

2014 exhibition program



Art Gallery
of New South
Wales

Season highlights



Henry Inman *No-Tin (Wind)*, a Chippewa chief 1832–33 (detail), oil on canvas, Los Angeles County Museum of Art. Photo: © Museum Associates/LACMA

America: painting a nation

8 NOVEMBER 2013 – 9 FEBRUARY 2014

Part of the Sydney International Arts Series, this is the most expansive historical survey of American painting ever presented in Australia. With over 85 works, ranging from 1750 to 1967, the exhibition covers more than 200 years of American art, history and experience. *America: painting a nation* includes artists such as Mary Cassatt, Winslow Homer, Edward Hopper, James McNeill Whistler, Georgia O'Keeffe, Jackson Pollock, Mark Rothko and John Singer Sargent. The works have come from four major institutions in the USA: the Terra Foundation, Chicago; the Philadelphia Museum of Art; the Museum of Fine Arts, Houston; and the Los Angeles County Museum of Art. The Virginia Museum of Fine Arts has lent its major work, Edward Hopper's *House at dusk* 1935. Most of the works have never been seen in Australia and the Art Gallery of New South Wales is the only Australian venue for this exhibition.

19th Biennale of Sydney: you imagine what you desire

21 MARCH – 9 JUNE 2014

The Biennale of Sydney is Australia's largest and most exciting contemporary visual arts festival. Art Gallery of New South Wales is a key partner and has been part of the Sydney Biennale since 1976. Held every two years across multiple venues in Sydney, the Biennale is a three-month exhibition, with an accompanying program of artist talks, forums, guided tours and family days – all free to the public. Under the artistic direction of Juliana Engberg, the *19th Biennale of Sydney: you imagine what you desire* celebrates the artistic imagination as a spirited exploration of the world, seeking splendour and rapture in works that remain true to a greater, even sublime, visuality. Details at 19bos.com

Archibald, Wynne & Sulman Prizes

19 JULY – 28 SEPTEMBER 2014

Eagerly anticipated by artists and audiences alike, this annual event, now held mid year, never ceases to create lively debate amongst the arts community and wider public. Each year, the trustees of the Art Gallery of New South Wales judge the Archibald and Wynne prizes, and invite an artist to judge the Sulman Prize. One of Australia's oldest and most prestigious art prizes, the Archibald is awarded to the best portrait painting, preferentially of some man or woman distinguished in art, letters, science or politics. The Wynne is awarded to the best landscape painting of Australian scenery or figure sculpture, while the Sulman is given to the best subject painting, genre painting or mural project in oil, acrylic, watercolour or mixed media.



Yingmei Duan *Happy Yingmei* 2011, performance and sound installation, courtesy the artist, performance produced by Lilit Performance Studio, Malmö, 2011

Major exhibitions



Gumuk Gumana *Dhalwangu freshwater at Gangan* 1947 (detail), lumber crayon and graphite on butchers paper, Berndt Museum of Anthropology. © the artist

Yirrkala drawings

12 DECEMBER 2013 – 23 FEBRUARY 2014

In 1947 senior ceremonial leaders at Yirrkala in north-east Arnhem Land produced hundreds of vibrant crayon drawings on paper for the anthropologists Ronald and Catherine Berndt, which are now held at the Berndt Museum of Anthropology at the University of Western Australia. This exhibition will present 81 of these drawings and will be the first display of such a significant selection. In an unexpected palette of brilliant red, blue, yellow, green and black, they depict in exquisite detail the complexities of Yolngu life and cultural inheritance. The exhibition includes works by men who became leading artists, including Mawalan and Wandjuk Marika, Munggurawuy Yunupingu, Narritjin Maymuru and Wonggu Mununggurr. The Gallery has recently acquired a collection of Iarrakitj by the leading artists at Yirrkala today that will be displayed for the first time in this exhibition.

Afghanistan: hidden treasures from the National Museum, Kabul

7 MARCH – 1 JUNE 2014

Afghanistan was at the heart of the Silk Road, the trading route travelled by Alexander the Great, Genghis Khan and Marco Polo, linking ancient Iran, Central Asia, India and China, and the more distant cultures of Greece and Rome. Visiting Australia for the first time, this exhibition – with more than 230 priceless treasures, some thousands of years old – offers a rare opportunity to discover the surprising, untold story of the long and extraordinarily rich culture that is Afghanistan. Learn of the stories of bravery that protected these precious artefacts of gold and bronze, stone sculptures, ivories, painted glassware and other ancient works of art.

Front cover, third image: *Pendant showing the dragon master*, Tillya Tepe, Tomb II, 1st century CE, gold, turquoise, garnet, lapis lazuli, carnelian, pearls, National Museum of Afghanistan

Sol LeWitt

20 FEBRUARY – 3 AUGUST 2014

The Art Gallery of NSW holds one of the most comprehensive collections of Sol LeWitt's (America 1928–2007) work in the world. A pioneer of conceptual art and one of the most influential artists of the second half of the 20th century, LeWitt produced more than 1200 wall drawings over the course of his career. This exhibition includes a number of sculptures, works on paper and wall drawings from the Gallery's John Kaldor Family Collection, and works on loan from the Sol LeWitt estate in New York. The exhibition will feature a number of wall drawings that have not been realised in Australia before.



Sol LeWitt *Wall drawing #1091: arcs, circles and bands (room)* 2003, painted room on 4 walls, Art Gallery of New South Wales. © Estate of Sol LeWitt. ARS, licensed by Viscopy



Ko-omote mask (detail), Edo period, 17th century, pigment on Japanese cypress wood, National Noh Theatre Collection



Albrecht Dürer *Melencolia I* 1514, engraving, Art Gallery of New South Wales

Plumes and pearlshells: art of the New Guinea Highlands

30 MAY – 10 AUGUST 2014

The people of the New Guinea Highlands are renowned for their spectacular exchange ceremonies, which involve hundreds of dancers festooned with elaborate body adornments, including highly prized Bird of Paradise plumes and the revered *kina*, or pearlshell. Appreciating the sophistication and sheer beauty of these objects, the Sydney businessman Stanley Gordon Moriarty assembled one of the finest collections of Highlands material culture during his travels there between 1961 and 1972. Among these were exquisitely constructed headdresses, arm- and leg-bands, ear- and nose-rings and necklaces, made of feathers, shell, bark cloth, animal and plant fibres and natural pigments. This exhibition presents highlights from this extraordinary collection of body art, now held by the Art Gallery of New South Wales, as well as other superb pieces used in rituals, for war and in everyday life.

Theatre of dreams, theatre of play: nō and kyōgen in Japan

14 JUNE – 14 SEPTEMBER 2014

Featuring 170 works – including masks and costumes as well as paintings, musical instruments and books – from the collection of the National Noh Theatre, Tokyo and the Agency of Cultural Affairs, Japan, this is the first comprehensive exhibition of the rich material culture of nō and kyōgen theatre (nōgaku) to be shown in Australia. The beauty of the exhibits showcases Japan's unique aesthetic sensibility and the excellence of its traditional arts and crafts. The splendour of the masks, robes and paintings invites all who see it to appreciate this complex and sumptuous world.

European prints and drawings 1500–1900

28 AUGUST – 2 NOVEMBER 2014

This exhibition coincides with the publication of the first book on the Gallery's fine collection of European prints and drawings. The selection of some 150 works on paper reveals the story of the graphic arts in Europe from the late 15th century to the dawn of the 20th century. Particular periods, styles and schools will be shown through outstanding works by leading masters such as Mantegna, Dürer, Rembrandt, Watteau, Blake, Manet and Whistler, as well as lesser known but fascinating artists. It will also show the development of various graphic techniques and will open a fascinating window into the Gallery's history and collecting patterns. This will be the first time that the gallery's recent acquisition, *Melencolia I* 1514 by Albrecht Dürer will be on display – one of the most enigmatic images in Western art.

Dobell Australian Drawing Biennial

21 NOVEMBER 2014 – 26 JANUARY 2015

The Gallery will present the *Dobell Australian Drawing Biennial* exhibition in November 2014. Continuing the legacy of the Dobell Prize for Drawing (1993–2012), this is the first in a series of curated exhibitions on Australian drawing, supported by the Sir William Dobell Art Foundation. The inaugural exhibition will feature the work of Australian artists for whom drawing is central to their practice and who work in and from the landscape.

Special projects



Robert Peake the Elder *Henry, Prince of Wales* c1610, oil on canvas, National Portrait Gallery, London

Illuminate: Euraba artists and papermakers

16 NOVEMBER 2013 – 27 JANUARY 2014

Illuminate is a community-driven initiative to realise the aspirations of the Goomeroi people in the communities of Toomelah and Boggabilla in north-west New South Wales. It focuses on exploring the generational relationships, stories and ideas between the Goomeroi people, their distinctive artistic practice and their community. Through an immersive installation created with paper, light, sound and performance, this exhibition will explore issues of home and housing, and highlight the region's important living history and contemporary experiences. This exhibition is presented as part of the festival Corroboree Sydney 2013.

Tino Sehgal: this is so contemporary

6–23 FEBRUARY 2014

Kaldor Public Art Project 29: Tino Sehgal's *This is so contemporary* will be presented in Sydney in association with the Art Gallery of New South Wales. Sehgal was born in London in 1976, and now lives and works in Berlin. This internationally acclaimed artist creates works that shift our perception from the static museum object to the personal encounter between interpreters and gallery visitors, and consist of sound, movement and interaction. His works cannot be photographed and reproduced; they must be experienced to be understood. At the cutting edge of contemporary practice, Sehgal's pieces have been shown at the Guggenheim New York, Tate Modern, and Documenta. This year he has the Golden Lion award at the 2013 Venice Biennale and has been shortlisted for the Tate's Turner Prize which presents the best of contemporary art.

ARTEXPRESS

12 MARCH – 11 MAY 2014

The annual ARTEXPRESS exhibition is one of the most popular at the Art Gallery of New South Wales. Bringing together an outstanding selection of works submitted for the NSW Higher School Certificate Visual Arts examination, it provides insights into students' creativity and the issues and ideas that are important to them.

Royal portraits from the National Portrait Gallery, London

3 JULY – 28 SEPTEMBER 2014

In association with the Australia's most prestigious portrait prize, the Gallery partnered with the National Portrait Gallery, London to bring to Australia two exceptional 17th century portraits of royals Henry Frederick, Prince of Wales and Elizabeth of Bohemia, children of James I. These works are by the remarkable Jacobean portrait painter Robert Peake the Elder (c1551–1619), an artist whose works are rarely seen. Painted in a compelling, semi-naive style, they represent the height of fashionable British portraiture before the Dutch and Flemish influence of Lely and Van Dyck. The tragic story of Henry, Prince of Wales was highlighted in 2012 in an acclaimed exhibition at the National Portrait Gallery in London titled *The lost prince*. Athletic, cultured and handsome, the teenage prince represented 'all the hopes' of an entire nation; his early death was devastating. The King was so distraught that he was unable to attend his own son's funeral. Months later, in the midst of a formal diplomatic audience he broke down in groans, crying 'Henry is dead, Henry is dead'.

Contemporary projects

Contemporary projects present new work by national and international artists within the context of the Gallery's contemporary collection. Since 1989 more than 100 projects have been commissioned.



Khadim Ali *The haunted lotus* 2013, gouache, ink and gold leaf on wasli paper, 84 x 69.5 cm. © the artist, courtesy Milani Gallery, Brisbane

Khadim Ali: the haunted lotus

6 MARCH – 1 JUNE 2014

The haunted lotus considers the nexus between familial ties, the Hazara people and culture, and the emergence of a lawless society in Afghanistan. In addition to these social issues, Khadim Ali revisits recurrent themes in his work such as the construction of morality (good and evil) and ethnic, racial and religious fanaticism. The exhibition is comprised of new works including hand-made carpets (woven in Kabul), photographs, drawings, video and miniature paintings. This project provides an exciting parallel to the exhibition *Afghanistan: hidden treasures from the National Museum, Kabul*.

Tony Garifalakis: shock and awe

12 JUNE – 21 AUGUST 2014

Tony Garifalakis is an artist whose work investigates political, social and religious systems of belief while questioning mechanisms of surveillance, compliance and control. In *Shock and awe* a selection of commercial prints, posters, and advertisements have been modified and altered by a process used by government agencies to censor sensitive material in declassified documents. The exhibition considers this process of 'censorship' as a strategy for eliminating meaning and shifting the context of the visual information.

Tom Nicholson: cartoons for Joseph Selleny

22 MAY – 10 AUGUST 2014

Cartoons for Joseph Selleny recalls the remarkable stay of the Austrian imperial frigate 'Novara' that sailed to Sydney in late 1858. The exhibition presents a set of large-scale charcoal drawings (produced as cartoons in the Renaissance style) alongside selected texts and letters, and an accompanying artist book. Tom Nicholson has previously worked with archival material and in this work he uses a similar approach to engage with aspects of Australia's early colonial history and the changing state of Aboriginal and non-Aboriginal relations in this country.

Soda_Jerk: the shape of time / remarks on the history of things

15, 22 & 29 NOVEMBER 2014

The shape of time / remarks on the history of things presents a series of video performance-lectures that Soda_Jerk have been researching and developing since 2011. Comprised of three individually titled works, each component explores how cultural objects (including artworks) shape our experience of time. Soda_Jerk is an Australian two-person art collective from Sydney.

Photography collection focus shows



Max Dupain *Untitled* 1978 from The Paris 'private' series, gelatin silver photograph, Art Gallery of New South Wales. © Estate of Max Dupain

Australian vernacular photography

8 FEBRUARY – 18 MAY 2014

This show presents the work of photographers who depict modern Australian life. David Moore, Robert McFarlane and Sue Ford will be featured together with the more recent work of Anne Zahalka, Trent Parke and Glenn Sloggett. The exhibition will also include publications of the period from the Gallery's research library.



Trent Parke *Backyard swing set, QLD* 2003, printed 2006 from the series *Minutes to midnight*, type C photograph, Art Gallery of New South Wales. © the artist

Max Dupain: the Paris 'private' series and other pictures

24 MAY – 14 SEPTEMBER 2014

The group of 21 photographs in Max Dupain's *Paris 'private'* series was taken when he travelled to Paris in 1978 with architect Harry Seidler to photograph the Australian Embassy, designed by Seidler. The series consists of transcendent photographs of Paris. Dupain had studied the work of Eugène Atget, and there is a similar enigmatic atmosphere to be found in Dupain's examination of the city. Primarily depicting 18–19th century landmarks such as the ornate Alexandre III bridge, the Grand Palais and Chantilly, this compilation offers a view of the city and its environs shaped by layers of history, mythology and art. Given by Penelope Seidler in memory of her husband and the photographer, this portfolio will be shown alongside other architectural photographs by Dupain from the 1930s to the 1980s.

Brett Whiteley Studio

The Brett Whiteley Studio at 2 Raper Street, Surry Hills was the workplace and home of Australian artist Brett Whiteley (1939–92). Since 1995 it has been managed as a museum by the Art Gallery of New South Wales and presents a number of temporary exhibitions throughout the year.



Brett Whiteley *To Yirrawalla* 1972, oil and mixed media on board, Art Gallery of New South Wales. © Wendy Whiteley

Brett Whiteley: nature

4 OCTOBER 2013 – 18 MAY 2014

Landscapes have become synonymous in understanding Australian art, and Brett Whiteley immersed himself in themes of both urban and rural landscapes throughout his artistic practice. His works combine elements of abstraction and realism in a lyrical and expressive manner. Whiteley fused an Asian aesthetic of perspective with a European sensibility to create a unique, floating, sensual landscape with birds, nests, trees, rocks and rivers inhabiting a world founded on place and set in imagination and feeling. Whiteley redefined the way the Australian landscape is seen and became one of our most celebrated 20th-century painters with his interpretations of the countryside, whether in intimate studies or large poetic paintings.



Brett Whiteley *Self portrait in the studio* 1976, oil, collage, hair on canvas, Art Gallery of New South Wales. © Wendy Whiteley

Brett Whiteley: portraits

23 MAY – 28 SEPTEMBER 2014

Portraiture for Whiteley was an insight into the psychology of the human condition. There are critically acclaimed self-portraits, such as *Self-portrait in the studio* 1976 and *Art, life and the other thing* 1978, both of which won the prestigious Archibald prize. Here the artist reveals layers of himself and defines portraiture as something beyond the physical to include his environment, personal and artistic influences, good and bad. Incredibly honest, his works in this subject cover the range of human emotion and pay homage to a legacy of artists and writers whom he admired, Francis Bacon, van Gogh, Picasso, Rimbaud and Matisse. Whiteley's most ambitious attempt at portraiture is the eighteen-panelled work titled *Alchemy* 1972–73. This work is a surrealist connection between the personal and cultural experiences within the dreams and memories of a life. Exploring dualities – love and hate, life and death, order and chaos, potential and opportunities lived and lost – it is a fascinating journey into the perceptions of identity, addiction and the celebration and fears of human experiences.

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ART GALLERY RD, THE DOMAIN, SYDNEY
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2014 EXHIBITION PROGRAM

Art Gallery of New South Wales

ART
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Exhibitions and dates may be subject to change	TICKETED	FREE	CATALOGUE
America: painting a nation 8 NOVEMBER 2013 – 9 FEBRUARY 2014 MAJOR EXHIBITIONS GALLERY	●		●
Illuminate: Euraba artists and papermakers 16 NOVEMBER 2013 – 27 JANUARY 2014 YIRIBANA GALLERY		●	
Yirrkala drawings 12 DECEMBER 2013 – 23 FEBRUARY 2014 RUDY KOMON GALLERY		●	●
Connoisseur and philanthropist: 25 years of the Sternberg Collection of Chinese art 31 JANUARY – 27 APRIL 2014 ASIAN GALLERY		●	
Tino Sehgal: this is so contemporary 6–23 FEBRUARY 2014 CENTRAL COURT		●	
Australian vernacular photography 8 FEBRUARY – 18 MAY 2014 PHOTOGRAPHY GALLERY		●	
Sol LeWitt 20 FEBRUARY – 3 AUGUST 2014 JOHN KALDOR FAMILY GALLERY		●	
Khadim Ali: the haunted lotus 6 MARCH – 1 JUNE 2014 CONTEMPORARY PROJECTS SPACE		●	
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