

ART GALLERY OF NEW SOUTH WALES

ANNUAL REPORT 2019–20



the 'information' and 'document' concepts. The 'information' concept is defined as 'any data that is processed, stored, transmitted, or disseminated, and that is intended to be used by individuals or organisations' [11, p. 10].

The 'document' concept is defined as 'any recorded information that is stored, transmitted, or disseminated, and that is intended to be used by individuals or organisations' [11, p. 10]. The 'information' concept is broader than the 'document' concept because it includes data that is not recorded.

The 'document' concept is broader than the 'information' concept because it includes recorded information that is not intended to be used by individuals or organisations. The 'document' concept is also broader than the 'information' concept because it includes recorded information that is not intended to be used by individuals or organisations.

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ART
GALLERY
OF NEW
SOUTH
WALES

**ANNUAL
REPORT
2019–20**

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

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

Dear Minister,

It is our pleasure to forward to you for presentation to the NSW Parliament the Annual Report for the Art Gallery of New South Wales for the year ended 30 June 2020.

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

Yours sincerely,



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



Dr Michael Brand
Director
Art Gallery of New South Wales

30 November 2020

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Designed by Trudi Fletcher
Edited by Lisa Girault

Art Gallery of New South Wales

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

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and, from 1 July 2019, an executive agency related to the Department of Premier and Cabinet.



COVER: Takashi Murakami, *Japan Supernatural: Vertiginous After Staring at the Empty World Too Intensely, I Found Myself Trapped in the Realm of Lurking Ghosts and Monsters* 2019, acrylic, gold leaf and glitter on canvas, 300 x 1000 cm, Art Gallery of New South Wales, a Sydney Modern acquisition, purchased with funds provided by the Art Gallery of New South Wales Foundation 2019 © 2019 Takashi Murakami/Kaikai Kiki Co., Ltd. Photo: Jenni Carter, AGNSW

Highlights



1 million+ visitors

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

* Note: Due to the impacts of COVID-19, the Gallery and other NSW cultural institutions were closed to the public from 23 March – 1 June 2020

142 390

people

attended *Japan Supernatural* – attracting new young and diverse audiences

34 927

ARTEXPRESS 2020

attendees



66%

of education program participants were from Western Sydney and regional NSW



206 434

visitors

attended our public and education programs

- 52 911 students and teachers participated in education programs
 - 66 399 visitors engaged with youth and family experiences
 - 26 477 people participated in other public programs
 - 34 574 visitors attended a guided tour
 - 26 073 visitors attended a film program
-



50

Australian artists

engaged in commissioned work through Together In Art digital project

86 000

visitors

engaged with Together In Art digital project during COVID-19 shutdown



25% growth

YouTube subscribers

16% growth

Instagram followers

5% growth

Facebook fans

3 329 088

website sessions

10 538 831

website page views



38 578

Art After Hours

attendees



\$1.749 billion

total value of art collection –
up \$443 million since 2015

275 artworks

acquired

\$23.3 million

worth of artworks purchased
and gifted to collection

35 470

artworks in collection



244 volunteer

guides and Task Force
members

13 585

volunteer hours



\$4.048

million cash sponsorship

\$1.661

million

in-kind sponsor support



\$143.3

million

total Gallery revenue, including:

- NSW Government recurrent contribution of \$29.4 million
- NSW Government capital funding of \$41.1 million
- Restricted bequests and capital donations of \$55.4 million
- Other revenues of \$17.4 million



Sydney Modern Project

construction commenced
November 2019



Sustainability Working Group

established to lead
Gallery-wide initiatives



\$291 000+

to Australian artists in art
prizes and scholarships (2019)

President's foreword

Each year for this report, I am asked to review the Gallery's achievements and to thank those who contributed. This is usually a very happy task, and while we have much to be proud of and grateful for this year, reflecting on 2019–20 presents an entirely new experience.

We began the financial year by welcoming the announcement of the building contractor for our once-in-a-generation expansion. This was followed by a wonderful celebration in early November as we broke ground for the new building. It will provide almost double the exhibition space, enabling us to increase visitation and expand our public programs and educational enrichment for our diverse audiences.

However, the second half of the year has tested the mettle of the Gallery, the Board of Trustees and the wider world, as the extraordinary impact of COVID-19 required us to contend with conditions that changed daily, and continue to do so.

In this context we have never been more appreciative of the NSW Government's investment in the Gallery – not only for our expansion, but for our ongoing operational security as we contend with these uncharted conditions. Public art museums are of utmost civic importance, and we value the government's recognition and support for culture and community wellbeing in our state during deeply difficult times.

We owe much gratitude to our loyal benefactors: to the Art Gallery of New South Wales Foundation and our wider philanthropic circle whose generosity enables us to acquire exceptional works of art, as well as supporting a range of projects across the Gallery. I particularly note the generosity of our major donors and the ongoing support of our Campaign Committee, chaired by Dr Mark Nelson. Through their efforts, the Gallery has raised more than \$100 million for our expansion and continues to build support for art acquisitions, enhance our existing building, and support new programs to be delivered across the expanded Gallery.

This year we were pleased to award John Kaldor AO the Gallery's highest honour of Life Governor, reflecting his outstanding individual service, advocacy and support for the Gallery. In further recognition of the contribution John and his family have made to our institution, the Gallery's entrance court has been named the John Kaldor Family Hall.

I cannot remark on the wonderful philanthropic support we enjoy without noting the sad loss in June of one of the Gallery's great friends, Peter Weiss AO. Peter was a remarkable supporter of the visual and orchestral arts, and his generosity enabled the Gallery to acquire some of its most exceptional artworks. He will be deeply missed.

I thank all the Gallery's sponsors who allow us to present art to more people in ever more engaging and accessible ways. Connecting artists and audiences has never been more important, and I thank sponsors for their investment and vision and ongoing commitment to our shared goals.

This year marked the tenth anniversary of our partnership with Destination NSW through the Sydney International Art Series. In 2019–20, the highly successful *Japan Supernatural* brought some of the most celebrated Japanese artists of the past four centuries to our exhibition in Sydney.

The significant support from our leadership partners ANZ, Aqualand and Macquarie University has enabled the Gallery to present important exhibitions including the *Archibald, Wynne and Sulman Prizes* and *The Essential Duchamp*; to provide a creative and diverse night-time destination in Art After Hours; and to invest in the next artistic generation through ARTEXPRESS and the Youth Collective's FOMArt.

As presenting partners, Herbert Smith Freehills supported our Asian galleries and *Japan Supernatural* exhibition; Macquarie Group invested in our presentation of the Australian art collection; while UBS supported our contemporary art galleries as well as a number of significant exhibitions. J.P. Morgan provided ongoing support for the Brett Whiteley Studio, and presenting sponsor EY was a major sponsor of *Japan Supernatural*.

The Bank of China, Robert Oatley Wines and Sofitel Sydney Wentworth supported key exhibitions and events, and our Business Councils, comprising President's Council and VisAsia Council, contributed generously to our exhibition program. Likewise, our support partners City of Sydney, Glenfiddich and Hendrick's Gin, Porter's Original Paints, S&S Creative, and Valiant Events enabled us to deliver exhibitions, events and educational programs.

We appreciate our program supporters Crestone Wealth Management, Paspaley Pearls and The Luxury Syndicate. Our media partners JCDecaux, The Sydney Morning Herald, The Saturday Paper and The Monthly helped us showcase our exceptional exhibitions.

The Gallery also values the many philanthropic, government and international grants that supported special projects.

A personal connection to the Gallery is a marvellous gift, and so I thank our volunteers who give their time so generously to share their knowledge and love of the arts with our visitors, and provide services for our loyal members. They are our 'front line' and we appreciate enormously what they do for us.

I want to personally acknowledge the Premier of New South Wales, the Hon Gladys Berejiklian MP and the Hon Don Harwin MLC, Minister for the Arts, whose longstanding support and advocacy for the Gallery is deeply appreciated, especially at this time. Thank you also to Parliamentary Secretary to the Premier, the Hon Gabrielle Upton MP, and other members of Parliament who have been such strong supporters of the Gallery and its expansion.

Having joined the Department of Premier and Cabinet from 1 July 2019, we have enjoyed forming a very productive relationship with Secretary Tim Reardon and Deputy Secretary, Community Engagement, Kate Foy.

In addition to his excellent stewardship of our art museum, and his steady implementation of our vision for its major expansion, I want to commend the Gallery's director Michael Brand for his swift and considered response to the unexpected conditions we found ourselves in this year. His strength, compassion and dedication under these circumstances is exemplary; Michael and his Executive team's commitment to providing everyone with hope through art is nothing short of inspiring.

I also applaud each and every one of the Gallery staff, who have handled a tumultuous year with grace, good humour and extraordinary inventiveness, as well as a devotion to delivering the Gallery's mission no matter the circumstances.

In closing, I would like to thank my colleagues on the Board for their enormous contributions. In August 2019 we welcomed Lucy Turnbull AO and have already benefited enormously from her wealth of experience in public life and business, and from her skills in urban planning and innovation. In January we were joined by Anita Belgiorno-Nettis AM, Andrew Cameron AM and Tony Albert. Anita and Andrew each bring rich international experience in arts philanthropy, collection, creation and governance. Tony is the Gallery's first Aboriginal trustee and we are thrilled to have his perspective both as an Indigenous leader and as a respected contemporary artist in his own right.

We were very pleased that the Hon Mrs Ashley Dawson-Damer AM and Gretel Packer AM were reappointed for another three-year term; I want to personally record my appreciation for Gretel's leadership as vice-president. Thanks also go to sub-committee chairs Samantha Meers AO, Sally Herman, John Borghetti AO and Andrew Cameron AM, all of whom have worked hard for the Gallery this year.

Best wishes to Khadim Ali, who stepped down from the Board in October due to his growing artistic commitments in Australia and internationally. On 31 December Samantha Meers' and Andrew Roberts' terms came to a close. I thank them for their contributions to our Gallery as exceptional Trustees, and for their significant support of our new building project.

The year to come will provide us with an extraordinary opportunity as our expansion progresses, but we will require a united and determined response to the significant changes and challenges that still lie before us. It is heartening that we have such strong support in this, from all of the Gallery family.



David Gonski AC
President
Art Gallery of New South Wales Trust
30 November 2020

Director's statement

In 2019–20 the Art Gallery of New South Wales has seen some remarkable highlights, but, like almost every cultural organisation around the world, we have also faced challenges we could never have anticipated a year ago. I am proud of the resilience our Gallery staff have shown over the past several months given the uncertainty and difficulties COVID-19 has presented us with. I'm also in awe of our artistic community as they continue to demonstrate the power of art to make the world a better place.

This report outlines our many achievements as we have rolled out our new Strategic Plan 2023, reached exciting milestones in our transformative expansion, and brought extraordinary art experiences to Sydney and New South Wales. However, the successive impacts of drought, bushfires and now COVID-19 on our community and on our museum have been significant.

Campus

November 2019 marked a major step towards our Sydney Modern Project expansion, with the start of works by our appointed builder Richard Crookes Constructions, supported by delivery authority Infrastructure New South Wales.

We marked the milestone with a groundbreaking ceremony attended by the Governor of New South Wales, the Premier of New South Wales, our Minister for the Arts, and many of the visionary donors whose extraordinary generosity – the Capital Campaign raised more than \$100 million, to accompany New South Wales Government investment of \$244 million – made our ambitious project possible. I pay tribute to all these benefactors, and to those who supported the Project through its planning and design phase.

We particularly value our working relationship with our colleagues at the Royal Botanic Garden and Domain Trust, with whom we have closely managed the construction schedule. We thank them for their ongoing strong support for this project, which will enliven our location in Sydney, uniquely situated as we are on Gadigal land between the harbour and urban parkland.

With works progressing on schedule, it is thrilling to now watch our glorious new SANAA-designed building take shape.

Art

We are the proud custodians of the state's art collection, which now stands at 35 470 individual works worth a total \$1.749 billion.

This collection grew by 275 works worth \$23.3 million this year thanks to gifts and bequests of artworks and funding. Art acquisitions receive no government funding, so we remain extremely appreciative of this generosity from our supporters, which has helped our collection grow in value by \$443 million over five years.

Our noteworthy acquisitions – listed in full in the 'Art collection' section of this report – included Takashi Murakami, *Japan Supernatural: Vertiginous After Staring at the Empty World Too Intensely, I Found Myself Trapped in the Realm of Lurking Ghosts and Monsters* 2019, a Sydney Modern Project acquisition, with funds provided by the Art Gallery of New South Wales Foundation; Simone Leigh, *Sentinel* 2019, with funds provided by the Art Gallery of New South Wales Foundation; Grace Crowley, *untitled (Abstract painting)* 1950, Art Gallery of New South Wales Foundation Purchase; Karla Dickens, five sculptures from the series *A Dickensian Circus* 2019, with funds provided by Wendy Whiteley and the Aboriginal

Collection Benefactors' Group; André Lhote, *Maison à Tunis* 1929, with funds provided by Guy and Marian Paynter through the Art Gallery of New South Wales Foundation; Kent Monkman, *The allegory of painting* 2015, with funds provided by Atelier and the Mollie and Jim Gowing Bequest Fund; and Maria van Oosterwijck, *Flowers and grapes hanging from a ring c1670–c1690*, gift of Kenneth Reed.

Although our exhibitions program was disrupted by COVID-19 in the second half of the year, we were proud to still present three diverse major ticketed exhibitions, which were attended by 258 836 visitors. Our Sydney International Art Series exhibition for 2019–20, *Japan Supernatural*, explored spirits, ghosts and mystical beings across centuries of Japanese art. Equal parts playful and steeped in spiritual meaning, the exhibition was supported by a richly researched catalogue publication, an inventive film series and outstanding public programs.

The *Archibald, Wynne and Sulman Prizes 2019* attracted strong audiences at the Gallery and subsequently for the Archibald Prize Tour in regional New South Wales and Victoria, while the opportunity to present a comprehensive survey of a modern master in *The Essential Duchamp* reflected our strong partnerships with international institutions; in this instance, the Philadelphia Museum of Art.

The *22nd Biennale of Sydney: NIRIN* showcased extraordinary new works of art from around the world with a uniquely First Nations perspective, exhibited across the Gallery and a number of other Sydney art institutions. *Making Art Public: 50 Years of Kaldor Public Art Projects* marked John Kaldor's extraordinary career through the unique curatorial interpretation of artist Michael Landy. *In One Drop of Water* explored the poetic symbolism of water across centuries of Asian art.

Extraordinary Australian artists were celebrated in *Jeffrey Smart: Constructed World and Quilty*. On our reopening to the public in June, we were delighted to present *Shadow Catchers* and *Under the Stars*, which had been open only briefly before our closure, and my own show *Some Mysterious Process: 50 Years of Collecting International Art*, which we installed during our closure period.

Despite these highlights, the COVID-19 crisis forced the Gallery to put a number of exhibitions on hold. Regrettably, some of these have not been able to be rescheduled, but we look forward to presenting a number of major shows postponed due to the pandemic.

COVID-19 continues to affect our future exhibitions programming, as we respond to evolving public health requirements, visitor confidence, and most particularly the impacts of interstate and international travel restrictions. While the impact of the virus will be felt by the arts community for many years, we are remaining optimistic – and agile – to ensure we can provide our community with unique and diverse new art experiences.

Audience

COVID-19, and the months of drought and bushfires that preceded it, have had an undeniable impact on visitation to the Gallery. In 2019–20, just over 1 million people attended the Gallery's main Domain site, Brett Whiteley Studio in Sydney and our regional touring exhibitions. This represents a significant drop on last year's visitation. However, the first half of the financial year saw attendance at similar levels to 2018–19, and *Japan Supernatural* drew very strong audience numbers.

Several months of unprecedented drought and bushfire activity in south-eastern Australia took a toll on our overall attendance over the summer. This was followed in February by a series of international travel bans necessitated by COVID-19, with an immediate and direct impact on tourist visitation, and the shutdown restrictions in New South Wales which required our building to close to the public from 23 March until our COVID-safe reopening on 1 June. We were proud to be the first major cultural institution in Australia to reopen, and we are aware of our great fortune as a visual arts institution that we are able to operate within the current constraints, unlike many of our colleagues in the performing arts. Nevertheless, our post-reopening attendance remains significantly lower as a consequence of border closures, capacity restrictions and health advice that limits the community's movement.

When we closed our doors, not knowing how long the shutdown would last, we determined that we must continue our civic function as a place of respite and inspiration.

The Gallery immediately moved to strengthen our online relationship with our audience, and to provide financial support for local artists hit hard by the crisis. Our staff rallied to devise and launch a new digital platform, *Together In Art*, with the goal of maintaining our audiences' connection to the Gallery's collections and interpretive experiences, and creating a diverse, personal and optimistic range of brand new art encounters on a daily basis. We were proud to be able to provide paid employment opportunities for artists and performers at a time when the creative sector was deeply affected by shutdowns.

Highlights included art lessons with leading Australian artists; the *Together In Art Kids* children's art exhibition in partnership with ABC and Dr Norman Swan; our newly invented – and highly popular – 'pocket exhibitions'; and deeply moving musical and poetry performances in otherwise empty Gallery spaces, responding to our collection and exhibitions.

It's unsurprising, but noteworthy that our online engagement was boosted significantly as a result of our digital offerings. Gallery social media content drew 74 million impressions across Facebook, Instagram, LinkedIn and Twitter – up from 64 million the year prior – with 1.5 million total engagements.

In challenging times, we are even more acutely aware of the Gallery's importance to people living outside Sydney, and the value of our touring exhibitions, educational programs and other engagement with regional communities. The Gallery toured five exhibitions to eight venues across New South Wales and Victoria – supported by educational and public programming resources to provide superb experiences for regional audiences – and this year a record 66% of education program participants hailed from regional New South Wales or Western Sydney.

Our virtual offerings during shutdown allowed us to have an even stronger presence in these communities, not only through our *Together In Art* experiences which were delivered and enjoyed worldwide, but also through targeted engagement ranging from specific virtual programs for vulnerable communities to the delivery of art packs for families in remote areas or living in at-risk circumstances.

Strength

As a state art museum, we are very fortunate to be supported by the New South Wales Government through recurrent operational and capital funding, and this has provided the Gallery with significant financial certainty during a uniquely unstable period in 2019–20.

We also deeply appreciate the loyalty of our corporate sponsors and philanthropic partners, whose continued support and flexibility during this difficult year reflects the value and strength of these long-standing relationships.

However, our closure and subsequent public health restrictions have had a significant and ongoing impact on self-generated income, including exhibition ticketing, retail and food revenue, and venue hire. Some of these losses may be offset with the support of the Treasury Managed Fund, but we continue to review our future outlook knowing that conditions will remain uncertain, and we will also absorb the impacts of significant increases in insurance costs and efficiency dividends.

People

As noted above, the budget support of the New South Wales Government enables every member of the community to access the state's art collection free of charge and supports our effective custodianship. Our philanthropic and corporate partners have been stalwart in ensuring we can provide enriching activities that would otherwise be unavailable. We appreciate all this support as we work towards our Gallery expansion.

I am likewise appreciative of our collaboration with colleagues in New South Wales's other cultural organisations, and with my fellow national and state and territory art museum directors across Australia. It is a pleasure and a privilege to work with them all, and I was particularly honoured this year to chair the Council of Australian Art Museum Directors.

Teamwork is crucial in difficult times and I appreciate the thoughtful leadership of the Executive team comprising the Gallery's Deputy Director and Director of Collections Maud Page; Chief Operating Officer Hakan Harman; Director of Development John Richardson; and Director of Public Engagement Miranda Carroll.

Underpinning all our achievements are the Gallery's talented staff, who have pivoted in their work practices to continue to work together to present art in extraordinary ways, and to plan for our future. Our closure to the public in March, our innovation during the shutdown, and the efforts to support our safe reopening in June, were a test of their resolve and resilience. The creativity, commitment and flexibility that our staff have displayed brings enormous pride.

I also note the dedication of our 250 volunteer guides, Community Ambassadors and Task Force volunteers, whose efforts play such an important role in our institution. During such a turbulent year the loyalty of our Art Gallery Society members, under the leadership of executive director Ron Ramsay, is also greatly appreciated.

I am most grateful for the strategic advice and tireless support of Gallery president David Gonski AC and the whole Board of Trustees, whose insights and passion for the Gallery make my role as director all the more rewarding. Access to their expertise and experience has been especially significant this year.

Against the backdrop of the year's challenges, our upcoming milestones are even more eagerly anticipated and provide us with strong focus and a forward momentum. Next year we celebrate the Gallery's 150th anniversary, and late the following year, the scheduled completion of our Sydney Modern Project will see us begin the next stage in our history as a glorious art museum campus with two buildings joined by an art garden with sweeping views of Sydney Harbour.

Art is a beacon of hope and inspiration in times of difficulty. It brings connection when we feel most isolated. It helps us remember who we are, when the world around us feels quite alien. I thank everyone who helps us continue to serve our very important role.



Dr Michael Brand
Director
30 November 2020

CAMPUS

ART

AUDIENCE

STRENGTH

PEOPLE

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

Strategic goal 1: Campus

- Construction of the Gallery's expansion, known as the Sydney Modern Project, commenced in November 2019 following the appointment of Richard Crookes Constructions as the building contractor in September 2019. The Project is being delivered by Infrastructure NSW on behalf of the Gallery and the NSW Government.
- The commencement of construction of the Sydney Modern Project was marked by a groundbreaking ceremony in November 2019, with the official first sod-turning for the Gallery's new building by key project partners and stakeholders.
- At 30 June 2020, construction is progressing on schedule with bulk excavation, earthworks and demolition nearing completion. From July 2020, the project has entered the 'build phase' with the installation in August and September of two tower cranes onsite and the commencement of structure, including the pouring of concrete foundations and erection of structural steel.
- The Gallery announced a Sydney Modern Project commission by Sydney artist Joan Ross, who created a site-specific work on the construction site hoarding along Art Gallery Road. *We have sung the same song for millions of years* is a 20-metre-long hand-painted digital vinyl print that pays homage to the longevity of the planet while recognising our human connections to place.
- The Gallery appointed Tonkin Zulaikha Greer Architects to undertake a range of upgrades to the Gallery's existing building as part of the Sydney Modern Project. Works undertaken will enhance operations and amenity, provide universal public access to the Edmund and Joanna Capon Research Library and Archive, and improve services for members of the Art Gallery Society of New South Wales. Our aspiration is to restore key elements of the original architectural design of the building and ensure the Gallery continues to operate efficiently, delivering a seamless expanded gallery experience for visitors. The Gallery continues to work with the NSW Government and philanthropic community to seek support for its transformation and ongoing operations.
- The Gallery, Infrastructure NSW and Richard Crookes Constructions continued to work together to meet the relevant conditions of consent as required under the State Significant Development Application approval for the Sydney Modern Project.
- During 2019–20 the Gallery progressed planning for the commissioning, operation and programming of the new building following construction completion and in the lead-up to the scheduled public opening in 2022. This forms part of the holistic transformation planning for the campus to provide inspiring cultural spaces and exemplary visitor services across both buildings.
- A Sustainability Working Group was established by the Gallery to lead our strategy and develop practical solutions for embedding sustainable practices across all areas of the organisation, complementing the 6-star Green Star design rating of the new building.
- The Gallery conducted further internal and external consultation for the development of the Visitor Experience Plan, which aims to improve and unify the visitor experience across the expanded campus. Aligned to the Gallery's Identity Project, the Plan will consider visitor service standards, ticketing and system integration, accessibility, digital engagement and wayfinding. Gallery staff participated in the Visitor Experience Conference and the Ticketing Professionals Conference Australia in 2019 to help inform the Gallery's current initiatives and future plans.
- After achieving our \$100 million fundraising target in 2018 to support construction of the new building, the Gallery has expanded its Campaign to seek philanthropic support for art acquisitions, enhancements to the Gallery's existing building, and support for learning and participation programs across both buildings.

CAMPUS

ART

AUDIENCE

STRENGTH

PEOPLE

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

Strategic goal 2: Art

- The Gallery's exhibition program continued to provide extraordinary experiences with outstanding Australian and international art, including the highly successful Destination NSW Summer International Art Series exhibition *Japan Supernatural*, which presented three centuries of phenomenal beings and fantasy in Japanese art and drew strong audiences across a wide demographic; *The Essential Duchamp*, the most comprehensive survey of the artist in the Southern Hemisphere; and *Quilty*, the first major survey exhibition in a decade of one of Australia's most acclaimed contemporary artists, Ben Quilty.
- The extraordinary creative contribution of John Kaldor was celebrated in the retrospective *Making Art Public: 50 Years of Kaldor Public Art Projects* curated and designed by Michael Landy.
- *Belonging* presented two important artist-initiated projects. The first, *Home: Drawings by Syrian Children* illustrated the thoughts, memories, hopes and fears of young people living in refugee camps and transit centres in Lebanon, Greece and Serbia. The second, Sydney artist Claudia Nicholson's collaboration with students from Fairfield Public School and young people supported through the Asylum Seekers Centre in Newtown, marked the first time the Gallery has exhibited an artwork realised through its engagement programs.
- The Gallery drew on its rich collection in exhibitions such as *Shadow Catchers*, an inventive exploration of doubles, twins and shadows in the Gallery photographic collection, *Under the stars*, which coincided with the 250th anniversary of Captain James Cook's landing in Australia and explored centuries of star gazing and mapping from Indigenous and non-Indigenous artists, and *Walking With Gods* and *In One Drop of Water* from the Asian collections. *Some Mysterious Process: 50 Years of Collecting International Art* explored contemporary highlights acquired over five decades, and was one of the exhibitions with which the Gallery reopened in June.
- In *22nd Biennale of Sydney: NIRIN*, the Gallery's strategic commitment to creative partnerships was central to a collaboration across six venues – the Gallery, Artspace, Campbelltown Arts Centre, Cockatoo Island, Museum of Contemporary Art Australia and the National Art School. Developed by one of Australia's most distinguished artists, Brook Andrew, the expansive exhibition of contemporary art transformed key Gallery collection spaces with the insights of First Nations artists.
- The Gallery completed its five-year collection revaluation project, ensuring accurate valuation of this major state asset. The collection has grown in value by approximately \$443 million in the past five years, reflecting both the generosity of our supporters and the Gallery's forward-thinking acquisition policies.
- The Board of Trustees ratified the following new policies: Acquisitions and Loans Committee Charter; Art Acquisitions Policy; Deaccession and Disposal Policy; Outgoing Loans Policy; Provenance and Due Diligence Research Policy; and Incoming Loans Policy.
- The Gallery also conducted reviews and updates of incoming loan agreement materials, as well as purchase agreements and deeds of gifts to include more comprehensive details specific to time-based art, ensuring that processes are best practice and reflective of changes in the collection.
- An art commission plan was developed for the Sydney Modern Project, working with leading Australian and international artists to create significant new works that respond to the site. Acquisitions will be announced from late 2020.

- A major acquisition highlight was the commission from Takashi Murakami, *Japan Supernatural: Vertiginous After Staring at the Empty World Too Intensely, I Found Myself Trapped in the Realm of Lurking Ghosts and Monsters* 2019. The acclaimed Japanese contemporary artist's spectacular painting is the most significant contemporary acquisition supported by the Foundation for the Gallery's collection, and the largest single painting in our international collection.
- In line with the delivery of the Aboriginal and Torres Strait Islander Sydney Modern Project Plan, the Gallery established a new Aboriginal and Torres Strait Islander curatorial position as well as appointing two Indigenous artist-educators who lead daily tours of the Aboriginal and Torres Strait Islander collections – a first for an Australian art museum.
- The Gallery announced it will present *Archie 100*, a national touring exhibition to celebrate the 100th anniversary of the Archibald Prize in 2021 and explore the Prize's history, and launched a public call-out for information and images of former Archibald Prize works not currently on the Gallery's website.
- Continuing our strategic priority to grow our touring exhibition program throughout regional New South Wales and nationally, regional tours included *Mervyn Bishop; Playback: Dobell Australian Drawing Biennial 2018; Archibald Prize 2019*, staged at a total of six regional galleries; and *Exploded Textiles*, created in partnership with Tamworth Regional Gallery and presenting contemporary textile-based works from each institution's collections. The exhibition celebrated Tamworth Regional Gallery's 100-year anniversary and its famous focus on textile art.
- The Gallery completed its Digitisation Strategic Plan, which provides a strategic framework to catalogue, preserve and provide access to the collections and Gallery-created assets both onsite and online.
- Cross-cultural Wiradjuri woman and Australian artist Karla Dickens was commissioned to create a new contemporary work to be located in the empty niche above the Gallery entrance, following the exhibition *Dora Ohlfsen and the Facade Commission*. The exhibition explored the story of the original facade niche design by Dora Ohlfsen, which was commissioned in 1913 but never realised, leaving the space empty. The work will be launched in 2021 to coincide with the Gallery's 150th anniversary celebrations.
- 2020 marked the 20th anniversary of the Gallery's free film program, which presented highly popular series including Dark Arts x Studio Ghibli, in association with the exhibition *Japan Supernatural*, and a children's film series as part of our family festival, Fo Fum Fiesta.

Art collection

Broadly divided into Australian and international art, the Gallery collection now stands at 35 470 objects. With a value of \$1 748 508 253 – representing an increase of \$443 million over the five years since July 2015 – the collection is the Gallery's greatest asset, as well as a significant cultural asset of the state of New South Wales and the country.

Over this financial year, the Gallery acquired 275 artworks from 84 Australian artists, including 30 Aboriginal and Torres Strait Islander artists, and 61 international artists. Of these, 149 artworks (valued at \$9 870 378) were purchased and 126 artworks (valued at \$13 449 086) were gifted, adding a total value of \$23 319 464 to the collection.

Acquisition highlights

Maria van Oosterwijck (Netherlands, 1630–93), *Flowers and grapes hanging from a ring* c1670–c1690, oil on oak (?) panel. Gift of Kenneth Reed

E Phillips Fox (Australia; France, 1865–1915), *Landscape, between the Counties of Morbihan and Finistère* 1889, oil on canvas. Purchased 2019 with funds provided by the Australian Masterpieces Fund, including the following major donors: In memory of Barbara Gole, Antoinette Albert, Anita Cameron and Luca Belgiorno-Nettis AM, Andrew Cameron AM and Cathy Cameron, Krystyna Campbell-Pretty and the late Harold Campbell-Pretty, Rowena Danziger AM and Ken Coles AM, Kiera Grant, The Greatorex Fund, Alexandra Joel and Philip Mason, Alison Kesson and Robyn Stone, Carole Lamerton and John Courtney, Alf Moufarrige AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent, and the Australian Collection Benefactors Fund, 2019

André Lhote (France, 1885–1962), *Maison à Tunis* 1929, oil on paper mounted on cardboard. Purchased with funds provided by Guy and Marian Paynter

Danila Vassilieff (Australia, 1897–1958), *Man, wife and mother-in-law in street* 1937, oil on canvas. Gift of Adrienne Allen

Grace Crowley (Australia, 1890–1979), *untitled (Abstract painting)* 1950, oil on hardboard. Art Gallery of New South Wales Foundation Purchase 2019

Robert Rauschenberg (United States of America, 1925–2008), *Dylaby* 1962, oil on rubber tyre and packing case timber, iron nails. Gift of the Kaldor Family Collection

Charlotte Posenenske (Germany, 1930–85), *Square tube series D (sheet steel)* 1967, reconstructed 2019, hot-dip galvanised sheet steel, screws, 13 elements. Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund and Atelier 2019

Lisa Reihana (New Zealand, b1964), *A Māori dragon story* 1995, 16 mm animation transferred to single channel digital video, colour, sound. Purchased with funds provided by the Friends of New Zealand Art 2020

Xiao Lu (China; Australia, b1962), *15 Gunshots...From 1989 to 2003* 2003, 2018 (printed later), 15 black and white digital prints, framed and then punctured by bullets. Purchased with funds provided by the Asian Collection Benefactors Program and the Photography Collection Benefactors' Program 2019

Kent Monkman (Canada, b1965), *The allegory of painting* 2015, synthetic polymer paint on canvas. Purchased with funds provided by Atelier and the Mollie and Jim Gowing Bequest Fund 2020

Robert MacPherson (Australia, b1937), *260 Frog poems: Overlanders, run hunters, and storm chasers. In memory of D.R.R.M.P. 1986–2016* 1986–2016, suite of pencil and wash drawings with collage on 274 loose sketchbook sheets (3 of which comprise title panel). The Gil and Shay Docking Drawing Fund and Contemporary Collection Benefactors 2019

Rushdi Anwar (Iraq; Australia, b1971), *Irhal (expel), hope and the sorrow of displacement* 2019, burnt wooden chairs, black oxide pigment, charcoal and ash. Contemporary Collection Benefactors 2019

Michael Armitage (Kenya; England, b1984), *Man in the waves* 2019, oil on Lubugo bark cloth. Mollie and Jim Gowing Bequest Fund and the Lawrence Hinchliffe Bequest Fund 2019

Karla Dickens (Australia, b1967), 5 sculptures from the series *A Dickensian Circus* 2019: *Black Sugar* 2019, vintage bird cage, aluminium, vintage enamelled tin beaker, hessian, black cockatoo feather, wood, synthetic fabric, acrylic paint; *Caged Cage* 2019, vintage bird cages, aluminium, taxidermied budgie, paper mâché, wood, synthetic fabric, acrylic paint; *Clipped Wings* 2019, vintage bird cage, aluminium, woven dilly bag, jute, taxidermied galah wings, taxidermied bat, wood, synthetic fabric, acrylic paint; *Rare Doll Face* 2019, vintage bird cage, aluminium, paper mâché, vintage ceramic doll faces, fabric, wood, synthetic fabric, acrylic paint; *Tamed Feathers* 2019, vintage bird cage, aluminium, paper mâché, emu skin, ceramic, emu feather, wood, synthetic fabric, acrylic paint. Purchased with funds provided by Wendy Whiteley and the Aboriginal Collection Benefactors' Group 2020

Marlene Gilson (Australia, b1944), Ballarat, *My Country* 2019, synthetic polymer paint on linen. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020

Mira Gojak (Australia, b1963), *Pausing place, uncounted* 2019, steel and yarn. Contemporary Collection Benefactors 2019

Ned Grant (Australia, b1941), **Fred Grant** (Australia, b1943), **Patju Presley** (Australia, b1945), **Lawrence Pennington** (Australia, b1934) and **Simon Hogan** (Australia, born c1930), *Wati Kutjara* 2019, synthetic polymer paint on linen. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2019

Kitazawa Hideta (Japan, b1968), 5 sculptures: *Nō mask of a female demon (hannya)* 2013, cypress (hinoki), paint; carving; *Kyōgen mask of a kappa* 2019, cypress (hinoki), paint; carving; *Kagura mask of a demon (oni)* 2018, cypress (hinoki), paint; carving; *Kyōgen mask of a tengu* 2019, paulownia (kiri), paint; carving; *Kagura mask of a fox (tenko)* 2015, paulownia (kiri), paint; carving. Roger Pietri Fund 2019

Desmond Lazaro (Australia; India; England, b1968), *The Sea of Untold Stories II* 2019, natural pigments, indigo-dyed cotton cloth, gold leaf. Lawrence Hinchliffe Bequest Fund 2019

Simone Leigh (United States of America, b1967), *Sentinel* 2019, bronze, raffia. Purchased with funds provided by the Art Gallery of New South Wales Foundation 2019

nova Milne (United States of America), *Skin without biography* 2011, 2019, three channel 2K synced video, archived 3K home movie, 4k footage, animation and rotoscoping, 3 LED screens, cords, cotton, media players, powder-coated steel, artist's custom hand-tufted wool carpet, sound: multichannel stereo. Purchased with funds provided by the Photography Collection Benefactors' Program 2019

Takashi Murakami (Japan, b1962), *Japan Supernatural: Vertiginous After Staring at the Empty World Too Intensely, I Found Myself Trapped in the Realm of Lurking Ghosts and Monsters* 2019, acrylic, gold leaf and glitter on canvas. A Sydney Modern acquisition, purchased with funds provided by the Art Gallery of New South Wales Foundation 2019

Nusra Latif Qureshi (Australia; Pakistan, b1973), 6 paintings: *Descriptions from Past II* 2001, gouache and gold leaf on wash; *ON THE EDGES OF DARKNESS – I* 2016, acrylic, gouache, gold leaf and ink on illustration board; *ON THE EDGES OF DARKNESS – II* 2016, acrylic, gouache, gold leaf and ink on illustration board; *Forever and Ever I* 2011, mixed media on illustration board; *Distant plains of gold* 2019, gouache, gold, tea wash on wasli; *Knotting the waves* 2019, gouache on wasli. Art Gallery of New South Wales, Bulgari Art Award 2019

Joan Ross (Australia; Scotland, b1961), *Warra Warra Wai* 2019, hand-painted pigment print on three sheets. Contemporary Collection Benefactors 2019

Peter Drew (Australia, b1983), 4 prints: *Ah Sing VIC 1911* 2020, screenprint on 80 gsm Kraft paper; *Gladys Sym Choon SA c1920* 2020, screenprint on 80 gsm Kraft paper; *Monga Khan VIC 1916* 2020, screenprint on 80 gsm Kraft paper; *Terum Singh VIC 1917* 2020, screenprint on 80 gsm Kraft paper. Thea Proctor Memorial Fund 2020

Collection purchases

Australian art

Rushdi Anwar (Iraq; Australia, b1971), *Irhal (expel), hope and the sorrow of displacement* 2019, burnt wooden chairs, black oxide pigment, charcoal and ash. Contemporary Collection Benefactors 2019

Lauren Berkowitz (b1965), *Onion sac wall* 1996, 2019, plastic onion bags. Contemporary Collection Benefactors 2019

Kirsten Coelho (Australia, b1966), 2 ceramics: *The crossing* 2019, porcelain, matt glaze, and iron oxide; *Stay* 2019, porcelain, matt glaze, iron oxide, and saturated iron glaze. Vicki Grima Ceramics Fund 2020

Peter Cooley (Australia, b1956), 2 ceramics: *Lyrebird 1* 2017, earthenware; *Wentworth Falls, a pair* 2017, earthenware. Vicki Grima Ceramics Fund 2020

Grace Crowley (Australia, 1890–1979), *untitled (Abstract painting)* 1950, oil on hardboard. Art Gallery of New South Wales Foundation Purchase 2019

Peter Drew (Australia, b1983), 4 prints: *Ah Sing VIC 1911* 2020, screenprint on 80 gsm Kraft paper; *Gladys Sym Choon SA c1920* 2020, screenprint on 80 gsm Kraft paper; *Monga Khan VIC 1916* 2020, screenprint on 80 gsm Kraft paper; *Terum Singh VIC 1917* 2020, screenprint on 80 gsm Kraft paper. Thea Proctor Memorial Fund 2020

E Phillips Fox (Australia; France, 1865–1915), *Landscape, between the Counties of Morbihan and Finistère* 1889, oil on canvas. Purchased 2019 with funds provided by the Australian Masterpieces Fund, including the following major donors: In memory of Barbara Gole, Antoinette Albert, Anita and Luca Belgiorno-Nettis AM, Andrew Cameron AM and Cathy Cameron, Krystyna Campbell-Pretty and the late Harold Campbell-Pretty, Rowena Danziger AM and Ken Coles AM, Kiera Grant, The Greatorex Fund, Alexandra Joel and Philip Mason, Alison Kesson and Robyn Stone, Carole Lamerton and John Courtney, Alf Moufarrige AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent, and the Australian Collection Benefactors Fund 2019

Mira Gojak (Australia, b1963), *Pausing place, uncounted* 2019, steel and yarn. Contemporary Collection Benefactors 2019

Haus Yuriyal (Men of the Yuri) (Papua New Guinea) and **Eric Bridgeman** (Australia, b1986), 26 drawings from the series *Karem kai kai* 2019: *Lewa bilong pineapple (Pineapple heart)* 2019, oil pastel on cotton rag paper; *Awari kol pangua (Flying fox sleeping)* 2019, oil pastel on cotton rag paper; *Pisin bilong nait (Bird of the night)* 2019, oil pastel on cotton rag paper; *Kaupa bil (Traipela pisin/Large bird)* 2019, oil pastel on cotton rag paper; *Simbu wi sungua (Man blo singaut/War crier)* 2019, oil pastel on cotton rag paper; *Toa yal (Green man)* 2019, oil pastel on cotton rag paper; *Epal sungua yal (Man blo kilim man/Killer)* 2019, oil pastel on cotton rag paper; *Kura dimin (Ples blo fight/Battlefield)* 2019, oil pastel on cotton rag paper; *Den kun bero (Asshole)* 2019, oil pastel on cotton rag paper; *Ole kul (Ancestral burial place)* 2019, oil pastel on cotton rag paper; *Goma dan (Hill of ashes)* 2019, oil pastel on cotton rag paper; *Digine kople (Mountain/stone digine)* 2019, oil pastel on cotton rag paper; *Marnul (Place of water)* 2019, oil pastel on cotton rag paper; *More kawa nen (Papa blo mountain/Cold place)* 2019, oil pastel on cotton rag paper; *Mankee yal (Man blo kai man/Cannibal)* 2019, oil pastel on cotton rag paper; *Omil yal (Big-eyed man)* 2019, oil pastel on cotton rag paper; *Tawa sungua yal (Man blo paitim kundu)* 2019, oil pastel on cotton rag paper; *Abal han (Susu blo meri/Woman's breasts)* 2019, oil pastel on cotton rag paper; *Glaiben yal (Tongue man)* 2019, oil pastel on cotton rag paper; *Yal iki spirit (Haus man spirit)* 2019, oil pastel on cotton rag paper; *Kula der (Spear stands/stuck in ground)* 2019, oil pastel on cotton rag paper; *Yal mian (Blood man)* 2019, oil pastel on cotton rag paper; *Kora kuin yal (Leader of the fight)* 2019, oil pastel on cotton rag paper; *Kora man dungua yal (Man blo stoppim fight)* 2019, oil pastel on cotton rag paper; *Po kona yal*

(Fighter in four corners) 2019, oil pastel on cotton rag paper; *Wikauma kople (Mountain Wikauma)* 2019, oil pastel on cotton rag paper. Contemporary Collection Benefactors 2019

Margel Hinder (Australia, 1906–95), *Model for Interlock* 1973–79, steel sculpture on timber base. The Barbara Tribe Bequest Fund 2019

Eliza Hutchison (South Africa; Australia, b1965), 3 photographs from the series *The difference between the eternal and the infinite* 2015–19: *Air bag* 2018–19, inkjet print; *Piste* 2015–19, inkjet print; *The Tsar and the knight* 2018–19, inkjet print. Purchased with funds provided by the Photography Collection Benefactors' Program 2019

Nusra Latif Qureshi (Australia; Pakistan, b1973), 6 paintings: *Descriptions from Past II* 2001, gouache and gold leaf on wash; *ON THE EDGES OF DARKNESS – I* 2016, acrylic, gouache, gold leaf and ink on illustration board; *ON THE EDGES OF DARKNESS – II* 2016, acrylic, gouache, gold leaf and ink on illustration board; *Forever and Ever I* 2011, mixed media on illustration board; *Distant plains of gold* 2019, gouache, gold, tea wash on wasli; *Knotting the waves* 2019, gouache on wasli. Art Gallery of New South Wales, Bulgari Art Award 2019

Robert MacPherson (Australia, b1937), *260 Frog poems: Overlanders, run hunters, and storm chasers. In memory of D.R.R.M.P. 1986–2016* 1986–2016, suite of pencil and wash drawings with collage on 274 loose sketchbook sheets (3 of which comprise title panel). The Gil and Shay Docking Drawing Fund and Contemporary Collection Benefactors 2019

Claudia Nicholson (Colombia; Australia, b1987) in collaboration with **Miss L, Miss J, Miss M, Miss H, Miss V** and **Miss T**, *By your side* 2019, three channel digital video, colour, sound. Contemporary Collection Benefactors 2020

nova Milne (United States of America), *Skin without biography* 2011, 2019, three channel 2K synced video, archived 3K home movie, 4k footage, animation and rotoscoping, 3 LED screens, cords, cotton, media players, powder-coated steel, artist's custom hand-tufted wool carpet, sound: multichannel stereo. Purchased with funds provided by the Photography Collection Benefactors' Program 2019

Wendy Paramor (Australia, 1938–75), 2 drawings: *Untitled* 1963, charcoal on paper; *Untitled – landscape* 1963, charcoal on paper. The Gil and Shay Docking Drawing Fund 2020

John Perceval (Australia, 1923–2000), *Angel with trumpet* 1961, glazed earthenware. Mollie Douglas Bequest Fund 2020

Emma Phillips (Australia, b1989), *Untitled (Denise and Diane twinning)* from the series *Too Much to Dream* 2018, 2019, printed later, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors Group 2019

Carl Plate (Australia, 1909–77), 2 collages: *Untitled* 1971, magazine print collage on paper. *Untitled* 1971, magazine print collage on paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2019

Tom Polo (Australia, b1985), *The most elaborate disguise* 2016, 2019, 40 mixed media works on paper and acrylic wall painting. The Gil & Shay Docking Drawing Fund and Contemporary Collection Benefactors 2019

Joan Ross (Australia; Scotland, b1961), 4 prints from the series *Headless birds* 2018: *A very rare bird* 2018, hand-coloured pigment print; *Fool's paradise* 2018, hand-coloured pigment print; *I will miss you copying things* 2018, hand-coloured pigment print; *A native* 2018, hand-coloured pigment print. Contemporary Collection Benefactors 2019

Joan Ross (Australia; Scotland, b1961), *Warra Warra Wai* 2019, hand-painted pigment print on 3 sheets. Contemporary Collection Benefactors 2019

Frederick B Schell (Australia, 1905), *Steavenson's Falls, Victoria* c1886–c1887, charcoal, white gouache on laid paper. Accessioned 2020

Luke Sciberras (Australia, b1975), 3 prints: *Goanna* 2018, etching and aquatint on off-white wove Arches paper; *Red ground, Darling River* 2019, gouache, pastel on off-white wove Arches paper; *Roots and clays, Wilcannia* 2019, gouache, pastel, scraping on cream wove Saunders Waterford paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2019

Gemma Smith (Australia, b1978), *Zero* 2016, acrylic on linen. Contemporary Collection Benefactors 2020

Yasmin Smith (Australia, b1984), 2 sculptures: *Bundle of Ntaria branches 4* 2015, mid-fire slip with Hermannsburg wood ash glaze (River Red Gum, Mulga, Palm Tree), black copper oxide wash, electrical wire; *Bundle of Ntaria branches 8* 2015, mid-fire slip with Hermannsburg wood ash glaze (River Red Gum, Mulga, Palm Tree), black copper oxide wash, electrical wire. Vicki Grima Ceramics Fund 2020

Arthur Streeton (Australia; England, 1867–1943), *The Rialto* 1912, lithograph. Australian Prints, Drawings and Watercolours Benefactors Fund 2020

Angela Tiatia (Australia, b1973), *Hibiscus Rosa Sinensis* 2010, single channel digital video, colour, silent. Contemporary Collection Benefactors 2019

Aida Tomescu (Romania; Australia, b1955), *Sewn onto stones in the sky* 2019, triptych: oil on Belgian linen. Purchased with funds donated by Ken Coles AM and Rowena Danziger AM 2019

Margaret Worth (Australia, b1944), *Samsara 3* 1967–68, synthetic polymer paint on canvas. Patrick White Bequest Fund 2019

Coen Young (Australia, b1988), *Mirror painting (2)* 2019, acrylic paint and silver nitrate on paper. Purchased with funds provided by the Photography Collection Benefactors program 2020

Subtotal: 76 works

Aboriginal and Torres Strait Islander art

Marcia Biya'ŋu (Australia, b1994), *Angidjatjiya Milarr (jungle vine fish trap)* 2019, etching. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2020

Bobby Dhalmurrawuy (Australia), *Wunhanju (Yirritja rainbow serpent)* 2019, etching. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2020

Joe Dhamanydji (Australia), 2 prints: *Guku Galinyin* 2019, etching; *Manburi Birrinmal* 2019, etching. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2020

Karla Dickens (Australia, b1967), 5 sculptures from the series *A Dickensian Circus* 2019: *Black Sugar* 2019, vintage bird cage, aluminium, vintage enamelled tin beaker, hessian, black cockatoo feather, wood, synthetic fabric, acrylic paint; *Caged Cage* 2019, vintage bird cages, aluminium, taxidermied budgie, paper mâché, wood, synthetic fabric, acrylic paint; *Clipped Wings* 2019, vintage bird cage, aluminium, woven dilly bag, jute, taxidermied galah wings, taxidermied bat, wood, synthetic fabric, acrylic paint; *Rare Doll Face* 2019, vintage bird cage, aluminium, paper mâché, vintage ceramic doll faces, fabric, wood, synthetic fabric, acrylic paint; *Tamed Feathers* 2019, vintage bird cage, aluminium, paper mâché, emu skin, ceramic, emu feather, wood, synthetic fabric, acrylic paint. Purchased with

funds provided by Wendy Whiteley and the Aboriginal Collection Benefactors' Group 2020

Karla Dickens (Australia, b1967), 5 sculptures from the series *Pound-for-Pound* 2019: *Pound-for-Pound #1* 2019, aluminium, vintage crutch, waxed linen thread, wire, steel, acrylic paint; *Pound-for-Pound #5* 2019, aluminium, vintage gun stock, waxed linen thread, stainless steel mesh, aluminium, copper wire, steel, acrylic paint; *Pound-for-Pound #6* 2019, aluminium, vintage sickle, waxed linen thread, wire, steel, acrylic beads, acrylic paint; *Pound-for-Pound #11* 2019, aluminium, reclaimed wood, waxed linen thread, vintage aluminium spurs, jute rope, steel, acrylic paint; *Pound-for-Pound #12* 2019, aluminium, vintage scythe, cotton string, human hair, parrot feathers, steel, acrylic paint. Purchased with funds provided by Wendy Whiteley and the Aboriginal Collection Benefactors' Group 2020

Marlene Gilson (Australia, b1944), Ballarat, *My Country* 2019, synthetic polymer paint on linen. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020

Ned Grant (Australia, b1941), **Fred Grant** (Australia, b1943), **Patju Presley** (Australia, b1945), **Lawrence Pennington** (Australia, b1934) and **Simon Hogan** (Australia, born c1930), *Wati Kutjara* 2019, synthetic polymer paint on linen. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2019

Timo Hogan (Australia, b1973), *Lake Baker* 2019, synthetic polymer paint on linen. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2019

Trudy Inkamala (Australia, b1940), *Woman with Dilly Bags* 2019, mixed media, plastic, woollen blankets dyed with bush plants, cotton, wool, hessian, feathers. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2019

Sylvia Ken (Australia, b1965), *Seven Sisters* 2019, synthetic polymer paint on linen. Roberts Family Acquisition 2019

Judy Lirririnyin (Australia, b1958), *Djambarrpuyngu Banumbirr (morning star)* 2019, etching. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2020

Beth Mbitjana Inkamala (Australia, b1977), *Hermannsburg Days* 2019, terracotta and underglazes. Mollie Douglas Bequest Fund 2019

Peter Mungkuri (Australia, b1946), 4 drawings: *Punu Ngura (Country with trees) 1* 2018, black and white ink on paper; *Punu Ngura (Country with trees) 2* 2018, black ink on paper; *Punu Ngura (Country with trees) 4* 2019, black and white ink on paper; *Punu Ngura (Country with trees) 3* 2019, black and white ink on paper. Aboriginal Collection Benefactors' Group 2019

Rerrkirrwaṅa Mununggurr (Australia, b1971), *Gurtha* 2019, ochre on stringybark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020

Hayley Panangka Coulthard (Australia, b1967), *Elintja (galah)* 2019, terracotta and underglazes. Mollie Douglas Bequest Fund 2019

Rona Panangka Rubuntja (Australia, b1970), *Kwatja (water) in the Finke River* 2019, terracotta and underglazes. Mollie Douglas Bequest Fund 2019

Margaret Rarru (Australia, b1940), *Dhomala (Macassan sail)* 2018, pandanus and kurrajong. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2019

Marlene Rubuntja (Australia, b1961), *Woman with Dilly Bags and Dilly Bag Hat* 2019, mixed media, plastic, woollen blankets dyed with bush plants, cotton, wool, hessian, feathers. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2019

Carbiene Tjangala McDonald (Australia, b1961), *Four Dreamings* 2019, synthetic polymer paint on linen. Purchased with funds provided by the Aboriginal Collection Benefactors 2019

Kunmanara (Mumu Mike) Williams (Australia, 1952–2019), *Kulinmaya* 2019, screenprint on archival map. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020

Regina Pilawuk Wilson (Australia, b1948), *Syaw (Fish-net)* 2019, synthetic polymer paint on linen. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2019

Harry Wirrimbitj (Australia, b1955), *Dhukurruru at Milaway (Sacred Rock)* 2019, etching. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2020

Darryl Yatjany (Australia, b1982), 2 prints: *Dhukurruru at Milaway (Sacred Rock)* 2019, etching; *Birriku* 2019, etching. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2020

Colin Yerrilil (Australia, b1941), *Daymirri* 2019, etching. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2020

Christine Yukenbarri (Australia, b1977), *Winpurpurla* 2018, synthetic polymer paint on linen. Purchased with funds provided by the Aboriginal Collection Benefactors tour to the Kimberley 2019

Subtotal: 38 works

Asian art

Unknown artist *Man's jacket (haori)* 1920s–30s, Taishō period 1912–26, silk; resist dyeing. Asian Collection Benefactors 2019

Norimichi Hirakawa (Japan, b1982), *datum* 2019, computer generated software program, sound, colour. Purchased with funds provided by the Campaign Leadership Donor tour to Japan 2019

Kitazawa Hideta (Japan, b1968), 5 sculptures: *Nō mask of a female demon (hannya)* 2013, cypress (hinoki), paint; carving; *Kyōgen mask of a kappa* 2019, cypress (hinoki), paint; carving; *Kagura mask of a demon (oni)* 2018, cypress (hinoki), paint; carving; *Kyōgen mask of a tengu* 2019, paulownia (kiri), paint; carving; *Kagura mask of a fox (tenko)* 2015, paulownia (kiri), paint; carving. Roger Pietri Fund 2019

Kawanabe Kyōsai (Japan, 1831–89), *Tengu preparing food in the hollow tree* from the series *Scenic places of the Tōkaidō (Tōkaidō meishi no uchi)* 1863, woodblock print; ink and colour on paper. Yasuko Myer Bequest Fund 2019

Desmond Lazaro (Australia; India; England, b1968), *The Sea of Untold Stories II* 2019, natural pigments, indigo-dyed cotton cloth, gold leaf. Lawrence Hinchliffe Bequest Fund 2019

Takashi Murakami (Japan, b1962), *Japan Supernatural: Vertiginous After Staring at the Empty World Too Intensely, I Found Myself Trapped in the Realm of Lurking Ghosts and Monsters* 2019, acrylic, gold leaf and glitter on canvas. A Sydney Modern acquisition, purchased with funds provided by the Art Gallery of New South Wales Foundation 2019

Mizuki Shigeru (1922–2015), 2 prints from the series *Fifty-three stations of the Yōkaidō Road (Yōkaidō gojūsan tsugi)* 2008: *Shono* 2008, woodblock print; ink and colour on paper; *Odawara* 2008, woodblock print; ink and colour on paper. Yasuko Myer Bequest Fund 2019

Tsukioka Yoshitoshi (Japan, 1839–92), 2 prints from the series *Sketches by Yoshitoshi (Yoshitoshi ryakuga)* 1882: *The dancing pot at Ninnaji temple* 1882, woodblock print; ink and colour on paper; *Tadamori and the oil thief* 1882, woodblock print; ink and colour on paper. Yasuko Myer Bequest Fund 2019

Tsukioka Yoshitoshi (Japan, 1839–92), *The courtesan Ohyaku (Dakki no Ohyaku) and a ghost* from the series *Twenty-eight famous murders with verse (Eimei nijūhasshūku)* 1866, woodblock print; ink and colour on paper. Yasuko Myer Bequest Fund

Utagawa Kunisada/Toyokuni III (Japan, 1786–1865), *Nakamura Utaemon IV as the ghost of Iga Shikibunojō Mitsumune with Iga no Kotarō Asayuki in the play 'Meiyo jinsei roku'* 1852, woodblock print; ink and colour on paper. Yasuko Myer Bequest Fund 2019

Utagawa Kuniyoshi (Japan, 1797–1861), 2 prints: *The actors Ichikawa Kodanji IV as the ghost of Kozakura Tōgō and as the tea server Inba, in reality the ghost of Tōgō (R)*, *Bandō Hikosaburō IV as Orikoshi Tairyō (C)*, *Iwai Kumesaburō III as Katsuragi*, and *Ichikawa Kodanji IV as Koshimoto Sakuragi, in reality the ghost of Tōgō (L)* 1851, woodblock print; ink and colour on paper; *A sick tanuki (Tanuki no senkimochi) (above) and Tanuki as the Seven gods of good fortune (Tanuki no shichifukuijin) (below)* 1843–44, woodblock print; ink and colour on paper. Yasuko Myer Bequest Fund 2019

Utagawa Yoshimori (Japan, 1830–84), *The tongue-cut sparrow (Shitakiri suzume)* 1864, woodblock print; ink and colour on paper. Yasuko Myer Bequest Fund

Xiao Lu (China; Australia, b1962), 15 *Gunshots...From 1989 to 2003* 2003, 2018 (printed later), 15 black and white digital prints, framed and then punctured by bullets. Purchased with funds provided by the Asian Collection Benefactors Program and the Photography Collection Benefactors' Program 2019

Subtotal: 20 works

International art

Kamrooz Aram (Iran, b1978), *Nocturne 3 (departing nocturne)* 2019, oil, oil crayon, wax pencil and pencil on linen. Roger Pietri Fund and the Asian Collection Benefactors' Fund 2019

Michael Armitage (Kenya; England, b1984), *Man in the waves* 2019, oil on Lubugo bark cloth. Mollie and Jim Gowing Bequest Fund and the Lawrence Hinchliffe Bequest Fund 2019

Sophie Calle (France, b1953), *Romance in Granada* from the series *The blind* 1986, framed text, framed gelatin silver photograph, 2 framed type C photographs, shelf. Purchased with funds provided by the Photography Collection Benefactors' Program 2020

Claude Flight (England, 1881–1955), *Speed* c1922, colour linocut printed from 4 blocks in cobalt blue, prussian blue, red and yellow. Purchased with funds provided by Hamish Parker and the Don Mitchell Bequest Fund 2019

Simone Leigh (United States of America, b1967), *Sentinel* 2019, bronze, raffia. Purchased with funds provided by the Art Gallery of New South Wales Foundation 2019

André Lhote (France, 1885–1962), *Maison à Tunis* 1929, oil on paper mounted on cardboard. Purchased with funds provided by Guy and Marian Paynter

Tala Madani (Iran, b1981), *Cave Interior (Ancestors)* 2019, oil and polymerised plaster on linen. Purchased with funds provided by the Mervyn Horton Bequest Fund, Geoff Ainsworth AM & Johanna Featherstone, Andrew Cameron AM & Cathy Cameron, and Clare Ainsworth Herschell 2020

Kent Monkman (Canada, b1965), *The allegory of painting* 2015, synthetic polymer paint on canvas. Purchased with funds provided by Atelier and the Mollie and Jim Gowing Bequest Fund 2020

Zanele Muholi (South Africa, b1972), 2 photographs from the series *Somnyama Ngonyama* 2014–16: *Somandla, Parktown* 2014, printed 2020, diptych: 2 gelatin silver photographs; *Bhekisisa, Sakouli beach, Mayotte* 2016, printed 2020, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2020

Charlotte Posenenske (Germany, 1930–85), *Square tube series D (sheet steel)* 1967, reconstructed 2019, hot-dip galvanised sheet steel, screws, 13 elements. Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund and Atelier 2019

Lisa Reihana (New Zealand, b1964), *A Māori dragon story* 1995, 16 mm animation transferred to single channel digital video, colour, sound. Purchased with funds provided by the Friends of New Zealand Art 2020

Kay Rosen (United States of America, b1949), *IOU* 2017, letterpress print on board. Mervyn Horton Bequest Fund 2020

Mika Rottenberg (Argentina; Israel, b1976), *Lips (Study #3)* 2016, single channel video installation, colour, sound. Purchased with funds provided by the Art Gallery of New South Wales Foundation 2019

Yahia Turki (Tunisia, c1903–69), *The blue door Sidi Bou Said* 1929, oil on panel. Purchased with funds provided by Meredith Paynter 2020

Subtotal: 15 works

Total all departments: 149 works

Collection gifts

Australian art

Adrienne Allen

Danila Vassilieff (Australia, 1897–1958), *Man, wife and mother-in-law in street* 1937, oil on canvas

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

James Lynch (b1974), *I was running and running ...* 2004, single channel digital video animation, colour, sound

Lauren Berkowitz in memory of Henry Krum through the Australian Government's Cultural Gifts Program

Lauren Berkowitz (b1965), *Green bottle corner cluster* 1996, 2019, found glass bottles

Nigel Butterley and Tom Kennedy

Vicki Varvaressos (Australia, b1949), *Six foot caucasian with beard* 1976, synthetic polymer paint and collaged paper on canvas

Michael Cain and Ian Adrian

Dora Ohlfsen (Australia, 1869–1948), 2 sculptures: *Gara delle pattuglie, Roma, 1913* 1913, bronze plaque; *(Woman with bear skin)* 1920, bronze on stone base

Phillip Constable. Donated through the Australian Government's Cultural Gifts Program

Ralph Balson (Australia, 1890–1964), *Non-objective painting* 1956, oil on board

Christopher Cuthbert and Sally Dan-Cuthbert. Donated through the Australian Government's Cultural Gifts Program

Janet Burchill (Australia, b1955) and **Jennifer McCamley** (Australia, b1957), *AK47* 2003, neon, electrical components, laser-cut anodised aluminium

Virginia Cuppaidge

Virginia Cuppaidge (Australia, b1943), *Blue talor* 1975, synthetic polymer paint on canvas

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

Rayner Hoff (United Kingdom; Australia, 1894–1937), *Nereida* 1929–30, bronze, marble

Deborah Kelly. Donated through the Australian Government's Cultural Gifts Program

Deborah Kelly (Australia, b1962), 15 prints from the series *The further Venus variations* 2017: *Further Venus variations #1* 2017, pigment print on silk charmeuse; *Further Venus variations #2* 2017, pigment print on silk charmeuse; *Further Venus variations #3* 2017, pigment print on silk charmeuse; *Further Venus variations #4* 2017, pigment print on silk charmeuse; *Further Venus variations #5* 2017, pigment print on silk charmeuse; *Further Venus variations #6* 2017, pigment print on silk charmeuse; *Further Venus variations #7* 2017, pigment print on silk charmeuse; *Further Venus variations #8* 2017, pigment print on silk charmeuse; *Further Venus variations #9* 2017, pigment print on silk charmeuse; *Further Venus variations #10* 2017, pigment print on silk charmeuse; *Further Venus variations #11* 2017, pigment print on silk charmeuse; *Further Venus variations #12* 2017, pigment print on silk charmeuse; *Further Venus variations #13* 2017, pigment print on silk charmeuse; *Further Venus variations #14* 2017, pigment print on silk charmeuse; *Further Venus variations #15* 2017, pigment print on silk charmeuse

Deborah Kelly (Australia, b1962), *Venus envy (redux)* 2019, pigment print on die-cut aluminium, lacquer

Mike Parr. Donated through the Australian Government's Cultural Gifts Program

Mike Parr (Australia, b1945), 2 multimedia and 2 prints: *Aussie, Aussie, Aussie, Oi, Oi, Oi [Democratic Torture]* 2003, 16 mm film shown as single channel digital video, colour, sound; *House of cards* 2004, 16 mm film shown as single channel digital video, black and white, sound; *The plague of fantasies 1* 2010, drypoint, anglegrinding, scraping and relief on copper plates, printed in black ink and carborundum on 12 sheets of Hahnemuehle 350 gsm paper

Mike Parr (Australia, b1945) and **John Nixon** (Australia, b1949), *Head [Nixon/Parr]* 1989, plyblock prints on Fabriano Tiegolo 290 gsm paper

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

Ben Quilty (Australia, b1973), 10 prints: *Last supper* 2018, etching printed in sepia ink with light plate-tone on off-white wove Somerset paper; *Endone* 2018, two plate colour etching on off-white wove Somerset paper; *Tenderness* 2018, two plate colour etching on off-white wove Somerset paper; *Man cave* 2018, two plate colour etching on off-white wove Somerset paper; *The fall* 2018, two plate colour etching on off-white wove Somerset paper; *Chaos of men* 2018, etching printed in black ink with plate tone in yellow ink on off-white wove Somerset paper; *Kenny* 2018, two plate colour etching on off-white wove Somerset paper; *Lloyd* 2018, two plate colour etching on off-white wove Somerset paper; *Eric* 2018, two plate colour etching on off-white wove Somerset paper; *Leisa* 2017, two plate colour etching on off-white wove Somerset paper

Joan Ross. Donated through the Australian Government's Cultural Gifts Program

Joan Ross (Australia; Scotland, b1961), 2 multimedia: *Colonial Grab* 2015, single channel digital animation, colour, sound; *I give you a mountain* 2018, single channel digital animation, colour, sound

Luke Sciberras. Donated through the Australian Government's Cultural Gifts Program

Luke Sciberras (Australia, b1975), 4 drawings: *Kimberley coast 3* 2018, gouache and pastel on cream wove Saunders Waterford paper; *Plein air study III*, *Belle Île* 2017, gouache and pastel on paper; *Study for high tide II*, *Belle Île* 2017, gouache and pastel on paper; *Goanna* 2017, watercolour and pastel on cream wove Saunders Waterford paper

The Sweetapple Family. Donated through the Australian Government's Cultural Gifts Program

Margaret Preston (Australia; England; France, 1875–1963), *Macquarie Street* c1925, woodcut, printed in black ink, from one block

Eleonora and Michael Triguboff. Donated through the Australian Government's Cultural Gifts Program

James Angus (Australia; United States of America, b1970), *Mosquito* 2004, polyurethane and wood veneer

Callum Morton (Canada; Australia, b1965), *Screen #7 Here and There* 2006, wood and acrylic paint

TV Moore (Australia, b1974), *Old love in song: in death* 2004, single channel digital video, colour, sound

Subtotal: 50 works

Aboriginal and Torres Strait Islander art

Tony Albert

Tony Albert (Australia, b1981), *Hey F#ckers* 2019, pigment print on paper

Simon Chan. Donated through the Australian Government's Cultural Gifts Program

Judy Napangardi Watson (Australia, c1925–2016), *Mina Mina Jukurrpa* 2012, synthetic polymer paint on canvas

Subtotal: 2 works

Asian art

Gillian Green. Donated through the Australian Government's Cultural Gifts Program

Phaptawan Suwannakudt (Thailand; Australia, b1959), *Unravel* 2010, ink and dye pigment on silk

Guo Jian. Donated through the Australian Government's Cultural Gifts Program

Guo Jian (Australia; China, b1962), *The Landscape No.1 2014* 2016, inkjet pigment print, editions: 3 + 2 AP

Lesley Kehoe

Igawa Takeshi (Japan, b1980), *To the sea* 2009, lacquer and hemp cloth on polyurethane ('kanshitsu')

Helen Suk-Yue Wheeler in memory of her parents Li Tung and Fund Ching-Fei

Gui Dian (China, 1865–1958), 4 calligraphies: *Su Qin Yi Lian Heng Shui Qin in running script (section)* 1930s, ink on paper; *Mengzi in seal script section*), ink on paper; 'Hou chu shi biao' in clerical script, ink on paper; *Hou chu shi biao (section) in semi-cursive script* December 1936, ink on paper

Gui Zhi (China, late 1800s–early 1900s), *couplet in seal script* early 1900s, ink on paper

Howie Tsui and Art Labor Gallery

Howie Tsui (Hong Kong, b1978), *Retainers of Anarchy* 2018, handscroll and catalogue box set; coloured ink on paper

Craig Westgate in memory of his grandmother Freda Thomas

Toyohara (Yōshū) Chikanobu (Japan, 1838–1912), 2 prints: *Scene on the Sumida River* 1880, triptych; colour woodblock print; *Beauties and flowers* 1878, triptych; colour woodblock print

Toyohara Kunichika (Japan, 1835–1900), *Kabuki scene* 1896, colour woodblock print

Tsukioka Yoshitoshi (Japan, 1839–92), *Naosuke Gombei ripping off a face* from the series *Twenty-eight famous murders with verse* 1867, Edo (Tokugawa) period 1615–1868, woodblock print; ink and colour on paper

Dr John Yu in memory of Dr George Soutter

23 sculptures: *Square ivory seal* 1949, carved ivory; *Square Shoushan stone seal with landscape design in relief* 1900s, carved Shoushan stone; *Oval Shoushan stone seal with landscape design in relief* 1900s, carved Shoushan stone; *Square Crystal Seal* 1900s, carved Fajing crystal; *Rectangular Shoushan stone seal with horse finial* 1884 (or 1944), carved Shoushan stone; *Rectangular Shoushan stone seal with animal finial* undated, carved Shoushan stone; *Oval Shoushan Furong stone seal with a child-holding-fish finial* undated, carved Shoushan Furong stone; *Square ivory seal with a buddhist monk-carrying-a-bag finial* undated, carved ivory; *Square Qingtian stone seal with animal* undated, carved Qingtian stone; *Shoushan stone seal with landscape design in relief* undated, carved Shoushan Tianla stone, *Shoushan stone seal with landscape design in relief* undated, carved Shoushan stone; *Rectangular Shoushan stone seal with*

animal finial undated, carved Shoushan stone; *Square Shoushan stone seal with he-he immortals finial* 1900s, carved Shoushan stone; *Rectangular Changhua stone seal with dragon finial* 1900s, carved Changhua stone; *Square Shoushan stone seal with animal finial* 1900s, carved Shoushan stone; *Square Shoushan stone seal with Crouching beast finial* 1945, carved Shoushan stone; *Rectangular wooden seal engraved in four sides* 1900s, carved wood; *Tibetan mold with inscribed Sanskrit* undated, carved wood; *Mold with Tibetan and Sanskrit scripts on five sides and jewel motif* undated, carved wood; *Tibetan metal seal* undated, open work copper knob and iron seal surface; *Tibetan metal seal* mid 1700s, cast iron with Jianjin (incised) 鋼金 marks; *Tibetan metal seal with white copper knob and iron seal face*, white copper and iron; *Tibetan metal seal* 1900s, iron

attrib. Chen Hengque (China, 1876–1923), *Rectangular Shoushan stone seal with carved scholar design* 1900s, carved Shoushan stone

attrib. Chen Yuzhong (Qiutang) (China, 1762–1806), *Square Shoushan stone seal with animal finial* 1900s, carved Shoushan stone

attrib. Ding Jing (Dun Ding) (China, 1695–1765), *Rectangular Shoushan stone seal* 1900s, carved Shoushan stone

attrib. Dun Lifu (China, 1906–88), *Square Shoushan stone seal with animal finial* 1923 (or 1983), carved Changhua stone

attrib. Gao Kai (China, 1769–1839), *Square Shoushan stone seal* 1900s, carved Shoushan stone

attrib. Huang Binhong (China, 1865–1955), *Irregular Shoushan stone seal of bamboo design*, carved Shoushan stone

attrib. Jin Xinlan (Xia Niu) (China, 1841–1909), *Square Shoushan stone seal with beast finial* 1900s, carved Shoushan stone

attrib. Liu Bai (Junliang) (China), *Square Shoushan stone seal* 1900s, carved Qingtian stone

attrib. Lou Xihu (China, 1881–1950), *Rectangular Qingtian stone seal with animal finial* 1900, carved Qingtian stone

attrib. Qian Shoutie (China, 1897–1967), *Irregular shaped Shoushan stone seal* 1900s, carved Shoushan stone

attrib. Qian Song (China, 1818–60), *Square Shoushan stone seal* 1900s, carved Shoushan stone

attrib. Weng Danian (Shujun) (China, 1811–90), 2 sculptures: *Square Shoushan stone seal with human figure finial* 1900s, carved Shoushan stone; *Rectangular Shoushan seal with dragon design* 1900s, carved Qingtian stone

attrib. Wu Changshuo (Kutie) (China, 1844–1927), 2 sculptures: *Square jet seal with animal finial*, carved Meijing stone (jet); *Square Shoushan Tianhuang stone seal with animal finial* 1900s, carved Shoushan Tianhuang stone

attrib. Wu Rangzhi (Xizai) (China, 1799–1870), 2 sculptures: *Square Shoushan stone seal with animal finial* 1900s, carved Shoushan stone; *Square Shoushan Furong stone seal with a turtle finial* 1900s, carved Qingtian stone

attrib. Zhao Shigang (China, 1874–1945), *Square Shoushan stone seal* 1938, carved Shoushan stone

attrib. Zhang Yuan (Daqian) (China, 1899–1930), *Square Shoushan stone seal in a box with qilin design in relief* 1900s, carved Tianhuang stone

attrib. Zhao Zhichen (Cixian) (China, 1781–1860), *Square Shoushan stone seal with landscape design* 1900s, carved Shoushan stone

Shi Tao (China), *Rectangular Shoushan stone seal with dragon design* 1900s, carved Shoushan stone

Xiaogang (China), *Rectangular Shoushan stone seal with open-work animal heads knob* 1900s, carved Shoushan stone

Subtotal: 58 works

International art

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

Georg Baselitz (Germany, b1938), *Oven soot* 2015, oil on canvas

Martin Browne. Donated through the Australian Government's Cultural Gifts Program

Ni-Vanuatu people (Republic of Vanuatu), 7 sculptures: *Fern figure* 1968–early 1980s (collected), tree fern (*Cyathea lunulata*); *Tamat (fern figure)* 1968–early 1980s (collected), tree fern (*Cyathea lunulata*); *Tamat (fern figure)* 1968 (collected), tree fern (*Cyathea lunulata*); *Tamat (fern figure)* 1968 (collected), tree fern (*Cyathea lunulata*); *Tamat (fern figure)* 1968–early 1980s (collected), tree fern (*Cyathea lunulata*); *Tamat (fern figure)* 1968–early 1980s (collected), tree fern (*Cyathea lunulata*); *Tamat (fern figure)* 1968–early 1980s (collected), tree fern (*Cyathea lunulata*)

Chris Huen Sin Kan and Simon Lee Gallery, with support from Kenneth Tan and Boris Yeung & Amy Ng

Chris Huen Sin Kan (b1991), *MuiMui, Doodood and Balltsz* 2018, oil on canvas

The John Kaldor Family Collection.
Donated through the Australian
Government's Cultural Gifts Program

Robert Rauschenberg (United States
of America, 1925–2008), *Dylaby* 1962,
oil on rubber tyre and packing case
timber, iron nails

Kenneth Reed. Donated through the
Australian Government's Cultural
Gifts Program

Abraham van Beyeren (Netherlands,
c1620–90), *Still life with fruit, a glass
and a Chinese Wanli porcelain bowl*
1656, oil on oak panel

Maria van Oosterwijck (Netherlands,
1630–93), *Flowers and grapes hanging
from a ring* c1670–c1690, oil on oak (?)
panel

Eleonora and Michael Triguboff.
Donated through the Australian
Government's Cultural Gifts Program

Kutluğ Ataman (Turkey; England,
b1961), *Martin is asleep* 1999, single
channel digital video, colour, sound,
projector, dollhouse bed

Chi Peng (China, b1981), 2
photographs: *Consubstantiality
I-2* 2004, type C photograph;
Consubstantiality I-1 2004, type C
photograph

Greg Woolley. Donated through the
Australian Government's Cultural
Gifts Program

Ghada Amer (Egypt; France; United
States of America, b1963), *I do not love
you* 2005, acrylic, embroidery and gel
on canvas

Subtotal: 16 works

Total all departments: 126 works

Total purchased and gifted in 2019–20:
275 works

National Art Archive

The archive made the following
acquisitions of particular note in
2019–20.

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

The archive of the Sherman
Contemporary Art Foundation
(2008–18)

Meg Stewart. Donated through the
Australian Government's Cultural
Gifts Program

The personal archive of her mother,
artist Margaret Coen

David Beal. Donated through the
Australian Government's Cultural
Gifts Program

His personal photographic archive

Lisa Havilah. Donated through the
Australian Government's Cultural
Gifts Program

Her personal archive as curator, arts
worker and director

Michael Brand. Donated through the
Australian Government's Cultural
Gifts Program

His personal archive and a library of
over 2000 titles specialising in Indian
and Islamic art, architecture and culture

Peter Kampfner. Donated through
the Australian Government's Cultural
Gifts Program

The personal archive of his mother,
artist Judy Cassab

Victoria Lynn. Donated through the
Australian Government's Cultural
Gifts Program

The personal archive of her father, artist
Elwyn Lynn

Mike Leggett. Donated through the
Australian Government's Cultural
Gifts Program

The archive of 'Burning the interface'
(1993–97)



Registration

During 2019–20, the Registration department managed the acquisition process of 275 items into the collection, including design and construction of long-term storage units. The department administered and packed the outward loan of 213 works of art from the collection to nineteen national cultural institutions and three international cultural institutions.

Other activities included the administration and installation of thirty-eight furnishing loans to five government offices; managing the new or renewed inward loan of sixteen objects from twelve lenders for long-term collection loan; and managing 1664 internal and external movement requests to move and relocate 7570 collection artworks.

Registration undertook the collection inventory of 7302 works from the Western Collection and 288 ‘high value’ collection items worth over \$1 million.

Registration supervised visits from 126 people to the offsite store, including tertiary art students, benefactors, institutional colleagues and members of the public viewing specific works in the collection.

The Registration department continue to manage the Gallery’s Print Study Room and Works on Paper Store and the offsite Collection Store.

The Exhibition Registration team managed 343 loaned artworks in twenty-two consignments from international lenders in the United Kingdom, United States of America, Italy, Germany and Japan, including private collections and leading institutions comprising the Museum of Fine Arts Boston, the Broad Art Foundation, British Museum, Minneapolis Institute of Arts, Kaikai Kiki Co Ltd, Philadelphia Museum of Art and Castello di Rivoli.

The Exhibition Registration team also managed 1508 loaned artworks in 143 consignments from Australian lenders, including private collections and institutions comprising Gertrude Contemporary, Quilty Studio, Art Gallery of South Australia, New England Regional Art Museum, National Gallery of Australia, Kaldor Public Art Projects, Iltja Ntjarra Many Hands Art Centre, Tangentyere Artists, STATION Gallery, UNSW Art and Design, National Library of Australia, National Gallery of Victoria, Orange Regional Gallery, Bank Art Museum Moree, TarraWarra Museum of Art, Gosford Regional Gallery and Muswellbrook Regional Arts Centre.

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

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

Touring exhibitions

Collection works included in Gallery touring exhibitions

Between July 2019 and June 2020, the Gallery toured four exhibitions to major regional galleries in New South Wales and Victoria, including TarraWarra Museum of Art, Tamworth Regional Gallery, Orange Regional Gallery, Gosford Regional Gallery, Muswellbrook Regional Arts Centre, Museum of Art and Culture Lake Macquarie, Bank Art Museum Moree. The Gallery also toured one exhibition to Museum MACAN (Modern and Contemporary Art in Nusantara) in Jakarta, Indonesia.

These exhibitions – *Archibald Prize 2019 Tour; Exploded Textiles, Playback: Dobell Australian Drawing Biennial 2018, Julian Rosefeldt: Manifesto and Mervyn Bishop* – comprised a total of 139 loaned and Gallery collection artworks and were seen by 87 789 visitors. In March 2020, venues hosting the Gallery’s touring program in Lake Macquarie, Moree and Jakarta closed due to COVID-19; only Moree reopened prior to 30 June.

Archibald Prize 2019 Tour

TarraWarra Museum of Art
14 September – 5 November 2019
Gosford Regional Gallery
16 November 2019 – 12 January 2020
Muswellbrook Regional Arts Centre
26 January – 8 March 2020
Bank Art Museum Moree
20 March – 24 March 2020/1 June – 26 July 2020

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

Mervyn Bishop

Museum of Art and Culture Lake Macquarie
1 February – 12 April 2020
(closed 24 March due to COVID-19)

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

Mervyn Bishop, *‘Bob’s catch’ Shoalhaven Heads* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Alan Judd, ABC trainee radio announcer, Sydney* 1968, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *The bus stop, Yalambie Reserve, Mt Isa* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Children playing in river, Mumeka* 1975, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Couple on veranda, Coffs Harbour* 1988, 2018 (printed), ink jet

print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Cousins, Ralph and Jim, Brewarrina* 1966, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Elders, Amata* 1977, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Far West Children's health clinic, Manly* 1968, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Fisherman Charlie Ardler, Wreck Bay* 1975, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Girl pours tea, Burnt Bridge* 1988, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Jimmy Little – State Funeral Kwementyaye Perkins* 2000, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Life and death dash* 1971, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Lionel Rose at his press conference* 1968, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Lois O'Donoghue CBA, AM, and Oodgeroo Noonuccal* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Photography cadets with model, Sydney Morning Herald* 1967, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Pool game, Burnt Bridge* 1988, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Prime Minister Gough Whitlam pours soil into the hands of traditional land owner Vincent Lingiari, Northern Territory* 1975, 2018 (printed), ink jet print, digital exhibition copy of type R3 photograph; Mervyn Bishop, *Roslyn Watson* 1973, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Save the children pre-school, Nambucca Heads* 1974, 2018 (printed), ink jet print,

digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *School bus, Yarrabah* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Town picnic, Brewarrina* 1966, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Woman attend home management course at Yuendumu* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Woman standing near electric power cord in water, Burnt Bridge* 1988, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Womenfolk, Bowraville* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph

Playback: Dobell Australian Drawing Biennial 2019

Orange Regional Gallery
12 October – 8 December 2019

Locust Jones, *The end of the beginning, New Year's Eve to April fools* 2018, ink pencil, ArtGraf and watercolour on 300 gsm Saunders Waterford paper; Lucienne Rickard, *So it goes* 2017, graphite on drawing film

Exploded Textiles

Tamworth Regional Gallery
28 September – 1 December 2019

Anne Graham, *Joni and Bacon* 2014, pigment print on unbleached cotton rag paper, dog hair felt coat, trousers and fez; Anne Graham, *Julie and Cloud* 2014, pigment print on unbleached cotton rag paper, dog hair felt coat; John Barbour, *Stopped clocks* 1998, lead, steel, voile embroidered with silk and cotton thread, ink, watercolour, silk dye; Jonathan Monk, *24 Dessins Isométriques (Afrique Cubique)* 2017, bound book: 24 screenprints on wax print fabric; Jonathan Monk, *Dessins Isométriques (Afrique Cubique) A3* 2017, screenprint on wax print fabric, metal grommets; Jonathan

Monk, *Dessins Isométriques (Afrique Cubique) B2* 2017, screenprint on wax print fabric, metal grommets; Jonathan Monk, *Dessins Isométriques (Afrique Cubique) C5* 2017, screenprint on wax print fabric, metal grommets; Jonathan Monk, *Dessins Isométriques (Afrique Cubique) D5* 2017, screenprint on wax print fabric, metal grommets; Justin Trendall, *Black square* 2009, unique screenprint on fabric; Mavis Ganambarr, *Handbag* 2009, pandanus and bush string; Mavis Ganambarr, *Large handbag* 2009, pandanus and bush string; Mavis Ganambarr, *Medium handbag* 2009, pandanus and bush string; Mona Hatoum, *Bukhara (red)* 2007, wool and cotton; Narelle Jubelin, *The unforeseen* 1989, petit point, lacquered inset in carved wood frame; Raquel Ormella, *I'm worried I'm not political enough (Julie)* 1999–2009, double-sided banner, sewn wool and felt; Raquel Ormella, *I'm worried this will become a slogan (Anthony)* 1999–2009, double-sided banner, sewn wool and felt; Regina Pilawuk Wilson, *Syaw (Fish net)* 2004, synthetic polymer paint on canvas; Ronnie van Hout, *Vocalist seeks band* 1995–96, cotton embroidery on canvas; Rubaba Haider, *The spider's touch, how exquisitely fine! Feels at each thread and lives along the line (Alexander Pope) V* 2017, gouache on Fabriano paper; Rubaba Haider, *The spider's touch, how exquisitely fine! Feels at each thread, and lives along the line (Alexander Pope) IV* 2017, watercolour on Fabriano paper; Tracey Emin, *I do not expect* 2002, appliqué blanket

Julian Rosefeldt: Manifesto

Museum MACAN
29 February – 14 March 2020

Julian Rosefeldt, *Manifesto* 2014–15, 13 channel digital video, colour, sound

Long-term inward loans

The Droga 8 Collection (The Collection of Danile and Lyndell Droga) (renewed)

3 August 2019 – 2 August 2024

Zhang Xiaogang, *Big family no.4* 2007, oil on canvas; Zhang Xiaogang, 'In-Out' Series No. 12 2006, oil on canvas; Zhang Xiaogang, *Description of a day of 16/12/2008* 2008, silver ink and oil on colour photograph; Hong Hao, *My things* 2004, type C photograph

Private collection (renewed)

20 October 2019 – 20 October 2021

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

Nelson Meers Foundation (renewed)

16 December 2019 – 15 December 2021

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

Private collection (renewed)

1 January 2020 – 31 December 2022

Oskar Kokoschka, *Landscape at Ullapool* 1945, oil on canvas

Coen Young

13 February 2020 – 12 February 2021

Coen Young, *Mirror painting (5)* 2019, acrylic paint and silver nitrate on paper

Jacobs Douwe Egberts Au Pty Ltd (renewed)

2 March 2020 – 2 September 2020

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

Eugene Silbert (renewed)

31 March 2020 – 1 April 2022

Bill Henson, *Untitled 1997/2000* 1997–2000, type C photograph

Private collection (renewed)

1 April 2020 – 1 April 2022

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

Private collection (renewed)

18 May 2020 – 17 May 2021

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

Private collection

1 June 2020 – 31 May 2025

Danie Mellor, *Welcome to the Lucky Country* 2009, pastel, pencil and wash with glitter and Swarovski crystal on Saunders Waterford paper

Geoff Ainsworth AM (renewed)

1 June 2020 – 31 May 2023

Neo Rauch, *Märznacht* 2000, oil on paper

Paul, Sue and Kate Taylor Collection (renewed)

2 June 2020 – 1 June 2021

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

Outward loans

Retford Park, National Trust of Australia (NSW)

A Few Mad People

Retford Park, National Trust of Australia (NSW), 5 July – 5 August 2019

Robert Curtis, *The crucifixion* 1956, oil on cardboard

Art Gallery of South Australia

William Kentridge: *That Which We Do Not Remember*

Art Gallery of South Australia
6 July – 8 September 2019

William Kentridge, *I am not me, the horse is not mine* 2008, 8 channel digital tape (betacam) shown as 8 channel digital video, colour, sound; William Kentridge, *Tide table* 2003, 35 mm film transferred to digital tape (betacam) shown as single channel digital video, black and white, sound; William Kentridge, *Walking man* 2000, linocut

Museum of Contemporary Art (Australia)

Shaun Gladwell

Museum of Contemporary Art
19 July 2019 – 7 October 2019

Shaun Gladwell, *Woolloomooloo night* 2004, single channel digital video, colour, sound

Griffith University Art Museum

The Abyss

Griffith University Art Museum
25 July – 28 September 2019

Dieter Roth, *Insel (Schokoladenpyramide)* c1971, chocolate, iron and plaster on wooden board in Plexiglass box, mounted on wooden board

Heide Museum of Modern Art

An Idea Needing to be Made: Contemporary Ceramics

Heide Museum of Modern Art
27 July – 20 October 2019

Gwyn Hanssen Pigott, *Trail with purple beakers* 2012, bowl, 6 beakers, 6 bottles: wood-fired porcelain stoneware; Kathy Butterly, *Multi* 2018, clay, glaze; Kathy Butterly, *Whirlid* 2018, clay, glaze

The Hon Bob Carr*Furnishing loan*

1 July 2019 – 1 July 2021

Roy de Maistre, *Still life* 1959, oil on hardboard; Ray Crooke, *Chillagoe* 1961, oil on canvas on hardboard; Arthur Boyd, *Reflecting rocks* 1975, oil on canvas; Criss Canning, *Waratah in a green jug* 1999, oil on canvas; Jeffrey Smart, *Parkland* 1950, oil on canvas; Clifton Pugh, *Acacia and bush* 1957, oil on hardboard; Douglas Dundas, *Osier banks* 1945, oil on canvas; James R Jackson, *The timber schooner* undated, oil on canvas; Dorothy Thornhill, *Morning at Cremorne* 1939, oil on canvas

Drill Hall Gallery, Australian National University***Savanhdary Vongpoothorn, a survey***

Drill Hall Gallery, Australian National University
15 August – 13 October 2019

Savanhdary Vongpoothorn, *Lifting words* 2011, synthetic polymer paint on perforated canvas

Parliament of New South Wales – Office of the Premier of New South Wales*Furnishing loan*

25 July 2019 – 24 July 2020

Sidney Nolan, *Gallipoli soldier (3)* undated, synthetic polymer paint on hardboard; Sidney Nolan, *Magpie* 1950, synthetic polymer paint on hardboard; Sidney Nolan, *Wounded Kelly* 1969, synthetic polymer paint on hardboard; Arthur Boyd, *Cattle on hillside, Shoalhaven* c1975, oil on canvas; Rita Kunintji, *Special Law and Ceremony Ground* undated, synthetic polymer paint on canvas; Margaret Olley, *Still life with leaves* c1960, oil on hardboard; Sidney Nolan, *Broome – Continental Hotel* 1949, synthetic polymer paint and red ochre oil paint on hardboard

National Art School (Australia)***Paper Tigers***

National Art School
15 August – 14 October 2019

Unknown, *Poster for the Clement Greenberg farewell lecture at the Stephen Roberts Theatre, University of Sydney* 24 June 1968; Various, *Flyer for 'Mourning at night'* 12 June 1968; David Perry, *Poster for 'Underground 68'* September 1968; Various, *Information sheet for Alexander Nevsky's 'Homecoming: an environmental play'* April 1969; Various, Robert Williams, *Flyer for 'Sunbathing at Savart'* 10 January 1970; Various, *Flyer for 'Art is a sub-machine gun'* March 1971; Various, Aleks Danko, Tim Burns, Vivienne Binns, Imants Tillers, *Flyer for 'The Joe Bonomo story: a show of strength'* 8 October 1972; Bob Jenyns, *The Plane show t-shirt* 1974, black screenprinted t-shirt on purple cotton; Lorraine Jenyns, *Poster for 'Wilde Beestes Etcetera'* 1975; Unknown, *Flyer for 'East City Group 2 nights of performances'* 1979; Unknown, *Flyer for 'Decomposition'* 1979; Pat Larter, Richard Larter, *Flyer for 'A 3 way happening! by the Mahouly Utzon Utzon Troupe'* 27 August 1977; Terry Reid, Noelene Lucas, Robert McFarlane, *Br'er dog* c1980, black screenprinted t-shirt on white cotton Swan brand t-shirt; Unknown, *Flyer for 'Contemporary improvisation'* 1979; Various, Aleks Danko, Richard Tipping, *Flyer for 'The eighth annual general Balmain storytelling'* 9 December 1973; Suzanne Archer, *Poster for 'Suzanne Archer: Paint on clay, paper and canvas'* 1976; Watters Gallery, *Ocker Funk invitation* 1975, printed cardboard card; Various, *Poster and information sheet for 'A one way ticket to sunshine!'* November 1970; Various, *Yellow house poster of events and happenings* August 1971, black and white xerox print on yellow paper; Various, *Poster for 'The Human Body eats a peach'* 28 February 1969;

Various, *Poster for 'Appearing with Savart'* 6 June 1969; Bruce Latimer, Frank Littler, *Poster to 'Frank Littler's Smirk Tales and Art from the Home by Bruce Latimer'* 1975; David McDiarmid, *Poster for 'An exhibition of work by Homosexual and Lesbian artists'* 1978, screenprint with collage and text; David McDiarmid, *Poster for 'An exhibition of work by Homosexual and Lesbian artists'* 1978, screenprint with collage and text; Robert Herbert, *Poster for Pel Mel gig at Grand Hotel* 3 August 1979, collage, spray paint and stencil on found paper

Centre national d'art et de culture Georges Pompidou (France)***Francis Bacon 1971–1992***

Centre national d'art et de culture Georges Pompidou
11 September 2019 – 20 January 2020
The Museum of Fine Arts, Houston
23 February – 16 August 2020

Francis Bacon, *Study for self-portrait* 1976, oil and pastel on canvas

Queensland Art Gallery***Jon Molvig: Maverick***

Queensland Art Gallery
14 September 2019 – 2 February 2020

Jon Molvig, *Bride and groom* 1956, oil on hardboard; Jon Molvig, *Nocturne landscape* 1958, synthetic polymer paint and oil on hardboard; Jon Molvig, *Portrait of an Aboriginal boy* 1958, pen and brown ink; Jon Molvig, *Ballad of a dead stockman no. 2* 1959, oil on hardboard; Jon Molvig, *The ballad of a dead stockman* c1959, ink, gouache, chalk; Jon Molvig, *Adam and Eve no. 1* 1962, ink, crayon on paper on hardboard; Jon Molvig, *Dr Stuart Scougall* 1962, oil on hardboard; Jon Molvig, *Blue torso* 1964, oil on hardboard; Jon Molvig, *Nude and a half* 1964, oil on hardboard; Jon Molvig, *Nude with grey hand* undated, oil on hardboard; Jon Molvig, *Figure and still life* 1955, oil on hardboard

Bathurst Regional Art Gallery**Australian Artist Tapestry Survey**

Bathurst Regional Art Gallery
18 October – 1 December 2019

William Robinson, Andrea May, Hannah Rother, Tim Gresham, Grazyna Bleja, Victorian Tapestry Workshop, *Creation landscape: Darkness and light* 1991, woollen tapestry (cotton warp, wool and cotton weft); Sidney Nolan, Portalegre Tapestry Workshop, *Ned Kelly* 1975, wool tapestry; John Coburn, Ateliers Pinton, *The four seasons of nature: Autumn* 1987, wool tapestry

Parliament of New South Wales – President of the Legislative Council

Furnishing loan

25 September 2019 – 24 September 2021

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

New South Wales Government House

Furnishing loan

26 September 2019 – 25 September 2021

Pro Hart, *At the trots* 1977, oil on hardboard; James R Jackson, *The old road, South Coast* 1934, oil on canvas; Max Ragless, *Second valley* 1954, oil on canvas; Sali Herman, *Sydney* 1942 1981, oil on canvas; Willy Tjungurrayi, *Untitled* 2000, synthetic polymer paint on linen canvas; Willy Tjungurrayi, *Untitled* 2000, synthetic polymer paint

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

Parliament of New South Wales

Furnishing loan

30 September 2019 – 29 September 2021

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

Orange Regional Gallery**Playback: Dobell Australian Drawing Biennial 2018**

Orange Regional Gallery
12 October – 8 December 2019

Lucienne Rickard, *So it goes* 2017, graphite on drawing film; Locust Jones, *The end of the beginning, New Year's Eve to April fools* 2018, ink, pencil, ArtGraf and watercolour on 300 gsm Saunders Waterford paper

TarraWarra Museum of Art**Robert Klippel**

TarraWarra Museum of Art
23 November 2019 – 16 February 2020

Robert Klippel, *No 43 Fever chart* 1948, elm and various wood and jigsaw parts assemblage, painted with gouache; Robert Klippel, *No. 39 Scherzo* 1948, ebony, carved; Robert Klippel, *No. 228 Plastic construction* 1967, plastic parts, glued; Robert Klippel, *No. 300* 1972–74, brazed and welded steel, found objects; Robert Klippel, *No. 728 King of Kings Well* 1988, 18 carat gold; Robert Klippel, *No. 1037* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel *No. 1038* 1995, polychromed tin, wire,

painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1039* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1040* 1995, polychromed tin, wire; Robert Klippel, *No. 1041* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1042* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1043* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1044* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1045* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1046* 1995, polychromed tin, wire; Robert Klippel, *No. 1047* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1048* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1049* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1050* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1051* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1052* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1053* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1054* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan, Robert Klippel, *No. 1056* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1057* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, *No. 1058* 1995, polychromed tin, wire, painted by Robert Klippel and

Rosemary Madigan; Robert Klippel, *No. 1123* 1995, polychromed tin, wire, painted by Robert Klippel and Rosemary Madigan; Robert Klippel, (*Untitled*) 1949, pen and ink, gouache, watercolour on thin ivory wove paper; Robert Klippel, (*Untitled*) 1949, pen and blue ink, watercolour, gouache on thin ivory wove paper; Robert Klippel, (*Untitled*) 1949, pen and ink, watercolour; Robert Klippel (*Untitled*) 1949, pen and ink, brush and ink on ivory laid paper; Robert Klippel, *Drawing* 1950, pen and ink, watercolour, gouache; Robert Klippel (*Untitled*) 1950, pen and ink, watercolour on paper; Robert Klippel, *Sculptural idea* 1954, pencil, paper collage on paper; Robert Klippel, *Sculptural idea* 1954, pencil, gouache, paper collage; Robert Klippel, *Sculptural idea* 1954, pencil, gouache, paper collage; Robert Klippel, *Drawing* April 1955, magazine paper collage, pencil on cream wove paper; Robert Klippel, (*Untitled*) 1957, brush and ink, paper collage, watercolour; Robert Klippel, *Drawing* November 1958, paper collage, pencil; Robert Klippel, *Drawing* July 1960, magazine paper collage, fibre-tipped pen on cream wove paper; Robert Klippel *Philadelphia* 1978–79, photomontage on paper on canvas

National Gallery of Australia

Hugh Ramsay

National Gallery of Australia
30 November 2019 – 29 March 2020

Hugh Ramsay, *Untitled (Nude study of a boy)* c1895, oil on canvas; Hugh Ramsay, *The foil* 1901, oil on canvas; Hugh Ramsay, *Nude reclining* 1901, oil on canvas; Hugh Ramsay, *Artist in studio* 1901–02, oil on canvas on paperboard; Hugh Ramsay, *The lady in blue (Mr and Mrs J S MacDonal)* 1902, oil on canvas; Hugh Ramsay, *Two girls in white* 1904, oil on canvas on hardboard; George W Lambert, *Hugh Ramsay* c1902, oil on canvas; George W Lambert, *Hugh Ramsay* 1901–02, pencil

Mornington Peninsula Regional Gallery

Sublime Sea: rapture and reality

Mornington Peninsula Regional Gallery
13 December 2019 – 23 February 2020

Rick Amor, *Journey* 2007, oil on canvas; Lyndon Dadswell, *Birth of Venus* 1944, copper; Todd McMillan, *Self portrait (Bayard study i)* 2013, cyanotype; William Henry Margetson, *The sea hath its pearls* 1897, oil on canvas; Julius Olsson, *The night tide* 1915, oil on canvas

National Gallery of Australia

Matisse and Picasso

National Gallery of Australia
13 December 2019 – 13 April 2020

Pablo Picasso, *Nude in a rocking chair* 1956, oil on canvas

SH Ervin Gallery

Margaret's Gifts

SH Ervin Gallery
4 January – 22 March 2020

Lucian Freud, *After Chardin* 2000, etching; William Robinson, Andrea May, Tim Gresham, Hannah Rother, Grazyna Bleja, Victorian Tapestry Workshop, *Creation landscape: Darkness and light* 1991, woollen tapestry (cotton warp, wool and cotton weft); Lucian Freud, *Eli* 2002, etching; Francisco de Goya Y Lucientes, *Feminine folly* c1816–24, etching and aquatint; Jean Bellette, *Figures in a classical landscape* c1950, oil on plywood; Kevin Connor, *Head IV* 2000, bronze; Pablo Picasso, *Head of a woman* 1948, lithograph; Sir Matthew Smith, *Jugs against vermillion background* 1936–40, oil on canvas; Unknown artist, *Kamana (Eating bowl)* 1960s (collected), earthenware, chip-carved, traces of red earth pigment; Unknown artist, *Kamana (Eating bowl)* 1960s (collected), earthenware, chip-carved; Paul Cézanne, *Large bathers* 1896–98, colour lithograph; Oliffe Richmond, *Lizard man* 1962, bronze; Édouard Vuillard, *Madame Prosper Emile Weil at her desk* c1923, pastel and

distemper on paper mounted on board; John Russell, *Madame Sisley on the banks of the Loing at Moret* 1887, oil on canvas; Henri de Toulouse-Lautrec, *Mademoiselle Marcelle Lender en buste* 1895, colour lithograph; Anne Wienholt, *The medium* 1984, bronze; Lawrence Daws, *Night sea journey* 1994, oil on canvas; Pierre Bonnard, *Nude in front of a mirror* 1931, pencil; David Strachan, *The old wall, Bricherasio* 1959, oil on canvas on hardboard; Utagawa Kunisada/Toyokuni III, *Pictures of graceful figures of the east* c1852, woodblock print, ink and colour on paper, triptych; Margaret Olley, *Portrait in the mirror* 1948, oil on cardboard; Rupert Bunny, *Portrait of Miss Hilary Mackinnon* 1913, oil on canvas; Justin O'Brien, *Portrait of Wally Smith* 1943, oil on cardboard (Red Cross packing case); Henri Matisse, *Profile of a girl, her head resting on her arm, Louis XIV screen behind* 1924, lithograph; Pierre Bonnard, *The red cloth* 1944–46, colour lithograph; Alberto Giacometti, *Seated nude* 1965, lithograph; Giorgio Morandi, *Still life* 1933, etching in black and brown ink; Giorgio Morandi, *Still life with five objects* 1956, etching; Duncan Grant, *Still life with cyclamen* c1914, oil on board; Margaret Olley, *Still life with kettle* (1955), oil on canvas on hardboard; Bernard Meninsky, *Still life with pears and grapes* 1920s, oil on canvas; William Robinson, *Study panel for Creation landscape: Darkness and light* 1991, interpretative text, colour photograph of source painting, 2 wool tapestry samples, sheet of watercolour trials and artist's pen and ink sketches of birds, mounted on board; Edgar Degas, *Two dancers* undated, charcoal on tracing paper mounted on board; Cressida Campbell, *White waratah* 2000, carved woodblock, hand-painted in watercolour pigment; Pierre Bonnard, *Woman with carriage* c1895, charcoal and ink

Heide Museum of Modern Art**Joy Hester**

Heide Museum of Modern Art
14 March – 30 August 2020

Joy Hester, *Of war* c1945, brush and ink on ivory wove paper; Joy Hester, *Frightened* c1945, brush and black and red ink, wash on paper

Museum of Contemporary Art, Tokyo (Japan)**Things Entangling**

Museum of Contemporary Art, Tokyo
28 March – 27 September 2020

Tom Nicholson, *Comparative monument (Shellal)* 2014–17, glass tesserae mosaics, wooden boxes, dual channel digital video, colour, sound

Queensland Art Gallery | Gallery of Modern Art**Mrs Waal-Waal Ngallametta**

Queensland Art Gallery | Gallery of Modern Art
21 March 2020 – 7 February 2021

Mavis Ngallametta, *Bush fire at Kutchendoopen* 2014, natural pigments and acrylic binders on canvas; Mavis Ngallametta, *Untitled* 2010, natural pigments, charcoal and acrylic on canvas

Museum and Art Galleries of the Northern Territory**Nyapanyapa Yunupingu**

Museum and Art Galleries of the Northern Territory
25 April – 25 October 2020

Nyapanyapa Yunupingu, *Hunting Stingray at Biranybirany* 2008, natural pigments on bark; Nyapanyapa Yunupingu, *Untitled* 2016, natural pigments on bark

Newcastle Art Gallery**HOMEWARD BOUND: The Art and Life of Tom Gleghorn**

Newcastle Art Gallery
9 May – 19 July 2020

Thomas Gleghorn, *Evening, Nullabor* 1958, tempera on hardboard; Thomas Gleghorn, *Coast wind* 1959, oil on hardboard



Conservation

This year in Conservation, 1600 works were assessed and prepared for display, exhibition, outward loan and touring exhibitions. The department assessed 275 new acquisitions and prepared them for storage and display. In addition to preparing works for all Gallery exhibitions in 2019–20, major projects included the advance preparation of works for the exhibition *Streeton*, with the conservation of key works supported by Conservation Benefactors.

During the Gallery's closure to the public, Conservation continued regular onsite work to ensure the care and conservation of the Gallery's collection while also undertaking offsite research and documentation projects. This included gathering historical frame information on 17th- to 20th-century British frames in the collection; completing installation and iteration documentation for installation artworks; completing digital preservation processing of digital and digitised artworks; and cataloguing paints from Sidney Nolan's Wahroonga studio archive in preparation for online access. Staff also contributed to Together In Art with four online projects featuring the work of Conservation.

In addition to the *Streeton* exhibition, Conservation Benefactors also supported the treatment of over forty maquettes by artist Margel Hinder; a survey of obsolete technology in artworks to assist in the development of conservation management plans; and a project to analyse and identify malignant plastics in collection artworks. Conservation Benefactors' support enabled the purchase of a new Fourier Transform Infrared spectrometer, an analytical tool used in the conservation of artworks to assist in the identification of artists' materials. This new analytical instrument includes an external reflectance accessory developed for analysing cultural materials without the need for sampling and removing material. It is the first instrument of its kind in use by a museum or gallery in Australia.

The Bank of China supported the treatment of fifty-five works from the Asian collection, thirty-six of which were displayed in the exhibition *In One Drop of Water*. Generous support from Manny and Gail Pohl enabled an intensive treatment project on the Gallery's only north Italian Baroque painting and its frame, *The five senses* by Carlo Cignani. Fearless, the Gallery's membership program for professional women, supported the digitisation of over eighty films from the National Art Archive collection by performance artist Pat Larter.

Conservation is a partner investigator on two Australian Research Council Linkage projects. *Archiving Australian Media Arts: Towards a method and national collection*, with Swinburne University, ACMI and other partners, is assisting the Gallery in developing better approaches to archiving and providing access to Australian media arts heritage in the National Art Archive. In *Polymuse: A national framework for managing malignant plastics in museum collections*, the Gallery is working with the University of Melbourne, Museum Victoria, Museum of Applied Arts and Sciences and other partners in developing protocols for the identification and preservation of malignant plastics in artworks.

The Gallery has committed to a more sustainable approach to collection management along with Queensland Art Gallery | Gallery of Modern Art, National Gallery of Victoria and the National Gallery of Australia. This joint commitment was presented by Michael Brand at the Council of Australian Art Museum Directors in March 2019, resulting in the adoption of the Bizot Green Protocol to facilitate lending artworks between museums.

Conservation has also worked with colleagues in Digital Engagement and Information Technology to actively research digital preservation and digital collection storage processes and systems, in order to address the growing issue of stability and loss facing our digital and digitised collections. This research forms the basis of a Digital Preservation Project that is planned to begin in 2021.

The department hosted three interns, provided fifteen tours for benefactors, students, staff and colleagues, presented numerous talks and conference papers, and provided 'Caring for Collection' training for staff and contractors.

National Art Archive and Capon Research Library

Both the National Art Archive and the Capon Research Library received exceptional gifts during the year, including the archives of Elwyn Lynn, Judy Cassab and Margaret Coen, donated by their children Victoria Lynn, Peter Kampfner and Meg Stewart. Artists and curators donated their personal archives, including photographer David Beal, museum director Lisa Havilah and curator Mike Leggett. Gene and Brian Sherman donated the outstanding archive associated with Sherman Contemporary Art Projects (2008–18). Professor Mabel Lee, translator of Nobel Prize-winning author Gao Xingjian, donated a complete collection of publications on Gao Xingjian's art and films. Finally, the Gallery's director, Dr Michael Brand, significantly increased the library's holdings on Indian and Islamic art, architecture and culture with a donation of over 2000 books, many of which are not currently held in any Australian public library.

Eve Chaloupka, archivist of Aboriginal and Torres Strait Islander collections, curated the exhibition *Unfinished Business: Artists Land Rights Treaty* from the Gallery's archive and gave a series of talks connected to the exhibition, including to the Atlantic Fellows for Social Equity (University of Melbourne). Ms Chaloupka's position continues to be funded through the generosity of Geoff Ainsworth and Johanna Featherstone, who have supported her role – the first of its kind in an Australian public gallery – since 2015.

Laura Myers, a member of the Gallery's Youth Collective, was invited to curate an exhibition from the National Art Archive working with the archive and library team. We hope to make this a yearly event. Her exhibition, *Behind the Poster*, featured works never exhibited before and revealed the collective, political and innovative dimensions of poster-making for artists from the late 1960s onwards. A large display from the archive was included in the *ARTEXPRESS* exhibition, focusing on the studio practice of nine artists. External loans from the archive for exhibitions and publications also increased, including a major group of works for the *Paper Tigers* exhibition at the National Art School.

The ongoing digitisation of the National Art Archive has made our collections more visible and increased the demand for access to them. Over 10000 records were added to the Gallery's collection management system and these are gradually being made available online. Digitisation of vulnerable materials for preservation continues, particularly with the support of sponsors including artist Michelle Collocott and the Gallery collective Fearless, who supported the digitisation of the Pat Larter audio-visual archive.

A celebration was held in the Archive to mark artist Peter Kingston's gift of a complete set of the Australian *OZ* magazine, with guest speaker and founding co-editor of the magazine Richard Walsh. The National Art Archive also hosted forty music librarians from Asia and the Pacific for their bi-annual conference.

Staff from the department participated in various conferences in Australia and overseas. Claire Eggleston, recently appointed Senior Librarian, presented a paper to the International Federation of Library Associations in Athens and gave a workshop on the archive to the Gallery's Youth Collective as part of FOMArt. Steven Miller presented a paper on photographers' archives at the University of Melbourne in a symposium organised by the Australian Institute of Art History and lectured on Francis Bacon and Lucian Freud as part of the Gallery's art appreciation course. All staff participated as panellists at the Living archives study sessions on Kaldor Public Art Projects, and gave talks on the collection as part of the ReCollection program. Eric Riddler wrote witty and insightful alternate labels for many works in the collection as part of the Sydney Mardi Gras celebrations; these are currently being made into an audio tour 'Queering the collection'.

During the year, 5664 researchers used our resources onsite, with another 1176 reference enquiries answered online or by phone. Statistics reveal that 30% of online enquiries come from Greater Sydney, 20% from regional New South Wales and the remaining 50% from interstate and overseas.

Finally, but most importantly, all staff from the department have worked closely with Tonkin Zulaikha Greer Architects on the exciting and visionary plans for a new library and archive, scheduled to open in 2021.

Prints, Drawings and Photographs Study Room

The Study Room provides public access by request to the Gallery's growing collection of over 25 100 works on paper. It is recognised as a valuable research facility offering an intimate, supportive and engaging environment where individuals or groups can copy from original works as well as explore prints, drawings and photographs from the collection not currently on display.

During 2019–20, 840 visitors to the Gallery viewed 1375 artworks from storage. The Study Room was impacted by COVID-19 closures between March and June 2020, but, prior to restrictions, visitors using the Study Room as a focus point for learning included lecturers with student groups from universities, TAFE colleges, community art centres, artist workshops and secondary schools. International and Australian visitors included artists, benefactors, museum and gallery professionals, art historians and scholars, artists' and donors' descendants, and members of the public.

Interdepartmental staff collaborations expanded Study Room usage to facilitate a deeper collection awareness and special art experience to outreach programs. These included access partnerships with Kaldor Projects and Little Orange @ Campbelltown Arts Centre; Djamu Indigenous Art program; the teacher professional learning program 'The Gallery Context'; and educators engaged with the Gallery's Indigenous Juvenile Justice Program. Other staff collaborations involved the VisAsia Art Series and National Art School Summer 2020 Lecture Series.

During the year, the Study Room Coordinator delivered collection talks as part of the ReCollection series, collaborated with Digital Engagement to deliver an updated Study Room online profile, and promoted the collection by managing and curating Study Room collection displays.

Collection management involved sighting Western works on paper as part of the current inventory cycle, processing 167 new acquisitions of works on paper, coordinating the interdepartmental preparation of 221 works for fifteen exhibitions within the Gallery, forty-four works for three touring exhibitions, and fifty works for twelve outward and returning loans to local, interstate and international venues.

Photography Studio

The Photography Studio undertook work for major exhibitions including *Japan Supernatural* and *Making Art Public: 50 Years of Kaldor Public Art Projects*. Extensive documentation was undertaken with detailed time-lapse photography of the installation process of *Japan Supernatural* artworks for social media use and documentation for future iterations.

New photography of collection works was undertaken for the exhibitions *Some Mysterious Process: 50 Years of Collecting International Art*, *In One Drop of Water*, *Shadow Catchers*, *Under the Stars*, *Dora Ohlfsen and the Facade Commission*, *Wirramanu: Art From Balgo*, *Where We All Live*, *Brett Whiteley: Feather and Flight* and the touring exhibition *Fieldwork*.

Over 140 events and activities around the Gallery were photographed, including Clockfire Theatre performances in *Japan Supernatural* as well as artist talks and Art After Hours programs. Artist educators were photographed interacting with teacher groups, student and other community groups in the Art Pathways and Djamu programs.

The Studio sourced, colour-checked and provided 613 high-resolution images for 263 external image sales requests.

The Photography Studio was the recipient of a mirrorless camera system, kindly donated by Elisabeth and Phillip Ramsden and utilised for photographing activities and events.

Exhibitions

- 23 exhibitions at the Gallery's Domain site seen by 902 575 visitors
- 3 ticketed exhibitions attended by 258 836 visitors
- 5 touring exhibitions, across 8 tour venues, attended by 87 789 visitors

Month	Total visitors 2015–16	Total visitors 2016–17	Total visitors 2017–18	Total visitors 2018–19	Total visitors 2019–20	Domain site 2019–20	BW Studio 2019–20	Regional touring 2019–20
July	109 343	207 223	118 691	115 650	104 620	103 542	1 131	0
August	135 525	160 847	150 683	123 534	98 994	98 002	1 396	0
September	109 862	136 592	131 689	100 784	92 235	78 355	1 406	12 883
October	112 830	135 663	155 265	146 172	120 254	81 874	1 270	37 275
November	106 079	135 329	164 511	140 613	130 116	111 784	1 243	17 359
December	94 621	99 838	126 815	108 523	113 913	105 595	959	7 589
January	146 793	150 967	147 156	141 171	141 423	134 555	1 369	5 584
February	119 763	115 969	154 579	150 509	106 898	102 365	1 360	3 409
March	81 850	127 911	114 453	136 789	62 282	58 583	806	2 790
April	95 966	116 820	111 142	112 310	0	0	0	0
May	85 420	107 544	116 001	118 986	0	0	0	0
June	88 223	92 683	116 732	105 133	29 491	27 920	671	900
Year total	1 286 275	1 587 386	1 607 717	1 500 174	1 001 975	902 575	11 611	87 789

Paid exhibition program

Exhibition	Months	Visitors
The Essential Duchamp	April–August	13 345*
Archibald, Wynne and Sulman Prizes 2019	May–September	103 101*
Japan Supernatural	November–February	142 390
Total		258 836

* Note: Visitor numbers from 1 July 2019 to 30 June 2020 for exhibitions running over two financial years.

List of exhibitions

Dates	Exhibition	Ticketed	Tour	Catalogue
29.03.2019 – 21.07.2019	The National 2019: New Australian Art			X
13.04.2019 – 14.07.2019	From Where I Stand			
27.04.2019 – 11.08.2019	The Essential Duchamp	X		X
17.05.2019 – 13.10.2019	Brett Whiteley: Another Way of Looking... Vincent.			
11.05.2019 – 29.09.2019	Jeffrey Smart: Constructed World			
11.05.2019 – 08.09.2019	Archibald, Wynne and Sulman Prizes 2019	X	X	X
01.06.2019 – 05.01.2020	The Living Need Light, the Dead Need Music			
01.06.2019 – 05.01.2020	Walking With Gods			
15.06.2019 – 2021	In One Drop of Water			
06.07.2019 – 28.09.2019	Unfinished Business: Artists Land Rights Treaty			
27.07.2019 – 17.11.2019	Wirrimanu: Art from Balgo			
24.08.2019 – 13.10.2019	Here We Are			X
07.09.2019 – 16.02.2020	Making Art Public: 50 Years of Kaldor Public Art Projects			
20.09.2020 – 20.10.2020	Brett Whiteley Travelling Art Scholarship			
08.10.2019 – 13.12.2019	Behind the Poster			
12.10.2019 – 08.03.2020	Dora Ohlfsen and the Facade Commission			
25.10.2019 – 15.03.2020	Brett Whiteley: Lavender Bay			
02.11.2019 – 08.03.2020	Japan Supernatural	X		X
09.11.2019 – 09.02.2020	Belonging			
09.11.2019 – 02.02.2020	Quilty			
30.11.2019 – 09.2.2020	Where We All Live			
06.02.2020 – 26.04.2020	ARTEXPRESS 2020			
22.02.2020 – 2021	Shadow Catchers			X
14.03.2020 – 27.09.2020	22nd Biennale of Sydney: NIRIN			
21.03.2020 – 2021	Under the Stars			
01.06.2020 – 13.09.2020	Some Mysterious Process: 50 Years of Collecting International Art			
04.06.2020 – 2021	Brett Whiteley: Feathers and Flight			

Regional exhibitions

Dates	Venue	Location	Exhibition	Attendance
14.09.2019 – 05.11.2019	TarraWarra Museum of Art	Healesville, VIC	Archibald Prize 2019 Tour	55 035
28.09.2019 – 24.11.2019	Tamworth Regional Gallery	Tamworth, NSW	Exploded Textiles	5351
12.10.2019 – 08.12.2019	Orange Regional Gallery	Orange, NSW	Dobell Australian Drawing Biennial 2018	4048
16.11.2019 – 12.01.2020	Gosford Regional Gallery and Arts Centre	Gosford, NSW	Archibald Prize 2019 Tour	15 862
25.01.2020 – 08.03.2020	Muswellbrook Regional Arts Centre	Muswellbrook, NSW	Archibald Prize 2019 Tour	1788
01.02.2020 – 23.03.2020	Museum of Art and Culture Lake Macquarie	Lake Macquarie, NSW	Mervyn Bishop	4657
28.02.2020 – 13.03.2020	Museum MACAN (Modern and Contemporary Art in Nusantara)	Jakarta, Indonesia	Julian Rosefeldt: Manifesto	**
20.03.2020 – 23.03.2020/ 01.06.2020 – 26.07.2020	Bank Art Museum Moree	Moree, NSW	Archibald Prize 2019 Tour	*1048

*Exhibition opened in March, closed due to COVID-19, then reopened on 1 June. Visitor numbers reflect March and June attendance only.

**Due to COVID-19, this exhibition was only on display for two weeks before Museum MACAN had to close to the public. No visitation figures have been provided by the tour venue.

Film

The Gallery's free weekly film program attracted attendance of 26073 in 2019–20. Film programs were suspended from 15 March 2020 due to COVID-19.

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

- Merrily We Go To Hell: Celebrating Women in Cinema (26 June – 1 September 2019)
- Fo Fum Fiesta: Kids' Film Series (21 September – 9 October 2019)
- Dark Arts (6 November 2019 – 2 February 2020)
- Studio Ghibli summer festival (11 January – 8 February 2020)
- Flim Flam (4 March – 15 March 2020; postponed due to COVID-19)

Program partnerships included:

- September 2019 – Kaldor Public Art Projects film program
- October 2019 – Japan Foundation: Classics retrospective
- January 2020 – UTS Faculty of Arts and Social Sciences, Projections yearly sponsorship

Highlights

As part of the Fo Fum Fiesta, the Gallery hosted popular free screenings throughout the September 2019 holidays for children and their carers.

In 2020, the Gallery launched a new, free monthly series called Projections, showcasing local and international contemporary moving artists, supported by UTS Faculty of Arts and Social Sciences.

Indigenous Advisory Group

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

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

The Gallery's Indigenous Advisory Group met five times between July 2019 and June 2020. Its membership comprises Tony Albert (Chair); Uncle Chicka Madden; Uncle Allen Madden; Wesley Enoch; Stephen Gilchrist; Jason Glanville; Hetti Perkins; Rachel Piercy; Ruth Saveka.

Indigenous Action Plan

In 2019–20 the Gallery made significant progress against its Indigenous Action Plan 2018–21.

A major milestone was achieved in January 2020 when the Governor of New South Wales, on the recommendation of the Minister for Arts, appointed Tony Albert as the Gallery's first Indigenous Trustee. With Mr Albert's continued chairing of the Indigenous Advisory Group, his leadership provides a valuable link between the Group and the Board of Trustees.

The Indigenous Advisory Group guided the production of a Gallery staff guide on meaningful and appropriate Acknowledgements of and Welcomes to Country. All significant internal and external Gallery events now begin with an Acknowledgement of or Welcome to Country, and the Acknowledgment of Country has been made more prominent on the Gallery's website.

The Indigenous Advisory Group also gave advice on the Gallery's Sydney Modern Project art commissions, and provided detailed input on the Gallery's Sydney Modern Project groundbreaking event, including the production of an acclaimed Welcome to Country ceremony involving children connected to the Gallery and to Indigenous communities in New South Wales.

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

The expansion and creation of Aboriginal and Torres Strait Islander positions within the Gallery has enhanced our ability to research, present and engage our audiences with First Nations art, as well as drawing on the talents and perspectives of Indigenous arts professionals. An additional curatorial position was created, filled by Coby Edgar, with Erin Vink being appointed to the position of assistant curator. The position of programs producer, Aboriginal and Torres Strait Islander art, held by Wesley Shaw, was expanded to full-time, while two newly appointed program assistants, Kirra Weingarth and Liam Keenan, began delivering daily Indigenous-led tours of the Aboriginal and Torres Strait Islander collection, providing an important public engagement function. Cara Pinchbeck, senior curator Aboriginal and Torres Strait Islander Art joined the Gallery's Acquisitions and Loans Committee, supporting deeper awareness of Indigenous culture in the Gallery's collections and planning.

With funding provided by Copyright Agency Limited, an online digital resource connected to the Home education program was published. The Gallery also partnered with National Indigenous Television and Noble Savage Productions to create the acclaimed eight-part television game show *Faboriginal*.

Brett Whiteley Studio

In 2019–20, the Brett Whiteley Studio in Surry Hills welcomed a total of 11 611 visitors, including 9833 members of the public. Between July and December 2019, the Studio was open to the public from Fridays to Sundays, and from January 2020, the Studio expanded its public visitation to four days a week, opening to the public from Thursdays to Sundays. Tuesdays and Wednesdays were reserved for education groups. Public programs, including drawing workshops, poetry readings and musical recitals, attracted 636 people. The Studio hosted private functions for 361 people and hosted 761 education group visitors.

The support of Principal Sponsor J.P. Morgan, now in its thirteenth year, allows the Studio to continue to offer free admission. The Studio's media partnership with The Saturday Paper and The Monthly is into its second year, providing considerable marketing support.

The Studio acknowledges the leadership and support of Brett Whiteley Studio Foundation Chair Samantha Meers. Wendy Whiteley's continued significant curatorial support and promotion of the Studio and its touring exhibitions is also sincerely appreciated.

Due to COVID-19, the Brett Whiteley Studio was closed to the public from 23 March 2020, and reopened on 4 June 2020.

Exhibitions

Brett Whiteley: Another Way of Looking... Vincent

17 May – 20 October 2019

Brett Whiteley: Lavender Bay

25 October 2019 – 15 March 2020

Brett Whiteley: Feathers and Flight

4 June 2020 – 2021

Scholarship

The Brett Whiteley Travelling Art Scholarship for young Australian painters is now in its 21st year. Ten finalists were selected from 116 entries and judged by Australian painter Gemma Smith. Comprising a cash prize of \$40 000, a three-month residency at the Cité Internationale des Arts in Paris, and three months to travel anywhere in Europe, the 2019 Scholarship was awarded to Jack Lanagan Dunbar, 30, from Sydney for his body of work, highlighted by his painting *Hades* 2019.

Education programs

The Brett Whiteley Studio provided education programming for 761 participants, including serviced education programs (discussion tours and drawing workshops) on Tuesdays and Wednesdays for 681 students, and self-guided visits from Thursday to Sunday for eighty interstate and regional students.

Public programs

The Studio hosts quarterly six-week drawing courses and monthly Poetry Sydney and Classical Sundays sessions. Thanks to the generosity of benefactors, an intensive ten-workshop drawing program was developed for ten participants from the Ozanam Learning Centre. In February 2020, the Studio launched a free audio guide available to the public via the Art Gallery of New South Wales website to accompany each exhibition.

Digital engagement

- 63 394 Brett Whiteley Studio website page views (not including Whiteley works on main Gallery website, Brett Whiteley shop product, or non-PDF education kits)
- Most viewed pages on Brett Whiteley Studio website: 'What's on', 7602 page views; Brett Whiteley Travelling Art Scholarship, 4679 page views
- 7919 Brett Whiteley Studio Facebook page followers
- 8053 Brett Whiteley Studio Instagram followers

Education resources

- 20 885 Brett Whiteley Art Board page views
- Most viewed theme: 'Self and identity', 3500 page views; 'Landscape', 3175 page views.

Education kits

- 'Brett Whiteley: Portraits', 882 page views
- 'The London Years', 464 page views
- '9 shades of Whiteley', 56 single PDF file downloads; 64 downloads of Section 1; 56 downloads of Section 2; 35 downloads of regional tour kit
- 'Alchemy': 47 PDF downloads
- 'BWTAS': 15 PDF downloads

Prizes

Archibald Prize 2019

Established in 1921, the Archibald Prize is awarded, in the terms of the will of the late JF Archibald, for the best portrait 'preferentially of some man or woman distinguished in art, letters, science or politics, painted by any artist resident in Australasia during the 12 months preceding the date fixed by the Trustees for sending in the pictures'. It is valued at \$100 000.

In 2019 the Prize was awarded to Tony Costa for his portrait of contemporary artist Lindy Lee.

Wynne Prize 2019

The Wynne Prize is awarded annually for 'the best landscape painting of Australian scenery in oils or watercolours or for the best example of figure sculpture by Australian artists'. It is valued at \$50 000.

In 2019 the Prize was awarded to Sylvia Ken for her painting *Seven Sisters*.

Roberts Family Aboriginal and Torres Strait Islander Prize 2019

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

In 2019, the Prize was awarded to Nonggirrŋa Marawili for her work *Pink lightning*.

Trustees Watercolour Prize 2019

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

In 2019, the Prize was awarded to Robyn Sweaney for her work *Perfect uncertainty*.

Sulman Prize 2019

The Sulman Prize is awarded for the best subject painting, genre painting or mural project by an Australian artist. Each year the Gallery trustees invite a guest artist to judge the Prize, valued at \$40 000.

In 2019 artist Fiona Lowry awarded the Prize to McLean Edwards for his work *The first girl that knocked on his door*.

Archibald Prize ANZ People's Choice Award 2019

The ANZ People's Choice is selected by members of the public visiting the exhibition of Archibald Prize finalists at the Gallery. It is valued at \$3500.

In 2019 the Prize was awarded to David Darcy for his portrait of Warakurna and Ngaanyatjarra elder Daisy Tjuparntarri, titled *Tjuparntarri – women's business*.

Packing Room Prize 2019

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

In 2019 the Prize was awarded to Tessa MacKay for her portrait of actor and producer David Wenham, titled *Through the looking glass*.

Young Archies 2019

The Young Archie competition invites children and teenagers aged five to eighteen to unleash their creativity and submit a portrait of someone who is special to them and plays a significant role in their life. The 2019 entries were judged by Western Sydney-based artist Marikit Santiago, supported by Gallery community engagement manager Victoria Collings.

In 2019 the Prizes were awarded to:

5–8 years category: Matthew Chen, 8, Hornsby, NSW, for a portrait of his father

9–12 years category: Callum Macgown, 11, Duffys Forest, NSW, for a portrait of his grandfather

13–15 years category: Celeste Hang, 15, Brighton East, VIC, for a portrait of her grandmother

16–18 years category: Aysha Huq, 16, Ingleburn, NSW, for a portrait of her grandmother

Bulgari Art Award 2019

The Bulgari Art Award supports mid-career Australian painters and consists of \$50 000 for the acquisition of paintings for the Gallery's collection and a residency for the artist in Italy, valued at \$30 000. The award recipient is selected by senior curatorial staff and Gallery Trustees.

In 2019 the Award was presented to Melbourne-based artist Nusra Latif Qureshi, for her work which brings together the traditional techniques of South Asian miniature painting with layers of historical and contemporary references. This marked the first time that the Award was given for a body of work by an artist instead of a single painting.

Basil and Muriel Hooper Scholarship

The Basil and Muriel Hooper Scholarship provides up to \$4000 for an Australian art student of outstanding ability, to assist in the cost of their course of study and living expenses.

In 2019 the Bequest was awarded to Rory Simmons.

Robert Le Gay Brereton Memorial Drawing Prize

The Robert Le Gay Brereton Memorial Drawing Prize of \$2000, supported by the Jocelyn Maughan Art Foundation, is awarded to an art student who exhibits skill and promise in draughtsmanship.

In 2019 the Prize was awarded to Faizah Reza.

Eva Breuer Travelling Art Scholarship and Studio Scholarships 2019

The Eva Breuer Travelling Art Scholarship provides a three-month residency at the Dr Denise Hickey Memorial Studio in Paris and a \$25000 stipend for living and travel expenses associated with the residency.

In 2019 the Scholarship was awarded to Australian artist Kate Scardifield.

The following artists were also awarded a Studio Scholarship at the Cité Internationale des Arts in Paris:

Lauren Brincat, Elizabeth Bay, NSW

Teelah George, Cottesloe, WA

Susan Hawkins, Manly West, QLD

Sarah Mosca, Leura, NSW

Nicola Smith, Potts Point, NSW

Ella Sutherland, Potts Point, NSW

Shireen Taweel, Punchbowl, NSW



CAMPUS
ART
AUDIENCE
STRENGTH
PEOPLE

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

Strategic goal 3:

Audience

- The *Japan Supernatural* Audio Experience – designed as ‘cinema for the ears’ including a unique, evocative score and supernatural narratives in English and Japanese – was highly successful, with take-up by half of all ticket-holders, and featured as a finalist in the 2020 GLAMi Awards in the category for ‘Exhibition Media or Experience’.
- Award-nominated new digital project Together In Art provided a crucial connection between the Gallery, artists and the community during the statewide COVID-19 shutdown period and beyond, providing daily encounters with art and artists through performances, pocket exhibitions, behind-the-scenes tours and artmaking workshops. The project has received critical acclaim and brought strong engagement with the Gallery’s digital and social media platforms.
- Continuing our commitment to continue our growth in high-quality student and teacher engagement programs, the Gallery undertook detailed evaluative research into its flagship Art Pathways program – delivered to over 600 students from Western Sydney.
- The Home program, developed in partnership with the NSW Department of Education’s Arts Unit, Wagga Wagga Art Gallery and members of the Wiradjuri community, was completely reconfigured in response to COVID-19 to provide digital artmaking and engagement resources for students in remote communities. This was directly accessed by the 850 students taking part in the program, which can be used by students across New South Wales.
- The Gallery’s family festival, Fo Fum Fiesta, was delivered in October 2019 to nearly 10 000 attendees, a highlight of our strategic priority to promote our Gallery as a leading family destination. Family festivals will continue to be an annual feature at the Gallery.
- The Gallery continued to develop its Digital Experience Platform, which will support the delivery of innovative engagement and increased access to the state’s art collection – completing the detailed planning phase and moving into the design of user experience, content modelling, and technical discovery.
- There were 8628 media mentions for the Gallery over the year, with a potential reach of 10.7 billion and an advertising value equivalent of \$98 875 636 (source: Meltwater).
- In 2019–20, digital offerings became an increasingly crucial connection with our audiences. Gallery social media content attracted 74 million impressions across Facebook, Instagram, LinkedIn and Twitter, with 1.5 million total engagements.
- The delivery of the ‘Belonging’ project was a significant milestone in our ongoing partnership with the Asylum Seekers Centre, and a new benchmark for community engagement. Launched at the Gallery in December and drawing on workshops at the Asylum Seekers Centre and Fairfield Public School, the project evolved into a dynamic video artwork co-created by Colombian-born Sydney artist Claudia Nicholson and six young people from families seeking asylum in Australia.
- Staff were invited to present at a wide range of conferences, including the ‘Communicating the Arts’ conference in Montreal, Sydney and Copenhagen (with a presentation entitled ‘The ABC of Creative Collaborations: how the Gallery’s strategic collaborations deliver a deeper understanding of audiences and how to benefit them’), and the 2019 Visitor Experience Conference in Philadelphia.
- The Publications division produced high-quality, engaging and intensively researched books to complement our exhibition program, including the very popular *Japan supernatural: ghosts, goblins and monsters 1700s to now*.

Together In Art

On 23 March 2020 the Gallery closed its doors for the first time in 101 years, following recommendations by the National Cabinet and implemented by the NSW Government, to prevent the spread of COVID-19.

With the pandemic and shutdown presenting deep challenges for the community and the arts sector alike, the Gallery was driven to maintain and grow deep, meaningful and optimistic connections with audiences and artists during our temporary closure.

In response, on 4 April 2020 – less than two weeks after closing – the Gallery launched Together In Art (TIA), a social project opening the Gallery to the world and affirming the power of art to connect people in difficult times. TIA represented an immense digital pivot for the Gallery, with the establishment of a dedicated editorial committee and production team within days of our closure to the public.

TIA presented daily meaningful experiences with art, featuring new art commissions, pocket exhibitions, artist projects, innovative performances in otherwise empty Gallery spaces, talks, interviews, virtual visits to artists' studios, behind-the-scenes tours, inspiring artmaking workshops, and activities for children and adults. Rather than repurposing existing digital content, the Gallery created a completely new platform with content that is heartfelt, personal and alert to the everchanging mood of the moment.

The project also presented the opportunity to share many distinct and personal perspectives – from curators and conservators to artists and community collaborators. Staff from all departments of the Gallery became contributors to the project, often with roles or responsibilities beyond their normal duties. Contributors spoke from the heart about what art meant to them amid troubling news and daily challenges.

A key goal of the project was to generate paid work opportunities for Australian artists whose employment had been badly affected by the pandemic. The Gallery worked with artists, performers, educators, and our community and regional partners, including the commissioning of new artworks, performances, virtual workshops and studio tours.

Highlights

Seven core streams of content were established for TIA. With a clear mandate to support artists and connect with audiences, the Gallery provided paid work opportunities to more than 50 artists and performers. These 'regular features' emerged rapidly and organically and soon established their popularity:

Together In Art New Work, providing financial support for 25 artists to create new artworks.

Together In Artmaking video series, engaging audiences in inspiring virtual art classes with artists from their homes and studios.

'What's in the box?' video series, showcasing the expertise of Gallery curators, librarians and conservators and the depth of our collection.

Together In Art Performance video series, bringing life into the empty Gallery with stirring performances by musicians including Delta Goodrem, L-FRESH The LION and Ngaiire.

Together In Art Kids, an online art project and exhibition presented in partnership with the ABC, Dr Norman Swan and artists Del Kathryn Barton and Jumaadi.

Pocket Exhibitions, an invention which capitalised on existing social media platforms using a ten-tile carousel format on Instagram to present mini-exhibitions which connected the Gallery's collections to the themes and concerns of 2020.

The interview and polyphonic article series, which engaged staff, regional galleries, artists and stakeholders in meaningful dialogue about art and the challenges of the current moment.

Audience response

TIA harnessed all of the Gallery's digital channels and internal resources to deepen engagement with our existing audience, and reach and retain a new digital audience.

Together In Art and Together In Art Kids websites (March – June 2020; Gallery pages and microsite)

- Total users: 86 000
- Total page views: 144 800
- 40 YouTube videos – 119 000 views and 1200 new subscribers.
- 41 Facebook videos – almost 2 million impressions, 575 725 views and 16 679 engagements
- 2 Facebook Live streams – Verushka Darling's satirical virtual tour, 'From COVID to canvas' 8850 and 8452 (encore) views, and a performance by Eurovision 2021 contestant Montaigne with 15 445 views – these were presented as one-off events and the figures reflect all live streams, not on-demand viewing
- 32 Pocket Exhibitions – three of which are our most shared and saved posts on Instagram in the last six months

- 11 Artmaking videos with artists – resulting in a total of 166477 views and 6814 engagements on Facebook. ‘How to draw a face’ with artist Ben Quilty was the most engaged video of the campaign, with **80400 views on Facebook**, 44600 on YouTube and 9100 on Instagram
- 11 Performance videos – resulting in 228587 views and 4900 engagements on Facebook.
- 4 ‘What’s in the box?’ videos – resulting in 63100 views and 1100 engagements on Facebook. The edition featuring archivist Steven Miller on artist childhood drawings received the most comments for an Instagram video in the past six months.
- 11 e-newsletters to 180000 subscribers
- 35 articles resulting in 187800 total page views

The TIA digital offerings have seen our online visitors spending almost double their usual ‘dwell time’, demonstrating an appetite for longer-form content in which the voices of staff and artists are central.

The project enjoyed an extraordinarily positive critical reception, with acclaim from *The New York Times* as well as many Australian publications and websites, including shortlisting for the prestigious Mumbrella Awards for the Content Marketing Strategy of the Year.

Impact

A collective ‘passion project’, TIA served as a live and vital exploration of values and identity amid a deeply uncertain period of pandemic, protest and natural disaster. More broadly, the project was a chance to confront the question of the art museum’s relevance and purpose in a time of crisis, and to respond in a nimble, meaningful and highly relevant format.

TIA has had a lasting impact on the Gallery’s identity and digital future. Following our reopening on 1 June 2020, the project has been maintained to ensure those who cannot physically access the Gallery due to ongoing restrictions can continue to experience meaningful art encounters. The new approaches developed continue to inform the tone and scope of future programming – both digital and in-person – at the Gallery.

Learning and participation

- 52911 students and teachers participated in education programs
- 66% of education program participants were from Western Sydney and regional New South Wales
- 34927 people attended *ARTEXPRESS 2020*
- 66399 engaged with youth and family experiences
- 26477 participated in public programs
- 38578 attended Art After Hours
- 34574 attended a guided tour
- 244 volunteers
- 13585 volunteer hours

In 2019–20, the Gallery presented a dynamic and diverse range of programming for communities across New South Wales. Unfortunately, programs were placed on hold in mid-March due to the impacts of COVID-19.

Education

Education plays a vital role in creating meaningful engagements with art. Reaching students and teachers across the state, our programs are inclusive and diverse, supporting current learning practices and curriculum outcomes.

In collaboration with the NSW Education Standards Authority (NESA) and the NSW Department of Education's Arts Unit, *ARTEXPRESS 2020* opened at the Gallery in February. The exhibition featured forty-eight bodies of work by students from government, Catholic and independent schools across New South Wales. Initially, a teacher professional learning session and eight student case study sessions were planned to take place throughout the course of the exhibition. Although some of those sessions were cancelled due to the suspension of programming, additional digital content was developed to further enrich our

offering online, including a curator-led virtual tour of the exhibition and audio-visual content created by exhibiting student artists. In total, the online resources *Inside ARTEXPRESS* and *ARTEXPRESS 2020* exhibition have attracted over 100000 views.

The Djamu Indigenous art program continues to engage students with Aboriginal and Torres Strait Islander concepts, perspectives and cultural practices at the centre of learning. A highlight over the past year was the second iteration of the Djamu Regional program, which was delivered to students, teachers, and community members in regional New South Wales. Gunditjmarra artist Hayley Millar Baker facilitated a three-day intensive program at Wilcannia Central School, Wilcannia. Supported by Gallery staff, the engagement included a series of masterclasses and an opportunity to camp overnight at Yeoval Station. The overnight experience was open to the community, and featured a campfire dinner, ceramic pit-firing and storytelling.

Another highlight was the Djamu Juvenile Justice program. In August 2019, the program delivered mixed media workshops to 120 students at Cobham Juvenile Justice Centre, St Marys. The Djamu Juvenile Justice program also engaged ten teachers and Aboriginal education officers from Juvenile Justice Centres across New South Wales in a professional development day at the Gallery. The day was targeted to provide practical strategies to engage a diverse range of students.

The Home Aboriginal art education program continues to go from strength to strength. As well as the delivery of professional learning sessions at four regional galleries, and a virtual excursion attended by 859 students and twenty-seven teachers and support staff, a major achievement over the past year has been the development of resources for remote students.

In consultation with members of the Wiradjuri community, Wagga Wagga Art Gallery, and the NSW Department of Education's Arts Unit, the Gallery developed a series of videos and student-led artmaking experiences to facilitate a remote version of the Home program. Featuring unique insights into the practice of three prominent Aboriginal artists from the south-east region, the content developed not only supports students participating in the Home program but also can be accessed by every student in the state.

Starting With Art has continued to deliver artist-led educational programming to primary and secondary students with physical, intellectual, behavioural and sensory disabilities, giving students the opportunity to engage with art, materials and ideas; and the teacher professional learning program Sensory Art Lab engaged forty teachers in strategies to inspire curiosity and imagination in students with disabilities.

In partnership with Blacktown Arts Centre, the Gallery's Western Sydney art education program Art Pathway Plus completed its 2019 engagement with a series of workshops in September 2019. Over a two-week period, we welcomed 642 students and forty-five teachers from seven high schools in the Blacktown region to the Gallery to deepen their experience with contemporary art, artists and ideas, building on artist-led workshops delivered at each school. Lead artist Marikit Santiago and a team of artist educators explored the collection and Christo and Jeanne-Claude's work in *Making Art Public: 50 Years of Kaldor Public Art Projects*, which formed the basis of a dynamic artmaking activity. Looking ahead, the 2020 Art Pathways Plus program has been devised in partnership with Fairfield City Museum; however, due to COVID-19, the program has been delayed and online professional learning and school engagements rescheduled to take place in the new financial year.

Public programs

Over 26 477 visitors attended a Gallery public program over the past year, and creative partnerships have been key to engaging our audience in art, culture and ideas.

Co-presented by the Gallery, Sydney Festival and Clockfire Theatre Company, *Night Parade of One Hundred Goblins* brought *Japan Supernatural* to life with a fantastical, otherworldly procession, featuring live drumming by Masae Ikegawa (YuNiOn) and a specially commissioned soundtrack by Eiko Ishibashi. All shows were sold out, with more than 2700 people attending over twelve performances.

For Poetic Reflections, our fourth annual partnership with Red Room Poetry for Sydney Writers Festival, we commissioned a series of poetic responses to *Shadow Catchers*. Originally conceived as a series of live performances, the project was delivered online due to the temporary closure of the Gallery and cancellation of the 2020 Sydney Writers Festival in response to COVID-19. The result is a digital dialogue between artworks and their poetic counterparts from six diverse voices: David Brooks, Joelistics, Melinda Smith, Saba Vasefi, Ali Whitelock and Maddy Godfrey.

In partnership with the National Art School, the Gallery delivered its second annual summer school program. Titled 'Introducing Three Centuries of Japanese Art', this week-long intensive in art history drew inspiration from *Japan Supernatural*, and featured exhibition viewings, lectures, workshops and conversations led by art historians, curators, designers and artists.

Queer Art After Hours was once again our most well-attended annual Art After Hours event, attracting over 4000 people. Presented in partnership with Sydney Gay and Lesbian Mardi Gras, this year's program featured a variety of dynamic performances, tours, talks and workshops led by a stellar line-up of queer artists and thinkers. This year's cross-departmental approach included a collaboration with the Library and Archive team, which saw the presentation of 'Queering the Collection' artwork labels displayed during Mardi Gras season; and an Art Appreciation lecture presented by the Art Gallery Society that was themed for the occasion.

Faboriginal, an eight-part television series, was launched at the Gallery in February 2020. It builds on the success of *Faboriginal*, the Indigenous art quiz show, originally developed by the Gallery and comedian Steven Oliver for Art After Hours in 2018. A collaboration with NiTV and Noble Savage Pictures, the show screened on NiTV and is now available through SBS On Demand. Hosted by Steven Oliver and adjudicated by curator of Aboriginal and Torres Strait Islander art, Coby Edgar (aka the Taboriginal), each episode featured team captains Elaine Crombie and Daniel Browning, supported by a rolling panel of celebrity teammates.

Community engagement

Aligned to our strategic plan, the Gallery continues to deliver diverse and inclusive programming to communities across the state.

The delivery of the 'Belonging' project was a significant milestone in our ongoing partnership with the Asylum Seekers Centre, and a new benchmark for community engagement. Launched at the Gallery in December and drawing on workshops at the Asylum Seekers Centre and Fairfield Public School, the project evolved into a dynamic video artwork co-created by Colombian-born

Sydney artist Claudia Nicholson and six young people from families seeking asylum in Australia.

In partnership with City of Sydney, Artspace and Save the Children, the Gallery's Woolloomooloo youth engagement program RAW delivered two program streams in 2019. Firstly, a workshop program for young people held at Artspace and led by artist educator George Tillianakis, and secondly, a program targeted at young women led by local community leader and choreographer Maya Sheridan.

Western Sydney youth engagement program Mobilise delivered a series of weekly workshops led by artist Marian Abboud. In partnership with Save the Children, Blacktown Arts Centre and Mount Druitt's Street University, this 18-month collaboration focuses on the rights of young people from new and emerging communities in the Blacktown local government area. The project will see the creation of a new artwork based on and inspired by the Australian Human Rights Commission's child rights resource *Big Banter*.

The Gallery continues to prioritise disability-led programming, including the successful Auslan tour program where writers and artists from the Deaf community are engaged as program presenters. This model has since been emulated by other cultural institutions.

In partnership with Little Orange @ Campbelltown Arts Centre and Kaldor Public Art Projects, the Gallery delivered a professional development program for contemporary Western Sydney artists who identify with a disability. Running from August to December, the program included a four-day immersive at the Gallery, two onsite engagements at Little Orange studio, and three public programs culminating in the delivery of *Pandora*, an interactive installation/performance activation presented at Art After Hours for International Day for People with Disability.

Also in celebration of International Day of People with Disability, artworks by Front Up artists from the Emerge program (2016–19) were featured in an installation at the Gallery. One in a series of professional development opportunities offered throughout the year, the Emerge program engages emerging artists who identify with a disability, and is a collaboration between the Gallery and Front Up, a Western Sydney-based arts and culture hub founded by Ability Options.

As part of an ongoing collaboration between the Gallery and Information & Cultural Exchange, Parramatta, *Razzle Dazzle Orchestra 2019* was presented in the modern Australian galleries in November. The performance is part of the Datsun 180b project, which engages musicians from Club Weld, a supported studio for musicians on the autism spectrum. The project encourages participants to explore synergies between visual art and music.

Three research projects based on the Gallery's Art and Dementia program model were developed over the past year. Firstly, with research partners University of Technology, Sydney and Palliative Care NSW, *Pause* worked with clinicians and carers providing palliative care. Secondly, with research partner Black Dog Institute, *Arts on prescription* involved participants with lived experience of depression and anxiety. And thirdly, with research partner the University of Sydney, *Paint the pain* involved participants experiencing chronic pain.

After five years of development and as part of the Indigenous Action Plan, the Gallery appointed program assistants to lead daily tours of our Aboriginal and Torres Strait Islander collection. This initiative demonstrates our best-practice approach to prioritising and supporting Indigenous-led interpretation and engagement, and represents a significant opportunity for the Gallery to take a leadership

role. Our thanks to the Nelson Meers Foundation for generously supporting this important activity.

Youth and families

The Gallery has continued to expand our youth and family-focused program offerings.

The Kaldor Artist's Studio was developed in partnership with Kaldor Public Art Projects as part of the *Making Art Public: 50 Years of Kaldor Public Art Projects* exhibition. In total, there were three instalments of the Studio: *Puppy Love* by David Capra, *EXTRA! EXTRA!* by Lucas Ihlein and the Rizzeria collective, and *All Possible Combinations* by Nadia Odlum. Each studio featured an interactive installation and activity, including decorating Capra's dachshund with paper flowers, learning risograph printing techniques, and book-making workshops for families.

Furthering our commitment to family programming, the Gallery launched Fo Fum Fiesta in October, a two-week festival of imagination, play and art for families. Around 10 000 children and accompanying adults engaged in this immersive, creative experience, which featured live music, artist-led workshops, drawing activities, storytelling, performance, artist-curated children's films and tours led by children for children.

Since April 2020, art packs have been created and delivered to families supported by the Asylum Seekers Centre in Newtown, WEAVE and Youth and Family Connect in Woolloomooloo, and Save the Children. Providing vulnerable children with fun art-making materials and activities to do while in COVID-19-related isolation, 320 bags of activities have been delivered to families in Greater Sydney and regional New South Wales, including Moree, Bourke, and on the south coast in areas affected by bushfires.

The Youth Collective continued to engage young people with art and ideas through their youth-led program FOMArt. A recent highlight was the launching of the 2020 FOMArt season with a takeover of Art After Hours. The evening featured a *yōkai* origami workshop, supernatural stories with Improv Theatre Sydney, and live music by The 902. The newly inducted 2020 Youth Collective joined forces with outgoing 2019 members to program the event.

Visitor experience

The visitor experience team delivered exceptional customer service to our audience throughout the year, adapting to serve our community as COVID-19 restrictions and impacts evolved. Gallery hosts welcomed 902 575 visitors to the Domain site before and after the Gallery's temporary closure, and volunteer guides delivered tours to over 34 573 visitors, 9301 of whom attended during the *Japan Supernatural* exhibition. Due to COVID-19, guided tours and Welcome Wanders led by hosts were suspended from mid-March. While Welcome Wanders returned in mid-June, guided tours have remained on hiatus.

A major initiative led by the Visitor Experience team in 2019–20 was the launch of the bushfire appeal donation drive developed to assist disaster-affected communities in New South Wales. Over \$28 000 was raised for the NSW Rural Fire Service through newly designed donation boxes and payWave stations, and donation upselling during *Japan Supernatural* ticketing transactions. Another initiative implemented to assist those in need was the distribution of 500 free exhibition tickets to families and individuals affected by bushfires.

Disability Inclusion Action Plan

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

Attitudes and behaviours

- Access audits of all exhibitions, awareness training in staff induction, and ongoing targeted DIAP and access training for front-of-house staff and volunteers.
- Selection of artist Digby Webster for an artist book commission for the art archives.

Liveable communities

- Partnership with disability organisations to develop pathways to professional practice for artists with disability, including Little Orange Studio @ Campbelltown Arts Centre; Front Up, founded by Ability Options; and Information and Cultural Exchange's Club Weld.
- Collaboration with Accessible Arts to support the Front and Centre program for women with disability. The Gallery hosted a graduation ceremony for women who participated in the program.
- Engagement of writers and performers from the Deaf community as program presenters; Auslan videos delivered online for the Archibald Prize 2019.
- Presentation of disability-led events in association with International Day of People with Disability, including a dedicated Art After Hours event on 4 December 2019 featuring artists from Little Orange Studio @ Campbelltown Arts Centre and Western Sydney-based Front Up.
- Research partnership with Black Dog Institute to explore *Arts on prescription* programs focused on people living with depression.

Employment

- Inviting artists with disability to be paid presenters, artists and workshop leaders in non-disability-centred programming; for example, Art After Hours, collection, youth and education programming.

Systems and processes

- Targeted marketing of access programs and inclusive events to ensure disability equality programs and services are well communicated through mainstream marketing and targeted to community groups.
- Disability-led evaluation of programs for people with disability in consultation with participants and peak bodies.
- Experimentation with presenting access programs via digital platforms in response to the impact of COVID-19.

Digital engagement

A suite of unique immersive and interactive digital experiences created for the *Japan Supernatural* exhibition was a highlight for 2019–20. This included an immersive audio experience, a large interactive touch wall, animated double-sided projections and interactive touch screens.

Nominated as a finalist in the 2020 GLAMi Awards in the category for ‘Exhibition Media or Experience’, the *Japan Supernatural* Audio Experience was designed as ‘cinema for the ears’ and featured voice and instrumentals from shamisen virtuoso Noriko Tadano, and taiko drumming from Toshi Sakamoto of Wadaiko Rindo. Eight unique scores were recorded to respond to the theme for each space within the exhibition and included haunting melodies, festive scenes, driving percussion and a ghostly lullaby. Visitors could choose from eleven narratives written and voiced by the exhibition curator Melanie Eastburn, and Hiroko Yoda and Matt Alt, experts on all things supernatural. The audio experience was available in English and Japanese and was developed in partnership with Art Processors. Engagement with the audio experience was very high, with half of all ticket-holding visitors requesting to use it.

The 6-metre-wide and 2-metre-tall Yōkai Interactive Touch Wall was developed in conjunction with S1T2 and was designed to bring to life *yōkai* (spirits) from Hiroharu Itaya’s *Night procession of the hundred demons* c1860 scroll displayed opposite. Inspired by the illustrations and Japanese ‘noh’ theatre, twenty-four creatures were carefully animated to highlight the playful nature of the parade. Using hidden conductive paint, the tactile exhibit invited visitors to engage directly to reveal the *yōkai*. The touch wall saw a high level of engagement throughout the life of the exhibition with 362,000 individual interactions, with one conductive ink touch point triggered every 11 seconds.

Other significant milestones include the completion of a Digitisation Strategy for the Gallery, which outlines the vision and principles that will underpin a cross-Gallery digitisation program, and the commencement of a critical digital transformation project as part of our major expansion, the Sydney Modern Project. This will involve the creation of a new digital experience platform, supporting public-facing digital products both online and in-Gallery.

Art Gallery of New South Wales website

- Total sessions: 3 329 088 – Australia 2 756 358 (83%), of which 2 061 578 (75%) in NSW; international 572 730 (17%)
- Total users: 2 370 977
- Total page views: 10 538 831

Most viewed sections

- Collections: 2 618 373 views (25%)
- Prizes: 1 426 925 views (14%)
- Exhibitions: 1 172 860 views (11%)
- Inside ARTEXPRESS: 683 193 views (6%)
- Calendar: 668 888 views (6%)

Most viewed artist profiles

- Albert Namatjira: 13 724 views
- Tracey Moffatt: 13 380 views
- Jeffrey Smart: 13 024 views
- Margaret Olley: 9 606 views
- Brett Whiteley: 8 937 views

Most viewed collection works

- Brett Whiteley, *Self portrait in the studio* 1976: 11 104 views
- Honoré Daumier, *Rue Transnonain, 15 April 1834* 1834: 7 589 views
- Ricky Swallow, *Killing Time* 2003–04: 5 792 views
- Max Dupain, *Sunbaker* 1937: 5 711 views
- Albert Namatjira, *Palm valley* 1940s: 5 592 views

Device used to access website

- Desktop: 51%
- Mobile: 49% – smartphone 42%, tablet 7%

Exhibition audio – *Japan Supernatural*

- Total sessions: 55 496
- Total number of tracks played: 470 000+
- Average session duration: 62 minutes
- Percentage of visitors listening to the Japanese version: 7%

YouTube

- Subscribers: 11 602 (+25%)
- Total watch time: 1 662 886 minutes (+28%)
- Total plays: 1 160 381 (-1%)

SoundCloud

- Total plays: 36 529 (+46%)

Google Arts & Culture 2019–20

- Page views 980 090 (+66.2%)
- Users 573 346 (+67.2%), of which 28 981 (5.1%) in Australia; international 544 365 (94.9%)

Google Arts & Culture 2019–20

- Instagram: 196 369 followers (+16%)
- Facebook: 157 260 followers (+5%)
- Twitter: 58 747 followers (+2%)
- LinkedIn: 18 106 followers (+88%)

Email newsletters

Title	Number of issues in 2019-20	Total subscribers to date
Artmail	31	180 100
Art After Hours	34	8300
Education	4	2200
Tertiary	2	2650
Gallery Shop	2	2400
Access programs	2	1280
Auslan	6	500
Foundation	2	1100
Brett Whiteley Studio	4	4570
Art Gallery Society Peek	33	32 860
Art Gallery Society Fuse	6	8370

Publishing

Published titles

Here we are: contemporary collection project series #4

Lisa Catt (editor), Claire Eggleston, Hannah Hutchison and Natalie Seiz, August 2019, 56 pages, paperback, RRP \$16.95 (AGNSW only)

Here we are explores the intensity, intricacy and power of human relationships through new acquisitions of works by some of the most compelling women artists at work today – Njideka Akunyili Crosby, Tracey Emin, Kimsooja, Deana Lawson, Tracey Moffatt, Jenny Saville, Dana Schutz, Justene Williams and Judith Wright.

Japan supernatural: ghosts, goblins and monsters 1700s to now

Melanie Eastburn (editor), Mami Kataoka (preface), Chiaki Ajioka, Zack Davison, Lucie Folan, Michael Dylan Foster, Komatsu Kasuhiko, Justin Paton with Takashi Murakami, and Hiroko Yoda, October 2019, 312 pages, paperback with jacket, RRP \$55 (AGNSW \$45)

This major book presents enlightening essays and wildly imaginative works by Japanese artists past and present – from the pioneering work of the 18th-century painter Toriyama Sekien to contemporary superstar Takashi Murakami. Distributed worldwide, the book has proved to be very popular.

Shadow catchers: contemporary collection project series #5

Isobel Parker Philip (editor), Coby Edgar, June Miskell and Ruby Arrowsmith Todd, March 2020, 48 pages, paperback, RRP \$16.95 (AGNSW only)

Shadow catchers investigates the way shadows, body doubles and mirrors haunt our understanding of photography and the moving image through works by over fifty Australian and international artists from new acquisitions and other collection works.

Archibald 20

May 2020, postponed to September 2020 due to the COVID-19 pandemic.

In production

Daniel Thomas recent past: writing Australian art

Hannah Fink and Steven Miller (editors), November 2020

Streeton – a major retrospective

Wayne Tunnicliffe (editor), November 2020

Matisse

Postponed due to impacts of COVID-19.

Creative Studio

Contributing to the continued realisation of connecting with our diverse communities, the Creative Studio has made great strides throughout 2019–20.

Exhibition program

The Creative Studio designed the exhibitions and associated collateral (Marketing and Communications, Learning and Participation, Foundation and Society) for the *22nd Biennale of Sydney: NIRIN; Archibald, Wynne and Sulman Prizes 2020; ARTEXPRESS 2020; Behind the Poster; Belonging; Brett Whiteley: Lavender Bay; Brett Whiteley Travelling Art Scholarship 2019; Dora Ohlfsen and the Facade Commission; Fieldwork; Here We Are; In One Drop of Water; Japan Supernatural; Making Art Public: 50 Years of Kaldor Public Art Projects; Quilty; Shadow Catchers; Some Mysterious Process: 50 Years of Collecting International Art; Under the Stars; Unfinished Business: Artists Land Rights Treaty; Where We All Live; and Wirrimanu: Art from Balgo* exhibitions.

The *Japan Supernatural* exhibition design received praise from The Hon Don Harwin MLC, Minister for the Arts, and noteworthy media mentions were received for *The Essential Duchamp, Shadow Catchers, Dora Ohlfsen and the Facade Commission* and *Belonging*.

Alongside the Regional Touring team, the Creative Studio created, developed and shared a simplified workflow and exhibition design system to support our regional partners. The system enables regional galleries to efficiently plan and design exhibitions. To date, the program has been rolled out to Bathurst Regional Art Gallery, Hawkesbury Regional Gallery, Maitland Regional Art Gallery and Penrith Regional Gallery.

Publication design

Working with the Publications team, the Creative Studio has designed and managed productions for the *Japan supernatural, Shadow catchers* and (forthcoming) *Daniel Thomas recent past: writing Australian art* and *Streeton* publications.

Refurbishments

In partnership with Building Services, the Creative Studio redesigned the Brett Whiteley Studio bathrooms and assisted in the design development for the Rudy Komon curatorial offices.

Wayfinding

The Creative Studio has updated wayfinding across the Gallery ensuring consistency and improvements with legibility, clarity and compliance. Some items updated were the What's On & Map brochure, Information desk digital screens, compliant bathroom signage, and elevator map signage.

Gallery intranet

In tandem with the Gallery's ICT team and internal stakeholders, the Creative Studio designed the Gallery's new intranet platform, which will centralise and encompass all internal communications, news, human resources and administration tools for staff.

Project and inventory management

Utilising Software-as-a-Service (SaaS) platforms, the Creative Studio has designed and implemented a project management system that provides visibility throughout the design process. The same project management system has been transformed into a new inventory system, currently being trialled.

Sustainability

Significant inroads have been made in our effort towards sustainable practices and alignment to the circular economy model. Reduction in material use for the production of art labels, options for reusable wall systems and recycling exhibition materials are all examples of what has already been achieved, and while there is still much to accomplish, we are focused and compelled to lead, by example, the sector in sustainability.

COVID-19

With resilience, strength and determination in response to the unprecedented challenges presented by the COVID-19 pandemic and the Gallery's temporary closure, the Creative Studio was a key driver of the subsequent Together In Art initiative.

The Creative Studio designed, produced and implemented the Together In Art Kids and Together In Art microsite, empowering the Gallery to further enrich the ongoing dialogue between art, artists and our communities.

Finally, to instil confidence in staff and reassure and inform our visitors returning to the Gallery, the Creative Studio led the design and implementation for the Gallery's capacity mapping and 'COVID-19: Stay safe' signage system. This system was then shared with other cultural institutions across New South Wales and interstate.

CAMPUS
ART
AUDIENCE
STRENGTH
PEOPLE

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

Strategic goal 4: Strength

- Following the generous \$14.3 million bequest from Neville H Grace, finalised in 2019–20, the Neville Holmes Grace Exhibition Endowment Fund was established to support future exhibitions at the Gallery. This is the first endowment fund of its kind at the Gallery and will help support our institution to present exceptional exhibitions to our audiences, beginning with *Streeton* in 2020.
- As we work towards the Gallery expansion, a tender was completed to secure a provider of retail and temporary exhibition shops in the new building, to deliver additional self-generated revenue opportunities for the Gallery while providing high-quality experiences for visitors.
- A new Gallery relationship management plan and suite of sponsorship materials were developed to support efficient and effective engagement with partners.
- The Gallery successfully engaged with individual benefactors as exhibition patrons. This additional strategy will be employed to support additional funding avenues for future exhibitions.
- Working with government, the Gallery identified and developed a systemised approach to measurable outcomes to support future state funding.
- The Gallery's 2020 bushfire appeal, on behalf of the NSW Rural Fire Service, included the successful piloting of new donation channels. These will be rolled out for future Gallery fundraising to expand opportunities to grow the donor base.

Corporate partners

The Gallery's extraordinary offering of superb exhibitions, programs and events is supported by significant investment from sponsors and strategic partners.

In 2019–20 this support comprised:

- \$4.048 million cash sponsorship
- \$1.661 million in-kind support

Art Gallery of New South Wales corporate partners and sponsors

ANZ: Leadership partner; Presenting partner: *Archibald, Wynne and Sulman Prizes* and *Archibald Prize 2019 Tour*

Aqualand: Leadership partner

Bank of China: Major partner; Conservation; Major partner *In One Drop of Water*

City of Sydney: Support partner: *Archibald, Wynne and Sulman Prizes* and *Japan Supernatural*

Crestone Wealth Management: Program supporter for Atelier

Destination NSW: Strategic sponsor: *Japan Supernatural*

EY: Presenting sponsor; Major sponsor: *Japan Supernatural*

Glenfiddich and Hendrick's Gin: Event and Support partners

Herbert Smith Freehills: Presenting partner: Asian Galleries and Official legal partner: *Japan Supernatural*

JCDecaux: Media partner: *Archibald, Wynne and Sulman Prizes* and *Japan Supernatural*

J.P. Morgan: Presenting partner; Presenting partner: Brett Whiteley Studio

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

Macquarie University: Leadership partner; Presenting partner: *The Essential Duchamp*; Support partner: *Art After Hours*; Venue sponsor: *ARTEXPRESS 2020*; Presenting partner: Youth Collective FOMArt (until May 2020)

Paspaley Pearls: Program supporter

Porter's Original Paints: Official paint supplier and Support partner: *Archibald, Wynne and Sulman Prizes, Quilty* and *Japan Supernatural*

President's Council of the Art Gallery of New South Wales: Major partner: *Quilty*

Robert Oatley Wines: Major partner; Official hotel and Support partner: *Archibald, Wynne and Sulman Prizes*

Sofitel Sydney Wentworth: Major partner; Official hotel and Support partner: *Archibald, Wynne and Sulman Prizes, Quilty* and *Japan Supernatural*

Sydney Morning Herald: Media partner: *Archibald Prize* and *Japan Supernatural*

S&S Creative: Support partner: education programs

The Saturday Paper and The Monthly: Media partner: *Quilty*; Media partner: Brett Whiteley Studio

The Luxury Syndicate

UBS: Presenting partner; Contemporary Art: Contemporary Galleries; Major partner: *Quilty, Shadow Catchers* and *Some Mysterious Process: 50 Years of Collecting International Art*

Valiant Events: Support partner

VisAsia Council of the Art Gallery of New South Wales: Major philanthropic partner

President's Council

The President's Council is a network of business leaders established to support the Gallery by providing vital business expertise and advice as well as philanthropic funding. The President's Council was proud to support the *Quilty* exhibition in summer 2019–20.

President: David Gonski AC

Membership

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

Corporate membership

The Corporate Membership program successfully delivered its benefits and program of events to its extensive list of loyal corporate members. The program continued to grow and retain long-term members, many over ten years, while welcoming new members including Archie Rose Distilling Co, Royal Freemason's Benevolent Institution, and IVE Group.

Membership

Allen Jack + Cottier
Allens
Arab Bank Australia
Archie Rose Distilling Co
Architectus
Arinex Pty Ltd
ARUP Pty Ltd
Ashurst
ASX Limited
AXA XL
Bain & Company
Baker McKenzie
Ball & Doggett
BDO
Carroll & O'Dea Lawyers
Challenger
ClearView Wealth Limited
Clifford Chance
Copyright Agency | Viscopy
Cox Architecture
Cundall
David Stevens
Dentons Australia Pty Ltd
Directioneering Pty Ltd
Drapac Financial
EIZO APAC
Emirates SkyCargo
Energy Action
Energy Industries Superannuation Scheme Pty Limited
Engine
Eric & Tonia Gale
ExpertsDirect
Faber-Castell Australia Pty Ltd
FM Global
Gilbert + Tobin
Gilmore Interior Design
Goldrick Farrell Mullan Solicitors
Group GSA
Hicksons

Holman Webb Lawyers
IMB Ltd
iSentia
IVE Group
Jackson Teece Architecture
Jirsch Sutherland
John Claudianos
Johnson Pilton Walker Pty Ltd
Knoxweb Investments Pty Ltd
Liberty GTS
Liberty Specialty Markets
macpeople
Macquarie Telecom
McCabe Curwood
McGrathNicol
Media Super
Mosman Art Gallery & Cultural Centre
Mundipharma Pty Ltd
Nanda\Hobbs Pty Ltd
NBRSARCHITECTURE
Nettleton Tribe
News Corp Australia
Norman Disney & Young
North Shore Private Hospital
Ole Lynggaard Copenhagen
Precision Group – CEO Office
Precision Group – CFO Office
Royal Freemason's Benevolent Institution
Savills Project Management
Scan Pacific International
Sky News Business Channel
Sparke Helmore Lawyers
Steensen Varming
Stephenson Mansell Group
Surface Design
Taylor Thomson Whitting
Teece Hodgson & Ward
Wood & Grieve Engineers
Woven Image

The Luxury Syndicate

Membership of The Luxury Syndicate offers prestige brands an exclusive opportunity to promote the true spirit of their brand while demonstrating their commitment to the arts and cultural sector. The Luxury Syndicate supports a wide range of Gallery initiatives from the development of exhibitions to education and public programs, conservation, emerging artists and permanent collections.

Membership

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

Fearless

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

Funds raised through the Fearless program support female-focused conservation projects to promote gender equity on the walls of the Gallery and to recognise unsung works by women artists of the past – aiming to create a platform for equal representation in the future.

Business members

Archie Rose Distillery Co
Nanda\Hobbs
Westpac Private Bank

VisAsia Council

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

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

Chairman: Geoff Raby AO

Membership

Monika Tu – Black Diamondz Group
 Ryan Gollan – Dongtian Global
 Evan Hughes – Herringbone Asset Management (membership ceased in June 2020)
 Kimberley Holden
 Seng Huang Lee – Mulpha Australia
 Mark Lazberger – Omnia Capital Partners
 Warwick Johnson – Optimal Fund Management
 Luigi Tomba, Yixu Lu – The University of Sydney
 Michael Sternberg – Valiant Hire

VisAsia Board of Directors 2019–20

Geoff Raby (chair)
 Simon Chan
 Peyvand Firouzeh (appointed May 2020)
 Kimberley Holden
 Evan Hughes (resigned November 2019)
 Sunil Lal (appointed May 2020)
 Linna Le Boursicot
 Ann Proctor



Philanthropy

Art Gallery of New South Wales Foundation Acquisition Program

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

The Foundation has over \$60 million in funds under investment. With the income from these investments the Foundation has acquired over forty-five major works for the collection. Most of these works were funded exclusively from Foundation income; however, in recent years with the price of the major Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The works acquired with funds from the Art Gallery of New South Wales Foundation in 2019–20 were Takashi Murakami (Japan b1962), *Japan Supernatural: Vertiginous After Staring at the Empty World Too Intensely, I Found Myself Trapped in the Realm of Lurking Ghosts and Monsters* 2019; Mike Parr (Australia b1945), *KINDNESS IS SO GANGSTER* 2018; and Grace Crowley (Australia 1890–1979), *Abstract painting* 1950.

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

Collection benefactors and other support groups

Many Gallery departments have their own support group which raises funds either for their collection or for special projects. Patrons of all groups who pledge a minimum commitment of \$1800 per year for four years are deemed to be patrons of the Foundation and are entitled to have their names listed on the Foundation's honour board for the duration of their support or as otherwise agreed. From 2016, \$300 of every \$1800 donation is directed to the Foundation's endowment fund and the balance of \$1500 is directed to the donor's area of choice.

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

Aboriginal Collection Benefactors

Karla Dickens' works from the *22nd Biennale of Sydney: NIRIN* exhibition, *A Dickensian Circus* 2019, jointly funded by ACB and Wendy Whiteley OAM

Australian Prints, Drawings and Watercolours

Arthur Streeton, *The Rialto* 1912; Luke Sciberras, *Goanna* 2018; and Luke Sciberras, *Red ground, Darling River* 2019

Contemporary Collection Benefactors

Rushdi Anwar, *Irhal (expel), hope and the sorrow of displacement* 2019; Gemma Smith, *Zero* 2016

Photography Collection Benefactors

Sophie Calle, *Romance in Granada* from the series *The blind* 1986; Zanele Muholi, *Somandla, Parktown* 2014 and *Bhekisisa, Sakouli beach, Mayotte* 2016 from the series *Somnyama Ngonyama*

Atelier

Atelier represents the next generation of benefaction at the Gallery, playing a vital role in supporting the Foundation and the Sydney Modern Project's transformation of the Gallery into an inspiring 21st-century space for generations to come.

As the Gallery's newest Foundation supporter group, Atelier attracts a diverse and vibrant network of patrons whose love of art and culture ensures the future of philanthropy leadership at the Gallery. Their support contributes to the commissioning and acquisition of new artwork for the collection as well as investment in public programs, artist grants, exhibitions and community outreach projects. Atelier also enables inspired and like-minded individuals to connect through the vibrant Gallery community.

Atelier's partnerships and collaborations in 2019–20 included The Children's Ground, In My Blood It Runs, Next Wave Festival and Soul Spill Records.

During 2019–20, Atelier also raised funds to support the acquisition of Charlotte Posenenske's *Square tube series D (sheet steel)* 1967/2019 and Kent Monkman's *The allegory of painting* 2015. The group also part-funded the publication of Contemporary Collections Project exhibition publication *Here We Are*.

Atelier also supported the realisation of Katy Patterson's *Earth Moon Earth* 2017, for the *Under the Stars* exhibition; the creation of the Together In Artmaking digital series; and delivery of Gallery projects with the Asylum Seekers Centre.

Official artist leadership patrons: Ben Quilty, Tony Albert, Agatha Gothe-Snape

Official Atelier curator: Nicholas Chambers

Sponsorship partner: Crestone Wealth Management

Gallery projects

In addition to acquisitions, benefaction and grants have enabled the Gallery to support many projects, including Art and Dementia: a creative arts engagement program for people living with dementia and their carers; Starting With Art, which engages students with disability through sensory learning; and Djamu, an Indigenous art education program providing opportunities for students to learn about the Gallery's collections and pathways in the arts for Indigenous students. The Conservation department received generous private funding for several projects involving conserving both paintings and their frames in the lead-up to the *Streeton* retrospective.

Bequests

The Neville Holmes Grace estate was finalised in 2019–20 and the entire bequest of over \$14 million has been used to establish the Neville Holmes Grace Exhibition Endowment Fund. The first exhibition to be supported by this fund will be *Streeton* in 2020.

Recognition

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

Life Governors

As at 30 June 2020, the Gallery has acknowledged the significant support of the following individuals by appointing them as Life Governors:

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

Foundation Patrons

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2020, are listed below:

Life Benefactors

James Agapitos OAM and Ray Wilson OAM; Len Ainsworth AM and Margarete Ainsworth; Geoff Ainsworth AM and Johanna Featherstone; Art Gallery Society of New South Wales; Belgiorno-Nettis Family; Ken Coles AM and Rowena Danziger AM; Crown Resorts Foundation; John Fairlie Cunningham; Sir William Dobell Art Foundation; James Fairfax AC; James Gleeson AO and Frank O'Keefe; Mollie and Jim

Gowing; Neville H Grace; Mary Heseltine; Mervyn Horton; John Kaldor Family; Yvonne Buchanan May and Hugh Buchanan May; Lee Family; The Lowy Family; The Neilson Foundation; Mark and Louise Nelson; Margaret Olley AC; Packer Family Foundation; Gretel Packer AM; Kenneth R Reed AM; John Schaeffer AO and Bettina Dalton; Charles and Denyse Spice; Mary Eugene Tancred; Isaac Wakil AO and Susan Wakil AO; SHW and EM Watson; Peter Weiss AO; Beryl Whiteley OAM.

Gold Benefactors

Mark Ainsworth and Family; Paul and Valeria Ainsworth; Jim Bain AM and Janette Bain; David Baffsky AO and Helen Baffsky; The Balnaves Foundation; Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis; Luca Belgiorno-Nettis AM and Anita Belgiorno-Nettis AM; Mr and Mrs PL Binnie; Mary-Jane Brodribb; Andrew Cameron AM and Cathy Cameron; Dr Janet Carr; Susan Chandler; Patrick Corrigan AM; Ian Darling AO and Min Darling; Shay and Gil Docking OAM; Nancy and Mollie Douglas; The Douglass Family; John Anthony (Tony) Gilbert; David Gonski AC and Orli Wargon OAM; The Grant Family in memory of Inge Grant; Ginny and Leslie Green; John Grill AO and Rosie Williams on behalf of The Serpentine Foundation; Dr Elizabeth Hazel; Gary and Kerry-Anne Johnston; Nancy and Terry Lee; The Medich Foundation; Nelson Meers Foundation; Catriona Mordant AM and Simon Mordant AO; Vicki Olsson; Paradise Foundation; Hamish Parker; Roger Pietri; The Pridham Foundation; Bee and Bill Pulver; Alan and Jancis Rees; Andrew and Andrea Roberts; Susan and Garry Rothwell; Anna and Morry Schwartz AM; Penelope Seidler AM; Dr Gene Sherman AM and Brian Sherman AM; John Symond AM; Mark Thompson and Kerry Comerford; Barbara Tribe; Will and Jane Vicars; Lang Walker AO and Sue Walker; Frank Watters OAM; Wendy Whiteley OAM;

Lyn Williams AM; David George Wilson; Craig and Charanjit Young-Anand; Margarita Zaneff.

Benefactors

Robert Albert AO RFD RD and Elizabeth Albert; Kathleen Elizabeth Armstrong; James Barker; Jillian Broadbent AO; Justin Butterworth; William and Florence Crosby; Don and Cristine Davison; Francine de Valence; Mr John Gandel AC and Mrs Pauline Gandel; John M Gillespie; Judy and Michael Gleeson-White AO; Robert Quentin Hole; Fraser Hopkins; Isa and Hal Jones; Douglas Kagi; Despina and Iphygenia Kallinikos; David Khedoori and Family; Andrew Klippel; Brian Ladd; Sophie Landa; Carole Lamerton; Dr Colin Laverty OAM and Mrs Elizabeth Laverty; Mr and Mrs Teck-Chiow Lee; Adrian Claude Lette; Joy Levis; Brad Lewis and Leszek Galezia; The Lippmann Family; Judith Mackey; Jim Masselos; Memocorp Australia Pty Ltd; Jacqueline Menzies OAM; David Moore; Naomi Milgrom Foundation; Lewis Morley OAM; Carole Muller; Tom Parramore; Elizabeth and Philip Ramsden; John L Sharpe and Claire Armstrong; Michael and Eleonora Triguboff; Mrs GF Williams (Jean); Dr John Yu AC and Dr George Soutter AM.

Art Gallery of New South Wales Campaign

After surpassing its \$100 million target to support the construction of its new building, the Gallery is continuing to move ahead with the next stages of the Campaign to seek funding for art acquisitions, the revitalisation of our much-loved existing building, digital projects, conservation initiatives, and learning and participation programs.

We remain deeply appreciative of the Susan and Isaac Wakil Foundation, which has made a total commitment

of \$24 million to the expansion project. Gifts of \$10 million and above by the Ainsworth family and Aqualand and commitments of \$5 million from each of the Lowy family, the Neilson Foundation, Mark and Louise Nelson and Gretel Packer AM have been crucial to the Campaign's success.

We are grateful to our Leadership Donors of \$1.5 million or more: new pledge donors John Grill AO and Rosie Williams on behalf of the Serpentine Foundation, to add to their \$1 million pledge below; Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis, The Medich Foundation, Nelson Meers Foundation; Dr Gene Sherman AM and Brian Sherman AM; and an anonymous donor; as well as the Founders who have each committed \$1 million: 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 Cav Simon Mordant AO; Hamish Parker; The Pridham Foundation; Bee and Bill Pulver; 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. Visionary Donors now include: Russell and Lucinda Aboud; Ainsworth Herschell Family; Ellen Borda; Jillian Broadbent AC and Olev Rahn; Bella and Tim Church; Vicki Clitheroe AM and Paul Clitheroe AM; Patrick Corrigan AM; Ashley Dawson-Damer AM; Chris and Judy Fullerton; 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; Quick Family; Edward and Anne Simpson; Allan and Helen Stacey; Georgie and Alastair Taylor; Victoria Taylor; Alenka Tindale; Barbara Wilby and Christopher Joyce; Mark Wakely in memory of Steven Alward, Ray Wilson OAM in memory of James Agapitos OAM; Bing Wu; and Carla Zampatti AC.

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

Grants

The Gallery is very appreciative of grants secured in 2019–20 for special projects including:

Philanthropic grants

- The Gallery's major philanthropic partners, the Crown Resorts Foundation and Packer Family Foundation continued their visionary, multi-year Sydney Arts Fund initiative that supported Gallery-wide strategic initiatives. An additional multi-year grant for the Western Sydney Arts Initiative is enabling the delivery of the Art Pathways program to expand enduring relationships between the Gallery (staff and resources) and teachers, students and art centres in Western Sydney.
- Gandel Philanthropy generously supported the *Japan Supernatural* exhibition as Principal Patron and Public Programs Patron.
- The Nelson Meers Foundation supported new part-time positions for Indigenous guides to lead visitor tours at the Gallery.

- The Balnaves Foundation continued its additional multi-year pledge in support of the Edmund Capon Fellowship, to expand international exchange opportunities for Gallery staff as well as supporting specialists from overseas to engage on projects with the Gallery.

Government grants

- A Visions of Australia multi-year grant (Department of Communications and the Arts) supported the exhibition development of *Archie 100: The Prize that Made a Nation*, scheduled for 2021.
- The Australia-Japan Foundation (Department of Foreign Affairs and Trade) supported the development of the *Japan Supernatural* exhibition.
- An Australia-Korea Foundation (Department of Foreign Affairs and Trade) multi-year grant supported the development of the *Contemporary Korean Art* series.

International grants

- The Ishibashi Foundation generously supported the development of artistic elements in the *Japan Supernatural* exhibition.
- An anonymous multi-year grant supported the development of the Gallery's Digital Experience Platform, a major digital infrastructure upgrade in preparation for our major expansion.

Art Gallery Society

Since its formation in 1953 the Art Gallery Society of New South Wales has proudly supported the Gallery by sponsoring exhibitions and programs, providing scholarships for staff, raising funds for acquisitions and cultivating a loyal audience who greatly value their connection to the Gallery.

The COVID-19 shutdown of cultural institutions on 23 March 2020 required the Society to suspend its events program for the first time in its history. The Society immediately extended all memberships for three months to support its loyal community of art lovers during this unprecedented period. When members were informed of event cancellations, many generously chose to donate the cost of their tickets to the Society in lieu of a refund – a humbling reminder of how our members value the Society and the Gallery.

Even with the Gallery's temporary closure, at 30 June 2020 the Society recorded 19519 memberships, representing 28666 Members.

Between, July 2019 and March 2020, 30532 people attended 323 events including the Art Appreciation lecture series; the Learning Curve lecture series 'The Art of Architecture: Directions in Gallery Design'; the Art for Starters and Queens of Antiquity lecture series; the Resonate concert series including 20th-anniversary programming with Emma Pask, Jane Rutter and Simon Tedeschi; and a sold-out concert with Gregg Arthur and John Morrison's band performing *The music of Sinatra and Basie*.

During the temporary closure, the Society implemented digital programs to keep members informed and engaged, including Art Appreciation Online, Resonate Online, audio recordings of previous sold-out lectures, and artmaking initiatives for members to complete at home, including Kids Club Online and the popular Art Challenges.

In 2019–20 the Society's continued financial support for Art After Hours provided Sydney with a vibrant, iconic Wednesday-night cultural destination. The Young Members program's Young Professionals monthly meetups included curator-led tours, panel discussions and a highly successful drawing workshop.

Look magazine gave an insider's view of the Gallery and kept members connected during the pandemic. An additional digital edition was created for overseas members whose mail deliveries were affected by shutdowns, and *Look online* was shared with members and the broader public as part of the magazine's evolving digital strategy. The 20-page supplement highlighted cultural engagement online, including the Gallery's and Society's recent digital initiatives.

In 2019 the World Art Tour program, in partnership with Renaissance Tours, marked its most successful year in its thirty-year history, featuring some of the world's most outstanding art, architecture and archaeological sites. Sadly, the pandemic resulted in the cancellation of many fascinating itineraries between February and June 2020.

The Society contributed to the Gallery's future exhibition programs, and Members donated nearly \$100000 towards the Collection Circle, which will go towards funding the acquisition of works. Former Member and Task Force volunteer Elizabeth 'Betty' Fyffe generously bequeathed \$1 million to the Society for the acquisition of Australian art.

A comprehensive survey of current and former members indicated strong satisfaction with the Society's programs, services and benefits. The findings will support the Society's continued evolution.

The Society was honoured by the dual patronage of the Vice Regal couple; Governor of New South Wales, Her Excellency the Hon Margaret Beazley AC QC and Mr Dennis Wilson, who acknowledged their longstanding relationship with the Society at a special event held to announce their patronage.

Together with the Gallery, the Society looks forward to continuing the celebration of art and culture with our Members as we move towards the Sydney Modern Project expansion.

CAMPUS
ART
AUDIENCE
STRENGTH
PEOPLE

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

Strategic goal 5: People

- Employee engagement in the People Matter Employee Survey continued to grow, reaching 78% in 2019 compared to an average New South Wales public sector rate of 66%.
- The Gallery established a working group to develop its new Multicultural Plan as well as providing wider cross-Gallery strategic input and advice on issues of diversity, and how to continue to grow the ways the Gallery engages and reflects our diverse community. The Executive team also endorsed a Diversity and Inclusion Policy.
- The Gallery completed its successful transition to the Department of Premier and Cabinet as part of the 2019 Machinery of Government changes, including developing new reporting and communication frameworks.
- The Gallery developed and implemented new administrative, financial and creative delegations to support the institution's efficient and effective operation and improve decision-making structures.
- The Change Management Plan and framework for the Sydney Modern Project was established and implementation begun, including the commencement of prioritised reviews of each department and function.
- The completion of the ICT Line of Business and data analytics reviews support enhanced business intelligence and evidence-based decision-making.
- The Gallery supported regional galleries and other institutions in their reopening following the statewide closure of museums and galleries due to COVID-19, sharing information and a suite of resources including detailed safety plans and timelines to support our partners' planning, and pro forma safety and education signage tailored for a museum context.

Board of Trustees



President

Mr David Gonski AC

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

David Gonski is chairman of the Australia and New Zealand Banking Group Ltd.

Mr Gonski is also chancellor of the University of New South Wales and chairman of the UNSW Foundation Ltd. He is a director of the Sydney Airport Corporation board and the Lowy Institute for International Policy board, chair of the Accelerating R&D in NSW Advisory Committee, a patron of the Australian Indigenous Education Foundation and Raise Foundation, and a founding panel member of Adara Partners.

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

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



Vice-President

Ms Gretel Packer AM

Gretel Packer AM has been involved in philanthropic endeavours since 2000 when she was appointed one of the founding Governors of the Taronga Zoo Foundation. Her current positions include: chair of the Advisory Board of Crown Resorts Foundation Limited; chair of the Packer Family Foundation; chair of the Sydney Theatre Company Foundation; director of the Sydney Theatre Company; member of Taronga's Conservation Science Advisory Council; founding patron of the Taronga Conservation Science Initiative; member of the William Robinson Advisory Committee; and, most recently, she was appointed vice-president of the Art Gallery of New South Wales Board of Trustees. She has held previous positions as a director of the Royal Hospital for Women Foundation, and been a council member of the Royal Botanic Gardens Foundation.

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

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



Member

Mr Tony Albert

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

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

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



Member

Mr Khadim Ali

BA, MFA

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

Initial date of appointment 1 January 2015; resigned 25 October 2019.



Member

Ms Anita Belgiorno-Nettis AM

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

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

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

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



Member

Mr John Borghetti AO

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

Mr Borghetti is a director of Coca-Cola Amatil Ltd, Brisbane Airport Corporation Pty Ltd and V8 Supercars Holdings Pty Ltd. He is also a director of the Charlie Teo Foundation and the John Sample Group Advisory Board. He has previously served as a director of Energy Australia, the NSW Customer Advisory Board, Jetset Travelworld, Sydney FC, Piper Aircraft (USA), The Australian Ballet, CARE Australia and the Australian Chamber Orchestra.

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



Member

Mr Andrew Cameron AM

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

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

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

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

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



Member

Hon Mrs Ashley Dawson-Damer AM

BEC

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

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

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

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



Member

Professor S Bruce Dowton

MB BS MD FACMG FRACP FAICD FRSN

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

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



Member

Ms Sally Herman

BA, GAICD

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

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



Member

Ms Samantha Meers AO

BA, LLB, MLitt, FAICD

Samantha Meers AO is executive deputy chair of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Her current not-for-profit board appointments include chair of Belvoir St Theatre; chair of Documentary Australia; and chair of the Brett Whiteley Foundation. Ms Meers has wide philanthropic interests and, over the past twenty years, she has held board roles in a broad range of organisations. Ms Meers began her career as a commercial lawyer with Mallesons Stephen Jacques (now King & Wood Mallesons), and her executive career included senior management roles in the media sector. Ms Meers is a member of Chief Executive Women and a fellow of the Australian Institute of Company Directors.

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



Member

Mr Ben Quilty

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

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

Initial date of appointment 1 January 2013; expiry of current term 31 December 2021.



Member

Mr Andrew Roberts

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

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



Member

Ms Lucy Turnbull AO

Lucy Turnbull is an urbanist, businesswoman and philanthropist with a longstanding interest in cities, and technological and social innovation. From 2015–20 she was the inaugural Chief Commissioner of the Greater Sydney Commission, tasked by the NSW Government to assist in delivering strong and effective strategic planning for the whole of metropolitan Sydney.

Ms Turnbull was the first female Lord Mayor of the City of Sydney from 2003–04, and in 2011 she became an Officer of the Order of Australia for distinguished service to the community, local government and business. She has served as a board member of multiple not-for-profit and cultural institutions.

In 2012 Ms Turnbull was awarded an honorary Doctorate of Business by the University of New South Wales, and in 2016 was appointed Adjunct Professor at the Faculty of Built Environment, University of New South Wales. In 2017 she was awarded an honorary Doctorate of Letters from Western Sydney University, for her substantial and sustained service and contribution to the University and the Greater Western Sydney region.

She and her husband Malcolm Turnbull have over many decades been involved in supporting many medical, research, social and cultural institutions.

Initial date of appointment 7 August 2019; expiry of current term 31 December 2021.

Board of Trustees meetings

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

There were six meetings of the Board of Trustees during the period July 2019 to June 2020. Trustee attendances were as follows: David Gonski (President) (6/6); Gretel Packer (Vice-President) (6/6); Tony Albert (3/3); Khadim Ali (1/2); Anita Belgiorno-Nettis (3/3); John Borghetti (5/6); Andrew Cameron (3/3); Ashley Dawson-Damer (5/6); Bruce Downton (6/6); Sally Herman (6/6); Samantha Meers (3/3); Ben Quilty (6/6); Andrew Roberts (1/3).

Board of Trustees sub-committees

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

Acquisition and Loans Sub-committee

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

The Acquisitions and Loans Sub-committee met six times between July 2019 and June 2020. Attendances were as follows: Samantha Meers (2019 Chair) (3/3); Andrew Cameron (2020 Chair) (3/3); Tony Albert (3/3); Anita Belgiorno-Nettis (2/2); Ben Quilty (6/6); Gretel Packer (5/6); Ashley Dawson-Damer (6/6); Khadim Ali (0/3); Geoff Ainsworth (non-Trustee member) (5/6); Mark Nelson (non-Trustee member) (4/6); Catherine Brenner (non-Trustee member) (6/6).

Finance, Audit and Risk Sub-committee

The Finance, Audit and Risk Sub-committee oversees strategic and operational risk and financial management. It provides guidance and makes recommendations to the Board in relation to all financial, audit and risk matters.

The Finance, Audit and Risk Committee met four times between July 2019 and June 2020. Attendances were as follows: Sally Herman (Chair) (4/4); John Borghetti (3/4); Bruce Downton (4/4); David Gonski (4/4); Andrew Roberts (0/2); Miles Bastick (non-Trustee member) (4/4); Catherine Brenner (non-Trustee member) (4/4); Ross Gavin (non-Trustee member) (3/4); Mark Nelson (non-Trustee member) (3/4).

Audience and Engagement Sub-committee

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

The Audience and Engagement Sub-committee met six times between July 2019 and June 2020. Trustee attendances were as follows: Samantha Meers (2019 Chair) (3/6); John Borghetti (2020 Chair) (3/6); Ashley Dawson-Damer (6/6); Gretel Packer (4/6); Ben Quilty (5/6).

Capital Campaign Committee

The Capital Campaign Committee met six times between July 2019 and June 2020. Trustee attendances were as follows: Mark Nelson (Chair) (6/6); David Gonski (6/6); Bruce Downton (3/6); Andrew Cameron (5/6); Gretel Packer (4/6).

Executives



Director

Dr Michael Brand

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

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

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



Deputy Director and Director of Collections

Ms Maud Page

BA (Hons) (Art History)

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

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

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



Chief Operating Officer

Mr Hakan Harman

BCom (Accounting), MPAdmin, FCPA, MAICD

Hakan Harman joined the Gallery on 2 October 2018. Mr Harman has extensive senior leadership experience in both the public and private sectors and within arts and culture. He has expertise in organisational transformation, financial management, corporate governance, stakeholder engagement and strategic management. Previously he worked for Multicultural NSW where, as chief executive officer, he led a successful transformation of the organisation and prior to this, he was the chief operating officer at the State Library of NSW.

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



Director of Public Engagement

Ms Miranda Carroll

BA (Hons) (Art History)

Miranda Carroll commenced with the Gallery on 4 February 2019. Previously, she worked at the Los Angeles County Museum of Art (LACMA) where she was senior director of communications for eight years. At LACMA, Ms Carroll played a pivotal role conceptualising, developing and implementing strategies to raise the museum's profile and visibility locally, nationally and internationally and increase its audiences. Ms Carroll has worked in art museums across three continents including in the United Kingdom at the National Gallery, London, and in Qatar for the opening of the Museum of Islamic Art, Doha (2008) as well as in the United States. Aside from LACMA, in Los Angeles she also held positions in communications at the Hammer Museum at UCLA and the Santa Monica Museum of Art. Prior to that, Ms Carroll's first position in the United States in 2005 was at the J Paul Getty Trust.

Ms Carroll is responsible for public engagement, including learning and participation (public programs, education, community), visitor experience, web/digital content and experience, marketing and communications, creative studio/design and publishing.



Director of Development

Mr John Richardson

BA (Economics), MA (Arts Administration)

John Richardson joined the Gallery in 2014. He is responsible for leading the unprecedented Sydney Modern Project Capital Campaign that to date has raised \$103.5 million in private contributions, to complement the NSW Government's funding commitment of \$244 million. An expert in high-end stakeholder management, a strategic leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner, government and benefactor relationships. He has worked at Back Row Productions and the New 42nd Street Project in New York City, and was the chief commercial officer at the South Sydney Rabbitohs from 2006 to 2014, turning the off-field business pillars into one of the benchmark commercial sports administrations in Australia.

Mr Richardson is responsible for philanthropy, corporate partnership, venue hire, restaurant, catering, retail and Sydney Modern Project Capital Campaign departments at the Gallery, as well as for liaising with the Gallery's membership organisation.

Organisation chart

Minister for the Arts

Department of Premier and Cabinet

Art Gallery of New South Wales Board of Trustees

President: David Gonski AC

Art Gallery of New South Wales Trust Staff Agency

Director: Dr Michael Brand

Office of the Director

Government Relations
Public Affairs

Deputy Director/ Director of Collections

Maud Page

Australian Art/
Brett Whiteley Studio
International Art
Collection Management
Conservation
Exhibition Management/
Installation
Photography
Research Library
and Archives
Registration
Sydney Modern Project
Exhibitions and
Commissions

Chief Operating Officer

Hakan Harman

Administration
Facilities Management
Finance
Human Resources
Information and
Communication
Technology/Audio
Visual Services
Legal
Security
Sydney Modern Project

Director of Public Engagement

Miranda Carroll

Design and Creative
Studio
Digital Engagement
Learning and
Participation
Marketing and
Communications
Publishing
Visitor Experience

Director of Development

John Richardson

Business Development
Sydney Modern Project
Capital Campaign
Foundation
Gallery Shop
Philanthropy
Venue Management

Staff

Staff profile

Staff headcount in classifications	2016–17	2017–18	2018–19	2019–20
Administration and clerical staff	254	248	268	280
Conservators	13	13	15	19
Curators and registrars	39	38	38	38
Education officers	4	5	5	4
General division staff	32	47	50	49
Librarians and archivists	9	10	11	9
Security staff	15	15	16	17
Public service senior executives	9	8	8	8
Total	375	384	411	424
Staff number (effective full-time)	212	218	234	247

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

Senior executive reporting

Band	2018–19		2019–20	
	Female	Male	Female	Male
Band 4	0	0	0	0
Band 3	0	1	0	1
Band 2	1	1	1	1
Band 1	2	3	2	3
Totals	3	5	3	5
Totals	8		8	

Band	Range (\$)	Average remuneration 2018–19 (\$)
Band 4	475 151 – 548 950	0
Band 3	337 101 – 475 150	475 150
Band 2	268 001 – 337 100	293 317
Band 1	187 900 – 268 000	231 345

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

Gallery employees

Women represent 68% of Gallery employees and this percentage continues to surpass the New South Wales Public Sector benchmark of 50%; this represents an increase of 2% from last financial year. Women also represent 40% of the Gallery's Executive team and 68% of the Leadership Team.

Cultural diversity

As part of the Strategic Plan 2023, the Gallery has begun developing a new diversity and inclusion plan in 2020, which reflects the diversity of the state; incorporates our commitments under the *Multicultural NSW Act 2000* and multicultural principles; and synthesises all new and existing Gallery initiatives in staff diversity and targeted audience engagement, including our extensive partnerships with government and non-government organisations in delivering services and programs across Greater Sydney and regional New South Wales. Publishing and implementing this plan will be a key strategic focus for 2020–21.

This year 24% of Gallery employees identified as coming from a racial, ethnic or ethnic-religious minority group. People identifying as Aboriginal or Torres Strait Islander represented 2.4% of all staff, representing significant progress toward targets. Many employees who speak community languages assist other staff and visitors as well as earning a Community Language Allowance. As at 30 June 2020, the Gallery had staff officially able to offer assistance in community languages such as Hindi, Polish, Italian, French, Mandarin and Indonesian.

Parliamentary Annual Report tables

Trends in the representation of workforce diversity groups

Workforce diversity group	Benchmark	2018	2019	2020
Women	50%	65.9%	66.8%	67.8%
Aboriginal and/or Torres Strait Islander people	3.3%	1.3%	1.6%	2.4%
People whose first language spoken as a child was not English	23.2%	33.2%	30.4%	21.1%
People with a disability	5.6%	2.2%	2.0%	2.8%
People with a disability requiring work-related adjustment	N/A	0.4%	0.4%	0.7%

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

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

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

Note 4: In December 2017 the NSW Government announced the target of doubling the representation of people with disability in the NSW public sector from an estimated 2.7% to 5.6% by 2027. More information can be found at: www.facs.nsw.gov.au/inclusion/disability/jobs. The benchmark for 'People with Disability Requiring Work-Related Adjustment' was not updated.

Trends in the distribution of workforce diversity groups

Workforce diversity group	Benchmark	2018	2019	2020
Women	100	113	111	109
Aboriginal and/or Torres Strait Islander people	100	N/A	N/A	N/A
People whose first language spoken as a child was not English	100	90	93	92
People with a disability	100	N/A	N/A	N/A
People with a disability requiring work-related adjustment	100	N/A	N/A	N/A

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

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

Indigenous employees

Aboriginal and Torres Strait Islanders represent 2.4% of the Gallery's workforce, which represents a slight increase on last financial year. The Gallery is still below the New South Wales public sector employment target of 2.6%, but continues to work on strategies including the recruitment of many new Aboriginal artist educators.

Employee remuneration and staff benefits

The Crown Employees (Public Sector Salaries) Award July 2019 provided a 2.5% pay increase to Gallery staff with effect from 11 July 2019. The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and salary packaging for purchase of motor vehicles.

Other staff benefits include staff discounts at the Gallery Shop, restaurant and cafe, and discounts on Art Gallery Society membership. The Gallery has also re-negotiated arrangements for staff to access discounted parking at the Domain Car Park. Staff are also offered before- and after-hours onsite classes in pilates and yoga through a pay-per-use system.

Conditions of employment

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

Training and scholarships

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

Five staff completed the Department of Premier and Cabinet Leadership Program and around 25 staff participated in various other leadership skills training, including Change Management and Financial Management. Staff have been encouraged to participate in training offered by icare, including a group of managers who attended an online webinar, 'Looking after the psychological wellbeing of my employees working remotely'.

Safety training was prioritised for the Installation department with forty units of machine and manual safety practice training and licensing. This included the commencement of Construction Site Induction training for applicable staff in preparation for the Sydney Modern Project building site.

Around fourteen staff completed Microsoft systems and professional skills training, including business writing, project management and time management training.

The offering of free TAFE courses for NSW Government staff was promoted and five staff took up this offer, studying part-time over several weeks. Course subjects taken up included Project Management, Improved Leadership Performance and Excel.

In conjunction with the Art Gallery Society, the Gallery offered four staff members a paid scholarship of \$6250 each to undertake study, research or development in an area of their professional interest which aligned to the strategic goals. Eligible staff were asked to submit an application with endorsement from their manager. The three scholarship winners selected to take research trips in the 2019–20 financial year were Brett Cuthbertson, Senior Installation Technician; Claire Cassidy, Internal Events Manager; Joseph Alessi, Assistant Director, Art Gallery Society; and Georgia Connolly, Exhibition & Loans Touring Manager.

Employee Assistance Program

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

Work, health and safety

Number of work-related injuries resulting in workers compensation claims: 1
 Number of time lost injuries: 1
 Number of work-related illnesses: 0
 Prosecution under the OH&S Act: 0

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

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

Industrial relations

There were no industrial disputes during 2019–20.



Risk management

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

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

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

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

The Finance, Audit and Risk Sub-committee confirmed the setting of the Gallery's internal audit program and risk profile for 2019–20 and regularly reviewed work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of financial, administrative and personnel delegations, insurance arrangements and the Code of Ethics and Conduct. The committee meets each year with the senior managers of the external and internal audit team to discuss findings from their review of statutory accounts and other audited areas.

Internal audits 2019–20

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

Payroll Management Processes audit

This internal audit focused on the payroll management processes of the Gallery.

Corporate Sponsorship audit

This internal audit reviewed corporate sponsorship arrangements and processes in place at the Gallery.

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

Insurance

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

Policy development

During 2019–20, the Gallery continued to revise and refresh key policies including financial, administrative and personnel delegations, corruption prevention plan, digital preservation policy, performance management framework and the Code of Ethics and Conduct as outlined in the risk management section.

Other Gallery entities

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

Customer service delivery

In accordance with our pledge of service, visitors to the Gallery are invited to leave feedback using the hard copy Feedback Forms available at the Information Desk, via email or the 'contact us' form on the Gallery's website. In 2019–20, 258 comments were received. Overall, there were 87 positive comments, 133 constructive comments and 38 suggestions and general comments. Comments are responded to by reception desk officers and referred to the relevant senior staff member for their reference or action, as appropriate.

The majority of positive comments received in 2019–20 related to the exhibitions *Japan Supernatural* and the *Archibald, Wynne and Sulman Prizes 2019*. The free guided tours delivered by the Volunteer Guides continue to be a source of delight for our visitors, and our corporate and private events also received praise throughout the year.

Japan Supernatural provided a chance for visitors to see an exhibition that had never been seen before and curated exclusively for the Art Gallery of New South Wales, with one visitor stating, "Hi there, I just wanted to say how outstanding I thought *Japanese Supernatural* was. The layout of the exhibition is the best I've seen in Australia and the added soundscape keeps you immersed the whole time. The art itself was breathtaking, Japanese art is rarely showcased so I'm grateful for the showing you've all put on. The group of 10 others I went with were all of the same opinion. Thanks again for such a great show, I'll be back."

Visitors also appreciated the chance to see the *Archibald, Wynne and Sulman Prizes 2019*: "Oh, what an absolutely marvellous time I had here today! I haven't been able to visit since 2009, due to me contracting CIDP. I was lucky enough to be able to get on a trip here with St George Community Transport. I have been a constant visitor to here since very early childhood. I have been so sad since 2009 because I haven't been able to come. Well, my sadness ended today with my bus trip here. I so loved the Archibald Prize exhibition! And... meeting old friends again: permanent exhibits. I shed a tear of happiness to be here once again. Thank you for the lovely welcome back, my dear Art Gallery! Come on everybody, get your glad rags on and get yourselves here ASAP! I know that you will love this special place like I do. Thank you to the lovely lads and lasses who get to work in such a magical place. I was the girl in purple with the black and white walker, with the contented grin."

The film program, curated by Ruby Arrowsmith-Todd, also continued to receive praise: "Hi, just wanted to say again how wonderful the film series is at the AGNSW. Yesterday I saw the comedy *New Leaf*. An absolute gem that I had never heard about before – so funny and clever. But I wanted to comment on this time was how terrific it was to have the introduction by Ruby as the curator and then the excellent short talk by the lecturer from Macquarie University. It was very interesting and great to get this background on the movie – making it even more enjoyable and memorable. I realise that it's probably not always possible to do this, but I think it a great new initiative."

Constructive comments noted some signage in the Gallery can be improved and the issue of birds being a nuisance in the cafe area.

Compliance

The Gallery incurred \$6660 in external costs for the production of its 2019–20 Annual Report. The copies for submission were printed in-house with comb binding. The report is available online at www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw

Consultants

The Gallery engaged twenty-eight consultancies costing a total of \$633938 during the reporting period. Of these consultancies, one was valued at greater than \$50000 as set out below:

Gustafson Guthrie Nichol Ltd provided landscaping and designing services to the Sydney Modern Project Gardens. Total cost: \$359121.

The remaining twenty-seven consultancies cost \$274817.

Heritage management

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

Land holdings and disposals

Land owned by the Gallery as at 30 June 2020 includes:

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

Brett Whiteley Studio
2 Raper Street
Surry Hills NSW 2010

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

Legal change

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

Major assets

The Gallery's two major asset categories, as at 30 June 2020, are its artwork collection valued at \$1.75 billion; and the perimeter land and building in the Domain, Sydney, the Brett Whiteley Studio at Surry Hills, and the Gallery's storage facility, valued at a total \$318 million.

Principal legislation

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and as at 30 June 2020 was an executive agency under the Department of Premier and Cabinet.

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

Privacy management

During 2019–20, there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PIIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PIIP Act, can be contacted at:

Administration
Art Gallery of New South Wales
Art Gallery Road
The Domain, Sydney, NSW 2000
Telephone: 02 9225 1655
Fax: 02 9225 1701
Email: administration@ag.nsw.gov.au

Public Interest Disclosures

During 2019–20, no public officials made a Public Interest Disclosure to the Gallery, no Public Interest Disclosures were received and no Public Interest Disclosures were finalised during the reporting period.

Government Information (Public Access) Act 2009

Under section 7(1) of the *Government Information (Public Access) Act 2009* (the Act), the Gallery is authorised to proactively release any government information that it holds, so long as there is no overriding public interest against disclosure. As part of our proactive release program and in line with section 7(3), we review our information as it is produced and make it available online where appropriate and as soon as practicable.

The Gallery received two access applications for information that was held by the Gallery. One applicant was provided with part access to information and the other applicant was denied access to information, because the application concerned information for which there is a conclusive presumption of overriding public interest against disclosure.

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

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/deny whether information is held	Application withdrawn
Media	0	1	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private-sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the public (application by legal representative)	0	0	0	0	0	0	0	0
Members of the public (other)	0	0	1	0	0	0	0	0

Table B: Number of applications by type of application and outcome

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

*A 'personal information application' is an access application for personal information (as defined in clause 4 of Schedule 4 to the Act) about the applicant (the applicant being an individual).

Table C: Invalid applications

Type of applicant	Number of applicants
Application does not comply with formal requirements (Section 41 of the Act)	0
Application is for excluded information of the agency (Section 43 of the Act)	0
Application contravenes restraint order (Section 100 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

Table D: Conclusive presumption of overriding public interest against disclosure – matters listed in schedule 1 to the Act

Consideration	Number of times consideration used
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies in relation to Table E.

Table E: Other public interest considerations against disclosure – matters listed in Section 14 of the Act

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

Table F: Timeliness

Timeframe	Number of applications
Decided within the statutory timeframe (20 days plus any extension)	1
Decided after 35 days (by agreement with applicant)	1
Not decided within time (deemed refusal)	0
Total	2

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

Type of review	Decision varied	Decision upheld
Internal review	0	0
Review by Information Commissioner*	0	0
Internal review following recommendation under Section 93 of the Act	0	0
Review by ADT	0	0
Total	0	0

*The Information Commissioner does not have the authority to vary decisions, but can make recommendations to the original decision-maker. The data in this case indicates that a recommendation to vary or uphold the original decision has been made by the Information Commissioner.

Table H: Applications for review under Part 5 of the Act (by type of applicant)

Type of applicant	Number of applications under review
Application by access applicants	0
Applications by persons to whom information the subject of access application relates (see Section 54 of the Act)	0

Cyber Security

Cyber Security Annual Attestation Statement for the 2019–2020 Financial Year for the Art Gallery of New South Wales

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales has managed cyber-security risks in a manner consistent with the Mandatory Requirements set out in the NSW Government Cyber Security Policy.

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

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



Dr Michael Brand
Director, Art Gallery of New South Wales
30 November 2020

Internal Audit and Risk Management Attestation Statement for the 2019–20 Financial Year for the Art Gallery of New South Wales

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales has internal audit and risk-management processes in operation that are compliant with the eight (8) core requirements set out in the *Internal Audit and Risk Management Policy for the NSW Public Sector*, specifically:

Core Requirements

For each requirement, please specify whether compliant, non-compliant, or in transition

Risk Management Framework

1.1	The agency head is ultimately responsible and accountable for risk management in the agency	Compliant
1.2	A risk management framework that is appropriate to the agency has been established and maintained and the framework is consistent with AS/NZS ISO 31000:2009	Compliant

Internal Audit Function

2.1	An internal audit function has been established and maintained	Compliant
2.2	The operation of the internal audit function is consistent with the International Standards for the Professional Practice of Internal Auditing	Compliant
2.3	The agency has an Internal Audit Charter that is consistent with the content of the ‘model charter’	Compliant

Audit and Risk Committee

3.1	An independent Audit and Risk Committee with appropriate expertise has been established	Compliant
3.2	The Audit and Risk Committee is an advisory committee providing assistance to the agency head on the agency’s governance processes, risk management and control frameworks, and its external accountability obligations	Compliant
3.3	The Audit and Risk Committee has a Charter that is consistent with the content of the ‘model charter’	Compliant

Membership

The chair and members of the Audit and Risk Committee are:

Chair: Ms Sally Herman appointed to the Committee 3 April 2019 to 2 April 2022

Member: Mr Miles Bastick appointed to the Committee 8 August 2013 to 7 August 2021

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

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

Member: Prof S Bruce Downton, appointed to the Committee 8 February 2016 to 7 February 2022

Member: Mr Ross Gavin appointed to the Committee 9 May 2013 to 8 May 2021

Member: Dr Mark Nelson appointed to the Committee 19 October 2016 to 18 October 2021

Member: Mr Andrew Roberts appointed to the Committee 19 October 2016 to 31 December 2019



Dr Michael Brand
Director, Art Gallery of New South Wales
30 November 2020

Facilities management

The Gallery is committed to the effective management of its assets in meeting service delivery expectations across all three managed buildings: the principal Domain building, the offsite Collection Store and the Brett Whiteley Studio. In planning for future growth, the Gallery is aligning with the NSW Asset Management Policy and Principles.

The Gallery has commenced planning for a range of projects in the existing building to support organisational growth toward the completion of the Sydney Modern Project. See 'Campus' section for further detail.

Works undertaken in 2019–20 include upgrades to the Brett Whiteley Studio amenities, office accommodation upgrades and point-cloud modelling of the Domain building for the development of a BIM model. Maintenance and minor works programs continue to ensure the buildings managed by the Gallery remain regulation and code compliant.

Resource management

Sustainability

The Gallery established a Sustainability Working Group to lead our sustainability strategy and develop practical solutions, both immediate and long-term, toward embedding sustainable practices across all areas of the organisation.

The Gallery will continue to identify, develop and implement sustainability initiatives in the existing building to coincide with the opening of the Sydney Modern Project, aligning the sustainability approaches across the expanded campus and broader precinct.

Electricity

Average daily electricity consumption at the Gallery's Domain site during the 2019–20 financial year was 12 771 kilowatt hours. This represents a 13% reduction in daily usage compared to 2018–19.

Gas

The average daily gas consumption at our Domain site during the 2019–20 financial year was 85 gigajoules with no reduction from the previous year.

Water

The average daily water consumption at our Domain site during the 2019–20 financial year was 75 kilolitres. This is a 21% reduction in daily usage compared to 2018–19.

Waste reduction

The Gallery continues to develop and implement sustainable operating strategies and seeks to embed a sustainable approach to managing our resources. The Gallery's Sustainability Working Group is committed to building on existing energy saving and waste management initiatives to harness and refine the Gallery's environmental, social and cultural impact to deliver greater benefits to the community.

Motor vehicle fleet

The Gallery's small permanent motor vehicle fleet is maintained and acquired in accordance with the NSW Government fleet management policy, including purchase of fuel-efficient cars.

The Gallery's fleet comprises seven motor vehicles, including one sedan and one van which run on E10 petrol; one utility truck, one 2-tonne truck and one 4.5-tonne truck which use diesel; and a Prius Hybrid wagon. The Gallery overachieves the NSW Government policy requirement that 5% of passenger fleets be hybrid, plug-in hybrid electric or electric vehicles.

The Gallery's motor vehicle procedures provide guidelines for environmentally-sound driving. All employees using petrol-powered fleet vehicles are directed to refuel with E10 unleaded petrol.

Resource Recovery Initiative

Designated recycling bins are located on the loading dock for recycling all paper products, including flattened cardboard boxes. Paper and recycling bins are situated in office areas throughout the Gallery, which are collected regularly by cleaning staff and then sent to a compliant recycling centre.

Bins are provided in the loading dock to ensure that glass and plastic can be appropriately recycled.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop building materials, plant materials and hazardous materials are sent to an external supplier. The Conservation department recycles its paper and cardboard off-cuts internally and disposes of needles and syringes appropriately.

Expired lights are collected and disposed of appropriately. Used toner cartridges, drums and waste collectors are sent for recycling.

The Gallery donates suitable items from unclaimed lost property to homeless shelters and charities.

The Research Library and Gallery Shop continue to reuse cardboard boxes and bubble wrap for packaging inter-library loans and filling visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contracted catering company.

FINANCIAL REPORTS

Financial performance

2019–20 was an unprecedented year, with COVID-19 creating a unique set of challenges in which to operate. The Art Gallery of New South Wales responded quickly to the pandemic to minimise its financial impact while continuing to deliver rich and diverse experiences to audiences.

The Gallery maintained a strong overall financial position in 2019–20 despite the impact of the pandemic. The Gallery's total comprehensive income for 2019–20 was \$465.88 million which, excluding asset revaluation of \$385.6 million, produced a net result of \$80.2 million (\$51.8 million in 2018–19), as reported in the Gallery's Statement of Comprehensive Income (SOI), which is prepared in accordance with Australian Accounting Standards.

It is important to note, however, that this result includes non-operating specific funds such as capital revenue for the Sydney Modern Project (\$38.1 million), and donations of artworks, cash and non-cash donations, including artworks (\$48.7 million). These funds have already been expended either to acquire assets such as works of art or on specific capital projects. Consequently, these funds are not available for operating purposes. Excluding these funds, the Gallery's underlying operating result was a deficit of \$6.8 million.

During the financial year there were 1 million visitors to the Gallery, Brett Whiteley Studio and touring exhibitions. Visitation was impacted by the Gallery's temporary closure from 23 March to 31 May 2020; however, the Gallery's online initiative Together In Art garnered 86 000 users and 144 800 page views from its launch date in April through to 30 June 2020.

Revenues from commercial activities continue to make a vital contribution to the overall financial performance. The Gallery benefited from the successful exhibition program, including *Japan Supernatural*, *The Essential Duchamp* and the *Archibald, Wynne and Sulman Prizes*. This success had a flow-on effect to commercial revenues from venue hire and retail.

The Gallery continues to attract a high level of in-kind donations of works of art, with \$5.8 million given in 2019–20 (\$8.8 million in 2018–19). Cash donations for the acquisition of art and the Sydney Modern Project amounted to \$42.9 million (\$37 million in 2018–19).

The Gallery holds investments with New South Wales Treasury Corporation (T-Corp), the financial markets partner of the NSW Government public sector entities. At 30 June 2020, the Gallery held \$123.9 million of funds in cash and under investment (\$91.6 million in 2018–19). Interest and investment income of \$890 000 was generated in 2019–20 (\$3.6 million in 2018–19).

The Gallery undertook a revaluation of its collection assets during the year. This was completed in March 2020 in accordance with Treasury's guidelines and resulted in a net increase of \$385.6 million to the asset value.

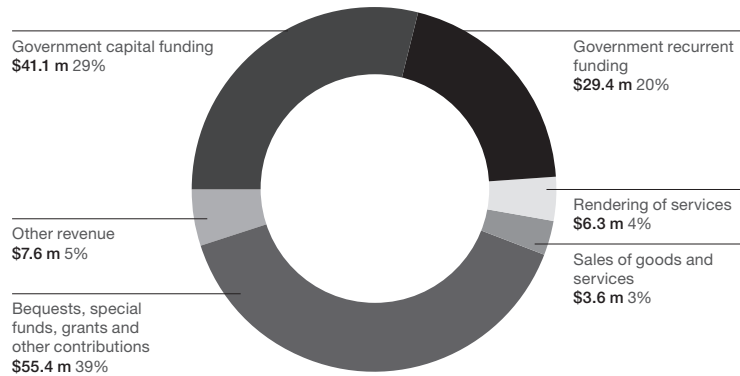
Construction of the new Sydney Modern Project building commenced in late 2019 and continued throughout the year. The construction project is progressing according to schedule under the project-management of Infrastructure NSW. Funding of \$244 million for the project is secured from Restart, the NSW Government's dedicated infrastructure fund, with the balance of \$100 million raised through private philanthropy by the Gallery. As at 30 June 2020, 100% of the private funding has been committed with over 60% of it being received.

The Gallery remains focused on delivering an exciting program as it moves into the new financial year. The financial performance in the first two months of the new financial year has been in line with expectations.

Year in brief

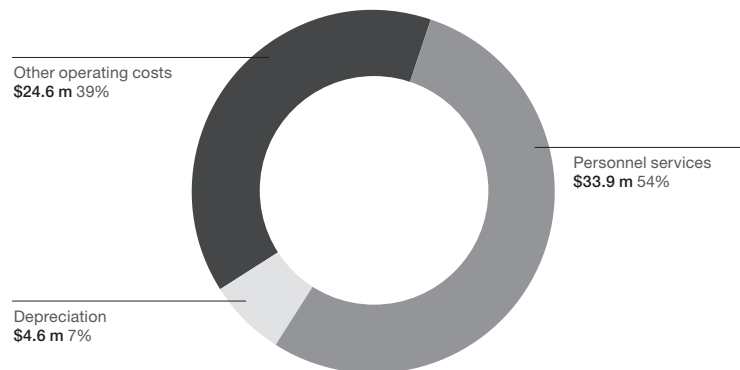
Revenue 2019-20

\$143.3 million



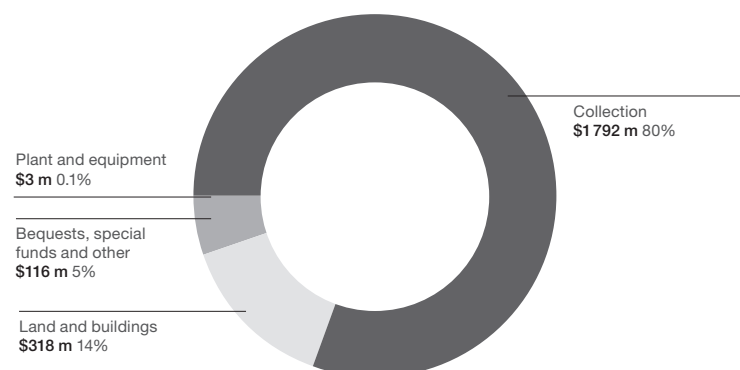
Expenditure 2019-20

\$63.1 million



Net assets as at 30 June 2020

\$2.228 billion



Budget summary 2019–20

Budget line	2015–16	2016–17	2017–18	2018–19	2019–20	5-year total	Average p/a
Total visitors, including touring/ BW Studio (millions)	1.28	1.59	1.61	1.50	1.00	6.98	1.40
Artworks purchased (\$ millions)	\$6.30	\$4.80	\$4.50	\$4.15	\$7.39	\$27.14	\$5.43
Donations of artwork (\$ millions)	\$6.20	\$18.70	\$8.70	\$8.79	\$5.75	\$48.14	\$9.63
Total works of art acquired (\$ millions)	\$12.50	\$23.50	\$13.20	\$12.94	\$13.14	\$75.28	\$15.06
Exhibition admission revenue (\$ millions)	\$4.40	\$7.10	\$7.90	\$8.17	\$4.07	\$31.64	\$6.33
Merchandise, books and publication sales (\$ millions)	\$3.80	\$4.70	\$4.90	\$4.49	\$3.59	\$21.48	\$4.30
Other services/activities (\$ millions)	\$3.70	\$3.80	\$5.00	\$4.77	\$2.83	\$20.10	\$4.02
Bequests and special funds (\$ millions)	\$7.60	\$13.50	\$20.80	\$37.01	\$42.95	\$121.86	\$24.37
Other grants and contributions/other miscellaneous (\$ millions)	\$10.90	\$26.50	\$18.50	\$21.29	\$14.48	\$91.67	\$18.33
Total revenue from exhibitions, visitor services and benefaction (\$ millions)	\$30.40	\$55.60	\$57.10	\$75.72	\$67.92	\$286.74	\$57.35
Personnel expenses (\$ millions)	\$24.00	\$24.70	\$27.60	\$27.48	\$33.93	\$137.71	\$27.54
Depreciation (\$ millions)	\$2.50	\$3.60	\$3.80	\$4.22	\$4.59	\$18.70	\$3.74
Insurance (\$ millions)	\$1.30	\$1.60	\$1.80	\$2.04	\$1.94	\$8.68	\$1.74
Other operating expenses (\$ millions)	\$17.90	\$21.90	\$25.50	\$30.57	\$22.64	\$118.51	\$23.70
Total operating expenses (\$ millions)	\$45.70	\$51.80	\$58.70	\$64.30	\$63.10	\$283.60	\$56.72
Recurrent appropriation (\$ millions)	\$23.90	\$23.90	\$24.00	\$25.41	\$29.36	\$126.57	\$25.31
Liabilities assumed by government (\$ millions)	\$1.70	\$1.70	\$1.00	\$1.50	\$4.97	\$10.87	\$2.17
Capital appropriation/other (\$ millions)	\$15.60	\$5.50	\$21.20	\$13.48	\$41.09	\$96.88	\$19.38
Total government grants (\$ millions)	\$41.20	\$31.10	\$46.20	\$40.39	\$75.42	\$234.31	\$46.86
Total revenue (\$ millions)	\$71.60	\$86.70	\$103.30	\$118.69	\$143.34	\$521.05	\$104.21
Government recurrent contribution as a % of operating revenues (%)	44%	30%	30%	25%	29%	N/A	31%
Government contribution as % of total revenue (%)	58%	36%	45%	35%	53%	N/A	45%
Net surplus (\$ millions)	\$25.90	\$34.90	\$44.60	\$51.81	\$80.24	\$237.45	\$47.49
Employees – full-time equivalent (FTE) (number)	212	212	218	234	247	N/A	225
Average salary per head (\$ thousands)	110	110	107	96	100	N/A	104.53
Net assets (\$ millions)	\$1620.10	\$1657.60	\$1706.70	\$1762.58	\$2228.46	N/A	\$1795.09

Payment of accounts 2019–20

All suppliers, by quarter	Current within due date (\$)	Less than 30 days overdue (\$)	Between 30 and 60 days overdue (\$)	Between 60 and 90 days overdue (\$)	More than 90 days overdue (\$)
September 2019	9 715 869.80	485 793.49	-	-	-
December 2019	6 745 666.18	337 283.31	-	-	-
March 2020	18 473 638.81	923 681.94	-	-	-
June 2020	26 518 001.86	1 325 900.09	-	-	-

Small business, by quarter	Current within due date (\$)	Less than 30 days overdue (\$)	Between 30 and 60 days overdue (\$)	Between 60 and 90 days overdue (\$)	More than 90 days overdue (\$)
September 2019	7 286 902.35	364 345.12	-	-	-
December 2019	5 059 249.64	252 962.48	-	-	-
March 2020	13 855 229.11	692 761.46	-	-	-
June 2020	19 888 501.40	994 425.07	-	-	-

All suppliers	September 2019	December 2019	March 2020	June 2020
Total number of accounts due for payment	800	738	767	676
Number of accounts paid on time	792	731	759	669
% of accounts paid on time based on number of accounts	99.00	99.00	99.00	99.00
\$ amount of accounts due for payment	10 201 663	7 082 949	19 397 321	27 843 902
\$ amount of accounts paid on time	10 099 647	7 012 120	19 203 348	27 565 463
% of accounts paid on time based on \$ amount of accounts	99	99	99	99
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

Small business	September 2019	December 2019	March 2020	June 2020
Total number of accounts due for payment	600	554	575	507
Number of accounts paid on time	594	548	569	502
% of accounts paid on time based on number of accounts	99.00	99.00	99.00	99.00
\$ amount of accounts due for payment	7 651 247	5 312 212	14 547 991	20 882 926
\$ amount of accounts paid on time	7 574 735	5 259 090	14 402 511	20 674 097
% of accounts paid on time based on \$ amount of accounts	99	99	99	99
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0



INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial report of the Art Gallery of New South Wales Trust (the Trust), which comprises the Statement of Comprehensive Income for the year ended 30 June 2020, the Statement of financial position as at 30 June 2020, the Statement of changes in funds and the Statement of cash flows for the year then ended, notes comprising a statement of significant accounting policies and other explanatory information, and the Responsible Entities' Declaration of the Trust and consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at year's end or from time to time during the financial year.

In my opinion, the financial report:

- gives a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2020, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- is in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015
- has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012* and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

My opinion should be read in conjunction with the rest of this report.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the Auditor's Responsibilities for the 'Audit of the Financial Report' section of my report.

I am independent of the Trust and the consolidated entity in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Other Information

The Trust's annual report for the year ended 30 June 2020 includes other information in addition to the financial report and my Independent Auditor's Report thereon. The Trustees of the Trust are responsible for the other information. At the date of this Independent Auditor's Report, the other information I have received comprise the Statement by the Trustees in accordance with section 41C of the PF&A Act.

My opinion on the financial report does not cover the other information. Accordingly, I do not express any form of assurance conclusion on the other information.

In connection with my audit of the financial report, my responsibility is to read the other information, and in doing so, consider whether the other information is materially inconsistent with the financial report, my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude there is a material misstatement of the other information, and I must report that fact.

I have nothing to report in this regard.

The Trustees' Responsibilities for the Financial Report

The Trustees are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, the PF&A Act and the *Australian Charities and Not-for-Profits Commission Act 2012*, and for such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Trustees are responsible for assessing the Trust and the consolidated entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities for the Audit of the Financial Report

My objectives are to:

- obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial report.

A description of my responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar3.pdf. The description forms part of my auditor's report.

The scope of my audit does not include, nor provide assurance:

- that the Trust or the consolidated entity carried out its activities effectively, efficiently and economically
- about the assumptions used in formulating the budget figures disclosed in the financial report
- about the security and controls over the electronic publication of the audited financial report on any website where they may be presented
- about any other information which may have been hyperlinked to / from the financial report.



Margaret Crawford
Auditor-General for New South Wales

13 October 2020
SYDNEY

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the *Public Finance and Audit Act 1983*, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

- a) The accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the *Public Finance and Audit Regulation 2015* and applicable Australian Accounting Standards including Australian Accounting Interpretations and NSW Treasurer's Directions;
- b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2020 and the financial performance for the year then ended;

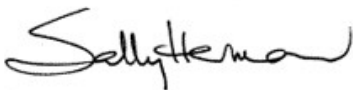
Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.



D Gonski AC
PRESIDENT



M Brand
DIRECTOR



S Herman
CHAIR
FINANCE, AUDIT AND RISK COMMITTEE



H Harman
CHIEF OPERATING OFFICER

Dated the 25 of September 2020

RESPONSIBLE ENTITIES' DECLARATION UNDER THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFIT COMMISSIONS ACT

In the opinion of the Responsible Entities of the Art Gallery of New South Wales Trust:

1. The financial statements and notes of the Art Gallery of New South Wales Trust and controlled entities are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

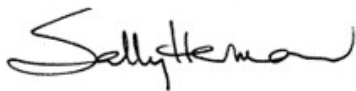
- (a) Giving a true and fair view of its financial position as at 30 June 2020 and of its performance for the financial year ended on that date; and
- (b) Complying with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and

2. There are reasonable grounds to believe that the Art Gallery of New South Wales Trust and controlled entities will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



D Gonski AC
PRESIDENT



S Herman
CHAIR
FINANCE, AUDIT AND RISK COMMITTEE

Dated the 25 of September 2020



Mr David Gonski
President
Art Gallery of New South Wales Trust Art Gallery Road
The Domain
SYDNEY NSW 2000

Contact: Weini Liao
Phone no: 02 9275 7432
Our ref: D2022408/0061

13 October 2020

Dear Mr Gonski

STATUTORY AUDIT REPORT
for the year ended 30 June 2020
Art Gallery of New South Wales Trust

I have audited the financial report of the Art Gallery of New South Wales Trust (the Trust) as required by the *Public Finance and Audit Act 1983* (PF&A Act). This Statutory Audit Report outlines the results of my audit for the year ended 30 June 2020, and details matters I found during my audit that are relevant to you in your role as one of those charged with the governance of the Trust. The PF&A Act requires me to send this report to the Trust, the Minister and the Treasurer.

This report is not the Independent Auditor's Report, which expresses my opinion on the Trust's financial report. I enclose the Independent Auditor's Report, together with the Trust's financial report.

My audit is designed to obtain reasonable assurance the financial report is free from material misstatement. It is not designed to identify and report all the matters you may find of governance interest. Therefore, other governance matters may exist that I have not reported to you.

My audit is continuous. If I identify new significant matters, I will report these to you immediately.

Audit result

I expressed an unmodified opinion on the Trust's financial report and I have not identified any significant matters since my previous Statutory Audit Report.

Misstatements in the financial report

Misstatements (both monetary and disclosure deficiencies) are differences between what has been reported in the financial report and what is required in accordance with the Trust's financial reporting framework. Misstatements can arise from error or fraud.

I have certain obligations for reporting misstatements:

- the PF&A Act requires agencies to obtain the Auditor-General's approval for all changes to the financial report originally submitted for audit. The more significant/material changes are reported in a Statutory Audit Report
- the Auditing Standards require matters of governance interest and significant misstatements identified during the audit to be communicated to those charged with governance
- statutory obligations require the Auditor-General to report misstatements resulting from or not detected because of failures in internal controls and/or systemic deficiencies which pose a **significant risk to the Trust**.

The Appendix lists and explains the nature and impact of the misstatements contained in the financial report.

- **Table one reports significant corrected monetary misstatements and disclosure deficiencies**

Based on my evaluation, none of the misstatements reported are due to fraud.

Compliance with legislative requirements

My audit procedures are targeted specifically towards forming an opinion on the Trust's financial report. This includes testing whether the Trust complied with key legislative requirements relevant to the preparation and presentation of the financial report. The results of the audit are reported in this context. My testing did not identify any reportable instances of non-compliance with legislative requirements.

Auditor-General's Report to Parliament

The 2020 Auditor-General's Report to Parliament will incorporate the results of the audit.

Publication of the Statutory Audit Report

I consider this Statutory Audit Report to fall within the definition of 'excluded information' contained in Schedule 2(2) of the *Government Information (Public Access) Act 2009*. Under Schedule 1(6) of this Act, please seek the Audit Office's consent before releasing this report publicly. Agencies are advised to also seek approval from the Minister and the Treasurer before publishing this report.

Acknowledgment

I thank the Trust's staff for their courtesy and assistance.

Yours sincerely



Margaret Crawford
Auditor-General for New South Wales

APPENDIX**Table one: Corrected monetary misstatements and disclosure deficiencies****Corrected monetary misstatements**

Management corrected the following monetary misstatements in the current year's financial report. We agree with management's determination and confirm this treatment complies with Australian Accounting Standards.

Description	Assets	Liabilities	Net result	Other comprehensive income
Effect of correction	Increase/ (decrease) \$'000	(Increase)/ decrease \$'000	(Increase)/ decrease \$'000	(Increase)/ decrease \$'000
Factual misstatements				
Recognition of income – funding from ReStart*	–	7,754	(7,754)	–
Reclassification of prepayment to Infrastructure NSW (INSW) against liability to INSW at year end	(7,489)	7,489	–	–
Total impact of corrected misstatements	(7,489)	15,243	(7,754)	–

* Misstatement identified by management

Corrected disclosure deficiencies

Management corrected the following disclosure deficiencies in the current year's financial report. We agree with management's determination and confirm this treatment complies with Australian Accounting Standards.

AASB reference	Disclosure title	Description of disclosure deficiency
AASB 101 and AASB 108	Application of new standards and accounting policies	Management added additional detail in the notes regarding the adoption of new accounting standards and the accounting policies.
Treasury Mandate	COVID-19	Changes made to disclosure to reflect the considerations management made in respect on COVID-19 on financial reporting.

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2020

	Notes	Consolidated Entity			Parent Entity	
		2020 \$'000	2019 \$'000	Annual budget 2020 \$'000	2020 \$'000	2019 \$'000
REVENUE FROM CONTINUING OPERATIONS						
Donations and gifts		48,697	45,801	23,210	48,571	45,636
Capital grants - Sydney Modern Project		38,072	10,463	103,440	38,072	10,463
Capital grants - Other		3,020	3,020	3,020	3,020	3,020
Operating grant revenue		29,358	25,410	29,358	29,358	25,410
Other grants and sponsorship		6,104	8,537	2,000	11,077	10,043
Sale of goods and services		9,935	16,534	16,040	9,935	16,534
Value of services provided by volunteers		551	895	990	551	895
Total revenue from continuing operations	2	135,737	110,660	178,058	140,584	112,001
Other income						
Investment revenue						
Interest		871	670	1,638	857	623
Net gain/(Loss) on investments carried at fair value through profit or loss		19	2,899	849	54	2,899
Acceptance by the Crown Entity of employee benefits		4,973	1,499	772	-	-
Other revenue		1,738	385	15	1,738	385
Total revenue and other income		143,338	116,113	181,332	143,233	115,908
Expenditure						
Personnel Services	3 (a)	-	-	-	33,931	27,481
Employee Related Expenses	3 (b)	33,931	27,481	23,769	-	-
Other operating expenses	3 (c)	24,578	32,607	23,007	24,277	32,366
Depreciation and amortisation	3 (d)	4,586	4,215	3,129	4,582	4,215
Total expenses		63,095	64,303	49,905	62,790	64,062
Net result for the year		80,243	51,810	131,427	80,443	51,846
Other comprehensive income						
Items that will not be reclassified subsequently to profit or loss						
Net increase in asset revaluation	9	385,638	4,026	-	385,638	4,026
Total other comprehensive income for the year		385,638	4,026	-	385,638	4,026
Total comprehensive income for the year		465,881	55,836	131,427	466,081	55,872

The statement of profit or loss and other comprehensive income is to be read in conjunction with the attached notes.

STATEMENT OF FINANCIAL POSITION

For the year ended 30 June 2020

ASSETS	Notes	Consolidated Entity			Parent Entity	
		2020 \$'000	2019 \$'000	Annual budget 2020 \$'000	2020 \$'000	2019 \$'000
Current Assets						
Cash and cash equivalents	5	3,950	27,463	27,128	3,902	27,346
Receivables	6	3,503	2,820	2,872	3,503	2,808
Inventories	7	1,164	1,150	1,223	1,164	1,150
Financial assets at fair value through profit or loss	8	120,001	64,110	37,613	118,638	62,710
Total current assets		128,618	95,543	68,836	127,207	94,014
Non-current assets						
Property plant and equipment	9					
– Land		25,600	25,600	25,600	25,600	25,600
– Buildings		292,419	250,192	397,945	292,419	250,192
– Plant and equipment		3,236	3,514	3,986	3,236	3,514
– Collection assets		1,791,534	1,392,757	1,390,697	1,791,534	1,392,757
Total property, plant and equipment		2,112,789	1,672,063	1,818,228	2,112,789	1,672,063
Intangible assets	10	2,759	2,259	2,358	2,759	2,259
Total non-current assets		2,115,548	1,674,322	1,820,586	2,115,548	1,674,322
Total assets		2,244,166	1,769,865	1,889,422	2,242,755	1,768,336
LIABILITIES						
Current liabilities						
Payables	11	10,603	3,478	8,127	10,504	3,462
Provision for Employment Benefits	12	4,973	3,731	4,266	4,973	3,803
Total current liabilities		15,576	7,209	12,393	15,477	7,265
Non-current liabilities						
Provision for Employment Benefits	12	126	73	–	126	–
Total non-current liabilities		126	73	–	126	–
Total liabilities		15,702	7,282	12,393	15,603	7,265
Net assets		2,228,464	1,762,583	1,877,029	2,227,152	1,761,072
FUNDS						
Reserves	1.2	1,178,807	793,169	789,143	1,178,807	793,169
Accumulated funds	1.2	1,049,657	969,414	1,087,886	1,048,345	967,903
Total Funds		2,228,464	1,762,583	1,877,029	2,227,152	1,761,072

The statement of financial position is to be read in conjunction with the attached notes.

STATEMENT OF CHANGES IN FUNDS

For the year ended 30 June 2020

CONSOLIDATED ENTITY	Accumulated Funds \$'000	Asset Revaluation Reserve \$'000	Total Funds \$'000
Balance at 1 July 2018	917,604	789,143	1,706,747
Net result for the year	51,810	–	51,810
Other comprehensive income			
Valuation increment / (decrement) of property, plant and equipment	–	4,026	4,026
Total other comprehensive income	–	4,026	4,026
Total comprehensive income for the year	51,810	4,026	55,836
Balance at 30 June 2019	969,414	793,169	1,762,583
Balance at 1 July 2019	969,414	793,169	1,762,583
Net result for the year	80,243	–	80,243
Other comprehensive income			
Valuation increment / (decrement) of property, plant and equipment	–	385,638	385,638
Total other comprehensive income	–	385,638	385,638
Total comprehensive income for the year	80,243	385,638	465,881
Balance at 30 June 2020	1,049,657	1,178,807	2,228,464

PARENT ENTITY	Accumulated Funds \$'000	Asset Revaluation Reserve \$'000	Total Equity \$'000
Balance at 1 July 2018	916,056	789,143	1,705,199
Net result for the year	51,846	–	51,846
Other comprehensive income			
Valuation increment / (decrement)	–	4,026	4,026
Total comprehensive income for the year	51,846	4,026	55,872
Balance at 30 June 2019	967,902	793,169	1,761,071
Balance at 1 July 2019	967,902	793,169	1,761,071
Net result for the year	80,443	–	80,443
Other comprehensive income			
Valuation increment / (decrement)	–	385,638	385,638
Total comprehensive income for the year	80,443	385,638	466,081
Balance at 30 June 2020	1,048,345	1,178,807	2,227,152

The statement of changes in funds is to be read in conjunction with the attached notes.

STATEMENT OF CASH FLOWS

For the year ended 30 June 2020

	Notes	Consolidated Entity			Parent Entity	
		2020 \$'000	2019 \$'000	Annual budget 2020 \$'000	2020 \$'000	2019 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee related and personnel services expenses		(27,112)	(26,856)	(24,081)	(32,084)	(26,856)
Operating Expenses		(22,928)	(35,396)	(23,967)	(22,627)	(35,159)
Total payments		(50,040)	(62,252)	(48,048)	(54,711)	(62,015)
Receipts						
Sale of goods and services		10,929	17,477	15,911	10,920	17,486
Deemed appropriations received from head cluster agency		29,358	25,410	32,378	29,358	25,410
Donations, Grant and Gifts		88,392	58,421	125,684	93,242	58,261
Interest received		865	671	87	848	625
Other		68	2,087	4,815	68	2,087
Total receipts		129,612	104,066	178,875	134,436	103,869
NET CASH FLOWS FROM OPERATING ACTIVITIES	13	79,572	41,814	130,827	79,725	41,854
CASH FLOWS FROM INVESTING ACTIVITIES						
Proceeds of property, plant and equipment		(47,213)	(16,054)	(147,850)	(47,296)	(16,054)
Purchases of investments		(55,872)	(15,500)	-	(55,874)	(15,500)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(103,085)	(31,554)	(147,850)	(103,170)	(31,554)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		(23,513)	10,260	(17,023)	(23,445)	10,298
Opening cash and cash equivalents		27,463	17,203	44,151	27,346	17,048
CLOSING CASH AND CASH EQUIVALENTS	5	3,950	27,463	27,128	3,902	27,346

The statement of cash flows is to be read in conjunction with the attached notes.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

1.1 Corporate information

The Art Gallery of New South Wales Trust (the Gallery) is a statutory body of the New South Wales State Government. The Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the New South Wales Total State Sector Accounts.

The Art Gallery of New South Wales Trust (the Gallery) as a reporting entity comprises all the entities under the Gallery's control including the Gallery's exhibitions, merchandising, venue hire, and catering as well as the activities of the Australian Institute of Asian Culture, Visual Arts (VisAsia) and Art Gallery of New South Wales Staff Agency.

The Art Gallery of New South Wales Staff Agency (the Agency), being a special purpose entity, is a New South Wales Government Service established on 24th February 2014 under the *Government Sector Employment Act 2013* (GSE Act). The objective is to provide personnel services to the parent entity, Art Gallery of New South Wales Trust.

The Gallery's insurance activities are conducted through the New South Wales Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience, asset values and risk.

The activities of the Gallery are exempt from income tax. The Gallery is registered for GST purposes and has gift deductible recipient status.

From 1 July 2019 the Art Gallery of New South Wales forms part of the group of agencies within the Department of Premier and Cabinet cluster.

The financial report for the year ended 30 June 2020 was authorised for issue in accordance with a resolution of the Board of Trustees on 25 September 2020.

1.2 Basis of preparation

The Gallery's financial statements are general purpose financial statements; which have been prepared on an accruals basis and in accordance with:

- the requirements for the *Public Finance and Audit Act 1983*, the *Public Finance and Audit Regulation 2015*;
- the Financial Reporting Directions mandated by the New South Wales Treasurer;
- the *Australian Charities and Not for Profits Commission Act 2012* and *Australian Charities and Not for Profits Commission Regulation 2013*;
- Australian Accounting Standards, Accounting Interpretations and other authoritative pronouncements of the Australian Accounting Standards Board.

Where an accounting policy is specific to one note, the policy is included in the note to which it relates.

In the process of preparing the consolidated financial statements for the economic entity consisting of all entities controlled at year end or any time during the year, all inter-entity transactions and balances have been eliminated and like transactions and other events are accounted for using uniform accounting policies.

Historical Cost convention

The financial report has been prepared on the basis of historical cost (which is based on the fair value of the consideration given in exchange for assets) except for the following:

- Land, buildings and collection assets are valued at fair value less accumulated depreciation on buildings and any impairment losses;
- Financial assets at "fair value" through profit or loss are measured at fair value.

Currency and rounding of amounts

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

Details of reserves included in the Statement of Changes in Funds

Asset Revaluation Reserve

The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery's policy on the revaluation of property, plant and equipment as discussed in note 10.

Accumulated Funds

The category of 'Accumulated Funds' includes all current and prior period retained funds.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

Significant accounting judgements, estimates and assumptions

The preparation of financial information requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates. Specific accounting judgements and estimates are discussed in detail under the relevant notes. Where applicable, the impacts of COVID-19 have also been considered and its impact on any assumptions and estimated documented therein.

Accounting for the Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the Gallery as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense; and
- receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investment and financing activities which are recoverable from, or payable, to the Australian Taxation Office are classified as operations cash flows.

Changes to Accounting Policies, including new or revised Australian Accounting Standards

The accounting policies applied in the current financial year are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2019-20.

The Gallery has applied AASB 15 Revenue from Contracts with customers, AASB 1058 Income of Not-for-Profit Entities, and AASB 16 Leases for the first time. The nature and effect of the changes as a result of adoption of these new accounting standards are described below.

AASB 15 Revenue from Contracts with Customers

AASB 15 establishes a model to account for revenue arising from contracts with Customers and requires that revenue be recognised at an amount that reflects the consideration to which an entity expects to be entitled in exchange for transferring goods or services to a customer. AASB 15 requires entities to exercise judgement, taking into account all of the relevant facts and circumstances in applying the model to contracts with customers.

In accordance with the transition provisions in AASB 15, the Gallery has adopted AASB 15 from 1 July 2019. The adoption of AASB 15 did not have a material impact on the financial statements.

AASB 1058 Income of Not-for-Profit Entities

AASB 1058 applies to income with a donation component i.e. transactions where the consideration to acquire an asset is significantly less than fair value, principally to enable a not-for-profit entity to further its objectives. It also applies to volunteer services. AASB 1058 requires recognition of the receipt of an asset, after the recognition of any related amounts in accordance with other Australian Accounting Standards as income:

- when the obligations under the transfer are satisfied where such transfers enable an entity to acquire or construct a recognisable non-financial asset that will be controlled by the entity;
- immediately, for all other income within the scope of AASB 1058.

Under AASB 1058, Restart funding for the Sydney Modern Project has been recognised on a cash basis as there is no official funding deed for the project and, consequently, no enforceability as a result. This is consistent with the recognition of Restart funding in prior years and therefore no adjustment is considered necessary. Consequently, the adoption of AASB 1058 has not had a material impact on the financial statements.

In accordance with the transition provisions in AASB 1058, the Gallery has adopted AASB 1058 from 1 July 2019.

AASB 16 Leases

AASB 16 sets out the principles for the recognition, measurement, presentation and disclosure of leases and requires lessees to recognise most leases on the balance sheet. Under AASB 16, lessees are required to account for all leases on balance sheet. As the lessee, an entity recognises a lease liability and right-of-use asset at the inception of the lease based on the present value of future lease payments. Since the Gallery is not party to any lease agreements extending beyond 12 months, there has been no impact to the financials from adopting AASB 16.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

2 REVENUE	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Revenue from contracts with customers – AASB 15				
Revenue from Contracts with Customers				
Sale of goods	3,588	4,487	3,588	4,487
Rendering of services	6,347	12,047	6,347	12,047
	9,935	16,534	9,935	16,534
Revenue recognised under AASB 1058 Income of NFP entities				
Recurrent grants	29,358	25,410	29,358	25,410
Capital grants - Sydney Modern Project	38,072	10,463	38,072	10,463
Capital grants - Other	3,020	3,020	3,020	3,020
Donations	42,949	37,007	42,823	36,843
Sponsorship	4,305	6,396	4,305	6,395
Grants – personnel services	–	–	4,973	1,509
Grants – other	138	116	138	115
Sponsorship – in kind	1,661	2,025	1,661	2,024
Donations – collection assets	5,748	8,794	5,748	8,793
Value of services provided by volunteers	551	895	551	895
	125,802	94,126	130,649	95,467

Disaggregation of revenue from contracts with customers based on the source of funds and the type of goods or services provided

	Consolidated Entity			Parent Entity		
	Revenue from contracts with customers (AASB 15)	Revenue under AASB 1058	Total	Revenue from contracts with customers (AASB 15)	Revenue under AASB 1058	Total
Source of funds						
Government	–	70,450		–	75,423	
Philanthropy	–	48,697		–	48,571	
Corporate Sponsorship	5,966	–		5,966	–	
Other	9,935	689		9,935	689	
	15,901	119,836	135,737	15,901	124,683	140,584

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

2 REVENUE	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Type of good or service				
Sale of merchandise, book and publication sales	3,588	4,487	3,588	4,487
Admission fees	4,065	8,171	4,065	8,171
Venue hire and catering	1,413	2,578	1,413	2,578
Other	869	1,298	869	1,298
	9,935	16,534	9,935	16,534
Revenue recognised under AASB 1058	125,802	94,126	130,649	95,467
Revenue from continuing operations	135,737	110,660	140,584	112,001
			2020 \$'000	2019 \$'000
Movement of Section 4.7 GSF Act – Deemed Appropriations 8				
Opening balance			–	–
Adjustment for appropriations deemed on commencement of section 4.7			27,463	–
Add: additions of deemed appropriations			129,612	93,806
Less: expenditure charged against deemed appropriations			(153,125)	(93,806)
Closing balance			3,950	–

Deemed appropriations is money that a GSF agency receives that forms part of the Consolidated Fund and is not appropriated under the Authority of an Act.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

Recognition and Measurement

Deemed appropriations received from head cluster agency – Department of the Premier and Cabinet (DPC)

Until 30 June 2019, deemed appropriations are recognised as income when the entity obtains control over the assets comprising the appropriations. Control over deemed appropriations is normally obtained upon the receipt of cash. After AASB 15 and AASB 1058 became effective on 1 July 2019, the treatment of deemed appropriations remains the same, because deemed appropriations do not contain an enforceable sufficiently specific performance obligations as defined by AASB 15.

Revenue recognition and measurement under AASB 15

Until 30 June 2019

Sales of Goods

Revenue from the sale of goods is recognised when the Gallery satisfies the performance obligation by transferring the promised goods. Revenue is recognised at the price specified in the contract (where applicable) and only to the extent that it is highly probable a significant reversal will not occur. No element of financing is deemed present as sales are made with a short credit term.

Rendering of services

Revenue from rendering services is recognised when the service is provided or by reference to the stage of completion.

From 1 July 2019

Sales of Goods

Revenue from the sale of goods is recognised when the Gallery satisfies the performance obligation by transferring the promised goods. Revenue is recognised at the price specified in the contract (where applicable) and only to the extent that it is highly probable a significant reversal will not occur. No element of financing is deemed present as sales are made with a short credit term.

Rendering of services

Service revenue arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when those obligations are satisfied.

Revenue recognition under AASB 1058

Until 30 June 2019

Income from grants is recognised when the Gallery obtains control over the contribution. This is deemed to have occurred when the grant is received or receivable.

From 1 July 2019

Income from grants to enable the Gallery to acquire or construction an item of property, plant and equipment which will be controlled by the Gallery (once complete) are recognised as revenue as and when the obligation to construct or purchase is completed. For construction projects this is generally as the construction progresses in accordance with costs incurred since this is deemed to be the most appropriate measure of the completeness of the construction project. Income from grants without sufficiently specific performance obligations is recognised when the Gallery obtains control over the granted assets (e.g. cash).

Sydney Modern Capital Grant Funding

In the case of Restart Funding for the Sydney Modern Project, income has been recognised on a cash receipts basis as there is no official funding deed for the project and, consequently, no enforceability as a result.

Donations and Volunteer Services

Donations collected, including cash and goods are recognised as revenue when the Gallery gains control of the asset. Bequests are recognised when the Gallery is notified of an impending distribution or the bequest is received, whichever occurs earlier. Receipt of volunteer services is recognised when and only when the fair value of those services can be reliably determined and the services would have been purchased if not donated.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

3 EXPENDITURE	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(a) Personnel Services				
Salaries and wages (including recreation leave)	–	–	24,680	22,396
Superannuation – defined benefit plans *	–	–	95	99
Superannuation – defined contribution plans	–	–	2,376	1,923
Long service leave (including on-costs)*	–	–	4,772	1,400
Workers' compensation insurance	–	–	335	294
Redundancy*	–	–	146	14
Payroll tax and fringe benefit tax	–	–	1,527	1,355
	–	–	33,931	27,481
(b) Employee Related Expenses				
Salaries and wages (including recreation leave)	24,680	22,396	–	–
Superannuation – defined benefit plans *	95	99	–	–
Superannuation – defined contribution plans	2,376	1,923	–	–
Long service leave (including on-costs)*	4,772	1,400	–	–
Workers' compensation insurance	335	294	–	–
Redundancy	146	14	–	–
Payroll tax and fringe benefit tax	1,527	1,355	–	–
	33,931	27,481	–	–

* These are assumed by the Crown Entity. A corresponding amount is also shown under note 3(c).

Personnel services costs capitalised for capital projects and excluded from above in 2020 \$1,585,470 (\$1,464,821 in 2019).

Personnel Services – salaries and wages, annual leave, sick leave and on-costs

Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 Employee Benefits (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability. The Gallery has assessed the actuarial advice based on the Gallery's circumstances and has determined that the effect of discounting is immaterial to annual leave.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

Long service leave and superannuation

The Gallery's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The Gallery accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.

Long service leave is measured at present value in accordance with AASB 119 Employee Benefits. This is based on the application of certain factors (specified in NSWTC 18-13) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

3 EXPENDITURE	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(c) Other operating expenses				
Auditor's remuneration – audit of the financial statements	111	108	103	101
Cost of sales	1,944	2,353	1,944	2,353
Travel and accommodation	913	1,235	913	1,235
Short-term lease expenses	123	110	123	110
Maintenance (refer reconciliation below)	213	189	213	189
Insurance	1,936	2,042	1,936	2,042
Consultants	559	147	559	147
Contractors	309	384	309	384
Consumables	653	421	653	421
Exhibition fees and related costs	332	4,179	332	4,179
Fees – general professional	1,052	999	1,052	999
Freight, packing and storage	2,760	3,777	2,760	3,777
Marketing and promotion	1,636	2,820	1,434	2,589
Printing/graphics	672	615	672	615
Property expenses	2,347	2,616	2,347	2,616
Value of services provided by volunteers	551	895	551	895
Sponsorship in kind	1,661	2,024	1,661	2,024
Other	6,806	7,693	6,715	7,690
	24,578	32,607	24,277	32,366
(d) Depreciation and amortisation				
Buildings	3,703	3,645	3,703	3,645
Plant and equipment	562	346	558	346
Intangibles	321	224	321	224
	4,586	4,215	4,582	4,215

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

4 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Bequest and Special Purpose Fund				
Short term deposits	750	47,847	750	47,847
TCorpIM investment – medium term and long term facilities	119,251	40,110	117,888	40,110
	120,001	87,957	118,638	87,957

The above funds are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds. Included in these funds are amount attributed to / expended against the bequests and special purpose funds as follows:

Revenue				
Investment revenue	848	3,503	–	3,503
Grants and contributions	48,792	40,858	48,792	40,858
	49,640	44,361	48,792	44,361
Expenditure				
Personnel Services	1,867	1,054	1,867	1,054
Other	726	1,593	726	1,593
	3,296	2,647	2,593	2,647
Surplus for the year	46,344	41,714	46,199	41,714
Equity				
Opening balance	87,957	58,396	87,957	58,396
Transfers	–	–	–	–
Acquisitions	(14,300)	(12,153)	(14,300)	(12,153)
Surplus for the year	46,344	41,714	46,344	41,714
Closing balance	120,001	87,957	120,001	87,957

The Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been stated as revenue in the 'Bequest and Special Purpose Funds' Statement of Profit or Loss and Other Comprehensive Income. These revenues provide for expenditure in the current year and in future years. Any revenues unspent in the current year have been carried forward for appropriate expenditure in future years.

5 CURRENT ASSETS – CASH AND CASH EQUIVALENTS	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Cash at bank and on hand	3,950	2,963	3,902	2,846
Short term deposits	–	24,500	–	24,500
	3,950	27,463	3,902	27,346

For the purpose of the Statement of Cash Flows, cash and cash equivalents includes cash at bank, cash on hand and short term deposits with original maturity of three months or less. Interest is earned on daily bank balances and received monthly at the normal commercial rate. The Gallery has placed funds in bank deposits "at call" or for a fixed term. The interest rate payable is negotiated initially and is fixed for the term of the deposits. These term deposits are usually held to maturity. The fair value includes the interest accrued at year end.

Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in notes 14.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
6 CURRENT ASSETS – RECEIVABLES				
Trade debtors (sale of goods and services)	517	1,028	517	1,028
Accrued income	9	491	9	479
Other receivables	2,605	926	2,605	926
Prepayments	372	375	372	375
Total receivables	3,503	2,820	3,503	2,808

Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost less an impairment allowance for expected credit losses. Trade debtors are considered low credit risk and therefore the impairment allowance is determined as 12 months expected credit losses however no such allowance has been made in the current year. Where deemed appropriate by management, payment plans have been entered into with trade debtors whose operations been impacted by Covid-19 during the current year. No amounts have been identified as irrecoverable during the current financial year.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when a significant increase in credit risk has occurred. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in note 14.

	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
7 CURRENT ASSETS – INVENTORIES				
Held for resale				
Stock on hand – at cost	1,164	1,150	1,164	1,150

The Gallery's inventories are held for sale and are stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost method. The Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale. No allowance has been made for obsolescence in the current year despite lower sales due to the Gallery's closure during the COVID-19 pandemic. However, buying patterns have been adjusted in line with changes to stock turnover.

	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
8 CURRENT ASSETS – FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS				
Term deposits less than 12 months	750	24,000	750	22,600
TCorpIM investment – medium term facilities	119,251	–	117,888	–
	120,001	24,000	118,638	22,600

Financial assets are disclosed as current assets as funding for Sydney Modern is required to be readily available as and when required depending on the timing of funding from Restart to support the project.

NON-CURRENT ASSETS – FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS				
	Consolidated Entity		Parent Entity	
	2020	2019	2020	2019
TCorpIM investment – medium term and long term facilities	–	40,110	–	40,110

Details regarding credit risk, liquidity risk and market risk are disclosed in notes 14.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

9 NON CURRENT ASSETS – PROPERTY, PLANT AND EQUIPMENT (CONSOLIDATED AND PARENT ENTITY)	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Collection assets \$'000	Total \$'000
At 30 June 2019 – fair value					
Gross carrying amount	25,600	299,267	21,773	1,392,757	1,739,397
Accumulated depreciation	–	(53,101)	(18,259)	–	(71,360)
Net revaluation increment/revaluation decrements	–	4,026	–	–	4,026
Net carrying amount	25,600	250,192	3,514	1,392,757	1,672,063
At 30 June 2020 – fair value					
Gross carrying amount	25,600	345,896	22,058	1,405,896	1,799,450
Accumulated depreciation	–	(53,477)	(18,822)	–	(72,299)
Net revaluation increment/revaluation decrements	–	–	–	385,638	385,638
Net carrying amount	25,600	292,419	3,236	1,791,534	2,112,789

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the each reporting period are set out below:

Year ended 30 June 2019

Net Carrying Amount at 1 July 2018	25,600	239,313	2,946	1,379,816	1,647,675
Additions	–	10,498	915	12,941	24,354
Disposals	–	–	–	–	–
Depreciation expenses	–	(3,645)	(347)	–	(3,992)
Net revaluation increment/revaluation decrements	–	4,026	–	–	4,026
Net Carrying Amount at 30 June 2019	25,600	250,192	3,514	1,392,757	1,672,063

Year ended 30 June 2020

Net Carrying Amount at 1 July 2019	25,600	250,192	3,514	1,392,757	1,672,063
Additions	–	45,930	284	13,139	59,353
Disposals	–	–	–	–	–
Depreciation expenses	–	(3,703)	(562)	–	(4,265)
Net revaluation increment/revaluation decrements	–	–	–	385,638	385,638
Net Carrying Amount at 30 June 2020	25,600	292,419	3,236	1,791,534	2,112,789

Fair Value Measurement of Non Financial Assets

Fair Value Hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2019				
Land	–	25,600	–	25,600
Buildings	–	–	250,192	250,192
Collection Assets	–	1,304,592	88,165	1,392,757
Plant and equipment	–	3,514	–	3,514
	–	1,333,706	338,357	1,672,063

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

Fair Value Hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2020				
Land	–	25,600	–	25,600
Buildings	–	–	292,419	292,419
Collection Assets	–	1,783,168	8,366	1,791,534
Plant and equipment	–	3,236	–	3,236
	–	1,812,004	300,785	2,112,789

The Gallery's land, comprising 2B Art Gallery Road, Sydney and 2-4 Raper Street, Surry Hills, was revalued in 2018 by a certified practicing valuer. The resulting increase in value was recorded in the asset revaluation reserve in 2018.

Buildings were revalued in March of 2019 by a certified practising valuer. The resulting increase in value was recorded in the asset revaluation reserve in 2019.

The library collection was revalued in 2020 at fair value by Mr Simon Taaffe, accredited valuer for the Australian Government's Cultural Gifts Program. The increase in value of \$14.5 million has been recorded in the asset revaluation reserve in the current financial year.

The art collection was revalued in 2020 by Mr Simon Storey Valuers who have provided valuations for the National Gallery Australia, National Gallery Victoria, and the Museum of Contemporary Art Australia, amongst others. The increase in value of \$371 million was recorded in the asset revaluation reserve in the current financial year. A portion of the collection, previously classed as Level 3 under the fair value hierarchy, has been reclassified to Level 2 during the current year's revaluation process. Level 2 inputs are inputs other than quoted market prices and include prices that can be corroborated by observable market data such as quoted prices for similar assets in active markets. Level 3 inputs are unobservable inputs for the asset or liability.

In between comprehensive revaluations the Gallery conducts interim revaluations to determine whether fair value may differ materially from carrying value. For land and building indexation factors are obtained from NSW Public Works. For the artwork and library collections desktop valuations are performed by the Gallery's internal experts.

RECONCILIATION OF RECURRING LEVEL 3 FAIR VALUE MEASUREMENTS	Building \$'000	Collections \$'000
2019		
Fair value as at 1 July 2018	239,313	88,165
Additions	10,498	–
Revaluation increments/ decrements	4,026	–
Disposals	–	–
Depreciation expenses	(3,645)	–
Fair value as at 30 June 2019	250,192	88,165
2020		
Fair value as at 1 July 2019	250,192	88,165
Additions	45,930	–
Revaluation increments/ decrements	–	–
Disposals	–	(79,799)
Depreciation expenses	–	–
Fair value as at 30 June 2020	(3,703)	–
	292,419	8,366

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

Property, Plant and equipment accounting policies

Land, buildings and collection assets are measured at fair value less accumulated depreciation on buildings and less any impairment losses recognised after the date of the revaluation. Plant and equipment is measured at cost less accumulated depreciation and any accumulated impairment losses.

Artworks donated to the Gallery or acquired for significantly below market value are recognised at fair value at the date the Gallery obtains control of them.

The fair value of land, buildings and collection assets are confirmed by independent valuations that are obtained with sufficient regularity to ensure the carrying amounts do not differ materially from the asset's fair values at reporting date. Management's valuations are used if an independent valuation does not take place during an annual reporting period.

When the carrying amount of an asset is increased as a result of a revaluation, the increase is credited directly to the revaluation reserve, except where it reverses a revaluation decrement previously recognised in the statement of profit or loss and comprehensive income, in which case it is credited to that statement.

When the carrying amount of assets is decreased as a result of a revaluation, the decrease is recognised in the statement of profit or loss and other comprehensive income, except where a credit balance exists in the revaluation reserve, in which case, it is debited to that reserve.

Impairment

Impairment indicators over property, plant and equipment are considered at each reporting date. Management have considered the impact of COVID-19 in making this assessment during the current year and consider the valuations undertaken during the year to be the most reliable indicator of the fair values of the Gallery's property, plant and equipment.

If indicators of impairment were to exist, the recoverable amount of the relevant asset would be determined as the higher of fair value less costs of disposal and value in use.

An impairment loss is recognised when the carrying value of an asset exceeds its estimated recoverable amount. For plant and equipment, impairment losses are recognised in the statement of profit or loss and other comprehensive income. Impairment losses on land, buildings and collection assets are treated as a revaluation decrement.

Depreciation

Items of property, plant and equipment (other than land and collection assets) are depreciated over their useful lives to the Gallery, commencing from the time the asset is held, ready for use. Depreciation is calculated on a straight-line basis for all depreciable assets as follows:

Plant and Equipment 7-20%

Motor Vehicles 20%

Furniture and Fittings 20%

Office Equipment 33%

Computer Equipment 33%

Catering Equipment 20%

Other Equipment 20%

Building Infrastructure 1-7%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

10 NON CURRENT ASSETS – INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)	2020 \$'000	2019 \$'000
Software Cost (gross carrying amount)	3,916	3,095
Less: accumulated amortisation	(1,157)	(836)
Net carrying amount	2,759	2,259
Movements during the year		
Net carrying amount at start of year	2,259	1,990
Additions	821	493
Amortisation	(321)	(224)
Net carrying amount at end of year	2,759	2,259

The intangible assets held by the Gallery comprise the Gallery's website and software for its own, internal use. As there is no active market for these assets they are carried at cost less any accumulated amortisation and impairment losses. The Gallery's intangible assets are amortised on a straight line basis over 7–10 years.

11 CURRENT LIABILITIES – PAYABLES	Consolidated Entity		Parent Entity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Trade creditors	2,583	3,478	2,484	3,462
Accruals	7,063	–	7,063	–
Grant revenue received in advance	957	–	957	–
Current Liabilities	10,603	3,478	10,504	3,462

Trade creditors represent liabilities for goods and services provided to the Gallery from suppliers. These amounts are usually settled within 30 days. Accruals represents amounts owing to (but not invoiced) by various suppliers, largely in relation to the construction of the Sydney Modern Project.

12 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS

Creditors personnel services	594	314	5,099	3,803
Accrued salaries, wages and on-costs	2,923	2,589	–	–
Recreation leave	1,582	901	–	–
Long service leave on-costs	5,099	3,804	5,099	3,803
Current	4,973	3,731	4,973	3,803
Non-current	126	73	126	–
	5,099	3,804	5,099	3,803

13 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT

Net Cash used on operating activities	79,572	41,814	98,351	41,852
Net gain / (loss) on sale of non-current assets	–	–	–	–
Net gain / (loss) on sale of investments	–	–	–	–
Depreciation and amortisation	(4,586)	(4,215)	(4,587)	(4,215)
Increase / (decrease) – other financial assets	19	2,896	54	2,896
Gifts of works of art	5,748	8,793	(5,748)	8,794
(Increase) / decrease in trade and other payables	(1,207)	1,549	(8,337)	1,554
Increase / (decrease) in trade and other receivables	683	901	695	895
Increase / (decrease) in inventories	14	72	14	72
Net Result	80,243	51,810	80,442	51,848

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

14 FINANCIAL INSTRUMENTS

The Gallery's principal financial instruments are outlined below. These financial instruments arise directly from the Gallery's operations. The Gallery does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Gallery's main risks arising from financial instruments are set out below, together with its policies and processes for managing risk.

The Gallery's Finance, Audit and Risk (FAR) Committee has overall responsibility on behalf of the Board for the oversight of risk management. The FAR identifies and analyses the risks faced by the Gallery and establishes policies to monitor and mitigate them. During the current financial year the Gallery's Investment Policy and its Strategic Risk Management Plan was reviewed by the Finance, Audit and Risk Management Committee.

(a) Financial instrument categories

The Gallery's financial instruments comprise:

Class:	Note ref	Category	Consolidated Entity		Parent Entity	
			2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Financial assets						
Cash and cash equivalents	5	N/A	3,950	27,463	3,902	27,347
Receivables (excluding statutory receivables and prepayments)	6	Amortised costs	517	1,028	517	1,028
Financial assets at fair value	8	FVPL	120,001	64,110	118,638	62,710
Trade receivables past due but not impaired > 3 months			212	4	212	4
Financial liabilities						
Payables (excluding statutory payables and unearned revenue)	11	Amortised costs	2,583	3,478	2,484	3,462

The Gallery determines the classification of its financial assets and liabilities at initial recognition and re-evaluates them each financial year end where required by the relevant accounting standards.

(b) Financial risks**(i) Credit risk**

Credit risk arises when there is the possibility of the Gallery's debtors defaulting on their contractual obligations, resulting in a financial loss to the Gallery. The Gallery is exposed to two sources of credit risk - amounts receivable in respect of trade debtors and counterparty risk in respect of funds deposited with banks and other financial institutions. The majority of amounts receivable from trade debtors are subject to contractual arrangements and any amounts outstanding are followed up.

Funds are deposited only with those banks and financial institutions approved by the Board. Such approval is only given in respect of institutions that hold AAA ratings from Standards & Poor's or an equivalent rating from another reputable rating agency.

Management considers that the financial assets reflected at the reporting date are of good credit quality, including those that are past due. Amounts are considered 'past due' when the debt has not been settled within the terms and conditions agreed between the Gallery and the customer or counter party to the transaction. Where deemed appropriate by management, payment plans have been entered into with trade debtors whose operations been impacted by COVID-19 during the current year. No amounts have been identified as irrecoverable during the current financial year.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

(ii) Market Price Risk

Market price risk is the risk that changes in market prices such as interest rates and unit process will affect the Gallery's income or the value of its holdings of financial instruments. The Gallery is exposed to two sources of market price risk – fluctuations in interest rates and fluctuations in the value of its financial investments.

Interest rate risk

Interest rate risk refers to the risk that the value of financial instruments or cash flow associated with the instrument will fluctuate due to changes in market interest rates. As the Gallery has no debt obligations, exposure to interest rate fluctuations is limited to cash at bank and on deposit. These are summarised in the table below:

Financial Asset	Note	Consolidated Entity			Parent Entity		
		\$'000	+ 1% impact \$'000	- 1% impact \$'000	\$'000	+ 1% impact \$'000	- 1% impact \$'000
Cash and cash equivalents	5	3,950	40	40	3,902	39	39
Term deposits	6	750	8	8	750	8	8

Unit price risk

Unit price risk arises from fluctuations in the market values of financial investments. During the current financial year, global markets were impacted due to economic uncertainty caused by the Covid-19 pandemic. In response to the increased market volatility, the Gallery has invested any funding for the Sydney Modern project in TCorp's Short-Term Income Fund which is weighted heavily towards cash and other defensive assets.

In accordance with the Gallery's Investment Policy and in line with NSW Treasurer's Direction, the only equity based investments permitted are in TCorp, a government approved investment fund. The Gallery's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon.

The value of these investments is determined by reference to quoted current bid prices at the close of business on the reporting date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the investments incorporates distributions as well as unrealised movements in fair value and is reported in the statement of profit or loss and other comprehensive income under the line item 'Investment revenue'.

The following table illustrates sensitivities to the Gallery's exposures to changes in the market. The table indicates the impact on how profit at the end of the reporting year would have been affected by changes in the market that management considers to be reasonably possible. These sensitivities assume that the movement in a particular variable is independent of other variables.

Facility	Consolidated Entity			Parent Entity		
	Market Value \$'000	+ 10% impact \$'000	- 10% impact \$'000	Market Value \$'000	+ 10% impact \$'000	- 10% impact \$'000
Short term growth facility	64,016	6,402	(6,402)	63,815	6,382	(6,382)
Medium term growth facility	26,120	2,612	(2,612)	24,956	2,496	(2,496)
Long term growth facility	29,118	2,912	(2,912)	29,118	2,912	(2,912)
Total	119,254	11,926	(11,926)	117,889	11,790	(11,790)

(iii) Liquidity risk

Liquidity risk is the risk that the Gallery will be unable to meet its payment obligations when they fall due. At all times, but particularly during the forced shut-down as a result of Covid-19, the Gallery's management team continuously monitor cash flows to ensure there are adequate holdings of high quality liquid assets at all times.

The Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as invested funds (including those held in the long term growth facility) are highly liquid and available at short notice if needed.

All trade and other payables are expected to be paid within 12 months.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

(iv) Currency risk

The Gallery is exposed to currency risk on purchases made in currencies other than Australian Dollars. The Gallery fully hedges any substantial future foreign currency purchases when contracted. The Gallery uses forward exchange contracts to hedge its currency risk, as soon as the liability arises.

(c) Fair value

The fair value of payables and receivables approximate their carrying amount (i.e. amortised cost) due to their short term nature.

The Gallery's investments in T-Corp facilities are measured at fair value, using the redemption unit price applied to the number of units held by the Gallery. This valuation method uses observable inputs, based on market data resulting in these investments being classified as Level 2 within the fair value hierarchy. There were no transfers between level 1 and Level 2 during the financial year.

All financial assets are reviewed annually for objective evidence of impairment. No assets have been impaired in the current financial year.

15 COMMITMENTS FOR EXPENDITURE

Included under current liabilities on the Statement of Financial Position are capital commitments of \$7,278,998 (incl. GST) outstanding as at 30 June 2020. (2019 \$268,834). Of this, \$7.1 million relates to construction costs incurred by Infrastructure NSW in relation to the Sydney Modern Project but not invoiced.

16 RELATED PARTY DISCLOSURE

As per AASB 124 Related Party Disclosures a Key Management Personnel (KMP) is a person who has the authority and responsibility for planning, directing and controlling the activities of the Gallery, directly or indirectly.

The key management personnel of the Art Gallery of New South Wales are the Trustees and the senior executive members.

The Trustees act in an honorary capacity and receive no compensation for their services.

(a) Remuneration of Key Management Personnel	2020	2019
	\$'000	\$'000
Short-term employee benefits	1,562	1,426
Post-employment benefits	113	110
Long Term benefits	235	13
Total Compensation	1,910	1,549

(b) Transaction with Related Parties	Revenue	Expenses
The following transactions occurred with related parties in 2019 and 2020:	\$'000	\$'000
2019		
Cash donations received from Trustees	3,835	–
Artwork donations	1,233	–
ANZ sponsorship	490	–
Herbert Smith Freehills	121	805
Art Exhibitions Australia Limited	–	4,072
Macquarie University	250	–
Nelson Meers Group	400	–
Crown Foundation	1,000	–

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

(b) Transaction with Related Parties	Revenue	Expenses
The following transactions occurred with related parties in 2019 and 2020:	\$'000	\$'000
2020		
Cash donations received from Trustees	1,800	–
ANZ sponsorship	490	–
Herbert Smith Freehills	305	425
Macquarie University	250	–

During the year the Trust entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by the NSW Government. These transactions, in aggregate, are a significant portion of the Gallery's rendering of services and receiving of services.

17 BUDGET REVIEW

Net result

Net revenue has been impacted by several factors. The recognition of Capital Grant funding was less than budgeted due to the start date for the construction of Sydney Modern being delayed by several months. The impact of the Gallery's forced 3-month shut down due to COVID-19 also impacted adversely on overall revenue. This was offset to some extent by an increased number of donations paid during the current financial year, the latter being insufficient to offset the cumulative impact of the first two variables.

Expenditure has likewise increased, particularly in relation to personnel costs has increased in accordance with plans to increase headcount in the lead up to the opening of Sydney Modern.

Assets and Liabilities

Overall, net assets has increased due to the revaluation of the pictorial and library collections in the current financial year. Conversely, building assets are lower than budget due to the delayed commencement around the construction of Sydney Modern while the receipt of private funding for the new building has been the driving force behind the increase in funds under investment. This has also been the main driver of increased cash flows.

18 EVENTS AFTER THE REPORTING PERIOD

The COVID-19 pandemic has developed rapidly in 2020 with a significant number of cases globally and measures taken by various governments to contain the virus have affected economic activity. The Gallery has put in place safety and health guidelines for staff and visitors to mitigate the effect of COVID-19 including the implementation of social distancing measures and working from home arrangements.

At this stage the economic impact on the Gallery has been a reduction in revenue from its commercial activities for which an insurance claim has currently being assessed. In line with guidance from Treasury, the Gallery has not recognised this as an asset on the balance sheet as at 30 June 2020. In response to the increased market volatility caused by the COVID-19 pandemic, the Gallery has invested any funding for the Sydney Modern Project in TCorp's Short-Term Income Fund which is weighted heavily towards cash and other defensive assets. There are no significant events which have occurred after the reporting period that management believe would impact the financial statements.

19 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2019 - Nil)

END OF AUDITED FINANCIAL STATEMENTS

Overseas travel

Overseas travel

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Jane Wynter	Head of Philanthropy	Indonesia	Accompany key Gallery supporters on a special tour to Indonesia. Travel entirely funded by benefactor tour.	6	22/07/2019 – 28/07/2019
Matt Cox	Curator of Asian Art	Indonesia	Accompany key Gallery supporters on a special tour to Indonesia. Travel entirely funded by benefactor tour.	6	22/07/2019 – 28/07/2019
Yuan Liu	VisAsia Coordinator	Indonesia	Accompany key Gallery supporters on a special tour to Indonesia. Travel entirely funded by benefactor tour.	6	22/07/2019 – 28/07/2019
Michael Brand	Director	Switzerland, Italy, Russia, United Arab Emirates	Visit the Kunstmuseum Bregenz, visit Gallery partner Bulgari in connection with the Gallery's annual Bulgari Art Prize, attend the Venice Biennale, attend the Hermitage International Advisory Board Meeting, and inspect the new Louvre Lens museum, Abu Dhabi.	18	17/08/2019 – 04/09/2019
Jane Wynter	Head of Philanthropy	France, Switzerland, Netherlands	Accompany key Gallery supporters on a special tour of European museums. Travel entirely funded by benefactor tour.	18	06/09/2019 – 24/09/2019
Isobel Parker Philip	Curator of Photographs	France, Switzerland, Netherlands	Accompany key Gallery supporters on a special tour of European museums. Travel entirely funded by benefactor tour.	18	06/09/2019 – 24/09/2019
Maud Page	Deputy Director	France, Switzerland, Netherlands	Accompany key Gallery supporters on a special tour of European museums. Travel entirely funded by benefactor tour.	18	06/09/2019 – 24/09/2019
Pernille Jack	Philanthropy Support Officer	France, Switzerland, Netherlands	Accompany key Gallery supporters on a special tour of European museums. Travel entirely funded by benefactor tour.	18	06/09/2019 – 24/09/2019
Simone Bird	Senior Communications Manager	Japan	Accompany Australian journalists to Japan to generate media coverage of Destination NSW-sponsored Sydney International Art Series exhibition <i>Japan Supernatural</i> .	11	07/09/2019 – 18/09/2019
Yuki Kawakami	Youth Programs Producer	Japan	Accompany Australian journalists to Japan to generate media coverage of Destination NSW-sponsored Sydney International Art Series exhibition <i>Japan Supernatural</i> .	5	10/09/2019 – 15/09/2019
Miranda Carroll	Director of Public Engagement	United Kingdom, Switzerland, United States of America	Meet with colleagues at major cultural institutions, develop the Gallery's international network, promote the Sydney Modern Project, investigate visitor experience initiatives and attend two conferences. Travel part-funded from external sources.	20	26/09/2019 – 16/10/2019
Sophie Moran	Registrar – Exhibitions	Japan	Accompany works on loan from the Kaikai Kiki studio for the exhibition <i>Japan Supernatural</i> .	4	26/09/2019 – 30/09/2019
Heather Whitely-Robertson	Head of Learning and Participation	Canada	Present a paper at <i>Communicating the Arts</i> conference in Montreal, and research diversity and inclusion programming.	12	06/10/2019 – 18/10/2019
Michael Brand	Director	United States of America	Attend Museum of Modern Art (MoMA) re-opening in New York and meet with artists in Los Angeles.	12	09/10/2019 – 21/10/2019
Karl Robideau	Visitor Experience Manager	United States of America	Attend and present a paper at the 2019 Visitor Experience Conference in Philadelphia, and research international visitor experience management practices in museums and galleries undergoing renovations or expansions.	13	13/10/2019 – 26/10/2019

Overseas travel (continued)

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Asti Sherring	Time Based Conservator	New Zealand	Give keynote presentation at the New Zealand Conservators of Cultural Materials National Conference 2019. Travel part-funded from external sources.	4	22/10/2019 – 26/10/2019
Jesmond Calleja	Systems Manager	New Zealand	Present a paper at the annual Vernon User Group conference and attend associated training sessions. Travel part-funded from external sources.	3	29/10/2019 – 31/10/2019
Nicholas Chambers	Senior Curator, International Art	United Arab Emirates, Sweden	Participate in an international curators and collectors program in Dubai and undertake research towards forthcoming Hilma af Klint exhibition. Travel part-funded from external sources.	11	13/11/2019 – 23/11/2019
Miranda Carroll	Director of Public Engagement	Singapore	Attend the International Audience Engagement Network meeting and meet with cultural organisations.	4	03/12/2019 – 07/12/2019
Heather Whitely-Robertson	Head of Learning and Participation	Singapore	Attend the International Audience Engagement Network meeting and meet with cultural organisations. Travel part-funded from external sources.	4	03/12/2019 – 07/12/2019
Simone Bird	Senior Communications Manager	Singapore	Attend the 2019 Corporate Public Affairs in Asia Professional Development Institute Program at the Singapore Management University (Lee Kong Chian School of Business).	8	6/12/2019 – 13/12/2019
Miranda Carroll	Director of Public Engagement	United States of America	Meet with colleagues at major cultural institutions, develop the Gallery's international network, promote the Sydney Modern Project, investigate visitor experience initiatives and attend Frieze Los Angeles Art Fair. Travel part-funded from external sources.	5	12/02/2020 – 18/02/2020
Lisa Catt	Curator	Mexico	Attend a multi-disciplinary, research-based residency program in Oaxaca and conduct research for a proposed upcoming Gallery exhibition. (Note: returned early due to COVID-19 travel restrictions.) Travel entirely funded from external sources.	28	04/03/2020 – 01/04/2020

Couriers (travel with outgoing loans from the Gallery collection; funded by the borrowing institution)

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Anne Gerard-Austin	Curator	France	Accompany artworks loaned to the Centre Pompidou in Paris.	6	29/08/2019 – 04/09/2019

Sydney Modern Project (Tokyo workshops alternating with Sydney workshops; benefactor tours)

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Sally Webster	Head of Sydney Modern Project	Hong Kong, China, Singapore	Visit museums and galleries in the Asia-Pacific region in preparation for the delivery/construction phase of the Sydney Modern Project.	10	14/09/2019 – 24/09/2019
Michael Brand	Director	Japan, United States of America	Meet with landscape architect, Kathryn Gustafson (United States) and Sydney Modern Project architects SANAA (Japan) to further discussions and production of landscape design for revised Development Application.	7	25/02/2020 – 03/03/2020
Sally Webster	Head of Sydney Modern Project	Japan, United States of America	Meet with landscape architect, Kathryn Gustafson (United States) and Sydney Modern Project architects SANAA (Japan) to further discussions and production of landscape design for revised Development Application.	7	25/02/2020 – 3/03/2020

General access

Access

The Gallery is open every day (except Easter Friday and Christmas Day) 10am–5pm and until 10pm every Wednesday for Art After Hours (except during the Christmas/New Year period). General admission is free.

Charges apply for some major temporary exhibitions.

Gallery Shop

Open daily 10am–4.45pm and Wednesday until 8.45pm.

Study Room

Open to the public Monday to Friday, 10am–4pm. Closed public holidays. Bookings recommended.

Bookings and enquiries +61 2 9225 1758

National Art Archive and Capon Research Library

Open to the public Tuesday, Thursday and Friday 10am–4pm, Wednesday 10am–6.30pm and Saturday 12–4pm.

No appointments necessary. Enquiries +61 2 9225 1785 Email library@ag.nsw.gov.au

Chiswick at the Gallery

Open Monday to Friday 12pm–3.30pm, Wednesday 12pm–9pm and Saturday to Sunday 12pm–4pm.

Bookings and enquiries +61 2 8587 5200
* Subject to COVID-19 public health orders

Cafe at the Gallery

Open daily 10am–4.30pm and Wednesday until 9.30pm.
* Subject to COVID-19 public health orders

Brett Whiteley Studio

Located at 2 Raper Street, Surry Hills, NSW, 2010.

Open to the public Thursday to Sunday 10am–4pm.

Free admission is made possible by J.P. Morgan.

Open to education groups Tuesday and Wednesday. Charges apply.

Bookings and enquiries +61 2 9225 1740

Access for all

The Gallery is committed to providing access to our collections and exhibitions for all audiences, including people with disability.

For those requiring assisted entry or entrance at the rear of the building, we recommend you contact the Gallery before arrival on +61 2 9225 1775.

More information artgallery.nsw.gov.au/access

Access program tours

We offer a range of access programs to engage diverse audiences. Programs include free Auslan interpreters, Deaf-led tours, sensory tours, audio-described tours, art and dementia program tours, and other tailored guided tours.

Bookings and enquiries +61 2 9225 1740
Email education@ag.nsw.gov.au

Physical and postal address

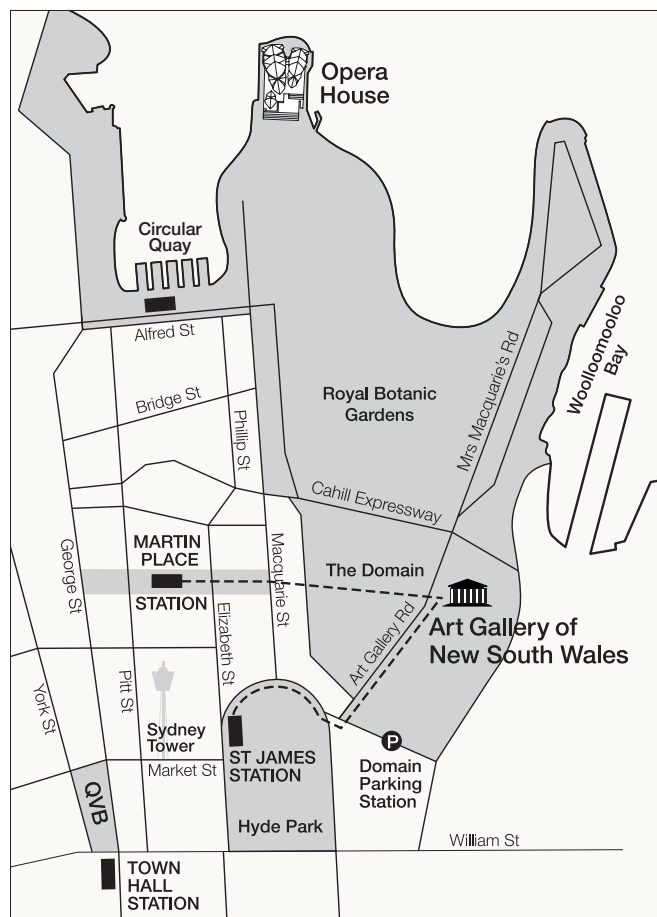
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