

ART GALLERY OF NEW SOUTH WALES APPENDICES

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SPONSORSHIP AND PHILANTHROPY

SPONSORSHIP

Avantcard: Support sponsor: general
BNP Paribas: Conservation Partner – Snyders Restoration
The Citigroup Private Bank: Principal sponsor: *Australian Photographic Portrait Prize City of Sydney*: Support sponsor: *Margaret Preston, Pissarro, Self portrait*
Clayton Utz: Principal sponsor: *Jeppe Hein*
Colonial Foundation: Regional Archibald Tour 2005
Embassy of France: Film program sponsor: Pissarro
Ernst & Young: Principal sponsor: Art After Hours
Investec: Principal sponsor: *Pissarro*
JCDecaux: Media sponsor: *Margaret Preston, Pissarro*
JPMorgan: Principal sponsor: *Self portrait*
Macquarie Bank: Principal sponsor: general

Myer: Principal sponsor: *Archibald, Wynne and Sulman prizes 2006*
The Motor Accidents Authority: Venue and website sponsor: *Artexpress*
The Flower Man: Floral sponsor: *Margaret Preston*
Optimal Fund Management: Principal sponsor: *Zen mind Zen brush*
Porter's Paints: Official Paint Supplier
Qantas Airways: Principal sponsor: Yiribana Aboriginal and Torres Strait Islander gallery, Airline sponsor: *Margaret Preston, Pissarro*
SBS Radio: Media sponsor of the Gallery
Soffitel Wentworth Hotel: Support sponsor: *Archibald Wynne and Sulman prizes and Pissarro*
The Sydney Morning Herald: Media sponsor: *Margaret Preston, Pissarro, Self portrait*
The Australian Women's Weekly: National media sponsor: *Margaret Preston*

LIFE GOVERNORS

The Gallery has acknowledged the significant support of the following individuals by appointing them as Life Governors:
Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent 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 AC, DSC; J Hepburn Myrtle CBE; Margaret Olley AC; Max Sandow AM; John Schaeffer AO; Goldie & Edward Sternberg AM; Fred Street AM; Diana Walder OAM; Neville Wran AC QC; and John Yu AC.

CENTENARY FUND

Patrons of the Centenary Fund as at 30 June 2006:
Claire Armstrong, 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 AO & Orli Wargon, in memory of Aida Gordon, Yvonne & Christopher Gorman, Alex Holland, Peter & Sharon Ivany, Nettie & Peter Joseph OAM, Anne Landa, Michelle & John Landerer CBE AM, 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 AM, Dr Gene Sherman, Geoffrey Susskind, Malcolm & Lucy Turnbull, Michael & Eleonora Triguboff, and Phillip Wolanski.

PRESIDENT'S COUNCIL

Members of the President's Council as at 30 June 2006:
David Gonski AO, **President**; Peter Young, **ABN AMRO**; David Baffsky AO, **Accor Asia Pacific**; Roger Allen, **Allen & Buckeridge**; Scott Reid, **Australia & New Zealand Banking Group Ltd**; John Symond AM, **Aussie Home Loans Ltd**; Scott Walters, **Citigroup**; Giam Swiegers, **Deloitte Touche Tohmatsu**; Chum Darvall, **Deutsche Bank AG**; Chris Gorman, **The Executive Connection Pty Ltd**; David Kirk, **John Fairfax Holdings Ltd**; Bruce K Cutler, **Freehills**; Clark Perkins, **Goldman Sachs JBWere**; Emmanuel Pohl, **Hyperion Asset Management Ltd**; Peter Ivany, **Ivany Investment Group**; Steven O'Connor, **JCDecaux Australia**; Andrew Pridham, **JPMorgan**; Rob Wannan, **Kemp Strang Lawyers**; Chris Jordan AO, **KPMG**; Gary Reidy, **Korn/Ferry International**; John C Conde AO, **MBF Australia Ltd**; Dawn Robertson, **Myer**; Paul O'Sullivan, **Optus**; Alan Bell, **Parnell**; Deeta Colvin, **PBL Media**; Tony Harrington, **PricewaterhouseCoopers**; Geoff Dixon, **Qantas Airways Ltd**; Eric Dhoste, **Société Générale CIB**; Justin Miller, **Sotheby's**; Greg Daniel AM, **Statecraft**; Guido & Luca Belgiorno-Nettis, **Transfield Holdings Pty Ltd**; Phillip Coleman, **UBS AG Australia**; Leon Davis, **Westpac Banking Corporation**; Steve Burdon; and Bruce McComish.

VISASIA

Members of the VisAsia Business Council as at 30 June 2006
John Yu AC, **Chairman**; Mark Warren, **Australia Post**; Richard Fisher, **Blake Dawson Waldron**;

Bill Ferris AO, **CHAMP Private Equity**; Philip Cox AO, **Cox Richardson**; Geoffrey Applebee, **Ernst & Young**; Peter Hall, **Genworth Financial**; Penny Bingham-Hall, **Leighton Holdings**; John Saunders, **The Linden Group**; Warwick Smith, **Macquarie Bank**; Stephen Knight, **NSW TCorp**; Warwick Johnson **Optimal Fund Management**; Quang Luu AO, **SBS Radio**; Nicholas Curtis, **Sino Gold**; Tim Casey, **St Hilliers**; John Ingleson, **University of New South Wales**; David Goodman, **University of Technology Sydney**; Michael Sternberg, **Valiant Hire**; William Clark; Michael Hawker; and Lee Seng Huang.

FOUNDATION MEMBERSHIP

Members of the Foundation as at 30 June 2006. For memberships before 1994, please see the separate Art Gallery of New South Wales Foundation Annual Report.

Foundation membership comprises donors to the Foundation itself, plus donors to all the different support groups within the gallery. Prior to 2004 all donors to the different collection benefactors groups (Aboriginal Collection Benefactors ACB; Contemporary Collection Benefactors CCB; Photography Collection Benefactors PCB; Conservation Benefactors CB) were listed separately according to the department supported. Now all are listed at the level within the foundation according to the amount donated, or in the case of supporters who have notified the Gallery of their pledged bequest to the Gallery or Foundation, at the level commensurate with one half of the current value of the pledged bequest.

The levels within the foundation since November 1994 are as follows:

- Life Benefactors (\$1 million +)
- Benefactors (\$200 000 up to \$1 million)
- Governors (\$50 000 up to \$200 000)
- Fellows (\$20 000 up to \$50 000)
- Donors (\$10 000 up to \$20 000) in a five-year period (category added in 2005)
- Members (\$5000 up to \$10 000) in a five-year period

Life Benefactors

James Agapitos OAM & Ray Wilson OAM; Maurice Cashmere; Ken Coles AM & Rowena Danziger AM; James Gleeson AO & Frank O'Keefe; Walter Hartwig; Mary Heseltine; News Limited; Mary Eugene Tancred.

Benefactors

Geoff & Vicki Ainsworth; Art Gallery Society of New South Wales; Neil &

Diane Balnaves; James Barker; Mr & Mrs P L Binnie; Jillian Broadbent AO; Caltex Australia Limited; Vincent Fairfax Family Foundation; John M Gillespie; David Gonski AO & Orli Wargon; Dr Elizabeth Hazel; Robert Quentin Hole; Fraser & Victoria Hopkins; Isa & Hal Jones; Mr C Lloyd Jones CMG; Andrew Klippel; Sophie Landa; Mr & Mrs Teck-Chiow Lee; Frank Lowy AC; Jim Masselos; Nelson Meers AC & Carole Meers; Catriona & Simon Mordant; David Moore; Carole Muller; Susan Rothwell; Charles & Denyse Spice; Isaac & Susan Wakil; Peter Weiss AM; Westfield Holdings Ltd; Wesptac Banking Corporation; David George Wilson; Dr John Yu AC & Dr George Soutter AM.

Governors

Paul & Valeria Ainsworth; Nanette & Stephen Ainsworth; Mrs Antoinette Albert; Robert & Elizabeth Albert; David Apelbaum & Werner Schmidlin; Mrs Kate Armati; Ken & Ellen Borda; Gillian Bunning; Andrew & Cathy Cameron; Judy Cassab AO CBE; David & Michelle Coe; The Clitheroe Foundation; Charles Davies-Scourfield; Peter Elliott; Margaret Ellis; Lady (Vincent) Fairfax OBE; Jenny Ferguson; Brian France AM & Philippa France; Chris & Judy Fullerton; Elizabeth Fyffe; Sally Garrett; John & Inge Grant; Neville H Grace; Deirdre & David Greatorex AO; Ginny & Leslie Green; Christine & David Hartgill; Geoffrey L Hassall; Dr James Hayes; Bill Henson; Michael & Doris Hobbs; The Estate of the late MER Horton; IBM Australia Limited; Angela Isles; Peter & Sharon Ivany; Robert Johnson; Nettie & Peter Joseph OAM; Mrs VN Kahlbetzer; Andrew James Kellest; Mr & Mrs R H Kidd; Wal & Denise King; Anne Landa; Ross Langlands & Irene Langlands; Dr Colin & Mrs Elizabeth Laverty; Geoffrey & Deborah Levy; Vicki Liberman; David Lowy; Mr Andrew Lu & Prof Dr Geoffrey Lancaster AM; Mr Jack Manton OBE & Jenny Manton; Yvonne Diana Buchanan May & Hugh Buchanan May; Sam Meers & Richard Kuo; Mrs John Minter; Dr & Mrs Mark Nelson; Mr & Mrs Nicholas Peters; Kerry Packer AC & Roslyn Packer; Guy Paynter; Elizabeth Ramsden; Garry Rothwell; Judith & Ken Rutherford; Penelope & Harry Seidler AC OBE; John L Sharpe; Dr Gene & Brian Sherman AM; Eve Silver; W J Sinclair; Sabrina & George Snow; J A & H D Sperling; Frederick & Caroline Storch; Stanley Tan & Jim Williams; Mr & Mrs G M Thorp; Malcolm & Lucy Turnbull; Diana Walder OAM; Bret Walker SC; Margaret Waller; S H W & E M Watson; Doreen & Geoffrey K Williams; Diana Yeldham; Steven Zador.

Fellows

AEH Group; Mark & Lindy Ainsworth; Mrs M C Ainsworth; Sir Alexis Albert RFD RD & Robert O Albert AO RFD RD; Kate Anderson; Patsy Asch; Felicity Bignill; Michael & Jenny Birt; Judge AD & Mrs C Bishop; The Hon Bronwyn Bishop; Allan Blaikie; Richard Andrew Blair; Kevin & Marianne Bleasel; William & Annette Blinco; Ken Bloxsom; Audrey & Robert Blunden; The Bodor Family; Terry & Rob Bolin; Bonhams & Goodman; David Boyce; Natalia Bradshaw; Peter Braithwaite; Eva Breuer; Mary-Jane Brodribb; Barbara Brown; Michael & Wendy Brown; Martin Browne; Warwick Bryan; Ian & Siena Buchanan; Thomas Bucich; Michael Bulloch; Rosemary Foot AO; Mr M A Gleeson-White AO; Mollie Gowing; Maurice & Christina Green; Linda Gregoriou & Dale Jones-Evans; Mr Neville Gruzman AM & Mrs Gruzman; Amanda Harkness; Mr & Mrs I R L Harper; Simon & Diana Heath; Beverley & Stanley Horwitz; Judy Joye; Judith & Ervin Katz; Peter Keel & Angela Arnold; Phillip Keir; Jeannette & Gordon King; Mrs R Komon; David Knaus; John & Anne Leece; Alan Legge; Bernard & Barbara Leser; Ann Lewis AM; Mr Anthony Odillo Maher; John & Gail Marshall; Andrew & Michele Michael; Will Noble; Gwen Pearson; Bridget Pirrie & Stephen Grant; Michael & Lexie Polin; Alex Popov & Alison Hulet; Michael J Reed; Reg & Sally Richardson; Dr & Mrs S Robertson; Greg & Elizabeth Sanderson; Max & Alison Sandow; Michael & Lia Silvers; David Slessar & Alice Ilich; Joyce Sproat; James & Jeanne-Claude Strong; Dr & Mrs Hugh Taylor; Mrs Marie Trainor; The Hon T W Waddell & Mrs Thea Waddell OAM; Phyllis Warnock; Ms C Zampatti; Salvatore Zofrea.

Donors

Ron Coles; The Freedman Foundation; James Geneid; Jeanne & Josef Lebovic; D & E Prevedoros; Vassily & Robert Skinner; Scott & Merrill Witt.

Members

Russell & Lucinda Aboud; Ms Karma Abraham; Mr & Mrs J H Adair; Mr Ross Adamson; Mr L H Ainsworth; Victoria Alexander; D John W Allen; Timothy & Prue Allen; Mr Mark E Andrews; Annandale Galleries; Chris Antico & Samantha Green; John Antico AM; Gillian Appleton; Arc One Gallery; June & Jim Armitage; Jonathan Armytage; Pheona Arndell & John Quinn; Charles & Deidre Aronson; Lachlan Astle & Neil Matthews; Lady Atwill; Susan Ayers; Henry & Peta Badgery; Jim & Janette Bain; Dr Roderick Bain & Mr Norman Glenn; D & R Baker; Richard & Chrissie Banks; Christopher T Barry QC; Doug & Pam Bartlett; Mr & Mrs Charles Battersby; John Beard & Wendy Davis Beard; Julian & Anne

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Robert Felton; Nikki Fesq; Vicki Grace & Phil Fiebig; Jean Findlay; Chris & Anne Finn; Erin Flaherty; The Florin Family; Barbara Flynn & William Grounds; Sandra Forbes & Robert Farrar; Mariann Ford; Roslyn Forrest; The Freedman Foundation; John Frey; Jim & Judy Friend; Gwen Frolich; Judy & Chris Fullerton; Anne Fulwood; Mr Lucio Galletto; Sally Garrett; Sue Gazal; Getty Images; Jilly & Mike Gibson; Donald & Rosita Gibson; Belinda Gibson; Ross & Narelle Gibson; James & Robin Patricia Giffen; Suzanne Gleeson; Barry & Katherine Goldman; Robert Gould; Gill Green; Bill & Anne Gregory; Randolph & Amanda Griffiths; Julian & Stephanie Grose; Kylie Thurston Grosser & Tim Grosser; Sophie Guest; Bill & Kate Guy; Hon Justice Ian V Gzell; Damian Hackett & Michelle Holmes-Hackett; Indranil Halder & Jane Wilkins; Michael & Gail Hale; Thomas Hamel; Ken & Di Handley; John Hanlon; Antonia & Con Haralambis; Sally Hardy; James Harker-Mortlock; Amanda Harkness; Angelo & Despina Hatsaturis; Michael Hawker; Evelyn Hawkins; Eric Hawley & Glen Weston; Lesley Heath; Michael Hedger; Hal Herron; Jean W Herron; Peter H Hesky; Sue Hewitt; Nora Heysen; Catherine Hickson; John & Catherine Higgins; Lachie Hill; Stephen Hill (in memory of); Winifred Hinds; Christopher Hodges & Helen Eager; Kate Hodgkinson & Frank Hodgkinson (in memory of); Malcolm & Helen Holmes; Maria Teresa Savio Hooke; Andrew L Horsley; Mr & Mrs S J Howard; Bruce & Carolyn Hudson; The Hon T E F Hughes AO QC & Mrs Hughes; Roslyn & Alex Hunyor; Dr Susan Hurley & Dr James La Nauze; W Nevin Hurst; Mrs H W Hutchinson; T & D Hyde Page; The Insight Group; David & Monica Jackson; Ted & Cynthia Jackson; Ken & Louise Jacobs; Josephine Jacoby; Di Jagelman; Pamela Jennings; Adam & Jilly Johnson; Robert Johnson; Rainbow Johnson; Michael & Margot Johnson; Ian Johnston; Amanda Johnstone & David Cowling; Dr Ross Jones; Erika Jumikis; Naomi Kaldor; Vasilii Kaliman; Ms Poppy & Iphy Kallinikos; Peter Kampfner; Mary Kavanagh; C. John Keightley; David Kelly & Aynsley Cameron; Mrs Suzanne Kelly; Nick & Susie Kelly; Christina Kennedy; Susie & Ian Kennedy; David S Kent; Lesley Kernaghan; Key Foundation; Richard King; Anna-Lisa Klittenberg; Timothy Klingender; Mr & Mrs Gilles Kryger; Ian & Sue Lancaster; Dr William Land AM; Annette Larkin; Chloris Latham; Charles Latimer; Robert Lavigne; Dr L Lawrence; Neil & Caroline Lawrence; John Laws CBE & Caroline Laws; Bernard & Linna Le Boursicot; Edith Lees; Professor Michel Lefebvre; Therese Leuver; Christine M & David B Liddy; Robert Linnegar & Randi Linnegar; Bob & Eleni Longwell; Amanda Love;

Satouris; Mrs Alfred Saunders; Robert & Mitzi Saunders; Alysoun Schoer; Pamela Schüttler; Anna Schwartz; Lilli Scott; Mr John Terrill Scott; Annette Searle; Morna Seres & Ian Hill; Bernard Shafer in Memory of Anna Shafer; Dr John & Mrs Robin Shand; Mr & Mrs Andrew Shapiro; Dr Philip Sharp; Vivienne Sharpe; Jeanette & Brian Sharpe; Mandy & Oliver C Shaul OAM; Neville Spry & Susan Shehadie; Ray Shorrocks; Mrs Helen Showniruk; Patrick & Gabriella Simpson; Janice & Bruce

Simpson; Shane David Simpson; Fiona Sinclair King; Janet E Single; Terri Sissian; Pat & Derek Smith; Mr R A Smith; Peter & Kathryn Snowball; Gary & Max Stead; Ross Steele AM; Peter & Suzanne Steigrad; Dr Miriam & Mr Les Stein; David & Nikki Stein; Lyn & Ian Stephenson; Mr & Mrs G V Stewart; Brett Stone & Mark Cowley; Bruce & Jennifer Stuckey-Clarke; Sullivan+Strumpf Fine Art Pty Ltd; Dr Paul Sutherland; Sutton Gallery; John D Swainston; Georgie Swift; Yosi & Derryn Tal; Howard

Tanner; Victoria Taylor; Bhupen Thakker; Jeanette C Thomas; Mrs W J Tilley; Isolde Tornya; Michael & Eleonora Triguboff; Kevin & Dawn Troy; Urban Art Projects; Akky & John van Ogtrop; Edward & Morna Vellacott; Will & Jane Vicars; Mrs F G D Voss; Eugenie Vrisakis; Mr & Mrs W D T Ward; Philippa Warner; Suzanne A R Waterhouse; Shirley Watkins; Gail Watt; John J Webster SC; Roslyn E Weiley; Joy Elizabeth Wennerborn; Mr & Mrs Morris L West; Craig Westgate; Ivan & Karel Wheen;

The Edmund & George Whitlock Foundation; Greg & Karen Whittred; Michael Whitworth & Dr Candice Bruce; Sarah J Whyte; Drs Eva & Heinz Wicki; Dr Ian Wilcox; Mr David Wilkenfeld; Cameron Williams; Julie Williams; Robert H. Williams; Chris & Judi Wilson; Neil & Lesley Wilson; Julia Wokes; Donna Woodhill; Margaret Woodward; Margaret Wright; Andrew Wright; Larry & Patricia Wyner; Tohr & Marianne Yamaguchi; Susan Yates; Dr Ling Yoong; Corinne & John Young.

GRANTS/ PARTNERSHIPS

During the year the following grants were received:

From	Project	Amount
Visual Art Centre – Denmark	Jeppé Hein Exhibition	\$4 761
Ministry for the Arts	Connected Arts Project - Moree	\$78 788
Gordon Darling Foundation	Travelling expenses	\$14 000
Nelson Meers Foundation	Sidney Nolan's <i>Central Australia</i>	\$100 000
Nelson Meers Foundation	Aboriginal Collection Benefactors	\$5 000

NEW BEQUESTS

One new bequest from Alison Bundock was received this financial year.

ART PRIZES, GRANTS AND SCHOLARSHIPS

ART PRIZES

The 2006 Archibald, Wynne and Sulman Prize competitions, supported by the Colonial Foundation, were held in March 2006. A total of 2079 entries were received, 95 of which were selected for display. The Photographic Portrait Prize, sponsored by The Citigroup Private Bank, was held in conjunction with the Archibald, Wynne and Sulman competitions. Of the 614 entries received, 42 were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in August 2005. Of the 578 entries received, 48 were selected for display.

THE ARCHIBALD PRIZE

The prize of \$35 000 for portraiture was awarded to Marcus Wills for his work *The Paul Juraszek monolith (after Marcus Gheeraerts)*. The People's Choice, which asks the viewing public to vote for their favourite Archibald entry, was won by Paul Jackson for his work, *Garry McDonald 'All the world's a stage...'* Jackson received \$2500, 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 John Beard for his work *The Gap*.

THE SIR JOHN SULMAN PRIZE

The Sulman Prize of \$10 000, judged by artist Janet Lawrence, was awarded to Jiawei Shen for his work *Peking treaty 1901*.

THE CITIGROUP PRIVATE BANK PHOTOGRAPHIC PORTRAIT PRIZE

The \$20 000 prize was awarded to Vanila Netto for her work *The magnanimous beige wrap – part 1 (contraption)*.

THE DOBELL PRIZE FOR DRAWING

The \$20 000 prize, judged by Elizabeth Cross, was awarded to Kevin Connor for his work *Le Grand Palais Clémenceau, de Gaulle and me*.

ANNE LANDA AWARD

This award has been established in honour of Anne Landa, a trustee of the Art Gallery of New South Wales who died in 2002. This biennial series of exhibitions for moving image and new media work has an acquisitive award of \$25 000. This exhibition is by invitation only and is not open to applications. The next exhibition will open in November 2006.

GRANTS AND SCHOLARSHIPS

THE BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at \$4000 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. One scholarship was awarded to Kevin McKay.

THE ELIOTH GRUNER PRIZE

The prize of \$1000 for the best landscape in oil by an art student was awarded for 2005 to Anthony White.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize promotes and encourages the art of draughtsmanship, and is available each year to art students. The 2005 prize of \$800 was awarded to Katrina Dean.

DYASON BEQUEST

Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants of \$5000 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. An award of \$5000 was made to Kenzee Patterson.

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 late Brett Whiteley, who was encouraged in his artistic endeavours by winning a similar scholarship in his youth. Beryl Whiteley, Brett's mother, provides the generous donation to fund the scholarship. The 2005 scholarship of \$25 000 was awarded to Wayde Owen.

STUDIOS IN PARIS

The Gallery allocates tenancy to two art studios in Paris: the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, leased at the Cite Internationale des Art. The studios were occupied during the year by Maria Buchner, Léa Donnan, Tamara Voninski, Pam Aitkins, David Wills, Tim Schultz, Annabel Butler and Terence Maloon.

VISITOR NUMBERS

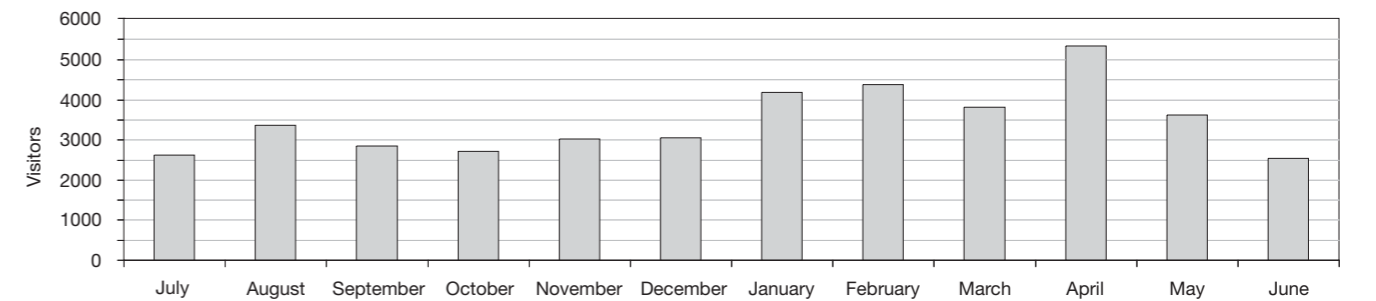
Visitor numbers as at 30 June 2005

	Total Visitors 2001-02	Total Visitors 2002-03	Total Visitors 2003-04	Total Visitors 2004-05	Total Visitors 2005-06	Domain 2005-06	W Studio 2005-06	Reg Touring 2005-06
July	169 193	115 250	85 229	115 194	95 690	82 436	756	12 498
August	64 025	75 305	87 094	102 579	112 172	100 798	603	10 771
September	55 962	64 005	93 306	100 238	91 764	83 883	763	7 118
October	57 290	61 473	97 974	111 954	97 960	83 466	770	13 724
November	69 718	87 442	88 898	93 854	130 102	90 104	471	39 527
December	96 159	111 304	129 554	144 923	189 628	95 379	336	93 913
January	146 525	140 771	177 706	123 277	231 202	130 525	872	99 805
February	117 255	114 713	145 421	96 651	126 184	122 493	863	2 828
March	95 158	96 622	131 793	101 521	145 393	117 051	853	27 489
April	91 834	104 269	183 494	88 190	196 936	160 044	653	36 239
May	76 494	81 593	181 284	151 085	157 541	111 470	705	45 366
June	141 129	73 914	111 066	121 988	116 295	79 562	593	36 140
YTD TOTAL	1 180 742	1 126 661	1 512 819	1 351 454	1 690 867	1 257 211	8 238	425 418

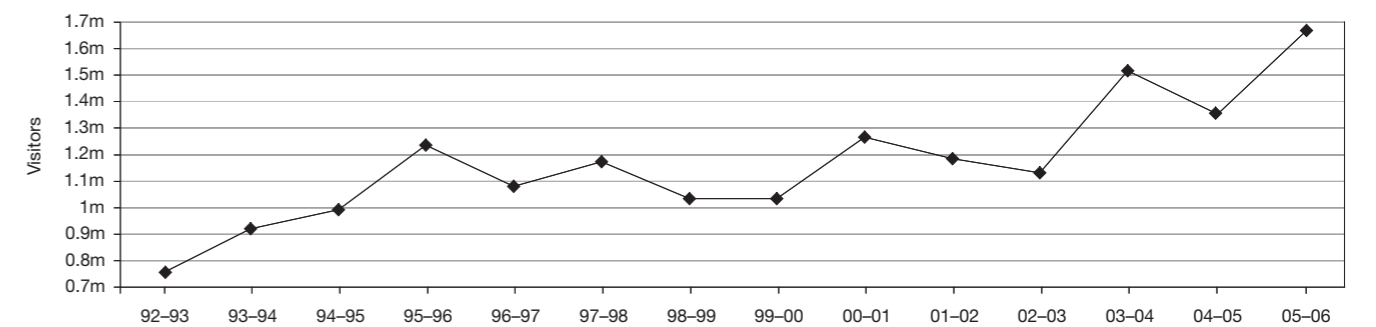
Paid exhibition program for 2005-06

	Month	Total
AWS 2005 (part year)	July	6 196
Rajput	July–Sept	9 958
Preston	July–Oct	65 412
Cossington Smith	Nov–Jan	18 142
Pissarro	Nov–Feb	133 813
Self portrait	Feb–May	66 208
AWS 2006	Mar–May	129 979
Zen Mind Zen Brush (part year)	June	1 491
Total		431 199

AVERAGE DAILY VISITORS 2005-06



ANNUAL VISITOR NUMBERS 1992-93 TO 2005-06



EXHIBITIONS LISTING

DATE	DEPARTMENT	EXHIBITION TITLE	Ticketed	AGNSW Tours	AGNSW Catalogue
01.07.05 – 31.12.05	Asian	Japanese swords			
02.07.05 – 25.09.05	Australian: Whiteley	Sydney genesis and beyond 1955 to 1965			
13.07.05 – 04.12.05	Western: Contemporary	Idea demonstration			
20.07.05 – 25.09.05	Western	Traces in the dust			
29.07.05 – 23.10.05	Australian	Margaret Preston: art and life	•		
10.08.05 – 03.10.05	Australian	Wastelands: a poetic legacy			
11.08.05 – 06.11.05	Western: Contemporary	Wolfgang Laib			•
17.08.05 – 11.09.05	Directorate	Reg Grundy Wildlife Photography			
20.08.05 – 09.10.05	Western: Contemporary	Swell: Patricia Piccinini			
14.09.05 – 14.01.06	Asian	J H Myrtle Collection			
21.09.05 – 04.12.05	Western: Contemporary	Neonwall: Jeppe Hein			•
23.09.05 – 27.11.05	Asian	Poetic mandarin			•
01.10.05 – 27.11.05	Australian: Whiteley	Brett Whiteley Travelling Art Scholarship			
05.10.05 – 31.10.05	Marketing	Shoot the chef			
06.10.05 – 17.11.05	Australian	Earle Backen			
13.10.06 – 11.12.05	Western: Photography	Reflections in time: 19th-century portrait photography			•
15.10.05 – 04.12.05	Western: Contemporary	Train no 1: Daniel Crooks			
03.11.05 – 15.01.06	Australian	Grace Cossington Smith	•		
06.11.05 – 20.11.05	Marketing	Qantas Youth Awards			
19.11.05 – 19.02.06	Directorate	Pissarro: the first impressionist	•	•	•
19.11.05 – 29.01.06	Western: Photography	Points of view: Australian photography 1985–95			
21.11.05 – 18.12.06	Australian	James Gleeson			
29.11.05 – 18.12.05	Directorate	Operation art			
09.12.05 – 03.04.06	Australian: Whiteley	More affinities: Whiteley & Rees			
16.12.06 – 29.01.06	Asian	Shirin Neshat			
15.12.05 – 05.02.06	Western: Contemporary	Trailer: Saskia Olde Wolbers			•
17.12.05 – 21.05.06	Western: Contemporary	Modern to now 1			
21.12.05 – 15.02.06	Australian	Nora Heysen drawings			
25.12.05 – 13.01.06	Western: Photography	Transforming the sublime			
01.01.06 – 15.06.06	Asian	Japanese swords			
13.01.06 – 03.05.06	Western	Art Nouveau and Vienna Secession			
21.01.06 – 15.02.06	Asian	Modern Japanese prints			
25.01.06 – 28.04.06	Library	Rewind/Forward: Margot Douglas			
25.01.06 – 08.04.06	Asian	Unryuan: contemporary lacquer master			
04.02.06 – 09.04.06	Public Programs	Artexpress			
10.02.06 – 26.03.06	Asian	Yukinori Yanagi			
16.02.06 – 02.04.06	Western: Contemporary	Exchanging culture for flesh: David Griggs			
17.02.06 – 14.05.06	Western	Self portrait: Renaissance to contemporary	•	•	•
18.02.06 – 02.04.06	Western: Photography	Magic realism			
25.03.06 – 28.05.06	Australian	Archibald Prize	•	•	•
25.03.06 – 28.05.06	Australian	Wynne Prize & Sulman Prize	•		
25.03.06 – 28.05.06	Australian	Citigroup Australian Photographic Portrait Prize	•		
05.04.06 – 14.05.06	Australian	Night in a city: Theo Scharf			•
08.04.06 – 21.05.06	Western: Contemporary	Fit for flogging: Constanze Zikos			•
13.04.06 – 28.05.06	Asian	Symbols and ceremonies: Indonesian textiles			
28.04.06 – 25.06.06	Australian	Kevin Connor: sketchbooks, drawings & studies for paintings and sculptures			•
28.04.06 – 20.08.06	Australian: Whiteley	Ink: Whiteley and others			
10.05.06 – 31.08.06	Library	Artists' books from the collection of Noreen Grahame			
17.05.06 – 16.07.06	Australian	Waterfall			
03.06.06 – 06.08.06	Western	Old Europe: prints and drawings from the collection			
08.06.06 – 27.08.06	Western	Biennale of Sydney 2006: zones of contact			
17.06.06 – 24.09.06	Asian	Zen mind Zen brush	•		•

TOURING EXHIBITIONS

DATE	EXHIBITION VENUE	CITY/STATE/COUNTRY	EXHIBITION TITLE	ATTENDANCE
01.07.05 – 10.07.05 *	National Gallery of Victoria	Melbourne, Vic	Bill Henson	10 542
09.07.05 – 07.08.05#	Moree Plains Gallery	Moree, NSW	Archibald Prize 05	2 400
13.08.05 – 11.09.05#	Newcastle Region Art Museum	Newcastle NSW	Archibald Prize 05	15 385
17.09.05 – 16.10.05#	Cowra Art Gallery	Cowra, NSW	Archibald Prize 05	4 620
21.10.05 – 16.11.05	Albury Regional Art Gallery	Albury, NSW	Archibald Prize 05	3 764
20.10.05 – 29.01.05	National Portrait Gallery	London, UK	Self portrait: Renaissance to contemporary	65 000
12.11.05 – 29.01.06	National Gallery of Victoria	Melbourne, Vic	Margaret Preston: art and life	30 445
17.11.05 – 16.01.06	Victorian Arts Centre	Melbourne, Vic	Archibald Prize 05	145 200
18.02.06 – 07.05.06	Queensland Art Gallery	Brisbane, Qld	Margaret Preston: art and life	25 463
04.03.06 – 28.05.06	National Gallery of Victoria	Melbourne, Vic	Pissarro: the first impressionist	82 025
29.04.06 – 02.07.06	New England Regional Art Museum	Armidale, NSW	More affinities: Whiteley & Rees	6 737
26.05.06 – 30.06.06 **	Art Gallery of South Australia	Adelaide SA	Margaret Preston: art and life	6 271
02.06.06 – 30.06.06	Myer Foundation Hall	Melbourne Vic	Archibald Prize 06	27 566

* Bill Henson tour to National Gallery of Victoria began on 23.04.05

Tour organised in association with the Museums & Galleries Foundation of NSW

** Margaret Preston tour to Art Gallery of South Australia continues till 13.08.06

AGNSW PUBLICATIONS FOR SALE

- *AGNSW collections*, Capon, hb \$88
- *AGNSW handbook*, James, pb \$22 cased edition \$25
- *Albertina drawings*, Raissis & Hayes, pb \$40
- *Archibald 05*, pb \$16
- **Archibald 06**, pb \$16
- *Arthur Boyd retrospective*, Pearce, pb \$44
- *Asian collections*, Menzies, pb \$40
- *Australian drawings*, Kolenberg, pb \$40
- *Australian prints*, Kolenberg & Ryan, pb \$38
- *Australian watercolours*, Kolenberg, pb \$33
- *Belle Ile: Monet, Russell and Matisse in Brittany*, Prunster, hb \$25
- **Camille Pissarro**, Maloon, pb \$50
- *Caravaggio: darkness and light*, Capon, pb \$40
- *Celestial Silks: Chinese religious & court textiles*, Rutherford & Menzies, pb \$35
- *Charles Conder 1868–1905*, Galbally & Pearce, pb \$45
- *Crossing country: the alchemy of western Arnhem Land art*, Perkins, pb \$50
- *Crossing country: the alchemy of western Arnhem Land art*, DVD \$30
- *Dancing to the flute, Menzies*, pb \$44
- **Dobell Prize for Drawing 1993–2004**, 2nd edn, Kolenberg & Ryan, pb \$22
- *Fragrant space*, Yang, pb \$33
- *James Fairfax collection*, Beresford & Raissis, hb \$99
- *James Gleeson: drawings for paintings*, Kolenberg, pb \$20
- *Jeffrey Smart*, Capon & Pearce, hb \$45 & hb \$66
- **Kevin Connor sketchbook: drawings by Kevin Connor in Sydney, Paris and London**, Kolenberg, hb \$35
- **Let's face it: history of the Archibald prize**, Ross, pb \$50 & hb \$65
- *Man Ray*, Annear, pb \$30
- **Margaret Preston: art and life**, Edwards, pb \$50 & hb \$80
- **Margaret Olley**, revised edition, Pearce, hb \$60
- *19th century Australian watercolours, drawings & pastels*, Kolenberg, hb \$45
- *Olive Cotton*, Ennis & Donohue, pb \$30
- *Orientalism: Delacroix to Klee*, Benjamin (ed), pb \$45
- **Poetic Mandarin**, Liu, pb \$20
- *Pre-Raphaelites and Olympians*, Beresford, pb \$20
- *Rayner Hoff: this vital flesh*, Edwards, pb \$27.50
- *Robert Klippel*, Edwards, pb \$50
- **Self portrait: Renaissance to contemporary**, Bond & Woodall, pb \$45
- *Still life: Balnaves Foundation sculpture project*, Tunnicliffe, pb \$25
- *Tradition today: Indigenous art in Australia*, Perkins, pb \$40
- *True stories: artists of the East Kimberley*, DVD \$30
- *What colour is that?* Keeler-Milne, pb \$18.95
- *What number is that?* Keeler-Milne, pb \$18.95
- **Zen mind Zen brush**, Pollard, pb \$35
- bold denotes new publications for 2005–06

AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

The Gallery is committed to providing people with disabilities excellent access to services, the building, information and opportunities. Highlighted below are initiatives undertaken in 2005–06 by the Gallery.

PHYSICALLY 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 building. From the rear of the Gallery access to all exhibitions, displays, public and administrative areas is by way of ramps and lifts and is signposted.

A wheelchair accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Telephone 13 15 00 for timetable details.

The Domain Theatre has access space designed for wheelchair users.

The Gallery provides wheelchairs which are available from Security.

All exhibition spaces are accessible by lift.

Disabled toilets are located on the upper level, level 1 and level 3.

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 Hearing Awareness Week.

Groups of deaf visitors making bookings are provided with sign language interpreters free of charge.

The TTY number (02) 9225 1711 is listed in the Telstra TTY directory.

The Gallery provides free monthly Auslan guided tours and 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 the upper level) has voice notification of floor and access information, and Braille, floor buttons.

INTELLECTUALLY DISABLED CHILDREN

The Da Vinci Program is a Gallery initiative involving a specially designed program for students with mild to moderate intellectual disabilities. 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.

GENERAL COMMUNICATIONS

The Gallery's Internet website (www.artgallery.nsw.gov.au) can display 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 free quarterly publications *Exhibitions* and *Events* are available at the ground floor information desk. These booklets contain information for visitors with special needs. Currently *Exhibitions* and *Events* are posted to over 4000 interested individuals and organisations.

Free brochures on the accessible arts programs are also available at the information desk.

EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice.

Of staff working at the Gallery, 3% have a disability and 1.1% require some form of adjustment to the workplace.

ETHNIC AFFAIRS PRIORITIES STATEMENT

The Gallery is committed to the principles of multiculturalism as outlined in Section 3 of the *Community Relations Commission and Principles of Multiculturalism Act 2000*.

The NSW Government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

To assist in achieving these objectives the Gallery has undertaken exhibitions, public and education programs and other initiatives listed in the outcomes below.

ETHNIC AFFAIRS PRIORITY OUTCOMES 2005–06

The following exhibitions included in the 2005–06 exhibitions program reflected and promoted cultural diversity.

Rajput: sons of kings (8 June – 4 September 2005) – created in the Rajput courts of Rajasthan, north-west India, the paintings in this exhibition revealed the vitality and sensuality of life at court from the 1600s to the 1800s.

Wolfgang Laib (11 August – 6 November 2005) – the third Balnaves sculpture project featured German artist Wolfgang Laib, best known for his work using pollen, beeswax and other materials in a ritual setting.

The Poetic Mandarin (23 September – 27 November 2005) – this exhibition focused on the cultural life of the imperial Chinese Mandarins, demonstrating the important role of calligraphy in official life and as a leisure activity.

Shirin Neshat (16 December 2005 – 29 January 2006) – based in New York, Iranian artist Shirin Neshat uses video installation to explore immigrant experiences. Her work draws on her personal experiences, and she describes it as a visual discourse on the subjects of feminism and contemporary Islam.

Unryuan (26 January – 23 April 2006) – Kitamura Tatsuo (Unryuan) is one of Japan's leading contemporary lacquer artists. Unryuan specialises in the techniques, forms and styles of traditional lacquer work.

Yukinori Yanagi (10 February – 26 March 2006) – leading Japanese contemporary artist Yukinori Yanagi uses national symbols to question the politics and ideology of contemporary Japan. In this exhibition, Yanagi explored questions of nationalism and cultural identity through two of Japan's best-known

symbols: the chrysanthemum crest, emblem of the imperial family, and the hinomaru, the rising sun of the Japanese flag.

Symbols and ceremonies (13 April – 28 May 2006) – this exhibition offered examples of lavish court textiles from Java, boldly designed warrior cloths from Sumba, narrative paintings of the Ramayana epic from Bali and ship cloths from Sumatra. Included in the exhibition were Indian trade cloths made specifically for the Indonesian market.

2006 Biennale of Sydney: zones of contact (8 June – 27 August 2006) – the conceptual framework of 15th Biennale of Sydney was 'zones of contact' and the exhibition included a range of some 80 artists, practising in all forms of the visual arts, from 40 countries around the world.

The on-going presentation of a dynamic and culturally varied series of public and education programs reflects the Gallery's commitment to making the collection and temporary exhibitions readily accessible to the public. This year the program included:

Art After Hours – special programs held each week including performances, talks, films and music. Many of these events highlight and explore cultural diversity.

Arts of Asia – lunchtime lecture series focused on religious expressions in art and architecture, including the impact of Hinduism and Buddhism as these faiths spread across Asia.

European Art: Modern Art in the Making 2 – lecture series exploring the contexts of masterpieces of modern art in painting, sculpture and architecture.

Education kits – kits include: *Adventures in Asia; Zen mind, Zen brush; Camille Pissarro; Picasso: last decades* and *Seasons: Japanese art*.

Film – the program is free and this year included films from India, France and Germany. *Zones of contact* film series in conjunction with the *2006 Biennale of Sydney* screened films from Palestine, Iran, Iraq, Algiers, Afghanistan, China, Africa, Germany, Greece and Russia, as well as Indigenous cinema from Australia and New Zealand.

Gallerykids and Holiday Workshops – highlights included Zhenmu Shou, the Guide from the Grave, Meet the Queen of Sheba and performances in conjunction with *Rajput: sons of kings, Pissarro and Self portrait – Renaissance to contemporary*.

Selected exhibitions and special events were advertised in various multicultural publications, and the Gallery regularly advertises on SBS in various languages including Mandarin, French, Arabic, Hindi, Punjabi 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.

The Gallery's guide map is available in Japanese, Mandarin Korean, Italian, French, Spanish and German languages.

Gallery staff members include 24% from non-English speaking backgrounds. This compares favourably with the figure of 15.5% of the national population from non-English speaking backgrounds (Australian Bureau of Statistics 1996 Census).

A number of employees who speak community languages assist Gallery staff and visitors, and earn a Community Language Allowance. As at 30 June 2006 the Gallery had staff officially designated to be able to offer assistance in Hindi, Cantonese, Polish, German, Italian, Mandarin, Spanish and Indonesian.

An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of staff commitments to meet religious obligations.

ETHNIC AFFAIRS PRIORITY GOALS FOR 2006–07

Continuing to reflect and promote cultural diversity and harmony, the Gallery's 2006–07 program of major exhibitions and associated educational programs will include the following:

Giacometti – this exhibition will bring to Australia for the first time, sculpture, prints and drawings by Alberto Giacometti, drawn from the remarkable modern art collection of the Marguerite and Aimé Maeght Foundation in Saint Paul de Vence, France.

Goddess: divine energy – a major exhibition exploring the myriad imaginative expressions of divine female power in the art of India and the Himalayas.

Osamu Tezuka – will highlight the work of the renowned animator Tezuka, who is the creator of iconic characters such as Astro Boy and Kimba the White Lion.

Chinese modern prints – works from the Gallery's collection.

The Gallery will present public and education programs in 2006–07, including:

The lunchtime lecture series *Arts of Asia and European Art: Modern Art in the Making*.

Symposiums will be held in conjunction with the exhibitions *Goddess: divine energy* and *Translucent world: Chinese jade from the Palace Museum*.

Art Adventure Tours will be run in conjunction with various exhibitions focusing on people and their cultural beliefs.

The Gallery will continue to present a culturally diverse range of films.

Gallerykids and holiday workshops will continue, with highlights including Indian dance, Zhenmu Shou the Guide from the Grave, and a huge cultural program in association with the Goddess exhibition.

The Gallery will continue to encourage staff to participate in the Community Language Allowance Scheme and to extend the range of languages currently represented.

ABORIGINAL & TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

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 program events and the permanent collection on display in the Yiribana gallery, the largest display focused on Aboriginal art in the southern hemisphere.

Services available and activities held included:

- The online education kits for the recent *Crossing country* and *Rover Thomas* exhibitions and a printed kit edition for the *Clifford Possum Tjapaltjarri* exhibition.
- *Kids Art Trails*, which encourage children to engage more interactively with Indigenous art
- One-hour educational tours of the Yiribana gallery designed for kindergarten to secondary school

children, for tertiary students and special needs groups.

- Guided tours conducted for Aboriginal people to assist in strengthening their appreciation of Aboriginal art and artists.
- As a part of *Gallerykids* the character of 'Ngunny, the Cheeky Fruit Bat' was created to take visitors on a lively tour of Aboriginal art creating a greater understanding of key art works from the collection. Other *Gallerykids* events included weekend holiday guided tours by the Mimih and regular performances of didgeridoo and Aboriginal dance.
- A unique partnership between Warawara department of Indigenous Studies, Macquarie University and the gallery resulted in the joint development of two Indigenous art units, taught and structured around the gallery's extensive and unique Indigenous collection. 50% of profits

from the course's revenue will go towards an Aboriginal art acquisition fund.

- Students from NAISDA were engaged to perform in the Yiribana gallery which assistance them in developing their public performance skills.
- In November 2005 the Gallery hosted a Pool Party and Auction to raise money for swimming pools in remote Aboriginal regions. The event raised over \$920 000 and highlighted the plight of Indigenous people in these communities as well as focusing the national and international spotlight on Indigenous art.
- Strengthening our archive of Indigenous art, the Aboriginal and Torres Strait Islander art department continued to film interviews with Indigenous artists.
- The Aboriginal Collection Benefactors continued to raise

funds specifically for the acquisition of Indigenous art.

- Aboriginal and Torres Strait Islanders represent 3% of the Gallery's workforce which exceeds the NSW government's *Two Ways Together* public sector employment target of 2%.
- Hetti Perkins, senior curator Aboriginal and Torres Strait Islander art, was a member of the selection panel for the NSW Aboriginal Art Award.
- Jonathan Jones, coordinator Aboriginal programs, was on the advisory committee for the 'Leading from the Edge' conference organised by the Museums and Galleries NSW. He also co-curated the *From the Edge* exhibition for the conference which featured a number of emerging Indigenous artists from Australia, Asia and the Pacific regions.

WOMEN'S ACTION PLAN

The Annual Reports (Statutory Bodies) Regulation 2005 requires NSW public sector agencies to provide information about their implementation of the NSW Government's Action Plan for Women.

The Gallery supports the whole-of-government approach to addressing women's issues and concerns and acknowledges that all areas of the NSW public sector must commit to the principles of access, equity, rights and participation of women by integrating the needs and concerns of women as part of normal business.

The Gallery is committed to the advancement of women in all forms of cultural, artistic and work life and is aware of the need to identify and redress discrimination against women by making services more accessible and responsive. From an organisational perspective, the Gallery acknowledges the needs and interests of women as a direct occupational group and its responsibility to promote a workplace which is equitable, safe and responsive to women's needs.

ACHIEVEMENTS UNDER KEY OBJECTIVES IN THE ACTION PLAN FOR WOMEN

MAKING SERVICES MORE ACCESSIBLE AND RESPONSIVE:

While the many of exhibitions staged by the Gallery include works of art created by women artists, two important exhibitions in 2005–06 celebrated the work of two of Australia's most influential female artists.

Margaret Preston: art and life (29 July – 23 October 2005) Preston is one of Australia's most celebrated modernists and her exuberant decorative compositions have remained among the most popular of all Australian art works. Modern, cosmopolitan and intensely coloured, Preston's woodblock prints and paintings of still-life subjects and the Sydney metropolis particularised a moment of extraordinary innovation in the history of Australian art.

Grace Cossington Smith (3 November 2004 – 15 January 2006) This exhibition acknowledged Cossington Smith's significance to Australian art and paid homage to her distinctive approach and uncompromising vision.

The following exhibitions also exclusively or significantly featured the work of female artists, or were representative of women artists' contribution to the history of art, reflecting the achievements of women in society.

Neon: Janet Burchill and Jennifer McCamley (26 June – 14 August 2005) Burchill and McCamley's conceptual art practice interlaces feminist, psychoanalytic, filmic, semiotic and spatial concerns.

Patricia Piccinini (17 August – 9 October 2005) Piccinini is one of Australia's leading contemporary artists, and her work has been widely exhibited both locally and internationally. In 2003 she represented Australia at the Venice Biennale. Swell is part of a sequence of works that the artist calls 'Wilderness', which examine the evolution of nature in relation to progressive technology.

Shirin Neshat (16 December 2005 – 29 January 2006) New York-based Iranian artist Shirin Neshat uses video installation to explore immigrant experiences. Her work draws on her personal experiences and she describes it as a visual discourse on the subject of feminism and contemporary Islam.

Saskia Olde Wolbers (15 December 2005 – 5 February 2006) Saskia Olde Wolbers was the recipient of the prestigious Becks' Futures Award at the Institute of Contemporary Art, London in 2004.

In 2006–07 the Gallery will present a major exhibition *Goddess: divine energy*. This exhibition will survey the innumerable imaginative expressions of the divine female found in the art of India, Tibet and Nepal through over 120 paintings and sculptures, dating from the early centuries CE through to the 20th century. Works from major public and private collections of Asian art around the world are on loan to the exhibition.

The Gallery has maintained a general free admission policy to ensure the broadest range of the community, including financially disadvantaged visitors (who are often women), have access to the state's fine art collection and associated education programs.

The Gallery administers two bequests open only to women. These are the John and Elizabeth Newnham Pring Memorial Prize for 'the best landscape executed in watercolours by a women artist'; and a fund in the name of Viktoria Marinov, with interest earned on the investment used to purchase works of art for the permanent collection 'by female artists under the age of 35 years'. The Gallery administers other awards and scholarships to assist in the professional development of Australian artists which are open to all artists, including women.

CONTINUING THE COMMITMENT TO THE PRINCIPLES OF ACCESS, EQUITY, RIGHTS AND PARTICIPATION:

The Gallery recognises that traditional gender imbalances on decision-making bodies can have implications for strategic outcomes. There are five women on the 11-member Board of Trustees (46%).

The Gallery is committed to the employment of all staff based on selection by merit, and the Gallery's workforce is currently made up of 52% women. Under the principle of employment by merit, employees benefit by having their capabilities fully utilised and their skills expanded. Of the five executive management positions, three general managers are women and 60% of middle management positions are occupied by women, reflecting the Gallery's commitment to the advancement of women based on merit.

Approximately 55% of women took advantage of the Gallery's flexible work practices including part-time work, job sharing, working from home, part-time leave without pay and the career-break scheme in order to effectively balance workplace priorities with family and personal commitments. The Gallery as a whole benefits in the long term by being adaptable and responsive to changing community needs and expectations.

OVERSEAS TRAVEL

Anthony Bond, general manager, curatorial services
Europe, 1–23 Oct 2005
Co-curator for *Self portrait* exhibition, National Portrait Gallery in London official opening

Anthony Bond, general manager, curatorial services
Europe, 18–27 Nov 2005
Present papers at *Self portrait* exhibition symposia

Judy Annear, senior curator of photography
Japan, Europe, UK, 25 Sep – 15 Oct 2005
Invited jury member for Hasselblad Award Committee, Sweden

Margaret Sawicki, senior conservator, frames
Europe, 9–18 Sept 2005
Present a 'poster' session at the ICOM-CC 14th Triennial Meeting in The Hague, and participate in the *Frames: the northern European influence* conference in Dresden

Brian Ladd, head of Public Programs
Taiwan, 8–12 Sept 2005
Present keynote paper about art education for diverse audiences, at the International Symposium on Art Museum Education

Dr Liu Yang, curator of Chinese art
Taiwan, 29 Aug – 5 Sept 2005
Return works on loan to National Museum of History in Taipei

Dr Richard Beresford, senior curator, European art
UK, 20 Sept – 23 Oct 2005
Courier two works by Walter Sickert to Tate Britain and continue research work on the AGNSW's collection

Hetti Perkins, senior curator, Aboriginal art
France, 2–23 Sept 2005
Australian Indigenous Art Commission Musée du quai Branly project

Charlotte Cox, assistant registrar, Exhibitions
UK, 10–21 Sept 2005
Courier self-portraits of Sidney Nolan and Pierre Bonnard and return with Pissarro loans

Paula Dredge, conservator, paintings
Honolulu, 18–26 Oct 2005
Courier Claude Monet's *Port-Goulphar, Belle Ile* and return with Pissarro loan

Edmund Capon, director
Europe, 6–20 Oct 2005
Meetings to negotiate future exhibitions

Jackie Menzies, head curator of Asian art
India & Paris, 2 Nov – 2 Dec 2005
Negotiate loans for the 2006 *Goddess* exhibition

Donna Hinton, senior conservator, objects
Europe, 28 Oct – 15 Nov 2005

Courier Ricky Swallow's *Killing time* from Venice to New York

Dr Liu Yang, curator of Chinese art
China, 27 Dec 2005 – 8 Jan 2006
Present paper at international symposium Classical Works in History

Hetti Perkins, curator Aboriginal art
France and Italy, 21 Jan – 8 Feb 2006
Australian Indigenous Art Commission Musée du quai Branly project and tour of *Papunya Tula* show to Rome

Jonathan Cooper, manager, information
USA, 22–28 Mar 2006
Present and demonstrate the AGNSW Virtual Gallery at international conference in New Mexico

Rosie Peel, senior conservator, works on paper
New Zealand, 19–21 Apr 2006
Present a paper at the AICCM paper, Book and Photographic Symposium

Erica Drew, senior exhibitions manager
France and Singapore, 20–27 Feb 2006
Courier return of Pissarro paintings and visit galleries in Singapore as per Darling Travel Grant

Charlotte Davy, assistant registrar
UK, 28 Feb – 11 Mar 2006
Courier return of Pissarro paintings to private collection

Stewart Laidler, senior conservator, paintings
UK, 26 Jan – 5 Feb 2006
Courier works for *Self portrait* exhibition

Wayne Tunnicliffe, curator, contemporary Australia art
New Zealand, 11–15 Feb 2006
Attend meetings and conduct negotiations for exhibition of art from Oceania

Natalie Seiz, assistant registrar, Asian art
UK, 3–13 Apr 2006
Present a Paper at the 32nd Association of Art Historians Annual Conference

Edmund Capon, director
Europe, 2–15 Feb 2006
Urgent talks for Gallery's *Papunya Tula* exhibition tour to Rome, plus negotiations for other major exhibitions

Charlotte Davy, registrar, exhibitions
USA, 25 Apr – 3 May 2006
Invited to participate in the 2006 American Association of Museums Conference

Donna Hinton, senior conservator, objects
USA, 23 Mar – 3 Apr 2006
Courier return of *Killing time* by Ricky Swallow

Barry Pearce, head curator, Australian art
USA, UK and Europe, 2–25 Apr 2006
Research for Sidney Nolan retrospective

Dr Richard Beresford, senior curator European art pre-1900
UK, 11 Apr – 4 May 2006
Major research of the Gallery's European collections

Emma Smith, senior registrar, collections
USA, 15–22 May 2006
Return *Self portrait* loans and collect our Sickert loans from Washington

Terence Maloon, curator, exhibitions
France, 3 May – 7 July 2006
Research forthcoming exhibition *The origins of abstraction*

Richard Harling, manager Gallery Shop
USA and UK, 16 May – 1 June 2006
Meet with and sell AGNSW titles to distributors in UK and USA

Hetti Perkins, senior curator Aboriginal art
France, 28 Apr – 17 May 2006
Installation of major artworks which are part of the Australia Indigenous Art Commission, Musée du quai Branly

Deborah Edwards, senior curator, Australian art
UK, 21 May – 11 June 2006
Research for Bertram Mackennal retrospective

Edmund Capon, director
Honolulu, 3–9 June 2006
Invited by Honolulu Academy of Arts in Hawaii to judge an art competition

Natasha Bullock, assistant curator, western art
Singapore, 10–18 June 2006
Invited by Asialink to install the exhibition *Supernatural artificial* at Nanyang Academy of Fine Art

Peter Raissis, curator European prints & drawings
France, 19–25 June 2006
Courier delivery of Georges Braque's *Landscape with houses* to Musée Cantini in Marseille

Judy Peacock, assistant registrar, western art
USA, 16–26 May 2006
Courier return of Richter which had been considered for acquisition

Clare Germain, registrar, collections
Switzerland, 1–8 June 2006
Return Pissarro paintings to Kunsthau Zurich and to a private collection in Zurich

Wayne Tunnicliffe, curator of contemporary art
Europe, 10–26 June 2006
Research and negotiations for *UBS contemporary art collection* exhibition scheduled for May 2007

Anne Flanagan, general manager, exhibitions and building services
UK, Europe and USA, 16–30 June 2006
Looking at works to be included in the *Islamic treasures* exhibition

Anthony Bond, general manager, curatorial services
UK, Europe and Japan, 27 June – 24 July 2006
Research exhibition of Anselm Kiefer in 2007–08; develop partnerships with Japanese institutions interested in collaborations with Australian partner

COLLECTION PURCHASES

Note: Dates of works given in brackets are estimates. Titles in brackets are descriptions rather than titles assigned by the artist/s.

AUSTRALIAN ART

Tony Ameneiro (Australia, b1959), *Gynea lily II* 2004, hard-ground etching, black ink, chine collé (Kozo handmade paper) on off-white Hahnemühle wove paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2006

Judy Cassab (Australia, b1920), *Kitchen scene* 1947, oil on canvas. D G Wilson Bequest Fund 2005

Robert Clinch (Australia, b1957), *Full stop* 2004, lithograph, black ink on ivory Somerset paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2005

Charles Conder (Australia; England, 1868–1909), *Lady and harlequin* (c1899), pen and brown ink on paper. Purchased with funds provided by the Docking Drawing Fund 2006

Elisabeth Cummings (Australia, b1934), *Arkaroola landscape* 2004, oil on canvas. Purchased with funds provided by the Australian Collection Benefactors 2005

Shay Docking (Australia, 1928–98), *Escarpmnt of the Olgas* 1987, pencil. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2005

Robert Eadie (Australia, b1941), 2 drawings: *Ship passing, Hermitage Reserve, Sydney* 1995, pen and black ink, pastel, gouache on paper; *Wave on rocks, bright note, Bronte* 1999, pen and black ink, pastel, gouache on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2006

Ian Fairweather (United Kingdom; Australia, 1891–1974), *Outside the city gate, Peking* 1941, pencil, gouache on paper. Purchased 2006

Donald Friend (Australia, 1915–89), *The renovations* (c1940), etching, aquatint, brown/black ink with plate tone on dark cream wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2006

Donald Friend (Australia, 1915–89), **I Made Jojol** (Indonesia, born c1951), recto: *Self-portrait on Balinese door*, verso: *Jungle motif with devotional figure* (c1974), oil, gold leaf, carved jackfruit tree (Artocarpus heterophyllus) door and frame. Purchased with funds provided by Carole Muller and the Pissarro Dinner Fund 2005

James Gleeson (Australia, b1915), *The Ubu diptych* comprising *Ubu regnant* and *The senior mandarin* 2004, diptych, oil on canvas.

Purchased 2005

Brent Harris (New Zealand; Australia, b1956), 15 prints from the portfolio *The stations*, 1989: (Title page) 1989, printed text on ivory wove paper; *Christ before Pilate* 1989, etching, aquatint, black ink on ivory wove paper; *He takes the cross* 1989, aquatint, roulette, black and grey ink on ivory wove paper; *The first fall* 1989, aquatint, black ink on ivory wove paper; *Christ meets Mary* 1989, aquatint, black ink on ivory wove paper; *Simon helps carry the cross* 1989, aquatint, black ink on ivory wove paper; *Veronica wipes the face of Christ* 1989, aquatint, black and brick-red ink on ivory wove paper; *The second fall* 1989, aquatint, black (and dark grey?) ink on ivory wove paper; *Christ comforts the women of Jerusalem* 1989, aquatint, black and brown ink on ivory wove paper; *The third fall* 1989, etching, aquatint, black ink on ivory wove paper; *The disrobing* 1989, aquatint, black ink on ivory wove paper; *The crucifixion* 1989, aquatint, black ink on ivory wove paper; *The death* 1989, aquatint, black ink on ivory wove paper; *The deposition* 1989, aquatint, black ink on ivory wove paper; *The entombment* 1989, aquatint, black and grey ink on ivory wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2005

Robert Klippel (Australia, 1920–2001), *No 300* 1972–74, brazed and welded steel, found objects. Purchased with funds provided by the Gleeson O’Keefe Foundation 2006

Colin Lanceley (Australia, b1938), *Burning bright (big top)* 2005, oil on carved wood and canvas. Purchased with funds provided by the D G Wilson Bequest and the Patrick White Bequest 2006

Sidney Nolan (Australia; United Kingdom, 1917–92), *African landscape* (1963), oil on hardboard. Purchased with grateful acknowledgment to Cynthia Nolan 2005

Jenny Sages (Australia, b1933), *Luminous* 2003, drypoint, printed in black ink on ivory wove paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2005

John Scurry (Australia, b1947), *You Yangs landscape* 2004, etching, black ink with plate tone on ivory wove paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2005

Joshua Smith (Australia, 1905–95), *Drawing of my mother* 1935, pencil on cartridge paper, squared. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors 2006

Roland Wakelin (Australia, 1887–1971), *Self-portrait* 1920, oil on paperboard. Edward Stinson Bequest Fund 2006

John Walker (Australia, b1957), *Tallanganda Forest* 2005, diptych, gouache on two sheets of white wove paper. D G Wilson Bequest Fund 2005

SUB TOTAL 35 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Patrick Hayes (Australia), 2 paintings: *Bush onion* 2005, synthetic polymer paint on canvas; *Untitled* 2006, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006

Reggie Jackson (Australia, born c1923), *Parrtjartanya, the story of the native cat and possum brothers* 2005, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2006

Elizabeth Kandabuma (Australia), *Gungura* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Roy Kennedy (Australia, b1934), *Mission boy dreams*, etching. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006

Belinda Kuriniya (Australia), 2 prints: *Untitled* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Jackie Kurtjunyintja Giles (Australia, b1944), *Kaliangku* 2005, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Jackie Kurtjunyintja Giles (Australia, b1944), *Marapinti Tjukurpa* 2004, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006

Kay Lindjuwanga (Australia, b1957), 5 prints and 1 bark painting: *Mardayin at Milmilngkan* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Milmilngkan* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Milmilngkan* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Milmilngkan* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Wakwak* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Dilebang* 2005, etching, brown ink on white Arches Moulin du Gué wove paper;

Billabong at Milmilngkan 2005, natural earth pigments on eucalyptus bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Djambawa Marawili (Australia, b1953), 1 sculpture and 1 bark painting: *Dhanbarr (Burrut’ij)* 2005, natural pigments on wood; Source of fire 2005, natural pigments on eucalyptus bark. Purchased with funds provided by the Aboriginal Collection Benefactors 2005

John Mawurndjul (Australia, b1952), 4 prints: *Mardayin at Dilebang* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Kakodbebuldi* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin design* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Mardayin at Dilebang* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Kate Miwulku (Australia, born c1950), 5 prints: *Mat* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Old grass* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Grass from long time ago* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Dilly bag* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Yabbi* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Samuel Namunjija (Australia, b1965), 5 prints: *Namarrkon* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Gungura* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Gungura* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Gulach* 2005, etching, brown ink on white Arches Moulin du Gué wove paper; *Gungura* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Terry Ngamandara Wilson (Australia, b1950), *Gulach* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Terry Ngamandara Wilson (Australia, b1950), *Waterhole at Barlparrarra* 2005, natural earth pigments on eucalyptus bark. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2005

Dennis Nona (Australia, b1973), 2 prints: *Sazi – special root* 2004, etching, blue ink on BFK Rives

paper; *Gapu Dhangal* 2004, 2-colour etching, blue and brown ink on white BFK Rives paper. Purchased with funds provided by the Aboriginal Collection Benefactors 2005

Naata Nungurrayi (Australia, born c1932), *Untitled* 2004, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2006

Michael Riley (Australia, 1960–2004), *Untitled* from the series ‘Fly blown’ 1998 (printed 2005), digital pigment print. Purchased 2005

Mick Namarari Tjapaltjarri (Australia, c1926–98), 2 paintings: *Untitled* 1994, synthetic polymer paint on canvas (rolled); *Untitled* 1994, synthetic polymer paint on canvas (rolled). Purchased with funds provided by the Aboriginal Collection Benefactors Group 2006

Harry Tjutjana (Australia, born c1930), 3 paintings: *Wati Kulini minymatjara* 2006, synthetic polymer paint on paper; *Untitled* 2006, synthetic polymer paint on paper; *Minyma Mingkari* 2006, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006

Fred Untjima Forbes (Australia), *Wati Kutju* 2004, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2006

Manman Wirrpanda (Australia, b1955), *Djowuy* 2005, natural earth pigments on eucalyptus bark. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2005

Debra Wurrkidj (Australia), *Yawk yawk* 2005, etching, brown ink on white Arches Moulin du Gué wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

SUB TOTAL 45 WORKS

ASIAN ART

CHINA
Court lady 700s, Tang dynasty 618–907, earthenware. Purchased with funds provided by Vicki Liberman and her daughter Lara in memory of their mother and grandmother Goldie Sternberg 2006

Henan province, Cizhou ware, Vase with incised design of children playing amidst grasses 1100s, Song dynasty 960–1279, stoneware with black glaze. Purchased 2005

WANG Yuanqi (China, 1642–1715), *Night Rain at Xiao and Xiang River* Qing dynasty 1644–1911, hanging scroll, ink on paper. D G Wilson Bequest Fund 2005

SUB TOTAL 3 WORKS

INDIA
Triangular yantra on stand 1700s–1800s, bronze. Purchased 2006

Yantra 1800s, bronze. Purchased 2006

Yantra shrine 1800s, bronze. Purchased 2006

North India, probably Madhya Pradesh, Jain couple and child 900s, sandstone. Purchased 2005

Rajasthan, ‘Jina’ Munisuvrata 1000s, polished buff sandstone. Purchased 2005

SUB TOTAL 5 WORKS

JAPAN

‘*Suzuribako*’ (*writing box*) mid 1800s, Edo (Tokugawa) period 1615–1868, box: lacquer with gold, silver, shell; water dropper: gilt metal. Purchased 2005

The ?10th ‘rakan’ (from a set of sixteen) 1300s, hanging scroll; ink and colour on silk. Purchased 2005

Ōtagaki RENGETSU (Japan, 1791–1875), *Teabowl* 1800s, stoneware with underglaze blue and black pigment on white slip. Roger Pietri Fund 2005

Unknown (Japan), *Uji Bridge under the willows* 1600s, Edo (Tokugawa) period 1615–1868, pair of 6-fold screens; ink, colour gold leaf on paper, lacquer frames with metal fittings. Purchased 2005

Yoshihiro SUDA (Japan, b1963), *Anemone* 2004, magnolia wood painted with mineral pigments; flower stem and separate petal, life size. Purchased with funds provided by Geoff Ainsworth 2005

SUB TOTAL 5 WORKS

MONGOLIA

Manla, the Medicine Buddha 1600s–early 1700s, gilt bronze (with traces of paint). Edward and Goldie Sternberg Chinese Art Purchase Fund 2005

SUB TOTAL 1 WORK

NEPAL

Portrait of the Malla King Bhupatindra and Malla Queen c1700s, bronze. Purchased 2006

SUB TOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 15 WORKS

EUROPEAN ART PRE-1900

Bartolomeo di Giovanni (Italy, d1501), *Saint John the Baptist* 1475–1500, tempera on panel. Purchased 2005

John Faber the Younger (England, c1695–1756), after Sir Peter Paul Rubens (Flanders, 1577–1640), 2 prints: *Bust of Cicero*, mezzotint; *Bust of Demosthenes*, mezzotint. Accessioned 2005

Hendrik Goltzius (Netherlands, 1558–1617), *Apollo* 1588, engraving. Purchased 2006

William Hogarth (England, 1697–1764), 8 prints: *A rake’s progress: the young heir takes possession* 1735, engraving; *A rake’s progress: the levee* 1735, engraving; *A rake’s progress: the orgy* 1735, engraving; *A rake’s progress: the arrest* 1735, engraving; *A rake’s progress: the marriage* 1735, engraving; *A rake’s progress: the gaming house* 1735, engraving; *A rake’s progress: the prison* 1735, engraving; *A rake’s progress: the madhouse* 1735, engraving. Purchased 2006

Jean-François Janinet (France, 1752–1814), after Jean-Baptiste-André Gautier Dagoty (France, 1740–1786), *Marie Antoinette* 1777, colour etching and engraving, printed in yellow, blue, red and black inks from four plates. Purchased 2006

Giovanni Orlandi (Italy, 1590–1640), after Joseph Ribera (Spain, 1588–1656), *Don Giosepppe* 1628, facsimile etching. Accessioned 2006

G H Phillips (United Kingdom, c1800–25), after Thomas Lawrence (England, 1769–1830), *The May Queen*, mezzotint. Accessioned 2005

Giulio Cesare Procaccini (Italy, 1574–1625), *The lowering of the cross with Saints Mary Magdalene, Augustine, Jerome and angels* c1618, oil on canvas. Purchased with funds from the estate of Mr Walter Hartwig through the Art Gallery of New South Wales Foundation 2005

SUB TOTAL 16 WORKS

MODERN AND CONTEMPORARY ART

Hany Armanious (Egypt; Australia, b1962), *Turns in Arabba* 2005, clay, wax, wick, pewter, plaster, polyurethane, wood, formply, silicone, peppercorns, ceramic, drums, speaker. Contemporary Collection Benefactors 2006

Stephen Bram (Australia, b1961), *Untitled (two point perspective)* 1988, oil and synthetic polymer paint on canvas. Rudy Komon Memorial Fund 2005

Stephen Bush (Australia, b1958), *Ericifolia* 2004, oil and enamel on linen. Contemporary Collection Benefactors 2005 with the

assistance of Natalia Bradshaw, Andrew Cameron, Candice Bruce & Michael Whitworth, Luca Belgiorno-Nettis, Peter & Angela Keel, Rob Gould, Helen Gannon, Tony Meagher, Gordon Fell, Anne Fulwood, Peter Braithwaite, Julian & Stephanie Grose, Fiona McIntosh & Peter English, Joe Catanzariti

Michael Craig-Martin (Ireland; USA; England, b1941), *Deconstructing Piero* 2005, vector drawings with bespoke software, computer and LCD screen. Mervyn Horton Bequest Fund 2005

Daniel Crooks (New Zealand; Australia, b1973), *Train no 1* 2002–05, 3-channel DVD digital video projection with sound, 4 minutes. Contemporary Collection Benefactors 2005

Juan Davila (Chile; Australia, b1946), 3 prints: *I am positive and I am negative* 1989, silkscreen print; *God’s whore* 1993, silkscreen print; *The archangel Michael (conquering Satan)* 1994, colour etching and engraving, printed in yellow, blue, red and black inks from four plates. Rudy Komon Memorial Fund 2005

Giorgio de Chirico (Italy, 1888–1978), *The divine horses of Achilles, Balios and Xanthos* 1963, oil on canvas. Ruth Komon Bequest in memory of Rudy Komon 2006

Andy Goldsworthy (England, b1956), *Leaf throws, Blairgowrie, Perthshire, Tayside, 3 January* 1989 1989, 4 Cibachrome photographs, unique prints. Purchased with funds provided by Bret Walker SC 2006

Richard Hamilton (England, b1922), *Typo/topography of Marcel Duchamp’s large glass* 2001–02, laminated inkjet print on aluminium, 2 panels. Mervyn Horton Bequest Fund 2006

Jonathan Jones (Australia, b1978), 4 drawings: *untitled* (graphite b) 2005, charcoal, graphite on paper; *untitled* (graphite c) 2005, charcoal, graphite on paper; *untitled* (graphite d) 2005, charcoal, graphite on paper; *untitled* (graphite g) 2005, charcoal, graphite on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2005

Anselm Kiefer (Germany; France, b1945), 3 sculptures: *Women of antiquity: Myrtis* 2002, painted bronze, lead; *Women of antiquity: Hypatia* 2002, painted bronze, glass, iron, ash; *Women of antiquity: Candidia* 2002, painted bronze, iron. Purchased 2005

Anselm Kiefer (Germany; France, b1945), *Von den Verlorenen gerührt, die der Glaube nicht trug, erwachen die Trümmel im Fluss* 2004, oil, emulsion, acrylic and sand on canvas with concrete

strawcase. Purchased with funds provided by Geoff & Vicki Ainsworth and Catriona & Simon Mordant 2006

Robert MacPherson (Australia, b1937), *Mayfair: smoko for Tommy Lamare* 1992–02, Dulux weathershield acrylic on masonite, 6 panels. Rudy Komon Memorial Fund 2006

Patricia Piccinini (Sierra Leone; Australia, b1965), *Swell* 2000, 3-channel DVD video installation, 4 minute loop. Contemporary Collection Benefactors 2005 with the assistance of Natalia Bradshaw, Andrew Cameron, Mark Flitcroft, Richard Frolich, Leslie & Ginny Green, Amanda Love, Roslyn & Tony Oxley, Stuart Quin, Reg Richardson, Penelope Seidler, Vivienne Sharpe, Ray Shorrocks, Stephen Solomons, Corrine & John Young

Jacky Redgate (England; Australia, b1955), *Untitled (work in 5 parts) vase shapes # 1–# 5* 1989, wood, ceramic, acrylic. Rudy Komon Memorial Fund 2006

Alia Syed (Wales; England, b1964), *Eating grass* 2003, 16mm colour film transferred to DVD, 22 minutes 51 seconds. Mervyn Horton Bequest Fund 2005

Imants Tillers (Australia, b1950), *Monaro* 1998, gouache, synthetic polymer paint on 288 canvas boards, nos 52594–52881. Patricia Lucille Bernard Bequest Fund and the Don Mitchell Bequest Fund 2005

Edouard Vuillard (France, 1868–1940), *Breton House, Saint-Jacut* 1909, distemper and pastel on paper, laid on canvas. Purchased with funds provided by the Margaret Hannah Olley Art Trust 2005

SUB TOTAL 25 WORKS

PHOTOGRAPHY

William Bland (United Kingdom, c1851–1929), 2 gelatin silver photographs: *Untitled (portrait of Mrs Winifred Gadsby Thorpe)* 1917, gelatin silver photograph mounted to board; *Untitled (summer: portrait of Mrs Winifred Gadsby Thorpe)* 1917, gelatin silver photograph. Accessioned 2006

Karl Blossfeldt (Germany, 1865–1932), *Euphorbia helioscopia, sun spurge, 5 x enl* 1915–25, gelatin silver photograph, vintage. Alistair McAlpine Photography Fund 2006

Boning and Small (England, active 1879–95), *Madame Helena Modjeska* c1891, albumen photograph, cabinet card. Accessioned 2005

Olive Cotton (Australia, 1911–2003), *Only to taste the warmth, the light, the wind* c1939, gelatin silver photograph, vintage, laid down on original mount.

Purchased with funds provided by John Armati 2006

Olive Cotton (Australia, 1911–2003), *Skeleton leaf* 1964, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors 2006

William & Daniel Downey (England, active c1855–1900), *Untitled (dead man) post 1867*, albumen photograph. Accessioned 2005

Walker Evans (USA, 1903–1975), *Untitled* 1973–74, colour Polaroid photograph. Purchased with funds provided by Tiffany & Co. 2005

W Gooden (England, active 1800s), ‘Hanlan’ 1878, albumen photograph, cabinet card. Accessioned 2005

Charles Green (Australia, b1953), **Lyndell Brown** (Australia, b1961), *The map of Atlantis* 2005, light jet print on duraclear film. Purchased with funds provided by the Photography Collection Benefactors 2005

Robert Hellis (United Kingdom, c1834–95), *Untitled (portrait of a man with pipe holding a sculpture)* 1871–96, albumen photograph, cabinet card, laid down on original printed presentation mount. Accessioned 2006

Bill Henson (Australia, b1955), *Untitled 2005/2006* 2005–06, diptych, 2 type C photographs. Purchased with funds provided by Greg & Anne Clarke, John Higgins, Philip Keir, Reg Richardson, Suzanne Steigrad, The Freedman Foundation, Roslyn & Tony Oxley, Lisa Paulsen, Allan Stacey, Rachel Verghis and the Photography Collection Benefactors 2006

Bill Henson (Australia, b1955), *Untitled 2005/2006* 2005–06, type C photograph. Purchased with funds provided by the Photography Collection Benefactors 2006

Grit Kallin-Fischer (Germany, 1897–1973), *Eduard Fischer on Mart Stam chairs, Bauhaus Dessau* 1928, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors 2006

Henry King (Australia, 1855–1923), 2 albumen photographs and 1 hand-coloured albumen photograph: *Untitled (family portrait of five children)* 1880s, albumen photograph, cabinet card laid down on original printed presentation mount; *Untitled (portrait of Margaret (Maggie) Thomson Phillips/née*

Sobo (Mrs Henry Phillips) 1880s, albumen photograph, cabinet card laid down on original printed presentation mount; *Untitled (portrait of Irene Phillips)* 1883, hand-coloured albumen photograph, carte-de-visite. Accessioned 2006

A F Le Chevalier Lafosse (Belgium, d1927), *Untitled (two women)* c1880s, albumen photograph, cabinet card. Accessioned 2005

J W Lindt (Germany; Australia, 1845–1926), *Untitled (portrait of a man seated holding a book)* 1876–88, albumen photograph, cabinet card, laid down on original printed presentation mount. Accessioned 2006

Vanila Netto (Brazil; Australia, b1963), *The magnanimous beige wrap – part 1 (contraption)* 2006, digital print mounted on aluminum. The Citigroup Private Bank Australian Photographic Portrait Prize winner 2006

Fiona Pardington (New Zealand, b1961), *Solitary female Huia* 2006, gelatin silver photograph, gold toned. Purchased with funds provided by Martin Brown & Anonymous 2006

Sarah Ryan (Australia, b1975), *blossom* 2005, digital lenticular photograph. Viktoria Marinov Bequest Fund 2005

August Sander (Germany, 1876–1964), *Field with marguerites* 1930s, gelatin silver photograph, vintage, mounted on card. Purchased with funds provided by the Photography Collection Benefactors 2006

Unknown (unknown), 11 albumen photographs by unknown artists: *Untitled (portrait of a man standing)* 1860–70s?, albumen photograph, carte-de-visite; *Untitled (portrait of a man seated at desk)* 1860–70s?, albumen photograph, carte-de-visite; *Untitled (portrait of a man seated reading)* 1860–70s?, albumen photograph, carte-de-visite; *Untitled (nude portrait of a woman, back view)* 1860–70s?, albumen photograph, carte-de-visite; *Untitled (portrait of a man seated)* 1870–80s?, albumen photograph, cabinet card; Unknown (Unknown), *Untitled (portrait of a man, bust-length looking left)* 1870–80s?, albumen photograph, cabinet card; *Untitled (portrait of a man, front profile, bust-length)* 1870–80s?, albumen photograph, cabinet card; *Untitled (portrait of a man, side profile, bust-length)* 1870–80s?, albumen photograph, cabinet card; *Directors and managers of Harringtons Ltd, and Harringtons, NZ, Ltd* c1916–20, albumen photograph, laid down on original printed presentation mount;

Untitled (portrait of a woman seated with a book) 1890–1910s, albumen photograph, laid down on original embossed presentation mount; *Untitled (sculpture of a man standing holding a rolled document in left hand)* 1870–80s?, albumen photograph, cabinet card laid down on original printed presentation mount. Accessioned 2006

Unknown, London Stereoscopic Company (England, active 1854–1908), *Gordon Pasha (Charles George Gordon at Khartoum)* 1875–79, albumen photograph, cabinet card. Accessioned 2005

Unknown, Talma Studio, Melbourne (Australia, active 1893–99), 2 albumen photographs: *Untitled (portrait of a man with beard, bust-length)* 1893–99, albumen photograph, cabinet card laid down on original printed presentation mount; *Untitled (portrait of a man seated, dressed in Freemason ceremonial costume)* 1893–99, albumen photograph, cabinet card laid down on original printed presentation mount. Accessioned 2006

Unknown, Tesla Studio, Sydney (Australia, established c1905, closed 1934), *Untitled (portrait of young girl standing on a chair)* 1900–1910, gelatin silver photograph, cabinet card laid down on original printed presentation mount. Accessioned 2006

SUB TOTAL 38 WORKS

TOTAL WESTERN ART DEPARTMENT 79 WORKS

TOTAL ALL DEPARTMENTS: 174 WORKS PURCHASED

COLLECTION GIFTS

AUSTRALIAN ART

EARLE BACKEN

Frances Ellis (New Zealand, 1900–71), 1 painting and 1 watercolour: *Memento*, oil on cardboard; *Still life of flowers and fruit*, watercolour on paper

ALLAN CAMPBELL

Nora Heysen (Australia, 1911–2003), 10 drawings: *Portrait of a young man* (c1928), carbon pencil (?) on grey paper; *Portrait of a young woman* (c1928), carbon pencil (?) on grey paper; *Male nude in a loin cloth*, London (mid 1930s), brown conté on ivory paper; *Two studies of a seated male nude in a loin cloth, viewed from behind*, London (mid 1930s), sanguine, pen and brown ink on ivory paper, recto: *Studies of a female nude*, London, verso: *Studies of a female nude*, London (c1928), pencil on ivory paper, recto: *Studies of a seated male nude in a loin cloth*, London verso: *Four studies of a male nude* (mid 1930s), recto: carbon pencil (?) on ivory paper verso: pencil, carbon pencil (?); *Standing female nude viewed from behind, leaning on a pillar*, London (mid 1930s), pencil on ivory paper; *Male nude viewed from behind, with left hand leaning on left knee*, London (mid 1930s), carbon pencil (?) on grey paper; *Standing male nude holding a vertical bar*, London (mid 1930s), carbon pencil (?) on ivory paper; *Standing male nude viewed from behind*, London (mid 1930s), carbon pencil (?) on ivory paper

JUDY CASSAB

Judy Cassab (Australia, b1920), 23 drawings from the series *Twenty studies Paris*, 1989: *In the Picasso Museum, Paris* Apr 1989, pencil on paper; ‘L’Homme au mouton’, *Picasso Museum* Apr 1989, pencil, pen and black ink(?) on paper; *In the Musée Rodin (Paris)* Apr 1989, pen and black ink(?) on paper; *View of Paris from the Centre Pompidou* Apr 1989, pencil on paper; *Church view from Musée Pompidou* (Apr 1989), pencil on paper; *View from Musée Pompidou (Paris)* May 1989, pencil on paper; *(Max Ernst’s ‘King and Queen’, Musée Pompidou, Paris)* May 1989, pencil on paper; *Laurens L’Automne and Paris* May 1989, pencil on paper; *Pompidou and Paris* May 1989, pencil on paper; *Pompidou near the water from* (May 1989), pencil, pen and black ink on paper; *Laurens ‘Caryatide’ and Paris* May 1989, pencil on paper; *Laurens ‘La Terre’ and Paris* May 1989, pen and black ink on paper; *Pond before Musée Pompidou* May 1989, pen and black ink on paper; *Near Pompidou* Jun 1989, pencil, coloured pencil on

paper; *Near Pompidou* Jun 1989, pencil, coloured pencil on paper; *St Paul at the Rue St Antoine* (Jun 1989), pen and black ink on paper; *Musée d’Orsay (Paris)* Jun 1989, pen and black ink on paper; *From Musée d’Orsay (Paris)* 1989, pencil on paper; *Detail of Notre Dame (Paris)* Jun 1989, pencil on paper; *Bridge and Notre Dame (Paris)* Jun 1989, pencil on paper

Judy Cassab (Australia, b1920), 3 drawings: *Circus* 1963, pen, brush and black ink, white gouache on yellow/green paper; *Desert shapes* 1980, charcoal on canvas; *The Devil’s Marbles* 1980s, charcoal on canvas

KEVIN CONNOR

Kevin Connor (Australia, b1932), 100 drawings from the sketchbook *Sketchbook 68*, 1999: *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Two figures at a table, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Holding hands, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(M’s birthday, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Next to the iron fence, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Man with a hat, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Sitting outside, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Reading, hunched over, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(At full stretch, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Reading, hunched over, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(The Arch, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Man with a hat, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Hand before face, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bloom’s Deli)* 1999, pen and black ink on paper; *(On the bus)* 1999, pen and black ink on paper; *(Hyatt, Melbourne)* 1999, pen and black ink on paper; *(North Melbourne)* 1999, pen and black ink on paper; *(Coffee bar, Melbourne)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Park bench)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Newtown Road)* 1999, pen and black ink on paper; *(Bloom’s Deli)* 1999, pen and black ink on paper; *(Court 13a)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Coffee bar, Melbourne)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Dark figure, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Coupling)* 1999, pen and black ink on paper; *(Court 13a)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Two heads, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Four figures, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Standing to pay, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Sydney street at night)* 1999, pen and black ink on paper; *(Stanley Street, Sydney at night)* 1999, pen and black ink on paper; *(Reading a newspaper, Bill and Toni’s, Stanley Street, Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Outside Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Backs turned, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Man and woman in profile, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Glass doors, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Two archways, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Next to the iron fence, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Two figures, one smoking, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Man and woman in profile, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Town Hall Station)* 1999, pen and black ink on paper; *(Five by the door, The Arch, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Two talking, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Two figures, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Three figures, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Waving his hand, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Three of them, one crazy, East Sydney street)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Reading, hunched over, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(At full stretch, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Next to the door, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Fingers on the chin, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Through the door, Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Steve Hoffman)* 1999, pen and black ink on paper; *(Figures in park)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Bill and Toni’s, Stanley Street, East Sydney)* 1999, pen and black ink on paper; *(Café, Melbourne)* 1999, pen and black ink on paper; *(Café, Melbourne)* 1999, pen and black ink on paper; *(Prostitute and mattress, East Sydney)* 1999, pen and black ink on

paper; (*On the bus*) 1999, pen and black ink on paper; (*Reader on a park bench*) 1999, pen and black ink on paper; (*Figure running amok in the street*) 1999, pen and black ink on paper; (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Two men standing, The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Café*) 1999, pen and black ink on paper; (*Three figures on the street, Sydney*) 1999, pen and black ink on paper; (*Lone figure in archway, Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper; (*Figure and railway tunnel*) 1999, pen and black ink on paper

JACQUELINE CROOKSTON
Arthur Murch (Australia, 1902–89), *Portrait of Miss Suzanne Crookston* 1935, oil on canvas

THE SIR WILLIAM DOBELL ART FOUNDATION
Kevin Connor (Australia, b1932), *Le Grand Palais, Clémenceau, de Gaulle and me* 2005, charcoal on white wove paper

BEQUEST OF GWEN FROLICH
David Aspdén (Australia, 1935–2005), *Untitled*, crayon, black fibre-tipped pen on ivory wove paper
Charles Blackman (Australia, b1928), *Untitled* (three figures), brush and black ink, watercolour wash on white wove paper
William Dobell (Australia, 1899–1970), 3 drawings: (*Study for a portrait of a man holding cigarette*), pencil on cream wove paper; (*Untitled – abstract study*), blue ball-point pen on cream wove paper; (*Untitled – abstract study*), blue ball-point pen on cream wove paper

Petr Herel (Australia, b1943), soft-ground etching, black ink on ivory wove paper, (Borges series?)
Mandy Martin (Australia, b1952), *Plant 8, No 9 redundant* 1983, screenprint, black ink on white Arches paper
attrib Sidney Nolan (Australia; England, 1917–92), (*Untitled – abstract*), oil? on card

Sidney Nolan (Australia; United Kingdom, 1917–92), 16 drawings: (*Untitled – figure study*) 1957, synthetic polymer paint? on glossy white paper; (*Untitled – figure study*) 1958, synthetic polymer paint?, crayon? on glossy white paper;

(*Untitled – figure study*) 1958, synthetic polymer paint?, crayon on glossy white paper; (*Untitled – head study*) 1958, synthetic polymer paint? on glossy white paper; (*Untitled – reclining figure*) 1958, synthetic polymer paint?, crayon on glossy white paper; (*Untitled – diving figure*) 1958, synthetic polymer paint?, crayon on glossy white paper; (*Untitled – two figures*) 1958, synthetic polymer paint?, crayon on glossy white paper; (*Untitled – two figures*) 1958, synthetic polymer paint?, crayon? on glossy white paper; (*Untitled – seated figure*) 1958, synthetic polymer paint?, crayon? on glossy white paper; (*Untitled – three figures*) 1958, synthetic polymer paint?, crayon? on glossy white paper; (*Untitled – five figures*) 1958, synthetic polymer paint?, crayon? on glossy white paper; **Terry O'Donnell** (Australia, b1942), *Out west* 1997, etching, drypoint, black ink on white wove Johannot paper
John Olsen (Australia, b1928), (*Untitled abstract*), gouache, ink wash on white paper
Jan Senbergs (Australia, b1939), *Port panorama* 1980, lithograph, black ink on white BFK Rives Moulin du Gué paper
Jeffrey Smart (Australia, b1921), *Rudy Komon* 1982, sanguine, black chalk on pale yellow laid paper
Eric Smith (Australia, b1919), 2 prints: *John Olsen* 1969, colour screenprint on ivory wove paper;
Fred Williams (Australia, 1927–82), 3 sketchbooks and 2 drawings: *Volume one* 1954–56, bound album: 52 leaves, 52 etchings tipped onto album pages; *Volume two* 1954–63, bound album: 50 leaves, 50 etchings tipped onto album pages; *Volume three* 1958–62, bound album: 48 leaves, 48 etchings tipped onto album pages; *Redcliffe, Murray River* 1978, gouache on thick white wove paper; *Glass House Mountain, Queensland* 1970, gouache on thick white wove paper

JAMES GLEESON
James Gleeson (Australia, b1915), 6 drawings and 1 sketchbook: *Variations on a kiss* 1 1946, pencil, pen and black ink, wash on page from a sketchbook; *Variations on a kiss* 2 (c1946), pencil, pen and

black ink, wash on page from a sketchbook; *Variations on a kiss* 3 1947, pencil, pen and black ink, wash on page from a sketchbook; *Variations on a kiss* 4 (c1946–47), pencil, pen and black ink, wash on page from a sketchbook; *Variations on a kiss* 5 (c1946–47), pencil, pen and black ink, wash, blue watercolour on page from a sketchbook; *Sketchbook* 2004, bound sketchbook: 32 drawings in charcoal, ink and collage

GLEESON O'KEEFE FOUNDATION
James Gleeson (Australia, b1915), *Prospero's workshop* 2005, oil on canvas

BEQUEST OF NORA HEYSEN
Nora Heysen (Australia, 1911–2003), 3 prints and 1 drawing: *Tree studies* (c1930s) (printed Oct 2005), etching, black ink on ivory wove paper; *Tree studies* (c1930s) (printed Oct 2005), etching, black ink on ivory wove paper; *Tree studies* (c1930s) (printed Oct 2005), etching, black ink on ivory wove paper; *Penuel – a head study of a Solomon Islander* (1950s), sanguine, charcoal on paper

FRASER HOPKINS
Cressida Campbell (Australia, b1960), *Bondi* 1987, colour woodblock print on cream wove paper

ROBERT JUNIPER
Sam Fullbrook (Australia, 1922–2004), 2 paintings: *La Perouse* 1951, oil on canvas; *Little girl eating mulberries* (c1951), oil on canvas

BILL LAMONT
Dorothy Thornhill (Australia, 1910–87), *Seated male nude* 1976, pencil on cream wove paper

BEQUEST OF LEILA (JILL) MACDONALD
Conrad Martens (Australia, 1801–78), *Untitled (Tahiti?)* (c1835), watercolour on paper

ALLAN MITELMAN
Allan Mitelman (Australia, b1946), 2 drawings: *Untitled (pale grey horizontal)* 2001, synthetic polymer paint on paper; *Untitled (pale yellow vertical)* 2002, synthetic polymer paint on paper

JUNE MORLEY
Vaclovas Ratas (Australia; Lithuania, 1910–73), 4 prints: *Ferry boat* 1953, wood engraving, black ink on white tissue; (*Aboriginal figures*) 1953, wood engraving, black ink on paper; *The boat* 1952,

wood engraving, black ink on paper; *Landscape* 1952, wood engraving, black ink on paper

MARGARET OLLEY
Earle Backen (Australia, 1927–2005), *Still life with gourd* 1955, oil on canvas
Cressida Campbell (Australia, b1960), *Nasturtiums* 2002, colour woodblock

JOHN OLSEN
John Olsen (Australia, b1928), *Laughing frog* 1977, sugarlift aquatint, dark brown ink on cream Velin Arches paper

JOHN H PASSMORE
John Passmore (Australia, 1904–84), 3 paintings: *Untitled (Figure group: male and female standing, female seated)* early 1930s, oil on canvas; *Untitled (Unfinished female nude)* early 1930s, oil on canvas; *Untitled (Male nude)* early 1930s, oil on canvas

JUDY PENNEFATHER
Thea Proctor (Australia, 1879–1966), *Sylvia Moore Sims* (c1929–30), pencil on paper

ALAN AND JANCIS REES
Lloyd Rees (Australia, 1895–1988), 14 prints: *Northwood Point with tree* 1978, soft-ground etching, blue ink; *The Island, Iron Cove* 1978, soft-ground etching, grey ink; *Greenwich* 1978, colour soft-ground etching; *Greenwich Point* 1978, soft-ground etching, pale blue ink; *Wind on the Harbour* 1978, soft-ground etching, grey ink; *The ferry goes to town* 1978, soft-ground etching, blue ink; *Hand-coloured version of 'The ferry goes to town'* 1978, soft-ground etching, hand coloured; *Quiet bay* 1978, soft-ground etching, grey-blue ink; *Bay at Northwood* 1984, colour soft-ground etching; *Bay at Northwood* 1984, soft-ground etching, blue ink; *Bay at Northwood* 1984, soft-ground etching, black ink; *Sydney Opera House* (c1984), soft-ground etching, blue ink; *Sydney Opera House* (c1984), soft-ground etching, blue and terracotta ink; *Sydney Opera House* (c1984), soft-ground etching, blue, terracotta and lemon yellow ink

Lloyd Rees (Australia, 1895–1988), 6 drawings: recto: *Drawing for 'Northwood Point with tree'* verso: *Impression of 'Northwood Point with tree'* 1978, pencil, wax; *Drawing for 'Wind on the harbour'* 1978, pencil; *Drawing for 'The ferry goes to town'* 1978, pencil; *Second drawing for 'Sydney Opera House'* (c1984), pencil; *Drawing for soft-ground etching 'Bay at Northwood'* 1984, pencil, lithographic crayon on newsprint; *Drawing for 'Sydney Opera House'* (c1984), lithographic crayon on paper

Lloyd Rees (Australia, 1895–1988), 2 printing blocks and plates: *Plate for 'Bay at Northwood'* 1984, zinc etching plate; *Plate for 'Sydney Opera House'* (c1984), zinc etching plate
Brett Whiteley (Australia, 1939–92), *Lloyd Rees' 'The road to Berry'*, pen and ink, brush and ink, wash, white gouache on cream laid paper

HANS AND PAMELA SCHUTTLE
Joyce Allen (Australia, 1916–92), *Meeting at the monument* 1986, linocut, black ink on white cartridge paper

Jeff Gibson (Australia, b1958), 3 prints: *Untitled* 1994, colour photo-screenprint on Stonehenge paper; *Untitled* 1994, colour photo-screenprint on Stonehenge paper; *Untitled* 1994, colour photo-screenprint on Stonehenge paper

DR ROBIN SHARWOOD
Mabel Pye (Australia, 1894–1982), 7 prints: *After glow* 1938, colour linocut on thin buff tissue; *Untitled* 1939, colour linocut on thin buff tissue; *The mountain* (1930s), colour linocut on ivory laid paper; *The iris* (1930s), colour linocut on cream wove paper; *The oak tree* (1930s), colour linocut on ivory laid paper; *Shadow pattern* 1936, colour linocut on ivory laid paper; *Spring morning* (1930s), colour linocut on thin white tissue

Eveline Syme (Australia, 1888–1961), *Banks of the Yarra* 1935, colour linocut on thin ivory tissue

THEA WADDELL
George W Lambert (Australia, 1873–1930), *Portrait of Thea Proctor* 1905, charcoal on paper
Margaret Preston (Australia, 1875–1963), *Native flowers* 1923, hand-coloured woodcut
Thea Proctor (Australia, 1879–1966), 3 watercolours, 1 drawing and 1 print: *Woman in white* (c1942), watercolour, pencil on ivory laid paper; (*Still life with flowers in a vase, on checked tablecloth*) (c1928–38), pencil, watercolour on silk; *Double Bay interior, with cat* (c1961), pencil, pen and ink, watercolour on cream wove paper; (*Woman's head, profile*), pencil on cream wove paper; *The bathers* (c1918), lithograph, red ink on white paper

SUB TOTAL 244 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

DR COLIN AND MRS ELIZABETH LAVERTY
Paddy Bedford (Australia, born c1922), *Untitled* 1998, natural earth pigments on canvas

SUB TOTAL 1 WORK

ASIAN ART

BANGLADESH
BEGUM SELIMA REHMAN, HON STATE MINISTER FOR CULTURAL AFFAIRS, BANGLADESH
Mahmudal Haque (Bangladesh, b1945), (*untitled*) 2005, oil on canvas

SUB TOTAL 1 WORK

BURMA
PAMELA GUTMAN
Arakan, Breast cover (akhin) with bead trim c1900, cotton, beads; Ararkan, Mrauk-U, Breast cover (akhin) and accompanying beads c1900, cotton

DR JOHN YU AND DR GEORGE SOUTTER
3 ceramics: *Fish shaped kendi* c1400s, earthenware with green glaze; *Deep dish* 15th century, earthenware with green glaze; reverse shows clay body; *White wave dish* 15th century, earthenware with characteristic thick glaze

SUB TOTAL 5 WORKS

CHINA
THE ART GALLERY SOCIETY OF NEW SOUTH WALES CONTEMPO GROUP
LUO Brothers, *Welcome the world famous brand* 2000, collage and lacquer on wood

PETER AYSCOUGH
Unknown (China), 2 prints: *Guanyin* c1700s, woodblock print; *Guanyin* c1700s, woodblock print

PETER ELLIOTT
3 ceramics: *Martaban jar with dragon design Ming dynasty* 1368–1644, stoneware with stamped relief decoration, brown glaze; *Martaban jar with dragon design* Qing dynasty 1644–1911, stoneware with stamped relief decoration, brown glaze; *Dish Song dynasty* 960–1279, porcelain with qingbai glaze

GRAHAM E FRASER
Henan province, Henan Blackware, *Bowl with iron-brown streaks on black glaze* 1100s–1200s, Jin dynasty 1115–1234, stoneware

JAMES HAYES
CHEN Pu (China, 1820–87), *'Comments on painting' in running script* Qing dynasty 1644–1911, hanging scroll, ink on paper
GUI Dian (China, 1865–1958), *'Revisiting Ten-thousand-willow Hall' in running script* 1938, hanging scroll, ink on paper

XU Qi (China, c1859–1900), *Couplet in running script* 1882, pair of hanging scrolls, ink on paper

HENDRIK KOLENBERG
ZHAO Zongzao (China, b1931), *A loner*, woodblock print

JEANETTE SHARPE
4 ceramics: *Dish with phoenix motif Yongzheng* 1723–35, Qing dynasty 1644–1911, porcelain with underglaze blue decoration; *Dish with sea and rock motifs* Yongzheng period 1723–35, Qing dynasty 1644–1911, porcelain with underglaze blue decoration (rare design); *Small dish* Yongzheng period 1723–35, Qing dynasty 1644–1911, porcelain with overglaze red enamel; *Cup with landscape design* Yongzheng period 1723–35, Qing dynasty 1644–1911, porcelain with enamel decoration

DR JOHN YU AND DR GEORGE SOUTTER
6 ceramics, 1 textile and 1 sculpture: *Bowl* Song dynasty 960–1279, Yuan dynasty 1279–1368, porcelain with qingbai glaze and incised decoration; *Dish* Yuan dynasty 1279–1368, porcelain of greyish qingbai glaze and moulded decoration; *Dish* Yuan dynasty 1279–1368, porcelain with qingbai glaze in shufu form with incised decoration; *Bowl* Yuan dynasty 1279–1368, porcelain with qingbai glaze and incised decoration; *Flask* Wanli period 1573–1619, Ming dynasty 1368–1644, porcelain with underglaze blue decorated with river scene; *Jar* Han dynasty 206 BCE–220 CE, green lead glaze with iridescence; Tibetan master Kesi, silk slit-weave tapestry; *Guanyin* c1700s?, bronze
Cizhou ware, *Bowl* Song dynasty 960–1279, stoneware with well-drawn incised decoration; external chocolate brown glaze
Cizhou ware, *Censer* Song dynasty 960–1279, Yuan dynasty 1279–1368, stoneware white glaze on exterior with brown mark; *Censer* Yuan dynasty 1279–1368, stoneware with calligraphic decoration

Mien people, 9 paintings: *Yao ceremonial painting – Tai Wei* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting – Hoi Fan Ton* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting – Hoi Fan Ton* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting – Heng Fei* late 1800s–early 1900s,

pigment on paper; *Yao ceremonial painting – Nyut Hung* late 1800s–early 1900s, pigment on paper; *Yao ceremonial painting – Hoi Fan Ton* late 1800s–early 1900s, pigment on paper

SUB TOTAL 35 WORKS

INDIA
GILLIAN GREEN
Gujarat, *Double ikat patola cloth* c1800, silk, natural dyes

DR JOHN YU AND DR GEORGE SOUTTER
Gujarat, 6 textiles: *Indian trade cloth* late 1700s–1800s, silk blockprinting; *Man's hip wrapper* late 1700s–1800s, blockprinting with later decoration; *Indian trade cloth* 1800s, cotton blockprinted; Indian trade cloth 1800s, patola design; *Large hanging Indian trade cloth* 1800s–early 1900s, cotton; mordant painting of tree of life in the European style; painted dyes; *Ceremonial cloth and ma'a* 1700s–early 1800s, handspun cotton blockprinted mordant painting

SUB TOTAL 7 WORKS

INDONESIA
PETER ELLIOTT
West Timor, Webriamata Village, Belu region, *Figure (hau atoni)* c1920–30, wood

GILLIAN GREEN
2 textiles: *Ulos* (cloth) c1900, cotton, dyes, gold thread; dark blue; *Hip wrapper* c1900s, cotton dyes, gold thread, mauve and green
West Central Sumatra, Minanagkabau people, *Selandang* (ceremonial shoulder cloth), c1900, silk, dyes, gold thread, indigo blue centre field and weft supplementary stripes

DR JOHN YU AND DR GEORGE SOUTTER
Bali, 7 textiles: *Breast wrapper (kemben)*, silk weft ikat; *Breast wrapper (kemben)*, silk weft ikat; *Breast wrapper (kemben)* late 1800s–early 1900s, silk weft ikat and songket; *Hip wrapper with songket*, silk; *Ceremonial cloth, supplementary weft and 'a jour' techniques*; *Hip wrapper for ceremonial wear, songket with small figures*; *Half hip wrapper with wayang figures, songket decoration*
Central Java, 2 sculptures: *Buddha seated in vitarka mudra with halo and chattras* c10th century, bronze; Oil lamp with stem in form of Garuda 1500s, bronze
Cirebon, Java, *M'aa cloth* late 1800s–early 1900s, batik painted; commercial cotton

LOANS

Notes: * Renewed loans. Dates of works given in brackets are estimates

WORKS LENT TO THE GALLERY

PRIVATE COLLECTION

Michael Riley, *Untitled* 2000 (printed later), pigment print
Pankalyirri, Nyankapiti, *Jijigarrgaly spirit being of Lake Disappointment* 1959, carved and engraved mulga wood

PRIVATE COLLECTION, SYDNEY

Tracey Moffatt, *Some lads* 1986, 5 gelatin silver photographs
Destiny Deacon, *Where's Mickey* 2003, light jet print from Polaroid
Destiny Deacon, *Melancholy* 2000, Lamda print from Polaroid original

ON LOAN FROM PAULINE GANDEL

Japan, *Bizen wakizashi sword* signed by Morimasa c1360

ON LOAN FROM COLIN McDONALD

Japan, *Sword: Hizen Tadahiro II Katana* mid 1600s
 Japan, *Sword: Settsu Nagayuki Katana* c1670
 Japan, *Sword: Takahashi Naganobu Katana* c1830
 Japan, *Sword: Hizen Hirosada Katana* c1625
 Japan, *Sword: Hizen Tadayoshi V Katana* c1750
 Japan, *Sword: Hizen Tadayoshi I Katana* late 1500s – early 1600s
 Japan, *Dagger: Tegai Kanenaga II Tanto* c1370
 Japan, *Swordguard: Gilt Namban Tsuba* c1650
 Japan, *Swordguard: Namban Tsuba* c1700
 Japan, *Swordguard: Armourer's Tsuba* c1600

Japan, *Pair of swordguards: Hizen Daisho Tsuba* c1620
 Japan, *Swordguard: 6-lobed Iron Tsuba* 1600s
 Japan, *Swordguard: Yoshiro Zogan Iron Tsuba* 1600s
 Japan, *Sword furniture: Guri-bori Fuchi Kashira* c1780
 Japan, *Sword furniture: Yasumasa Iron Fuchigashira* 1700s–1800s

ON LOAN FROM DR PETER ELLIOTT

Japan, *Small travelling shrine* lacquer, wood
 Korea, *Small Buddha holding stupa*, bronze
 Laos, *Seated Buddha on inscribed plinth* 1500s–1700s, bronze
 China, Tibet, *Sino-Tibetan seated Buddha* 18th century, gilt bronze
 Burma, *Shan seated Buddha* 18th century, bronze
 Nepal, *Figure of Vajrasattva* 1500s–1600s, wood

Ancient Gandhara/Pakistan, *Seated figure of Buddha* c100 CE, stucco
 Ancient Gandhara/Pakistan, *Figure of Buddha cutting his hair* c50 CE, schist
 Thailand, *Seated Buddha*, bronze

KINDLY LENT BY THE NATIONAL GALLERY OF AUSTRALIA, CANBERRA

Sir Peter Paul Rubens, *Self portrait* 1623, oil on canvas
Sir Peter Paul Rubens, *Sketch for the triumphal entry of Henri IV into Paris 22 May 1594* 1628, oil on panel
Jacopo di Cione, *Madonna and child enthroned with saints*, 1367, tempera and gold leaf on panel
Claude-Joseph Vernet, *Mediterranean port, calm weather* c1740–45, oil on canvas
Claude-Joseph Vernet, *Storm on the Mediterranean coast* c1740–45, oil on canvas

ON LOAN FROM THE UNIVERSITY OF SYDNEY UNION

Maurice de Vlaminck, *After the storm* c1939, oil on canvas

ON LOAN FROM THE BRUCE AND JOY REID FOUNDATION *

Karel Dujardin, *A fresh morning* 1657, oil on canvas

PRIVATE COLLECTION, SYDNEY *

Ben Nicholson, *Wharfedale* 1972, pencil and brown wash
Ben Nicholson, *Wharfedale no 2* 1972, pencil and blue wash
 PRIVATE COLLECTION, BRISBANE*
SHIRAGA Kazuo, *Shyu Kongoo* 1987, oil on canvas
SHIRAGA Kazuo, *Seki* 1982, oil on canvas
SHIRAGA Kazuo, *Kankai* 1990, oil on canvas

PRIVATE COLLECTION, SYDNEY *

Frank Auerbach, *Head of JYM* 1990, oil on canvas
John Brack, *On the left and on the right* 1992, oil on canvas
Ian Fairweather, *Ariadne* c 1961, oil on board
Julian Opie, *Jacques, racing driver with helmet* 2002, vinyl on wooden stretcher
Georges Rouault, *Antonio* 1937, oil on board
Maurice Utrillo, *Place du Tertre et rue Norvins* 1908, oil on board

WORKS LENT BY THE GALLERY

RMIT GALLERY

Slow burn: the art of Nick Mourtzakis, paintings and drawings 4/7/05 – 23/7/05

Nick Mourtzakis, *Untitled study* 1999, conté, white chalk on two sheets of brown dressmakers paper

MOSMAN ART GALLERY

Bon à tirer: Diana Davidson, master printer, and the Whaling Road Studio 1978 – 2005
 23/7/05 – 28/8/05
Brett Whiteley, *The Moreton Bay fig* 1979, etching, drypoint; black ink on ivory wove paper

TIN SHEDS GALLERY

The grey voice: contemporary Australian drawing 23/7/05 – 13/8/05
John Mawurndjul, *Mardayin ceremonial design* 2003, etching with plate tone, brown ink on cream wove Hahnemüle paper
John Mawurndjul, *Mardayin design* 2004, hard-ground etching, black ink on white wove Velin Arches 250gsm paper

PARRAMATTA HERITAGE CENTRE

Drawn together
 Parramatta Heritage Centre 5/8/05 – 30/10/05
 Wangaratta Exhibitions Gallery 20/1/06 – 19/2/06
 Grafton Regional Gallery 6/5/06 – 3/7/06
Judy Cassab, *Portrait of Margo Lewers* 1967, oil on canvas
Nora Heysen, *My three sisters* 1928, pencil
 Note: Heysen's *My three sisters* only displayed at first venue.

QUEENSLAND UNIVERSITY ART MUSEUM

Queensland at war 12/8/05 – 6/11/05
Donald Friend, *The incinerator* 1944, pen, ink, gouache, watercolour
 QUEENSLAND ART GALLERY
Sparse shadows, flying pearls: a Japanese screen revealed 13/8/05 – 27/11/05
attrib Gu Jianlong, *Scholars gathering at the Western Garden* 1705, handscroll: ink and colour on silk

China, *Covered box decorated with lychee sprays* late 1500s, carved
 cinnabar lacquer with black lacquer interior
 China, *Cup decorated with figure of Tao Yuanming* late 1600s – early 1700s, porcelain with famille verte decoration

AUSTRALIAN NATIONAL UNIVERSITY DRILL HALL GALLERY

Janet Laurence survey exhibition 18/8/05 – 25/9/05
Janet Laurence, *Forensic* 1994, 12 boxes, wood, photographs, straw, glass, lead, light box, ash, perspex

MUSEUM TINGUELY, SWITZERLAND SPRENGEL MUSEUM, HANOVER GERMANY

Rarrk – John Mawurndjul: journey in time in Northern Australia
 Museum Tinguely, Switzerland 20/8/05 – 31/1/06
 Sprengel Museum, Hanover 19/2/06 – 6/6/06
John Mawurndjul, *Yawkyawk* 1985, natural pigments on bark
John Mawurndjul, *Yawkyawk* 1985, natural pigments on bark
John Mawurndjul, *Lorrkkon* c1986, natural pigments on wood
John Mawurndjul, *Mardayin ceremony* 2000, natural pigments on bark
John Mawurndjul, *Mimihs at Milimilngkan* 1989, natural pigments on eucalyptus bark

MACQUARIE UNIVERSITY GALLERY

Berowra visions: imagining Margaret Preston 5/9/05 – 14/10/05
Margaret Preston, *NSW orchid* c1935, woodcut, handcoloured with gouache on cream laid paper
Margaret Preston, *The winding road to Berowra waters* c1939, woodcut, black ink, handcoloured in gouache on cream laid Japanese paper
Margaret Preston, *Decorative woodcut, flannel flowers etc* c1925, woodcut, black ink, handcoloured in gouache and silver paint on white laid Japanese paper
Margaret Preston, *Australian rock lily* c1933, woodcut, black ink, handcoloured with gouache on off-white Japanese paper
Margaret Preston, *Native hibiscus and gum flower* c1936, woodcut, black ink, handcoloured in gouache on cream laid paper
Margaret Preston, *Coral flower* 1946, colour monotype on thin white Japanese paper

MORNINGTON PENINSULA REGIONAL GALLERY

After Van Gogh 5/9/05 – 23/10/05
Brett Whiteley, *The night café* 1972, oil on board
Brett Whiteley, *Vincent self portrait* 1971, oil on plywood
 With loans from the Brett Whiteley Studio collection
Brett Whiteley, *Thanks Pablo – Van Gogh's chair* 1982, wooden chair with woven rush seating

Brett Whiteley, *The blossom tree covered jar* 1963, stoneware
Col Levy, *Wine jar* 1964, glazed stoneware
Col Levy, *Bowl* 1977, stoneware, bizen ware
Carl McConnell, *Bowl* 1964, stoneware, iron glaze, magnesia glaze
Ivan McMeekin, *Vase* 1963, stoneware, white feldspathic glaze
Ivan McMeekin, *Milton Moon*, *Vase* 1962, glazed stoneware with brush decoration
Frederick Olsen, *Bottle* 1962, glazed stoneware
Alan Peascod, *Wine bottle* 1970, stoneware, high iron glaze
Peter Rushforth, *Casserole with cover* 1960, stoneware, feldspathic iron glaze
Peter Rushforth, *Jar* 1960, glazed stoneware
Tom Sanders, *Bowl* 1963, glazed earthenware
Derek Smith, *Bowl* 1968, stoneware
Elizabeth Söderberg, *Copper plaque* 1912, beaten copper
Hiroe Swen, *On the wing* 1981, stoneware

CAIRNS REGIONAL GALLERY

Encounters with country: landscapes of Ray Croke
 Cairns Regional Gallery 8/9/05 – 23/10/05
 Mornington Peninsula Regional Gallery 24/11/06 – 26/3/06
 S H Ervin Gallery 19/5/06 – 25/6/06
 Orange Regional Gallery 30/6/06 – 6/8/06
Ray Croke, *Chillagoe* 1961, oil on canvas on hardboard
Ray Croke, *Normanton, North Queensland* 1962, oil on canvas
Ray Croke, *Track along the Palmer River, Queensland* 1970, oil, synthetic polymer paint on canvas
Les Blakebrough, *Covered storage jar* 1962, stoneware, reduced iron glaze

POWERHOUSE MUSEUM

Long-term loans renewed 30/9/05 – 30/9/10
Les Blakebrough, *Bowl* 1967, stoneware with grey celadon type glaze, also motifs
Anne Dangar, *Tobacco jar with lid* 1937, earthenware, painted, glazed
 Harry Davis, May Davis, *Dish* 1970, stoneware
Anne Douglas, *Bowl* 1964, stoneware with wax resist and wood ash glaze
Mollie Douglas, *Covered jar with cane handle* 1964, stoneware
Ivan Englund, *Decanter* 1961, stoneware, wax resist decoration, glaze

Ivan Englund, *'The Unlimited' vase* 1966, stoneware
Patricia Englund, *'Form' vase* 1965, stoneware, glazed
Toni Carver Farley, *Bowl* 1963, carved mangrove wood
Wanda Garnsey, *Plate* 1963, stoneware, pine ash and temmoko glaze
Bill Gregory, *Float prop* 1968, earthenware, enamel
Gwyn Hanssen Pigott, *Teapot* 1962, stoneware, with cane handle, brown glaze
H R Hughan, *Bottle* 1962, glazed stoneware
H R Hughan, *Covered jar with cut sides* 1969, stoneware, tea dust glaze
H R Hughan, *Dish* 1968, stoneware, temmoko glaze with wax resistant decoration
Eileen Keys, *Vase* 1962, glazed stoneware

Alex Leckie, *'Ancient symbols' covered jar* 1963, stoneware
Col Levy, *Wine jar* 1964, glazed stoneware
Col Levy, *Bowl* 1977, stoneware, bizen ware
Carl McConnell, *Bowl* 1964, stoneware, iron glaze, magnesia glaze
Ivan McMeekin, *Vase* 1963, stoneware, white feldspathic glaze
Ivan McMeekin, *Milton Moon*, *Vase* 1962, glazed stoneware with brush decoration
Frederick Olsen, *Bottle* 1962, glazed stoneware
Alan Peascod, *Wine bottle* 1970, stoneware, high iron glaze
Peter Rushforth, *Casserole with cover* 1960, stoneware, feldspathic iron glaze
Peter Rushforth, *Jar* 1960, glazed stoneware
Tom Sanders, *Bowl* 1963, glazed earthenware
Derek Smith, *Bowl* 1968, stoneware
Elizabeth Söderberg, *Copper plaque* 1912, beaten copper
Hiroe Swen, *On the wing* 1981, stoneware
Peter Travis, *'Ovaloid' pot* 1967, stoneware
Robin Welch, *'Round flanged form' jar* 1964 stoneware
Robin Welch, *Ashtray* 1965, glazed stoneware

NEWCASTLE REGIONAL ART GALLERY

Mike Parr: four decades of practice 1/10/05 – 20/11/05
Mike Parr, *Bronze liars (minus 1 to 16)* 1996, bronze and beeswax sculpture

HAZELHURST REGIONAL GALLERY & ARTS CENTRE

Heaven on earth: visions of Arcadia & country life 1/10/05 – 27/11/05
Vera Blackburn, *Pattern* 1936, linocut, black ink on cream wove oriental-style paper
Rupert Bunny, *Fresque* c1920–21, colour monotype on thick white wove paper
Adrian Feint, *The goddess and the aspidistra* 1934, wood engraving on cream laid Japanese (kozo) paper,
Rah Fizelle, *Rooster and hens* 1927, wood engraving
A H Fullwood, *The picnic* 1923, etching
Weaver Hawkins, *The spring (Rollright)* (1926), linocut
Rayner Hoff, *Faun and nymph* 1924, bronze
Sir Lionel Lindsay, *The black cat* 1922, woodcut

Sir Lionel Lindsay, *The romantic garden* (1922), woodcut
Sir Lionel Lindsay, recto: (*Studies of swans and a duck*) verso: (*Further studies of a swan*), pencil
Sir Lionel Lindsay, (*Three studies of a calf*), pencil

Sir Lionel Lindsay, (*Sheet of studies of cows*) (1921), pencil
Sir Lionel Lindsay, *Lethe Wharf* (1938), wood engraving
Sir Lionel Lindsay, *Bathers (three nudes bathing under trees)* 1917, aquatint
Norman Lindsay, *The amazons* etching
Norman Lindsay, *Lands of afternoon* 1923, etching
Norman Lindsay, *Tryst in Arcadia* 1930, etching, stipple, blue/black ink on ivory wove paper
Sydney Long, *The spirit of the plains* c1918, aquatint, etching, brown ink on buff wove paper
Sydney Long, *Turkeys and pumpkins* 1925, line etching, drypoint, brown/black ink on wove paper
Sydney Long, *Pastoral Avoca* (post 1928) undated, line etching, dark brown ink on paper
Sydney Long, *Koala I*, line etching, foul biting, black ink on paper
Sydney Long, *Pan* 1898, oil on canvas
Sydney Long, *Moonrise fantasy* 1917, etching, aquatint, dark brown ink on ivory wove paper

Frank Medworth, *The fairy forest* 1927, wood engraving
Helen Ogilvie, *Disturbed fowls* 1930, 1932, colour linocut on thin cream tissue
Helen Ogilvie, *Chooks in the straw* c1932, colour linocut on thin cream tissue
Kathleen Shillam, *Seated pig* c1948, pen and black ink
Kathleen Shillam, *Calf* c1948, pen and black ink
Kathleen Shillam, *Goat* c1948, pen and black ink
Ethel Spowers, *The plough* 1929, wood engraving, black ink on thin ivory laid paper
Violet Teague, *Windswift piping to her faun* c1904, woodcut, brown ink on buff paper
Napier Waller, *Bantams* 1932, colour linocut on off-white wove paper
Napier Waller, *Turkeys*, woodcut
Napier Waller, *Young ducks*, woodcut
Napier Waller, *The shepherd* c1925, linocut
Napier Waller, *Hit* c1925, linocut

TATE BRITAIN
 THE PHILLIPS COLLECTION, WASHINGTON
Degas, Lautrec and Britain
 TATE Britain 6/10/05 – 15/1/06
 The Phillips Collection, Washington 18/2/06 – 14/5/06

Walter Richard Sickert, *The Oxford Music Hall* c1888–89, oil on canvas
Walter Richard Sickert, *Gatti's Hungerford Palace of Varieties: second turn of Katie Lawrence* c1887–88, oil on canvas

HONOLULU ACADEMY OF ARTS

Reciprocal loan
 24/10/05 – 30/5/06
Claude Monet, *Port-Goulphar, Belle-Ile* 1887, oil on canvas

S H ERVIN GALLERY

Margaret Olley and Donald Friend
 Mornington Peninsula Regional Gallery 1/11/05 – 12/2/06
 S H Ervin Gallery 21/1/06 – 19/3/06
Margaret Olley, *Backbuildings* 1948, oil on board
Margaret Olley, *Portrait in the mirror* 1948, oil on cardboard
Margaret Olley, *Still life with kettle* 1955, oil on hardboard
Margaret Olley, *Apples* 1980, oil on hardboard
Margaret Olley, *Still Life with pink fish* 1948, oil on cheesecloth on hardboard
Margaret Olley, *Chinese screen and yellow room* 1996, oil on hardboard
Margaret Olley, *Homage to Manet* 1987, oil on hardboard
Margaret Olley, *Still life in green* 1947, oil on cardboard
Donald Friend, *Boy seated*, pen and ink, wash
Donald Friend, *Hill End* c1951, oil on canvas
Donald Friend, *Sofala* 1947, oil, pen and ink on canvas
Donald Friend, *The fortune teller* 1953, oil on canvas on hardboard
Donald Friend, *Tamarillo harvest* 1987, watercolour on white wove paper

MANLY ART GALLERY & MUSEUM

Joshua Smith – Artist 2/12/05 – 22/1/06
Joshua Smith, *Portrait group* 1942, oil on canvas
Joshua Smith, *Dame Mary Gilmore* 1943, oil on canvas
Joshua Smith, *Standing male nude with robe and towel* late 1920s, pencil
Joshua Smith, *Study for Dame Mary Gilmore* c1943, black ink, white chalk on black paper squared in pencil
Joshua Smith, *Study for 'Portrait group'* c1942, gouache

NATIONAL GALLERY OF VICTORIA

Exiles and emigrants: epic journeys
 The Ian Potter Centre: NGV 9/12/05 – 26/3/06
 The National Museum of Australia 1/6/06 – 27/8/06
Conrad Martens, *View of the Heads, Port Jackson* 1853, watercolour, gouache, opaque white on paper

Charles Conder, *Departure of the Orient – Circular Quay* 1888, oil on canvas
David Davies, *From a distant land* 1889, oil on canvas
William Strutt (attrib), *Gold diggers receiving a letter from home* c1860, oil on canvas

NATIONAL PORTRAIT GALLERY
Clifton Pugh survey
9/12/05– 26/2/06
Clifton Pugh, *John Perceval* 1985, oil on canvas

HISTORIC HOUSES TRUST OF NSW – MUSEUM OF SYDNEY
Bondi, a biography
17/12/05 – 19/3/06

Max Dupain, *Form at Bondi* 1939, gelatin silver photograph
Elioth Gruner, *Bondi Beach* c1912, oil on cardboard
Henry King, *Bondi Beach, Sydney* c1889–94, albumen photograph
Philip Quirk, *Untitled (sunbaker, Bondi)* 1980, gelatin silver photograph
Frederick B Schell, *High tide*, Bondi 1888, watercolour
Brett Whiteley, *A day at Bondi* (1984), etching, black ink on white wove paper

IAN POTTER MUSEUM, VICTORIA
Just a feeling
11/2/06 – 7/5/06
Brent Harris, *Grotesquerie no 1* 2001 2001, oil on linen

PS1 CONTEMPORARY ART CENTRE, NEW YORK
Ricky Swallow
17/1/06 – 27/3/06
Ricky Swallow, *Killing time* 2003–04, laminated jelutong maple

TANDANYA NATIONAL ABORIGINAL CULTURAL INSTITUTE, ADELAIDE
MELBOURNE MUSEUM
Colliding worlds
Tandanya National Aboriginal Cultural Institute
18/2/06 – 28/5/06
Melbourne Museum
3/7/06 – 9/10/06
Willy Tjungurrayi, *Tingari story* 1986, synthetic polymer paint on linen canvas
Uta Uta Tjangala, *Untitled* 1975–76, synthetic polymer paint on linen canvas

NATIONAL GALLERY OF AUSTRALIA
TE PAPA, NEW ZEALAND
John Constable: impressions of land, sea and sky
National Gallery of Australia
3/3/06 – 12/6/06
Te Papa, New Zealand
5/7/06 – 8/10/06
John Constable, *Landscape with goatherd and goats* 1823, oil on canvas

NATIONAL GALLERY OF AUSTRALIA
Australia and Constable
3/3/06 – 12/6/06
Lloyd Rees, *Sketchbook no 2: Singapore, France, Italy, United Kingdom* 1953, bound sketchbook: 84 leaves, 83 drawings, mixed media
John Glover, *Ullswater*, early morning c1824, oil on canvas
Sydney Long, *In the Constable country*, oil on canvas
Tom Roberts, *(Storm at sea)* c1910–12, oil on canvas on plywood
Tom Roberts, *Harrow Hill* c1910–12, oil on canvas on plywood

CAMPBELLTOWN CITY BICENTENNIAL ART GALLERY
John Peart survey exhibition
17/3/06 – 7/5/06
John Peart, *Cool corner II* 1968, synthetic polymer paint on canvas

MUSEUM & ART GALLERY OF THE NORTHERN TERRITORY
The sound of the sky
18/3/06 – 16/7/06
Arthur Murch, *Allen* 1933, oil on canvas on hardboard
Arthur Murch, *Gosse’s Bluff*, Central Australia c1934, oil on canvas on plywood
Sali Herman, *Aboriginal burial ground II* 1961–63, oil on canvas
Margaret Preston, *Australian legend, number 4: kangaroo dance and pointing the bone* c1957, colour woodcut on buff Japanese paper

TIN SHEDS GALLERY
What Lies Beneath
31/3/06 – 22/4/06
Amanda Robins, *Linen dress* 2000, charcoal, black and white pastel on white Arches paper

INVERELL ART SOCIETY
Long-term loan
1/4/06 – 1/4/08
Ben Quilty, *Golden soil, wealth for toil* 2004, oil on canvas

NATIONAL MUSEUM OF AUSTRALIA
Dari a krar: headdresses and masks of the Torres Strait
1/4/06 – 31/3/08
Unknown, *Turtle shell mask*, turtle shell, shells, pearl shell, fibre string, infilled lime decoration

HISTORIC HOUSES TRUST OF NSW
Joseph Lycett: convict artist
Museum of Sydney
1/4/06 – 18/6/06
Joseph Lycett, *View of the Heads at the entrance into Port Jackson, New South Wales* c1822, watercolour

MORNINGTON PENINSULA REGIONAL GALLERY
WARNING: SMOKING has been linked to some of the most powerful images of the 20th century
4/4/06 – 28/5/06

Herbert Badham, *Breakfast piece* 1936, oil on hardboard
Katt Both, *Atikah-cigarette* 1930–1931, gelatin silver photograph, vintage
Ralph Gibson, *Untitled (woman with cigarette)* 1974, gelatin silver photograph
Frank Hinder, *Cigarette still life* 1935, pencil, watercolour
Horst P Horst, Helen Bennett
Cartier jewels 1935, gelatin silver photograph
Helmut Newton, *Violetta, Paris* 1979, gelatin silver photograph
Cindy Sherman, *Untitled* 1982 1982, type C photograph
Madonna Staunton, *Collage* 1976, collage of paper on paper
Brett Whiteley, *Self portrait in the studio* 1976, oil, collage, hair on canvas
Salvatore Zofrea, *Self portrait with cigarette* 1994–1999, woodblock print, black ink on heavy white Japanese Hitachi paper

SUTTON GALLERY
Stephen Bush
8/4/06 – 3/5/06
Stephen Bush, *Ericifolia* 2004, oil on canvas

INVERELL ART SOCIETY
Tom Roberts festival – portraiture
21/4/06 – 30/4/06
Tom Roberts, *Grey lady (Mrs Ince)* c1910-c1912, oil on canvas
Tom Roberts, *Mrs Lucy Scott Skirving* 1898, oil on canvas
Tom Roberts, *Percy F S Spence* 1896, oil on canvas on paperboard on hardboard
Tom Roberts, *Portrait of Mr T P Purves* 1900, oil on canvas
Tom Roberts, *Self portrait* 1924, oil on canvas
Ben Quilty, *Sir Henry Parkes* c1894, oil on canvas
Tom Roberts, *A study of Jephthah’s daughter* (1899), oil on canvas

SYDNEY JEWISH MUSEUM
As Australian as Archibald?
The Australian artist as immigrant: a conversation with Judy Cassab
28/4/06 – 9/6/06
Judy Cassab, *Stanislaus Rapotec* 1960, oil on hardboard

MUSEO MADRE
Jannis Kounellis retrospective
22/4/06 – 4/9/06
Jannis Kounellis, *Untitled* 1984–87, steel, wood, plaster, cloth, gas burner, paint, soot marks

NEW ENGLAND REGIONAL ART MUSEUM
Whiteley & Rees: More Affinities
29/4/06 – 2/7/06
Lloyd Rees, *The blue bay* c1938–45, oil on canvas
Lloyd Rees, *Evening on the Bathurst Hills* c1936, oil on canvas on paperboard
Lloyd Rees, *Evening landscape, Orange* 1943, oil on canvas on plywood
Lloyd Rees, *The road to Berry* 1947, oil on canvas on paperboard
Lloyd Rees, *The harbour from McMahon’s Point* 1950, oil on canvas

Lloyd Rees, *The great rock: dusk* 1977, oil on canvas
Lloyd Rees, *Illawarra landscape* 1980, lithograph from aluminium, black ink on white Velin Arches paper
Lloyd Rees, *The Pinnacles, Mount Wellington* 1980, lithograph
Lloyd Rees, *Storm at sunset* 1980, lithograph
Lloyd Rees, *Fire haze at Gerringong* 1980, oil on canvas
Lloyd Rees, *The waterfall, Tasmania* 1982, oil on canvas
Brett Whiteley, *The black whale*, brush and black ink on white wove paper
Brett Whiteley, *Sofala* 1958, oil on canvas on board

Brett Whiteley, *Sense, on his back* c1974, brush and black ink on cream laid paper
Brett Whiteley, *Fragment off Olga or Jah! How black can you get* 1974–75, pen and black ink, oil, collage, plastic doll, plaster on hardboard
Brett Whiteley, *The balcony 2* 1975, oil on canvas
Brett Whiteley, *The letter (Anna)* 1980-81, oil, charcoal, collage on canvas
With loans from the Brett Whiteley Studio collection:
Brett Whiteley, *Oberon River and dark clouds* 1980, pencil on thick white wove paper
Brett Whiteley, *Willow at Oberon* 1980-88, charcoal, collage on ivory wove paper

Brett Whiteley, *Expandingness* 1983, charcoal, on ivory wove paper
Brett Whiteley, *Sketch of a swamp at the back of Hill End Pub* 1986, pen and brush and ink, collage on paper
Brett Whiteley, *Oberon* 1987, triptych: oil and collage on canvas
Brett Whiteley, *The 15 great dog pisses of Paris* 1989, charcoal, oil, collage, wax, plaster on canvas

THE IAN POTTER MUSEUM OF ART, THE UNIVERSITY OF MELBOURNE
Jon Cattapan, works and collaborations
13/5/06 – 17/9/06
Jon Cattapan, *Skeletal* 1995, diptych, oil on linen

NATIONAL MUSEUM OF WOMEN IN THE ARTS, USA
Dreaming their way: Australian Aboriginal women painters
National Museum of Women in the Arts
30/6/06 – 24/9/06
Hood Museum of Art
6/10/06 – 10/12/06
Mitjili Napurrula, Nullanulla and alcatjari (bush sultanas), Ualki 1994, synthetic polymer paint on canvas

NATIONAL MUSEUM OF AUSTRALIA
Pacific Encounters
19/6/06 – 30/9/06
Augustin Pajou, *Captain James Cook* 1788, white marble (Private collection – inward loan)

MUSÉE CANTINI, MARSEILLE, FRANCE
Georges Braque et le Paysage: de l’Estaque à Varengeville 1906–63
30/6/06 - 1/10/06
Georges Braque, *Landscape with houses* 1908–1909, oil on canvas

CAMPBELLTOWN CITY ART GALLERY (LOAN THROUGH 15TH BIENNALE OF SYDNEY)
15th Biennale of Sydney
8/6/06 – 27/8/06
Alia Syed, *Eating Grass* 2003, 16mm colour film transferred to DVD

FURNISHING LOANS

OFFICE OF THE LEGISLATIVE COUNCIL, PARLIAMENT HOUSE *
Nora Heysen, *Spring flowers* 1938, oil on canvas on hardboard

OFFICE OF THE DIRECTOR GENERAL OF CABINET, PARLIAMENT HOUSE *
John Brack, *Out* 1979, oil on canvas
Jeffrey Smart, *The stilt race* (1960) oil on plywood

OFFICE OF THE DEPUTY LEADER OF THE OPPOSITION, PARLIAMENT HOUSE *
Tom Roberts, *Trawool landscape* 1928, oil on canvas on cardboard
Seymour Lucas, *The king’s rival* 1901, oil on canvas

SBS TELEVISION *
Peter Schipperheyn, *Maschera maschio* 1991, Carrara marble
Peter Schipperheyn, *Maschera femina* 1991, Carrara marble
Victor Meertens, *Where does such tenderness come from?* 1987, painted galvanised steel over wooden frame

OFFICE OF THE PREMIER, PARLIAMENT HOUSE *
Frank Andrew, *All night joint* 1946, oil on hardboard
Arthur Boyd, *Cattle on hillside, Shoalhaven* c1975, oil on canvas
John Brack, *Battle of the Etruscans* 1975, oil on canvas
Milton Budge, *Three and a half* 1994, synthetic polymer paint on canvas
John Coburn, *Tree of life* 1964–65, oil on hardboard
Russell Drysdale, *Picture of Donald Friend* c1948, oil on hardboard

Weaver Hawkins, *Dance of the football field* 1947, oil on canvas on cardboard
Rita Kunintji, *Special law and ceremony ground*, synthetic polymer paint on canvas
Marilyn McGrath, *Palea* 1975, bronze
Sidney Nolan, *Broome – Continental Hotel* 1949, synthetic polymer paint and red ochre oil paint on hardboard
Max Ragless, *Dust, Birdsville* 1959, oil on hardboard
Fred Williams, *Landscape* 1969, oil on canvas

OFFICE OF THE PREMIER, PARLIAMENT HOUSE
Bryan Westwood, *South of Alice Springs after good rains* 1992, oil on canvas
Sidney Nolan, *Wounded Kelly* 1969, synthetic polymer paint on hardboard

OFFICE OF THE DEPUTY PREMIER, PARLIAMENT HOUSE
Arthur Boyd, *Midday, the Wimmera* 1948–49 oil on canvas on plywood
James R Jackson, *Summer day, Mona Vale* c1937, oil on canvas on paperboard
Sydney Long, *Reflections, McDonald River* c1931, oil on canvas
Tom Roberts, *On the Timbarra – Reek’s and Allen’s sluicing claim* c1894, oil on canvas on hardboard
Roland Wakelin, *The bridge* 1958, oil on hardboard

OFFICE OF THE NSW MINISTER FOR PRIMARY INDUSTRIES, GOVERNOR MACQUARIE TOWER
Jack Carington Smith, *Regatta, Sandy Bay* 1949 oil on canvas
Hans Feibusch, *The old houseboat*, oil on canvas

PRESIDENT’S CHAMBERS, INDUSTRIAL RELATIONS COMMISSION, CHIEF SECRETARY’S BUILDING
Sir Arnesby Brown, *August morning* 1920, oil on canvas
Frederick McCubbin, *Landscape* 1914, oil on canvas
Roland Wakelin, *Richmond landscape, Tasmania* 1944, oil on paperboard
Sydney Ball, *Sabbath night* 1982, oil, collage on paper
Marion Borgelt, *Fire, wind and water* 1989, triptych: oil on canvas
Michael Shannon, *Autumn landscape, Heathcote no 1* 1985, oil on canvas

LOWY INSTITUTE
Michael Kmit, *Woman and girl* 1957, oil on hardboard

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CURATOR, EXHIBITIONS Terence Maloon BA (Hons), Dip Art & Design	CURATOR, CHINESE ART Yang Liu BA, MA, PhD	SENIOR COORDINATOR, EDUCATION PROGRAMS Tristan Sharp BA, MA (Arts Admin), Dip Ed (Secondary)	SENIOR CONSERVATOR, WORKS ON PAPER Rosemary Peel BA (Fine Arts)	JUNIOR GRAPHIC DESIGNER Karen Hancock	ACCOUNTS PAYABLE CLERK Maria Montenegro	VENUE ASSISTANT Joanne Oldfield	Arthur Boucas Alan Boyd Kevin Callope Anthony Caracoglia Murray Castles
PRESIDENT'S COUNCIL & VISASIA MANAGER Maree Whybourne BA, Dip Ed, MA Communication Mgmt	SENIOR COORDINATOR, ASIAN PROGRAMS Ann MacArthur BA (East Asian Studies), M Intl Mgmt	MANAGER, INFORMATION Jonathan Cooper Dip Art Ed.	SENIOR CONSERVATOR, FRAMES Malgorzata Sawicki MA Applied Science (Mat Cons), BA (Cons)	EXHIBITIONS PROJECT OFFICER, INSTALLATION Stefanie Tarvey	MANAGEMENT ACCOUNTANT Bernadine Fong BBus (Banking & Finance)	BENEFACTION MANAGER Jane Wynter BA, LLB	Ana Crespi Stephen Davies Romeo Domingo Kuldeep Duhani Terry Forde David Grech Phillip Hill-Travis
GENERAL MANAGER, CURATORIAL SERVICES HEAD CURATOR, WESTERN ART CURATOR, TWENTIETH CENTURY INTERNATIONAL ART Anthony Bond BEd (Hons)	HEAD CURATOR, AUSTRALIAN ART Barry Pearce Dip Art Ed	MUSEUM EDUCATOR/CURATOR – SPECIAL PROJECTS Ursula Prunster BA (Hons), MA	CONSERVATOR, PAINTING Andrea Nottage	TICKETING SUPERVISORS Chris Aronsten Carmel Crisp	ACCOUNTING CLERKS Rita Briguglio Viva Chelvadurai	DEVELOPMENT COORDINATORS Fiona Barbouttis BA Dip Ed Barbara Cressall	Janak Kadian BA Peter Karamanis John Kavallaris Rayson Light Phil Limon Juan Lira Ramon Lozada Valita Manu Stuart Matheson
REGISTRAR, COLLECTIONS SYSTEM INTEGRATION Jesmond Calleja BA	SENIOR CURATOR, AUSTRALIAN ART Deborah Edwards BA (Hons), M Phil	EDUCATION OFFICER Jethro Lyne BA, MA	CONSERVATORS, FRAMES Barbara (Basia) Dabrowa MA (Cons) David Butler	TICKETING OFFICER Prue Watson	MANAGER, INFORMATION & TECHNOLOGY Maurice Ciriigliaro MBus (Information Technology)	GENERAL MANAGER, MARKETING AND BUSINESS DEVELOPMENT Belinda Hanrahan BComm	John Kavallaris Rayson Light Phil Limon Juan Lira Ramon Lozada Valita Manu Stuart Matheson
COORDINATOR, STUDY ROOM Deborah Jones BA Grad Dip (Museum Studies)	AUSTRALIAN ART Helen Campbell BA (Hons), Grad Dip (Museum Studies)	MUSEUM EDUCATOR, CONTEMPORARY ART George Alexander BA (Hons)	SENIOR CONSERVATOR, ASIAN ART Sun Yu BA (Art History)	MANAGER, BUILDING SERVICES Phil Johnstone	MANAGER, NETWORK OPERATIONS Theo Papalimperis	PUBLICITY OFFICERS Susanne Briggs Assoc Dip B Studies, Dip Counselling Claire Martin BA (Hons), Dip Marketing	Jamil Mati Patrick McBride BA (Hons), MA Nigel Milsom BFA (Hons), MFA (Research) Chris Muir Kevin Nguyen Ray Nguyen Vanessa Orrego Dominique Pirrie Peter Rawlins
PROJECT OFFICER, CURATORIAL SERVICES Donna Brett BA (Visual Arts), MA (Art History and Theory)	SENIOR CURATOR, AUSTRALIAN PRINTS, DRAWINGS & WATERCOLOURS Hendrik Kolenberg	COORDINATOR, GIFTED AND TALENTED PROGRAMS Sherryl Ryan BEd, MEd (Gifted & Talented), PGD, FA	ASSISTANT CONSERVATOR, ASIAN ART Yang Yan Dong	MAINTENANCE OFFICER Rob Schumacher	HELP DESK OFFICERS Adam Dunn Roseann Phillips	BUSINESS DEVELOPMENT MANAGER Leith Douglas BA (Communications)	Debasish Ray Frank Saunders Sharat Sharma Peta Sirec BA (Vis Arts)
PROJECT MANAGER, MUSEUMS & GALLERIES NSW/ AGNSW Michael Wardell BA	ASSISTANT CURATOR, AUSTRALIAN PRINTS, DRAWINGS & WATERCOLOURS Anne Ryan BA (Hons), M Art Admin.	COORDINATOR, ACCESSIBLE PROGRAMS Amanda Peacock BA, Dip Ed	SENIOR REGISTRAR, COLLECTIONS Emma Smith BA, Grad Dip Decorative Arts	PLANT FITTER/OPERATOR Julio Angulo	MANAGER, HUMAN RESOURCES Donna Grubb	BUSINESS DEVELOPMENT COORDINATOR Merryn Schriever	Kevin Nguyen Ray Nguyen Vanessa Orrego Dominique Pirrie Peter Rawlins
SENIOR CURATOR, EUROPEAN ART, PRE 1900 Richard Beresford BA (Hons) MBA PhD	ASSISTANT CURATOR, AUSTRALIAN ART Denise Mimocchi BA (Hons)	COORDINATOR, SECONDARY AND ASIAN EDUCATION PROGRAMS Leeanne Carr B Ed VArts	ASSISTANT REGISTRAR, COLLECTIONS Clare Germaine BA, MA (Arts Admin)	TRADES ASSISTANT Lindsay Drummond	HUMAN RESOURCES COORDINATOR Shirley Dunshea BBus (HRM) Sean Foyel BBus (Personnel Mgt & Industrial Relations)	MARKETING ASSISTANT Molly Waugh	Debasish Ray Frank Saunders Sharat Sharma Peta Sirec BA (Vis Arts)
CURATOR, EUROPEAN PRINTS, DRAWINGS & WATERCOLOURS Peter Raissis BA (Hons)	ASSISTANT REGISTRAR, (CURATORIAL) AUSTRALIAN ART Natalie Wilson BA (Visual Arts), MA (Art History & Theory)	CLERICAL MANAGER Joan Radkevitch	REGISTRATION ASSISTANTS Paul Solly Nicholas Strike BVisual Arts Brent Willison BA (Fine Arts)	SENIOR INSTALLATION TECHNICIAN Nikolaus Rieth	MARKETING COORDINATOR Kylie Wingrave BA (Vis Arts), B Comm	RECEPTIONIST Michelle Berriman BA (Hons), Dip HE	Suzanne Slavec Joan Standfield Patricia Teece Mary Thom Steve Triantos Mark Turner BA, AA
CURATOR, CONTEMPORARY AUSTRALIAN ART Wayne Tunncliffe BA (Hons) MA, M Art Admin	SENIOR CURATOR, ABORIGINAL AND TORRES STRAIT ISLANDER ART Hetti Perkins BA	BOOKINGS OFFICER Dot Kolentzis Dip Visual Arts, Grad Dip Visual Arts	SENIOR PHOTOGRAPHER Jenni Carter	INSTALLATION OFFICERS Maryanne Cornford Brett Cuthbertson John Freckleton Peter Tsangarides	MARKETING ASSISTANT Molly Waugh	WEEKEND COORDINATOR Sally Bates	Steve Triantos Mark Turner BA, AA
ASSISTANT REGISTRAR, (CURATORIAL), WESTERN ART Judy Peacock BA, Grad Dip App Sc, M Art Admin	EDUCATION OFFICER, ABORIGINAL AND TORRES STRAIT ISLANDER ART Cara Pinchbeck BA (Visual Arts), MA (Visual Arts)	IMAGE LIBRARIAN Meredith Robinson BA	PHOTOGRAPHER Andrew Lamoreux Diana Panuccio	STORES OFFICER Steve Peters	RECEPTIONIST Michelle Berriman BA (Hons), Dip HE	INFORMATION OFFICER / SUPERVISOR Jeanette Klease	Russell Ward Gisela Weber Paul Woolcock Lorraine Xuereb
ASSISTANT CURATOR, WESTERN ART Natasha Bullock BA (Hons), Postgrad Dip (Art Curatorship & Museum Management) MA	COORDINATOR, ABORIGINAL PROGRAMS Jonathon Bottrell BA (Fine Arts)	ART AFTER HOURS STAGING ASSISTANT Ashlie Pellow	PHOTOGRAPHERS – DIGITISATION Chilin Gieng Miriam Stirling	SENIOR DISPLAY TECHNICIAN, CARPENTRY Bill Viola	MANAGER, ADMINISTRATION & STRATEGY Trish Kernahan	INFORMATION OFFICER / SUPERVISOR Jeanette Klease	Mark Turner BA, AA
IMAGE REPRODUCTION OFFICER Michelle Andringa BA, MA, Dip Drama	HEAD LIBRARIAN Susan Schmocker BA, Dip Lib	COORDINATOR, BRETT WHITELEY STUDIO Alec George Dip Ed	GENERAL MANAGER, EXHIBITIONS & BUILDING SERVICES Anne Flanagan Dip Int Design, Dip Ed, Dip Ed Visual Arts	SENIOR DISPLAY TECHNICIAN, PAINTING Michael Brown	ADMINISTRATION SERVICES SUPERVISOR Louise Fischer BA, MA	INFORMATION OFFICERS Minette Brewin Kate Dorrough Tracey Keogh	Russell Ward Gisela Weber Paul Woolcock Lorraine Xuereb
COORDINATOR, CONTEMPORARY COLLECTION BENEFACTORS & ABORIGINAL COLLECTION BENEFACTORS Bambi Blumberg BEcon, Dip Ed, Cert Teach English	SENIOR LIBRARIAN/ TECHNICAL SERVICES Kay Truelove BA, Dip Lib	EDUCATION OFFICER, BRETT WHITELEY STUDIO Jenny Hall Dip Art (Ed)	SENIOR REGISTRAR, EXHIBITIONS Charlotte Davy BA, Dip Fashion Design & Technology, Adv Dip Fashion Design & Technology	ASSISTANT REGISTRAR, EXHIBITIONS Charlotte Cox BA, Grad Dip (Works of Art)	ADMINISTRATIVE SUPPORT OFFICER Deborah Spek	WEEKEND COORDINATOR Sally Bates	Patricia Teece Mary Thom Steve Triantos Mark Turner BA, AA
SENIOR CURATOR, PHOTOGRAPHY Judy Annear BA	LIBRARIANS Robyn Louey BL Arch, Grad Dip IM (Lib) Valerie Tring	COORDINATORS, AUDIOVISUAL Brian Blackwell Simon Branthwaite Laurence Hall BA (Com)	ASSISTANT REGISTRAR, EXHIBITIONS Charlotte Cox BA, Grad Dip (Works of Art)	SENIOR EXHIBITIONS MANAGER Erica Drew BA (Hons)	MANAGER, GALLERY SHOP Richard Harling BA (Hons)	INFORMATION OFFICER / RECEPTIONIST Olivia Prunster	Patricia Teece Mary Thom Steve Triantos Mark Turner BA, AA

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Unless otherwise stated all lectures and presentations were held at the Gallery.

Abbreviations:
AGNSW Art Gallery of New South Wales
AGS Art Gallery Society of NSW
CCB Contemporary Collection Benefactors
PCB Photography Collection Benefactors
NPG National Portrait Gallery, London National Portrait Gallery, Canberra
COFA College of Fine Arts, Sydney
UNSW University of New South Wales
AAANZ Art Association of Australia & New Zealand
ARC Australian Research Council

George Alexander (coordinator, contemporary programs)

'The dead travel slow' (cat essay), Artspace Publications, Sydney
'Tooba' (cat essay), Shirin Neshat's *Tooba*, Institute of Modern Art, Brisbane
'Biennale preview: art as a transit visa', *TAASA Review*, vol 15, no2, June 2006
'Close encounters: how much can we learn from a single photograph?', *Look*, March 2006
'Antony Gormley's vision: the body as a place of memory and transformation', *Look*, April 2006
Columns for *Art & Australia* 'Who owns the art', issue 41; 'Art & humour', issue 42; 'Art & money', issue 43; 'Artist's books', issue 44
Australian desk editor for *ArtAsiaPacific*
Opening speech for *Vanishing point* exhibition by Kendel Heyes, Addison Street Gallery
Managed annual 28-week Art of the XX Century Wednesday lecture series (for June – Dec 2005)

Judy Annear (senior curator, photography)

Curator, *Bill Henson* exhibition (Jan – July 2005)
Curator, *Points of view: Australian photography 1985–95* & exhibition brochure
Curator, *Magical realism* 18 Feb – 2 April 2006
'Points of view', *Look*, Nov 2005
'Lewis Morley: rounding out the picture of a versatile photographer', *Look*, June 2006
Opening speech for Simone Douglas, *Sky of the skies* exhibition, Arterial, Sydney, June 2006
Committee member, Hasselblad International Award in Photography, Sweden 2005–06 (awardee David Goldblatt, South Africa) PCB program

Dr Richard Beresford (senior curator of European art pre-1900)
'Walter Sickert at Gatti's: new technical evidence', *The Burlington*

Magazine, vol 148, no 1237, April 2006, pp 264–69 (with Paula Dredge)
'Decoding the Renaissance', *Look*, Dec 2005 –Jan 2006
'Changing appearance of paintings', lecture, University of Sydney
'Picture frames', lecture, University of Sydney
'Reading Duccio's Maesta: forwards and backwards', lecture, Decoding the Renaissance series AGS
'Materiality and meaning in Masaccio', lecture, Decoding the Renaissance series AGS
Presentation: 'Conservation of *The boar hunt* from the workshop of Frans Snyders', with Stewart Laidler

Anthony Bond (head curator, international art)

Curator, *Self portrait: Renaissance to contemporary*, with Dr Joanna Woodall (Courtauld Institute, London), NPG, London and AGNSW, 2005
Curator, *Wolfgang Laib*, 11 Aug – 6 Nov 2005
Curator, *Neonwall: Jeppe Hein*, 21 Sept – 11 Dec Exhib Appen says 4 Dec 2005
Curator, *Arthur Wicks Solstice Project*, June 2006
'Alexi Glass, Lisa Roet: uncommon observations', book review in *Art Monthly Australia*, issue 187, March 2006
'Performing Bodies: self portraits', *Art & Australia*, vol 43, no 3, autumn 2006
Twenty: Sherman Galleries, 1986–2006, cont author, Craftsman House, Roseville 2006
'Performing the self?' in *Self portrait: renaissance to contemporary*, co-editor and cont author (exhib cat) NPG, London and AGNSW, Sydney 2005
Inside Australia, Antony Gormley, cont author, Thames and Hudson, London 2005
'Wolfgang Laib' in *Wolfgang Laib: the third Balnaves sculpture project*, co-editor and cont author (exhib cat) AGNSW, Sydney 2005
'Wolfgang Laib', *Look*, July 2005
'Self portraits', *Look*, Sept 2005
'Artists as models', *Look*, Feb 2006
'Self portrait with history: Mike Parr in performance as his bridal persona', *Look*, May 2006
'Incidents' in *Igor & Svetlana Kopystiansky*, cont author (exhib cat), University Gallery at the Fine Arts Centre, University of Massachusetts, Amherst and Kunsthalle Fridericanum Kassel, 2005
'Neonwall' in *Jeppe Hein: Neonwall*, (exhib cat) AGNSW, Sydney 2005
'Global art after 1989', paper for AAANZ Conference *Transforming aesthetics*, AGNSW, Sydney 2005
Commissioning editor, AGNSW contemporary collection handbook, forthcoming

Presentation: Mike Parr, Newcastle Region Art Gallery, Sept 2005
'Performing the self', paper for *Self Portrait* symposium, NPG, London, Nov 2005
Presentation: Antony Gormley and book launch, Anna Schwartz Gallery, Melbourne Nov 2005
Presentation: Tatsuo Miyajima, South Australian School of Art and CACSA, Adelaide, Sept 2005

'Interpretation or (Re)presentation of ephemeral art works: documenting artists intentions in museum collections' paper for AAANZ Conference *Eye-site: situating practice & theory in the visual arts*, University of Sydney, Dec 2005
'Conversation with Mike Parr', Museum of Contemporary Art, Sydney, March 2006
'Self portrait: renaissance to contemporary', lecture for AGNSW Symposium, Feb 2006; University of Sydney, March 2006; Newcastle University, April 2006; Queensland Art Gallery April 2006
'Boundary Rider and Trace', lecture, COFA Sydney, May 2006
'22 years collecting at AGNSW', lecture, University of Wollongong, June 2006
Board memberships: Biennale of Sydney, Power Institute Foundation member, Treasurer AICA Australia, executive officer AAANZ, ARC member, ARC Grants assessor

Donna Brett (project and research officer, curatorial services)

'Yvonne Boag: Unravelling conversations and spaces' (cat essay) *Yvonne Boag: Unravelling: a survey exhibition*, Stonington Stables Museum of Art, Deakin University, Oct 2006
'Korea: a conversation with Yvonne Boag', *Imprint* vol 41, no 2, winter 2006
'The art museum and the city: mapping cultural interconnections', paper for Museums Australia Conference *Exploring dynamics: cities, cultural spaces, communities*, Brisbane, May 2006
'The good, the bad and the ugly', paper for Copyright, Digitisation and Cultural Institutions Conference, University of Melbourne, Aug 2005
'Bill Viola: devotion and contemplation through the moving image', lecture, Art of the XX Century series, Aug 2005
Publications assistant, AGNSW contemporary collection handbook (forthcoming)
Awarded 2nd prize for the best student paper at the Museums Australia Conference
Conference manager and committee member for AAANZ Conference *Transforming aesthetics*, July 2005
Participant, ARC research partnership with the University of Melbourne, Copyright and Digitisation in Cultural Institutions

Committee member, Museums & Galleries NSW, visual arts reference committee
Treasurer, AAANZ
Member, Visual Arts and Design special interest group
Member, editorial working group, Dictionary of Australian Artists Online, UNSW
Masters in Art History and Theory, with merit, University of Sydney

Natasha Bullock (assistant curator, photography and contemporary art)

Curator, *Neon: Janet Burchill & Jennifer McCamley*, 26 June 2005 –14 Aug 2005
Curator, *Reflections in time: 19th century portrait photography*, 13 Oct 2005 – 11 Dec 2005
Curator, *Trailer: Saskia Olde Wolbers*, 15 Dec 2005 – 5 Feb 2006
Curator, *Exchanging culture for flesh: David Griggs*, 16 Feb 2006 – 2 April 2006
Curator, *Fit for flogging: Constanze Zikos*, 8 April 2006 – 21 May 2006
Editor (with Lily Hibberd), *Photofile 76: Shifting ground*, summer 2005–06, Australian Centre for Photography, Sydney
Editor (with Reuben Keehan), *Zones of contact: 2006 Biennale of Sydney: A critical Reader*, Artspace, Visual Arts Centre Sydney 2006
'Reflections in time', *Look*, Oct 2005
'Killing Time: Ricky Swallow', lecture for *Focus Fest: Bearing witness*, Dec 2005
'Behind the Scenes: International Pictorialism', floortalk PCB, June 2005
Neon: Janet Burchill and Jennifer McCamley, floortalk, Art After Hours, June 2005
Reflections in Time: 19th century portrait photography, floortalk, Art After Hours, Oct 2005
Saskia Olde Wolbers: Trailer, floortalk, CCB and Art After Hours, Jan 2006
Research coordinator and publications assistant, AGNSW contemporary collection handbook (forthcoming)
Curatorial representative for Asialink, University of Melbourne exhibition *Supernatural artificial: contemporary photo-based art from Australia*, Nanyang Academy of Fine Arts, Singapore, June 2006

Jesmond Calleja (senior registrar – collections systems integration)

'Re-evaluating content & digital delivery – incorporating the Vernon Browser', *Collection connection*, no 59, Sept 2005, pp 2–3
'Online access to the AGNSW's collection', *Museums Australia Magazine*, vol 14, no 2, Nov 2005, pp 22–3
'Exhibiting in the virtual world', *Journal of the Australian Registrars Committee*, vol 52, June 2006, pp 4–7

'Delivering online collections @ag.nsw.gov.au', paper for Copyright, Digitisation & Cultural Institutions Conference, University of Melbourne, Aug 2005
Coordinator, ARC research partnership with the University of Melbourne, Copyright and Digitisation in Cultural Institutions

Helen Campbell (assistant curator, Australian art)

Curator, *Wastelands: A poetic legacy*, Australian collection Focus Room, 10 Aug – 3 Oct 2005 (with Barry Pearce)
Curator, *Waterfall: images from the collection*, Australian collection Focus Room, 17 May – 16 July 2006
'Wastelands: a poetic legacy', *Look*, Sept 2005
'Waterfall: images from the collection', floortalk, Art After Hours, May 2006
'Waterfall: an inspiration to travellers and artists', *Look*, June 2006

Dr Chaya Chandrasekhar (curator of South and Southeast Asian art)

'Sacred symbol, secret meaning: the *Khatvanga* ritual staff in Buddhism', *TAASA Review*, vol 15, no 1, March 2006
'The art, symbolism and religion in one small sculpture: *Kalachakra*', *Look*, March 2006
'Prajnaparamita: the perfection of wisdom in Buddhist religion and art', lecture, Arts of Asia series, July 2006
'Newar revisioning of the Buddha biography: image, text, and practice', lecture, arts and archaeology of Southeast Asia seminar series, University of Sydney, May 2006
'Blissful union, adamantine one: the gender-embedded runction of hand-held attributes in Buddhist iconography', paper for 16th Biennial Conference of the Asian Studies Association of Australia, University of Wollongong, June 2006

Victoria Collings (coordinator, K-6 schools and family programs)

'Galerykids', *Look*, Feb 2006
Curator, *Art for Athletics*, inaugural Art Show for Our Lady of Perpetual Succour School, West Pymble, Sept 2005
Judge, under 19 ceramic art category at the Royal Easter Show, March 2006

Jonathan Cooper (manager, information – website)

Paper: 'Beyond the online museum: participatory virtual exhibitions', *Museums and the Web* 2006, Archives & Museums Informatics 'myVirtualGallery project', paper, Museums and the Web Conference, Albuquerque, NM, USA, March 2006
Member, technical working group, Dictionary of Australian Artists Online, UNSW

Charlotte Davy (senior exhibitions registrar)

Committee member, Australian Registrar's Committee
Convener, Australian Registrar's

Committee Conference *Stretched to the limit: finding storage solutions for the 21st century*, Sydney Dec 2005

Paula Dredge (painting conservator)

'Walter Sickert at Gatti's: new technical evidence', *The Burlington Magazine*, April 2006, pp 264–269 (with Richard Beresford)
'Drawing from life? JW Lewin's "The gigantic lillie of New South Wales", *Melbourne journal of technical studies in art*, vol 2 *Underdrawing*, pp 49–54
'A huge project: lifting a veil of old varnish and conserving a treasure', *Look*, May 2006
'Life story of a painting, what an unpeeling of the layers has revealed – so far', *Look*, Aug 2005

Deborah Edwards (senior curator, Australian art)

Co-curator, *Margaret Preston: art and life*, 29 July – 23 Oct, 2005 (National tour: National Gallery of Victoria Nov 2005 – Jan 2006; Queensland Art Gallery Feb – May 2006; Art Gallery of South Australia May – Aug 2006)
Margaret Preston: art and life (exhib cat) & Margaret Preston catalogue raisonné on CD-ROM, AGNSW, Sydney 2005
'Margaret Preston' (co-author), *Art & Australia* vol 43, no1, spring 2005
'A Klippel masterpiece: inaugural Gleeson O'Keefe Foundation purchase', *Look*, June 2006
Articles on Preston: state art gallery Society magazines, *Look*, *North Shore Times*, *Daily Telegraph*, *Manly Daily*, *Sydney Morning Herald*.
'Bertram Mackennal' *World of Antiques and Art*, June 2006
Entry, *Australian Dictionary of Biography*, Lyndon Dadswell, Oct 2005
Radio, press and television interviews for Margaret Preston exhibition: ABC, Channel 9, *Ovation*, *Sydney Morning Herald*, *Daily Telegraph*, *Melbourne Magazine*, *Adelaide Advertiser*, *Courier Mail*
Lectures on *Margaret Preston* exhibition for Collection, Library and Conservation benefactors, AGS and Art Gallery Foundation; and for corporate functions, staff and volunteer guides, tertiary student seminars
Lectures on *Margaret Preston* exhibition for Warringah Library, Manly Art Gallery, a number of Sydney bookshops, COFA, Mornington Peninsula Art Gallery, National Gallery of Victoria, Queensland Art Gallery, Art Gallery of South Australia
Keynote address, *Margaret Preston* seminar, AGNSW, Aug 2005 and Art Gallery of South Australia June 2006
Interview panel: curator, NPG, Canberra 29–30 Aug 2005
Judge, Paddington Art Prize, Sept 2005
Judge, The Helen Lempriere National Sculpture Award 2006, Werribee Park, Victoria, Nov 2005

Committee member, Power Department, University of Sydney Alumni

Louise Fischer (administrative services supervisor)

Committee member: State Records Focus Group for Review of the Administrative Records Disposal Authority
Floor Talk: *Sidney Nolan and his Ned Kelly series* Art After Hours July 2005

Donna Hinton (objects conservator)

'AICCM Objects SIG Symposium 2005: polymers and synthetic materials', *AICCM National Newsletter* no 97, Dec 2005
'Conservation', lecture, COFA, UNSW
'Aboriginal Art as physical objects', art history and theory students, University of Sydney

Vivian Huang (library technician)

AGNSW representative, National Library and Information Technicians Conference, Sydney, 6–9 Sep, 2005
Supervised TAFE Library and Information Studies student intern
Assisted in the assessment of the CA trainees, 12 April 2006

Jonathan Jones (Aboriginal programs coordinator)

'Perceptions of Audience', paper for Museums & Galleries NSW Conference *Leading from the edge*, Wagga Wagga, Nov 2005
Co-curator, exhibition associated with MGNSW Conference; tour, Ivan Dougherty Gallery, Sydney 2006
Coordinator, Michael Riley Archive in conjunction with the Michael Riley Foundation
Advisory committee member, MGNSW Conference *Leading from the edge*, Wagga Wagga, Nov 2005
Member, National Exhibitions Touring Support (NETS); board, MGNSW Member, 2006 pre-selection committee, National Aboriginal and Torres Strait Islander Telstra Art Award

Hendrik Kolenberg (senior curator, Australian prints, drawings and watercolours)

Curator, *Earle Backen in focus*, Australian collection Focus Room, Oct 2005
Curator, *Nora Heysen drawings*, Australian collection Focus Room, Dec 2005 – Feb 2006
Curator, *Kevin Connor: sketchbooks* Project Gallery 28 Apr – 25 June 2006
The Dobell Prize for Drawing 1993–2004 AGNSW, Sydney 2005
'Earle Backen in focus' *Look*, Oct 2005
'Focus on Nora Heysen' *Look*, Dec 2005 – Jan 2006
Kevin Connor Sketchbook AGNSW, Sydney 2006
'Tom Bass as draughtsman' (cat essay), Sydney Opera House
Opened the *Annual spring exhibition* Royal Art Society, Sydney, Aug 2005 and selected/awarded their *Medal of Distinction*

Judge, *Hutchins Works on Paper Art Prize*, Hobart Oct 2005
Judge, inaugural *Adelaide Perry Prize for Drawing*, PLC, Sydney, March 2006
Opened *Amanda Robins paintings and drawings*, School of Architecture Gallery, University of Sydney, March 2006
Judge, *Margaret Flockton Award*, Botanic Gardens, Sydney, June 2006
Opened *PCA and motifs, prints from the PCA collection*, QUT Gallery, Brisbane, June 2006
Judge, *Glebe Art Prize*, Sydney, June 2006

Dr Liu Yang (curator, Chinese art)

Curator, *The poetic mandarin: Chinese calligraphy from the James Hayes collection*, 23 Sep – 27 Nov 2005
'Fantastic mountains: where man meets nature in Chinese landscape painting', *Oriental Art*, vol LV, no 3, 2006, pp 2–21
'Offering tray from China', *Look*, July 2005
'Eremitism in Chinese landscape painting of the Ming and Qing dynasties', paper presented at *Mountain and Stream*, organised by the National Museum of Victoria, May 2006
'Literary metonymy and illusory spatial time: a study of the 'fisherman/recluse' theme in Yuan dynasty painting', presented at the symposium *Great classics of ancient Chinese painting and calligraphy*, organised by Shanghai Museum and the Palace Museum, Shanghai, China, Dec 2005
'Imperial patronage in Tang Daoist art', lecture AGNSW, Sept 2005
'Chinese painting', research paper presented at Shanghai Museum, Dec 2005
The poetic mandarin: Chinese calligraphy from the James Hayes collection (exhib cat, principle author) AGNSW

Alan Lloyd (head of conservation)

'Joy oh joy: a new Cossington Smith', *Look*, March 2006

Robyn Louey (librarian)

Co-hosted NSW SPUN meeting held at AGNSW, July 2005
Represented AGNSW at training course, State Library of NSW for Libraries Australia Cataloguing Client, Dec 2005
Introduction to the Library talks presented to various student groups, 2005–2006

Jethro Lyne (education officer)

'Russian-European cross-currents at the turn of the century', lecture, Modern Art in the Making 2, AGS, July 2005
'Art and the Russian revolution', lecture, Modern Art in the Making 2, AGS, Aug 2005
'Medieval Italian sculpture and the Pisani', lecture, Decoding the Renaissance, AGS, March 2006
'Civic humanism: Ambrogio Lorenzetti's allegory of peace and

war’, lecture, Decoding the Renaissance, AGS, April 2006
‘French Medieval sculpture’, lecture, Sydney Medieval and Renaissance Group
Lecturer, National Art School; ADFAS Doctoral research ongoing, French Medieval sculpture

Ann MacArthur (coordinator, Asian programs)

‘Buddha in suburbia, *Look*, Aug 2005
‘Goddesses: Asian lecture series’, *Look*, Dec 2005 –Jan 2006
‘Seasons and the Japanese Kimono’, lecture for Ikebana International
Member, publications committee, *TAASA Review*

Terence Maloon (curator, special exhibitions)

Curator, *Pissarro: the first impressionist*, 19 Nov 2005 – 19 Feb 2006
‘Camille Pissarro’, *Look*, Oct 2005
‘The art of accords: Pissarro and Corot’, *Art & Australia*, vol 43 no 2, summer 2005
Chair, Pissarro Conference AGNSW 2005
‘Aida Tomescu’ (cat essay) Niagara Galleries, Melbourne 2006
Translator, Jean Claude-Lebensztejn, ‘Sol’
Translator, Isabelle Maeght (cat essay) *Giacometti*, AGNSW, Sydney 2006

‘Cezanne selfportrait’ in *Self portrait: Renaissance to contemporary*, NPG, London and AGNSW, Sydney 2006
Opened John Peart exhibition, Cambelltown
Judge, Portia Geach Prize, S H Ervin Gallery, Sydney
‘Basilica of Saint-Denis, lecture, La France Profonde, AGS
‘The arcades of Paris’, lecture, La France Profonde, AGS
‘Pissarro’, lecture, La France Profonde, AGS
‘Brunelleschi and his patrons – decoding decorum’, lecture, Decoding the Renaissance, AGS, May 2006
Led AGS travel tour to Paris
Awarded Chevalier des Arts et Lettres
Vice president, Alliance Francaise de Sydney
Member, Société Paul Cézanne, Aix-en-Provence, France

Jackie Menzies (head curator, Asian art)

Curator, *Symbols and ceremonies Indonesian textile traditions*, 13 Apr – 28 May 2006
Guest editor, ‘Ceramics’, *TAASA Review*, vol 14, no 4, Dec 2005
Guest editor, *TAASA Review*, vol 15, no 1, March 2006
‘*Tantra* up close and personal’ *The Mag*, Museums & Galleries NSW, issue 2, 2006, p9
‘Curatorial Practice’, lecture to students from COFA, UNSW
‘Asian Art’, lecture to Museum Studies students from the University of Sydney

‘Christian imagery in Asian art’, lecture for VisAsia Focus on Faith course, Aug 2005
Introductory lecture, Arts of Asia 2006 course on Goddesses, March 2006
Introductory lecture for symposium for *Zen mind, Zen brush* exhibition, June 2006

‘Shakti’, lecture for Asian Studies Association of Australia (ASAA) Biennial Conference, June 2006
TV presentation, *Nexus* program broadcast on ABC Asia Pacific Television
Opened fund-raising exhibition by Friends of Swaminathan Australia, Sept 2005
Opened *Chinese whispers* exhibition at Mosman Art Gallery, March 2006
External examiner, Masters degree, COFA, UNSW
Member, Australia–Japan Historical Photo Exhibition Committee 2006
Director, VisAsia (The Australian Institute of Asian Culture and Visual Arts), 2000–
Member, Morrissey Bequest Committee, University of Sydney 1997–
Member, Vice-Chancellor’s Advisory Committee for the Nicholson Museum, University of Sydney, 1996–

Steven Miller (archivist)

Curator, *Rewind/FORWARD: Margot Douglas*, AGNSW Library, 25 Jan – 28 April 2006
Curator, *Artists’ books from the collection of Noreen Grahame*, AGNSW Library, 10 May – 31 Aug 06
Lecture on history of the AGNSW, Community Extension program, Aug 2005
Lecture on history of the AGNSW, Sydney College of Arts, Feb 2006
Lecture on history of the AGNSW, COFA UNSW, Feb 2006
Lecture on history of the AGNSW, AGNSW guide teachers, April 2006
‘Deaccessioning and the AGNSW’, lecture for AGNSW guides, Aug 2005
‘Modernism and Australia’, lecture for Independent Scholars Association of Australia, State Library of NSW, Sept 2005
Interviewed by Andrea Stretton for the Writers in Recital Series, Woollahra Public Library, Sept 2005
‘Art between the Wars’, talk for Queens Club, Sydney, May 2006
‘Degenerates and Perverts’, lecture at the Sydney Writers’ Festival, May 2006
Joint recipient of the 2005 Australian History Award
Recipient of the National Archives of Australia Ian Maclean Award

Denise Mimmochi (assistant curator, Australian art)

Assistant curator, *Margaret Preston: art and life*, 29 July – 23 Oct 2005 (National tour: National Gallery of Victoria Nov 2005 – Jan 2006; Queensland Art Gallery Feb – May 2006; Art Gallery of South Australia May – Aug 2006)

‘Margaret Preston’, (co-author) *Art & Australia*, vol 43, no 1, spring 2005
Margaret Preston: art and life, (co-author exhib cat) & Margaret Preston catalogue raisonné on CD-ROM, AGNSW, Sydney 2005
‘Margaret Preston: art and life’, floortalk, Australiana Society, AGNSW, Aug 2005
‘Margaret Preston: art and life’, floortalk, Art After Hours, AGNSW, Aug 2005
‘Margaret Preston’, lecture, History Teacher’s Study Day, AGNSW, Aug 2005
‘Margaret Preston: art and life’, lecture, K–6 teachers, AGNSW, Aug 2005
Press interview for *Sydney Morning Herald* for *Margaret Preston* exhibition, Aug 2005
Introduction, Australian painting and sculpture collection, AGNSW, April 2006
‘Margaret Preston: art and life’, lecture, Art Gallery of South Australia, May 2006
Member, Morrissey Bequest Committee, University of Sydney 1997–
Member, Vice-Chancellor’s Advisory Committee for the Nicholson Museum, University of Sydney, 1996–

Barry Pearce (head curator, Australian art)

Curator, *Wastelands: a poetic legacy*, Australian collection Focus Room, 10 Aug – 3 Oct (with Helen Campbell)
Curator, *James Gleeson: the Ubu diptych*, Australian collection Focus Room
Curator, *More affinities: Lloyd Rees & Brett Whiteley*, Brett Whiteley Studio, then New England Regional Art Museum
Curator, *Ink: Brett Whiteley and others*, Brett Whiteley Studio
Introductory essay in Pat McCartney, *Bailed up: the making of a masterpiece*, launched at Tom Roberts Festival, Inverell, April 2006
‘Brett Whiteley’s *Alchemy*’, essay for education kit and Whiteley Studio website, April 2006
Article on Sidney Nolan retrospective, *Look*, June 2006
‘Focus on Wastelands’, *Look*, Sept 2005
‘The Lowy Gonski Gallery’, *Look*, Dec 2005–Jan 2006
Editor, *Donald Friend diaries vol 4*, National Library of Australia, June 2006
Talk on Australian installation and the Lowy Gonski Gallery for AGNSW guides, July 2005
‘Wastelands’ floortalk, Australian collection Focus Room, Sept 2005
Address at literary lunch for *Jeffrey Smart* book, Woollahra, Sept 2005
Opening speech, *Heaven and earth* exhibition, Hazelhurst Gallery, Sept 2005

More affinities exhibition floortalk, Armidale, April 2006
More affinities exhibition opening speech, Armidale, April 2006
More affinities exhibition floortalk, Armidale, April 2006
Address public meeting at NERAM, Armidale, June 2006
Margaret Olley retrospective opening

speech, Lismore, June 2006
Interview for BBCTV on Rolf Harris, 24 Jan 2006
Interview for BBCTV on Rolf Harris, 27 Jan 2006
Interview for *Sunday* program, Channel 9 on Margaret Olley, 28 June 2006

Rosemary Peel (senior paper conservator)

Co-curator, *Margaret Preston: art and life*, AGNSW 29 July – 23 Oct 2005 (National tour: National Gallery of Victoria Nov 2005 – Jan 2006, Queensland Art Gallery Feb –May 2006, Art Gallery of South Australia May – Aug 2006)
Margaret Preston: art and life (exhib cat co-author), AGNSW Sydney, 2005
Talk, Voluntary guides, June 2005
Talk, Friends of Conservation Benefactors, Aug 2005
Talk, Margaret Preston symposium, Aug 2005
Talk, Friends of the Library Benefactors, Aug 2005
Talk, Australian Art lecture series, Aug 2005
Talk, Botanic Art Society of Australia, Sept 2005
Talk, Australian Institute for the Conservation of Cultural Material, Sept 2005
Margaret Preston: art and life book launch and talk with Deborah Edwards, Manly Art Gallery and Shearers Aug 2005
Book, Paper and Photographic Materials Symposium (AICCM) New Zealand, April 2006
Floortalk to Friends of the Art Gallery of South Australia, May 2006

Hetti Perkins (curator, Aboriginal and Torres Strait Islander art)

‘Yiribana: a facelift and a new show’, (with Ken Watson) *Look*, July 2005
‘Aboriginal art on the walls of Paris’, *Look*, June 2006
Commissioning curator, Australian Indigenous Art Commission, Musée du quai Branly, Paris, 2005–06

Dr Clare Pollard (curator of Japanese art)

Curator, Unryuan: contemporary lacquer master 25 Jan – 8 April 2006
Curator, Yukinori Yanagi, 10 Feb – 26 March 2006
‘Zen mind: the development of Zen Buddhism’ in Zen mind, Zen brush: Japanese ink paintings from the Gitter-Yelen collection, AGNSW, 2006
‘ “Gorgeous with glitter and gold” : Miyagawa Kozan and the role of Satsuma Export Ware in the early Meiji ceramic industry’, in Challenging past and present: the metamorphosis of Japanese art in the nineteenth century, University of Hawaii Press, 2006
Review, Meiji ceramics: the art of Japanese export porcelain and Satsuma Ware 1868–1912 by Gisela Jahn, for Studies in Decorative Art, journal of The Bard Graduate Centre for Studies in the Decorative Arts,

vol XIII, no 1, fall–winter 2005–06
Review, *Meiji ceramics: the art of Japanese export porcelain and Satsuma Ware 1868–1912*, by Gisela Jahn, for *Orientations*, Sept 2005
‘Marvels or aberrations? Early products of the Kzan studio’, *TAASA Review*, vol 14 no 4, Dec 2005
‘Miyagawa Kozan and the role of Satsuma Export Ware’, summary of lecture in *Transactions of the Oriental Ceramic Society*, vol 68, 2005
‘Creativity within tradition: contemporary lacquerworks by Unryuan’, *Look*, Dec 2005 – Jan 2006
‘Yukinori Yanagi’s *Chrysanthemum Carpet*’, *Look*, Feb 2006
‘Hinomaru, contemporary lacquerworks by Unryuan’, *Look*, Feb 2006

Ursula Prunster (museum educator/curator – special projects)

‘Kandinsky from improvisation to abstraction: the art of “inner necessity”’, lecture for Modern Art in the Making 2, AGS, Aug 2005
‘Portraiture in the Renaissance’, lecture for Decoding the Renaissance, AGS, Feb 2006
‘Giotto di Bondone: man or myth?’, lecture for Decoding the Renaissance, AGS, March 2006
‘From Flanders to Florence: the impact of Flemish artists in Italy’, lecture for Decoding the Renaissance, AGS, June 2006

Peter Raissis (curator of European prints, drawings & watercolours)

Curator, *Old Europe prints & drawings from the collection 1500–1800*, 3 June – 6 Aug 2006
‘Pissarro and printmaking: an introduction’, in Terence Maloon (ed), *Camille Pissarro*, AGNSW, Sydney 2006, pp 59–64
‘Camille Pissarro’s impressionist etchings’, *Imprint*, vol 40, no 4, summer 2005, pp 10–12
‘Old Europe: rarely seen prints and drawings on show’, *Look*, June 2006
‘Camille Pissarro and printmaking’, lecture, Dec 2005
‘Pissarro’, exhibition talk, Dec 2005
‘Old master drawings: technique, function and connoisseurship’, lecture for Sydney University, Aug 2005 and April 2006
‘Old Europe’, exhibition talk, June 2006

Anne Ryan (curator, Australian prints)

Curator, *Dobell Prize for Drawing* 5 Aug – 16 Oct 2005
Curator, *Theo Scharf: night in a city*, AGNSW, 5 Apr – 14 May 2006
Editor, *The Dobell Prize for drawing 1993–2004* AGNSW, Sydney 2005, second edition
‘Fred Williams, first showing of his etchings given by Gwen Frolich’ *Look*, May 2006
‘Night in a city’, *Look*, April 2006
‘Pissarro and prints’, lecture, AGNSW, Feb 2006
‘Australian art in AGNSW collection’, lecture to community ambassadors,

public programs foreign language guides, Aug 2005
Dobell Prize for Drawing, floortalk, Aug 2005
Opened *Archibald Prize* exhibition and presented lecture, Albury Regional Art Gallery, Oct 2005
Opened *Contrasting images; Erika Beck, Jane Bennett, Gwen Tinney, Sheila White*, Max Taylor Galleries, Summer Hill, April 2006
Advisory committee member, Dictionary of Australian Artists Online, UNSW, 2005–06, ongoing
Committee member, Sydney Art on Paper Fair (SAAPF)
Judge and supervising curator, *Fresh* (emerging artists exhibition), SAAPF, July 2005
Host, panel discussion with *Fresh* artists, July 2005
Curator, displays of work by Robert Dickerson and Michael Fitzjames, New England Regional Art Museum, Armidale, Oct 2005

Malgorzata Sawicki (senior conservator/ head of frame conservation)

‘Future of losses compensation in conservation of gilded objects – non-traditional in-gilding techniques’ presented and published at ICOM – Committee for Conservation 14th Triennial Meeting, The Hague, Netherlands, Sept 2005
PhD research into ‘Non-traditional gilding techniques as a substitute for traditional matte water-gilding’, University of Western Sydney (continuing)
Interviews, SBS Polish Radio on *Margaret Preston: art and life, Pissarro: the first impressionist, Self portrait: from Renaissance to contemporary* and *Archibald Prize 2006* exhibitions

Susan Schmocker (head librarian)

‘Role and function of the Gallery’s Research Library and Archive’, lecture to Information Management students, Charles Sturt University, Aug 2005
Management and services of a special library, talk to University of Technology Sydney students, Aug 2005
‘Security measures in an art library’, lecture to members of Art Libraries Society, Sydney, Sept 2005
Represented the Gallery at ‘Dictionary of Australian Artists Online’ at UNSW
‘Research Library and Archive’, *Foundation Newsletter #7 & 8*
Treasurer for Art Libraries Society of Australia & NZ executive, 2003–

Natalie Seiz (assistant registrar, curatorial – Asian)

Curator, Shirin Neshat, 16 Dec 2005 – 29 Jan 2006
‘Iranian voices: finding a place for art between two cultures’, *Look*, Dec 2005 – Jan 2006
Book review, *Old China through G E Morrison’s eyes*, Shen Jiawei (ed), *TAASA Review*, vol 15, no 2, June 2006, p 2
‘*They give evidence*, Dadang

Christanto’, conference paper at Focus Fest 2005: *Bearing witness*, AGNSW, 2–3 Dec 2005
‘Does contemporary Asian art history exist in the museum?’ conference paper at 32nd Association of Art Historians Annual Conference, Leeds, UK, 5–7 April 2006
‘Shirin Neshat’, lecture to AGNSW guides, Nov 2005
‘Shirin Neshat’, talk to CCB function, Jan 2006
Member, Management Committee, The Asian Arts Society of Australia
PhD research, University of Sydney, ongoing

Tristan Sharp (senior coordinator, education programs)

‘Margaret Preston’, *Teacher History: Journal of the History Teachers Association of NSW*, vol 39 no 1, March 2005
‘*ArtExpress*: The contemporary voice of young people’, *Look*, Feb 2006
‘Processing *ArtExpress*: selecting, curating and viewing’, lecture, *ArtExpress* Teachers Day, Newcastle Regional Art Gallery, July 2005
Opening address & presentation, ‘The value of the visual arts in schools’, *Art on the Hill* exhibition, Rooty Hill High School, Sept 2005
Opening address & presentation, ‘Visual communication and young people’, International Baccalaureate Visual Arts Exhibition, St Paul’s Grammar School, Penrith; Penrith Regional Art Gallery, Oct 2005
Opening address & presentation, ‘Creativity: the role of schools and galleries’, annual presentation evening, Dulwich High School of Visual Arts and Design, Dec 2005
‘The “how” and “what” of working with education’, presentation, ConnectEd, Working with Schools Forum & Workshop, Arts NSW, March 2006
Radio Interview: *ArtExpress*, ABC radio 702, Feb 2006
Judge, Newcastle Emerging Artist Award, Newcastle Artspace, May 2006

Kay Truelove (senior librarian)

Co-host, NSW Spun meeting, AGNSW, July 2005
Represented AGNSW at Libraries Australia user-group meetings at the State Library of NSW

Wayne Tunnicliffe (curator of contemporary Australian art)

Curator, *Unscripted: language in contemporary art*, 17 May – 24 July 2005
‘Swallowing Venice’, *Look*, Oct 2005
Lecture, ‘Wolfgang Laib’, Oct 2005
Judge, Blake Prize for Religious Art, Nov 2005
‘Contemporary art at the AGNSW’, lecture to Gallery guides, Nov 2005
Modern to Now 1, CCB tour, Jan 2006
‘Hany Armanious *Turns in Arabba*’, floortalk, Art After Hours, May 2006
Co-chair, *Oceania* forum, Auckland Art Gallery, Feb 2006
Co-curator, *Modern to Now 1*,

exhibition from the collection, 17 Dec 2005 – 21 May 2006
Co-curator, AGNSW Contemporary Projects
Commissioning editor, AGNSW contemporary collection handbook, forthcoming
Member, CCB Committee
MC, CCB annual dinner, Aug 2005

Michael Wardell (manager of special projects, Museums & Galleries NSW/AGNSW)

‘Kurt Schwitters, Out of the dark, 1943’ in *World of Antiques & Art*, Aug 2005, p 125
‘The Archibald Prize touring exhibition in Cowra’ *The Mag*, Museum & Galleries NSW, issue 4, 2005, p 11
‘Virtual Reality’ *The Mag*, Museum & Galleries NSW, issue 2, 2006, p 18
‘2005 Archibald Prize’, lecture, Cowra Art Gallery, Cowra 2005
Opened *2005 Archibald Prize* touring exhibition, Cowra Art Galley, Cowra 2005
Opened Grafton Artsfest 2005, Grafton 2005
Judged 2005 Gosford Art Prize, Gosford Regional Gallery & Arts Centre, 2005

Sheona White (senior coordinator, public programs)

‘Cities, art, architecture:virtual and actual journeys amongst the USA’s greatest’, *Look*, May 2006
‘Nature Post Nature’, lecture, Art of the XX Century series, Aug 2005

Natalie Wilson (assistant curator, Australian art)

Curator, *Theo Scharf: night in a city* AGNSW 5 Apr – 14 May 2006
‘(Works of) Paradise, and yet: Stan Moriarty, Tony Tuckson and the collection of oceanic art at the Art Gallery of New South Wales’, paper for The Pacific in Australia – Australia in the Pacific Conference, Centre for Social Change Research, QUT, Brisbane, Jan 2006
‘Theo Scharf as political satirist and illustrator’ and ‘Biographical notes’, *Theo Scharf: night in a city*, (online exhib cat), AGNSW, April 2006
‘Theo Scharf: night in a city’, *Imprint*, Print Council of Australia, autumn 2006
‘Theo Scharf: night in a city’, *Kultur: magazine of the Goethe-Institut in Australia*, April 2000.

MISCELLANEOUS ADMINISTRATION APPENDIX

MAJOR CAPITAL WORKS

Capital works projects	Cost 2005–06 (\$'000)	Completion date	Overrun (\$)
Artworks purchased	8 769	ongoing	nil
Building works	1 375	ongoing	nil
Plant and equipment replacement	419	ongoing	nil
Total capitalexpenditure	10 563		

ENGAGEMENT AND USE OF CONSULTANTS

There were three consultancies in 2005–06 costing a total of \$18 689. They were engaged in the following categories:

Category	Number of Consultancies
Information Technology	1
Management Services	2

EEO STATISTICS

PARLIAMENTARY ANNUAL REPORT TABLES

A. TRENDS IN THE REPRESENTATION OF EEO GROUPS

EEO group	Benchmark or target	% of Total staff			
		2003	2004	2005	2006
Women	50%	48%	50%	53%	51%
Aboriginal people and Torres Strait Islanders	2%	2.0%	2.0%	2.5%	1.8%
People whose first language was not English	20%	20%	18%	19%	20%
People with a disability	12%	3%	3%	3%	2%
People with a disability requiring work-related adjustment	7%	n/a	1.1%	1.1%	0.4%

B. TRENDS IN THE DISTRIBUTION OF EEO GROUPS

EEO group	Benchmark or target	Distribution index			
		2003	2004	2005	2006
Women	100	116	112	113	117
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	91	95	93	90
People with a disability	100	n/a	n/a	n/a	n/a
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

Notes:

1 Staff numbers are as at 30 June 2006

2 Excludes casual staff

3 A distribution index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The distribution index is automatically calculated by the software provided by ODEOPE

4 The distribution index is not calculated where EEO group or non-EEO group numbers are less than 20

PAYMENT PERFORMANCE

Aged Creditor Analysis at the end of each quarter 2005–06

Quarter ended	Current (ie within due date)	Less than 30 days overdue	Less than 60 days overdue	Less than 90 days overdue	More than 90 days overdue
	\$	\$	\$	\$	\$
Sept 2005	238 102	20 584	–	–	1 881
Dec 2005	293 890	254 790	1 189	–	39 150
Mar 2006	187 291	3 302	–	–	–
June 2006	435 631	30	–	–	–

Accounts paid on time each quarter

Quarter	Total accounts paid on time			Total paid
	Target %	Actual %	Amount \$	Amount \$
Sept 2005	90.00	95.86	7 617 975	7 946 880
Dec 2005	90.00	87.70	6 242 115	7 117 733
Mar 2006	90.00	92.89	5 481 457	5 900 778
June 2006	90.00	94.72	5 280 523	5 574 893
Total	90.00	92.77	24 622 069	26 540 284

CUSTOMER COMPLAINTS

In accordance with the Gallery's Pledge of Service visitors are invited to leave both praise and complaints in the Visitors Comments book. This book is regularly reviewed by the Gallery's senior management for appropriate response and further action if required. During 2005–06 there were 202 comments recorded – 187 complaints and 15 comments of praise.

The majority of the complaints related to the restaurant/cafe (9); security (9), wheelchair/pram access (7), public programs (6) and text not being large enough on signage (5). Regular reviews with the Gallery's contract caterer aim to ensure areas of below-standard performance are addressed on an ongoing basis. Equally any complaint about the Gallery's service officers is addressed by the relevant supervisors with their staff to ensure service to the public is of the highest standard, whilst ensuring the protection of art works is still the primary responsibility. Disabled access remains an issue with heritage building considerations meaning a significant investment would be required to address the problem successfully. Improved signage for disabled access at the rear of the building has been implemented.

Comments of praise were very encouraging with a number relating to public programs, the helpfulness of staff and the quality of the exhibitions program.

POLICY DEVELOPMENT

During the year policies were drafted for several key areas of the Gallery including a Risk Management Statement of Intent; a new Sponsorship Principles policy statement; a new Conflict of Interest policy; and an updated Employees Privacy and Personnel Information Protection policy and management plan.

CREDIT CARD USAGE

The director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier's Memorandums and NSW Treasury Directions.

ELECTRONIC SERVICE DELIVERY

The Gallery's website has e-commerce capability with online services including exhibition admission ticketing and Gallery Shop merchandise trading. Venue hire applications can also be lodged electronically via this system. The website also has an extensive Collection Search database which incorporates images of over 9000 works from the permanent collection. The Gallery's Library has

created a historical database with online search function for the entrants and winners of the Archibald Prize, Wynne Prize, Sir John Sulman Prize, Dobell Prize for Drawing and Citigroup Private Bank Australian Photographic Portrait Prize. This database contains references to every exhibited work for each of these competitions. This year continued work was undertaken to make available online more education kits and other educational materials. Further information about recent website developments can be found in the *Year in Review – Audiences* section of this report.

LAND DISPOSAL

The Gallery did not acquire or dispose of any land in 2005–06.

MAJOR ASSETS

The Gallery's major assets are its artworks and its land and building in the Domain.

PRODUCTION COSTS 2006 ANNUAL REPORT

The Gallery's 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 2006 Annual Report is approximately \$25 000 (this includes text editor, print management and print production). The report is provided free to key stakeholders and other interested parties. It is also available through our website in the About Us section (www.artgallery.nsw.gov.au/aboutus). This report is the Gallery's major corporate publication produced each year and feedback is welcomed. It constitutes the Gallery's compliance with the *Annual Reports (Statutory Bodies) Act 1984* and associated regulations. The report is also annually measured against criteria set out by the Australasian Reporting Award (ARA), gaining a Silver Award in 2003, 2004 and 2005.

INTERNSHIPS

Tertiary internships took place across a wide range of Gallery departments, including public programs, education programs, curatorial, exhibitions, library and archives, registration, conservation, the Brett Whiteley studio, marketing and the website. A total of 22 internship placements took place in 2005–06 for undergraduate and post-graduate students from Australia and overseas, from faculties such as museum studies, art history and theory, architecture, visual arts education and conservation management.

Participating institutions included College of Fine Arts, University of New South Wales; Macquarie University; University of Sydney;

University of Western Sydney; University of Technology, Sydney; Australian National University; and internationally Taiwan National University of the Arts, Taiwan; University of Northumbria and City & Guilds of London Art School in the UK; Evtek Institute of Art and Design, Finland and Ecole du Louvre, France.

PRIVACY MANAGEMENT

In September 2005 the Gallery was granted a permanent exception under s.41 of the *Privacy and Personal Information Protection (PPIP) Act 1988* relating to personal information in archival materials obtained in future or currently contained in the Gallery's Research Library and Archive collections. The Gallery's Privacy and Personal Information Management Plan was reviewed in January 2006 and updated accordingly. During 2005–06 there were no internal reviews conducted by or on behalf of the Gallery under part 5 of the *Privacy and Personal Information Protection Act*.

The Gallery has a designated privacy officer in accordance with the provision of the PPIP Act and this officer can be contacted at: Human Resource Services, Art Gallery of New South Wales, Art Gallery Road, The Domain NSW 2000. Telephone: (02) 9225 1795 or Fax: (02) 9225 1622.

FREEDOM OF INFORMATION – STATEMENT OF AFFAIRS

The following Statement of Affairs is presented in accordance with the *Freedom of Information Act 1989*, section 14 (1) (b) and (3). The Gallery's statement is correct as at 30 June 2006. The Gallery (FOI Agency no 376) received two formal requests for information, both classified as 'other', under the Act during 2005–06. All requests were completed. No requests were carried over from the previous financial year.

The Gallery regularly receives representations from the public concerning its operations. We endeavour to make the collection and associated information as accessible as possible to the general public and we welcome public interest and participation in Gallery activities.

Documents held by the Gallery:

Art Gallery of New South Wales Act 1980; accounts manual, policies and procedures; agendas and minutes of meetings; collections management policy; administrative policy and procedures; education policy; annual reports; exhibitions policy; EEO annual report; filming and photography policy; the strategic plan 2003–08; financial

reports; and human resource policies.

Documents available for purchase
The Gallery publishes a range of catalogues and art books (see appendix). Publication prices are regularly reviewed by the Gallery Shop. Selected items are available from the Gallery's website (www.artgallery.nsw.gov.au/shop). The Gallery also publishes bi-monthly exhibitions and events bulletins.

FOI Procedures Applications for access to Gallery documents under the Freedom of Information Act should be made in writing and directed to: Human Resources Manager, Art Gallery of New South Wales, Art Gallery Road, The Domain, Sydney NSW 2000.

Arrangements can be made to obtain copies of documents, or to inspect them telephoning the human resources manager on (02) 9225 1795.

FREEDOM OF INFORMATION PROCEDURES

Applications for access to Gallery documents under the *Freedom of Information Act 1989* should be accompanied by a \$30 application fee and directed in writing to:

Human Resources Manager (FOI Coordinator)
Art Gallery of New South Wales
Art Gallery Road
The Domain NSW 2000

Arrangements can be made to obtain copies of documents or to inspect them by contracting the FOI coordinator on telephone (02) 9225 1795 or fax (02) 9221 6226.

FREEDOM OF INFORMATION REQUESTS 2005–06

NUMBER OF REQUESTS RECEIVED

FOI requests	Personal	Other	Total
New (including transferred)	0	2	2
Brought forward	0	0	0
Total to be processed	0	0	0
Completed	0	2	2
Transferred out	0	0	0
Withdrawn	0	0	0
Total processed	0	2	2
Unfinished (carried forward)	0	0	0

RESULTS OF COMPLETED REQUESTS

FOI requests	Personal	Other
Granted in full	0	0
Granted in part	0	2
Refused	0	0
Deferred	0	0
Completed	0	0

MINISTERIAL CERTIFICATES ISSUED

Ministerial certificates issued	0
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REQUESTS REQUIRING FORMAL CONSULTATIONS

Number of requests requiring formal consultation	0
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REQUESTS FOR AMENDMENT OF PERSONAL RECORDS

Amendment request	Total
Number of requests for amendment	0
Result of amendment – agreed	0
Result of amendment – refused	0
Total	0

REQUESTS FOR NOTATION OF PERSONAL RECORDS

Number of requests for notation	0
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BASIS FOR DISALLOWING ACCESS

Basis for disallowing or restricting access	Personal	Other
Application incomplete or wrongly directed	0	0
Deposit not paid	0	0
Diversion of resources	0	0
Exempt	0	0
Otherwise available	0	0
Documents not held	0	0
Deemed refused	0	0
Released to medical practitioner	0	0
Total	0	0

COSTS AND FEES COLLECTED FOR PROCESSED REQUESTS

	Assessed costs	FOI fees received
All completed requests	0	\$60

REQUESTS PROCESSED WITH DISCOUNTS ALLOWED

Type of discount allowed	Personal	Other
Public interest	0	0
Financial hardship – pensioner, child	0	0
Financial hardship – non-profit organisation	0	0
Total	0	0
Significant correction of personal records	0	0

DAYS ELAPSED BEFORE COMPLETION

Days elapsed	Personal	Other
0–21	0	0
22–35	0	2
Over 35	0	0
Total	0	2

HOURS REQUIRED TO PROCESS REQUESTS

Hours for processing	Personal	Other
0–10	0	2
11–20	0	0
21–40	0	0
Over 40	0	0
Total	0	2

REVIEWS AND APPEALS FINALISED

Number of internal reviews finalised	0
Number of Ombudsman reviews finalised	0
Number of District Court appeals finalised	0

INTERNAL REVIEW RESULTS

Bases of internal review	Personal Upheld	Varied*	Other Upheld	Varied*
Access refused	0	0	0	0
Deferred	0	0	0	0
Exempt matter	0	0	0	0
Unreasonable charges	0	0	0	0
Charge unreasonably incurred	0	0	0	0
Amendment	0	0	0	0
Total	0	0	0	0

* Relates to whether or not the original agency decision was upheld or varied subsequent to the internal review