision.

Tuckson
17 Nov 2018 – 17 Feb 2019
Curated by Denise Mimmocchi

From the 1950s to the 1970s, Tony Tuckson (1921–73) was better known as an arts administrator with a passionate interest in Aboriginal and Melanesian art and culture. He worked as a curator and also served as deputy director of the Gallery. Today, he is renowned as the country's pre-eminent abstract expressionist painter. This exhibition explored the spectacular development and diversity of Tuckson's art, from his early calligraphic style of mark-making to the sensuous and sweeping veils of paint of his late works.

Spacemakers and roomshakers: installations from the collection
14 Jul – 21 Oct 2018
Curated by Justin Paton and Lisa Catt

This was a rare chance to experience some of the most immersive and expansive artworks in the Gallery's collection. Featuring works by Phyllida Barlow, Yona Lee, Ernesto Neto, Nike Savvas, Yinka Shonibare, Kathy Temin and Daniel von Sturmer, the exhibition included favourites that hadn't been on display for years such as Neto's *Just like drops in time, nothing* 2002 and Savvas's *Atomic: full of love, full of wonder* 2005 as well as a specially commissioned site-specific installation by Lee.

top:
Installation view of the *Tuckson* exhibition.

right:
Kathy Temin's *My monument: black garden* 2010–11 in *Spacemakers and roomshakers: installations from the collection*

opposite from top:
Installation view of the *Chinese bible: revolution and art in China* exhibition.

A visitor explores the virtual world of *Henry VR.*

Installation view of *Melanesian art: redux.*

OTHER EXHIBITIONS OPENED IN 2018

ARTEXPRESS 2018
26 Jan – 25 Apr 2018

Ewa Pachucka. Arcadia: landscape and bodies
3 Mar – 29 Apr 2018

Brett Whiteley: pathways to figuration
31 Mar – Oct 2018

Adrienne Doig: from the archive
3 Apr – 14 Jul 2018

Archibald, Wynne and Sulman Prizes 2018
12 May – 9 Sep 2018

Henry VR
12 May – 9 Sep 2018

Hold still: the photographic performance
12 May – 29 Jul 2018

Carnivalesque
23 Jun – 28 Oct 2018

Fearless: contemporary South Asian art
21 Jul 2018 – 13 Jan 2019

Anne Dangar: ceramics from Moly-Sabata
11 Aug – 21 Oct 2018

Brett Whiteley Travelling Art Scholarship 2018
7 Sep – 7 Oct 2018

Brett Whiteley: wildlife and other emergencies
12 Oct 2018 – May 2019

Chinese bible: revolution and art in China
3 Nov 2018 – 28 Apr 2019

Judy Watson: the edge of memory
10 Nov 2018 – 17 Mar 2019

Melanesian art: redux
17 Nov 2018 – 17 Feb 2019

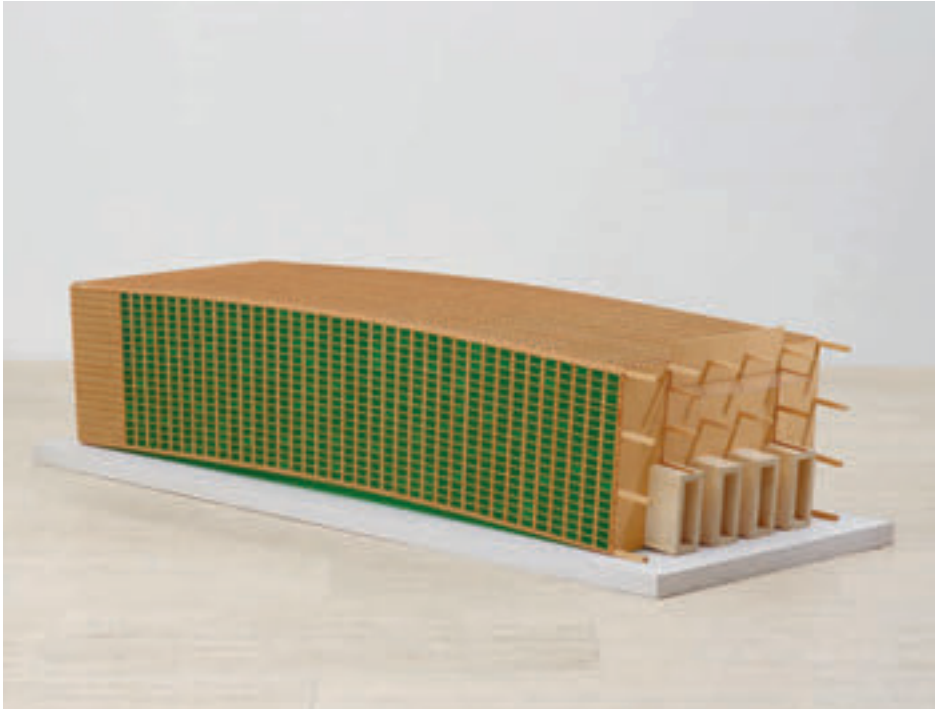
left:
Zarina
India, b1937
Letters from home 2004
set of eight woodcut and metalcut prints on handmade *kozo* paper, mounted on paper
DG Wilson Bequest Fund 2018

below:
Tony Tuckson
Egypt/England/Australia, 1921–73
Four uprights, red and black c1965
polyvinyl acetate and pigment on hardboard
Gift of Frank Watters 2018. Donated through the Australian Government's Cultural Gifts Program

ACQUISITION HIGHLIGHTS

above:
Noŋgirrŋa Marawili
Australia, born c1939
Baratjala – lightning and the rock 2018
natural pigments and synthetic polymer paint on paper
Wendy Barron Bequest Fund 2018

left:
Dale Harding
Australia, b1982
Body of objects 2017
silicone, steel, nails
Contemporary Collection Benefactors & Aboriginal Collection Benefactors 2018



left:
James Angus
Australia/USA, b1970
Seagram Building 2000
spruce, composition board, plexiglass
Donated through the Australian Government's Cultural Gifts Program by Candice Bruce, in memory of Michael Whitworth 2018

below left:
John Brack
Australia, 1920–99
Study for 'The bacon cutter shop no 1' 1955
pen and black ink on paper
Gift of Evan Hughes 2018. Donated through the Australian Government's Cultural Gifts Program

below:
Gordon Parks
USA, 1912–2006
Untitled (Harlem, New York) 1963 (printed later)
gelatin silver photograph
Purchased with funds provided by The Russell Mills Foundation 2018

left:
Maria Vorobieff-Stebelska (Marevna)
Russia/England, 1892–1984
Two figures sitting (intimacy) c1915 – c1917
oil on panel
Purchased with funds raised from the Foundation Gala Dinner 2018, the Mollie and Jim Gowing Bequest and the Keith Potten Bequest

left to right:

Paul Klee
Switzerland, 1879–1940

The three Orientals 1914

pen and black ink on brown paper, adhered to the artist's original mount
Gift of Jocelyn Plate in honour of Carl Plate 2018. Donated through the Australian Government's Cultural Gifts Program

Colin McCahon
New Zealand, 1919–87

Clouds 5 1975

synthetic polymer paint on paper mounted on hardboard
Gift of John Sharpe 2018. Donated through the Australian Government's Cultural Gifts Program

below:

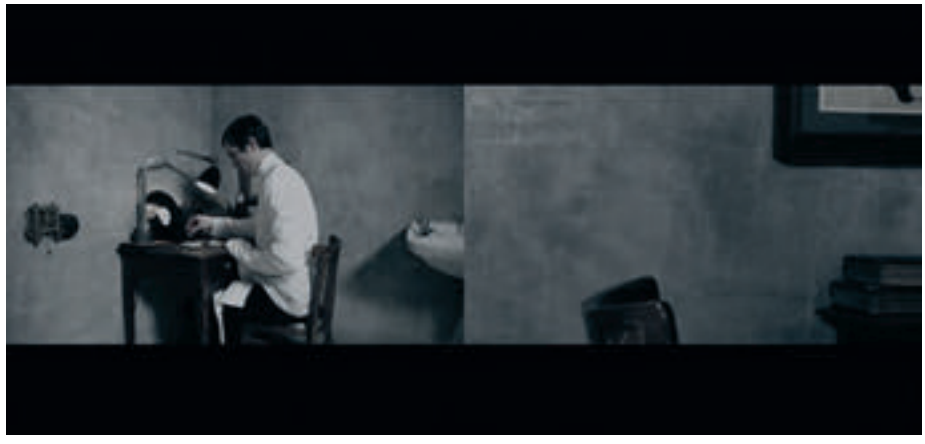
Locust Jones
New Zealand/Australia, b1963

The end of the beginning, New Year's Eve to April Fools 2018

ink, pencil, ArtGraf and watercolour on paper
The Gil and Shay Docking Drawing Fund and The Dobell Biennial Acquisition Fund 2018

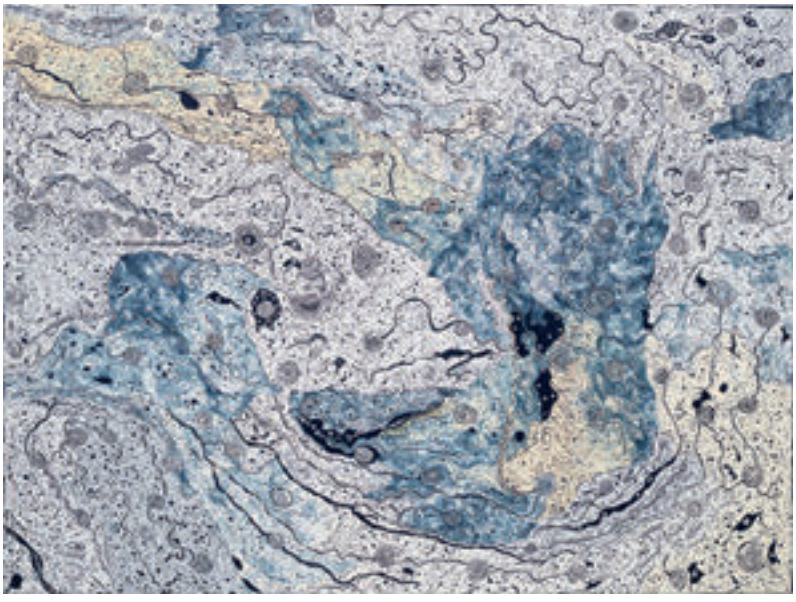
left:
Mikala Dwyer
Australia, b1959
The divisions and subtractions 2017
copper, steel, elastic rubber, glass, acrylic, unfired clay, coins, glazed ceramic, ceramic, wood, canvas, synthetic polymer paint, rubber mallet, mosaic, plastic, paper, x-ray radiography paper, rocks, crystals, beads, textile, string, synthetic rope, rope, sound, dolly, plants and soil, plastic doll, concrete, wires, rubber tyres, PET plastic, wax candle, plywood, synthetic clay, pencil, black fibre-tipped pen
Contemporary Collection Benefactors 2018

above:
Unknown maker
Australia, Sydney, South-east region
Shield
natural pigments on wood, cane handle
A Sydney Modern acquisition, purchased with funds provided by the Art Gallery of New South Wales Foundation 2018



above:
Hiraki Sawa
Japan, b1977
Lineament 2012 (detail)
dual-channel digital video, black and white, custom record player, LP record, sound
DG Wilson Bequest 2018

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



clockwise from top left:

Keith Stevens
Australia, b1940
Nyapari tjukurpa 2018
synthetic polymer paint
on canvas
Purchased with funds
provided by Atelier 2018

Tracey Emin
England, b1963
I do not expect 2002
appliqué blanket
Gift of Geoff Ainsworth AM 2018.
Donated through the Australian
Government's Cultural Gifts Program

Kimsooja
Korea, b1957
Archive of mind 2017 (detail)
participatory installation with clay,
wooden table and stools, and
16-channel sound
A Sydney Modern acquisition,
purchased with funds provided by
the Art Gallery of New South Wales
Foundation 2018

right, from top:
Christine Streuli
Switzerland, b1975
Smash it 2013
acrylic on canvas, with acrylic and lithograph on paper
Purchased with funds provided by Margrit Bachmann 2018

Reena Saini Kallat
India, b1973
Woven chronicle 2018
circuit boards, speakers, electrical wires and fittings, sound component
Roger Pietri Fund and Asian Benefactors' Fund 2018

Brook Andrew
Australia, b1970
What's left behind 2018
mixed media installation
Purchased with funds donated by Geoff Ainsworth AM and Johanna Featherstone 2018

below:
Ben Quilty
Australia, b1973
The last supper 2017 2017
oil on linen
Gift of the artist 2018.
Donated through the Australian Government's Cultural Gifts Program

COLLECTION WORKS ON LOAN

In 2018, 476 works from the Gallery's collection were loaned to 49 regional, national and international institutions. The restaging of *The field* at the National Gallery of Victoria, first held at the NGV and the Art Gallery of New South Wales in 1968, featured seven hard-edge abstract paintings from the Gallery's collection.

Imants Tillers' retrospective *Journey to nowhere* at the Latvian National Museum of Art in Riga included three of our most significant works by Tillers. *Conversations with the bride* 1974–75 was reassembled in Riga overseen by our conservation staff.

The gallery lent ten works to the significant survey *John Mawurndjul: I am the old and the new* at the Museum of Contemporary Art and Art Gallery of South Australia. We supported many other solo survey exhibitions around Australia, including lending 103 works to the Kevin Connor exhibition at Orange Regional Gallery.

The Gallery also supported the second iteration of *Destination Sydney*, staged jointly by the Manly, Mosman and SH Ervin Galleries, lending 18 works by Jeffrey Smart, Nicholas Harding, Michael Johnson, Robert Klippel, Roy de Maistre and Adrian Feint.

Loans of international art in 2018 attest to the breadth and currency of the collection. Works by Fernand Léger and Michael Parekowhai went to separate exhibitions about the contributions of private collectors and donors (Mary Alice Evatt and Clinton Bradley); key works from the Gallery's holdings of minimalist and conceptual art travelled to the National Gallery of Singapore; and major recent acquisitions by Francis Upritchard and others travelled to the Barbican in London and Murray Art Museum Albury.

from above:
AGNSW installation officer John Freckleton (right) helping install Jumaadi's *The bridge to Alengka* 2014–15 at the Maitland Regional Art Gallery for their exhibition *Jumaadi: staging love.*

Francis Upritchard's *Purple urn* 2018. Art Gallery of New South Wales, purchased with funds provided by the Mollie Douglas Bequest 2018.

opposite:
Installation view of *The field revisited*, Ian Potter Centre: National Gallery of Victoria, Melbourne, showing James Doolin's *Artificial landscape 68-1* 1968 and works by Vernon Treweeke.

STAFF FAVOURITES FROM THE COLLECTION

JENNY ALBERT
HEAD OF HUMAN RESOURCES

I fell in love with John Brack's paintings at an exhibition at the National Gallery of Victoria a few years ago, particularly *Men's wear* 1953 (NGA). The painting ended up being a running joke between my partner and me because his father had owned a clothing factory and wanted him to join the family business; he never did. To my pleasant surprise, I found that the Gallery also had a number of Brack's works. This one appeals to me because of its beautiful portrayal of a moment in time, far removed from what domestic life looks like today. Also, who doesn't like a man in a dapper suit?

John Brack
The new house 1953
Purchased with funds provided by the Gleeson O'Keefe Foundation 2013

JOSEPH ALESSI
ASSISTANT DIRECTOR, SOCIETY

I met this little boy, awash in sepia, by then an established artist living in Melbourne. We stared at Tracey Moffatt's domestic tableau as he recalled this primal scene. A scene of pure joy and shame, a scene of recognition and repression. As he spoke, his face became more pensive, his tone melancholic. I happened to catch my reflection in the glass. For a moment, it was as if his father was also scolding me.

Tracey Moffatt
The Wizard of Oz, 1956 1994
from the series Scarred for life
Purchased 1996

LINDA BRETHERTON
ACTING HEAD OF MARKETING AND COMMUNICATIONS

This is not necessarily my favourite collection work, but one of the most significant for me. I saw it on my first visit to the Gallery as a child. I went home, found a piece of cardboard and my paints and recreated it from memory. I was maybe six years old and I was mightily impressed with the result. So much so that I became an art teacher. Many years later, on my first day of work at the Gallery, I found it hanging in the collection. Later, it was shown in the John Russell exhibition, and I loved the story about the local Darlinghurst artist painting side by side with monsieur Monet on the island of Belle-Île in France.

Claude Monet
Port-Goulphar, Belle-Île 1887
Purchased 1949

LISBETH STAR
HOST, VISITOR EXPERIENCE

In this brush painting, great rock columns rise up like bones denuded of flesh, rivers cascade into ravines from high places, mists emanate from valleys and coalesce into clouds in a landscape immersed in raw energy and the forces of nature. Clinging to the rocky outcrops, ancient pine trees bunker down, canopies flattened against the gales, trunks bent with age, yet everywhere covered in pine needles green and lush. I marvel at the brushstrokes and breathe more deeply.

Song Wenzhi
Drifting clouds among ravines 1979
Purchased 1985

JOEY HESPE
EVENT COORDINATOR, SOCIETY

Prior to commencing work here in 2018, I would always be sure to stop by and visit Mrs Alexander Spark. Her arresting, enigmatic gaze and uncatchable smile had me enthralled the first time I laid eyes on her. Her opulent silk satin dress adorned with delicate Chantilly lace, the bodice moonlighting as knight's armour, her full skirt falling like a fountain of cream frosting, with cumulus trimmed gloves and porcelain skin peppered with clusters of pearls – Mrs Spark is surely the finest dressed lady in the Grand Courts. I still stop by and visit her, only now it's on a more regular basis.

Maurice Felton
Portrait of Mrs Alexander Spark 1840
Purchased 1974

WESLEY SHAW
INDIGENOUS EDUCATOR

In early 2018, I spent a fortnight camping on the NSW South Coast. Each morning, I woke to the sound of running water and kookaburras; walking down to a creek cast with a veil of fog, two grey kangaroos sat and watched my every movement. On my first day back at work, I decided to walk through the Grand Courts and I saw this work. Immediately, I was transported back to what may have been the same creek depicted in this painting.

JH Carse
Creek scene, Tilba Tilba 1875
Purchased with funds provided by the Australian Collection Benefactors Program 2015

UJIN LEE
HEAD OF CREATIVE

I remember encountering this work in my teens and being captivated, the rustling of the wind swaying the heavy branches, green hills reflected in the lavender sky, soft shadows dancing along the path that is a drawbridge into the lively and palpable landscape. Through the many years I visited the Gallery, I would always return to the work to say hello and reacquaint myself with a familiar friend to continue on an experience from my youth, a vessel that holds a part of me.

Frank Auerbach
Primrose Hill, autumn 1984
Mervyn Horton Bequest Fund 1985

TRACEY KEOGH
TEAM LEADER, GALLERY SERVICES

When former director Edmund Capon first purchased Cy Twombly's *Three studies from the Temeraire*, I was working at the information desk and it was hanging on the opposite wall in the entrance court. There were many visitors coming in specifically to view it, as they were indignant about the price that had been paid. I found myself constantly defending the work and reminding the public of the outcry when Gough Whitlam authorised the purchase of Jackson Pollock's *Blue poles* 1952 for the National Gallery of Australia in the 1970s.

The work is a response to JMW Turner's *The fighting Temeraire* and echoes the poignant towing of the ship to its final berth. The subtlety of the watery pale-blue background with the artist's distinctive line drawings dripping down the canvases evoked such a sense of melancholy in me that I found myself 'falling into' the painting each time I saw it.

Cy Twombly
Three studies from the Temeraire
1998–99
Purchased 2004 with funds provided by the Art Gallery Society of New South Wales and the Art Gallery of New South Wales Foundation, with the assistance of the following major donors: Kerry Packer AC & Roslyn Packer, Jillian Broadbent AO, Peter Weiss AM, Ginny & Leslie Green, Geoff & Vicki Ainsworth, Catriona & Simon Mordant, Susan Rothwell, Ann Corlett, Rowena Danziger AM & Ken Coles AM, Energy Australia, Brian France AM & Philippa France, Chris & Yvonne Gorman, John & Inge Grant, Penelope & Harry Seidler AC OBE, John Symond AM, Isaac & Susan Wakil, and a number of other private individuals

CONSERVATION

In 2018, conservation work required for exhibitions presented new challenges and opportunities alongside more traditional approaches.

Conservation went on display with staff and equipment moving into the Gallery for two weeks as part of *Behind the scenes*, an innovative approach to showing visitors what we do. We demonstrated the work required to assess and prepare artworks for display, document complex installations, and share our passion for the research on and preservation of artworks.

The groundbreaking and collaborative *Henry VR* – a virtual reality experience inspired by a 16th-century portrait of Henry VIII – incorporated analytical information gathered by Gallery conservators which revealed the painting's materials and offered a window into its history.

For *John Russell: Australia's French impressionist*, conservators assessed and treated artworks, analysed works to confirm medium descriptions and Dr Paula Dredge contributed a catalogue essay, drawing on her research investigating Russell's work.

Spacemakers and roomshakers raised questions about the relationship between the material and the conceptual in contemporary art. This collection show required conservators to think outside the box, collaborate with artists and work in cross-disciplinary teams to ensure the preservation of these artworks made from ephemeral, variable and sometimes disposable materials.

Chinese bible was the culmination of two years' work by conservator Sarah Bunn and her dedicated team of volunteers, who undertook the preparation and treatment of the 3000 books that make up this performance-based artwork by artist Yang Zhichao. Contemporary art increasingly draws on the concept of the archive, creating new collection management and conservation challenges.

Several works in *Melanesian art redux* and *Noŋgirrŋa Marawili* required conservation treatment to stabilise and consolidate fragile painted surfaces, while *Brett Whiteley: drawing is everything* gave conservation staff the opportunity to preserve the experimental and sometimes challenging nature of Whiteley's drawings.

below:
The team involved in preparing Yang Zhichao's *Chinese bible* 2009 for display.

from above:
Simon Ives at work restoring the 16th-century portrait of Henry VIII in preparation for *Henry VR*.

Installing Ernesto Neto's spice-based work *Just like drops in time, nothing* 2002 in *Spacemakers and roomshakers: installations from the collection.*

BRETT WHITELEY STUDIO

The Brett Whiteley Studio in Surry Hills was the workplace and home of renowned Australian artist Brett Whiteley (1939–92) from 1988 until his death. The space opened to the public in 1995, one year after it was purchased by the NSW Government. It was managed by the Gallery for 20 years, before officially becoming owned by the Gallery in February 2015.

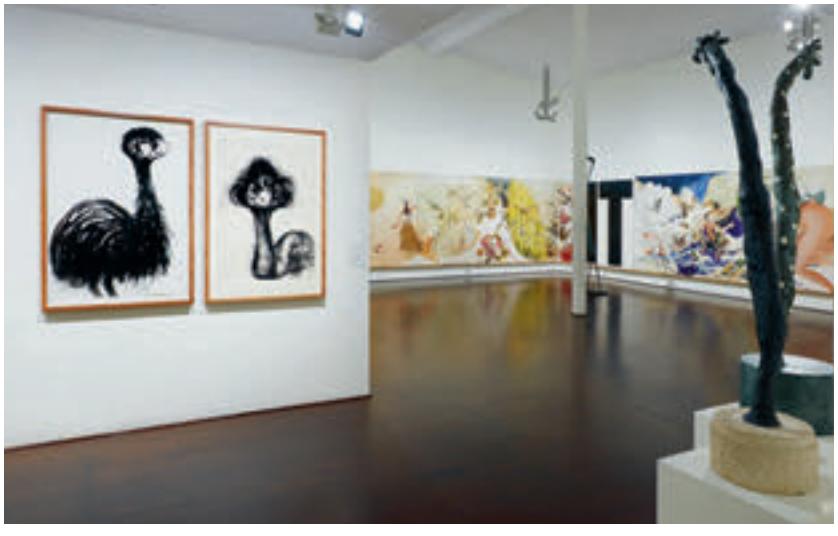
The Studio allows visitors to experience the atmosphere of Whiteley's working space, with the artist's paintings, art materials, collection of art books and objects that inspired him, alongside a graffiti wall covered with quotes and images. The changing exhibition program draws on the artist's paintings, drawings, sculpture and graphics borrowed from the Brett Whiteley Studio collection, the Gallery and private collections. Free admission is made possible by J.P. Morgan, principal sponsor of the Studio.

Three exhibitions were presented at the Studio during 2018: *Beach* (22 November 2017 – 25 March 2018), *Pathways to figuration* (31 March – 7 October 2018) and *Brett Whiteley: wildlife and other emergencies* (12 October 2018 – 12 May 2019). In 2018, 14349 visitors attended all events.

During the year, a number of Whiteley's works were loaned from the Art Gallery of New South Wales and Brett Whiteley Studio collections to other institutions for exhibitions: *Baldessin/Whiteley parallel visions* at the National Gallery of Victoria and *Bohemian Harbour: artists of Lavender Bay* at the Museum of Sydney.

In March, the Brett Whiteley Studio philanthropic initiative was launched with a dinner held at the Studio. With the generous multi-year support of the initiative's founding donors, a diverse range of projects has been made possible.

The Gallery wishes to thank Wendy Whiteley for her ongoing support as curator for all Brett Whiteley exhibitions at the Studio and on tour.



from above:
David Gonski speaking at the Brett Whiteley Studio benefactors' dinner in March.

Installation view of *Brett Whiteley: wildlife and other emergencies.*

from above:
Michael Brand, 2018 Brett Whiteley Travelling Art Scholarship winner Natasha Walsh, guest judge Ben Quilty and Wendy Whiteley at the announcement.

In May, the collaboration between Sydney fashion label Aje, Wendy Whiteley and the Brett Whiteley Studio was launched at Wendy's Secret Garden in Lavender Bay. Pictured from left: Edwina Forrest, director of Aje, Wendy Whiteley and Michela Angeloni, assistant coordinator of the Brett Whiteley Studio.

Brett Whiteley Travelling Art Scholarship
Sydney artist Natasha Walsh won the 2018 Brett Whiteley Travelling Art Scholarship. Judged by artist Ben Quilty, Walsh was selected from 12 finalists, drawn from 154 applicants.

Walsh received $40 000 and a three-month residency at the Cité Internationale des Arts in Paris, which is administered by the Gallery. The annual scholarship is awarded to a young Australian painter aged 20–30 years. It was established by the late Beryl Whiteley in 1999 to commemorate the profound effect international travel and study had on her son, Brett, who won the Italian Government Travelling Art Scholarship at the age of 20.

IDEAS

THOUGHT LEADERSHIP

Our professional and highly respected members of staff contribute to the discourse on art and museology nationally and internationally.

In October, director Michael Brand attended the meeting of the prestigious International Group of Organisers of Large-scale Exhibitions (known as the Bizot Group) in San Francisco. The group was established by Irène Bizot in 1992 to facilitate the exchange of ideas and exhibitions between major international art museums (membership is by invitation only). Some issues on the agenda were the financial crisis, cost-effectiveness, streamlining loan agreements, and what museums can do to work toward being greener in their operations.

In March, head curator of international art Justin Paton took part in the International Curatorial Institute two-week intensive for curators from around the world held by the Center for Curatorial Leadership and the Museum of Modern Art in association with Columbia Business School at MoMA, New York.

Also in March, senior curators Cara Pinchbeck (Aboriginal and Torres Strait Islander art) and Denise Mimmocchi (Australian art) travelled with programs coordinator Amanda Peacock to Yirrkala, Northern Territory, to conduct reappraisals from an Aboriginal perspective of artworks acquired by the Gallery in 1959 with artists' descendants and artists working in Yirrkala today. The findings were published in the book *Tony Tuckson*, which explored Tony Tuckson's significant role as the first collector of Aboriginal art for a public art gallery as well as a survey of his abstract painting. The trip also allowed Pinchbeck to consult with and interview artist Noŋgirrŋa Marawili and her daughter Marrnyula Mununggurr for Marawili's solo exhibition at the gallery *From my heart and mind* and associated book.

Nicholas Chambers, senior curator of international art, joined the New York–based Membership Committee of the Association of Art Museum Curators (AAMC) and convened an online seminar 'Models for international partnership and collaboration' for the association. He also attended the annual conference of the AAMC in Montreal and ran professional development seminars for graduate students at Carnegie Mellon University, Pittsburgh.

In April, Matt Cox, curator of Asian art, presented a paper at the 17th North-eastern Conference (NEC) 'Escaping the homeland: contesting diasporic narratives' at Yale University, New Haven, Connecticut.

In May, funded by a Darling Travel/ Global grant, curator Lisa Catt and conservator Asti Sherring presented a paper on the Gallery's time-based art project at the symposium 'It's about time!', organised by the Institute of Fine Arts, New York University.

In July, the Gallery launched the exhibition and published the book *John Russell: Australia's French impressionist*. This was the outcome of a multi-year research project led by Wayne Tunnicliffe, head of Australian art, in Australia, France and Holland, resulting in new findings and restoring a previously little-known artist to his place in art history and audience appreciation.

previous pages:
Installation view of Yona Lee's *In transit (double-function form)* 2018.

left:
Cara Pinchbeck, senior curator of Aboriginal and Torres Strait Islander art, in discussion with Yirrkala artist Dhuwarrwarr Marika, with documentary-maker Greg Appel.

In September, Josephine Touma, manager of public programs, presented a paper at the Communicating the Museum conference in Chicago on Gallery programs that have brought the performing arts and visual arts into meaningful dialogue.

In November, Steven Miller, head librarian and archivist, co-convened a national two-day symposium 'Heat & dust: artists, archives, art history', held at the Gallery, to debate and discuss the archive as a concept and as a reality in the 21st century. With speakers from the university, museum and community sectors, the symposium was co-presented by the Gallery, the Power Institute (University of Sydney) and the Australian Institute of Art History (University of Melbourne).

In November, curators Cara Pinchbeck and Coby Edgar participated in a consultation forum run by the Australian Council for the Arts on the proposed National Indigenous Arts and Cultural Authority.

In December, curators Matt Cox and Anneke Jaspers presented papers at the AAANZ conference 'Aesthetics, politics and histories. The social context of art' at RMIT, Melbourne.

Over the last five years, Wayne Tunnicliffe has been a member of the Reserve Bank of Australia Banknote Design Advisory Group. The group of five eminent cultural historians finished its task this year advising on all aspects of the new designs of the notes.

above:
Justin Paton, head curator of international art, top left, with attendees of the International Curatorial Institute held by the Center for Curatorial Leadership and the Museum of Modern Art in New York.

from top:
Head of library services Steven Miller talking about the Gallery's National Art Archive during the *Behind the scenes* program.

The Gallery's librarians and archivists with their colleagues at the Islamic Arts Museum of Malaysia for the conference they jointly organised on 'Global arts and the Islamic world: documenting Islamic arts worldwide'.

NATIONAL ART ARCHIVE AND CAPON RESEARCH LIBRARY

Outstanding donations were received in 2018, including the archives of Lloyd Rees, Rayner Hoff, Sydney Ball, John Clark, Donald Brook, Ray Hughes Gallery and Stills Gallery. Loans from the archive were made to exhibitions at the Australian War Memorial, Canberra, the Ian Potter Museum, University of Melbourne, and the Canberra Museum and Art Gallery. The library was enriched with over 1200 donations of books and catalogues. Another 100 were acquired through exchange and 170 were purchased. Researchers using our resources increased from last year by 10%, with just under 5000 people visiting in person, while others used our online (780) or phone (450) reference services.

In December, The Balnaves Foundation Australian Sculpture Archive was launched online, adding a rare resource to the National Art Archive. Initiated by Deborah Edwards, former senior curator of Australian art with a grant from The Balnaves Foundation, it captures interviews with significant Australian sculptors and artists.

Two major conferences were organised during the year. The first was held with the Scholars Library of the Islamic Arts Museum in Kuala Lumpur and focused on Islamic art resources in world libraries. The second, 'Heat & dust: artists, archives, art history', was held in conjunction with the Power Institute and the Australian Institute of Art History.

SUPPORTING OUR STAFF

Each year, the Gallery awards scholarships and fellowships to selected staff in order to develop their professional skills and expertise through study, research and travel within their field at museums and galleries nationally and internationally.

Art Gallery of New South Wales & Art Gallery Society Staff Scholarship Program
Four staff members were awarded Art Gallery of New South Wales & Art Gallery Society Staff Scholarships in 2018. Assistant collections registrar Miriam Craig attended the 2018 European Registrars Conference in London and visited museums in Singapore, London and Amsterdam to explore approaches to collection storage. Joey Hespe, events coordinator, Art Gallery Society; Amanda Peacock, Aboriginal and Torres Strait Islander art programs coordinator; and Katy Preston, exhibition project officer, will use their scholarship funds in 2019.

Three 2017 scholarships recipients undertook their scholarships in 2018: Josephine Touma, public programs manager, travelled to the United States to research methods of interpretation at art museums; Rebecca Allport, retail manager, travelled to Washington DC to attend the Museum Stores Association of America conference and trade fair, and research museum retailers in New York; and paper conservator Sarah Bunn travelled to Arnhem Land to develop the relationship between Milingimbi Art Centre and the Gallery's conservation team, then travelled to Mapuru for a 12-day cultural exchange program.

Edmund Capon Fellowship
The Edmund Capon Fellowship is an exchange program that aims to foster a closer relationship with Asian art museums. The Balnaves Foundation is a leading supporter of this initiative. Dr Vandana Sinha, director of the Center for Art and Archaeology at the American Institute of Indian Studies (AIIS) in Gurgaon, Delhi, visited the Gallery as the 2018 international Edmund Capon Fellow. She worked with curatorial staff from the Asian art department and staff from the Research Library and Archive on innovative approaches to archives and discussed provenance and research pertinent to the South Asian collection. Natalie Seiz, curator of Asian art, was the internal recipient of the Edmund Capon Fellowship 2018. In November, she travelled to Korea, Taiwan and Hong Kong to research and examine the possibility of organising collaborative exhibitions and initiating prospects for long-term collection loans.

from above:
Assistant collections registrar Miriam Craig (left) speaking with Rijksmuseum paintings conservator Nienke Woltman

Paper conservator Sarah Bunn weaving jungle vine with Gail Bonson at Jilan Outstation, Arnhem Land.

PUBLISHING HIGHLIGHTS

The Gallery publishes richly illustrated, high-quality titles based on its collection, exhibitions and research. Most are available nationally and internationally. 2018 highlights include four books on Australian artists: two mid-career Australian female artists, Mikala Dwyer and Noŋgirrŋa Marawili; and two male artists, 19th-century John Russell and 20th-century Tony Tuckson. In May, publishing manager Julie Donaldson attended the bi-annual National Museum Publishing Seminar run by the University of Chicago and held in San Francisco chaired by SFMoMA.

Mikala Dwyer: a shape of thought, written by Gallery curator Wayne Tunnicliffe with Susan Best and Helen Hughes, surveys the practice of one of Australia's most inventive artists. Dwyer's highly engaging sculptures explore ideas about shelter, childhood play and modernist design.

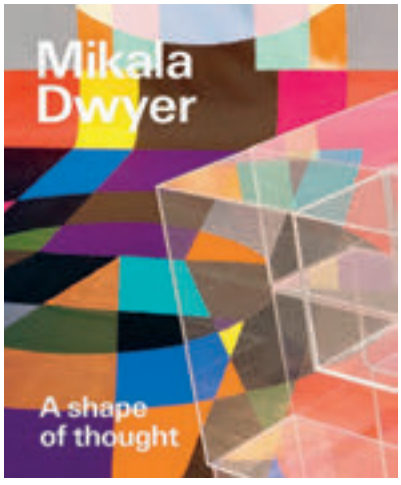
above:
Senior curator of Aboriginal and Torres Strait Islander art Cara Pinchbeck with Noŋgirrŋa Marawili (seated) and Buku-Larrŋgay Mulka arts worker Bitharr Maymuru.

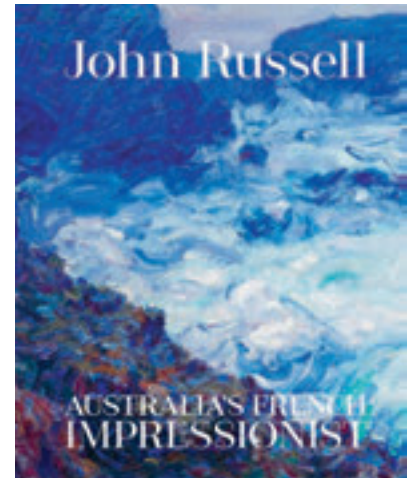
Noŋgirrŋa Marawili: from my heart and mind, written by curator Cara Pinchbeck with essays by Henry Skerritt and Djambawa Marawili with Kade McDonald, looks at the work of this Yirrkala artist who has revolutionised the art of north-eastern Arnhem Land while adhering to cultural protocols. Marawili's prints, drawings and paintings capture the landscape re-imagined in a very personal artistic vision.

John Russell: Australia's French impressionist, written by Wayne Tunnicliffe with essays by Hilary Spurling, Anne Galbally, Elena Taylor and gallery curators, presents the work of John Russell (1858–1930), an influential member of the French 19th-century avant-garde. The book includes significant new research on Russell with essays on his life, work and influences, works by Russell and other artists, and letters between Russell and Van Gogh, Rodin, Matisse and Tom Roberts.

Tony Tuckson, written by curator Denise Mimmocchi, celebrates a man who was arguably Australia's most important abstract expressionist painter as well as being the Gallery's deputy director, instrumental in transforming the modern Australian art museum. Tuckson's roles and art is explored in essays by Paula Dredge, David Marr, Michael Mel, Steven Miller, Cara Pinchbeck, Leanne Santoro, Aida Tomescu and Pedro Wonaeamirri.

The Gallery's summer show – *Masters of modern art from the Hermitage* – was supported by a richly illustrated publication written by Albert Kostenevich from the State Hermitage Museum.





left to right, from top:
Mikala Dwyer: a shape of thought (Mar 18)

Archibald 18 (May 18)

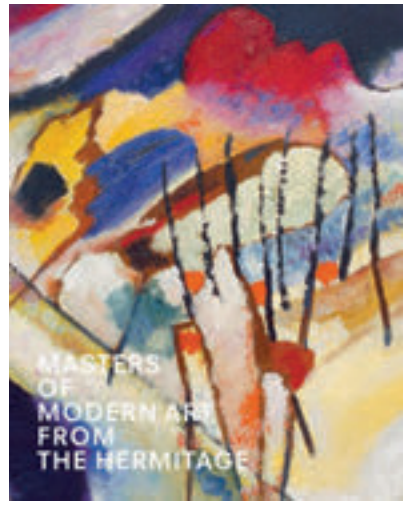
John Russell: Australia's French impressionist (Jul 18)

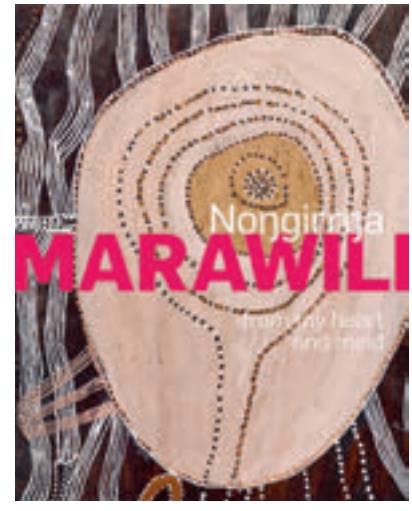
Masters of modern art from the Hermitage (Oct 18)

Noŋgirrŋa Marawili: from my heart and mind (Nov 18)

Tony Tuckson (Nov 18)

Lining up for signings at the *Tony Tuckson* book launch





AUDIENCE

PUBLIC AND COMMUNITY PROGRAMS

In 2018, our creative and cultural partnerships engaged expanding and diverse audiences with the arts at the Gallery. A major collaboration with the Australian Brandenburg Orchestra (as part of Sydney Festival) brought baroque-era music into *Rembrandt and the Dutch golden age*, with staging and performances directed by John Bell. *The lady and the unicorn* tapestries inspired a series of intimate, emotive performances produced with Red Room Poetry for the Sydney Writers Festival, featuring poets Candy Royalle, Scotty Wings and Mirrah. Other cultural partnerships included Queer Art After Hours (with the Sydney Gay and Lesbian Mardi Gras), Vivid After Hours (with Vivid Ideas and Music) and the Sydney Asian Art Series (University of Sydney and VisAsia).

Our flagship late-night program, Art After Hours, turned 15 in 2018 – in celebration, a conversation between comedian Tim Minchin and artist Ben Quilty filled the Gallery to capacity. Across the year, we welcomed an array of talent for talks and performances including artists Tracey Emin, William Yang and Janet Laurence, opera singer Deborah Cheetham, comic duo The Bear Pack, and actor Steven Oliver, who hosted our star-studded Aboriginal art and culture quiz show *Faboriginal!*

previous pages: Young visitors enjoying a 'Drop in and make' session associated with *The lady and the unicorn* exhibition.

above:
Community engagement manager Victoria Collins (right) leads a fun art-making tour for tots.

Our broader program of talks, symposia and workshops featured museum directors in conversation with Michael Brand, major talks by artists including William Kentridge and filmmaker Saskia Boddeke, a symposium that bridged medieval and contemporary tapestry, and a range of hands-on workshops and masterclasses from collage to mindfulness.

The Gallery's commitment to family audiences saw increased artist-led activities and collaborations, interpretive resources and activation spaces in exhibitions. *The lady and the unicorn* tapestries inspired a making space with hand looms and holiday drop-in workshops. In *Glorious*, a playful interactive lightbox engaged families in colourful floral compositions, and labels for children were included in more exhibitions than previous years.

Throughout the year, we worked with artists Yona Lee, Jason Phu, Reena Kallat and Francisco Comacho Herrera on artist-led family workshops as well as drawing activities for *Spacemakers and roomshakers*. The Young Archie competition received a record number of entries (1400+) which were judged by artist Abdul Abdullah.

In partnership with Macquarie University, we launched a new youth program which includes the Youth Collective – a professional mentorship program for people aged 15–24 years offering industry experience and access to the Gallery's expertise and resources. Supported by Gallery staff, the Youth Collective produced FOMArt (Fear of Missing Art), a monthly program of interviews, talks, performances and workshop with local artists. Key guests included Wendy Whiteley, artists Locust Jones, Tom Polo, Elena Papanikolakis and Marikit Santiago, as well as young musicians from Information & Cultural Exchange's All Girl Electronic, Little Quirks and EGOISM.

RAW, a unique local program for people living in Woolloomooloo, was another new youth initiative launched in early 2018. Developed in partnership with Save the Children and Artspace, and with support of a Community Services Grant from the City of Sydney, RAW invited participants to meet regularly with Gallery artist educators and Artspace artist residents including Keg de Souza. Participant's artworks were showcased at the annual Woolloomooloo Youth Week Block Party.

clockwise from left:
The Australian Brandenburg Orchestra bringing the sounds of the baroque era to the exhibition *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* as part of the Sydney Festival.

Michael Brand in conversation with Glenn D Lowry, director of the Museum of Modern Art, New York, at Art After Hours, in front of Morris Louis' painting *Ayin* 1958.

Brendan De La Hay welcomes visitors to Queer Art After hours in his Bleeding Bride costume.

above:
Jah-Rel Martinez creating an artwork during the RAW program in Woolloomooloo.
Photo: Jah-Rel Martinez

EDUCATION PROGRAMS

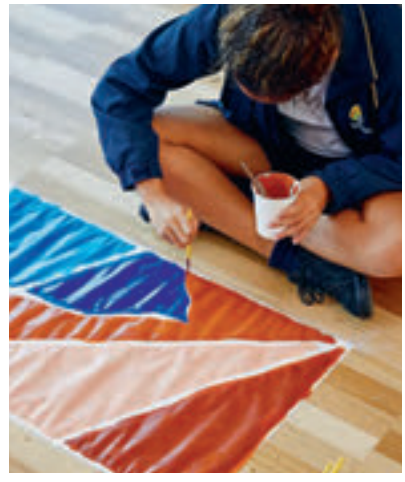
The Gallery plays a critical role in supporting schools, tertiary audiences and community education service providers in Greater Sydney and across the state to directly engage with visual arts, supporting meaningful curriculum-based outcomes and social and emotional wellbeing. In 2018, the Gallery engaged 94 924 students and teachers – 62% of whom were from Western Sydney or regional NSW.

Art Pathways is the Gallery's flagship education program supporting students in Western Sydney to experience first-hand encounters with contemporary art and ideas. This program has been made possible through the generous support of the Crown Resorts and Packer Family Foundations since 2015. In 2018, 1700 students and teachers from ten low socio-economic status (SES) primary schools and seven high schools from the Campbelltown region participated in the program along with our 2018 program partner Campbelltown Arts Centre (C-A-C). The program provides free transport to the Gallery and C-A-C, as well as artist-led workshop experiences both within the galleries and the school environment.

The Gallery's Djamu Indigenous art education program was expanded and redesigned as a regional outreach initiative to support engagement with Aboriginal students in far west NSW. In partnership with Broken Hill Regional Art Gallery, the Gallery designed and delivered a professional learning intensive with Waanyi artist Judy Watson and a three-day regional student program with Kaurna artist James Tylor across Broken Hill, Wilcannia and Menindee. The resulting program connected Indigenous young people with their art and culture through meaningful and impactful cultural learning experiences.

To further our reach, two new digital resources based on the Gallery's collection – *Brett Whiteley* and *Home: Aboriginal art from NSW* – were developed to engage audiences in NSW, interstate and internationally with the richness and diversity of art.

> **‘[My students] became electric with excitement at the engagement with the art ... It was gorgeous.’**
>
> JESS MCKENZIE,
> VISUAL ARTS TEACHER
> CEDARS CHRISTIAN COLLEGE



from above:
Indigenous educator Wesley Shaw in Wilcannia leading a Djamu Indigenous art education program.

A student from Alexandria Park Community School engaged in a painting workshop.

opposite, clockwise from top:
Blak Douglas (aka Adam Hill) discusses his portrait of fellow-artist Roy Kennedy (seated left) with students in the *Archibald Prize* exhibition.

High school students viewing Yinka Shonibare's *Alien toy painting* 2011 in *Spacemakers and roomshakers: installations from the collection*.

Primary school students taking part in the Art Pathways program.

MEMBERS

The Art Gallery Society of New South Wales is an independent body with a proud and significant history of supporting the Gallery. The Society does this by fostering member engagement through a vibrant program of events; raising funds for acquisitions; and sponsoring exhibitions and programs.

The dynamic 2018 program included lectures, parties, concerts, walking tours and workshops. These events significantly contributed to member appreciation and understanding of art and the Gallery. In 2018, the Society presented 437 members events, attended by 38 798 members and guests.

The Art Appreciation lecture series 'The hidden language of art' explored symbols and allusion, and many members continued their long-standing subscriptions to the Society's flagship series. The 2018 series commenced with a lecture by Gallery director Michael Brand and explored topics that varied from Ancient Greece to modern and contemporary art across continents.

In 2018, the World Art Tours program visited 25 countries which included a diversity of alluring destinations, such as Oman, Zanzibar, Iran, India and Western China, as well as well-travelled destinations such as Italy, Spain, Portugal, the United States and Scandinavia.

Once again, *LOOK* magazine delivered a wealth of stimulating articles by curators and specialist writers and provided members with an insight into Gallery exhibitions, events and acquisitions. In preparation for the *Masters of modern art from the Hermitage* exhibition, magazine editor John Saxby travelled to St Petersburg to conduct interviews with the deputy director of the Hermitage and the curator of the exhibition.

In-house membership card printing was introduced in 2018, enabling new members to receive their permanent cards within a few weeks of joining.

The annual 'Travel Draw' offered the opportunity to win a range of wonderful cultural prizes and continued to be an important fundraising, retention and recruitment campaign for the Art Gallery Society.

'I absolutely love the Gallery ... It feels like home to me and it's a wonderful meeting place.'

NICOLE BALESTRO, ART GALLERY SOCIETY MEMBER

from above:
Art Gallery Society members celebrate all things French for their Bastille Day celebrations. Photo: Belinda Rolland

Liz Robertson and Tamika-Lee Lewis welcome people to the Art Gallery Society of New South Wales stand at the Sydney Contemporary art fair.

opposite:
Free early morning members' viewing for *Masters of modern art from the Hermitage*.

ART GALLERY OF NEW SOUTH WALES
MASTERS OF MODERN ART FROM THE HERMITAGE
MALEVICH
CEZANNE
BONNARD
MONET
KANDINSKY
MATISSE
PICASSO
GAUGUIN
DENIS
MASTERS OF MODERN ART FROM THE HERMITAGE
MALEVICH
CEZANNE
BONNARD
MONET
KANDINSKY
MATISSE
PICASSO
GAUGUIN
DENIS

ACCESS AND INCLUSION INITIATIVES

Our initiatives throughout the year included access awareness training for Gallery staff and volunteers to support the Disability Inclusion Action Plan; employing artists from the deaf community to lead monthly tours through major exhibitions; partnering with cultural and community access organisations and arts and health professionals to further develop programs and projects in the areas of palliative care, dementia, mental health and well-being; and mentoring artists with disability.

Social impact research was undertaken in partnership with the University of Technology Sydney, and the Gallery supported initiatives with Royal Prince Alfred Hospital, Studio A, Studio Arts and Artspace. The Gallery celebrated International Day for People with Disability, with long-time partners Front Up with Ability Options presenting the main-stage Art After Hours event and a performative intervention in the entrance court.

A pilot program, funded by benefactors in collaboration with the Asylum Seeker Centre (ASC), ran throughout July and was led by artist educators who spent two days at the ASC introducing people seeking asylum in Australia to the Gallery's Australian and Aboriginal and Torres Strait Islander art collections and key works from the 2018 *Archibald Prize* exhibition. Following the ASC sessions, a facilitated experience was held at the Gallery with lunch and transportation provided for participants. Eighty people from Fijian, Iranian, African, Russian, Serbian and South Asian backgrounds attended sessions.

from top:
Artist educator Amy Scully (left) leading a 'Starting with art' program for students who are deaf or hard of hearing. This session was developed in partnership with the Department of Education.

Front Up Emerge program artist M Sunflower displays her work at Art After Hours as part of the celebrations for International Day of People with Disability.

from above:
Inside *The lady and the unicorn* exhibition with its glossy black floor and Gothic-style arched doorways.

See yourself in the art – the interactive experience associated with the exhibition *Masters of modern art from the Hermitage.*

REACHING OUR AUDIENCES

Audience segmentation research conducted over the past three years was instrumental to the development and success of marketing the *Masters of modern art from the Hermitage* exhibition.

Through an integrated campaign comprised of TV, radio, print, online, outdoor and editorial communications, messaging was tailored and delivered on the platforms most suited to particular audience segments to have maximum impact.

left:
Banners and bus sides spread the word about the exhibition *Masters of modern art from the Hermitage.*

To reach our 'young culturals' segment, for example, a 15-second vertical video was developed for social media; and for 'family-experience seekers' a different 30-second video was developed, which performed exceedingly well in terms of both views and engagement. Our print campaign, in particular, appealed to the 'mature culturals' segment.

Design has played a key role in achieving success with audiences in 2018 through exhibitions, publications, marketing materials, merchandise and signage. The exhibition designs for *The lady and the unicorn* and *Masters of modern art from the Hermitage* were both praised by audiences and critics alike and the exhibition branding package for *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* was highly commended at the 2018 Museums Australasia Multimedia and Publication Design Awards (MAPDA).

Another achievement of the Design and Visitor Experience teams was stylish and effective new signage, a response to the oft-heard question, 'Where are the bathrooms?'. Cloaking signage was also refreshed making it easier and clearer for visitors and staff.

During the year we welcomed two interns, Kendal Burkins and Indya McGuffin from Stanford University's Global Studies Internship Program. Both studying design and keen to broaden their skills, they were willing partners in conducting surveys, creating animations, model-making and exhibition installation.

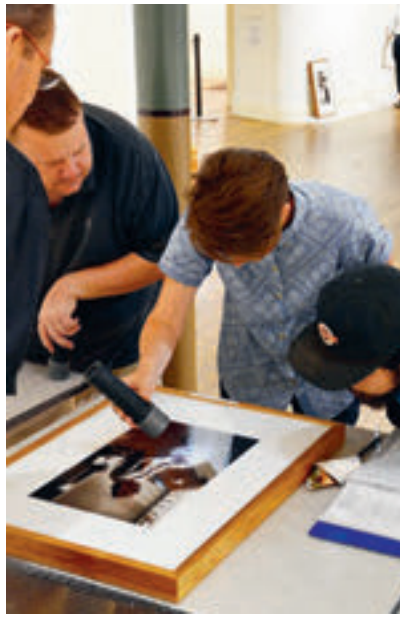
TOURING PROGRAMS

The Gallery had a successful touring exhibition program in 2018 with exhibitions travelling to Geelong in Victoria and then nine regional galleries across NSW.

The 2018 program included the much-loved *Archibald Prize* regional tours for 2017 and 2018, with the latter seeing record attendances when it launched at Geelong Gallery in Victoria. The Prizes toured to Murray Art Museum Albury, Grafton Regional Gallery, Casula Powerhouse Arts Centre, Newcastle Art Gallery, Goulburn Regional Art Gallery, Glasshouse Gallery Port Macquarie and Tamworth Regional Gallery. *Brett Whiteley: other places (somewhere else)* closed its tour at Gosford Regional Gallery where it was enjoyed by summer audiences in January and February. Highlights from the Gallery's international works on paper collection were showcased in *Yes yes yes yes: graphics from the 1960s and 1970s* touring to Lake Macquarie City Art Gallery, from July to August, and Glasshouse Gallery Port Macquarie in December. November saw the launch of *Mervyn Bishop* at Broken Hill Regional Art Gallery.

The touring program also provided new opportunities for professional development and training workshops with staff at participating tour venues, including Tamworth Regional Gallery, Orange Regional Gallery and Broken Hill Regional Art Gallery.

In 2018, the Gallery's touring exhibitions were enjoyed by 122 030 visitors.



from above:
Visitors at *Yes yes yes yes: graphics from the 1960s and 1970s* at Lake Macquarie City Art Gallery.

A training workshop with installation manager Charm Watts at Broken Hill Regional Art Gallery.

opposite:
Pip Minney, Geelong Gallery exhibitions manager; Georgia Connolly, AGNSW exhibition loans and touring manager; Yvette Coppersmith, 2018 Archibald Prize winner; Anne Ryan, AGNSW curator of Australian art; and Lisa Sullivan, Geelong Gallery senior curator, with Yvette's prize-winning painting *Self-portrait, after George Lambert*.

DIGITAL PROGRAMS

In 2018, we took our audio offerings to the next level launching three distinct audio solutions. Our first was an audio experience for *John Russell: Australia's French impressionist* featuring the voices of curator Wayne Tunnicliffe and actor Hugo Weaving with original music and soundscapes. Visitor feedback was overwhelmingly positive with up to 70 visitors per day using the audio experience; between 80–90% of users listening to 100% of each track; and an average of 62 minutes spent listening overall.

The second was an audio guide for the *Masters of modern art from the Hermitage* narrated by special exhibitions curator Jackie Dunn with music composed especially for the exhibition by Melbourne trio Becky Sui Zhen, Corin Ileto and Casey Hartnett. Both of these audio experiences used location-based content delivery and were produced and delivered in partnership with Art Processors.

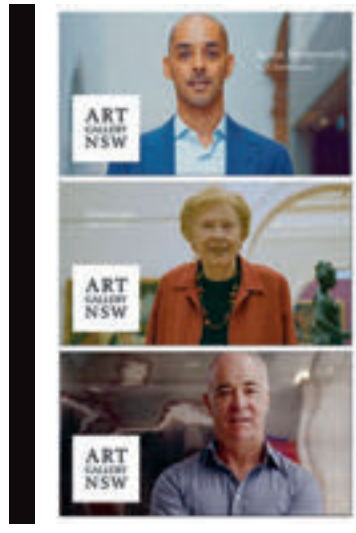
Our third offering was an audio companion featuring a conversation between curator Anne Ryan and Wendy Whiteley as they walked through the exhibition *Brett Whiteley: drawing is everything*. This audio was only available online and visitors could access it on their devices anywhere, anytime.

In May, the Digital Engagement and Learning and Participation teams launched the first digital learning resource on artist Brett Whiteley using the Gallery's online Art Board template. A second digital learning resource, *Home: Aboriginal art from NSW*, was launched in November.

above:
A visitor enjoying the audio guide in *John Russell: Australia's French impressionist* with Claude Monet's *Port-Goulphar, Belle-Île* 1887.

We produced a number of videos throughout the year, including the online series 'For art's sake'. Commissioned by the Gallery's Foundation team, the series profiles three benefactors while sensitively communicating the option of leaving a bequest to the Gallery. We also provided access to our growing collection of artist interviews via our new 'artist's voices' video station, currently located in the Yiribana Gallery.

A suite of digital content was produced to support *The lady and the unicorn* exhibition, including touch screens that let visitors get closer to the details of the six tapestries, and touch screens for children that explored the animals depicted within them. Using the Gallery's Artboard platform, we produced media-rich online content that featured the history, conservation and stories behind the tapestries. It has been one of our most popular Artboards so far, with 88 300 page views during the five-month exhibition period.



clockwise from top:
Home: Aboriginal art from NSW digital education resource.

Benefactors Justin Butterworth, Denyse Spice and Andrew Cameron in the video series 'For art's sake'.

The new 'artist's voices' video station in the Yiribana Gallery.

Education program producer Louise Halpin at the launch of the *Brett Whiteley* digital education resource.

PARTNERS

GOVERNMENT

As a state cultural institution, the Gallery's most significant supporter is the NSW Government. We extend heartfelt thanks to the Hon Gladys Berejiklian MP, Premier of NSW; the Hon Don Harwin MLC, Minister for the Arts; and the Hon Adam Marshall MP, Minister for Tourism and Major Events. We look forward to continued support from the premier and ministers in 2019 and beyond.

We are also grateful for the work and support of Carolyn McNally, Secretary, Department of Planning and Environment; Alex O'Mara, Deputy Secretary, Arts, Screen & Culture, Department of Planning and Environment; and Sandra Chipchase, Chief Executive Officer, Destination NSW.

previous pages:
The Gallery's Youth Collective at FOMArt, a youth program held every month.
Photo: Diego Esquivel

from above:
Christopher Hodges, Sulman Prize winner Kaylene Whiskey, Archibald Prize winner Yvette Coppersmith, the Hon Gladys Berejiklian MP, Premier of NSW, Michael Brand and David Gonski at the opening of the *Archibald, Wynne and Sulman Prizes*.

The Hon Don Harwin MLC speaking at the opening of the *Masters of Modern Art from the Hermitage* exhibition.
Photo: Fiora Sacco

GOVERNMENT GRANTS

Australia-China Council Grant
An entity of the Department of Foreign Affairs and Trade, the Australia-China Council provided support for public programs associated with the exhibition *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei*.

City of Sydney Community Services Grant
The City of Sydney provided a Community Services grant for RAW – an art creation and engagement project with local disengaged youth in partnership with Artspace and Save the Children.

NSW Department of Industry
A Conference Sponsorship Program Grant from the NSW Chief Scientist & Engineer supported the hosting of a very successful 13th International Conference of the Infrared and Raman Users Group (IRUG) 2018 at the Gallery, building strategic international engagement.

THE ART GALLERY OF NSW FOUNDATION

above:
Margrit Bachmann and curator Nicholas Chambers with Christine Streuli's *Smash it* 2013.

below:
Betty Grumble entertains members of Atelier, a Foundation supporter group, during a punk-themed night associated with the exhibition *Robert Mapplethorpe: the perfect medium*.

The Art Gallery of NSW Foundation is the Gallery's major endowment fund for acquisitions which, thanks to some major bequests in recent years, especially from the estates of JF Cuningham and S & E Watson, had over $65 million in funds under investment at 30 June 2018. The Gallery acknowledges major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation.

In 2018, both the Gallery and the Gallery's Foundation received, or were notified of, significant bequests. Barbara Humphreys left the Foundation a substantial legacy of over $1 million to be used to acquire a work by one of five nominated major Australian artists; Jean Millner left the Foundation a generous bequest to acquire a work or works for the Asian collection; and Neville Grace has left the Gallery what will be, after the final distribution from his estate, one of the largest bequests in its history.

In addition to supporting the endowment fund, many of the patrons support specific acquisitions projects and programs. In 2018, the following Foundation patrons funded acquisitions: Ken Coles AM and Rowena Danziger AM funded the acquisition of Jude Rae's *Interior 370* (foyer 1) 2017; Margrit Bachmann funded the acquisition of Christine Streuli's *Smash it* 2013; Guy, Marian & Meredith Paynter funded the acquisition of Grace Cossington Smith's *Sister Diddy* c1920; The Russell Mills Foundation funded the acquisition of works by Gordon Parks and LaToya Ruby Frazier; and the Davies Family Foundation funded the acquisition of a work by Deana Lawson.

Foundation patrons who gave non-acquisition support in 2018 include: Geoff Ainsworth AM and Johanna Featherstone, who continued their visionary support for the position of an archivist of the Gallery's Aboriginal and Torres Strait islander collections; Julie Drew, who continued her support of the Djamu program of engaging Indigenous students with art; Peter Braithwaite and Barbara Wilby, who supported a successful pilot program engaging people who are currently seeking asylum in Australia.

Atelier – the newest Foundation benefactor group – supported *Poetic threads*, a series of poetic performances that reimagined *The lady and the unicorn* tapestries; held events in association with the exhibitions *Robert Mapplethorpe: the perfect medium* and *Spacemakers and roomshakers*; and funded the acquisition of Keith Stevens' *Nyapari tjukurpa* 2018 and Pepai Jangala Carroll's *Walungurru* 2018 for the Gallery's collection.

PRESIDENT'S COUNCIL AND VISASIA COUNCIL

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

PRESIDENT'S COUNCIL

Established in 1995, the President's Council aims to create a corporate network which attracts and retains the continuing interest and financial support of the business community. Funds raised through the Council are used specifically to sponsor major exhibitions, publications and public programs. Membership is by invitation.

President
David Gonski AC

Membership
Noel Condon, AIG
Emma Gray, ANZ Banking Group Limited
Jin Lin, Aqualand
Sandy Oatley, Balmoral Australia, Robert Oatley Vineyards, Hamilton Island
Robert Morgan, Clemenger Group
Michael Chisholm, Crestone Wealth Management
Sandra Chipchase, Destination NSW
Damian Hackett, Deutscher and Hackett
Paul Harapin, Domo Australia
Andrew Price, EY
Lisa Davies, Fairfax Media Limited
Miles Bastick, Herbert Smith Freehills
Milton Samios, Investec Australia Limited
Stephen O'Connor, JCDecaux Australia
Andrew Best, J.P. Morgan
James Kennedy, Kennedy Luxury Group
Martin Blake, KPMG
Steven Lowy AM, LFG
John Pickhaver, Macquarie Capital ANZ
David Wilkinson, Macquarie University
Drew Bradford, National Australia Bank
Michael Bracher, Paspaley Pearls Group
Shaun Bonett, Precision Group of Companies
Peter Allen, Scentre Group
Alfred Moufarrige OAM, Servcorp
Ryan Stokes, Seven Group Holdings
Tim Church, UBS AG Australia

VISASIA COUNCIL

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

VisAsia's mission is to promote the appreciation of Asian visual arts and culture. Funds raised are devoted exclusively to the sponsorship of Asian exhibitions, publications and education programs. The most recent exhibition supported by VisAsia is *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei* (2019). Membership is by invitation.

Chair
Warwick Johnson – Optimal Fund Management (retired Oct 2018)
Geoff Raby AO (appointed Dec 2018)

Membership
Andrew Low, CLSA Australia Pty Limited
Mark Lazberger, Colonial First State Global Asset Management
Ryan Gollan, Dongtian Global
Evan Hughes, Herringbone Asset Management
Seng Huang Lee, Mulpha Australia
Luigi Tomba, Yixu Lu, The University of Sydney
William Purcell, University of Technology Sydney (to Aug 2018)
Michael Sternberg, Valiant Hire

The President's Council and VisAsia Council members listed above reflect the period 1 January – 5 December 2018. This list is inclusive of members who have departed the councils during this period.

ART GALLERY OF NEW SOUTH WALES CAMPAIGN

below:
NSW Minister for the Arts joins members of the Gallery's Board of Trustees and executive staff to announce the Campaign's success. From left: Geoff Ainsworth AM, Michael Brand, Sam Meers AO, John Richardson, the Hon Don Harwin MLC, Mark Nelson and Maud Page in the exhibtion *Judy Watson: the edge of memory*.

The Art Gallery of New South Wales Campaign was delighted to announce in late 2018 that fundraising for capital projects had surpassed the Gallery's $100 million target, reaching $103.5 million, an extraordinary endorsement of our vision for the future.

Special thanks go to the Susan & Isaac Wakil Foundation, which in 2018 made an additional pledge of $4 million, bringing its total commitment to $24 million. Gifts of $10 million and above by the Ainsworth family and Aqualand, as well as commitments of $5 million from the Lowy family, the Neilson Foundation, Mark and Louise Nelson and Gretel Packer were also crucial to the campaign's success.

We are grateful to our Leadership Donors of $1.5 million or more: Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis; the Medich Foundation; the Nelson Meers Foundation; Dr Gene Sherman AM and Brian Sherman AM; and an anonymous donor. And to our Founders who each have committed $1 million to the campaign: David Baffsky AO and Helen Baffsky; Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM; Andrew Cameron AM and Cathy Cameron; Ian Darling AO and Min Darling; the Douglass Family; 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; Gary and Kerry-Anne Johnston; Catriona Mordant AM and Simon Mordant AM; Hamish Parker; the Pridham Foundation; Andrew and Andrea Roberts; Rothwell Family Foundation; Penelope Seidler AM; Charles and Denyse Spice; John Symond AM; Will and Jane Vicars; and Lang Walker AO and Sue Walker.

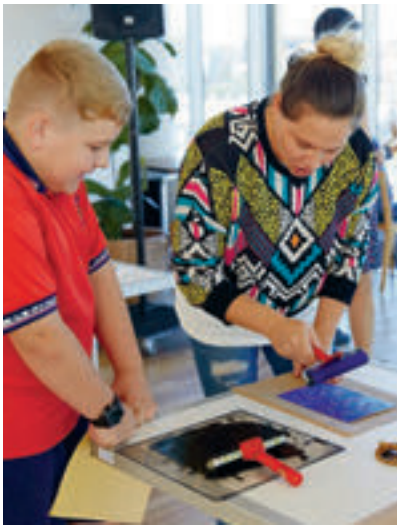
Additional major supporters include: David Khedoori; Joy Levis; the Lippmann Family; Tee Peng Tay and Family; and the Turnbull Foundation, as well as Visionary Donors: Russell and Lucinda Aboud; Ainsworth Herschell Family; Jillian Broadbent AC and Olev Rahn; Bella and Tim Church; Vicki Clitheroe AM and Paul Clitheroe AM; Patrick Corrigan AM; Robert and Lindy Henderson; Roslyn and Alex Hunyor; Peter Ivany AM and Sharon Ivany; Ann and Warwick Johnson; John Leece AM and Anne Leece; Edwin Mok and Rina Mok; the Quick Family; Edward and Anne Simpson; Allan and Helen Stacey; Georgie and Alastair Taylor; Victoria Taylor; Barbara Wilby and Christopher Joyce; Ray Wilson OAM in memory of James Agapitos OAM; Bing Wu; and Carla Zampatti AC.

Many other donors also joined the Campaign to support the expansion project, and the Gallery continues to welcome gifts at any level.

The capital campaign will now expand to include funding improvements to our much-loved existing building, with sustainability and access as key features. A concurrent art acquisition campaign will focus on site-specific works commissioned from leading Australian and international artists, as well as strengthening the collection on display in both buildings. The Gallery looks forward to inviting broader participation in 2019.

left:
Michael Brand, John Kaldor, Joanna Capon, Edmund Capon (1940–2019) and Hamish Balnaves with the Edmund Capon Fellowship recipient Vandana Sinha (front).

below:
Artist Lucy Simpson leads a printmaking workshop as part of the Djamu Indigenous education program.



PHILANTHROPIC GRANTS

A growing number of philanthropic trusts and foundations supported the Gallery's 2018 activities.

The Crown Resorts Foundation and Packer Family Foundation
The Crown Resorts Foundation and the Packer Family Foundation's visionary grants enabled the realisation of key projects including the *John Russell: Australia's French impressionist* exhibition and the Western Sydney Art Pathways education program.

The Pohl Foundation
Major support from the Pohl Foundation enabled restorative work of *The five senses* 1670s by Carlo Cignani and workshop.

The Robert HN Ho Family Foundation
The Hong Kong-based foundation provided support for vibrant programs associated with the exhibition *Heaven and earth in Chinese Art: treasures from the National Palace Museum, Taipei*.

The Balnaves Foundation
The Balnaves Foundation's Australian Sculpture Archive, a unique online resource, was launched in 2018, providing access to rare personal accounts about Australian art. Also a key contributor to the Edmund Capon Fellowship, the Foundation enabled Dr Vandana Sinha, director, Center for Art and Archaeology, American Institute of Indian Studies to visit the Gallery and Dr Natalie Seiz, the Gallery's curator of Asian art, to undertake strategic research overseas.

Campbell Edwards Trust
Increased support from the Trust enabled the Djamu project for Indigenous students to extend its reach.

Gordon Darling Foundation
A Darling Travel Grant enabled two of the Gallery's staff to present our progressive time-based art collection management practices at a specialist symposium in the United States.

The Keir Foundation
The Keir Foundation supported a commission by First Nations choreographer Amrita Hepi for *The National 2019: new Australian art*.

Copyright Agency's Cultural Fund
The Copyright Agency's Cultural Fund enabled the Gallery to develop new digital resources to support the *Home: Aboriginal art from NSW* project, to stimulate fresh engagement by artists, schools and communities with local Aboriginal art practices throughout NSW.

SPECIAL INITIATIVES

In 2018, the Gallery launched two new initiatives which draw on support for the Gallery from the business community. The Luxury Syndicate was launched in February to offer premium brands an opportunity to align within the Gallery setting and to demonstrate their commitment to the arts and culture sector. The Luxury Syndicate offers a unique event-based program including exclusive networking opportunities and educational masterclasses. Funds raised from The Luxury Syndicate directly supported the highly acclaimed *The lady and the unicorn* exhibition and associated programs.

July saw the launch of Fearless, a new female-focused corporate and individual membership program designed to raise funds to support the conservation of works by female artists within the Gallery's collection and archives. The program offers a range of unique events centred around women and the ways they feature in the Gallery's exhibition program.

CORPORATE MEMBERSHIP

The corporate membership program, with over 100 loyal member organisations, continued to grow in 2018, welcoming new members McCabe Curwood, Grace Worldwide Pty Ltd , EIZO, Teneo Legal and Ole Lynggaard Copenhagen to the program. Corporate membership provides businesses with year-round hospitality and branding benefits including an exceptional array of out-of-hours events for members and their guests.

above:
Taryn Williams and Paris Neilson at the 'In conversation with conservation' event for Fearless members in November. Photo: Belinda Rolland

left:
Patricia Sun, Richard Sun, Ibrohim Makhumdov, Icy Ling, Sarah Stavrow, Helen Hannan and Ryan Gollan at the inaugural ArchiBall, a gala event associated with The Luxury Syndicate that raised funds for the Gallery's student outreach programs in Western Sydney and greater NSW. Photo: Andrew Maccoll

CORPORATE PARTNERS

The Gallery is able to deliver high-calibre exhibitions, programs and events due to the strong support of its family of sponsors and partners. The Gallery's partners share our commitment to culture and are a vital part of our vision for the future. Strategic collaborations provide brand alignment with the Gallery's exhibitions and programs. Sponsors also have access to unrivalled VIP events, hospitality and a platform for high-impact brand activations to engage with Gallery audiences.

As organisations strive to align on purpose, the Gallery provides a foundation to demonstrate a commitment to culture and values in a place of inspiration and historical reflection.

We gratefully acknowledge the support of all our sponsors and partners, who enabled us to raise $5.73 million through sponsorship in 2017–18.

See p 87 for Business Development contact details.

from top:
The Luxury Syndicate's W Grant whisky tasting event with Waterford glassware.

Visitors' opinions on the Archibald Prize finalists writ large on the ANZ activation wall.

ANZ
Presenting partner: *Archibald, Wynne and Sulman Prizes and Archibald Prize* regional tour

Aqualand
Presenting partner

City of Sydney
Support partner: *Archibald, Wynne and Sulman Prizes, Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* and *Masters of modern art from the Hermitage*

Clemenger Group
Major partner: *Robert Mapplethorpe: the perfect medium*

Crestone Wealth Management
Support partner: Atelier

Destination NSW
Strategic sponsor: *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum; The lady and the unicorn* and *Masters of modern art from the Hermitage*

EY
Major sponsor: *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* and *Masters of modern art from the Hermitage*

Glenfiddich, Hendrick's Gin & Salerno
Event partners

Herbert Smith Freehills
Presenting partner: Asian galleries and Major partner: *Fearless: contemporary South Asian art*

JCDecaux
Media partner: *Archibald, Wynne and Sulman Prizes*, *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* and *Masters of modern art from the Hermitage*

J.P. Morgan
Presenting partner: Brett Whiteley Studio and *Brett Whiteley: drawing is everything*

Luxury Syndicate
Presenting partner:
The lady and the unicorn

Macquarie Group
Presenting partner: Australian collection

Macquarie University
Presenting partner: *John Russell: Australia's French impressionist*; Presenting partner: 'Youth Collective'; Support partner: Art After Hours; Venue Sponsor; ARTEXPRESS 2018

Paspaley Pearls
Support partner: Atelier

Porter's Original Paints
Official paint supplier and Support partner: *Archibald, Wynne and Sulman Prizes*, *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* and *Masters of modern art from the Hermitage*

President's Council of the Art Gallery of New South Wales
Support partner: *John Russell: Australia's French Impressionist*

Robert Oatley Wines
Support partner: *Archibald, Wynne and Sulman Prizes*

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

Sofitel Sydney Wentworth
Official hotel partner and Support partner: *Archibald, Wynne and Sulman Prizes* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Sydney Morning Herald
Media partner: *Archibald, Wynne and Sulman Prizes*, *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* and *Masters of modern art from the Hermitage*

S&S Creative
Education material support partner

The Saturday Paper
Media partner: *Brett Whiteley: drawing is everything*

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

UBS
Contemporary art partner:
Contemporary galleries and
UBS Planet Art Zone

Valiant Events
Event partner

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

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

GALLERY SHOP

In 2018 the Gallery Shop grew as a leading museum retailer and as a destination for lovers of art and seekers of knowledge. This year our exhibition books again proved popular and were a significant contributor to the shop's success. Our associated publications for the exhibitions *John Russell: Australia's French impressionist* and *Masters of modern art from the Hermitage* both sold out and were re-printed.

The launch of the Art Gallery Book Club was hugely successful. Ticketed evenings focussed on fiction that resonated with exhibition works and collection stories. By year's end we were enjoying sold-out sessions and a fully-subscribed 2019 opener. The events program organised by the shop also received acclaim with participation in Australia's Love Your Bookshop Day and the international initiative, Museum Store Sunday.

In September, the Gallery Shop and Thames & Hudson hosted the national book launch of Megan McKean's much-anticipated *Hello, Australia!*. A continuing focus during the year was building relationships with Australian artists. This included a product collaboration with Jason Phu related to his 2018 Dobell Drawing Biennial artwork.

The shop's dedication to ethical and direct sourcing has also led to further relationships with the Australian Aboriginal art centres Ernabella Arts and Hermannsburg Potters, and with textile artist Grace Lillian Lee.

All purchases at the Gallery Shop support the Art Gallery of New South Wales, so we were delighted this year that visitors to *The lady and the unicorn* and *John Russell: Australia's French impressionist* made repeat visits to indulge in French shopping treasures and exhibition exclusives.

from top:
Jane Ringstad dresses up as Blinky Bill for Love Your Bookshop Day.

Merchandise for *The lady and the unicorn* exhibition.

FUNCTIONS

This has been a remarkable year for the events team. In 2018, we hosted almost 300 events and managed around 100 personal tours.

Our exhibition program always attracts a wide range of corporate clients to host a private event. It is a very special experience to offer guests the opportunity to view an exhibition with assistance from the Gallery's volunteer guides, then follow this experience with a dinner or cocktail event catered by Chiswick.

As always, the *Archibald, Wynne and Sulman Prizes* exhibition is the most popular time of the year, with only five free weeknights over the extended period. However, exhibitions such as *The lady and the unicorn* and *John Russell* captivated a different audience and brought us many new clients for private functions.

Our summer shows, *Masters of modern art from the Hermitage* (2018–19) and *Rembrandt and the Dutch golden age* (2017–18) were popular for client entertaining.

Our range of events continued with 13 weddings hosted at Chiswick. The highlights for the Events team, however, were undoubtedly organising events for former United States president Barack Obama in March and French president Emmanuel Macron and members of the French community in May.

from top:
Variations on dinner settings in the Entrance Court with Carlene West's paintings *Tjitjiti* 2015 and *Tjitjiti* 2014 seen centre back.

A dinner in Chiswick restaurant overlooking Sydney Harbour.

PEOPLE

clockwise from left:
Eva Papanikolaskis, Alice Couttoupes, Tom Breuer, Maud Page, Ashleigh Garwood and Clara Adolphs at the announcement of the 2018 Eva Breuer Travelling Art Scholarship.

Youth Collective members interview Reena Saini Kallat in front of her work in the *Fearless* exhibition.

Tracey Emin in conversation with Wayne Tunnicliffe, head curator of Australian art, at Art After Hours.

Judy Watson (right) installing her exhibition with Cara Pinchbeck, senior curator Aboriginal and Torres Strait Islander art.

Jonathan Jones with his work *untitled (illuminated tree)* 2012.

ARTISTS

The Gallery brings artists and audiences together. Here is a snap shot of the many ways in which artists contributed to the life of the Gallery this year:

South African artist **William Kentridge** joined director Michael Brand in conversation for a booked-out event in the Domain Theatre and gave a floor talk to staff in his exhibition *That which we do not remember*.

British artist **Tracey Emin** and head of Australian art Wayne Tunnicliffe discussed Emin's new monograph *Tracey Emin: works 2007–2017* at Art After Hours, followed by a book signing.

Wiradjuri/Kamilaroi artist **Jonathan Jones** joined us for Art After Hours for an in-depth discussion about his work *untitled (illuminated tree)* 2012, which was gifted to the Gallery by Gene and Brian Sherman in 2017.

In the lead-up to our expansion, we are in discussions with artists from Australia and beyond to develop major projects including renowned artist **Adrián Villar Rojas** who visited the Gallery in September.

Indian artist **Reena Saini Kallat** attended the group exhibition *Fearless: contemporary South Asian art* and participated in an artist talk, an art-making workshop for families and was interviewed by the Gallery's Youth Collective.

The Gallery hosted 120 artists for the *Archibald, Wynne and Sulman Prizes*, with Angela Tiatia as the guest judge for the Sulman Prize and Abdul Abdullah as the guest judge for the Young Archie competition.

Yolngu artist **Noŋgirrŋa Marawili** travelled from Yirrkala, Northern Territory, for the opening of her exhibition *Noŋgirrŋa Marawili: from my heart and mind* and spoke movingly of her innovative art practice to a large crowd.

Nike Savvas and **Yona Lee** helped to install their epic-scale installations in the exhibition *Spacemakers and roomshakers*.

Nine artists were awarded residencies at the Gallery's studios in the Cité Internationale des Arts, Paris, to further their professional development, including the winners of the Brett Whiteley Travelling Art Scholarship (p 41) and the Eva Breuer Travelling Art Scholarship. In 2018, the Breuer Foundation's annual $25 000 scholarship for an Australian female artist under 35 years was awarded to **Alice Couttoupes**.

The next generation of artists was supported by the Dyason Bequest, awarded to National Art School Masters of Fine Arts student **Kirtika Kain**; the Basil & Muriel Hooper Scholarship, awarded to University of Sydney Bachelor of Visual Arts student **Rachel AV Sherwood**; and the Robert Le Gay Brereton Prize, supported by the Jocelyn Maughan Art Foundation, was awarded to National Art School Masters of Fine Arts student **Tango Conway**.

The new Roberts Family Aboriginal and Torres Strait Islander Prize was awarded to Wynne Prize-finalist Wawiriya Burton for her work *Ngayuku ngura (my country)* 2018. Funds from the Roberts Family were used to purchase Burton's painting and a work by Peter Mungkuri also titled *Ngayuku ngura (my country)* 2018.

previous pages:
A string-making workshop as part of the Djamu Indigenous education program.

above:
Sally Ross poses with her double-portrait painting and its subjects The Huxleys in the *Archibald Prize*

VOLUNTEERS

The Gallery's volunteer programs continue to be immensely important in helping serve and engage our audiences and staff. In 2018, over 250 dedicated volunteers supported the Gallery by providing over 25 000 volunteer hours. Along with Gallery staff, the visitors, sponsors, corporate partners and members all value this significant contribution and recognise the skills and knowledge the volunteers bestow.

This year, the Gallery welcomed a recruit of volunteers who focused exclusively on educating school audiences through the *Archibald, Wynne and Sulman Prizes* exhibition. The education team was instrumental in training and coaching these volunteers, many of whom enjoyed the experience so much they decided to extend their volunteer contract.

Volunteer guides include adult guides, children's guides, access guides and community ambassadors. In addition to offering tours for our diverse audience, our guides also provide translation services and take tours in Cantonese, Japanese, Korean and Mandarin, as well as additional special language tours when requested.

The Task Force provides support for a range of services at the Gallery including the member's desk and lounge, functions, and various programs and exhibitions.

above:
The 2018 Task Force Committee, from left: Lea Clarke, Georgina Gye, Sue Dadswell, Bridget Austin, Jenny Parker, Rex Secombe, Ruth Osen, Judy Embrey, Margaret Symes, Ruth Attwood, Lynda Vaculik.

opposite:
Caroline Presland leading a tour of *Masters of modern art from the Hermitage.*

BEHIND THE SCENES

Behind the public face of the Gallery's exhibitions, programs and events is an experienced and talented staff. Both at work and beyond, members of staff exhibit great commitment, generosity and camaraderie.

1
Installing and dressing a Papua New Guinea Highlands figure for *Melanesian art: redux*.

2
American design interns Kendal Berkins (left) and Indya McGuffin embracing Australian cuisine.

3
Members of the Romanov family enjoying a glass of champagne at the end-of-year staff costume party.

4
Celebrating the *Archibald Prize* 'Packing Room Prize' with, from left, winner Jamie Preisz, judge Brett Cuthbertson, rock star and portrait subject Jimmy Barnes, and Michael Brand.

5
Simone Craswell and Holly Bennett at the seventh annual Gallery staff charity art exhibition organised by senior registrar Emma Smith. The event raised just over $12 000 for Sydney's Women's and Girls' Emergency Centre.

6
Installing Phyllida Barlow's *mammoth untitled: brokenupturnedhouse* 2013 in the *Spacemakers and roomshakers* exhibition.

7
Assistant conservator Melissa Harvey dusting the frame of Edouard Detaille's *Vive l'empereur!* 1891.

8
Object conservator Melanie Barrett condition checking *The lady and the unicorn* tapestries before they are revealed to the public.

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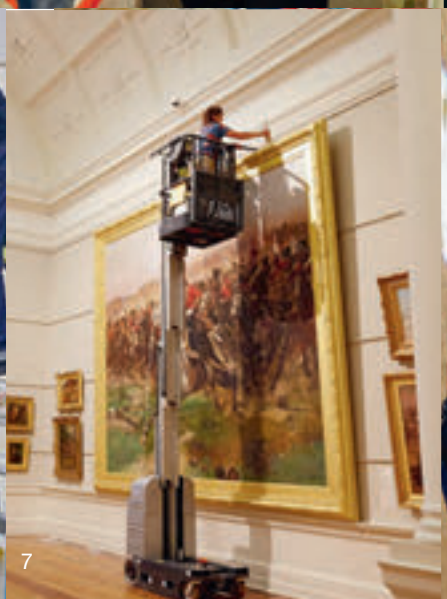
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BOARD OF TRUSTEES

PRESIDENT
Mr David Gonski AC
B Com, LLB, FAICD (Life), FCPA, Hon LLD (UOW)

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

VICE-PRESIDENT
Dr Mark Nelson
BSc (Hons), MPhil, PhD

Mark Nelson is a founder and executive chair of the Caledonia Investments Group and a director of The Caledonia Foundation. He is a deputy chairman of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Swans Foundation; and governor of the Florey Institute of Neuroscience. Mr Nelson completed his term on the Board of Trustees in December 2018.

Mr Geoff Ainsworth AM
BA (Hons), MA (Counselling), Dip Fin Mgt

Geoffrey Ainsworth is a director of Benthic Geotech Pty Ltd and a former director of Aristocrat Leisure Ltd. He is a member of the Council of the Sydney Symphony Orchestra, a past director of the Bundanon Trust, a former trustee of the Art Gallery of New South Wales Foundation, and a patron of several arts and cultural organisations. Mr Ainsworth completed his term on the Board of Trustees in December 2018.

Professor S Bruce Dowton
MB BS MD FACMG FRACP FAICD

Bruce Dowton is the vice-chancellor and president of Macquarie University. He is a paediatrician, clinical geneticist, molecular biologist, researcher and academic; and has served as a senior medical executive at a range of universities, healthcare institutions and consulting organisations. Most notably, he served as a paediatrician at the Massachusetts General Hospital for Children, and clinical professor of paediatrics at Harvard Medical School. Professor Dowton serves on a number of boards, and is the chairman of Open Universities Australia.

Ms Samantha Meers AO
BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chairman of the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Her current board appointments include chair of Belvoir St Theatre; chair of Documentary Australia; chair of the Brett Whiteley Foundation, deputy chair of the Federal Government's Creative Partnerships Australia; and a director of the State Library of NSW Foundation. She also sits on advisory boards for the University of Sydney and the Centre for Social Impact at the University of NSW.

Mr Khadim Ali

Khadim Ali is an internationally acclaimed contemporary artist. Born in Quetta, Pakistan, of Hazara ethnicity, he moved to Australia on a Distinguished Talent Visa and is now based in Western Sydney. Mr Ali trained in the tradition of Persian and Indian miniature painting and graduated from the National College of Arts in Lahore, Pakistan. His works are in the collections of leading galleries and museums. He has won the Qantas Foundation's Encouragement of Australian Contemporary Art Award and a fellowship from the Australia Council.

Ms Catherine Brenner

BEc, LLB, MBA

Catherine Brenner was chairman of AMP Limited, and a former chairman of AMP Life Limited and The National Mutual Life Association of Australasia Limited. She is currently a director of Boral Limited, Coca-Cola Amatil Limited and SCEGGS Darlinghurst Limited and a panel member of Adara Partners. She has served as a board member and trustee of not-for-profit and government organisations, including the Sydney Opera House. Ms Brenner resigned from the Board of Trustees in October 2018.

Hon Mrs Ashley Dawson-Damer AM

MB BS MD FACMG FRACP

A director of Yuills group of companies since 2000, Ashley Dawson-Damer is a board director of the Opera Australia Capital Fund Council of Governors and a trustee of the National Gallery of Australia Foundation. She was previously a Festival of Sydney board director, alternate for the NSW Premier, board director of the National Art School, member of the National Gallery of Australia Council, board member of the National Institute of Dramatic Arts, trustee of the Museum of Sydney Foundation and member of the Acquisitions Committee for the Australiana Fund.

Ms Gretel Packer

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

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 collections and he has won multiple awards, including the Archibald Prize and Doug Moran Portrait Prize.

Mr Andrew Roberts

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

EXECUTIVE

DIRECTOR
Dr Michael Brand
BA (Hons), MA, PhD (Art History)

Michael Brand joined the Gallery as director in June 2012. Prior appointments include consulting director of the Aga Khan Museum under construction in Toronto; director of the J Paul Getty Museum in Los Angeles; director of the Virginia Museum of Fine Arts in Richmond; assistant director, curatorial and collection development at the Queensland Art Gallery; and curator of Asian art at the National Gallery of Australia. He currently serves on the Visiting Committee of the Harvard Art Museums and the International Advisory Board of the State Hermitage Museum in St Petersburg.

DEPUTY DIRECTOR AND DIRECTOR OF COLLECTIONS
Ms Maud Page
BA (Hons)

Maud Page joined the Gallery in 2017. She was previously deputy director, collection and exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane, where she played a key leadership role in formulating the museum's strategic direction. Her former role as senior curator of Pacific art saw her develop the most comprehensive collection of contemporary Pacific art in the region. Ms Page lectured in Museum Studies at the University of Sydney and Hong Kong University and has curated exhibitions internationally.

CHIEF OPERATING OFFICER
Mr John Wicks
B Bus, FCPA

John Wicks joined the Gallery in 2008. He spent ten years in the banking and finance sector and has over 20 years' experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts and chief financial officer at the Cultural Facilities Corporation in Canberra. Mr Wicks stepped down from his role in June 2018.

CHIEF OPERATING OFFICER
Mr Hakan Harman
MPA; BCom (Accounting)

Appointed October 2018
Hakan Harman commenced at the Gallery in October 2018. He previously worked for Multicultural NSW where, as CEO, he led a successful transformation of the organisation and devised and implemented a visionary three-year strategic plan, 'Harmony in Action, 2014–2017'. Prior to this, he was director of operations and chief financial officer at the State Library of NSW. Mr Harman has extensive experience in both the public and private sectors.

DIRECTOR OF DEVELOPMENT
Mr John Richardson
MA (Arts Administration), BA (Economics)

John Richardson joined the Gallery in 2014. A thought leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner and benefactor relationships. He previously 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, turning it into one of the benchmark commercial sports administrations in Australia.

DIRECTOR OF PUBLIC ENGAGEMENT
Ms Jacquie Riddell

Jacquie Riddell joined the Gallery in 2014. Her career has involved senior leadership positions within cultural institutions and previous roles include director of marketing at SBS, leading the Triple J network at the ABC, and general manager of Foxtel's music television channels group. Ms Riddell left the Gallery in February 2018. Head of Learning and Participation Ms Heather Whitely Robertson was acting director of public engagement; Ms Miranda Carroll commenced employment in the role in February 2019.

CONTACTS

We encourage you to contact the following key staff for information about supporting the Sydney Modern Project, growing our collection, sponsoring an exhibition or audience program, or booking an event in one of our venues.

More information at
artgallery.nsw.gov.au

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2019 preview

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2019 EXHIBITIONS PREVIEW

Our diverse 2019 program will present some of the most defining moments in art history, showcase world-renowned objects, and put a spotlight on the work of significant Australian artists.

In early 2019, pioneering works such as Kazimir Malevich's groundbreaking *Black square* c1930, on loan from the State Hermitage Museum in St Petersburg, and ancient treasures from the National Palace Museum in Taipei were on show. In March, a collaboration with Carriageworks and the Museum of Contemporary Art Australia was launched, revealing the latest in ideas and forms by contemporary Australian artists, and in April the iconic 'readymades' and paintings of Marcel Duchamp arrived from the Philadelphia Museum of Art.

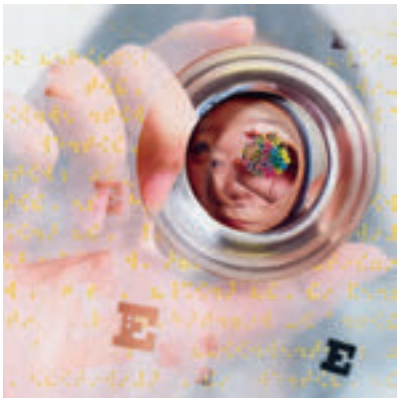
In September, an exceptional roll-call of artists and projects covering the past 50 years from the visionary Kaldor Public Art Projects will be presented. The 2019/20 summer exhibition will be the multimedia, multisensory, ancient and contemporary *Japan supernatural*.

previous pages:
Jeffrey Smart *Truck and trailer approaching a city* 1973 (detail). Art Gallery of New South Wales, purchased under the terms of the Florence Turner Blake Bequest 1980

below from left:
Mi-Yeon Hwang Armsworth, Abbotsleigh, *How many fingers do I see?* (detail), ARTEXPRESS 2019

Mira Gojak, *Stops* 2017
steel rod, acrylic yarn

opposite:
Ming dynasty 1368–1644, *Portrait of the Hongzhi Emperor*. The National Palace Museum, Taipei



ARTEXPRESS 2019
7 Feb – 28 Apr 2019

ARTEXPRESS is an annual exhibition featuring a selection of outstanding student artworks developed for the art-making component of the HSC examination in Visual Arts in NSW. It includes a broad range of approaches and expressive forms, including ceramics, collection of works, documented forms, drawing, graphic design, painting, photomedia, printmaking, sculpture, textiles and fibre, and time-based forms.

The National 2019: new Australian art
29 Mar – 21 Jul 2019

The second edition of a biennial collaborative venture between the Art Gallery of New South Wales, Carriageworks and the Museum of Contemporary Art Australia, *The National 2019* showcases Australian contemporary artists who are responding with subtlety and ambition to the times they live in. At the Gallery, 24 artists present work that is by turns political, poetic and personal, and often charged with a sense of precariousness.

Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei
2 Feb – 5 May 2019

A rare opportunity to see exquisite artworks from the National Palace Museum in Taipei. Representing the highest artistic achievements in Chinese history, these national treasures of outstanding beauty include paintings and calligraphy, illustrated books, bronzes, ceramics, and jade and wood carvings.

The presentation of this exhibition is a collaboration between the National Palace Museum, Taipei and the Art Gallery of New South Wales.

Archibald, Wynne and Sulman Prizes 2019
11 May – 8 Sep 2019

Archibald, Wynne and Sulman Prizes is an annual exhibition eagerly anticipated by artists and audiences alike. The Archibald Prize is Australia's favourite art prize and one of its most prestigious. Awarded to the best portrait painting, it's a who's who of Australian culture. The Wynne Prize is awarded to the best landscape painting of Australian scenery, or figure sculpture, while the Sulman Prize is given to the best subject painting, genre painting or mural project. The Young Archie is for budding artists aged 5–18.

From where I stand
13 Apr – 14 Jul 2019

This collection exhibition features works that interrogate the tenuous balance between power and participation, the historical legacies of which continue to impact Indigenous people. Rather than providing answers, the works offer provocations: What if the figures in colonial photography were active agents rather than complacent subjects? What would we think if we looked through the eyes of Captain Cook? If Indigenous people were in the majority, how different would our nation be?

from top:
Brook Andrew *Ngajuu Ngaay Nginduugirr (I see you)* 1998, Art Gallery of New South Wales, Contemporary Collection Benefactors 2007

George Karger *Duchamp descending a staircase* 1946. Philadelpha Museum of Art, gift of Jacqueline, Paul and Peter Matisse in memory of their mother Alexina Duchamp, 13-1972-9(54)

Jeffrey Smart *Truck and trailer approaching a city* 1973. Art Gallery of New South Wales, purchased under the terms of the Florence Turner Blake Bequest 1980

opposite:
Yvette Coppersmith at the Archibald Prize announcement.

The essential Duchamp
27 Apr – 11 Aug 2019

The essential Duchamp is the most in-depth survey of the art and life of Marcel Duchamp ever to be seen in the Asia-Pacific region. Featuring some 125 works from the Philadelphia Museum of Art's world-renowned Duchamp collection and archives, the exhibition will give audiences an informative and comprehensive introduction to one of the 20th century's most original and influential artists.

The essential Duchamp is organised by the Philadelphia Museum of Art. The international tour has been made possible by the Terra Foundation for American Art.

Jeffrey Smart: constructed world
11 May – 29 Sep 2019

Jeffrey Smart's vision of the urban landscape formed one of the most distinctive bodies of work in late 20th-century Australian art, with his depictions of concrete wastelands, jewel-toned apartment blocks and reflective road signs. This exhibition will present selected highlights from a recent major gift of 27 drawings from Smart's estate alongside celebrated paintings from the Gallery's collection.

The living need light, the dead need music
1 Jun 2019 – 12 Jan 2020

A spectacular combination of sound and image produced by artist collective The Propeller Group, *The living need light, the dead need music* combines the genres of documentary, music video and feature-length film. This recently acquired work takes audiences on a fantastical funeral procession from the urban laneways of Ho Chi Minh City to the waterways of the Mekong delta.

Walking with gods
1 Jun 2019 – Jan 2020

Mapping moments in time, key dynastic changes, stylistic evolutions and geographic wanderings from Afghanistan to Indonesia, this exhibition takes audiences on a journey through 2000 years of figurative sculpture from the Gallery's collection of Asian art.

clockwise, from top left:
The Propeller Group *The living need light, the dead need music* 2014 (film still). Art Gallery of New South Wales, Roger Pietri Fund 2017

Utagawa Kunisada/Toyokuni III *Boating excursion on the Sumidagawa* 1856 (detail). Art Gallery of New South Wales, purchased 1958

Unknown Artist, Tibet, *Kalachakra and Vishvamata* 1300s. Art Gallery of New South Wales, purchased with the assistance of the Asian Collection Benefactors and VisAsia 2005

opposite:
Kushana Bush *Here we are* 2016 (detail). Art Gallery of New South Wales, purchased with funds provided by the Friends of New Zealand Art 2016

In one drop of water
15 Jun 2019 – Dec 2020

Drawing on diverse works from the Gallery collection, this exhibition explores the poetic, symbolic and social significance of water in Asian art. It brings together historical ceramics, paintings, lacquer, woodblock prints and contemporary art from across Asia and beyond to look at the impacts of water on culture and life itself.

Here we are

24 Aug – 13 Oct 2019

Taking its title from a 2016 painting by New Zealand artist Kushana Bush, this exhibition explores the intricacies of human relationships through remarkable new acquisitions by women artists for the Gallery's collection. Featuring the work of Louise Bourgeois, Kimsooja, Dana Schutz, Judith Wright, Sue Ford, Tracey Moffatt and Kushana Bush, among many others, the exhibition gives primacy to the voices and experiences of women and the ways in which they move through the world around them.

Japan supernatural
2 Nov 2019 – 8 Mar 2020

Japan supernatural includes over 200 wildly imaginative works by Japanese artists past and present – from historical master Katsushika Hokusai to superstar Takashi Murakami. Through masterworks from collections worldwide and the Gallery's own rich holdings, the exhibition introduces an astonishing array of phenomenal beings from fiendish goblins through to mischievous shapeshifters. Come face to face with these mysterious creatures in an immersive environment featuring large-scale installations and classic Japanese cinema and animation, alongside miniature carvings, humorous paintings and vibrant ukiyo-e woodblock prints.

Kaldor Public Art Projects: half a century in the public eye
7 Sep 2019 – 16 Feb 2020

Created by British artist Michael Landy, this exhibition will survey the rich history of Kaldor Public Art Projects using artworks, archival materials and reconstructions of past projects. From Christo and Jeanne-Claude's *Wrapped coast* 1969 to Jeff Koons' *Puppy* 1995, Marina Abramovic's *In residence* 2015, Jonathan Jones' *barrangal dyara (skin and bones)* 2016 and numerous other projects, it revisits some of the most iconic large-scale artworks to have been presented in Australia.

Wirrimanu: art from Balgo
27 Jul – 20 Oct 2019

The small community of Wirrimanu (Balgo) in Western Australia has been home to some of Australia's most extraordinary artists. Drawn from the Gallery's collection, this exhibition will feature works by leading artists – including Eubena Nampitjin, Elizabeth Nyumi, Boxer Milner and Helicopter Tjungurrayi – to provide an insight into the strength of practice in the community over the past 40 years.

Quilty
9 Nov 2019 – 2 Feb 2020

One of Australia's most acclaimed contemporary artists, Ben Quilty delivers urgent visions of our world through vivid, richly worked and often turbulent paintings. The first major survey of his work in a decade traces the arc of his practice from his revisions of the Australian landscape and work as an official war artist through to his forceful and inventive recent responses to contemporary politics.

Developed by the Art Gallery of South Australia. National tour presented with support from the Neilson Foundation as Principal Donor.

from top:
Kaldor Public Art Project 1: Christo and Jeanne-Claude *Wrapped coast – one million square feet* Little Bay, Sydney, 28 October – 14 December 1969

Eubena Nampitjin *Kinyu* 2007. Art Gallery of New South Wales, purchased with funds provided by the Patricia Bernard Bequest Fund and the Don Mitchell Bequest Fund 2007

Ben Quilty *Self-portrait after Afghanistan* 2012. Private collection, Sydney

opposite:
Takashi Murakami

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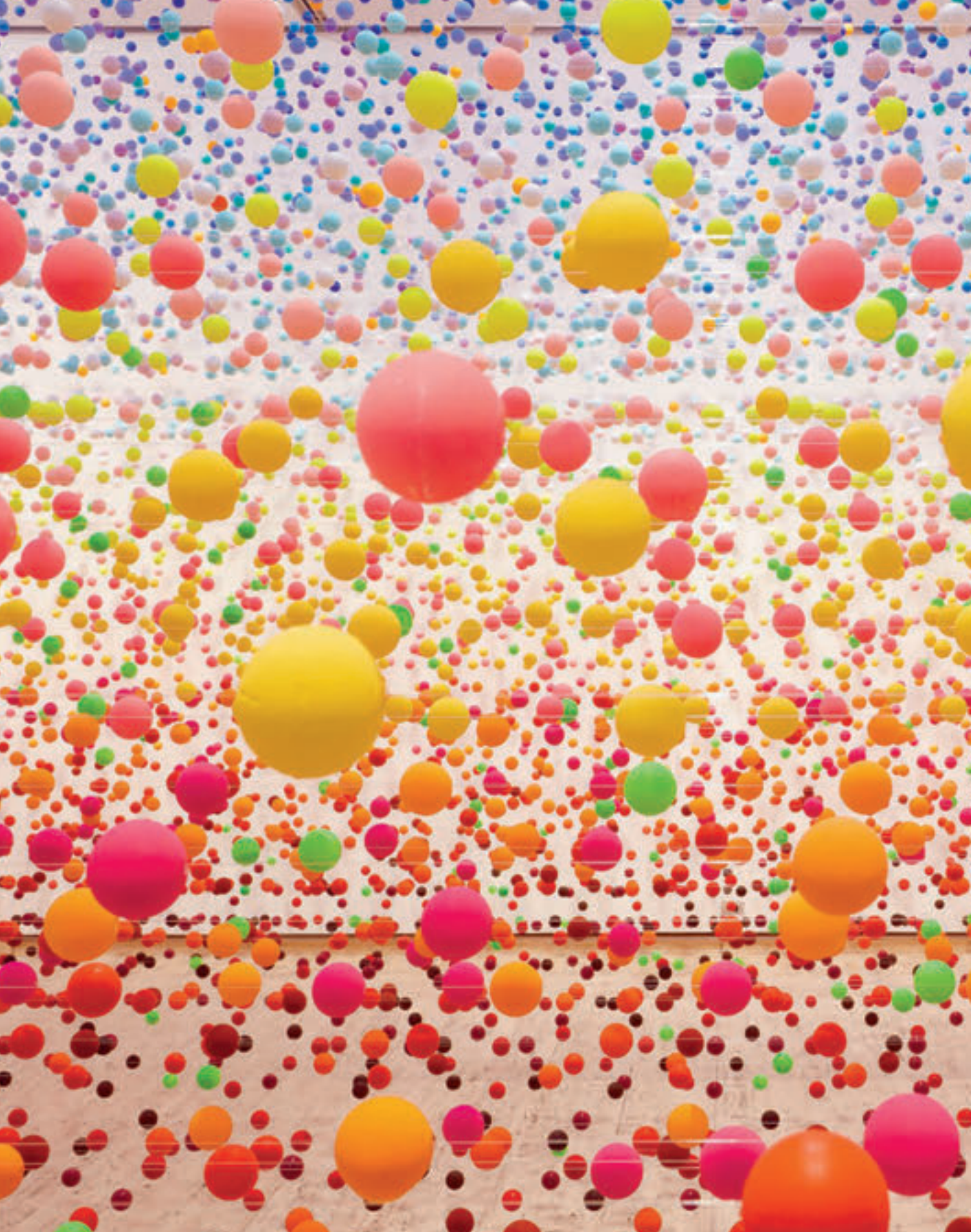

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