

ART GALLERY OF NEW SOUTH WALES **APPENDICES**

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SPONSORSHIP AND PHILANTHROPY

SPONSORSHIP

PRINCIPAL SPONSORS:

- Bristol Paints
- Official Paint supplier to the Art Gallery of New South Wales.
- City of Sydney
- Supporting sponsor: *Darkness & light: Caravaggio & his work*

• The Citigroup Private Bank
Principal sponsor: *The Citigroup Private Bank Australian Photographic Portrait Prize*

- Clayton Utz
- Principal sponsor: *Susan Norrie: undertow; James Angus: truck corridor*

- The Colonial Foundation Charitable Trust
- Principal financial supporter: *Archibald Wynne and Sulman Prize*
- Deutsche Bank AG

Principal sponsor: *Darkness & light: Caravaggio & his world*

- The Sunday Telegraph
- Principal sponsor: Fundays at the Gallery, a program of free family weekend programs, performances and holiday workshops.

- JCDecaux
- Media sponsor: *Darkness & light: Caravaggio & his world, Man Ray*
- JPMorgan

- Principal sponsor: Art After Hours
- Lend Lease
- Supporting sponsor: *Seasons*
- Optimal

- Supporting sponsor: *Seasons*
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- Principal sponsor: Da Vinci Project
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Principal sponsor: Yiribana
Aboriginal and Torres Strait Islander Gallery

- Airline sponsor: *Darkness & light: Caravaggio & his world; Rover Thomas: I want to paint; Clifford Possum Tjapaltjarri*
- SBS Radio

Media sponsor of the Art Gallery

- SinoGold

Principal sponsor: *Fantastic mountains*

- The Sydney Morning Herald
- Media sponsor: *Darkness & light: Caravaggio & his world, Art After Hours* program
- Vittoria

Supporting sponsor: *Darkness & light: Caravaggio & his world*

- Wentworth Hotel Sydney
- Supporting sponsor of the Art Gallery

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The Gallery has acknowledged the significant support of the following individuals by awarding Life Governors membership.

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Ken Cowley AO; James Fairfax AO; Michael Gleeson-White AO; Mollie Gowing; Shosuke Idemitsu; James Leslie AC, MC;

Frank Lowy AC; Rupert Murdoch AC; Kenneth Myer (the late) AC, DSC; J Hepburn Myrtle (the late) CBE; Margaret Olley AO; Max Sandow AM; John Schaeffer AO; Goldie and Edward Sternberg (the late) AM; Fred Street; Diana Walder OAM; Neville Wran AC, QC.

CENTENARY FUND

Patrons of the Centenary Fund as at 30 June 2004.

Alex & Vera Boyarsky, Jillian Broadbent AO & Olev Rahn, Joanna Capon OAM, Judy Cassab AO CBE, David & Michelle Coe, Kenneth Coles AM & Rowena Danziger AM, Jenny Ferguson, David Gonski, In memory of Aida Gordon Yvonne & Christopher Gorman, Alex Holland, Peter & Sharon Ivany, Nettie & Peter Joseph OAM, Anne Landa John & Michelle Landerer, Geoffrey & Deborah Levy, Elizabeth Longes, David Lowy, John & Jane Morschel, Mrs Kerry Packer, Bridget Pirrie & Stephen Grant, Steven & Lisa Pongrass, John L Sharpe, Brian Sherman, Gene Sherman, Geoffrey Susskind, Malcolm & Lucy Turnbull, Michael & Eleanora Triguboff, Orli Wargon, Phillip Wolanski.

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Professor Steve Burdon; Mr Scott Reid; Mr Greg Daniel AM; Mr Scott Walters.

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ABORIGINAL COLLECTION BENEFACTORS

Members of the Aboriginal Collection Benefactors as at 30 June 2004.

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AUSTRALIAN PRINTS, DRAWINGS AND WATERCOLOURS BENEFACTORS

Members of the Australian Prints, Drawings and Watercolours Benefactors as at 30 June 2004.

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and Mrs Michelle Holmes-Hackett, Ms Sue Hewitt, Mrs Kate Hodgkinson, Mr Peter Kampfner, Mr C John Keightley, Mr Josef Lebovic and Mrs Jeanne Lebovic, Dr and Mrs Frank Martin, Mr and Mrs Mitchell Martin-Weber, Mr and Mrs Rex Porter, Mr and Mrs A Rees, Mrs Pamela Schuttler, Mr Brett Stone and Mr Mark Cowley, Mr and Mrs John van Ogtrop, Mrs Joy West, Mr Robert Williams, Mr Salvatore Zofrea

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Members of the Conservation Benefactors as at 30 June 2004.

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CONTEMPORARY COLLECTION BENEFACTORS

Members of the Contemporary Collection Benefactors as at 30 June 2004.

George & Ronald Adams, Geoff & Vicki Ainsworth, Mathew Alderson, Michele Asprey & Lindsay Powers, Lachlan Astle & Neil Matthews, David Austin, Richard & Christine Banks, Tony & Tor Bannon, Luca & Anita Belgiorno-Nettis, Roger & Kate Benjamin, Liz & Tony Blackman, Mark Bloch, Bambi Blumberg, Natalia Bradshaw, Martin Browne, Warwick Bryan & Linda Sheldon, Stephen Buzacott & Kemsley Brennan, Andrew & Cathy Cameron, Geoffrey Cassidy, Joseph Catanzariti, Mark Cavanagh & Warren Fahey, Leo Christie & Marion Borgelt, Sarah Cottier & Ashley Barber, Kerry Crowley, Peter & Penny Curry, Louise & Greg Daniel, James Draper, Carmel Dwyer, Elizabeth Dosssetor, Warwick Evans, Sandra & Paul Ferman, Richard Frolich, Alison Gerry & Alistair Nicholson, Duncan Glasgow, Brad Gorman & Ant Einart, Robert Gould, Andrew Gowers, Stephen Grant & Bridget Pirrie, Ginny & Leslie Green, Linda Gregoriou, Bradley Greive, Giovanna Gromo, Julian & Stephanie Grose, Damian Hackett & Michelle Holmes-Hackett, Hal Herron, Ian Hill & Morna Seres, Chris Hodges & Helen Eager, Dr & Mrs Hodgkinson, Andrew Home, David & Susan Humphreys, Ross Jones, Vasili Kaliman, Peter Keel, Angela & David Kent, Lesley Kernaghan & John Curtis, Darren Knight, Ian Kortlang, Annette Larkin, Paula Latos-Valier & Biron Valier, Colin & Liz Laverty, Geoffrey Legge, Marita Leuver & Sylvia Weimer, Ann Lewis AM, Robert Linnegar, Randi Linnegar, Irene & Bruce Liu, Andrew & Amanda Love, Susan Manford, Scott Marinchek, John McBride & John Schirano, Roger McLlroy, Fiona McIntosh & Peter English, Fran & Tony Meagher, Stephen Mori, Margie Moroney, Charles Nodrum, William Nuttall & Annette Reeves, Jon

Osbeiston, Roslyn & Tony Oxley, Tom & Mary Parry, Mark Patrick, Lisa & Egil Paulsen, John Pearson & Mark Clark, Julia Pucci, Dick Quan & John McGrath, Susan Ray, Crispin Rice, Reg & Sally Richardson, Antonia Richmond & Con Haralambis, Diana & David Ritchie, Mark & Pam Rudder, Gary Sands, Alyson Schoer, Penelope & Harry Seidler, Vivienne Sharpe, Gene & Brian Sherman, Fiona Sinclair King, Vassily & Robert Skinner, Gary Stead, James Steele, Miriam & Les Stein, Bruce & Jennifer Stuckey-Clark, Liz Talbert & W Pike, George Tate, Michael Valmorbida, Francesca Valmorbida, Eugenie Vrisakis, Roslyn Weiley, Gitte Weise & Christopher Snee, Ivan & Karel Wheen, Michael Whitworth & Candice Bruce, Ian Wilcox, Julie & Venn Williams, Renee & John Williamson-Noble, Ray Wilson & James Agapitos, Robyn & Ross Wilson, Merrill Witt, John & Corinne Young, Virginia Zanarini.

LIBRARY COLLECTION BENEFACTORS

Members of the Library Collection Benefactors as at 30 June 2004.

June and Jim Armitage, Licia Cattani and Kingsley Munday, Michael and Mary Whelan Trust.

PHOTOGRAPHY COLLECTION BENEFACTORS

Members of the Photography Collection Benefactors as at 30 June 2004.

Governor: Pat Corrigan.

Fellows: Kate Armati, Phillip Keir, Reg & Sally Richardson.

Corporate Members: Getty Images, Young & Pubicam.

Corporate Benefactors: Tiffany & Co, Photo Technica.

Founding Benefactors: Sandra & Paul Ferman, David Greatorex, Richard King.

Supporting Benefactors: Anonymous, Australian Financial Review, Geoff & Vicki Ainsworth, Graham & Mary Beirman, Martin Browne, Cheryl Collins Designs, Ken Coles, Erin

Flaherty, John Frey, Mike & Jilly Gibson, Ginny & Leslie Green, Michael Hawker, Amanda Harkness, Evelyn Hawkins, John & Catherine Higgins, Lachie Hill, Naomi Kaldor, Charles Latimer, Josef & Jeanne Lebovic, Amanda Love, Russell Mills, the late David Moore, Roslyn and Tony Oxley, Lisa & Egil Paulsen, Nick & Susie Peters, Greg & Kathy Shand, Vassily & Robert Skinner, Philip & Elizabeth Ramsden, Penelope & Harry Seidler, Dr Philip Sharp, John D Swainston, The Freedman Foundation, Gail Watt.

Sustaining Benefactors: Richard Bailey, Robert Dein, Grant Pirrie, Michelle Mossop, Ivan Wheen

Donors: Tiffany & Co, Distinguished Vineyards.

NEW BEQUESTS

New bequests received during 2003/04: Estate of the Late Patrick Victor Martindale White, Estate of the Late Helen Walden Stumm, and Estate of the Late John A S Robertson.

GRANTS/PARTNERSHIP

During 2003/04 the following grants were received

From	Project	Amount
Australia Council	One Sun, One Moon	\$80,000
Australia India Council	Songs of the Season	\$1,435
Nelson Meers Foundation	Towards Sidney Nolan's Robbed	\$235,000
Nelson Meers Foundation	Towards Establishment of Aboriginal Collection Benefactors	\$5,000
Australian Indonesian Institute	Heritage of Beauty	\$50,000
Visions of Australia	Margaret Preston Exhibition	\$30,000
Department of Environment & Heritage	Cham Sculptures Exhibition	\$4,455

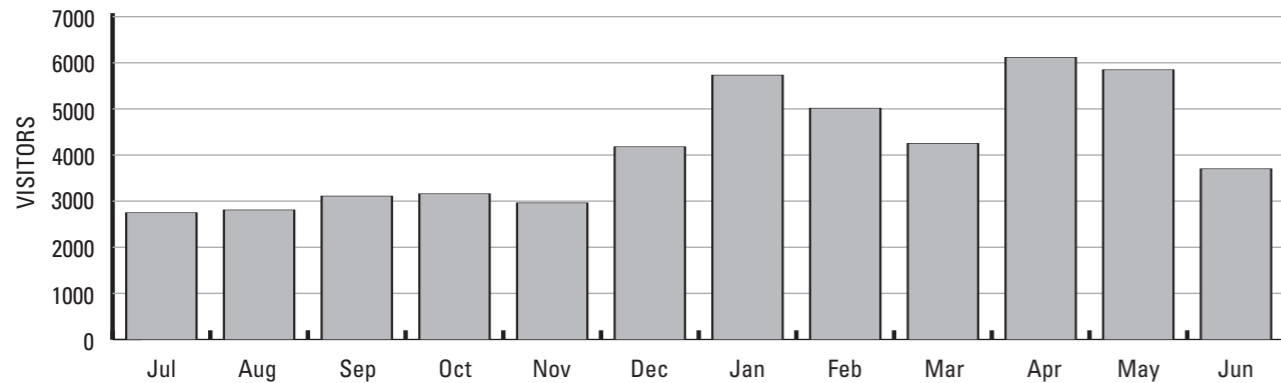
VISITOR NUMBERS

MONTH	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	DOMAIN 2003/2004	WHITELEY	Regional
	1999/2000	2000/2001	2001/2002	2002/2003	2003/2004		STUDIO 2003/2004	TOURING 2003/2004
July	60,969	104,106	169,193	115,250	85,229	78,517	924	5,788
August	57,015	92,450	64,025	73,305	87,094	80,883	988	5,223
September	77,132	100,541	55,962	64,005	93,306	83,202	510	9,594
October	86,532	74,843	57,290	61,473	97,974	85,916	608	11,450
November	56,432	67,265	69,718	87,442	88,898	70,336	750	17,812
December	94,899	101,554	96,159	111,304	129,554	95,802	326	33,426
January	124,628	129,619	146,525	140,771	177,706	138,197	601	38,908
February	122,692	130,340	117,255	114,713	145,421	135,835	924	8,662
March	97,926	120,651	95,158	96,622	131,793	114,846	1,082	15,865
April	90,537	118,141	91,834	104,269	183,494	159,475	423	23,596
May	72,115	83,538	76,494	81,593	181,284	108,143	0	73,141
June	88,853	137,875	141,129	73,914	111,066	76,849	0	34,217
TOTAL	1,029,730	1,260,923	1,180,742	1,126,661	1,512,819	1,228,001	7,136	277,682

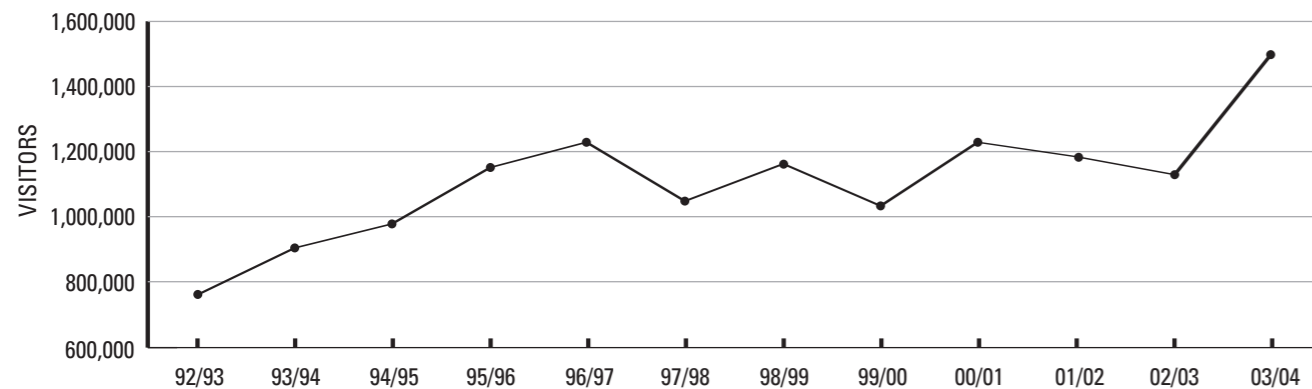
PAID EXHIBITIONS

PROGRAM FOR 2003/2004	MONTH(S)	TOTAL
Conder (Commenced in June 2003)	July – Aug	27,331
Seasons	Aug – Oct	27,742
Caravaggio	Nov – Feb	112,990
Man Ray	Feb – April	52,157
2004 Archibald, Wynne & Sulman Prizes	Mar – May	116,501
Clifford Possum	May – June	8,410
TOTAL		345,131

Average daily visitors 2003/04



Annual visitor numbers 1992 to 2004



Note: Visitor numbers include visitors to private functions

EXHIBITIONS LISTING

2003/2004 EXHIBITIONS

Date	Department	Exhibition Title	Ticketed	AGNSW Tours	AGNSW Catalogue
17.04.03 – 20.07.03	Western: European	James Fairfax Collection			•
31.05.03 – 27.07.03	Western: Contemporary	American Beauty: from Muybridge to Goldin			•
24.05.03 – 03.08.03	Western: Contemporary	Igor and Svetlana Kopystiansky			•
14.06.03 – 17.08.03	Australian	Charles Conder Retrospective	•	•	•
28.06.03 – 31.08.03	Australian	Untitled: Abstraction from the Contemporary Australian Collection			
05.07.03 – 20.09.03	Australian	The Fourth Veil: Whiteley Works on Paper	•		
20.09.03 – 30.11.03	Australian	Brett Whiteley Travelling Art Scholarship	•		
22.07.03 – 12.10.03	Western: Contemporary	Susan Norrie: Undertow			•
16.08.03 – 26.10.03	Asian	Seasons: the Beauty of Transience in Japanese Art	•		•
09.08.03 – 28.09.03	Western: Contemporary	Alex Gawronski: Reanimator			•
01.09.03 – 30.09.03	Public Programmes	Shoot the Chef			•
06.09.03 – 02.11.03	Western: Contemporary	Still Life: Inaugural Balnaves Foundation Sculpture Project			•
12.09.03 – 30.11.03	Australian	Dobell Prize for Drawing 2003			
12.09.03 – 30.11.03	Australian	Dobell Prize for Drawing: the First Ten Years			•
25.10.03 – 04.01.04	Asian	Dadang Christanto: They Give Evidence			
14.11.03 – 18.01.04	Western: European	Colin McCahon: A Question of Faith			
29.11.03 – 22.02.04	Western: European	Darkness and Light: Caravaggio and His World	•	•	•
06.12.03 – 11.04.04	Australian	Whiteley by Himself	•		
10.01.04 – 08.02.04	Asian	Nam June Paik		•	•
20.01.04 – 27.01.04	Western: Contemporary	Great Fences of Australia			
30.01.04 – 21.03.04	Public Programmes	Artexpress 2004			
08.02.04 – 07.03.04	Western: Contemporary	Adam Geczy and Mike Parr: the Mass Psychology of Fascism, Zip-A-Dee Doo Dah, Zip-A-Dee-Ay			•
06.02.04 – 18.04.04	Western: Photography	Man Ray	•	•	•
07.02.04 – 07.03.04	Western: Photography	Max Dupain: Man Ray's influence			
15.02.04 – 18.04.04	Western: Contemporary	Philip Brophy: Fluorescent			•
21.02.04 – 06.06.04	Australian: Aboriginal	Rover Thomas: I Want to Paint			
6.13 & 20.03.04	Western: Contemporary	Matthew Barney Cremaster Cycle	•		
12.03.04 – 09.05.04	Asian	Fantastic Mountains:			
		Chinese Landscape Painting from the Shanghai museum		•	•
27.03.04 – 16.05.04	Australian	Archibald, Wynne, Sulman Prize & Citygroup Private Bank Australian Photographic Prize 2004	•	•	
03.04.04 – 06.06.04	Australian	Contemporary Australian Printmaking			
22.04.03 – 13.06.04	Western: Contemporary	Brent Harris: The Face			•
14.05.04 – 11.05.04	Australian: Aboriginal	Clifford Possum Tjapaltjarri	•		
29.05.04 – 04.07.04	Asian	Indian Folk Paintings and Textiles			
04.06.04 – 15.08.04	Western: Contemporary	Biennale of Sydney 2004			
12.06.04 – 08.08.04	Australian	Australian Postwar Photodocumentary			•

Notes:

The new Asian galleries opened late October 2003

Charles Conder Retrospective 14 June – 17 August 2003 included in last year's annual report Exhibitions listing

2003/2004 EXHIBITIONS TOURS

Date	Exhibition Venue	City/State	Exhibition Title	Attendance Figures
05.09.03 – 09.11.03	National Gallery of Victoria	Melbourne, Vic	Charles Conder	18,209
23.11.03 – 26.01.04	Art Gallery of South Australia	Adelaide, SA	Charles Conder	18,070
02.07.03 – 03.08.03	Port Macquarie, Hastings Regional Gallery	Port Macquarie, NSW	Archibald Prize 03	6,522
08.08.03 – 14.09.03	Campbelltown City Bicentennial Art Gallery	Campbelltown, NSW	Archibald Prize 03	5,463
19.09.03 – 02.11.03	Bathurst Regional Art Gallery	Bathurst, NSW	Archibald Prize 03	6,009
07.11.03 – 14.02.04	Victorian Arts Centre	Melbourne, Vic	Archibald Prize 03	76,590
04.06.04 – 04.07.04	Broken Hill Regional Art Gallery	Broken Hill, NSW	Archibald Prize 04	2,561
11.03.04 – 30.05.04	National Gallery of Victoria	Melbourne, Vic	Darkness & Light, Caravaggio & his world	87,633
08.05.04 – 30.06.04*	Queensland Art Gallery	Brisbane, QAG	Man Ray	50,720
20.05.04 – 30.06.04*	Asian Civilisations Museum	Singapore	Fantastic Mountains	5,905
			TOTAL	277,672

*Both these exhibitions continued until 18 July 2004 with additional attendance figures of Man Ray – 24,746 (final total 75,466) and Fantastic Mountains – 2,850 (final total 8,755).

AGNSW PUBLICATIONS FOR SALE

- *AGNSW collections*, Capon, hardbound \$88
- *AGNSW handbook*, James, softbound \$22, cased edition \$25
- *Albertina drawings*, Raissis, softbound \$40
- *Arthur Boyd retrospective*, Pearce, softbound \$44
- *Asian collections*, Menzies, softbound \$45
- *Australian drawings*, Kolenberg, softbound \$40
- *Australian prints*, Kolenberg, softbound \$38.50
- *Australian watercolours*, Kolenberg, softbound \$33
- *Belle-Ile: Monet, Russell & Matisse in Brittany*, Prunster, hardbound \$40
- *Buddha: radiant awakening*, Menzies, softbound \$35
- *Darkness and light: Caravaggio and his world*, Capon et al, softbound \$40
- *Charles Conder*, Galbally & Pearce, softbound \$45
- *Dancing to the flute*, Menzies, softbound \$44
- *Fragrant space*, Yang, softbound \$33
- *Gamarada*, Watson, softbound \$27.50
- *Hanga*, Ajioka et al, softbound, \$25
- *James Fairfax Collection*, Beresford & Raisis, hardbound \$99
- *James Gleeson Drawings for paintings*, Kolenberg, softbound \$40, hardbound \$60
- *Jeffrey Smart*, Capon & Pearce, softbound \$45, hardbound \$66
- *Let's face it: a history of the Archibald Prize*, Ross, softbound \$50
- *Lloyd Rees in Europe*, Kolenberg, hardbound \$40
- *Man Ray*, Annear, softbound \$30
- *Margaret Olley*, Pearce, hardbound \$59.95
- *Material as landscape*, Edwards, softbound \$27.50
- *Olive Cotton*, Ennis & Donohue, softbound \$30.80
- *Orientalism: Delacroix to Klee*, Benjamin & Prunster (ed), softbound \$45
- *Pre-Raphaelites and Olympians*, Beresford, softbound \$20
- *Rayner Hoff: this vital flesh*, Edwards, softbound \$30
- *Robert Klippel*, Edwards, softbound \$50
- *Still life*, Tunncliffe, softbound \$25
- *Tradition today: Indigenous Art in Australia*, Perkins, softbound \$40

ART PRIZES, GRANTS AND SCHOLARSHIPS

ART PRIZES

The 2004 Archibald, Wynne and Sulman Prize competitions, supported by the Colonial Foundation, were held in March 2004. A total of 2,046 entries were received, 95 of which were selected for display. The second Australian Photographic Portrait Prize, sponsored by The Citigroup Private Bank, was held in conjunction with the Archibald, Wynne and Sulman competitions. Of the 434 entries received, 37 were selected for display.

THE ARCHIBALD PRIZE

The prize of \$35,000 for portraiture was awarded to Craig Ruddy for his work entitled *David Gulpilil, two worlds*. The Archibald Prize: People's Choice competition, which asks the viewing public to vote for their favourite entry, was also won by Craig Rudy for his work *David Gulpilil, two worlds*. Ruddy received \$2,500 as did the Gallery patron whose vote for the winning entry was drawn from a barrel containing all votes cast for the winning artist.

THE WYNNE PRIZE

The prize of \$15,000 for an Australian landscape or figure sculpture was awarded to George Ward Tjungurrayi for his untitled work.

THE SIR JOHN SULMAN PRIZE

The prize, judged by artist Aida Tomescu, of \$10,000 was awarded to Allan Mitelman for his untitled work.

THE CITIGROUP PRIVATE BANK AUSTRALIAN PHOTOGRAPHIC PORTRAIT PRIZE

The \$15,000 prize, was awarded to Rod McNicol for his work entitled *Robert Hunter 1984 and 2004*.

GRANTS AND SCHOLARSHIPS

THE BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at \$4,000 each, are available each year to fine art students attending recognised schools in New South Wales to assist with the costs of fees, materials and general living expenses. The panel agreed that there were no outstanding applicants to warrant the granting of a scholarship this year.

THE ELIOTH GRUNER PRIZE

The prize of \$1,000 for the best landscape in oil by an art student was awarded for 2003 to Mitch Cairns.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2003 prize of \$800 was awarded to Ryan Daffurn.

DYASON BEQUEST

Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants of \$5,000 to Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. No award was made this year.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

This scholarship was established to provide young artists with an opportunity to travel to Europe and further their artistic interests. The scholarship includes a financial award and access to the Gallery's Paris Studio for a period of three months. It is a memorial to the artist the late Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Beryl Whiteley, Brett's mother, for providing the generous donation to fund the scholarship. The 2003 scholarship of \$25,000 was awarded to Karlee Rawkins.

STUDIOS IN PARIS

The Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, it leases at the Cite Internationale des Art in Paris. The studios were occupied during the year by Cherine Fahd, Petrea Fellows, Malcolm Park, Maria Christou, Vanila Netto, Claire Davies, Cecelia Huynh and Karlee Rawkins.

AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

The Gallery is committed to equal access for all people. Highlighted below are initiatives undertaken in 2003/04.

INITIATIVES FOR IMPROVED SERVICES

IMPROVED AMENITIES FOR PHYSICALLY DISABLED VISITORS
The disabled toilets located on the upper level adjacent to reception have been completely renovated.

INTELLECTUALLY DISABLED CHILDREN

• The Da Vinci Project is a new initiative involving a specially designed program for students with mild to moderate intellectual disabilities or who are 'gifted and talented'. This program provides students with the opportunity to experience art through stimulating and fun-filled workshops which include discussion, role play and the use of sensory materials.

PHYSICAL DISABLED VISITORS

• There are four dedicated Disabled Parking spaces available at the front of the Gallery and two at the rear. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the southern side of the Gallery. From the rear of the Gallery access to all exhibitions, displays, public and administrative areas is by way of ramps and lifts and is suitably signposted.

- A wheelchair-accessible bus (Route 441) runs from the Queen Victoria Building to the Gallery.
- Telephone 131 500 for timetable details. The Domain Theatre has access space designed for wheelchair users.

DEAF AND HEARING IMPAIRED VISITORS

SEVERELY AND PROFOUNDLY DEAF VISITORS

- The Gallery engages sign-language interpreters for the regular advertised guided tours and in association with Deaf Awareness Week.
- Groups of deaf people making bookings are provided with sign-language interpreters free of charge.
- The TTY telephone number (02) 9225 1711 is listed in the Telstra TTY directory.
- In addition to the long-standing free monthly Auslan guided tours, the Gallery conducts Signing Art, Auslan-interpreted free performances which incorporate mime, puppetry and improvisation to create vibrant and diverse educational entertainment.

HEARING IMPAIRED

- The Domain Theatre is equipped with Audio-Induction Loop facilities for all lectures and films.
- An FM-Microphone System for hearing-aid users is available on request for guided tours.

VISUALLY IMPAIRED VISITORS

- The In Touch at the Gallery program provides visually impaired people the opportunity to explore works through touch. Specially trained volunteer guides help visitors experience the tactile qualities of marble, bronze and stone and discover the stories and ideas surrounding these unique objects.
- The main visitor elevator servicing level 1, ground floor and upper level has voice notification of floor and access information.

GENERAL

COMMUNICATIONS

- The Gallery's website (www.artgallery.nsw.gov.au) has a capacity for large-print screen versions of all information.

STAFF TRAINING

- Information and awareness sessions are held for staff and Volunteer Guides, with particular reference to servicing visitors with special needs. Some Volunteer Guides and staff have undertaken introductory courses in sign-language.
- A designated Education Officer manages the Gallery's Accessible Arts Programs and facilities for people with disabilities.

HELPERS

- General entry to the Gallery is free to all visitors. However, where entry fees are charged for major temporary exhibitions, helpers accompanying visitors with disabilities are admitted free of charge.

INFORMATION AND PUBLICITY

- The quarterly publications *Exhibitions* and *Events* are available free at the ground floor information desk. This booklet contains information for visitors with special needs. Currently *Exhibitions* and *Events* are posted to over 4,000 interested individuals and organisations.
- Free brochures on the Accessible Arts Programs are also available at the information desk.

EMPLOYMENT PRACTICES

- The Gallery ensures equal opportunity principles are used for recruitment and general employment practice.

COST OF PRODUCTION OF THE 2004 ANNUAL REPORT

The Art Gallery of New South Wales' Annual Report seeks to present critical performance information in an honest, transparent and reader-friendly manner. The total external costs incurred in the production of the 2004 Annual Report are \$29,524 (this includes design, typesetting, print management and print production). The report is provided free to key stakeholders and other interested parties. Our report is also

available through our website in the 'About Us' section. www.artgallery.nsw.gov.au/aboutus/annual_reports
Your feedback and suggestions for improvements are welcome. This report is the major corporate publication produced by the Gallery each year. It constitutes the Gallery's compliance with the *Annual Reports (Statutory Authorities) Act 1985* and the *Annual Reports (Statutory*

Authorities) Regulations 2000. It is also prepared against the criteria set out by the Australasian Reporting Awards (ARA), and is benchmarked against other organisations each year. The Gallery received an ARA Bronze Reporting Award for our 2002 Annual Report and improved this to a Silver Reporting Award for the 2003 Annual Report.

Acknowledgements
Report Coordinator: Trish Kernahan
Design: Jill Coulton, Mark Boxshall
Editor: Jennifer Blunden
Photography: Jenni Carter, Diana Panuccio, Mim Stirling

ETHNIC AFFAIRS PRIORITIES STATEMENT

The Gallery is committed to the principles of cultural diversity as outlined in Section 3 of the *Ethnic Affairs Commission Act* 1979. The government's three Key Result areas are Social Justice, Community Harmony, and Economic and Cultural Opportunities, and to this end the Gallery has developed an Ethnic Affairs Priority Statement (EAPS) which includes two main objectives:

- Integrate EAPS principles into the Gallery's policies, plans and procedures
- Build the Gallery's collection and services to reflect and promote cultural diversity and harmony.

The Gallery's statement is incorporated by the Ministry for the Arts, as an identified key EAPS agency, into an Ethnic Affairs Agreement on behalf of the entire arts portfolio.

ETHNIC AFFAIRS PRIORITY OUTCOMES 2003/04

Geographically and culturally the art of Asia is the art of half the world. As part of the Gallery's commitment to the study, appreciation and promotion of Asian art the new Asian galleries were unveiled to the public in October 2003. The exhibitions program reflected and promoted cultural diversity and harmony. This year exhibitions included:

- *They give evidence* (25 October 2003 – 4 January 2004). This exhibition was the first in the temporary exhibitions space within the new Asian galleries and consisted of the confronting and moving larger-than-life sculptures of human suffering by Dadang Christanto.
- *Seasons: the beauty of transience in Japanese art* (16 August – 26 October 2003). Drawn from public and private collections around Japan, the exhibition presented some of the finest examples of Japanese art from the 15th to the early 20th centuries.
- *Biennale of Sydney 2004* (4 June – 15 August 2004). Presenting the best of contemporary international and Australian art and featuring the work of 51 artists from 32 countries, this exhibition explored the borders of perception and invited viewers to embark on a journey of poetic encounters.

- *Darkness and light: Caravaggio and his world* (29 November 2003 – 22 February 2004). This exhibition of paintings by the Italian baroque master was augmented with works by his immediate followers demonstrating the international nature of his 'school' and its influence.
- *Nam June Paik* (10 January – 8 February 2004). This exhibition included works from the Gallery's collection by this major international Korean-American video/installation artist.
- *Man Ray* (6 February – 18 April, 2004). Man Ray was a painter, photographer and filmmaker, who became a major figure in the development of surrealism. This was the first monographic exhibition of his work in Australia.
- *Indian folk paintings & textiles* (29 May – 4 July 2004). This exhibition drew on paintings and pictorial cloths from the Gallery's collection to show the richness and diversity of India's vernacular art traditions.

The ongoing presentation of a dynamic and culturally diverse series of public and education programs reflects the Gallery's commitment to making the collection and temporary exhibitions widely accessible to the public. This year the program included:

- The Arts of India. This lunchtime lecture series covered topics ranging from the artistic traditions of the Hindu temple to the connection between Indian classical dance and sculpture.
- Stories of India. A series of storytelling presented by Bharatiya Vidya Bhavan Australia, the international institute of Indian art and culture.
- European Art: Modern Art in the Making. This lecture series surveyed 200 years of rapid transformation in every field of human endeavour.
- Case Studies: Asia and the Contemporary World. This course for Visual Arts teachers explored contemporary Asian Art practice.
- Chinese Cinema: The Fifth Generation. Held in conjunction with the exhibition *Fantastic mountains*, a feature films series by Chinese fifth generation filmmakers, their predecessors and followers.
- Selected exhibitions and special events are advertised in various multi cultural publications and the Gallery regularly advertises on SBS in various languages including Mandarin, French, Spanish, Arabic and Vietnamese.

- The Gallery continues to provide management services support to VisAsia, which promotes and cultivates a better understanding and enjoyment of Asian arts and culture. Gallery publications included the education kits *Adventures in Asia* and *Encounters with contemporary art* which highlight the diversity in the Gallery's permanent collection. Online education kits produced in conjunction with current and past exhibitions included *Biennale of Sydney 2004*, *Darkness and light: Caravaggio and his world*, *Seasons: the beauty of transience in Japanese art* and *Picasso: last decade*.
- The Gallery's Guide Map is available in Japanese, Mandarin and Korean, Italian, French, Spanish and German languages.
- 22% of Gallery staff are from non-English speaking backgrounds. This compares favourably with the national population figure of 15.5% (Australian Bureau of Statistics 1996 Census).
- The Gallery increased the number of community languages available to assist Gallery staff and visitors via the Community Language Allowance Scheme. As at 30 June 2004 the Gallery had staff officially recognised as able to offer assist in Hindi, Cantonese, Polish, German and Italian.
- The Gallery circulated the annual calendar of significant religious and holy days to all supervisors to enable scheduling of staff commitments to meet religious obligations.

ETHNIC AFFAIRS PRIORITY GOALS FOR 2004/05

- Continue the reflection and promotion of cultural diversity and harmony in the Gallery's exhibitions and associated educational programs. The 2004/05 program will include the following major exhibitions:-
- *Celestial silks: Chinese religious and court textiles* (31 July – 24 October 2004). Featuring over 70 exquisite textiles made in China for use at the imperial court or as temple offerings in China or Tibet.
- *Plein-air painting in Europe 1780–1850* (4 September – 31 October 2004). An exhibition of landscape sketches painted out-of-doors ('*en plein air*') by European artists in the decades before impressionism.
- The Gallery will present a dynamic and culturally diverse series of public and education programs. The 2004/05 program will include:
- The lunchtime lecture series Arts in India and the European Art: Modern Art in the Making will continue.

- As a part of the Biennale of Sydney 2004, school holiday workshops will be held focusing on the latest ideas in artmaking from around the world.
- In conjunction with the *Celestial silks* exhibition a special Chinese Valentine's Day Celebration will be held on 22 August incorporating craft, music, dance and a costume show.
- Fundays at the Gallery will continue. Highlights include Japanese cartoons, musical interpretations of Japanese folktales and Chinese acrobatics.
- Continue to encourage staff participation in the Community Language Allowance Scheme and extend the range of languages currently represented.

There are many Gallery activities developed to introduce Aboriginal and Torres Strait Islanders and others to the history and culture of Indigenous peoples of Australia including temporary exhibitions, public programs and the permanent collection on display in the Yiribana Gallery, the largest gallery focused on Aboriginal art in the southern hemisphere. During this year activities included:

- The major *Clifford Possum Tjapaltjarri* exhibition which opened in May 2004 was the first touring retrospective of a Western Desert artist's work. Clifford Possum Tjapaltjarri was amongst the vanguard of Indigenous Australian artists to be recognised by the international art world and he blazed a trail for future generations of Indigenous artists.

The Annual Reports (Statutory Bodies) Amendment (Women's Action Plan) Regulation 1997 requires NSW public sector agencies to provide information about their implementation of the NSW Government's Action Plan for Women.

A) WHOLE OF GOVERNMENT APPROACH

The Gallery is supportive of the whole of government approach to meeting the broad policy outcomes of the NSW government's Action Plan for Women. It is recognised that all areas of the NSW public sector have a role in improving the economic and social participation of women by integrating the needs and concerns of women as part of normal business. There are no specific commitments in the plan which refer to us. The Gallery is committed to the advancement of women in all forms of cultural and artistic life and is aware of the need to identify and redress discrimination against women in delivering services and programs to the public. From an organisational perspective, the Gallery acknowledges the needs and interests of women as a direct occupational group and is supportive of strategies and initiatives that assist the advancement of women in the workplace.

B) WOMEN'S INTERESTS AND THE ARTS

While the majority of exhibitions staged by the Gallery include works of art created by women artists the

- Also, the *Rover Thomas – I want to paint* exhibition opened in February 2004 celebrating the East Kimberly artist's contribution to contemporary art. Thomas's works capture his connection and affinity with the land and are a form of visual language telling stories of 'country' both past and present.
- For the eighth consecutive year the Gallery in conjunction with the Department of School Education, the Aboriginal Education Consultative Group and the Board of Studies staged the successful *Reconciliation* exhibition. This annual exhibition features artworks by Aboriginal and non-Aboriginal students from primary and secondary schools throughout New South Wales on the theme of Reconciliation.
- During NAIDOC Week, a Panel Discussion and Appraisal Day was held to investigate issues surrounding authenticity and Indigenous copyright in Western Desert Art.

In June 2004 the Gallery launched an important new handbook on Indigenous art in the collection called *Tradition today*. The Gallery also continues to make available an education kit for the Yiribana Gallery called *Diversity: a celebration of art and culture*. The Gallery has two other education kits, an online version of the Rover Thomas kit and a printed edition on artist Clifford Possum Tjapaltjarri.

- The Public Programmes Department has developed two Kids Art Trails which encourage children to engage more interactively with Indigenous Art. One focuses on the general collection and the other on Clifford Possum Tjapaltjarri. As a part of Fundays at the Gallery, the character of Ngunny the Cheeky Fruit Bat has been created to take visitors on a lively tour of Aboriginal art creating a greater understanding of key art works from the Gallery's permanent collection.

WOMEN'S ACTION PLAN

following exhibitions related to women's lives and history and/or featured work by specific women artists:

- *Biennale of Sydney 2004* (5 May – 14 July 2002). The Biennale of Sydney presented the best of contemporary international and Australian art. The work of women artists featured prominently in this preeminent contemporary art event including Pat Brassington with *Feeding time*, Carolyn Eskdale's installation *pro AGNSW Entrance, 6.04*, Asta Gröting's performance piece *The inner voice/you're good – Dead air/remix*, Emiko Kasahara's provocative *Pink (edition #2)* and a suitcase series call *Portable city* by Yin Xiuzhen.
- Susan Norrie: *Undertow* (22 July – 19 October 2003). A simultaneously overwhelming and deeply meditative video installation, one of the most ambitious that Susan Norrie has created.
- *It's a beautiful day: new painting in Australia 2* (23 November 2002 – 9 February 2003) Julie Dowling and Vivienne Shark LeWit. An exhibition that looks at the continuing concern with pictorial representation in contemporary Australian painting.
- *Still life: inaugural Balnaves Foundation Sculpture Project* (6 September – 2 November 2003) Emily Floyd and Mikala Dwyer. The first in a five-year program of contemporary and historic exhibitions. The Gallery also administers two bequests both of which are only open

to women. These bequests are the John and Elizabeth Newnham Pring Memorial Prize for 'the best landscape executed in watercolours by a women artists' and a capital fund in the name of Viktoria Marinov with the income of interest earned on the capital investment used to purchase works of art for the permanent collection 'by female artists under the age of 35 years.'

C) ACHIEVEMENTS UNDER KEY OBJECTIVES IN THE ACTION PLAN FOR WOMEN

The following achievements have been made under the two key objectives that are relevant to the Gallery in the NSW government's Action Plan for Women:

- *Promoting workplaces that are equitable, safe and responsive to all aspects of women's lives*

The Gallery is committed to employment of all staff based on selection on merit principles and the Gallery's workforce is currently made up of 50% women. Under employment on merit the employees benefit by having their capabilities fully utilised and their skills expanded. Of the five executive management positions, three General Managers are women and 56% of middle management positions are occupied by women, which is indicative of the Gallery's commitment to the advancement of women based on merit. Further, approximately 51% of women are employed under the Gallery's flexible

- There was a continuing consolidation of links with Indigenous education institutions, courses in Aboriginal Studies and Aboriginal units and art courses at tertiary level.
- The Aboriginal and Torres Strait Islander Art Department continued to film interviews with Indigenous artists, including Eubena Nampitkin, Elizabeth Nyumi, Michael Riley and Yvonne Koolmatrie further strengthening the Gallery's commitment to preserving our significant Indigenous cultural heritage.
- The Gallery is committed to the continued acquisition, exhibition and conservation of Aboriginal art and to making the collection accessible to the widest possible audience. This year the Aboriginal Collection Benefactors group was formed to raise funds specifically for the acquisition of Indigenous Art.

WASTE REDUCTION AND PURCHASING STRATEGIES

REDUCTION IN THE GENERATION OF WASTE

- Staff are encouraged to use, where possible, electronic mail for internal and external communication.
- A new Intranet was launched in September 2003. Stage 1 of the Intranet development project included online workflow capacity with the first initiative being leave applications, an activity now able to be completed electronically by all staff. Staff Contacts directory and many Policies & Procedures documents are also stored and updated on the Intranet with key word search functionality improving access to information and the need for hard copies of centralised data.
- An eNewsletter, *Artmail*, replaces previous hard copy notification to media outlets and is used as a cost effective general public news source, replacing hard copy advertising materials. *Artmail* has currently over

25,000 recipients (up from 12,000 last year) and is sent on a monthly basis which equates to a saving of 2,400 reams (up from 300 reams last year) of previously printed paper.

RESOURCE RECOVERY INITIATIVES

- Paper recycling baskets are situated in every department with general office paper, newsprint and magazines amongst those items being recycled. Approximately 58% of primary paper products are recycled equating to 6 tonnes of paper per year.
- The IT Department participates in the ReConnect.NSW Program, a whole of government initiative which enables the donation of redundant computers to not-for profit organisations and disadvantages individuals.
- Used toner cartridges are sent for recycling with approximately 100 cartridges (up from 65 cartridges last year) being recycled in the 2003/04 period.

- The Conservation Department sends offcuts of wood and materials to Long Bay Gaol for use by prisoners in recreational activity.
- The Research Library and Gallery Shop reuse cardboard boxes for packaging interlibrary loans and fulfilment of visitor and e-commerce merchandise orders. Venue hire functions are handled by the on-site caterers with all glass bottles being recycled.
- Around 35 temporary exhibitions are mounted every year and wherever possible construction and display materials are reused. Some 254 square metres of 'toughened' glass was used for the *Seasons* exhibition which opened in August 2003. This glass was reused in the *Fantastic mountains* exhibition in May 2004 and will be used again in the *Celestial silks* exhibition which opens in late July 2004.

RECYCLED CONTENT

- The Gallery continues to purchase plain A4 paper with 50% recycled content and all envelopes purchased are recycled stock. This equates to over 5,500 reams of paper.
- 169 toner cartridges were purchased for printers and all had recycled components.
- Soft drinks and juices are purchased in recyclable glass containers (approximately 10 tonnes) and a number of suppliers are already delivering other products in refillable containers.
- Over 1 million visitors each year ensure the continued purchase of other recycled paper products including 10,000 toilet rolls and 4,000 rolls of paper towels.

2003/04 OVERSEAS TRAVEL

Brian Ladd
Head Public Programmes
UK and France
5 to 22 July 2003
Meet and hold discussions with potential speakers for International Symposium on Art Museum Education and Interpretation

Jackie Menzies
Head Curator Asian Arts
Vietnam
13 to 20 July 2003
Select and negotiate works for exhibition of Vietnamese sculpture

Alan Lloyd
Head Conservation
UK
15 to 30 July 2003
Courier delivery of *Sunflower and sun* by Paul Nash to the Tate, Liverpool

Stewart Laidler
Senior Conservator, Paintings
Netherlands, Belgium and Luxembourg
18 to 24 August 2003
Courier return of painting *Helen* by Sir Edward John Poynter

Anthony Bond
General Manager, Curatorial Services
Europe and USA
20 September to 19 October 2003
Begin pursuit of loans for *Self portraits 1500–2000* and to follow-up on the selection and development of the exhibition with our partners

Stewart Laidler
Senior Conservator, Paintings
UK
11 to 21 October 2003

Courier return of painting *Sunflower and sun* by Paul Nash from the Tate, Liverpool

Judy Annear
Senior Curator of Photography
France, Korea and Japan
8 to 27 November 2003
Finalise arrangements for *Man Ray* exhibition.

Dr Liu Yang
Curator of Chinese Art
Korea
11 to 17 November 2003
Present a paper at the International Conference on the excavation of a Buddhist temple site in Buyeo, Korea

Jackie Menzies
Head Curator Asian Arts
Indonesia
18 to 28 January 2004
Research and secure loans for exhibition of ancient and classical sculpture

Donna Hinton
Senior Conservator, Objects
Vietnam
16 February to 19 March 2004
To work at the Cham Museum in Da Nang conserving 31 sandstone sculptures in preparation for an exhibition

Sun Yu
Asian Art Conservator
China
22 February to 3 March 2004
Examine and prepare condition reports on works from the Shanghai Museum

Deborah Edwards
Curator Australian Art
New Zealand
29 February to 8 March 2004
Research and inspect works by Margaret Preston for exhibition

Terence Maloon
Curator Exhibitions
USA and Europe
1 March to 9 May 2004
Follow up and finalise negotiations for works to be included in the major exhibition on Camille Pissaro

Jackie Menzies
Head Curator Asian Arts
Vietnam
7 to 19 March 2004
Finalise contract negotiations for exhibition of ancient Vietnamese sandstone sculptures

Jackie Menzies
Head Curator Asian Arts
USA
23 March to 3 April 2004
Make selections for forthcoming exhibition and hold discussions on proposed exhibitions

Anthony Bond
General Manager, Curatorial Services
UK and Europe
26 March to 23 April 2004
Continue development of *Self portraits* exhibition

Anna Hayes
Senior Registrar, Exhibitions
USA
2 to 9 May 2004

Chair a Session on World-Wide

Shipping at the 2004 International Registrars Symposium

Alan Lloyd
Head Conservation
Singapore
12 to 22 May 2004
Examine and prepare condition reports on works from the Shanghai Museum

Sun Yu
Asian Art Conservator
Singapore
13 to 23 May 2004
Oversee the installation of works in the Asian Civilisations Museum in Singapore

Emma Smith
Senior Registrar, Collections
New Zealand and Singapore
17 to 25 May 2004
Courier return of four works currently on loan to two separate exhibitions in New Zealand and Singapore

Richard Harling
Manager, Gallery Shop
USA and UK
3 to 18 June 2004
Attend Chicago Trade Fair

Edmund Capon
Director
UK, France, Germany
6 to 20 June 2004
Receive the Mont Blanc Foundation award for the Gallery's Asian galleries and programs. Negotiate acquisitions and exhibition proposals.

AUSTRALIAN ART

Horace Brodzky (United Kingdom, b.1885, d.1969), 2 prints: Expulsion, 1914 linocut printed in black ink on ivory wove paper; *(Two female nudes)*, 1921 woodcut printed in black ink on ivory wove paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2003

James Cant (United Kingdom; Australia, b.1911, d.1982), *(Male portrait)*, circa 1950s colour monotype on ivory wove paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2003

Adam Cullen (Australia, b.1965), *Inside*, 2002 drypoint, black ink from perspex on ivory Arches paper. Purchased 2004

Ian Fairweather (United Kingdom; Australia, b.1891, d.1974), *Tea garden, Peking*, (1935) oil on cardboard. Purchased with funds provided by the Art Gallery Society of New South Wales 2004

Michael Kempson (Australia, b.1961), *A native feature*, 2003 etching, aquatint printed in black, ochre and terracotta inks on cream wove paper. Purchased 2003

Sydney Long (Australia, b.1871, d.1955), 5 drawings: *(The artist's caravan at Narrabeen)*, late 1920s pencil on cream wove paper; *(Tree study)*, late 1920s pencil on cream wove paper; *(Study of trees)*, late 1920s pencil on cream wove paper; *(Trees by a stream)*, late 1920s pencil, white chalk on buff wove paper. Purchased with funds provided by the Docking Drawing Fund 2004

Tony McGillick (Australia, b.1941, d.1992), *Jasper's gesture*, 1966 synthetic polymer paint and wax on canvas, in four modular sections. Purchased 2003

Sidney Nolan (Australia; United Kingdom, b.1917, d.1992), 2 paintings: *Robbed*, 1947 synthetic polymer paint on hardboard; *Central Australia*, 1950 oil and synthetic polymer paint on hardboard. Purchased with funds provided by the Nelson Meers Foundation 2004

Adelaide Perry (Australia, b.1891, d.1973), *Basil Burdett reading*, circa 1920s pencil on paper. Thea Proctor Memorial Fund 2003

John Peter Russell (Australia, b.1858, d.1930), *Five studies of Vincent van Gogh*, circa 1886–circa 1888 fine conté or carbon pencil on laid paper.

William Strutt (England; Australia; England, b.1825, d.1915), 2 drawings: *Study of dead lion (Study for 'David's first victory')*, 1868 pencil, watercolour on ivory wove paper; *Study of dead lion*, 1868 pencil, watercolour on ivory

wove paper. Purchased with funds provided by the Docking Drawing Fund 2003

Jessie Traill (Australia, b.1881, d.1967), *End of the day, Red Cliffs*, circa 1922 etching, aquatint printed in brown ink on cream wove paper. Thea Proctor Memorial Fund 2004

Fred Williams (Australia, b.1927, d.1982), 4 drawings: *Hillock*, (1965) gouache on ivory Arches paper; *Red landscape*, (1965) gouache on ivory Arches paper; *Saplings, Wedderburn*, (1971) gouache on ivory Arches paper; *Snow storm, Perisher Valley II*, (1975) gouache on ivory Arches paper. Ruth Komon Fund in memory of Rudy Komon 2004

Fred Williams (Australia, b.1927, d.1982), 3 drawings from the series *Flinders Islands: Sea haze, Vinegar Hill*, (1974) gouache on ivory Arches paper; *Ti-tree swamp*, 1974 gouache on ivory Arches paper; *Burnt grass tree hillside I*, 1980 gouache on Arches paper. Ruth Komon Fund in memory of Rudy Komon 2004

Margaret Woodward (Australia, b.1938), *The valley*, 1979–1980 oil on canvas. D G Wilson Bequest Fund 2003

SUB TOTAL 27 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

12 etchings from the *Fire and Water Suite*, 2003:

Lucy Napaljarri Kennedy (Australia, b.circa 1926), 2 prints: *Miinyapa Jukurrpa I*, 2003 two-colour etching on cream wove 350gsm Hahnemühle paper; *Miinyapa Jukurrpa II (Native red fuschia dreaming)*, 2003 two-colour etching, chine collé on cream wove 350gsm Hahnemühle paper

Jorna Napurrurla Nelson (Australia, b.1936), *Ngapa Kurnjuwu-rla Jukurrpa (Water dreaming at Kurnjuwu)*, 2003 three-colour etching on cream wove 350gsm Hahnemühle paper

Peggy Napurrurla Poulson (Australia, b.circa 1925), *Jgalyajiyi Jukurrpa (Bush carrot dreaming)*, 2003 two-colour etching on cream wove 350gsm Hahnemühle paper

Shorty Jangala Robertson (Australia, b.circa 1930s), 2 prints: *Ngapa Jukurrpa I*, 2003 two-colour etching on cream wove 350gsm Hahnemühle paper; *Ngapa Jukurrpa II*, 2003 two-colour etching on cream wove 350gsm Hahnemühle paper

Jack Jakamarra Ross (Australia, b.circa 1925), *Ngapa Kurnjuwu-rla Jukurrpa (Water dreaming at Kurnjuwu)*, 2003 two-colour etching on cream wove 350gsm Hahnemühle paper

Bessie Nakamarra Sims (Australia, b.1932), *Pamapardu Jukurrpa (Flying ant dreaming)*, 2003 two-colour etching on cream wove 350gsm

Hahnemühle paper

Paddy Japaljarri Sims (Australia, b.1916), *Warlu Yanjirlpiri-rla Jukurrpa (Fire dreaming at Yanjirlpiri)*, 2003 three-colour etching on cream wove 350gsm Hahnemühle paper

Paddy Japaljarri Stewart (Australia, b.circa 1940), *Wirnpa manu Ngapa Jukurrpa (Lightning and rain dreaming)*, 2003 two-colour etching with plate tone on cream wove 350gsm Hahnemühle paper

Judy Napangardi Watson (Australia, b.circa 1925), 2 prints: *Mina Mina Jukurrpa I (Mina Mina dreaming)*, 2003 two-colour etching on cream wove 350gsm Hahnemühle paper; *Mina Mina Jukurrpa II (Mina Mina dreaming)*, 2003 two-colour etching on cream wove 350gsm Hahnemühle paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004

Susie Bootja Bootja (Australia, b.circa 1932, d.2003), *Kaningarra, 2002*, 2003 (printed) two-colour etching with plate tone, blue and orange inks on cream wove Hahnemühle paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004

Timothy Cook (Australia, b.1958), *Untitled*, 2002 natural pigments on linen canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

James Iyuna (Australia, b.1959), *Ngalyod (Rainbow Serpent)*, 2002 natural pigments on eucalyptus bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

Crusoe Kurddal (Australia, b.1964), *Mimih spirit*, 2002 natural pigments with PVA fixative on kurrajong (Brachychiton diversifolius). Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

Kaye Lindjuwanga (Australia, b.1957), *Untitled (Mardayin)*, 2003 etching with foul biting, brown ink on cream wove Hahnemühle paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004

John Mawurndjul (Australia, b.1952), 3 prints: *Mardayin ceremonial design*, 2003 etching with plate tone, brown ink on cream wove Hahnemühle paper; *Mardayin design*, 2004 hard-ground etching on white wove Velin Arches 250gsm paper; *Mardayin at Milmingkan*, 2004 hard-ground etching on white wove Velin Arches 250gsm paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2004

John Mawurndjul (Australia, b.1952), 2 sculptures: *Lorrkon*, 2003 natural pigments on eucalpytus tetradonta; *Lorrkon*, 2003 natural pigments on eucalpytus tetradonta. Purchased 2004

Lofty Bardayal Nadjamerrek (Australia, b.circa 1926), 2 paintings: *Kabirriyal Yolme (The discussion)*, 2003 natural pigments on mounted paper; *Karrakbarl II*, 2003 natural pigments on

mounted paper. Don Mitchell Bequest Fund 2003

Lorna Napanangka (Australia, b.1961), *Untitled (Marrapinti)*, 2003 synthetic polymer paint on linen canvas. Purchased 2004

Lucy Yukenbarri Napanangka (Australia, b.1934, d.2003), *Winpurpurla*, 2002 four-colour screenprint, red, yellow, pink and white inks on white wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

Jimmy Njiminjuma (Australia, b.1945), *Lorrkon*, 2003 natural pigments on eucalyptus tetradonta. Purchased 2004

Lena Nyadbi (Australia, b.circa 1936), *Hideout*, 2002 natural pigments on linen canvas. Purchased 2003

Uta Uta Tjangala (Australia, b.circa 1926, d.1990), *Untitled*, 1975-1976 synthetic polymer paint on linen canvas. Purchased with funds provided by the Art Gallery Society of New South Wales 2004

Wimmitji Tjapangarti (Australia, b.circa 1924, d.2000), 1 painting and 3 ceremonial objects: *Untitled*, 1978 natural pigments on hardboard; *Hunting boomerang*, 1978 wood; *Snake*, 1978 natural pigments on wood; *Coolamon*, 1978 wood. Purchased 2004

George Ward Tjungurrayi (Australia, b.circa 1955), *Tingari men at Kulkuta*, 2003 synthetic polymer paint on linen canvas. Purchased 2004

Helicopter Tjungurrayi (Australia, b.1947), *Jupiter Well*, 2002 four-colour screenprint, red, orange, yellow and white inks on white wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

Unknown (Australia), *Nulla Nulla (digging stick)*, 1978 natural pigments on wood. Purchased 2004

Tommy Watson (Australia, b.circa 1935), *Wantjama*, 2003 synthetic polymer paint on linen canvas. Purchased 2004

Nora Wompi (Australia, b.circa 1935), 3 prints: *Kunnawarratji*, 2002 two-colour etching, red and yellow inks on cream wove Hahnemühle paper; *Kunnawarritji*, 2002 etching and chine collé, red ink on cream wove Hahnemühle paper; *Kunnawarritji*, 2002 three-colour etching, red, orange and black inks on cream wove Hahnemühle paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2003

Timothy Wulanjibir (Australia, b.1969), *Lorrkon*, 2003 natural pigments on eucalpytus tetradonta. Purchased 2004

SUB TOTAL 41 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT
68 WORKS

COLLECTION PURCHASES

ASIAN ART

CHINA

Grey Taihu rock, stone. Purchased 2003
White Taihu rock, stone. Purchased 2003

Figure of an entertainer, 7th century–8th century, Tang dynasty 618–907 earthenware with green glaze. Purchased in memory of Fred Storch with the assistance of Mrs Joyce Sproat and Mrs Janet Cooke; Mrs Rosemary Foot AO; and the Fred Storch Memorial Fund 2004

Changsha ware, 5 ceramics: *Bowl*, 9th century, Tang dynasty 618–907 stoneware with iron brown and copper green decoration under a greenish tinged glaze; *Bowl*, 9th century, Tang dynasty 618–907 stoneware with iron brown and copper green decoration under a greenish tinged glaze; *Bowl*, 9th century, Tang dynasty 618–907 stoneware with iron brown and copper green decoration under a greenish tinged glaze; *Bowl*, 9th century, Tang dynasty 618–907 stoneware with degraded glaze; *Ewer*, 9th century, Tang dynasty 618–907 stoneware with applied relief decoration under a greenish tinged glaze. Purchased 2003
FANG Cong (China, active mid 18th century), *Landscape of four seasons*, Qing dynasty 1644–1911 four hanging scrolls; ink and colour on silk. Purchased with funds provided by the Art Gallery Society of New South Wales 2003

SUB TOTAL 9 WORKS

INDONESIA

Dadang Christanto (Indonesia; Australia, b.1957), Central Java, Java, *They give evidence*, 1996–1997 16 standing figures holding clothes. Figures made from terracotta powder mixed with resin/fibreglass; 22 pieces of clothing made from cloth and resin. Purchased 2003

SUB TOTAL 1 WORK

JAPAN

‘Maiginu’ noh robe, early 19th century gauze weave, silk and gilt paper strips Purchased 2004

Ogata KENZAN (Japan, b.1663, d.1743), *Small black tea cup with landscape design*, stoneware with iron underglaze. Purchased 2003

SUB TOTAL 2 WORKS

NEPAL

The subtle body, 19th century ink and slight colour on paper. Purchased 2003

SUB TOTAL 1 WORK

PAKISTAN

Ancient Gandhara, *Shakyamuni and Maitreya*, 2nd century–3rd century, Kushan period mid 1st century–early 5th century grey schist. Purchased 2003

SUB TOTAL 1 WORK

VIETNAM

Bowl, 12th century glazed stoneware. Purchased 2003

Bowl with incised pattern, 12th century glazed stoneware; light olive colour. Purchased 2003

SUB TOTAL 2 WORKS

TOTAL ASIAN ART DEPARTMENT 16 WORKS

EUROPEAN ART PRE-1900

Andrea Boscoli (Italy, b.circa 1560, d.1608), *Clorinda learns the fate of Sophronia and Olindo*, pen and brown ink, brown wash, over traces of red chalk underdrawing. Purchased with funds provided by the Italian community of Sydney 2004

Camille Pissarro (France, b.1830, d.1903), 2 prints: *The Rondest house at the Hermitage*, 1882, 1920 (printed) etching and aquatint; *Three women bathing*, 1894–1895, 1923 (printed) etching. Purchased 2004
Adam Pynacker (Netherlands, b.1620–1621, d.1673), *Landscape with enraged ox*, 1665–1670 oil on canvas. Purchased with funds provided by John Schaeffer 2004

Dante Gabriel Rossetti (England, b.1828, d.1882), 2 watercolours: *Beatrice meeting Dante at a marriage feast*, *denies him her salutation*, 1852 watercolour and bodycolour on paper; *The wedding of St. George*, 1864 watercolour and bodycolour on paper. Purchased with funds provided by John Schaeffer 2003

SUB TOTAL 6 WORKS

MODERN AND CONTEMPORARY

Mirosław Balka (Poland, b.1958), *Entering paradise*, 2003 boxed portfolio of 14 etchings and text printed on Gampi and Rives de Lin paper. Purchased 2003

Mutlu Çerkez (England; Australia, b.1964), 3 paintings: *Untitled: 18th April 2013*, 2002 oil on canvas; *Untitled: 19th April 2013*, 2002 oil on canvas; *Untitled: 21st April 2013*, 2002 oil on canvas. Purchased with funds provided by the Contemporary Collection Benefactors program 2003

Paul Cézanne (France, b.1839, d.1906), 3 drawings: a) *Emile Zola reading* b) *Head of Paul Cézanne fils (verso)*, 1881–1884 (a), 1880–1883 (b) pencil; a) *Imaginary scene* b) *Study of a woman and faun (verso)*, 1869–1876 (a), 1869–1873 (b) pencil; a) *The banks of a river* b) *Study of a bather (verso)*, 1880–1890 (a), 1880–1890 (b) pencil. Purchased with funds provided by Margaret Olley 2003

Juan Davila (Chile; Australia, b.1946), *Neo-Pop*, 1983-1985 oil on canvas. Purchased 2003

Bob Law (England, b.1934, d.2004), *Kisses and crosses*, 2000 boxed portfolio of eight etchings. Purchased

under the terms of the Florence Turner Blake Bequest 2004
Susan Norrie (Australia, b.1953), *Undertow*, 2002 6 channel video installation. Purchased with funds provided by Clayton Utz 2003

Gabriel Orozco (Mexico, b.1962), *Polvo Impreso*, 2002 boxed portfolio of 12 soft ground etchings and text in Spanish and English printed on Fabriano Tiegolo and Gampi paper. Purchased 2004

Nam June PAIK (Korea;United States of America, b.1932), *Global groove*, 1973 colour, sound, single channel digital betacam video, 28:30 minutes. Annette Dupree Bequest Fund 2004
Mike Parr (Australia, b.1945), a) *Aussie, Aussie, Aussie, Oi, Oi, Oi [UnAustralian], performance, Artspace, May 2–May 3, 2003* b) *UnAustralian, performance, Artspace, May 2 –May 3, 2003*, 2003 two digital photographs drymounted to aluminium. Gift of Geoff and Vicki Ainsworth, Andrew and Cathy Cameron, Michael Whitworth and Candice Bruce; through the Contemporary Collection Benefactors Program 2003

Rosslynd Piggott (Australia, b.1958), *La Sommambule*, 1996–1997 silk, hooks, coat hangers, perspex, stainless steel. Purchased with funds provided by the Contemporary Collection Benefactors' Program 2003

Kurt Schwitters (Germany, b.1887, d.1948), *Out of the dark*, 1943 collage on paper mounted on card. Ruth Komon Fund in memory of Rudy Komon 2004

Ricky Swallow (Australia, b.1974), *Killing time*, 2003–2004 laminated Jelutong, maple. Purchased with funds provided by the Rudy Komon Memorial Fund and the Contemporary Collection Benefactors Program 2004

Bill Viola (United States of America, b.1951), *The reflecting pool – collected work 1977–80*, 1977–1980 colour, sound, single stream digital betacam video, 62 minutes. Purchased 2003
Louise Weaver (Australia), *Moonlight becomes you (Topsy Bolero)*, 2002–2003 antelope: hand crocheted lamb’s wool over high-density foam, black sequined discs over surface, silk embroidery thread and plastic thread; artificial rock: high density foam. Purchased with funds provided by the Contemporary Collection Benefactors Program 2004

SUB TOTAL 18 WORKS

PHOTOGRAPHY

Laurence Aberhart (New Zealand, b.1949), 2 photographs: *Last light with Moon, Napier, 14 May 2003*, 2003 gelatin silver photograph, gold and selenium toned; *Last light, St Andrews, South Canterbury, 14 February 1999*, 1999, 2003 (printed) gelatin silver photograph, gold and selenium toned. Purchased with funds provided by the Photography Collection Benefactors Program 2003

Keast Burke (New Zealand; Australia,

b.1896, d.1974), 2 gelatin silver photographs: *Untitled (Clyde Engineering Turbine)*, 1930s gelatin silver photograph; *Untitled (wire arch)*, 1930s gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2003

Harold Cazneaux (New Zealand; Australia, b.1878, d.1953), *Waverley, NSW (Bondi)*, 1904 carbon print, brown tone. Purchased with funds provided by the Photography Collection Benefactors Program 2003

Destiny Deacon (Australia, b.1957), 15 Bubble jet prints from Polaroid photographs from the series *Oz*, 1998: *We more than one*, 1998 Bubble jet print from Polaroid photograph; *Under the spell of the poppies*, 1998 Bubble jet print from Polaroid photograph; *If I was king of the forest*, 1998 Bubble jet print from Polaroid photograph; *Slow*, 1998 Bubble jet print from Polaroid photograph; *Scared*, 1998 Bubble jet print from Polaroid photograph; *Travelling*, 1998 Bubble jet print from Polaroid photograph; *Sad*, 1998 Bubble jet print from Polaroid photograph; *Oz games 1*, 1998 Bubble jet print from Polaroid photograph; *Oz games 2*, 1998 Bubble jet print from Polaroid photograph; *Oz games 3*, 1998 Bubble jet print from Polaroid photograph; *Oz games 4*, 1998 Bubble jet print from Polaroid photograph; *Oz games 5*, 1998 Bubble jet print from Polaroid photograph; *Oz games 6*, 1998 Bubble jet print from Polaroid photograph; *Oz games 7*, 1998 Bubble jet print from Polaroid photograph; *Oz games 8*, 1998 Bubble jet print from Polaroid photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2003

Max Dupain (Australia, b.1911, d.1992), *Max Dupain book plate*, 1930s gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2003
John B. Eaton (Australia, b.1881, d.1966), 2 gelatin silver photographs: *(Figurine and jug with poppies)*, 1930s gelatin silver photograph; *Market garden*, 1930s gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2003

Simryn Gill (Singapore; Malaysia; Australia, b.1959), *Standing still*, 2000-2003 117 type C photographs. Purchased with funds provided by the Photography Collection Benefactors Program 2004
Frank Hurley (Australia, b.1885, d.1962), *Following the Barrage, 20th September from the Western Front series*, 1917 gelatin silver photograph, hand-coloured. Purchased with funds provided by the Photography Collection Benefactors Program 2003
John Kauffmann (Australia, b.1864, d.1942), *(Papyrus)*, 1920s gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2004

Fred G Korth (Germany; United States of America, b.1902, d.1982), 2 gelatin silver photographs: *Untitled (downtown bridge)*, 1930s gelatin silver photograph, vintage; *Corn Products Refining Company*, 1930s gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors Program 2003
Laurence Le Guay (Australia, b.1917, d.1990), *Untitled (sundown, Sydney Harbour from the air)*, 1966 gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2003
Lewis Morley (England; Australia,

b.1925), *Christine Keeler*, 1963 gelatin silver photograph, aniline dye. Purchased 2004
Vanila Netto (Brazil; Australia, b.1963), 2 photographs: *Beyond fission lies fusion (Untamed)*, 2003–2004 digital print on aluminium; *Freezing to death (Transcommunication pack)*, 2003–2004 digital print on aluminium. Purchased with funds provided by the Photography Collection Benefactors Program 2004
Albert Renger-Patzsch (Germany, b.1897, d.1966), *Zeche Bonifacius, Wetterschacht*, 1947–1948 gelatin silver photograph, vintage. Purchased

with funds provided by the Photography Collection Benefactors Program 2004

TOTAL WESTERN ART DEPARTMENT 60 WORKS

AUSTRALIAN ART

DR RODERICK BAIN
David Rose (Australia, b.1936), *Large angophora drawing*, 2003 acrylic, charcoal and pastel on gessoed canvas scroll

JENNIFER DICKERSON
Robert Dickerson (Australia, b.1924), 2 drawings: *Cook making dumplings*, 2001 charcoal on white wove paper; *Child in the water*, 2001 charcoal on white wove paper

THE TRUSTEES OF THE SIR WILLIAM DOBELL ART FOUNDATION
Aida Tomescu (Romania;Australia, b.1955), 2 drawings: *Negru IV (A candle in a dark room)*, 2002 white pastel, etching in black ink on paper; *Negru III*, 2002 white pastel, etching in black ink on paper

SUE HANCKEL
Elisabeth Cummings (Australia, b.1934), *Table top 1*, 2001 etching, blue ink on ivory wove paper
Rew Hanks (Australia, b.1958), *(Eggs)*, circa 2001 two linocuts printed in black ink on folded ivory wove paper
Nicholas Harding (Australia, b.1956), 2 prints: *Newtown (afternoon)*, 2002 etching, aquatint, blue/black ink printed from one plate on 300gsm Velin Arches paper; *Bay Street*, 2002 etching, aquatint, brown/black ink printed from 2 plates on 300gsm Velin Arches paper

ERIC HAWLEY
Ann Thomson (Australia, b.1933), 2 sculptures: *Avatar*, 1992 wood and metal assemblage; *Clef*, 1992 wood and metal assemblage

NORA HEYSEN
Hans Heysen (Australia, b.1877, d.1968), 2 drawings: *Mt. Patawerta, Flinders Ranges*, circa 1932 pencil and watercolour on laid paper; *Hahndorf*, circa 1920 charcoal on *Turkey Mill* laid paper
Nora Heysen (Australia, b.1911, d.2003), 38 drawings: *Pines, The Cedars, Hahndorf*, 1932 woodcut, printed in black ink; *(Old gum tree,*

b.1925), *Christine Keeler*, 1963 gelatin silver photograph, aniline dye. Purchased 2004

Vanila Netto (Brazil; Australia, b.1963), 2 photographs: *Beyond fission lies fusion (Untamed)*, 2003–2004 digital print on aluminium; *Freezing to death (Transcommunication pack)*, 2003–2004 digital print on aluminium. Purchased with funds provided by the Photography Collection Benefactors Program 2004
Albert Renger-Patzsch (Germany, b.1897, d.1966), *Zeche Bonifacius, Wetterschacht*, 1947–1948 gelatin silver photograph, vintage. Purchased

with funds provided by the Photography Collection Benefactors Program 2004

TOTAL WESTERN ART DEPARTMENT 60 WORKS

The Cedars, Hahndorf), circa 1928 pencil on grey paper; *Gum trees, Hahndorf*, 1929 carbon pencil, white chalk on green-grey paper; *Study of gum tree trunk*, circa 1931 pencil, white chalk on blue-grey paper; *Gum tree, Hahndorf*, 1931 pencil, white chalk on grey paper; *(Landscape, south of England)*, circa 1935 charcoal on thin sketch pad paper; *Farmyard, south England*, 1935 sanguine on thin sketch pad paper; *The Cedars, Hahndorf*, circa 1930 charcoal on laid paper; *Studies of the artist’s hand, eye and nose*, pen and brown ink and wash on buff paper; *Head study, London*, circa 1935 pencil on cream paper; *Army nurse, Kathleen Best*, 1943–1946 pencil on cream paper; *(Study for a girl in a bonnet)*, 1947 pencil on *Croxley Antique* laid cream paper; *Dr Robert Black*, circa 1946 pencil; *Male nude in moonlight*, charcoal, white chalk on blue paper; *Study for self portrait*, charcoal and oil paint on heavy cream paper; *King Mitakaka, New Guinea*, circa 1962 sanguine, pastel on laid paper; *Study of a New Guinean baby*, 1950s–1960s sanguine, page from a spiral-bound; sketchbook; *Port Finschhafen, New Guinea*, watercolour; *Study of ferns*, pastel on green laid paper; *Figure study, seated female*, 1950s sanguine; *Study of a reclining female model*, 1950s pen and brown ink; *Study of Roman bust*, circa 1935 brown conté; *Botany Bay, Sydney*, pen and blue ink, wash; *Study of a boat, the Hekaha*, pen and blue ink, wash; *Studies of kangaroos, Adelaide Zoo*, circa 1932 pencil on cream and grey laid paper; *Studies of kangaroos, Adelaide Zoo*, circa 1932 pencil on cream and grey laid paper; *Studies of kangaroos, Adelaide Zoo*, circa 1932 pencil on cream and grey laid paper; *Studies of kangaroos, Adelaide Zoo*, circa 1932 pencil on cream and grey laid paper; *Studies of kangaroos, Adelaide Zoo*, circa 1932 pencil on cream and grey laid paper; *Studies of kangaroos, Adelaide Zoo*, circa 1932 pencil on cream and grey laid paper; *Study of*

with funds provided by the Photography Collection Benefactors Program 2004

David Rosetzky (Australia, b.1970), *Untouchable #3*, 2003 R3 hand print on Kodak Radiance R3 paper. Purchased with funds provided by the Photography Collection Benefactors Program 2003

August Sander (Germany, b.1876, d.1964), *Universitätsgebäude (university building)*, 1935–1937 gelatin silver photograph, vintage, mounted on cardboard. Purchased with funds provided by the Photography Collection Benefactors Program 2004

with funds provided by the Photography Collection Benefactors Program 2004

TOTAL WESTERN ART DEPARTMENT 60 WORKS

a) *lyrebird, Adelaide Zoo*, 1932 pencil on cream paper; *Study of a lyrebird, Adelaide Zoo*, circa 1932 pencil on cream paper; *Study of a bustard, Adelaide Zoo*, circa 1932 pencil, carbon pencil on cream and grey laid paper; *Study of a bustard, Adelaide Zoo*, circa 1932 pencil, carbon pencil on cream and grey laid paper; *Study of a bustard, Adelaide Zoo*, circa 1932 pencil, carbon pencil on cream and grey laid paper; *Studies of a parrot, Adelaide Zoo*, circa 1932 pen and blue ink on blue airmail paper; *Studies of sheep*, circa 1932 pencil on cream laid paper; *Studies of sheep*, circa 1932 pencil on cream laid paper; *Kit*, 1930s pencil on ivory laid paper

KATE HODGKINSON
Frank Hodgkinson (Australia, b.1919, d.2001), 2 drawings and 7 prints: *Japanese soldiers killed D-day*, 1945 pencil on cream wove paper; *John Olsen, Lake Eyre*, 1975 black fibre-tipped pen on white wove paper; *Inside the landscape*, 1971 etching, drypoint, aquatint printed in black ink on ivory wove paper; *Inside the landscape – hot*, 1971 etching, aquatint, drypoint printed in purple and yellow inks using oil viscosity method on ivory wove paper; *Inside the landscape – cool*, 1971 etching, aquatint printed in purple, yellow and green inks using oil viscosity method on ivory wove paper; *Untitled*, 1971 drypoint printed in purple and orange inks using oil viscosity method on ivory wove paper; *Inside the landscape III*, 1971 deep etch printed in purple and green inks using oil viscosity method on ivory wove paper; *Untitled*, 1971 etching printed in purple and yellow inks using oil viscosity method on ivory wove paper; *Inside the landscape III*, 1971 deep etch printed in purple and yellow inks using oil viscosity method on ivory wove paper

JOHN OLSEN
John Olsen (Australia, b.1928) in collaboration with *Ros Auld*

Greg Weight (Australia, b.1946), *Railroad blues, Jim Conway*, 2003 Iffochrome. Purchased with funds provided by Citigroup Private Bank 2003

SUB TOTAL 36 WORKS

TOTAL WESTERN ART DEPARTMENT 60 WORKS

GRAND TOTAL ALL DEAPRTMENTS: 144 WORKS PURCHASED

COLLECTION GIFTS

(Australia), *Ceramic plate*, 2003 glazed ceramic plate
KEAN OOI
Jean Bellette (Australia, b.1909, d.1991), *Spanish lady*, charcoal on grey laid paper
Elisabeth Cummings (Australia, b.1934), *Black Sally reflections, Namadgi*, 1996 gouache, synthetic polymer paint on white wove paper
Jörg Schmeisser (Australia; West Germany, b.1942), *(Uluru) Diary*, 1979 soft-ground etching, aquatint printed in blue, brown and red inks on cream Hahnemühle paper

ALAN AND JANCIS REES
Lloyd Rees (Australia, b.1895, d.1988), 11 prints: *Drawing for the etching ‘Cliff face, Central Australia’*, 1977 pencil on ivory wove paper; *Drawing for the etching ‘The Tweed Valley, New South Wales’*, 1977 pencil on ivory wove paper; *Drawing for the etching ‘A Tasmanian mountain’*, 1977 pencil on ivory wove paper; *Drawing for the etching ‘North western Tasmania’*, 1977 pencil on ivory wove paper; *Drawing for the etching ‘The summit, Mount Wellington’*, 1977 pencil on ivory wove paper; *Drawing for the etching ‘Illawarra landscape’*, 1977 pencil on ivory wove paper; *Macdonnell Ranges, Central Australia I*, 1977 soft-ground etching, brown ink on cream Velin Arches paper; *Macdonnell Ranges, Central Australia I*, 1977 soft-ground etching, brown ink on cream Velin Arches paper, hand coloured in watercolour and pastel; *Deloraine, Tasmania*, 1977 soft-ground etching, brown ink on cream Velin Arches paper; *The great rock*, 1977 soft-ground etching, brown ink on cream Velin Arches paper; *Macdonnell Ranges, Central Australia II*, 1977 soft-ground etching, brown ink on cream Velin Arches paper

Lloyd Rees (Australia, b.1895, d.1988), 6 prints from the portfolio *Australian landscape*, 1977: *Cliff face, Central Australia*, 1977 soft-ground etching, brown ink on white Velin Arches

paper; *The Tweed Valley, New South Wales*, 1977 soft-ground etching, brown ink on white Velin Arches paper; *A Tasmanian landscape*, 1977 soft-ground etching, brown ink on white Velin Arches paper; *North western Tasmania*, 1977 soft-ground etching, brown ink on white Velin Arches paper; *The summit, Mount Wellington*, 1977 soft-ground etching, brown ink on white Velin Arches paper; *Illawarra landscape*, 1977 soft-ground etching, brown ink on white Velin Arches paper; *Lloyd Rees* (Australia, b.1895, d.1988), 4 drawings: *Drawing for the etching 'The great rock'*, 1977 pencil on white wove paper with wax impression on verso; *Drawing for the etching 'Macdonnell Ranges, Central Australia I'*, 1977 pencil on white wove paper with wax impression on verso; *Study for the etching 'Macdonnell Ranges, Central Australia II'*, 1977 pencil on white wove paper with wax impression on verso; *Study for the etching 'Macdonnell Ranges, Central Australia I'* and *'Macdonnell Ranges, Central Australia II'* , 1977 pencil on ivory wove paper

TIM STORRIER
Tim Storrier (Australia, b.1949), *Point to point (Evening blaze line)*, 1989 synthetic polymer paint on canvas

PRASIDH TAN IN MEMORY OF ROB HATHERLEY
Elwyn Lynn (Australia, b.1917, d.1997), *A green table and swallows*, 1955 oil on hardboard

AIDA TOMESCU
Aida Tomescu (Romania;Australia, b.1955), *Negru II*, 2003 white pastel, etching printed in black ink on white wove paper

PIERS TOOP
Adam Cullen (Australia, b.1965), *Sell out*, 2001 etching, printed in black ink on white wove paper
Michael Kempson (Australia, b.1961), *Persistence*, 2002 etching, aquatint, black, green and blue ink on ivory Arches paper
Chris O'Doherty (Australia, b.1951), *Crows and wires*, 2002 etching, aquatint, black ink on ivory Arches paper

THEA WADDELL
Thea Proctor (Australia, b.1879, d.1966), 3 drawings: *Standing female nude*, sanguine on cream wove paper; *Studies of a baby's head*, black chalk on cream wove paper; *Woman in a hat, seated on bed*, sanguine on cream wove paper

SALVATORE ZOFREA
Salvatore Zofrea (Australia, b.1946), 1 print and 1 printing block and plate: *Homage to Caravaggio*, 2003 etching, aquatint, brown ink on ivory wove Arches paper; *Homage to Caravaggio*, 2003 copper plate
Salvatore Zofrea (Australia, b.1946), 12 prints and 12 plates from the

series *Days of heaven*, 1984: *January, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *February, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *March, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *April, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *May, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *June, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *July, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *August, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *September, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *October, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *November, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *December, 1984*, 2001 (printed) etching, aquatint, brown ink in ivory 300gsm Velin Arches paper; *January, 1984*, 2001 (re-worked) Mitsui zinc plate; *February, 1984*, 2001 (re-worked) Mitsui zinc plate; *March, 1984*, 2001 (re-worked) Mitsui zinc plate; *April, 1984*, 2001 (re-worked) Mitsui zinc plate; *May, 1984*, 2001 (re-worked) Mitsui zinc plate; *June, 1984*, 2001 (re-worked) Mitsui zinc plate; *July, 1984*, 2001 (re-worked) Mitsui zinc plate; *August, 1984*, 2001 (re-worked) Mitsui zinc plate; *September, 1984*, 2001 (re-worked) Mitsui zinc plate; *October, 1984*, 2001 (re-worked) Mitsui zinc plate; *November, 1984*, 2001 (re-worked) Mitsui zinc plate; *December, 1984*, 2001 (re-worked) Mitsui zinc plate; *January, 1984*, 2001 (re-worked) Mitsui zinc plate; *February, 1984*, 2001 (re-worked) Mitsui zinc plate; *March, 1984*, 2001 (re-worked) Mitsui zinc plate; *April, 1984*, 2001 (re-worked) Mitsui zinc plate; *May, 1984*, 2001 (re-worked) Mitsui zinc plate; *June, 1984*, 2001 (re-worked) Mitsui zinc plate; *July, 1984*, 2001 (re-worked) Mitsui zinc plate; *August, 1984*, 2001 (re-worked) Mitsui zinc plate; *September, 1984*, 2001 (re-worked) Mitsui zinc plate; *October, 1984*, 2001 (re-worked) Mitsui zinc plate; *November, 1984*, 2001 (re-worked) Mitsui zinc plate; *December, 1984*, 2001 (re-worked) Mitsui zinc plate

SUB TOTAL 120 WORKS

AUSTRALIAN ART – non work of art

DOUGLAS MILVAIN
Easel owned by Roy De Maistre, wood

SUB TOTAL 1 WORK

ABORIGINAL AND TORRES STRAIT ISLANDER ART

BETTY GRANT OAM
Sandy Jurra (Australia), 2 paintings: *Untitled (Landscape)*, circa 1969 synthetic polymer paint on hardboard; *Untitled (Landscape)*, circa 1969 synthetic polymer paint on hardboard

THE ESTATE OF LAURENCE HARRISON
Wandjuk Marika (Australia, b.circa 1930, d.1987), *The rain man*, circa 1960s–circa 1970s natural pigments on eucalyptus bark

HELEN READ
Maryanne Mungatopi (Australia, b.1966), *Tunga*, unknown natural pigments on eucalyptus bark

SUB TOTAL 4 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 125 WORKS

ASIAN ART

CHINA

RENA BRIAND
Kitchen Qing dish with landscape design, 19th century–20th century, Qing dynasty 1644–1911 porcelain with underglaze blue decoration

DR PETER ELLIOTT
Flask, Liao dynasty 907–1125 earthenware with yellow glaze
CHEN Wenxi (China; Singapore, b.1908, d.1991), *Three birds*, mid 20th century, hanging scroll; ink and colour on paper
Henan Blackware, Jar with scalloped rim, Song dynasty 960–1279 stoneware with black glaze
Jingdezhen ware, Bowl, Song dynasty 960–1279 stoneware with moulded decoration and qingbai glaze

GIUSEPPE ESKENAZI
Ritual bronze vessel, zun, 11th century BCE, Western Zhou circa 1100–771 BCE, Zhou dynasty circa 1100–256 BCE bronze

THE IAN FINDLAY FAMILY
Head piece, Ming dynasty 1368–1644 silver with jade finials

JAMES HAYES
CAO Xiuxian (China, b.1708, d.1784), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
CHEN Botao (China, b.1855, d.1939), *[Four scroll set]*, four hanging scrolls; ink on paper
CHEN Li (China, b.1810, d.1882), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
CHEN Pu (China, b.1820, d.1887), 2 couplets: *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper; *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper

CHEN Qikun (China, active 1826), *[Scroll]*, Qing dynasty 1644 –1911 hanging scroll; ink on paper
CHEN Xianzhang (China, b.1428, d.1500), *Handscroll (fragment)*, Ming dynasty 1368–1644 ink on paper

CHEN Yanke (China), *Couplet*, pair of hanging scrolls; ink on paper
Duanfang (China, b.1861, d.1911), *Calligraphy (Li Bai's poem in semi-cursive script)*, 1905, Qing dynasty 1644–1911 hanging scroll; ink on paper
FENG Baili (China), *Couplet*, 1827, 1887 pair of hanging scrolls; ink on paper
FENG Chengxiu (China, active 1739), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
FENG Minchang (China, b.1747, d.1806), *Couplet*, Qing dynasty 1644–

1911 pair of hanging scrolls; ink on paper
GUI Dian (China, b.1865, d.1958), *[Named side of couplet]*, 1931 hanging scroll; ink on paper
HE Ruolin (China, active 1841), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
JIANG Kuodong (China, active 1895), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
LI Hongwen (China, active early 20th century), *Couplet*, 1936 pair of hanging scrolls; ink on paper
LI Wentian (China, b.1834, d.1895), 2 couplets: *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper; *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper

LI Wenzhao (China), *Couplet*, pair of hanging scrolls; ink on paper
LI Zhanzhi (China, active 1903), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
LIANG Airou (China, active 1814), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
LU Qiguang (China, active 1862-1874), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
OU Dayuan (China, active 1903), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
OU Weibai (China), *Couplet*, pair of hanging scrolls; ink on paper
QIN Baoji (China, active 1867), Jiangsu Province, *[Scroll]*, Qing dynasty 1644 –1911 hanging scroll; ink on paper

QIU Yuzhai (China), *Couplet in seal script (named side only)*, circa 1881, Qing dynasty 1644–1911 hanging scroll; ink on paper
SU Tingkui (China, active 1835), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
SUN Zhimin (China, b.1881), Hongzhou county, *[Scroll]*, hanging scroll; ink on paper

Unknown (China), *[Zen painting of a rock]*, circa 19th century-20th century ink on paper
Unknown (China), *Couplet in cursive script*, circa 19th century pair of hanging scrolls; ink on paper
Unknown (personal name **Song**) (China), *Couplet*, pair of hanging scrolls; ink on paper
WEN Su (China, active 1903), *[Scroll]*, Qing dynasty 1644–1911 hanging scroll; ink on paper
XU Shichang (China, b.1855, d.1939), *[Last piece of a set of four scrolls]*, hanging scroll; ink on paper
ZENG Guoquan (China, b.1824, d.1855), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper

ZHANG Qihou (China, active 1904), *[Scroll]*, Qing dynasty 1644–1911 hanging scroll; ink on paper
ZHANG Yuesong (China, b.1773, d.1844), *[Fan]*, Qing dynasty 1644–1911 ink on paper

ZHANG Zhidong (China, b.1837,

d.1909), *[Fan]*, Qing dynasty 1644–1911 ink on paper
ZHANG Zhiwan (China, b.1811, d.1897), *Couplet*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper
ZHENG Xiaoxu (China, b.1860, d.1938), 2 calligraphies: *[Scroll]*, hanging scroll; ink on paper; *[Scroll]*, hanging scroll; ink on paper
ZHU Ruzhen (China, active 1904), *[Scroll]*, Qing dynasty 1644–1911 hanging scroll; ink on paper
ZUO Zongtang (China, b.1812, d.1885), *Calligraphy (couplet in running script)*, Qing dynasty 1644–1911 pair of hanging scrolls; ink on paper

THE KIDD FAMILY
Guangdong, Shiwan kilns, *Large Martaban jar*, 19th century stoneware; *Figure of kneeling camel*, Tang dynasty 618–907 earthenware

MS SOPHIE LANDA IN MEMORY OF HER MOTHER THE LATE ANNE LANDA
QIN Bingwen (China, b.1803, d.1873), *Fantastic peaks among ten thousands trees*, 1872, Qing dynasty 1644–1911 fan; ink and colour on paper

SUJI TREASURES
Changsha ware, Bowl, 9th century, Tang dynasty 618–907 stoneware with iron brown and copper green decoration under a greenish tinge glaze

STEVEN ZADOR
Jarlet in the shape of a mangosteen, **Yuan dynasty** 1279–1368 porcelain with *qingbai* glaze
Small ewer, Yuan dynasty 1279–1368 porcelain with *qingbai* glaze and iron spots

SUB TOTAL 56 WORKS

INDONESIA

THE KIDD FAMILY
Batik printer, mid 20th century copper
Pair of kettle drums (moko), early 20th century bronze
Bali, 2 sculptures: *Figure holding ewer (God 'Dewi Uma', God of Nature)*, early 20th century bronze; *Figure holding bowl (God 'Dewi Sri', God of Rice)*, early 20th century bronze
Bali, 1 metalwork and 2 woodworks: *Betel nut cutter*, circa 1900 iron with silver inlay; *Carved wooden Balinese calendar*, 1900–1950 teak wood; *Textile hanger in the form of monkeys*, circa 1910 wood
Lombok, *Betel nut pounder with carved handle*, 19th century iron; wood

GENE AND BRIAN SHERMAN
Dadang Christanto (Indonesia; Australia, b.1957), *COUNT Series 1.1*, 2001–2002 ink and colours on rice paper

SUB TOTAL 10 WORKS

JAPAN

PRESENTED BY MARGÔT GARRICK IN HONOUR OF HER LATE HUSBAND TOBY GARRICK
Lacquer box with silver panels, 19th century lacquer

ESTATE OF DR MARY HESELINE 2003
Tosa School (Japan), *Scene from the 'Tale of Genji'*, late 17th century, Edo (Tokugawa) period 1615–1868 shikishi album leaf, colour and gold on paper

DR JAMES HAYES
Gochôtei HIROSADA (Japan, active 1830–1851), *Actor Nakamura Utaemon IV as Danshichi Kurobei*, 1850 colour woodcut with silver; deluxe chûban
Suzuki/Utagawa HIROSHIGE II (Japan, b.1826, d.1869), *Sumida River of the eastern capital*, 1861 colour woodcut; ôban triptych
Isoda KORYŪSAI (Japan, active 1760s-1780s), *Eight sites of Yoshiwara: evening glow*, colour woodcut

Toyohara KUNICHIKA (Japan, b.1835, d.1900), 2 prints: *Actors in the roles of Kinukawa Yoemon and his wife Kasane*, 1867 colour woodcut; ôban diptych; *Contemporary selection of six flowers*, 1867 colour woodcut
Utagawa KUNISADA I /TOYOKUNI III (Japan, b.1786, d.1864), 7 prints: *Actors in the roles of Hidari Jingorô and a doll's spirit*, 1859 colour woodcut; ôban diptych; *Leisurely views of famous places in the eastern capital: Shiba Myôjin in the First month*, circa 1847 colour woodcut; ôban diptych; *[Actor holding a fan with autumn grasses and fireflies in the background]*, 1860 colour woodcut; *Mitate contemporary selection of thirty-six flowers: rape blossoms at Inari shrine: Abeno Yasuna*, 1861 colour woodcut; *Contemporary seven Komachis: mitate 'praying for rain'*, 1857 colour woodcut; *[Kabuki actor in the role of courtesan Komurasaki of Miura-ya]*, 1855 colour woodcut; *Successive prosperity of the three fans [Iwai Hanshirô]; successive prosperity of the butterfly [Segawa Kikunojô]*, circa 1847–circa 1852 colour woodcut; ôban triptych
Utagawa KUNISADA I /TOYOKUNI III (Japan, b.1786, d.1864), **Utagawa KUNIHISA** (Japan, b.1832, d.1891), *Genji enjoying the cool of evening*, 1861 colour woodcut; ôban triptych
Utagawa KUNIYOSHI (Japan, b.1797, d.1861), 8 prints: *(Interior of Yoshiwara's Hashimoto-ya with courtesan Shiraito)*, 1852 colour woodcut; ôban diptych; *Loyal, honourable and unusual people: Yamamoto Kansuke*, circa 1846-circa 1847 colour woodcut; *One hundred and eight Strong men of Suikoden: Kyûmonryû Shishin*, 1828–1829 colour woodcut; *Eight views of night shrine visit: Matsusaki*, 1843–1844 colour woodcut; *Eight scenes of shinning bravery: autumn moon at Ishibashi-*

yana, pre 1843 colour woodcut; *[Actor in the role of Fox Tadanobu]*, circa 1847–circa 1852 colour woodcut; *[Samurai in coat with swallow design]*, circa 1847–circa 1852 colour woodcut; *[Two men standing, covered in blood]*, circa 1847–circa 1852 colour woodcut

CAROL STORCH
**Arita ware/Kakiemon style, Dish with design of rock and plum tree, 17th century porcelain with underglaze blue and overglaze enamel
Nabeshima ware, Dish with design of willow tree, 19th century porcelain with underglaze blue**

THEA WADDELL
Utagawa KUNIYOSHI (Japan, b.1797, d.1861), *(Woman in snowy garden)*, 1847, 1852 colour woodcut; part of a multi-sheet composition

SUB TOTAL 26 WORKS

LAOS

DR PRATAPADITYA PAL
Figure of the Buddha seated on a high ornate base, with his right hand in the earth-touching gesture ('bhumisparsha mudra'), circa 16th century bronze

SUB TOTAL 1 WORK

THAILAND

CAROL STORCH
Lopburi, Head of Buddha, 12th century, Lopburi period 900–1300 stone

SUB TOTAL 1 WORK

TIBET

THE IAN FINDLAY FAMILY
Figure of Lokeshvara, 20th century bronze, copper aureole

SUB TOTAL 1 WORK

VIETNAM

FRED AND ELLA BODOR COLLECTION OF VIETNAMESE CERAMICS
Dish with 'qilin' motif, early 15th century porcelain decorated in underglaze blue

SUB TOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 96 WORKS

EUROPEAN ART PRE-1900

FROM THE COLLECTION OF WILLIAM FRANK NOBLE BY HIS FAMILY
John Glover (England; Australia, b.1767, d.1849), *Landscape view in Cumberland*, circa 1820 oil on canvas

SUB TOTAL 1 WORK

MODERN AND CONTEMPORARY

JAN BATTEN
Gordon Bennett (Australia, b.1955), *Untitled (reference to Colin*

McCahon's 'Valley of the dry bones'), 1988 synthetic polymer paint on canvas

ROGER AND KATE BENJAMIN
Linda Marrinon (Australia, b.1959), *Short man with two dogs*, 1990 oil on canvas

TONY AND ROSLYN OXLEY
Brice Marden (United States of America, b.1938), 25 etchings from the boxed portfolio *Etchings to Rexroth*, 1986: *Etchings to Rexroth 1*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 2*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 3*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 4*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 5*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 6*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 7*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 8*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 9*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 10*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 11*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 12*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 13*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 14*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 15*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 16*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 17*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 18*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 19*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 20*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 21*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 22*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 23*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 24*, 1986 etching and sugarlift aquatint; *Etchings to Rexroth 25*, 1986 etching and sugarlift aquatint

SCOTT REDFORD
Scott Redford (Australia, b.1962), *PHOTO: The Pizza Boy....*, 1995 vinyl lettering on wall, black canvas hightops, black Doc Martin boots, black leather jacket, black studded leather belt, Silvios red plastic pizza warmer, bathroom mirror with surf stickers, car tyre

SUB TOTAL 28 WORKS

PHOTOGRAPHY

PATSY ASCH
Ansel Adams (United States of America, b.1902, d.1984), *Sierra Nevada near Lone Pine*, 1944 gelatin silver photograph, vintage
Minor White (United States of America, b.1908, d.1976), 2 photographs: *Lobos*, 1951 gelatin silver photograph, vintage; *untitled*

(*Tim Asch at Lobos*), circa 1951 gelatin silver photograph, vintage

GIL DOCKING

Albert Tucker (Australia, b.1914, d.1999), *Mummified bodies, near Mexico City*, 1969 type C photograph

KAREN, LISA, MATTHEW AND MICHAEL MOORE

David Moore (Australia, b.1927, d.2003), 65 gelatin silver photographs and 24 lfochrome: *Collecting spinifex, Ernabella, South Australia*, 1963, 1997 (printed) gelatin silver photograph; *Summer landscape, Monaro country, NSW*, 1992, 2001 (printed) gelatin silver photograph; *Monaro clouds and reflections, NSW*, 1992, 1997 (printed) gelatin silver photograph; *Summer snow, Tasmania*, 1991, 1997 (printed) gelatin silver photograph; *Summer snowdrifts, NSW*, 1990, 1997 (printed) gelatin silver photograph; *Pine forest and moss, Barrington Tops, NSW*, 1990, 1997 (printed) gelatin silver photograph; *Cradle Mountain, Tasmania*, 1990, 1997 (printed) gelatin silver photograph; *Monaro country, NSW*, 1990, 2001 (printed) gelatin silver photograph; *Fallen tree, Cradle Mountain, Tasmania*, 1991, 1997 (printed) gelatin silver photograph; *Tethered Rock, Central Coast, NSW*, 1976, 1997 (printed) gelatin silver photograph; *Beach flotsam with blue-bottles, Killcare, NSW*, 1989, 1997 (printed) gelatin silver photograph; *Broken Hill detail, NSW*, 1966, 1997 (printed) gelatin silver photograph; *Mannequin factory detail, Sydney*, 1974, 1997 (printed) gelatin silver photograph; *Studio window, Crows Nest, Sydney*, 1973, 1997 (printed) gelatin silver photograph; *Apprehensive drink cup, Clyde Engineering, Sydney*, 1963, 1997 (printed) gelatin silver photograph; *View from Dorset Hotel room, New York*, 1974, 1997 (printed) gelatin silver photograph; *Times Square reflections, New York*, 1975, 1997 (printed) gelatin silver photograph; *The Battery waterfront, New York*, 1965, 1997 (printed) gelatin silver photograph; *On the Staten Island ferry, New York*, 1956, 1997 (printed) gelatin silver photograph; *Washington Monument reflected, USA*, 1956, 1997 (printed) gelatin silver photograph; *Scarborough College, Toronto, Canada*, 1970, 1997 (printed) gelatin silver photograph; *Mannequin, Carnegie Hall, New York*, 1974, 1997 (printed) gelatin silver photograph; *Store window with reflections, New York*, 1974, 1997 (printed) gelatin silver photograph; *Motorbike, New York City*, 1973, 1997 (printed) gelatin silver photograph; *New York street graffiti*, 1973, 1997 (printed) gelatin silver photograph; *Costa Brava village, Spain*, 1955, 1997 (printed) gelatin silver photograph; *Lourdes Centenary, France*, 1958, 1997 (printed) gelatin silver

photograph; *Nuns at Lourdes Centenary, New York*, 1958, 1997 (printed) gelatin silver photograph; *Tall ship sailor, Torbay, UK*, circa 1954, 1997 (printed) gelatin silver photograph; *Winter in London*, circa 1952, 1997 (printed) gelatin silver photograph; *London walls*, 1975, 1997 (printed) gelatin silver photograph; *Fairground horses, UK*, circa 1953, 1997 (printed) gelatin silver photograph; *Coronation Day, London*, 1953, 1997 (printed) gelatin silver photograph; *Coronation Day, London 2*, 1953, 1997 (printed) gelatin silver photograph; *Coronation Time, London*, 1953, 1997 (printed) gelatin silver photograph; *Waiting for the Coronation, London*, 1953, 1997 (printed) gelatin silver photograph; *Boys at Tudor House School, Moss Vale, NSW*, 1969, 1997 (printed) gelatin silver photograph; *PeDESTrians, Melbourne*, 1963, 1997 (printed) gelatin silver photograph; *Motorcyclist, Warringah Expressway, Sydney*, 1971, 1997 (printed) gelatin silver photograph; *Bus Stop at Circular Quay, Sydney*, 1963, 1997 (printed) gelatin silver photograph; *Crowd control, LBJ visit, Brisbane*, 1966, 1997 (printed) gelatin silver photograph; *Billy Snedden supporters, Miranda, NSW*, 1974, 1997 (printed) gelatin silver photograph; *Christmas Eve, Chifley Square, Sydney*, 1966, 1997 (printed) gelatin silver photograph; *Pitijantjara schoolboy, Ernabella, South Australia*, 1963, 1997 (printed) gelatin silver photograph; *Henley on Todd Carnival, Alice Springs, NT*, 1965, 1997 (printed) gelatin silver photograph; *Whaling station, Albany, Western Australia*, 1958, 1997 (printed) gelatin silver photograph; *Alice Millar, Tibooburra, NSW*, 1959, 1997 (printed) gelatin silver photograph; *Black Forest sawmill, Victoria*, 1986, 1997 (printed) gelatin silver photograph; *Tasman Pulp and Paper Mill, New Zealand*, 1963, 1997 (printed) gelatin silver photograph; *Air conditioning ducting, Parliament House, Canberra*, 1986, 1997 (printed) gelatin silver photograph; *Jet engine, Sydney*, 1960, 1997 (printed) gelatin silver photograph; *Light pattern, camera in motion*, circa 1948, 1997 (printed) gelatin silver photograph; *Columbus Australia spare propeller*, 1980, 1997 (printed) gelatin silver photograph; *Oyster Cove gas works, Sydney*, 1978, 1997 (printed) gelatin silver photograph; *Wes Stacey, Kurnell, NSW*, 1973, 1997 (printed) gelatin silver photograph; *Margel Hinder working on the Reserve Bank sculpture*, 1963, 1997 (printed) gelatin silver photograph; *Patrick White and Thomas Gleghorn painting, Castle Hill*, 1964, 1997 (printed) gelatin silver photograph; *Harry Williamson, North Sydney*, 1972, 1997 (printed) gelatin silver photograph; *Robert Klippel, Woolloomooloo*, 1963, 1997 (printed)

gelatin silver photograph; *Robert Klippel's sculpture material, Sydney*, 1968, 1997 (printed) gelatin silver photograph; *Arthur Boyd, Bundanon, NSW*, 1995, 1997 (printed) gelatin silver photograph; *Colin McCahon, Auckland, New Zealand*, 1963, 1997 (printed) gelatin silver photograph; *Flow movements 1*, 1964, 1997 (printed) gelatin silver photograph; *Flow movements II*, 1964, 1997 (printed) gelatin silver photograph; *Pedestrians in wind, North Sydney*, 1994, 1997 (printed) gelatin silver photograph; *Alpine stream with ice, Snowy Mountains, NSW*, 1993 lfochrome; *Dead forest, Cabramurra, NSW*, 1993 lfochrome; *Dusk, Lake Jindabyne, NSW*, 1994, 1997 (printed) lfochrome; *Death in Monaro Country, NSW*, 1993, 1997 (printed) lfochrome; *Queenstown rock close-up No. 1, Tasmania*, 1992 lfochrome; *Queenstown rocks No. 2, Tasmania*, 1992 lfochrome; *Queenstown rock close-up No. 2, Tasmania*, 1992 lfochrome; *Queenstown rocks No. 7, Tasmania*, 1992 lfochrome; *Queenstown rocks No. 4, Tasmania*, 1992 lfochrome; *Queenstown landscape No. 7, Tasmania*, 1992 lfochrome; *Queenstown landscape No. 4, Tasmania*, 1992 lfochrome; *Queenstown rocks No. 5, Tasmania*, 1992 lfochrome; *Queenstown rocks No. 3, 1992 lfochrome; Queenstown rocks No. 1, 1992 lfochrome; Queenstown landscape No. 9, 1992 lfochrome; Queenstown landscape No. 5, 1992 lfochrome; Queenstown landscape No. 10, 1992 lfochrome; Queenstown landscape No. 2, 1992 lfochrome; Queenstown rocks No. 8, 1992 lfochrome; Queenstown landscape No. 8, 1992 lfochrome; Queenstown rocks No. 6, 1992 lfochrome; Queenstown landscape No. 3, 1992 lfochrome; Queenstown landscape No. 6, 1992 lfochrome*

NICHOLAS PETERS

Larry Clark (United States of America, b.1943), *Kids*, 1995 15 type C photographs, framed

SUB TOTAL 94 WORKS

TOTAL WESTERN ART DEPARTMENT 123 WORKS

GRAND TOTAL ALL DEPARTMENTS: 344 WORKS

WORKS OF ART LENT TO THE GALLERY

PRIVATE COLLECTION

Tutuma Tjapangati, *Untitled (Fire Dreaming site)*, circa 1980 synthetic polymer paint on hardboard
Bessie Davidson, *Portrait of Mademoiselle de Roy*, circa 1920 oil on board
Judy Cassab, *Landscape*, 1961 oil on hardboard

PRIVATE COLLECTION, BRISBANE

SHIRAGA Kazuo, *Shyu Kongoo*, 1987 oil on canvas
SHIRAGA Kazuo, *Sekiu*, 1982 oil on canvas
SHIRAGA Kazuo, *Kankai*, 1990 oil on canvas

PRIVATE COLLECTION, NEW ZEALAND

Colin McCahon, *Teaching aids 2* (July), 1975 synthetic polymer paint on Steinbach paper [10 panels]
Colin McCahon, *Elias: why can't He save Himself*, 1959 enamel and sawdust on hardboard

PRIVATE COLLECTION, SYDNEY

Julian Opie, *Jacques, racing driver with helmet*, 2002 vinyl on wooden stretcher
Tony Oursler, *Mo*, 2003 fibreglass, DVD projection, sound
Ben Nicholson, *Wharfedale*, 1972 pencil and brown wash
Ben Nicholson, *Wharfedale no. 2*, 1972 pencil and blue wash
Henri Fantin-Latour, *La Toilette Antique*, 1902 oil on canvas

ON LOAN FROM THE POWERHOUSE MUSEUM, SYDNEY

China, *Bowl*, 1522–1566 imperial yellow enamel glaze, Purchased 1955
Jingdezhen ware, Jingdezhen/ Jiangxi Province/China, *Armorial plate bearing the arms of Booth impaling Irvine of Drum*, circa 1723 porcelain with *rouge de fer* enamel; gilt, Purchased 1972
China, *Altar vase ('zun')*, 1796–1820 porcelain; monochrome blue enamel glaze, Purchased 1977
Unknown, China, Sino-Tibetan, Gelugpa school, *Figures, pair, from Vajrabhirava group*, 15th century gilt-bronze, Purchased 1927
Japan, *Suit of armour and horse tack with insignia of samurai officer [Koma Kaemon] of Bizen clan*, 1775 textile; leather; wood; lacquer; metal; paper, Purchased 1948
Unknown, Japan, early Gōto style, *Kozuka, handle for kogatana knife blade, silver dragon design*, 19th century various metals, Purchased 1927
Unknown, Japan, *Tsuba (sword guard)*, 19th century iron/gilt, bamboo design, Purchased 1927
INAGAWA Naokatsu, Japan, Inagawa School, *Tsuba (sword guard), lobster and seaweed design*,

1720–1761 metal (shakudo)/gilt, Gift of Mrs C R Thornett 1966
NANJO Nobumitsu, Japan, *Tsuba (sword guard), Chinese lion design (kara-shishi)*, late 19th century metal (shakudo); silver; gilt, Gift of Mrs C R Thornett 1966
NANJO Nobumitsu, Japan, *Tsuba (sword guard), dragon design*, late 19th century metal (shakudo), Gift of Mrs C R Thornett 1966
NANJO Nobumitsu, Japan, *Tsuba (sword guard), dragon design*, late 19th century metal (shakudo); gilt, Gift of Mrs C R Thornett 1966
Motosada, Japan, Ishigawa style, *Tsuba (sword guard), 'urn' design with dragon on reverse* 19th century bronze; gilt, Gift of Mrs C R Thornett 1966
Unknown, Japan, legawa style, *Tsuba (sword guard), carp and seaweed design*, late 19th century metal (shakudo); gilt, Gift of Mrs C R Thornett 1966

ON LOAN FROM DR PETER ELLIOTT
China, *Jarlet with stylised dragon and floral decoration*, celadon
China, *Jarlet with dragon decoration*, celadon

Taiwan, Paiwan, South Taiwan, *Pipe*, wooden cup; bamboo stem
Taiwan, Paiwan, South Taiwan, *Figure with horns*, wood; black patina
Toraja/Sulawesi/Indonesia, Toraja Highlands, *Ancestor protective ritual figure*, wood
Sumatra/Indonesia, Toba Batak, North Sumatra, *Powder flask – horn carved in human form*, black patina
Sumatra/Indonesia, Toba Batak, North Sumatra, *Powder flask – horn carved in human form*, black patina
Indonesia, Dayak, East Kalimantan, *Votive figure*, 20th century wood; black patina
Flores/Indonesia, Roga, West Flores, *Votive figure*, 20th century carved wood
Indonesia, Nias, *Ancestor figure*, early 20th century wood; black patina
Indonesia, Batu Island, Nias, *Standing ancestor figure ('hasi nawu')*, wood
Sumatra/Indonesia, Toba Batak, North Sumatra, *Standing 'pagar' (charm) ancestor figure*, wood with encrusted patina
Indonesia, Gomo village, Nias, *Coconut scraper ('parut kelapa')*, late 19th century wood; metal; good black patina
Indonesia, Central Nias, *Seated male ancestor figure*, wood; brown patina
Flores/Indonesia, Roga Village, West Flores, *Votive standing figure*, wood; good black patina
Sumatra/Indonesia, Toba Batak, North Sumatra, *Magic horn stopper*,

late 19th century–early 20th century figure with hair, pony tail, patina heavily encrusted with smoke as is the Singha, on which it rides
Sumatra/Indonesia, Toba Batak, North Sumatra, *Magic horn stopper*, late 19th century wood; black patina
West Timor/Indonesia, Atapupu Village, Belu District, *Ancestor/ protective figure*, early 20th century wood; reddish patina
West Timor/Indonesia, Putain Village, Central West Timor, *Ceremonial spoon ('sendok')*, 1900–1950 buffalo horn; black patina
West Timor/Indonesia, Dirum Village, Belu, *Ceremonial spoon ('sendok')*, 1900–1950 buffalo horn; black patina
West Timor/Indonesia, Besikama Village, Belu, *Ceremonial spoon ('sendok')*, 1900–1950 buffalo horn; black patina
West Timor/Indonesia, Besikama Village, Belu, *Ceremonial spoon ('sendok')*, 1900–1950 buffalo horn; black patina
Indonesia, Lokane Village, Babar Island, South Moluccas, *Fetish or ancestor figure*, circa 1910–circa 1930 wood; blackened patina
West Timor/Indonesia, Webriamata Village, Belu region, *Figure ('hau atoni')*, circa 1920–1930 wood
Indonesia, Ataoro village, Ataoro Island (off Timor, Moluccas), *Standing ancestor male figure with sword*, early 20th century wood, smoke stained patina
Indonesia, Ataoro village, Ataoro Island (off Timor, Moluccas), *Standing female figure*, early 20th century wood, smoke stained patina
Indonesia, Ataoro Island, off Dilli (East Timor), *Pair of ancestor effigies ('itaro')*, circa 1920–1930 wood with deeply stained skirts; shiny black patina
Indonesia, Tunjung Dyak, East Kalimantan, *'Tun tun'*, mid 20th century wood; black
Indonesia, Tunjung Dyak, East Kalimantan, *'Tun tun'*, mid 20th century wood; black
Indonesia, Dayak, East Kalimantan, *'Tun tun'*, late 19th century black wood
Indonesia, East Kalimantan, *'Tun tun'*, early 20th century black wood
Indonesia, Dayak, East Kalimantan, *'Tun tun'*, late 19th century–early 20th century black wood
Indonesia, Kantu Dayak, Sarawak, Kalimantan, *'Tun tun'*, early 20th century wood; reddish patina
Indonesia, Iban Dayak, Sarawak, West Kalimantan, *'Tun tun'*, mid 20th century wood; black patina
Indonesia, Iban Dayak, Sarawak, West Kalimantan, *'Tun tun'*, circa 1930s wood; red/black patina
Indonesia, Iban Dayak, Kaltbar Village, Sarawak, West Kalimantan, *'Tun tun'*, 20th century wood; black patina

Indonesia, Iban Dayak, Sintang Village, North West Kalimantan, *'Tun tun'*, late 19th century–early 20th century wood; encrusted black patina
Indonesia, Dayak Kantuk, Merakat Village, West Kalimantan, *'Tun tun'*, circa 1940-1950 wood; shiny black patina
Indonesia, Dayak Kantuk, Semitau Village, West Kalimantan, *'Tun tun'*, circa 1940-1950 wood; shiny black patina
Indonesia, Dayak Kantuk, Merakat Village, West Kalimantan, *'Tun tun'*, circa 1940-1950 wood; shiny black patina
Sumatra/Indonesia, Batak, North Sumatra, *Magic horn stopper*, 19th century wood; black patina
Sumatra/Indonesia, Batak, North Sumatra, *Magic horn stopper*, 19th century wood; black patina
Tagiling, Philippines, Kababuyan village, Banaue Hangyong, Ifugao, North Luzon, *Standing Bulul (male)*, circa 1900 wood; shiny black patina
Tagiling, Philippines, Kababuyan village, Banaue Hangyong, Ifugao, North Luzon, *Standing bulul (female)*, circa 1900 wood; shiny black patina
Philippines, Mayaoao style, Hapao village, Banaue, Ifugao, North Luzon, *Seated Bulul*, early 19th century heavily encrusted black patina; shell eyes and mouth
Philippines, Mayaoao style, Banaue , Ifugao, North Luzon, *Squatting bulul with arms folded on knees*, late 19th century wood; encrusted black patina
Philippines, Hapao Hunguan style, O-Ong Village, Ifugao, North Luzon, *Standing bulul with extremely long arms on knees*, late 19th century-early 20th century wood; even patina
Philippines, North Central Ifugao, North Luzon, *Hunting helmet*, early 20th century wood; rich, black patina; shell
Philippines, North Central Ifugao, North Luzon, *Hunting helmet*, early 20th century wood; shiny black patina
Philippines, Ifugao, North Luzon, *Spoon*, wood; rich black patina
Philippines, Ifugao, North Luzon, *Spoon*, 20th century wood; rich black patina

ON LOAN FROM THE NATIONAL TRUST OF AUSTRALIA (NSW)

S H ERVIN GALLERY

China, *Horse and rider*, earthenware covered in chestnut cream and olive glaze; head hands and calves of rider unglazed, Bequest of S H Ervin 1977

ON LOAN FROM COLIN McDONALD

Kuniyasu, Japan, *Katana (fighting sword)*, 17th century–19th century

Terutsugu, Japan, *Katana*, 17th century–19th century

Kunitoshi, Japan, *Tantō (dagger)*, 17th century–19th century

Japan, *Koshirae* (hilt and scabbard) for 3, 17th century–19th century,

cloisonné with design of dragon and jewel

Nobuyoshi, Japan, *Katana*, 17th century–19th century
Tadashige, Japan, *Katana*, 17th century–19th century
Kiyoshige, Japan, *Wakizashi (short sword)*, 17th century–19th century
Japan, *Koshirae for 7*, 17th century–19th century, black lacquer scabbard with ‘menuki’ rabbits
Japan, *Tsuba [sword guard] with subject of Battle of Ishibashi*, 17th century–19th century
Gotō Mitsukuni, Japan, *Tsuba with subject of Chinese lion and peonies*, 17th century–19th century
Hamano Naoyuki, Japan, Kozuka [*utility knife mounted on the scabbard*] *with subject of tiger*, 17th century–19th century
Gotō Unjō, Japan, *Kozuka with subject of dragon climbing waterfall*, 17th century–19th century
Hizen School, Japan, *Pair of tsuba with subject of male and female dragons with jewel in the clouds*, 17th century–19th century
Hamano Naoyuki, Japan, *Tsuba with subject of Kanzan and Jittoku with tiger*, 17th century–19th century
Suruga Takaoki, Japan, *Tsuba with subject of goose in long grass*, 17th century–19th century
Japan, *Pair of menuki [small object mounted on hilt] with subject of pair of tigers*, 17th century–19th century

ON LOAN FROM GEORGINA CARNEGIE
Kanō TANSHIN, Japan, *Landscape*, 19th century single six-fold screen; ink on paper

Korea, *Jar with design of wave lines and horizontal line design*, stoneware with natural ash glaze

Korea, *Jar with horizontal relief line design*, stoneware with natural ash glaze

Korea, *Jar with design of wave lines and horizontal line design*, stoneware with natural ash glaze

Korea, *White vase*, porcelain with white glaze
Burma, *Betel-nut container*, 19th century carved silver

ON LOAN FROM MAXIMILIAN HUGHES
Nepal, *Luminous Buddha*, 10th century gilt copper

WORKS OF ART LENT BY THE GALLERY

DUNEDIN PUBLIC ART GALLERY/ AUCKLAND ART GALLERY-TOI O TAMAKI
Ordinary miracles: the art of Stanley Spencer
Auckland Art Gallery 5/9/03–14/9/03
Wellington City Gallery 25/10/03–1/2/04
Dunedin Public Art Gallery 28/2/04–16/5/04
Stanley Spencer *Christ in Cookham* 1951–1952, oil on canvas
Stanley Spencer *Wheatfield at Starlings* 1947, oil on canvas

MCCLELLAND GALLERY
Works by Vincas Jomantas 6/7/03–14/9/03
Vincas Jomantas *Sculpture in wood* 1965, wood (walnut)
TATE LIVERPOOL
Paul Nash: modern artist, ancient landscape 23/7/03–19/10/03
Paul Nash *Sunflower and sun* 1942, oil on canvas

REGIONAL GALLERIES ASSOCIATION OF QUEENSLAND
MANLY ART GALLERY & MUSEUM
Fathoming: contemporary Australian sculpture 1/8/03–7/9/03
Hilarie Mais *Grid door II* 1987, two timber grids, oil paint

SH ERVIN GALLERY, NATIONAL TRUST
La Serenissima: the fascination of Venice 8/8/03–28/9/03
Sir Frank Brangwyn *The Boatyard*, Venice 1907, etching
Sir David Young Cameron *St Marks, Venice No.1* 1895, etching
Frank Duveneck *View of shipping, Venice*, circa 1899, etching
Frank Duveneck *The Riva, Venice*, etching
S. Melton Fisher *Festa: a Venetian Café* 1889, oil on canvas
Tom Griffiths *Canal of the Guidecca, Venice*, oil on canvas
George Haité *Venetian fruit stall* 1906, watercolour

Joseph Pennel *Rebuilding the Campanile, St Marks* 1911, lithograph
Henry Rushbury *Venice* 1931, etching
James Whistler *The little mast, Venice*, etching
Terrick Williams *The Rialto, Venice* circa 1926, oil on canvas
Will Ashton *Canal Labia, Venice*, oil on canvas
James R Jackson *Venetian fishing boats* 1940, oil on canvas
Stanislaus Rapotec *Attending High Mass, St Marks, Venice* 1966, synthetic polymer paint on hardboard
Arthur Streeton *Fishing boats, Venice* 1908, oil on canvas
Arthur Streeton *Moonlight, Venice* 1908, oil on canvas
Arthur Streeton *Grand Canal, Venice* 1927, oil on canvas
Oswald Brierley *Weather clearing after rain, Venice* circa 1883, pencil, watercolour and scraping out
John Eldershaw *Nocturne (Venice)*, lithograph

John Goodchild *The moorings, Venice* 1923, pencil
Daryl Lindsay *Canal in Venice* 1937, watercolour
Lionel Lindsay *Titian’s Palace, Venice* circa 1933, pencil, watercolour
Arthur Streeton *Canal scene, Venice* circa 1913, lithograph

NATIONAL PORTRAIT GALLERY
Presence and absence: Australian portrait sculpture 21/8/03–16/11/03
Theo Cowan *E L Montefiore* 1898, marble
Lyndon Dadswell *Miss Konrad*, bronze

Web Gilbert *William Moore* 1905–1906, marble
Rayner Hoff *Decorative portrait – Len Lye* 1925, marble
Rayner Hoff *Mary Gilmore* 1934, bronze
Rayner Hoff *Aboriginal head* 1925, terracotta
Darcy Hunter *Head* circa 1985, natural pigments on carved sandstone
Allen Hutchinson *Sir Alfred Stephen* 1898, marble
Emile Leysalle *Portrait bust of Mrs Gerald Marr Thompson* 1892, terracotta
Mildred Lovett *Child’s head*, plaster
Eileen McGrath *Head of Norman McGrath, aged three* (1933), bronze
Bertram Mackennal *Sarah Bernhardt* circa 1893, bronze (relief)
Bertram Mackennal *Lady Diana Duff Cooper*, bronze
Rosemary Madigan *Mnemosyne* 1976, bronze with green patina on a slate base
Johnson Mandijalu *Head* circa 1985, natural pigments on carved sandstone
Daphne Mayo *A young Australian* 1930/1931 (cast), bronze
Daphne Mayo *Little Blackie, bronze Mike Parr Bronze Liars (Minus 1 to 16)* 1996, 16 x bronze and beeswax sculpture

Achille Simonetti *Commodore Goodenough* (circa 1875), marble
Achille Simonetti *Sir Alfred Stephen*, marble
Joseph Wandl *Head* circa 1985, natural pigments on carved sandstone
James White (*Aboriginal head*) circa 1890s, plaster
Derwent Wood *Bust of Tom Roberts* 1910, bronze-coloured paint on plaster
Thomas Woolner *W C Wentworth, Sydney* 1854, bronze medallion
Andy Yandoga *Head* circa 1985, natural pigments on carved sandstone
Big John Dodo *Maparn, doctor man* circa 1985, natural pigments on carved sandstone
Ian Gilbert *Head* circa 1985, natural pigments on carved sandstone
Matthew Gilbert *Head* circa 1985, natural pigments on carved sandstone
Matthew Gilbert *Head* circa 1985, natural pigments on carved sandstone
Matthew Gilbert *Head* circa 1985, natural pigments on carved sandstone
Matthew Gilbert *Head* circa 1985, natural pigments on carved sandstone
Matthew Gilbert *Head* circa 1985, natural pigments on carved sandstone
Matthew Gilbert *Head* circa 1985, natural pigments on carved sandstone
Phillip Wildridge *Head* circa 1985, natural pigments on carved sandstone
Matthew Gilbert *Head* circa 1985, natural pigments on carved sandstone

IVAN DOUGHERTY GALLERY
Larrikins in London: an Australian presence in the 1960s 4/9/03–11/10/03
Sidney Nolan *Policeman floating in the river* 1964, oil on hardboard
Martin Sharp *Mr Tambourine Man* 1967, colour screenprint
Colin Lanceley *Hot monument* 1969, oil, wood on canvas
Brett Whiteley *Christie* 1965, oil, pen, ink, gouache, charcoal, wash and collage on paper. Collection: Brett Whiteley Studio Museum
Brett Whiteley *Preliminary sketch for Christie murder series & Kathleen Maloney* 1965, charcoal, ink, wash & linseed oil on paper. Collection: Brett Whiteley Studio Museum
Brett Whiteley *10 Rillington Place* 1964, screenprint of still from proposed 16mm film. Collection: Brett Whiteley Studio Museum

NATIONAL GALLERY OF VICTORIA
Charles Conder
National Gallery of Victoria 5/9/03-9/11/03
Art Gallery of South Australia 23/11/03-26/1/04
Charles Conder *Departure of the Orient – Circular Quay* 1888, oil on canvas
Charles Conder *The hot sands, Mustapha, Algiers* 1891, oil on canvas
Charles Conder *Madame Errazuriz* (1905), oil on canvas
Charles Conder *The awakening* circa 1895, pencil, watercolour, gold paint, white highlights on silk fan
Charles Conder *The sands, Newquay* 1906, oil on canvas
Charles Conder *An Impressionist (Tom Roberts)* circa 1889, oil on cedar panel
Charles Conder *On the River Yarra, near Heidelberg, Victoria* circa 1890, oil on canvas
Sir William Orpen *Charles Conder* 1900, pencil

HAMBURGER BAHNHOF-MUSEUM
FÜR GEGENW
Ron Mueck
Hamburger Bahnhof–Museum für Gegenw, Germany 10/9/03–2/11/03
Frans Halmuseum, The Netherlands 5/11/03–18/1/04
Ron Mueck *Untitled (Old woman in bed)* 2002, mixed media

JOHN CURTIN GALLERY – UNIVERSITY OF TECHNOLOGY
Country 26/9/03–9/11/03
Judy Watson *Red tides* 1997, pigment and pastel on canvas (unstretched)

GOSFORD REGIONAL GALLERY
Through their lens 29/9/03 – 23/11/03
Max Dupain *Chancellery wall (Australian Embassy, Paris)* 1978, gelatin silver photograph
Max Dupain *Australia Square and Calder sculpture, Sydney* 1968, gelatin silver photograph
Max Dupain *Chantilly, Paris* 1978, gelatin silver photograph
Max Dupain *Elizabeth Bay House* 1962, gelatin silver photograph

Max Dupain *St Luke’s Church Liverpool Sydney* 1963, gelatin silver photograph
Max Dupain *Sydney Opera House at night* 1973, gelatin silver photograph
MELBOURNE INTERNATIONAL FESTIVAL
Orifice 8/10/03–30/10/03
Australian Centre for Contemporary Art
Ernesto Neto *Sonambulinos* 1999, Lycra tulle and polystyrene

HEIDE MUSEUM OF MODERN ART
This was the future ... Australian sculpture of the 1950s, 60s, 70s and today 11/10/03–7/12/03
Ron Robertson Swann *Big red* 1962, enamel on steel. On loan to AGNSW from the Artist

ART GALLERY OF SOUTH AUSTRALIA
Clifford Possum Tjapaltjarri retrospective
Art Gallery of South Australia 31/10/03–26/1/04
National Gallery of Victoria 24/3/04–3/5/04
Clifford Possum Tjapaltjarri/ Tim Leura Tjapaltjarri *Warlugulong* 1976, synthetic polymer paint on canvas
Clifford Possum Tjapaltjarri *Lungkata’s two sons at Warlugulong* 1976, synthetic polymer paint on canvas board

IVAN DOUGHERTY GALLERY
Light from shadow: the role of chiaroscuro in spatial imaging 22/10/03–29/11/03
Antonio Canaletto (Italy, b.1697, d.1768) *Le Porte del Dolo* circa 1744, etching
Agostino Carracci (Italy, b.1557, d.1602) *The Madonna protecting two members of a confraternity* 1582, engraving
David Lucas (United Kingdom b.1802, d.1881) *After John Constable* (England, b.1776, d.1837) Weymouth Bay 1830, mezzotint
David Lucas (United Kingdom b.1802, d.1881) *After John Constable* (England, b.1776, d.1837) *A heath (Hampstead Heath; Branch Hill Pond)* 1831, mezzotint
Hendrik Goltzius (Netherlands, b.1558, d.1616) *Christ on the Mount of Olives* 1597, engraving
Hendrik Goltzius (Netherlands, b.1558, d.1616) *Pluto* circa 1591, chiaroscuro woodcut, from three blocks

Francisco Goya Y Lucientes (Spain, b.1746, d.1828) *Nadie nos ha visto (Nobody has seen us)*, aquatint
Samuel Palmer (England, b.1805, d.1881) *The herdsman’s cottage* 1805–1881, etching
Giovanni Battista Piranesi (Italy, b.1720–d.1778) *Prisons* 1760, etching
Giovanni Battista Piranesi (Italy, b.1720–d.1778) *Tomb of the three Curiatii brothers in Albano* 1756, etching

Rembrandt van Rijn (Netherlands, b.1606, d.1669) *Christ with sick around him, receiving little children* circa 1643–1649, etching

Rembrandt van Rijn (Netherlands, b.1606, d.1669) *The three trees* 1643, etching and drypoint
Rembrandt van Rijn (Netherlands, b.1606, d.1669) *The agony in the garden* circa 1657, etching and drypoint
Giovanni-Battista Tiepolo *Bearded man in a cap and cloak* 1750s, pen and brown wash
Claude Mellan *The Holy Face* 1649, engraving

NATIONAL GALLERY OF VICTORIA
Peter Booth retrospective 29/11/03–29/2/04
Peter Booth *Painting* 1974, synthetic polymer paint on canvas
Peter Booth *Painting* 1981, oil on canvas
Peter Booth *Siberia* 1992, oil on canvas

ART EXHIBITIONS AUSTRALIA
John Glover and the colonial picturesque
Tasmanian Museum and Art Gallery 28/11/03–1/2/04
Art Gallery of South Australia 19/2/04–12/4/04
National Gallery of Australia 24/4/04–18/7/04
National Gallery of Victoria 13/8/04–31/10/04

John Glover *A night scene: interior with figures*, brush and black ink, wash on cream wove paper
John Glover *The Italian coast near Naples* 1828, watercolour
John Glover *View near Llanidloes* 1801, etching on thin cream wove paper
John Glover *The tree*, etching on thin wove paper
John Glover *Classical landscape* circa 1820, oil on canvas
John Glover *Ullswater from Patterdale* circa 1820, oil on canvas
John Glover *Launceston and the River Tamar* circa 1832, oil on canvas
John Glover *Patterdale Farm* circa 1840, oil on canvas

NATIONAL PORTRAIT GALLERY
Australia and the Nobel Prize 4/12/03–15/2/04
Louis Kahan portrait of Patrick White 1962, oil, synthetic polymer paint on hardboard

NATIONAL GALLERY OF AUSTRALIA
100th Anniversary of the launch of Camera Work 13/12/03–26/1/04
Frederick Evans *In sure and certain hope: York Minster* 02, platinotype photograph
Camera Work: a photographic quarterly, number XXVII 1909, photographic journal

HISTORIC HOUSES TRUST OF NEW SOUTH WALES/MUSEUM OF SYDNEY
Modernism/Japonism in photography 1920s–1940s: Ishida Kiichiro and the Sydney Camera Circle 20/12/03–29/4/04
Cecil Bostock *Declaration of the Sydney Camera Circle* 1916, watercolour, ink, gilt
Cecil Bostock *Scherzo* circa 1927,

gelatin silver photograph
Harold Cazneaux *The canyon, Martin Place* 1925, gelatin silver photograph
Harold Cazneaux *Old cottages, The Rocks* pre 1920, bromoil photograph
Harold Cazneaux *Argyle Cut (looking west)* circa 1912, gelatin silver photograph
Harold Cazneaux *A Surry Hills alleyway* 1911, gelatin silver photograph
Harold Cazneaux *The wheel of youth* 1929, gelatin silver photograph
Henri Mallard *The witches’ woods* 1935, gelatin silver photograph
Henri Mallard *Pedestrians* circa 1930s, gelatin silver photograph
Sydney Camera Circle *Minute book*, 4th April 1921 – 30th January 1928
Harold Cazneaux *Sydney Camera Circle* 25th July 1950, typescript p.18
L Hey Sharp *A mountain depot* c1920–1925, bromoil photograph
Alfred Chambers *Child and roses* circa 1920, gelatin silver photograph
John Kauffman *Fairy woods* circa 1920, carbon photograph, brown tone
FD Collins *Old stairway, Sydney* circa 1910, bromoil photograph
FD Collins *Untitled (Harbour scene, Berry’s Bay)* circa 1910

Harold Cazneaux *Surry Hills, Sydney* circa 1911, gelatin silver photograph
Harold Cazneaux *Washing pattern, Woolloomooloo* 1910–1912, bromoil photograph
Harold Cazneaux *Beach scene, Bondi* circa 1929, gelatin silver photograph
Harold Cazneaux *Demolition* 1928, bromoil photograph
Harold Cazneaux *Flannel flower stall* circa 1924, gelatin silver photograph
Harold Cazneaux *Building the bridge* 1926, gelatin silver photograph
Harold Cazneaux *Woolloomooloo Bay* circa 1920s, bromoil photograph
Harold Cazneaux *Mort’s Dock, Balmain* circa 1923, gelatin silver photograph
Harold Cazneaux *Sun portrait (Lesley Sugden)* 1931, gelatin silver photograph
Harold Cazneaux *Spring time* 1918–1919, gelatin silver photograph
Harold Cazneaux *Spirit of endurance* 1937, gelatin silver photograph
Charles Wakeford *April showers* circa 1935, gelatin silver photograph
Henri Mallard *Noonday calm* 1949, bromoil transfer
The Home, vol 1, #1 1920, magazine

S H ERVIN GALLERY
John Coburn 17/1/04–20/3/04
John Coburn *Litany* 1958, oil on hardboard
John Coburn *Song of the earth* 1960, oil, sand on hardboard
John Coburn *Kuringai* 1977, oil on canvas
John Coburn *Tribe* 1981, oil on canvas
John Coburn *Tree of life* 1987, wool tapestry
John Coburn *Death and transfiguration* 1987, wool tapestry

LAKE MACQUARIE ART GALLERY
Hunter Art 1 – art tourist 13/2/04–4/4/04
Charles Meere *Australian beach pattern* 1940, oil on canvas
Charles Meere *Cartoon for Australian beach pattern* 1939, pencil, pen and black ink on ivory wove paper
Thomas Sidney Cooper *Minster Marshes, East Kent* 1877, oil on canvas
CITY GALLERY WELLINGTON
Rosalie Gascoigne 20/2/04–2/6/04
Rosalie Gascoigne *Clouds 1* 1992, hardboard on plywood
Rosalie Gascoigne *Metropolis* 1999, retro-reflective road signs

NATIONAL GALLERY OF AUSTRALIA
The Edwardians: secrets and desires
National Gallery of Australia 12/3/04–14/6/04
George Frampton *Peter Pan* 1912, bronze
Rupert Bunny *Returning from the garden* circa 1906, oil on paperboard
George Lambert *Important people* 1914–1921, oil on canvas
Bertram Mackennal *The dancer* 1904, bronze
Hugh Ramsay *The lady in Blue (Mr and Mrs J S MacDonald)* 1902, oil on canvas

Phillip Wilson Steer *Mrs Violet Hammersley* 1906–1907, oil on canvas
George Lambert *Miss Thea Proctor* 1903, oil on canvas
John Peter Russell *My ami ‘Polite* 1900, oil on canvas
Auguste Rodin *E Godard, Foundry Monument à Whistler* 1904 (modelled); 1983 (cast), bronze
Norah Simpson *Studio portrait, Chelsea* 1915, oil on canvas
Thea Proctor *Fan design* circa 1908, pencil, watercolour, chinese white, fan-shaped
Derwent Wood *Tom Roberts* 1910, patinated plaster head
Henry Tonks *The pearl necklace* circa 1905, oil on canvas

NATIONAL GALLERY OF AUSTRALIA
Making pictures 13/3/04–30/5/04
George W Lambert *The shop* 1909, oil on canvas

INSTITUTE OF MODERN ART, QUEENSLAND
Judy Watson 18/3/04–24/4/04
Judy Watson *red tides* 1997, pigment and pastel on canvas

NIKOLAS MOURTZAKIS/ VICTORIAN COLLEGE OF THE ARTS, MELBOURNE
The analytical portrait 29/3/04–2/4/04
Nikolas Mourtzakis *Untitled study* 1999, conté, white chalk on two sheets of brown dressmakers paper
POWERHOUSE MUSEUM
Gambling in Australia 5/4/04–25/9/04
Weaver Hawkins *Going round* 1954, oil on hardboard
David Moore *Bookmakers, Rosehill racecourse, Sydney* c1949, printed 1984, gelatin silver photograph

MCCLELLAND GALLERY
Louis Kahan retrospective
McClelland Gallery and Sculpture Park 18/4/04–13/6/04

Louis Kahan *Portrait of Albert Tucker* 1961, oil, synthetic polymer paint on canvas

Louis Kahan *Portrait of Patrick White* 1962, oil, synthetic polymer paint on hardboard

UNIVERSITY ART MUSEUM
To look within – self portraits
University Art Museum 5/4/04–20/6/04

Nicholas Chevalier *Self portrait* 1857, oil on cardboard

Fred Coventry *Self portrait* 1927, pencil

William Dobell *Self portrait* 1932, oil on wood panel

Frederick McCubbin *Self portrait* 1886, oil on canvas on hardboard

Sidney Nolan *Self portrait* 1943, synthetic polymer paint on jute canvas

Margaret Olley *Portrait in the mirror* 1948, oil on cardboard

Margaret Preston *Self portrait* 1930, oil on canvas

Tom Roberts *Self portrait* 1924, oil on canvas

Arthur Streeton *Self portrait* circa 1923, oil on canvas

Brett Whiteley *Self portrait in the studio* 1976, oil, collage, hair on canvas

Eric Wilson *Self portrait* 1945, oil on canvas

NEW ENGLAND REGIONAL ART GALLERY

Living on the land 30/4/04–31/5/04

Tom Roberts *The golden fleece* 1894, oil on canvasesHISTORIC HOUSES TRUST OF NEW SOUTH WALES
Cedar in Australia 8/5/04–15/8/04
Tom Roberts *Silent Bob Bates* 1895, oil on cedar

AUSTRALIAN NATIONAL UNIVERSITY DRILL HALL GALLERY
Hilarie Mais: retrospective
20/5/04–4/7/04

Hilarie Mais *Grid: Doors II* 1987, two timber grids, oil paint 506.1988.a-b
Hilarie Mais *Bearing effigy* 1994, timber grid, canvas panel, oil paint

AUSTRALIAN NATIONAL MARITIME MUSEUM
Sailor style 27/5/04–17/10/04
Grace Crowley *Figure study: French sailor standing, one leg raised on box* 1928, pencil on paper

QUEENSLAND ART GALLERY
Miniatures 30/5/04–29/8/04

Bijapur/Deccan/India, Golconda/Deccan/India *Lady playing a tambura* circa 1720–1750, opaque watercolour with gold on paper
Bikaner/Rajasthan/India *Krishna as the divine cowherd (red border)* circa 1820, opaque watercolour with gold on paper

North India/India *Todi Ragini* late 18th century, opaque watercolour with gold paper

Lucknow/Uttar Pradesh *Portrait of a Mughal Coutier* circa 1770, opaque watercolour on paper

Mewar/Rajasthan/India *A Rana on horseback surrounded by retainers* 1765, opaque watercolour with gold paper

Jaipur/Rajasthan/India *Priest of Jaipur instructing the priest of the Hanuman Temple* circa 1800, opaque watercolour with gold on paper
Jodhpur/Rajasthan/India *Marwar style* circa 1820, opaque watercolour with gold paper

NATIONAL GALLERY OF VICTORIA
Impressionism transformed
17/6/04–26/9/04

Claude Monet *Port-Goulphar, Belle île* 1887, oil on canvas
Camille Pissarro *Peasants’ house, Eragny* 1887, oil on canvas
Henri Toulouse-Lautrec *Portrait of Madame Aline Gibert* 1887, oil on canvas

ROBIN BERKELEY EDITIONS, WOOLLAHRA
(Borrowed for commercial printing purposes) 14/6/04–14/7/04

Margaret Olley *Turkish pot with lemons* 1982, oil on hardboard

FURNISHING LOANS

THE ASIA-AUSTRALIA INSTITUTE
Unknown (Australia), *Early Australian colonial table*, circa 1815-1820 wood, brass, circular table/pedestal base
Unknown (United Kingdom), *Chippendale table*, circa 1795 mahogany veneered with satinwood

GOVERNMENT HOUSE

Jean Appleton (Australia, b.1911, d.2003), 2 paintings: *Red Cannas*, 1948 oil on paperboard; *Bush things*, (1951) oil on paper on paperboard
Richard Ashton (Australia, b.1913, d.2001), *Wyargine Point*, 1941 oil on canvas on paperboard
Will Ashton (Australia, b.1881, d.1963), 2 paintings: *Old buildings, Sospel, France*, oil on canvas on paperboard; *Building the bridge*, 1932 oil on canvas

Charles Bryant (Australia, b.1883, d.1937), *Low tide, St Ives*, oil on canvas

Rupert Bunny (Australia, b.1864, d.1947), *Flowers*, circa 1927–circa 1930 oil on canvas

Charles Bush (Australia, b.1919, d.1989), *Landscape near Tarquinia, Italy*, 1952 oil on hardboard
Russell Drysdale (Australia, b.1912, d.1981), *Rocky landscape*, (early 1960s) oil on canvas

Douglas Dundas (Australia, b.1900, d.1981), *The towers of San Gimignano*, oil on canvas
Henry Edgecombe (Australia, b.1881, d.1954), *Nerriga landscape*, oil on canvas on cardboard
Elioth Gruner (Australia, b.1882, d.1939), 3 paintings: *Daffodils*, 1927 oil on wood; *Snapdragons*, 1927 oil on wood; *New England*, (1921) oil on canvas

H A Hanke (Australia, b.1901, d.1989), *Santa Eulalia, Murcia*, (1950), (reworked 1960) oil on canvas on hardboard

Hans Heysen (Australia, b.1877, d.1968), *A bowl of roses*, 1924 oil on canvas

Robert Johnson (Australia, b.1890, d.1964), 2 paintings: *Macleay River*, (1958) oil on canvas; *Out west*, oil on canvas

Percy Lindsay (Australia, b.1870, d.1952), *Late afternoon, autumn*, circa 1937 oil on canvas on hardboard

Charles Lloyd Jones (Australia, b.1878, d.1958), *Afternoon light*, 1941 oil on canvas on paperboard

Clifton Pugh (Australia, b.1924, d.1990), 2 paintings: *Acacia and bush*, 1957 oil on hardboard; *The eagle and the baobab trees*, 1957 oil on hardboard

Tom Roberts (Australia, b.1856, d.1931), *Harrow Hill*, circa 1910-circa 1912 oil on canvas on plywood
Albert Sherman (Australia, b.1882, d.1971), 2 paintings: *Peonies*, oil on canvas; *Gordonias*, (1945) oil on canvas

Jeffrey Smart (Australia, b.1921), *Parkland*, 1950 oil on canvas
Lance Solomon (Australia, b.1913, d.1989), *Summer*, (1948) oil on canvas on hardboard

David Strachan (Australia; England, b.1919, d.1970), *Batterie de cuisine*, 1956 oil on hardboard

Arthur Streeton (Australia, b.1867, d.1943), *Melon*, (circa 1926) oil on canvas

OFFICE OF THE GOVERNOR

Arthur Boyd (Australia, b.1920, d.1999), *Midday, the Wimmera* 1948–1949 oil on canvas on plywood
Elioth Gruner (Australia, b.1882, d.1939) *Bondi Beach*, circa 1912 oil on cardboard; *Milking time (Araluen Valley)*, 1922 oil on canvas on paperboard

James R Jackson (Australia, b. 1882, d.1975), 3 paintings: *Little boats, Middle Harbour*, 1946 oil on canvas on paperboard; *Pathway, Athol Gardens*, oil on canvas on paperboard; *Sand dunes, Botany*, 1952 oil on canvas on plywood.

George Lawrence (Australia b.1901, d.1981), 2 paintings: *Foveaux Street, Surry Hills*, 1945 oil on canvas on paperboard; *Landscape*, 1950 oil on paperboard

Lorna Nimmo (Australia, b. 1920, d.1990) *Burnt timber*, 1947 oil on plywood
Jeffrey Smart (Australia, b.1960), *The stilt race*, 1960 oil on plywood
Arthur Streeton (Australia, b.1867, d.1943), *Beneath the peaks, Grampians*, 1921 oil on canvas
Dorothy Thornhill (Australia, b.1910, d.1987), *Morning at Cremorne*, 1939 oil on canvas

Dora Toovey (Australia, b.1898, d.1986), *How does your garden grow*, (1939) oil on canvas on paperboard

Charles Wheeler (Australia, b.1881, d.1977), *The Upper Murray*, oil on plywood

François Bossuet (Belgium, b.1800, d.1889), *La Place de la Constitution*, 1880 oil on paper over masonite

John Brack (Australia, b.1920, d.1999), *Out*, 1979 oil on canvas

J Browne (England, b.18th century), *Landscape with view of Salisbury Cathedral*, 18th century oil on canvas

Rupert Bunny (Australia, b.1864, d.1947), *Waterfront Bandol*, circa 1929 oil on canvas

Evelyn Chapman (Australia, b.1888, d.1961), *(The basket maker)*, 1919 oil on canvas

H A Hanke (Australia, b.1901, d.1989), *Low tide, Balmoral*, 1947 oil on canvas

Nora Heysen (Australia, b.1911), 2 works: *Petunias*, 1930 oil on canvas; *Spring flowers*, 1938 oil on canvas on hardboard

Kenneth Jack (Australia, b.1924), *Drifting dust, white cliffs, N.S.W.*, 1970 synthetic polymer paint on hardboard
James R Jackson (Australia, b.1882, d.1975), 2 paintings: *The timber schooner*, oil on canvas; *The old road, South Coast*, oil on canvas

attributed to George Jones (England, b.1786, d.1869), *Battle of Joppa*, oil on canvas on hardboard
James Kerr-Lawson (England, b.1865, d.1939), *Refugees returning to Cambrai under protection of an Australian Trooper*, 1920? oil on canvas

George W Lambert (Australia, b.1873, d.1930), *The three kimonos*, oil on canvas

John Longstaff (Australia, b.1862, d.1941), *Sir George Reid*, oil on canvas

William Marlow (England, b.1740, d.1813), 2 paintings: *San Giorgio Maggiore*, oil on canvas, relined; *The Rialto Bridge, Venice*, oil on canvas
John Masquerier (England, b.1778, d.1855), *Warren Hastings* (1732–1818), 1810 oil on canvas
Gion Pentelei Molnar (Hungary, b.1878, d.1924), *Pears*, 1878–1924 oil on canvas

Margaret Olley (Australia, b.1923), *Still life with leaves*, circa 1960 oil on hardboard
Tom Roberts (Australia, b.1856, d.1931), *Sir Henry Parkes*, circa 1894 oil on canvas

John Salvana (Australia, b.1873, d.1956), *The road to Wollombi*, 1936 oil on canvas

Jeffrey Smart (Australia, b.1960), *The stilt race*, 1960 oil on plywood
Arthur Streeton (Australia, b.1867, d.1943), *Beneath the peaks, Grampians*, 1921 oil on canvas

Dorothy Thornhill (Australia, b.1910, d.1987), *Morning at Cremorne*, 1939 oil on canvas
Dora Toovey (Australia, b.1898, d.1986), *How does your garden grow*, (1939) oil on canvas on paperboard
Charles Wheeler (Australia, b.1881, d.1977), *The Upper Murray*, oil on plywood

OFFICE OF THE PREMIER – PARLIAMENT HOUSE

Frank Andrew (Australia, b.1911, d.1973), *All night joint*, 1946 oil on hardboard

Arthur Boyd (Australia, b.1920, d.1999), *Cattle on hillside*, *Shoalhaven*, circa 1975 oil on canvas

John Brack (Australia, b.1920, d.1999), *Battle of the Etruscans*, 1975 1929 oil on canvas

Milton Budge (Australia, b.1941), *Three and a half*, 1994 synthetic polymer paint on canvas

John Coburn (Australia, b.1925), *Tree of life*, 1964–1965 oil on hardboard

Russell Drysdale (Australia, b.1912, d.1981), *Picture of Donald Friend*, (1948) oil on hardboard

Weaver Hawkins (United Kingdom; Australia, b.1893, d.1977), *Dance of the football field*, 1947 oil on canvas on cardboard

Rita Kunintji (Australia, b.circa 1936), *Special law and ceremony ground*, synthetic polymer paint on canvas

Sidney Nolan (Australia; United Kingdom, b.1917, d.1992), 2 works, *Carron Plains*, 1948 synthetic polymer paint on hardboard; *Burke and Wills expedition, ‘Gray sick’*, 1949 synthetic polymer paint and oil-based red ochre on hardboard

Max Ragless (Australia, b.1901, d.1981), *Dust, Birdsville*, 1959 oil on hardboard

Jeffrey Smart (Australia, b.1921), *Central Station II*, 1974–1975 synthetic polymer paint on canvas
Fred Williams (Australia, b.1927, d.1982), *Landscape*, 1969 oil on canvas

OFFICE OF THE PREMIER – GOVERNOR MACQUARIE TOWER
Henri Bastin (Belgium; Australia,

b.1896, d.1979), *My camp*, 1966 oil, synthetic polymer paint on hardboard
Naata Nungurrayi (Australia, b.circa 1932), *Untitled*, 1999 synthetic polymer paint on linen canvas
Paul Partos (Czechoslovakia; Australia, b.1943, d.2002), *Untitled (black-grey)*, 1990 oil on canvas
OFFICE OF THE DEPUTY PREMIER - PARLIAMENT HOUSE
Peggy Rockman (b.1935), *Lajamanu area*, synthetic polymer paint on canvas
Gideon Tjupurrula (b. circa 1928), *Two men dreaming*, synthetic polymer paint on canvas

OFFICE OF THE DEPUTY PREMIER - GOVERNOR MACQUARIE TOWER
Milton Budge (b.1941), *Camping on walkabout*, synthetic polymer paint on canvas

Nowee Nangala (Australia, b.1940), *Manakarra (bush tucker) Dreaming at Ngila*, synthetic polymer paint on linen canvas

Miriam Napanangka (Australia),

Miriam Napanangka (Australia), *Winpupula Rockhole*, synthetic polymer paint on linen canvas
Dini Tjampitjinpa (b.1945), *Tingari story at Tjintarra*, synthetic polymer paint on canvas

DIRECTOR GENERAL, PREMIER’S DEPARTMENT – GOVERNOR MACQUARIE TOWER
Gerald Lewers (Australia, b.1905, d.1962), *Introspection*, 1956 volcanic breccia, soapstone

OFFICE OF THE DEPUTY LEADER OF THE OPPOSITION – PARLIAMENT HOUSE

Seymour Lucas (England, b.1849, d.1923), *The King’s rival*, 1901 oil on canvas

Tom Roberts (Australia, b.1856, d.1931), *Trawool landscape*, 1928 oil on canvas on hardboard

SUPREME COURT

Jean Appleton (Australia, b.1911, d.2003), 2 paintings: *Landscape*, (circa 1955) oil on hardboard; *Bush landscape with rocks*, 1952 oil on hardboard

Will Ashton (Australia, b.1881, d.1963), *Pont Philippe IV, Paris*, oil on canvas

Robert Campbell (Australia, b.1902, d.1972), *Avenue du Maine, Paris*, circa 1930 oil on canvas

Ray Croke (Australia, b.1922), *Normanton, North Queensland*, 1962 oil on canvas

Douglas Dundas (Australia, b.1900, d.1981), *Chianti country*, (1929) oil on canvas

George Lawrence (Australia, b.1901, d.1981), *Autumn morning, Hyde Park*, 1948 oil on paperboard

Seymour Lucas (England, b.1849, d.1923), *The Gordon Riots*, 1780, 1879 oil on canvas

Sidney Nolan (Australia; United Kingdom, b.1917, d.1992), 3 paintings: *Ned Kelly at the river bank*, 1964 synthetic polymer paint on hardboard; *Policeman floating in the river*, 1964 synthetic polymer paint on hardboard; *Kelly and policeman*, 1964 synthetic polymer paint on hardboard

Justin O’Brien (Australia, b.1917, d.1996), 2 paintings: *Supper at Emmaus*, oil on hardboard; *Little boy in costume*, (1957) oil on hardboard

Desiderius Urban (Australia; Hungary, b.1884, d.1986), *Village church in Hungary*, (circa 1925 – circa 1926) oil on canvas on paperboard on plywood

Jeffrey Smart (Australia, b.1921), *Alma Mahler feeding the birds*, (1968) oil on canvas

Lloyd Rees (Australia, b.1895, d.1988), *Dusk at North Ryde*, 1948 oil on canvas

Tony Tuckson (Australia, b.1921, d.1982), *Interior with figures*, (1954) oil on canvas

LAW COURTS LTD (SUPREME COURT BUILDING)

William Delafield Cook (Australia, b.1936), *Water-lilies*, (1972–73) synthetic polymer paint on canvas

Fred Williams (Australia, b.1927, d.1982), *Lal-Lal Falls*, (1976) oil on canvas

ROYAL ALEXANDRA HOSPITAL FOR CHILDREN

Sam Byrne, *highest peak, Barrier Range*, oil on hardboard

Lawrence Daws (Australia, b.1927), *Summer landscape*, 1994 oil on canvas

Sam Fullbrook (Australia, b.1922, d.2004), *Ford on the Condamine with jacaranda*, (circa 1985) oil on canvas

Seymour Smith (Australia, b.1916, d.1981), *Gascoyne River country*, 1958 oil on hardboard

Sidney Nolan (Australia; United Kingdom, b.1917, d.1992), 4 works: *Broome sunset WA*, 1985 synthetic polymer paint on hardboard; *Elephant*, 1963 synthetic polymer paint on hardboard; *The explorer*, 1964 synthetic polymer paint on hardboard; *Painted lady (red-necked Avocet)*, 1948 synthetic polymer paint on hardboard

STAFF LIST

as at 30 June 2004			
			
DIRECTOR <p>Edmund Capon AM, OBE, M Phil</p> EXECUTIVE PERSONAL ASSISTANT TO THE DIRECTOR <p>Lisa Franey BA (Hons)</p> CURATOR, EXHIBITIONS <p>Terence Maloon BA (Hons), Dip Art & Design</p>	SENIOR CURATOR, EUROPEAN ART, PRE-1900 <p>Richard Beresford BA (Hons) MBA PhD</p> CURATOR, INTERNATIONAL PRINTS AND DRAWINGS <p>Peter Raissis BA (Hons)</p> REGISTRAR – CATALOGUE & DOCUMENTATION <p>Jesmond Calleja BA</p> ASSISTANT REGISTRAR, (CURATORIAL), WESTERN ART <p>Judy Peacock BA, Grad Dip App Sc, M Art Admin</p> CURATOR, CONTEMPORARY AUSTRALIAN ART <p>Wayne Tunnicliffe BA (Hons) MA, M Art Admin</p> ASSISTANT CURATOR, WESTERN ART <p>Natasha Bullock BA (Hons), Postgrad Dip (Art Curatorship & Museum Management) MA (Visual Arts)</p> COORDINATOR, STUDY ROOM <p>Denise Mimmocchi BA (Hons)</p>	COLLECTION BENEFACTORS AND ABORIGINAL COLLECTION BENEFACTORS <p>Bambi Blumberg B Econ, Dip Ed, Cert Teach English</p> SENIOR CURATOR, PHOTOGRAPHY <p>Judy Annear BA</p> COORDINATOR, PHOTOGRAPHIC COLLECTION <p>Lisa Paulsen</p> HEAD CURATOR, ASIAN ART <p>Jackie Menzies BA (Hons), MA</p> CURATOR, JAPANESE ART <p>Clare Pollard, BA, PhD</p> CURATOR, CHINESE ART <p>Yang Liu, BA, MA, PhD</p> SENIOR COORDINATOR, ASIAN PUBLIC PROGRAMS <p>Ann MacArthur BA, MIM</p> ASSISTANT CURATOR, ASIAN ART <p>Haema Sivanesan, B Arch (Hons)</p>	ASSISTANT REGISTRAR, (CURATORIAL) ASIAN ART <p>Natalie Seiz BA (Hons), M Art Admin</p> HEAD CURATOR, AUSTRALIAN ART <p>Barry Pearce Dip Art Ed</p> CURATOR, AUSTRALIAN ART <p>Deborah Edwards BA (Hons), M Phil</p> ASSISTANT CURATOR, AUSTRALIAN ART <p>Helen Campbell BA (Hons), Grad Dip (Museum Studies)</p> SENIOR CURATOR, AUSTRALIAN PRINTS AND DRAWINGS <p>Hendrik Kolenberg Dip Ed</p> ASSISTANT CURATOR, AUSTRALIAN PRINTS AND DRAWINGS <p>Anne Ryan BA (Hons), M Art Admin</p> ASSISTANT REGISTRAR, (CURATORIAL) AUSTRALIAN ART <p>Natalie Wilson BA (Visual Arts) MA (Art History & Theory)</p>

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Jonathan Cooper Dip Art Ed

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SPONSORSHIP MANAGER
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Paul Woolcock

GALLERY SERVICE OFFICER
Lorraine Xuereb

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

George Alexander (Public Programmes)

'Rosemary Laing' *Monografias* art & architecture magazine, Barcelona 2003
'Rosemary Laing' *Face up contemporary art from Australia*, Museum fur Gegenwart, Berlin 2003
'Rosemary Laing' *Adelaide Biennale* 2004
'Balgo 4–04', *New paintings from the Kutjungka Region*, Warlayitri Artists Aboriginal Corporation 2004
'Gail Hastings' in *Australian Art Collector* 2004
Photography education kit, chief writer, AGNSW 2004
Launch of McKenzie Wark, *Dispositions* (New York) at Artspace, Sydney 2003
Coordinated Art of the XX Century lecture series 2004
Public programs for the *Colin McCahon* exhibition, lectures, education kit 2003
Public programs for the *Man Ray* exhibition, lectures, education kit 2004
Ongoing lectures for Teachers' Previews, Vol Guides, visiting TAFEs (Hornsby)
Art Gallery Society New York City Art Tour 2004
Steering Committee for Video Conversations Project.

Judy Annear (Senior Curator, Photography)

'Ishida and the Sydney Camera Circle', *TAASA* review, December 2003
Ishida and the Sydney Camera Circle, Museum of Sydney exhibition brochure 2003
American beauty: from Muybridge to Goldin, AGNSW 2003
Lecture *Tracey Moffatt*, Museum of Contemporary Art, Sydney 24 February 2004
Advisor to exhibition *Ishida and the Sydney Camera Circle*, Museum of Sydney Dec 2003–April 2004
Developed the Gallery's first collection-based education kit for photography, in conjunction with Public Programmes
Coordinated the Photography Collection Benefactors program

Richard Beresford (Senior Curator of European Art pre–1900)

'Particular elegance: new book explores a rich but little known era of French art', *LOOK*, March, 2004, p 30
Entries on Vignon, Valentin and Gentileschi for *Darkness & light: Caravaggio & his world*
'Philippe de Champaigne, "Philippe, homme sage et vertueux"' (book review), *The Burlington Magazine*, vol 146, April, 2004, pp 266-68
Keynote paper delivered to AAANZ conference, Canberra, December 2003: 'Simon Vouet's "Allegory of Prudence" from Montpellier'

Lecture to Art Gallery Society diploma course: 'A Dance to the music of time' by Nicolas Poussin
Public lecture on Caravaggio's *Christ crowned with thorns* from Vienna
Lecture to National Art School: 'Claude's drawings and their sites in the Roman Campagna'
Floor-talk to volunteer guides: 'Hanging the old courts'
Floor-talk to teachers' training course: 'Introduction to the European collection'
Floor-talk to volunteer child guides: 'Looking at the European collection'
Lecture to volunteer guides: '15th-17th century works in the European collection'

Anthony Bond (General Manager, Curatorial Services)

'Terror of the void' a published paper in RLA conference *The dark side* RLA press 2004
'The body – the nude' in *Il Nudo*, ArtificioSkira Firenze Italy, 2004
Lecture *Global art after 1989*, Echigo Tsumari Triennial Japan, 21 July 2003
Lecture 'Beuys/Kiefer' Ourimbah campus, 14 August 2003
Lecture 'Performing bodies' COFA, 25 and 26 August 2003
Lecture 'Global art after 1989' (final version) Istanbul Biennale, 22 Sept 2003
Lecture 'Self portraits' NPG Canberra AAANZ conference 5 Dec 2003
Forum on survey exhibitions, Newcastle Region Gallery 10 March 2004
Colloquium on *Self portraits*. National Portrait Gallery, London, 19 April 2004
Investigator for a major ARC project
Ethical globalism: changing strategies of political critique and intervention in curatorial practice after 1989 administered by UNSW, 2003–2006
Treasurer for AICA (international association of art critics Australian branch) since 2001
Member of the Board of Biennale of Sydney since 2000
Member of the Council for the Power Foundation, Sydney University since 2001
Member of Executive of Art Association of Australia and NZ since 1997
Assessor Australian Research Council Grants in the category of Fine Arts since 1995

Donna Brett (Rights and Reproductions Manager)

'Museology, memory and looking' *LOOK* magazine
'From sensation and Sallé's Anatomy Class, to Fish in a blender ...' *LOOK*
Anne Graham: the alchemy of becoming, catalogue essay, Sherman Galleries, Feb 2004
Managed the AAANZ Conference,

Ethics and aesthetics at the AGNSW and chaired session on Institutional Ethics, Sept 2003

Participation in ARC research partnership with the University of Melbourne, Copyright and Digitisation in Cultural Institutions
Committee member of the Sydney Arts Management Advisory Group since 2000
Committee member, Museums and Galleries Foundation: Visual Arts Reference Committee
Board Member/Treasurer, TDQ Company 2004

Natasha Bullock (Assistant Curator, Photography and Contemporary Art)

'Hans Hasenpflug', artist profile, *Photofile*, Summer 2004
Paul Knight, 'Peekaboo', catalogue essay for solo exhibition, Centre for Contemporary Photography, Melbourne, 2004
'Papermates: Damiano Bertoli, Kate Cotching and Louise Paramor', *State of the Arts*, summer issue, 2003
Australian postwar photodocumentary AGNSW 2004
Supervised interns from University of Sydney

Jesmond Calleja (Registrar – Cataloguing and Documentation)

'Collection management and standards for vocabulary', *Insite*, Museums Australia (Victoria) Newsletter, Jan – Feb 2004, p 6-7
New vision, new reality: managing content for the web, Museums Australia Conference *Food for thought: museums & galleries feast & famine*, 20 May 2004, Melbourne

Jonathan Cooper (Public Programmes)

Judged ICON Art Prize and exhibition (art and spirituality), Katoomba Arts Centre 23 Apr 2004
Judged Hunters Hill Art Prize 1 May 2004
Performance-tour, 'Engaging with art' for the AGNSW's Artside In program 22 Oct 2003, 22 Mar 2004 and 23 Jun 2004

Paula Dredge (Conservator, Paintings)

Frames by SA Parker in the collection of the Art Gallery of New South Wales, SA Parker Framing Works, Art Gallery of New South Wales Manuscript Guide No 6.
'Preserving evidence of twentieth century frames: a case study of Sydney modern painters and the SA Parker Framing Works', AICCM Paintings Special Interest Group Symposium, Hobart 18–19 March 2004,
'The artist's colourman', Modern Art in the Making diploma lecture series, Art Gallery of New South Wales, 31 March, 1 April 2004

Presentation on ochres and binders used in Aboriginal paintings, Baulkham Hills High School, HSC chemistry students, 17 & 24 June 2004
Supervision of conservation intern from University of Applied Sciences Cologne, Germany,
Co-supervisor of PhD student thesis in the Microstructural Analysis Unit, University of Technology, Sydney
Supervision of Museum Studies student thesis, University of New South Wales

Deborah Edwards (Curator, Australian Art)

Researched and curated *Presence and absence: Australian portrait sculpture* at the National Portrait Gallery, Canberra, 21 August – 16 November 2003
'New Zealand sculpture' book review, *Art Monthly*, October 2003
'Aboriginal art in context', in essay *One sun, one moon*, edited by Hetti Perkins, AGNSW 2004
Floor talks, interviews, lectures re *Presence and absence*, Canberra, September 2003
Opened exhibitions *Bob Mitchell, paintings/pat Corrigan photography*, Mosman Art Gallery 5 February 2004
'Curating in the 21st century', keynote lecture, NETS seminar, NGV, Melbourne 30th April 2004

Hendrik Kolenberg (Senior Curator, Australian Art)

'Drawing a winner: a decade of Dobell Prizes shows us how and why' *LOOK*, Aug 2003, pp 24-27
'Ingrid Morley' *Craft arts international* no 59, 2003 pp 60-63,
'Drawn from life: an Australian link with Vincent van Gogh' *LOOK* Feb 2004 pp 14-15
'Tribute – Nora Heysen' *artonview* magazine, National Gallery of Australia no 38, winter 2004 pp 48-49
Judged for the Hutchins 'works on paper' Art Prize, Hobart, Oct 2003
Judged the David Wilson Award at the Julian Ashton Art School, Sydney, Nov 2003
Opened exhibition *Drawings from Lloyd Rees's European sketchbooks* Albury Regional Gallery, Feb 2004
Opened Act XII, *New works on paper* at UTS Gallery, Sydney, July 2003
Opened the *Students drawing exhibition*, National Art School, Sydney, May 2004

Brian Ladd (Head of Public Programmes)

Presented Fundays at the Gallery paper at the National Performance in Cultural Institutions Conference, National Museum of Australia, Canberra, 23 October 2003
Participated in the National Heads of

Education and Public Programs Forum in Adelaide, 27 & 28 April 2004.
Selector for Operation Art 2004, 25 June 2004

Study tour to Britain and France to examine innovative education and public programs, 5–21 July 2003
Gave radio interviews on SBS Radio, 2SM, 2NSR and 2ESR, and SMH interviews on a wide range of Gallery exhibitions, programs and events throughout the year.
Board Member of the Brett Whiteley Foundation. Commenced 27 October 2003
Member of Editorial Advisory Board *Art and Australia*, 2003–2004
Member of NAVA Committee into Research for Visual Art, Craft and Design Education and Visual Literacy, commenced March 2004

Stewart Laidler (Paintings Conservator)

Presented paper 'An introduction to FTIR at the AGNSW', Paintings Special Interest Group Conference, Hobart

Robyn Louey (Librarian)

Represented the Art Gallery of NSW at Kinetica (National Bibliographic Database) annual user group meeting, Adelaide 21-22 August 2003 & 18 June 2004
Kinetica Cataloguing Authorities Workshop, Adelaide, 22 August 2003.
Presentation to the Broken Bay Teachers Librarian Group about the library and archive, its history, resources and services, 29 August 2003
Attended SPUN (Spydus NSW user group) meetings 21 Nov 2003 and 19 March 2004

Ann MacArthur (Coordinator, Asian Programs)

Inspirations: art ideas for the primary and middle years, Curriculum Corporation, Melbourne, 2004
Lecture 'Symbolism in Hindu art', Asia Education Teachers Association Conference, September 2003
Coordinator, The Asian Arts Society of Australia China Trade Symposium, October 2003
Lecture, 'Exploring Asian cultures', Museums Australia Education Special Interest Group Expressing Other Cultures Seminar, February 2004
Tour Leader, 'Japan in the spring', Art Gallery Society of New South Wales, April 2004
Vice-president, The Asian Arts Society of Australia
Vice-president, Australian Institute of Eastern Music

Steven Miller (Archivist)

Co-curated project exhibition *The face: Brent Harris* and wrote catalogue essay.
'Colin McCahon: NZ artist explores questions of faith', *LOOK*, November 2003, pp 24-27

Contributing essayist to *Tradition today: Indigenous art in Australia*.
Lecture 'Mary Alice Evatt' at the S H Ervin Museum, 3 August 2003
Lecture 'Colin McCahon', AGNSW, 21 November 2003
Lecture to Australian Society of Archivist, State Records, 17 March 2004

Lecture 'The history of the AGNSW building' to students of the built environment, University of NSW, 30 March 2004
Talk on exhibition *The face: Brent Harris* to Contemporary Collection Benefactors, 20 April 2004
Lecture on the history of the AGNSW to art teachers, 28 April 2004
Lecture on the history of the AGNSW to volunteer guides, 18 May 2004
Workshop on artists' writings for students of Sydney College of the Arts, 26 August 2003
Opened the *Fred Jessup* exhibition, Artarmon Galleries, 23 September 2003

Denise Mimmochi (Study Room Coordinator)

'Avant-garde: politics and utopia' in Art of the XX Century lecture series, 5 May 2004

Barry Pearce (Head Curator, Australian Art)

Michael Johnson, Beagle Press, Sydney 2004
'Obituary' for Nora Heysen, *Sydney Morning Herald*, 6 January 2004 (Reprinted *Age* and *LOOK*)
Interviewed on Charles Conder *Nineteenth Century Worldwide* 9 July 2003
Interviewed on launch of Michael Johnson book, *Sydney Morning Herald*, April 2004
Wrote numerous texts for various magazines and newsletters
Lecture 'Icons of the Heidelberg school' President's Council 28 July 2003
Lecture 'Colour in painting' Lyceum Club, Sydney 9 Oct 2003
Judged Brett Whiteley Travelling Scholarship 2003
Judged *Salon des Refuses* of the Archibald and Wynne Prizes 2004
Director of the Brett Whiteley Studio Foundation
Member of Advisory Committee for S H Ervin Gallery, National Trust, Sydney
Consultant for new Brand Australia advertising campaign re use of Whiteley imagery

Rosemary Peel (Senior Conservator, Works on Paper)

Convenor of the Third National Symposium for Paper, Books and Photographic Materials AGNSW, 1–3 April 2004.
Completed the production of *Zhuangbiao* with English and Mandarin voiceovers.
Opened exhibition, *Angela Tay*,

Hazelhurst Regional Art Gallery, February 2004
Attended The Meta-Geographies of Paper symposium, MGF August 2003
Member of the Sydney Curatorial and Custodial Institutions Disaster Preparedness Group

Hetti Perkins (Curator, Aboriginal and Torres Strait Islander Art)

Contributed articles in *2004*, National Gallery of Victoria and the Australian Centre of the Moving Image, Melbourne, 2004
'Elizabeth Nyumi', in *Emotion and reason: Biennale of Sydney*, The Biennale of Sydney 2004
Lecture 'Landscape, beauty and spirit' Artists Week, Adelaide Festival for the Arts, 2004
Pre-selection Panel for the 2004 Telstra National Aboriginal and Torres Strait Islander Art Award, Darwin
Member of Arts Advisory Council, NSW Ministry for the Arts
Consultant to Indigenous Art Commission Project, Musée du Quai Branly, Paris
Field trips to Maningrida, Arnhem Land, August 2003 and May 2004

Peter Raissis (Curator of European Prints, Drawings & Watercolours)

'Enter Dante Gabriel Rossetti: two jewels of paintings add depth and brilliance to the Gallery collection', *LOOK*, April 2004, pp 9-12
'Auction coup: Gallery's Cézannes go from zero to six overnight', *LOOK*, Dec 2003/Jan 2004, pp 28-29
'Gone but not forgotten: Caravaggio helps the Gallery to add to its collection', *LOOK*, May 2004, p 12
Lecture to Art Gallery Society diploma course on '*Samuel Palmer and visionary landscape*'
Lecture to Sydney University
'Technique and function of old master drawings' and tutorial based on Fairfax collection
Lecture to Meadowbank Tafe on the Gallery's European prints collection
Attended Attingham Summer School, UK, June-July 2004

Anne Ryan (Assistant Curator, Australian Prints, Drawings & Watercolours)

Contemporary Australian prints from the collection Sydney, AGNSW 2004
The Dobell Prize for Drawing, the first ten years 1991 – 2002 Sydney, AGNSW 2003
Slide lecture and floor talk, 'Lloyd Rees European sketchbooks' Queen Victoria Museum & Art Gallery, Launceston, 7 and 8 May 2004
Lecture 'George Baldessin' La Trobe Regional Gallery, Morwell, Victoria 9 August 2003
Judged Blackfriars Drawing Acquisitive, Cootamundra NSW, 20 February 2004
Judged The Kings School Art Prize 2003

Opened *George Baldessin* exhibition, La Trobe Regional Gallery, Morwell Victoria, 9 August 2003
Committee member of Dictionary of Australian Artists online project, UNSW
Committee member for 10th Sydney International Art on Paper Fair

Malgorzata Sawicki (Senior Conservator/Head of Frames Conservation)

'From "Lady in Black" to "Art Students": story behind changing a frame' paper presented at the Perception: The Preservation of Paintings and Their Meanings symposium, organised the Paintings SIG and the Gilded Objects Conservation SIG of the Australian Institute for the Conservation of Cultural Materials Inc, Hobart Art Gallery and Museum, Hobart, Tasmania, 18 – 20 March
'Research into non-traditional gilding techniques as a substitute for traditional matte water-gilding', PhD research project, University of Western Sydney – continuing.
Interviews for the SBS Polish Radio on opening of the Asian galleries, Caravaggio & Archibald Prize 2004

Susan Schmocker (Head Librarian)

'Research library and archive', *Foundation Newsletter* no 3 & 4
'Launch of the Friends of the Research Library and Archive' *ARLIS/ANZ Journal*, no 55, 2003.
Lecture to Information Management students, Charles Sturt University on role and function of the Gallery's Research Library and Archive, 9 September 2003.
Represented the Gallery at the 'Dictionary of Australian Artists Online – ARC LIEF Forum' at UNSW, 19 February 2004
Represented the Gallery at the Forum on information resources in the visual arts at the National Library, 7 May 2004

Tristan Sharp (Coordinator of Secondary Schools Programmes)

Opened Masada College, Visual Art and Design Exhibition
Opened Brigidine College, St Ives, Visual Art and Design Exhibition
Interviews ARTEXPRESS, SMH Online and Kids TV Channel 7
Opened *Express yourself*, HSC Body of Work exhibition, Manly Regional Gallery and Museum
Lecture 'Syllabus strategies: 4D, photographic and digital work in the Gallery collection', Association for Independent Schools Annual Visual Arts State Conference
Opened Sydney College of Arts Master of Teaching (Secondary Visual Arts) exhibition and graduation

Wayne Tunnicliffe (Curator of Contemporary Art)

Curator, Mathew Barney, *Cremaster Cycle* screenings, AGNSW, March 2004

Curator, *Still life: inaugural Balnaves Sculpture Project*, AGNSW, 6 Sept. – 2 Nov 2003

Curator, *Susan Norrie: Undertow*, AGNSW, 21 July – 12 Oct 2003

Curator, *Untitled: abstraction from the Australian collection*, AGNSW, 28 June – 7 Sept. 2003

Co-curator AGNSW Contemporary Projects: Brent Harris, Phillip Brophy, Alex Gawronski

Still life: inaugural Balnaves Sculpture Project, (exhibition catalogue), AGNSW, Sydney, 2003

Susan Norrie: Undertow, (exhibition brochure), AGNSW, 2003

'What's a cremaster?', *LOOK*, March 2004

'Still life, contemporary Australian sculpture', article, *LOOK*, October 2003

'Susan Norrie', *LOOK*, July 2003

'Raquel Ormella', essay for *Poetic Justice*, 8th International Istanbul Biennial, September 2003

Speed trap: the quiet movement of Francis Alys, Biennale of Sydney, Museum of Contemporary Art, 6 June 2004

Mathew Barney Cremaster Cycle, introduction, Domain Theatre, 6, 13, 20 March

CCB Minter Ellison Collection tour, with Amanda Love, 12 February 2004
Contemporary Australian Art Lecture, Newcastle Regional Gallery, 19 November 2003

Still life exhibition floortalk, 22 October, 2003

Curatorial practice and contemporary Art at the AGNSW, lecture to University of Sydney Master of Museum Studies students, 21 October 2003

Still life exhibition floortalk and artist's talks, 6 October 2003

Contemporary Collection Benefactors *Still life* preview tour, 22 October 2003

Clayton Utz floortalk in Susan Norrie's *Undertow*, 26 October 2003
CCB tour of Susan Norrie's

Undertow, 31 July 2003

Australia Centre for Contemporary Art Benefactors tour of AGNSW Contemporary collection, 14 March 2004

Panel member, Curatorial Lab 1, Australian Centre for Contemporary Art, 20 – 22 April 2004

Australia Council India Triennale assessment panel, 11 November 2003
Judge, Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, 7–8

November, 2003

Royal Botanic Gardens Sydney Advisory Committee member 2003/04
Contemporary Collection Benefactors Committee 2003/04

Michael Wardell (Coordinator of Curatorial Services)

'Thanks to a generous benefactor' (The D G Wilson Bequest) *LOOK*, Nov 2003 pp 14-15

'Mervyn Horton's Bequest' *LOOK*, June 2004 pp 11-12

'Marcel Duchamp: Boite-en-Valise' in Art of the XX Century lecture series, June 2004.

Organised The Barbara Blackman Temenos Foundation Lecture 'Jack Herbert Caspar David Friedrich and German Romanticism' September 2002

Selected successful applicants for The 2003 Dyason Bequest.

Co-ordinated the Regional Galleries Mentorship Program, in collaboration with The Museum & Galleries Foundation, 2003

Judged the 5th Annual Pokolbin Art Prize and opened the exhibition at Tempus Two Winery, 2004.

Member of the selection committee for the Moya Dyring Studio & Dr Denise Hickey Memorial Studio, Cite Internationale des Arts, Paris, 2004

Judged The Basel and Muriel Hooper Scholarship & The Eliot Gruner Prize, 2003

Ken Watson (Assistant Curator of Aboriginal and Torres Strait Islander Art)

'Paddy Bedford' *Walking the line* Jirrawun Artists Corporation 2003

'Diary of a field trip' *LOOK*, Mar 2004

Panel member 'Roundtable

discussion: curatorial issues', Art

Association of Australia and New

Zealand – *Ethics and aesthetics*

Conference AGNSW 20 Sept 2003

Speaker 'Protocols in practice:

Indigenous protocols case studies'

Regional Galleries Seminar, *planning*

and protocols NERAM 20 Oct 2003

Talk 'A sacred place', the Micky

Durrng and Djon Mundine

collaborative exhibition held at the

UTS Gallery, Sydney Elders Lunch,

27 May 2004

Panel member for 'The art of

disquiet – practice, theory,

performance colloquium', Sydney

Biennale satellite, Macquarie

University,

21 June 2004

Numerous floor talks and lectures to

local tertiary students, international

student groups, corporate groups,

companies and tourist operations.

Opened exhibition *Karla Dickens*

'Our Lady of Triana' Blackfella's

Dreaming Gallery, Paddington,

19 Feb 2004

Opened group exhibition *Spirit*,

Blackfella's Dreaming Gallery,

Paddington, 18 June 2004

Research trip to Darwin and

Maningrida for the forthcoming

exhibition *Crossing country: the*

alchemy of western Arnhem Land

art, 14–29 August 2003



Shoena White (Curator, Brett Whiteley Studio)

'Pablo Picasso: Daniel-Henry Kahnweiler 1910' in Art of the XX Century lecture series, June 2004.
Opened Mosman High School HSC Visual Arts Exhibition August 2003

Yang Liu (Curator, Chinese Art)

'Encountering immortals on the great mountains: a study of the 6th century baekie boshan censer excavated in Buyeo, Korea', in *Baekje incense burner & ancient East Asia*, Buyeo National Museum, 2003, pp 102-41
'Fantastic mountains in Chinese Paintings', *LOOK*, March 2004, pp 20-23

'Decorative motifs on newly excavated 9th century Changsha ceramics', paper presented at the Eighth Biennial Conference of Chinese Studies Association of Australia, 10–12 July 2003

'Grotto-heavens in Chinese painting', paper presented at the International symposium Fantastic Mountains in Chinese Painting and Culture, organised by the Art Gallery of NSW, 12–13 March 2004

'Daoist influence in Chinese art', lecture delivered at the Art Gallery of NSW to the Gallery's Volunteer Guides, 21 July 2003.

'A survey of Chinese art', lecture delivered at the Art Gallery of NSW to the Community Ambassadors, 13 August 2003

'Fantastic mountains in Chinese paintings', lecture delivered at the Art Gallery of NSW to the Gallery's Volunteer Guides, 1 March 2004

'Burning desert: Dean Vella's Painting', presentation delivered at the TVH Gallery during the opening of the exhibition of Dean Vella's recent works, 21 May 2004

Floor talks and radio and TV interviews on the exhibition *Fantastic mountains*, including ABC, SBS and TVBA during March – May 2004

Appointed as Adjunct Senior Research Fellow in the Dept of Chinese and Indonesian Studies, Faculty of Arts and Social Science, University of New South Wales (1 March 2004 – 28 Feb 2007)

The **AGNSW soccer team** became the undeniable champions of the Domain Soccer league 2nd Division tournament by winning the grand final against Perpetual Investments on 26 August 2004. After only two years in the league the AGNSW team gained possession of the cup first won by the Police Department in 1961 and have made their mark in Domain Soccer history. Next year will see them in 1st Division with great expectations. Many thanks to generous sponsor – botton & gardiner: urban furniture