

A photograph of a grand, classical-style building with a portico of columns, partially obscured by several tall palm trees. The scene is bathed in a warm, golden light, likely from the setting or rising sun. The building's facade features a prominent pediment and a central entrance. In the foreground, a grassy lawn is visible, and a statue on a horse is partially seen near the building's base. The overall mood is serene and majestic.

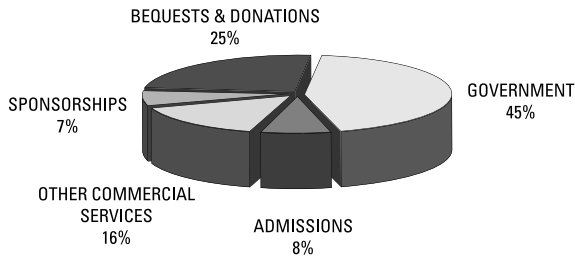
ART GALLERY OF NEW SOUTH WALES **FINANCIAL REPORTS**

FINANCIAL REVIEW OF THE YEAR

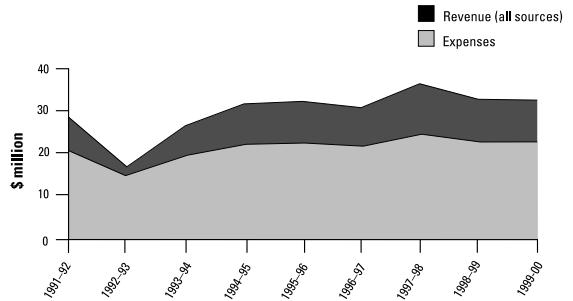
FINANCIAL SUMMARY

		1991-92	1992-93	1993-94	1994-95	1995-96	1996-97	1997-98	1998-99	1999-00	Total	Average per annum
Total Attendances – incl Touring/Studio	million	•	•	•	•	1.16	1.23	1.08	1.17	1.03	5.66	1.13
Attendances – Paid exhibitions	million	0.54	0.18	0.43	0.35	0.40	0.45	0.27	0.30	0.26	3.20	0.36
Attendances – Free access – Main	million	0.51	0.57	0.48	0.63	0.59	0.56	0.65	0.65	0.64	5.27	0.59
Total Attendances – Main Building	million	1.05	0.75	0.91	0.99	0.99	1.01	0.92	0.95	0.90	8.47	0.94
Artworks Purchased	\$'m	\$1.0	\$5.3	\$1.6	\$1.9	\$2.9	\$1.2	\$4.1	\$0.3	\$0.9	\$19.4	\$2.2
Donations of Artworks/ funds to acquire artworks	\$'m	\$7.9	\$2.8	\$8.2	\$10.4	\$7.4	\$4.3	\$7.2	\$3.7	\$4.3	\$56.2	\$6.2
Total Works of Art Acquired	\$'m	\$8.9	\$8.2	\$9.8	\$12.4	\$10.3	\$5.5	\$11.3	\$4.1	\$5.2	\$75.6	\$8.4
Exhibition Admission revenue	\$'m	\$3.7	\$0.8	\$2.3	\$2.8	\$2.9	\$2.5	\$2.4	\$2.7	\$2.1	\$22.3	\$2.5
Sponsorships & contributions	\$'m	\$1.5	\$1.0	\$0.9	\$1.5	\$3.1	\$2.6	\$2.1	\$3.8	\$3.0	\$19.6	\$2.2
Other Commercial Activities/other misc	\$'m	\$4.3	\$2.3	\$3.7	\$4.3	\$6.3	\$5.4	\$5.4	\$5.1	\$5.7	\$42.6	\$4.7
Revenue from Commercial Activities	\$'m	\$9.5	\$4.2	\$7.0	\$8.6	\$12.4	\$10.5	\$9.9	\$11.6	\$10.8	\$84.5	\$9.4
Bequest/Special funds income	\$'m	\$8.4	\$3.2	\$9.3	\$11.3	\$8.0	\$5.0	\$9.3	\$5.9	\$5.2	\$65.7	\$7.3
Total Revenue from Commercial and private sources	\$'m	\$18.0	\$7.4	\$16.3	\$19.9	\$20.4	\$15.5	\$19.2	\$17.5	\$16.0	\$150.2	\$16.7
Operating Expenses	\$'m	\$20.5	\$14.2	\$16.9	\$20.1	\$23.2	\$23.7	\$26.1	\$26.1	\$24.6	\$195.5	\$21.7
Net Cost of Services (exc. Bequests)	\$'m	\$11.0	\$10.0	\$9.9	\$11.5	\$10.9	\$13.2	\$16.2	\$14.5	\$13.7	\$111.0	\$12.3
Recurrent appropriation	\$'m	\$9.9	\$8.5	\$8.7	\$10.7	\$11.0	\$12.9	\$13.6	\$13.6	\$13.6	\$102.4	\$11.4
Capital appropriation/other	\$'m	\$1.3	\$1.4	\$2.1	\$1.5	\$1.4	\$2.9	\$4.2	\$2.2	\$3.5	\$20.5	\$2.3
Total Govt Grants Government funding as a % of total revenues	\$'m %	\$11.2 38%	\$9.8 57%	\$10.7 40%	\$12.2 38%	\$12.4 38%	\$15.8 50%	\$17.8 48%	\$15.8 47%	\$17.1 52%	\$122.9 45%	\$13.66 45%
Total Revenue	\$'m	\$29.1	\$17.2	\$27.0	\$32.2	\$32.8	\$31.3	\$37.0	\$33.3	\$33.1	\$273.1	\$30.3
Net Surplus	\$'m	\$8.6	\$3.0	\$10.1	\$12.1	\$9.5	\$7.6	\$10.8	\$7.2	\$8.6	\$77.6	\$8.6
Employees	Number	153	167	157	170	187	233	227	228	220		
Net cash flows	\$'m	\$0.8	\$0.4	\$1.0	-\$2.0	-\$0.5	\$0.8	\$0.4	-\$0.3	-\$1.0		
Net Assets	\$'m	\$477.8	\$474.0	\$485.0	\$518.0	\$524.0	\$606.0	\$616.0	\$641.8	\$712.8		
Net Cost of Services per visitor	\$	\$10.50	\$13.40	\$10.90	\$11.70	\$11.00	\$13.10	\$17.60	\$15.20	\$15.20		

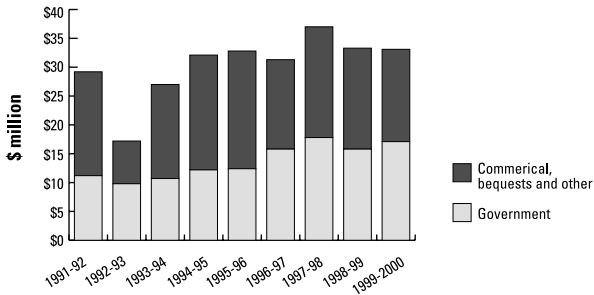
REVENUE RECEIVED OVER NINE YEARS TO 1999/2000
\$273 Million



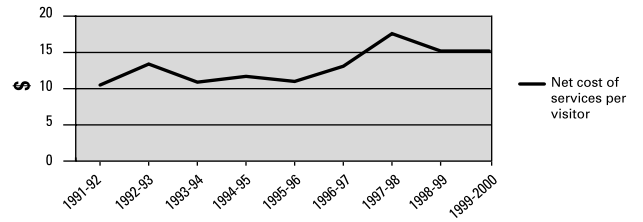
REVENUES AND OPERATING EXPENSES



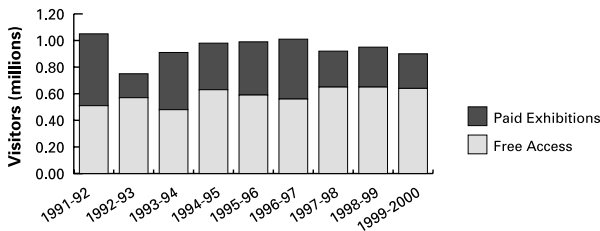
REVENUE AND GOVERNMENT FUNDING



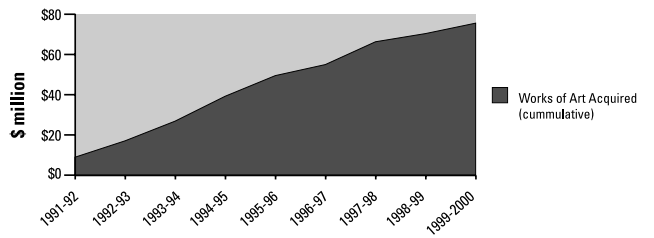
NET COST OF SERVICES PER VISITOR



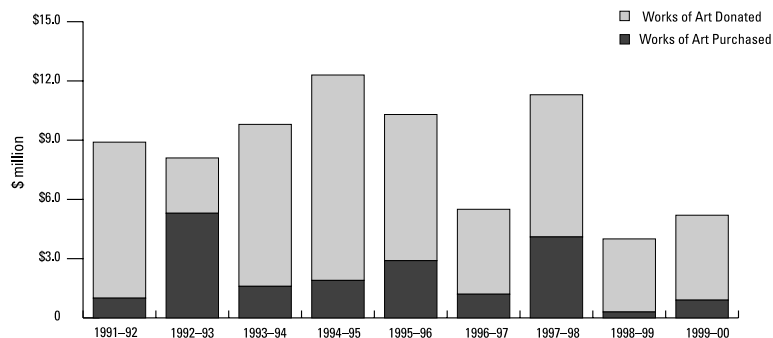
ATTENDANCES
Domain Site



WORKS OF ART ACQUIRED (COMMULATIVE)



WORKS OF ART ACQUIRED





BOX 12 GPO
SYDNEY NSW 2001

INDEPENDENT AUDIT REPORT

ART GALLERY OF NEW SOUTH WALES TRUST

To Members of the New South Wales Parliament and Trustees of the Art Gallery of New South Wales Trust

Scope

I have audited the accounts of the Art Gallery of New South Wales Trust for the year ended 30 June 2000. The Trust is responsible for the financial report consisting of the statement of financial position, operating statement, statement of cash flows and summary of compliance with financial directives, together with the notes thereto, and the information contained therein. My responsibility is to express an opinion on the financial report to Members of the New South Wales Parliament and Members of the Trust based on my audit as required by sections 34 and 41C(1) of the *Public Finance and Audit Act 1983* (the Act). My responsibility does not extend here to an assessment of the assumptions used in formulating budget figures disclosed in the financial report.

My audit has been conducted in accordance with the provisions of the Act and Australian Auditing Standards to provide reasonable assurance whether the financial report is free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates.

In addition, other legislative requirements which could have an impact on the Art Gallery of New South Wales Trust's financial report have been reviewed on a cyclical basis. For this year, the requirements examined comprised compliance with:

- core business activities being in accordance with the *Art Gallery of New South Wales Act 1986*;
- key provisions of Part 2 of the *Public Sector Management Act 1988* and Parts 2, 3, 4, 5 and 6 of the *Public Sector Management (General) Regulation 1996*; and
- the Premier's Department SES Guidelines in respect of the Director's Contract.

These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial report is presented fairly in accordance with the requirements of the Act, Accounting Standards and other mandatory professional reporting requirements, in Australia, so as to present a view which is consistent with my understanding of the Trust's financial position, the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In my opinion, the financial report of the Art Gallery of New South Wales Trust complies with sections 41B and 41BA of the Act and presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the Trust as at 30 June 2000 and the results of its operations and its cash flows for the year then ended.


P. I. BOULOUS, CA
PRINCIPAL AUDITOR

(duly authorized by the Auditor-General of New South Wales
under section 41C(1A) of the Act)

SYDNEY
8 September 2000

ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2000

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

In accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales we state that:

- (a) the accompanying financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act 1983, the Financial Reporting Code for Budget Dependent General Government Sector Agencies, the applicable clauses of the Public Finance and Audit (General) Regulation 1995, applicable Accounting Standards, other mandatory reporting requirements and the Treasurer's Directions
- (b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2000 and the operations for the year then ended: and
- (c) at the date of signing we are not aware of circumstances that would render the financial statements misleading or inaccurate.



D.M. GONSKI
PRESIDENT



E.G. CAPON
DIRECTOR



J.R. BROADBENT
HON. TREASURER



R. SENN
GENERAL MANAGER
FINANCIAL & MANAGEMENT SERVICES

1 September 2000

ART GALLERY OF NEW SOUTH WALES TRUST

OPERATING STATEMENT

For the year ended 30 June 2000

	NOTES	ACTUAL 2000 \$'000	BUDGET 2000 \$'000	ACTUAL 1999 \$'000
Expenses				
Operating Expenses				
Employee related	3	12,142	12,127	11,871
Other operating expenses	4	9,299	11,392	10,395
Maintenance	5	1,393	500	1,839
Depreciation	6	1,719	1,800	1,984
Total Expenses		24,553	25,819	26,089
Less:				
Retained Revenue				
Sale of goods and services	7	7,655	8,195	7,660
Investment income	8	165	567	145
Grants and contributions	9	3,012	4,199	3,791
Other revenue	10	7	-	14
Total retained revenue		10,839	12,961	11,610
Net Gain (Loss) on Sale of Non-Current Assets	11	9	18	25
NET COST OF SERVICES BEFORE BEQUEST AND SPECIAL FUNDS		13,705	12,840	14,454
Bequest and Special Funds	22	(5,178)	-	(5,895)
NET COST OF SERVICES AFTER BEQUEST AND SPECIAL FUNDS		8,527	12,840	8,559
Government Contributions				
Recurrent appropriation		13,630	13,630	13,577
Capital appropriation		2,320	3,348	1,058
Acceptance by the Crown Entity of employee entitlements and other liabilities	12	1,153	350	1,185
Total Government Contributions		17,103	17,328	15,820
Surplus for the year		8,576	4,488	7,261

These accounts must be read in conjunction with the notes attached to the accounts.

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF FINANCIAL POSITION

As at 30 June 2000

	NOTES	ACTUAL 2000 \$'000	BUDGET 2000 \$'000	ACTUAL 1999 \$'000
ASSETS				
Current Assets				
Cash	14	126	1,773	1,141
Investments	17	7,548	6,159	6,959
Receivables	15	1,556	1,309	1,382
Inventories	16	1,385	1,138	1,139
Total Current Assets		10,615	10,379	10,621
Non-Current Assets				
Land and Buildings	18	171,216	168,920	164,995
Plant and equipment	18	4,686	-	5,950
Collections Assets	18	524,181	467,346	460,532
Investments	17	5,490	2,500	2,500
Total Non-Current Assets		705,573	638,766	633,977
TOTAL ASSETS		716,188	649,145	644,598
LIABILITIES				
Current Liabilities				
Accounts payable	19	2,460	1,420	1,880
Employee entitlements	20	953	674	871
Total Current Liabilities		3,413	2,094	2,751
NET ASSETS		712,775	647,051	641,847
Equity				
Accumulated funds	21	541,385	533,297	533,297
General reserves	21	161,311	108,550	98,959
Special reserves	22	10,079	5,204	9,591
TOTAL EQUITY		712,775	647,051	641,847

These accounts must be read in conjunction with the notes attached to the accounts.

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF CASH FLOWS

For the year ended 30 June 2000

	NOTES	ACTUAL 2000 \$'000	BUDGET 2000 \$'000	ACTUAL 1999 \$'000
Cash Flows from Operating Activities				
Payments				
Employee related		(10,031)	(10,265)	(9,802)
Other		(9,518)	(11,087)	(11,301)
TOTAL PAYMENTS		(19,549)	(21,352)	(21,103)
Receipts				
Sale of goods and services		7,373	8,195	7,181
Interest		165	150	145
Other		3,299	1,844	4,845
TOTAL RECEIPTS		10,837	10,189	12,171
Cash flows from Government				
Recurrent appropriation		13,630	13,630	13,577
Capital appropriation		2,320	3,348	1,058
Cash Reimbursements from the Crown Entity		376	350	355
NET CASH FLOWS FROM GOVERNMENT		16,326	17,328	14,990
Net cash outflows from operating activities	25	7,614	6,165	6,058
Cash flows from Investing Activities				
Proceeds from sale of Land, Building and Plant & Equipment		22	18	63
Purchases of Land, Building and Property, Plant & Equipment		(5,072)	(6,351)	(7,399)
Sale/(Purchases) of investments		(3,579)	800	944
Net cash flows from investing activities		(8,629)	(5,533)	(6,392)
Net Increase/(Decrease) in Cash		(1,015)	632	(334)
Opening cash and cash equivalents		1,141	1,141	1,475
CLOSING CASH AND CASH EQUIVALENTS	14	126	1,773	1,141

These accounts must be read in conjunction with the notes attached to the accounts.

SUMMARY OF COMPLIANCE WITH FINANCIAL DIRECTIVES

For the year ended 30 June 2000

	2000				1999			
	Recurrent Appropriation \$'000	Expenditure \$'000	Capital Appropriation \$'000	Expenditure \$'000	Recurrent Appropriation \$'000	Expenditure \$'000	Capital Appropriation \$'000	Expenditure \$'000
ORIGINAL BUDGET APPROPRIATION/ EXPENDITURE								
• Appropriation Act	13,451	13,451	1,520	2,320	13,577	13,577	1,058	1,058
• Budget Variation Acts (ie Additional Appropriations)	179	179	1,828	-	-	-	-	-
• s21A PF&AA – special appropriations	-	-	-	-	-	-	-	-
• s24 PF&AA – transfers of functions between departments	-	-	-	-	-	-	-	-
• s26 PF&AA – Commonwealth specific purpose payments	-	-	-	-	-	-	-	-
	13,630	13,630	3,348	2,320	13,577	13,577	1,058	1,058
OTHER APPROPRIATIONS/ EXPENDITURE								
• Treasurer's Advance	-	-	-	-	0	0	-	-
• Section 22 – expenditure for certain works and services	-	-	-	-	-	-	-	-
• Transfers from other agency (section 28 of the Appropriation Act)	-	-	-	-	-	-	-	-
	0	0	0	0	0	0	0	0
Total Appropriations – Expenditure/Net Claim on Consolidated Fund	13,630	13,630	3,348	2,320	13,577	13,577	1,058	1,058
Amount drawn down against Appropriation		13,630		2,320		13,577		1,058
<i>Liability to Consolidated Fund *</i>		0		0		0		0

The Summary of Compliance is based on the assumption that Consolidated Fund moneys are spent first (except where otherwise identified or prescribed).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 June 2000

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting entity

The Art Gallery of New South Wales comprises all the operating activities and entities under the control of the Board of Trustees of the Art Gallery of New South Wales (the Gallery) including the Gallery's commercial activities of merchandising, venue hire and catering. All transactions and balances between the funds and entities comprising the Gallery have been eliminated in the process of preparing the financial statements. The Art Gallery of New South Wales Foundation is not included, as the Gallery has no direct control over the activities of the Foundation. The principal object of the Foundation is to raise funds to be invested and to apply the income derived from such investments to the acquisition of works of art for the Gallery.

(b) Basis of accounting

These financial statements which are a general purpose financial report have been prepared on an accruals basis and in accordance with applicable Australian Accounting Standards and other authoritative pronouncements of the Australian Accounting Standards Board (AASB), Urgent Issues Group (UIG) the requirements of the Public Finance and Audit Act and Regulations, and the Financial Reporting Directions published in the Financial Reporting Code for Budget Dependent General Government Sector Agencies or issued by the Treasurer under section 9(2)(n) of the Act. Where there are inconsistencies between the above requirements, the legislative provisions have prevailed. In the absence of a specific Accounting Standard, other authoritative pronouncement of the AASB or UIG Consensus View, the hierarchy of other pronouncements as outlined in AAS 6 "Accounting Policies" is considered. Except for certain investments and land, building, property plant and equipment and infrastructure systems, which are recorded at valuation, the financial statements are prepared in accordance with the historical cost convention. All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency. The accounting policies adopted are consistent with those of the previous year.

(c) Change of Accounting Policy

There were no changes to Accounting Policy in the financial year to 30 June 2000.

(d) Revenue Recognition

Revenue is recognised when the Trust has control of the good or right to receive, it is probable that the economic benefits will flow to the Trust and the amount of revenue can be measured reliably. Additional comments regarding the accounting policies for the recognition of revenue are discussed below.

(i) Parliamentary Appropriations and Contributions from Other Bodies

From this financial year there is a change in accounting policy for the recognition of parliamentary appropriations. Parliamentary appropriations are generally recognised as revenues when the agency obtains control over the assets comprising the appropriations/contributions. Control over appropriations and contributions is normally obtained upon receipt of the cash.

An exception to the above is when appropriations are unspent at year-end. In this case, the authority to spend the money lapses and generally the unspent amount must be repaid to the Consolidated Fund in the following financial year. As a result, unspent appropriations are now accounted for as liabilities rather than revenue.

(ii) Sale of Goods and Services

Revenue from the sale of goods and services comprises revenue for the provision of products or services ie. user charges. User charges are recognised as revenue when the agency obtains control of the assets that result from them.

(e) Employee entitlements

(i) Wages and salaries, annual leave, sick leave and on-costs

Liabilities for wages and salaries, annual leave and vesting sick leave are recognised and measured as the amount unpaid at the reporting date at current pay rates in respect of employees' services up to that date. Under the awards operating in the Gallery, sick leave is non-vesting. The Trustees are of the opinion that total sick leave paid in any one year will not exceed leave entitlements for the year and therefore no liability exists in respect of leave accumulated. The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax which are consequential to employment are recognised as liabilities and expenses where the employee entitlements to which they relate have been recognised.

(ii) Long service leave and superannuation

The Gallery's liability for long service leave and superannuation are assumed by the Crown Entity. Long service leave is measured on a nominal basis. The Gallery accounts for the liability as having been extinguished resulting in the amount assumed being shown as part of the non-monetary revenue items described as "Acceptance by the Crown Entity of Employee Entitlements and Other Liabilities" Refer Note 12. The nominal method is based on the remuneration rates at year-end for all employees with five or more years of service. It is considered that this measurement technique produces results not materially different from the estimate determined by using the present value basis of measurement.

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (ie. Basic Benefits and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (ie. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

(f) Insurance

The Gallery's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self-insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past experience.

(g) Acquisitions of assets

The cost method of accounting is used for the initial recording of all acquisitions of assets by the Gallery. Cost is determined as the fair value of the assets given as consideration plus the costs incidental to the acquisition. Assets bequeathed or donated are brought to account and are initially recognised as assets and revenues, at valuations determined at the time of acquisition by either an independent valuer or Gallery officer.

(i) Collections

All additions to the collection are capitalised. Costs incurred in the restoration and conservation of collection items have been included in Net Cost of Services.

(ii) Land, buildings, and plant and equipment

Additions to land, building and plant and equipment items costing \$5,000 and above are capitalised.

(h) Revaluation of physical non-current assets

Each class of physical non-current assets is included in a five year revaluation plan. The recoverable amount test has not been applied, as the Gallery is a non-profit entity whose service potential is not related to the ability to generate net cash inflows.

(i) Property, Plant and Equipment

Land was valued by the Department of Public Works and Services at 30 June 2000. The amount of the revaluation has been brought to account in the books of the Gallery. Land is valued on an existing use basis. Buildings, including those classified by Treasury as Heritage Assets, were originally valued by the Department of Public Works & Services in 1992. In accordance with the Gallery's policy of revaluing major assets each five years, at 30 June 1997, the building was revalued at replacement cost by B.H. Hazlewood, Executive Quantity Surveyor, State Projects, Department of Public Works and Services. Plant and equipment items are not revalued and are carried in the books of account at depreciated original cost.

(ii) Collection

A collection revaluation policy has been developed with "signpost" works identified for revaluation in the 1999/2000 financial year as per the programme of revaluing all works over a five year period. The increase in value of the collection was brought to account in the

books of the Gallery. All works will be revalued by class in accordance with a predetermined programme over a period of five years.

(iii) Library Collection

A stocktake of the library collection was undertaken in the 1999/2000 financial year. As a result the librarian was of the opinion that many works had increased in value since the initial recognition of the library collection. A revaluation of the library was then undertaken and the amount of the revaluation was brought to account in the books of the Gallery.

(i) Depreciation of non-current physical assets

Depreciable assets include plant and equipment, permanent exhibition fit out and motor vehicles. Depreciation is calculated on a straight line basis so as to write off the carrying cost of these assets over their expected useful life. The useful life of all depreciable assets is re-assessed annually. Individual assets with a cost of less than \$5,000 are written off in the year of acquisition in accordance with recommended Government policy. The Trustees believe that the life of the Gallery building is indeterminate but conservatively estimate that the useful life of the building as a Gallery would be in excess of 200 years provided that the building is subject to normal maintenance. Therefore the annual depreciation expense to be applied to the building is determined to be immaterial.

Depreciation rates are listed below. For Plant & Equipment each asset's effective life is assessed and a depreciation rate of 7%, 14% or 20% is applied. Refer to note 6 for a dissection of depreciation expenses.

	Rate
Plant & Equipment	7-20%
Motor Vehicles	20%
Furniture & Fittings	20%
Office Equipment	33%
Computer Equipment	33%
Catering Equipment	20%
Other Equipment	20%

(j) Investments

Investment securities are intended to be held to maturity, and are recorded at the lower of cost and recoverable amount.

(k) Inventories

Inventories are valued at the lower of cost or net realisable value. Cost is determined using the "average" method of stock valuation.

(l) Doubtful debts

Allowance has been made in the accounts for doubtful debts after investigation and determination of recoverability of debts outstanding.

(m) Trust funds

This note is considered to cover conditions on contributions and also covers restricted assets.

The Gallery receives monies and gifts in specie in a trustee capacity for various trusts as set out in Note 22. As the

Gallery performs only a custodial role in respect of these monies and because the monies cannot be used for general purposes in the achievement of the Gallery's own objectives, they are brought to account as a separate item in the financial statements after calculation of the Net Cost of Services before Bequest and Special Funds. The aggregate of contributions received for the year has been recognised as revenue in the Bequest and Special Funds Revenue and Expenditure Statement in Note 22(a). These revenues provide for expenditure in the current year and in future years. Any revenues unspent in the current year have been carried forward for appropriate expenditure in future years.

(n) Trustee benefits

No Trustee of the Gallery has received or become entitled to receive a benefit because of a contract made by the Gallery or a related body with the Trustee or with a firm of which the Trustee is a member, or with a company in which the Trustee has a substantial interest.

(o) Taxation status

The activities of the Gallery are exempt of tax.

(p) Services provided at no cost

Where material contributions are made to the Gallery at no charge an expense is recorded in the accounts to reflect activities at the Gallery and is offset by an equivalent revenue entry. Also Refer to Note 26.

(i) Volunteer Services

Volunteers make a substantial and integral contribution to the operation of the Gallery. Volunteer guides provide guided tours of the Gallery's permanent and temporary exhibitions to the public and primary aged children. Additional assistance is provided to the Gallery's library and study room.

(ii) Building Maintenance

The Department of Public Works is undertaking a programme of restoring heritage buildings, including the Gallery. The cost of these works is being borne by the Department of Public Works and the Gallery will not incur any costs.

2 PROGRAMME STATEMENT

The Gallery operates one programme – Art Gallery of New South Wales. The objective of this programme is to develop and maintain collections of art works for the benefit of the community and to increase knowledge and appreciation of art.

In New South Wales, agencies are not required to separately record expenditures that are financed by the Consolidated Fund as distinct from expenditure financed by their own user charges. As a result, they are not able to determine accurately the exact amount of the expenditures that are related to the Consolidated Fund. However, the amount of revised appropriation should approximate the actual expenditure of Consolidated Fund monies by agencies.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	ACTUAL 2000 \$'000	ACTUAL 1999 \$'000
EXPENSES		
3 EMPLOYEE RELATED		
Salaries and wages (including recreation leave)	8,803	8,603
Superannuation entitlements	855	780
Long service leave	250	370
Workers compensation insurance	265	250
Payroll and fringe benefit taxes	644	677
Value of volunteer services (Refer also Note 9)	1,248	1,079
Other	77	112
	<u>12,142</u>	<u>11,871</u>
4 OTHER OPERATING EXPENSES		
Auditors remuneration	29	33
Bad and doubtful debts	2	-
Catering and entertainment	187	200
Communications	285	347
Consultants – Artists	98	82
Consumables	657	850
Exhibition fees and related costs	549	923
Fees – General professional	490	718
Interest	73	123
Freight, packing and storage	418	513
Insurance	698	980
Marketing and promotion	1,100	968
Printing	867	987
Property expenses	1,212	1,102
Staff training and development	27	43
Subscriptions, books and journals	226	244
Travel and accommodation	442	609
Sundry expenses	111	46
Cost of sales	1,828	1,627
	<u>9,299</u>	<u>10,395</u>
5 MAINTENANCE		
Repairs and routine maintenance	897	694
Major maintenance	-	-
Maintenance undertaken free of charge (Refer also Note 9)	496	1,145
	<u>1,393</u>	<u>1,839</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	ACTUAL 2000 \$'000	ACTUAL 1999 \$'000
6 DEPRECIATION		
Other Equipment	63	47
Catering Equipment	28	25
Motor Vehicles	29	30
Office Equipment	83	100
Plant & Machinery	943	1,052
Furniture, Fixtures and Fittings	367	424
Computer Equipment	206	306
	<hr/> 1,719	<hr/> 1,984
REVENUE		
7 SALE OF GOODS AND SERVICES		
Merchandise and book sales	4,008	3,718
Publications sales	275	356
Admission fees	2,098	2,712
Venue hiring and catering	672	561
Fees for other services	498	304
Exhibition touring fees	104	9
	<hr/> 7,655	<hr/> 7,660
8 INVESTMENT INCOME		
Interest	165	145
	<hr/> 165	<hr/> 145
9 GRANTS AND CONTRIBUTIONS		
Sponsorship – cash	604	588
Sponsorship – in kind	495	534
Donations – cash	65	169
Grants – State Government	104	33
Grants – Commonwealth Government	-	243
	<hr/> 1,268	<hr/> 1,567
Value of voluntary services (Refer also Note 3)	1,248	1,079
Services provided at no charge (Refer also Note 5)	496	1,145
	<hr/> 3,012	<hr/> 3,791
10 OTHER REVENUE		
Workers compensations recovery	7	14
	<hr/> 7	<hr/> 14

ART GALLERY OF NEW SOUTH WALES TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	ACTUAL 2000 \$'000	ACTUAL 1999 \$'000
11 GAIN ON SALE OF NON-CURRENT ASSETS		
Property, Plant & Equipment – proceeds of sale	22	63
– written down value of assets sold	13	38
Net gain on disposal of property, plant & equipment	9	25
Works of art – proceeds of sale	-	-
– written down value of assets sold	-	-
Net gain on disposal of works of art	-	-
Total gain on sale of non-current assets	9	25
12 ACCEPTANCE BY CROWN ENTITY OF EMPLOYEE ENTITLEMENTS AND OTHER LIABILITIES		
Superannuation	847	763
Long Service Leave	250	370
Payroll Tax	56	52
	1,153	1,185
13 CONTINGENT LIABILITIES		
At the date of this report, the Trustees are not aware of any material contingent liabilities.		
14 CASH		
Cash comprises cash on hand and bank balances. Interest is earned on daily bank balances and paid monthly at the normal commercial rate of such deposits. The Gallery does not have any bank overdraft facility.		
Cash at bank	119	1,123
Cash on hand	7	18
	126	1,141

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	ACTUAL 2000 \$'000	ACTUAL 1999 \$'000
15 CURRENT ASSETS – RECEIVABLES		
All trade debtors are recognised at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectable are written off. A provision for doubtful debts is raised when some doubt as to collection exists. The credit risk is the carrying amount (net of any provision for doubtful debts). No interest is earned on trade debtors. The carrying amount approximates net fair value. Sales are made on 30 day terms.		
Sale of goods and services	236	218
Less provision for doubtful debts	15	15
	<hr/> 221	<hr/> 203
Accrued income	365	165
Other debtors	373	923
Prepayments	597	91
Total receivables	<hr/> 1,556	<hr/> 1,382
16 CURRENT ASSETS – INVENTORIES		
Inventories consist of goods to adequately stock and ensure the commercial viability of the Gallery's Bookshop and the sale of publications produced by the Art Gallery of New South Wales.		
Finished goods	1,385	1,139
Total inventories	<hr/> 1,385	<hr/> 1,139
17 INVESTMENTS		
The Gallery has placed funds in Trustee approved bank deposits and can be placed "at call" or for a fixed term. The interest rate payable on such deposits is negotiated initially and is fixed for the term of the deposit.		
Government securities	-	1,959
Term Deposits	13,038	7,500
Total Investments	<hr/> 13,038	<hr/> 9,459
Classified as		
Current Assets	7,548	6,959
Non-Current Assets	5,490	2,500
TOTAL INVESTMENTS	<hr/> 13,038	<hr/> 9,459
Included in cash and investments are restricted use assets: (refer also to note 22)		
Current Assets	1,841	7,091
Non-Current Assets	8,238	2,500
	<hr/> 10,079	<hr/> 9,591

These funds represent donations and bequests held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2000 Carrying Amount \$	1999 Carrying Amount \$
At Call	-	-
Less than one year	4,800,000	6,959,128
One to five years	8,238,290	2,500,000
Greater than five years	-	-
	<u>13,038,290</u>	<u>9,459,128</u>

The deposits at balance date were earning an average interest rate of 6.26% (1999 – 5.9%), whilst over the year the weighted average interest rate was 6.2% (1999 – 5.3%) on an average balance during the year of \$11,193,942 (1999 – \$8,834,026).

18 NON-CURRENT ASSETS – LAND, BUILDING, PLANT & EQUIPMENT

	BALANCE 30.6.99 \$'000	PLUS ADDITIONS \$'000	LESS DISPOSALS \$'000	BALANCE 30.6.00 \$'000
LAND at Valuation	7,000	3,925	-	10,925
Buildings and Improvements				
Cost	590	2,296	-	2,886
Valuation	157,405	-	-	157,405
TOTAL BUILDINGS	<u>157,995</u>	<u>2,296</u>	<u>-</u>	<u>160,291</u>
TOTAL LAND AND BUILDINGS	<u>164,995</u>	<u>6,221</u>	<u>-</u>	<u>171,216</u>
Plant & Equipment				
Cost	14,673	468	(110)	15,031
Depreciation	8,723	1,719	(97)	10,345
TOTAL PLANT & EQUIPMENT	<u>5,950</u>	<u>(1,251)</u>	<u>(13)</u>	<u>4,686</u>
Art & Library Collections				
Cost	1,976	5,222	-	7,198
Valuation	458,556	58,427	-	516,983
TOTAL ART & LIBRARY COLLECTIONS	<u>460,532</u>	<u>63,649</u>	<u>-</u>	<u>524,181</u>
TOTAL LAND, BUILDING, PLANT & EQUIPMENT	<u>631,477</u>	<u>68,619</u>	<u>(13)</u>	<u>700,083</u>
TOTAL				
Cost	17,239	7,986	(110)	25,115
Valuation	622,961	62,352	-	685,313
Depreciation	8,723	1,719	(97)	10,345
Written down value	<u>631,477</u>	<u>68,619</u>	<u>(13)</u>	<u>700,083</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	ACTUAL 2000 \$'000	ACTUAL 1999 \$'000
19 CURRENT LIABILITIES – ACCOUNTS PAYABLE		
<p>The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade terms are not specified, payment is made not later than the end of the month following the month in which an invoice or a statement is received. Treasurer's Direction 219.01 allows the Minister to award interest for late payment. No Ministerial direction was given, nor did the Gallery incur any interest expense in relation to the late payment of invoices for the financial years ended 1999 and 2000.</p>		
Trade Creditors	1,513	1,177
Capital Creditors	947	703
	<u>2,460</u>	<u>1,880</u>
20 CURRENT LIABILITIES – EMPLOYEE ENTITLEMENTS		
Recreation Leave	657	674
Accrued Salaries and Wages	296	197
	<u>953</u>	<u>871</u>
21 CHANGES IN EQUITY		
(a) Accumulated funds		
Surplus for year as per operating statement	8,576	7,261
Valuation of Library Collection	-	9,074
Transfers (to) from Reserves		
Special reserves – capital	(203)	(1,168)
Special reserves – Expendable	(285)	(763)
Total transfers	<u>(488)</u>	<u>(1,931)</u>
	8,088	14,404
Balance at beginning of year	533,297	518,893
Accumulated funds at end of year	<u>541,385</u>	<u>533,297</u>
(b) Asset revaluation reserve		
Revaluation of Collection (Refer Note 1(h) (ii))	57,602	9349
Land	3,925	-
Library	825	-
	<u>62,352</u>	<u>9,349</u>
Balance at beginning of year	98,959	89,610
Asset revaluation reserve at end of year	<u>161,311</u>	<u>98,959</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	ACTUAL 2000 \$'000	ACTUAL 1999 \$'000
22 BEQUESTS AND SPECIAL PURPOSE FUNDS		
(a) Revenue and Expenditure Statement		
Revenue		
Donations for purchase of works of art	1,368	1,648
Donations of works of art	2,914	2,097
Capital bequests	203	1,168
Expendable bequests	531	484
	<u>5,016</u>	<u>5,397</u>
Interest received	545	441
Other income	49	162
Total Income	<u>5,610</u>	<u>6,000</u>
Expenditure		
Prizes and Scholarships	44	25
Other	388	131
Funds reimbursement	-	(51)
	<u>432</u>	<u>105</u>
Surplus for year	5,178	5,895
(b) Changes in equity		
(i) Special Reserves – Capital		
Transfer from Operating Statement – additions for year	203	1,168
Balance at beginning of year	5,867	4,699
Special reserves – capital at end of year	<u>6,070</u>	<u>5,867</u>
This reserve represents the preserved portion of bequests and special purpose funds received by the Gallery.		
(ii) Special Reserves – Expendable		
Transfers from Operating Statement –		
Surplus for year	5,178	5,895
Transfer from Accumulated Funds	400	-
Transfer to special reserve capital	(203)	(1,168)
Less acquisitions and other capital expenditure	(5,090)	(3,964)
	<u>285</u>	<u>763</u>
Balance at beginning of year	3,724	2,961
Special reserves – expendable at end of year	<u>4,009</u>	<u>3,724</u>
This reserve represents the expendable portion of bequests and special purpose funds received by the Gallery.		
(iii) Total – Special Reserves		
Transfers from operating statement	488	1,931
Balance at beginning of year	9,591	7,660
Total special reserves at end of year	<u>10,079</u>	<u>9,591</u>

These reserves are represented by investments as shown in note 17 to the accounts.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	ACTUAL	ACTUAL
	2000	1999
	\$'000	\$'000

23 UNCLAIMED MONIES

All amounts unclaimed are forwarded to the Treasury for credit of Special Deposits Unclaimed Monies Account and are available for refund from that account. No unclaimed amounts have been held in the accounts of the Art Gallery of New South Wales in excess of two years.

24 BUDGET REVIEW

Net cost of services

The Net Cost of Services Before Bequest and Special Funds was higher than budget by \$0.9 million. This was due to lower revenues generated by the Gallery's commercial activities; including bookshop, functions and exhibitions.

Asset and Liabilities

Net assets increased by \$66 million against budget. Art works increased significantly through

- the acquisitions from gifts, tied donations and purchases from commercial activities
- the revaluation of the Gallery's art collection
- the revaluation of the library reference collection
- and a small variance from prior year acquisitions received after the forward estimates had been submitted.

Cash Flows

(i) Operating

Operating cash outflows was higher than planned by \$1.4 million, due to receipts from donations and bequests being higher than planned. Lower trading revenue and expenses also contributed to the net result.

(ii) Investing

Investing cash flows were \$3.1 million higher due to a better than expected level of bequests and special funds receipts directed towards the acquisition of art works, and timing of capital creditor payments.

25 RECONCILIATION OF NET COST OF SERVICES TO NET CASH FLOWS FROM OPERATING ACTIVITIES

Cash provided by operating activities	(7,614)	(6,058)
Sale of Non-Current Assets	(9)	(25)
Depreciation	1,719	1,984
Gifts of works of art	(2,914)	(2,097)
Recurrent appropriation	13,630	13,577
Capital appropriation	2,320	1,058
Acceptance by Crown Entity of Trust Liabilities	1,153	1,185
Increase (decrease) in accounts payable	580	(824)
(Increase) decrease in receivables	(174)	(479)
(Increase) decrease in inventories	(246)	78
Increase (decrease) in employee entitlements	82	160
Net cost of services after bequest and special funds	8,527	8,559

ART GALLERY OF NEW SOUTH WALES TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	ACTUAL	ACTUAL
	2000	1999
	\$'000	\$'000
26 NON-CASH FINANCING AND INVESTING ACTIVITIES		
The following non-cash transactions are included in the financial accounts for the year.		
Donations of works of art – brought to account by creating an asset and crediting non cash donations	2,914	2,097
The following items are brought to account as expenses in the operating statement and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge.		
Voluntary services provided	1,248	1,079
Advertising, freight, accommodation, travel and similar expenses	495	534
Maintenance (Department of Public Works)	496	1,145
27 COMMITMENTS FOR EXPENDITURE		
Capital Commitment		
Purchase of painting-not later than one year	332	-
Other Expenditure Commitments		
Outsourcing of Network Administration and help desk services		
Not later than one year	194	-
Later than one year and not later than 5 years	210	-

GST- Commitments disclosed above include \$37,000 for GST. A contingent asset exists for the same amount which is recoverable from The Australian Taxation Office.

END OF AUDITED FINANCIAL STATEMENTS

PURCHASES

AUSTRALIAN ART

Nicholas Chevalier (United Kingdom; Australia; New Zealand, b.1828, d.1902), *The Ovens Valley, Victoria*, 1893 oil on canvas. Jean Cameron Gordon Bequest Fund in memory of her mother Mary Gordon 1999

Charles Conder (Australia;England, b.1868,d.1909), *Invitation-card for Mr and Mrs Edmund Davies*, (1904) lithograph, black ink on thick cream laid paper

Charles Conder (Australia;England, b.1868,d.1909), *A Spanish courtyard*, 1904 lithograph, sanguine ink with red chalk additions on cream wove paper

Charles Conder (Australia;England, b.1868,d.1909), *The leaning tree*, 1899 lithograph, sanguine ink on thin cream wove paper.

Purchased with funds provided by the Australian Collection Benefactors' Scheme 1999

Janet Dawson (Australia, b.1935), *Scribble rock pomegranates (diptych)*, 1999 diptych: pastel on paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 1999

Ian Fairweather (United Kingdom;Australia, b.1891,d.1974), *The pool*, 1959 synthetic polymer paint on cardboard on hardboard. Purchased with funds provided by the Cézanne Dinner Fund 1999

Arthur Fleischmann (Australia, b.1896,d.1990), *Shivaran Indian dancer*, 1952 (cast early 1990s) bronze. Purchased with funds provided by the 1000 Club 2000

Anne Judell (Australia, b.1942), *Mute*, 1999 black and white pastel on black paper. Purchased with funds provided by the 1000 Club 2000

George W. Lambert (Australia, b.1873,d.1930), *She would remind him*, 1902 watercolour, opaque with white highlights. Purchased with funds provided by the Australian Collection Benefactors' Scheme 1999

Bruno Leti (Australia, b.1941), *Nowhere is everywhere by now*, 1996-1997 monotype: hand coloured. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2000

Bea Maddock (Australia, b.1934), *Forty pages from Antarctica*, 1988 boxed set of 40 etchings on 21 sheets and title page (letterpress).

D G Wilson Bequest Fund 2000

John D. Moore (Australia, b.1888,d.1958), *Study of clouds*, 1933 pencil, watercolour. Purchased with

funds provided by the Australian Collection Benefactors' Scheme 1999

Sidney Nolan (Australia;United Kingdom, b.1917,d.1992), *Carcass*, early 1950s (printed 1975-1985) gelatin silver photograph. Purchased 1999

John Olsen (Australia, b.1928), *Five bells*, 1963 oil on hardboard. Purchased with funds provided by the Art Gallery Society of New South Wales 1999

John Olsen (Australia, b.1928), *Flathead and fish*, 1999 charcoal, pastel on white wove paper. Purchased 2000

Gladys Owen (Australia, b.1889,d.1960), *Kurrajong country*, wood engraving, black ink on thin cream laid paper. Purchased with funds provided by the Australian Collection Benefactors' Scheme 1999

Jan Senbergs (Australia, b.1939), *In the studio*, 1998 artist's book containing two lithographs and three screenprints. Purchased with funds provided by the Arthur Boyd Acquisition Fund 1999

Aida Tomescu (Romania;Australia, b.1955), *Patru II*, 1999 oil on canvas. D G Wilson Bequest Fund 2000

Jessie Trill (Australia, b.1881,d.1967), *Charing Cross Bridge*, 1907-1908 etching with foul bite and plate tone, brown ink on cream wove paper. Purchased with funds provided by the Australian Collection Benefactors' Scheme 1999

Fred Williams (Australia, b.1927,d.1982), *My garden*, 1965-1967 oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales 1999

Salvatore Zofrea (Australia, b.1946), 12 prints from the portfolio *Days of heaven*, 1984:

January, 1984 etching; *February*, 1984 etching; *March*, 1984 etching; *April*, 1984 etching; *May*, 1984 etching; *June*, 1984 etching; *July*, 1984 etching; *August*, 1984 etching; *September*, 1984 etching; *October*, 1984 etching; *November*, 1984 etching; *December*, 1984 etching. Marshall Bequest Fund 2000

ABORIGINAL AND TORRES STRAIT ISLANDER

Pinau Ghee (Australia), *Dari*, 1999 feathers, cane, cotton, shell and paint. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1999

Narritjin Maymuru (Australia,

b.1922,d.1982), *Djert (The sea eagle)*, circa 1958 natural pigments on bark. Purchased 1999

Inyuwa Nampitjinpa (Australia, b.circa 1935,d.1999), *Untitled (Pukunya)*, 1999 synthetic polymer paint on linen. Purchased with funds provided by the Leo Christie Emerging Artists fund 1999

Kutuwalumi Purawarrumpatu (Australia, b.circa 1928), *Untitled*, 1999 etching on cream laid paper.

Kutuwalumi Purawarrumpatu (Australia, b.circa 1928), *Untitled*, 1999 aquatint on cream laid paper. D G Wilson Bequest Fund 2000

Rover Thomas (Australia, b.1926,d.1998), *Two men dreaming*, circa 1985 natural pigments on canvas board. Purchased 2000

Ray James Tjangala (Australia, b.circa 1958), *Untitled (Site of Yunala)*, 1999 synthetic polymer paint on linen canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2000

Uta Uta Tjangala (Australia, b.circa 1926,d.1990), *Untitled*, 1972 synthetic polymer powder paint and natural earth pigments on hardboard. Purchased 1999

Joseph Tjapaltjarri (Australia, b.circa 1952), *Untitled*, 1999 synthetic polymer paint on canvas. Don Mitchell Bequest 2000

Tim Tjapangarti Payungka (Australia, b.circa 1942,d.2000), *Untitled (red)*, 1998 synthetic polymer paint on linen canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2000

Patrick Tjungarrayi (Australia, b.circa 1935), *Untitled (Two goanna ancestors)*, 1999 synthetic polymer paint on linen canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2000

Freda Warlapinni (Australia, b.circa 1928), *Untitled*, 1999 etching.

Freda Warlapinni (Australia, b.circa 1928), *Untitled*, 1999 etching on cream laid paper.

D G Wilson Bequest Fund 2000

Freda Warlapinni (Australia, b.circa 1928), *Untitled*, 1999 natural pigments on linen canvas. Purchased with funds provided by the Art Gallery Society's Friends of Yiribana 2000

Pedro Wonaeamirri (Australia, b.1974), *Tutini with figure of Purukupali (Pukamani grave post)*, 1999 ironwood, natural pigments, feathers, beeswax

Pedro Wonaeamirri (Australia, b.1974), *Tutini (Pukamani grave post)*,

1999 ironwood, natural pigments

Pedro Wonaeamirri (Australia, b.1974), *Tutini (Pukamani grave post)*, 1999 ironwood, natural pigments

Pedro Wonaeamirri (Australia, b.1974), *Tutini (Pukamani grave post)*, 1999 ironwood, natural pigments

Pedro Wonaeamirri (Australia, b.1974), *Tutini (Pukamani grave post)*, 1999 ironwood, natural pigments

Pedro Wonaeamirri (Australia, b.1974), *Tutini (Pukamani grave post)*, 1999 ironwood, natural pigments

Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1999

Owen Yalandja (Australia, b.1960), *Yawk Yawk*, 1999 natural pigments on Kurrajong.

Owen Yalandja (Australia, b.1960), *Yawk Yawk*, 1999 natural pigments on Kurrajong. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2000

INTERNATIONAL ART
EUROPEAN ART BEFORE 1900

Pierre Bonnard (France, b.1867,d.1947), *La baignoire*, 1942-1946 colour lithograph. Purchased 1999

George Romney (England, b.1734,d.1802), *A study of two women: a sketch for the Milner Sisters*, 1734-1802 pencil, pen and bistre wash. Parramore Purchase Fund 2000

MODERN AND
CONTEMPORARY ART

Peter Atkins (Australia, b.1963), *Spanish Journal*, 1998 20 panels; mixed media Purchased with funds provided by the Contemporary Collection Benefactors' Program 2000

Marion Borgelt (Australia, b.1954), *Void series Nos XI, XII, XIII*, 1992 triptych: pigment, oil, sand on linen. Purchased with funds provided by the Contemporary Collection Benefactors' Program 1999

Janet Burchill (Australia, b.1955), *Chain of ponds 'following the blind leading the blind'*, 1997 synthetic polymer paint on canvas and synthetic polymer paint on wood. Purchased with funds provided by the Contemporary Collection Benefactors' Program 1999

Adam Cullen (Australia, b.1965), *Lets Get Lost*, 1999 synthetic polymer paint, ink and enamel on board

Adam Cullen (Australia, b.1965), *Australian Saints*, 1999 synthetic

polymer paint, ink and enamel on board
 Purchased with funds provided by the Contemporary Collection Benefactors' Program 1999
Lucian Freud (Germany:England, b.1922), *Garden in Winter*, 1998-1999 etching on Somerset Satin paper. Purchased 1999
GUAN Wei (China:Australia, b.1957), *Revisionary*, 1998 26 panels; synthetic polymer paint on canvas. Purchased with funds provided by the Rudy Komon Memorial Fund 1999
Fiona Hall (Australia, b.1953), *Cash crop*, 1998 carved soap, painted bank notes in a vitrine. Purchased with funds provided by the Contemporary Collection Benefactors' Program 2000
Bethan Huws (United Kingdom, b.1961), *Boat*, 1983-1999 Rush (three boats), perspex and wood. Purchased 1999
Judith Wright (Australia, b.1945), *Fluid I*, 1999 synthetic polymer paint on Japanese paper
Judith Wright (Australia, b.1945), *Projections for Eliza III*, 1999 VHS PAL tape, 90 minutes duration
Judith Wright (Australia, b.1945), *Projections for Eliza III*, 1999 U-matic low band tape, 30 minutes duration
 Purchased with funds provided by the Contemporary Collection Benefactors' Program 1999

PHOTOGRAPHY

Charles Bayliss (Australia, b.1850,d.1897), *Surf, Coogee, Sydney*, circa 1880
 albumen photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 1999
Mervyn Bishop (Australia, b.1945), *Prime Minister Gough Whitlam pours soil into the hands of traditional land owner Vincent Lingiari, Northern Territory*, 1975 (printed 1999) type R3 photograph. Hallmark Cards Australian Photography Collection Fund 1991
Pat Brassington (Australia, b.1942), *Feeding time*, 1998 inkjet print. Purchased with funds provided by Rowan Ross and Annie Bleakley-Ross, Sydney 2000
Pat Brassington (Australia, b.1942), *Sago child*, 1999 inkjet print. Purchased with funds provided by the Photography Collection Benefactors' Program 2000
Ian Dodd (Australia, b.1937), *Wet hair*, 1974 (printed 1999) gelatin silver photograph
 Purchased with funds provided by Anthony Bertini, Sydney 2000
Ian Dodd (Australia, b.1937), *Untitled*, 1976 (printed 2000) gelatin silver photograph. Purchased with funds provided by Charles Latimer, Sydney 2000
Ian Dodd (Australia, b.1937), *White peacock*, 1994 (printed 2000) gelatin silver photograph. Purchased with funds provided by Worling Saunders, Sydney 2000
Ian Dodd (Australia, b.1937), *Silver gulls, Port Kembla*, 1982 (printed 2000) gelatin silver photograph. Purchased with funds provided by Perpetual Trustees, Sydney 2000
Simone Douglas (Australia, b.1966), *Blind VII & VIII, From the series Stasis (blind)*, 1999 diptych; 2 type C photographs, synthetic polymer paint and wood. Purchased with funds provided by the Photography Collection Benefactors' Program 1999
Victoria Fernandez (United States of America:Australia, b.1958), *Into the wood*, 1997
 gelatin silver photograph
Victoria Fernandez (United States of America:Australia, b.1958), *Ophelia*, 1998 gelatin silver photograph
 Purchased with funds provided by the Photography Collection Benefactors' Program 2000
Bill Henson (Australia, b.1955), *Untitled 1998/1999/2000*, 1998-2000 type C photograph. Purchased 2000
Felicia Kan (Hong Kong:Australia, b.1966), *Reservoir*, 1998 type C photograph on aluminium
Felicia Kan (Hong Kong:Australia, b.1966), *Wave*, 1998 type C photograph on aluminium
Felicia Kan (Hong Kong:Australia, b.1966), *Cloud*, 1998 type C photograph on aluminium
 Viktoria Marinov Bequest Fund 1999
Tracey Moffatt (Australia, b.1960), 5 photolithographs from the series *Scarred for life II*, 1999: *Scissor cut 1980*, 1999
 photolithograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2000
Mothers reply 1976, 1999
 photolithograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2000
Piss bags 1978, 1999 photolithograph. Purchased with funds provided by Joanne Braithwaite, Martin Browne, Ben Drayton, Neil Frazer, Roberta Glass, Max Kreijn, Leon Rogan, Sean Mah, John McRae, Jonathan Turner and Erick Valls 2000
Homemade hand knit 1958, 1999
 photolithograph. Purchased with funds provided by Andrew Frazer and Drew Metcalfe 2000
Suicide threat 1982, 1999
 photolithograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2000
Patricia Piccinini (Sierra Leone; Australia, b.1965), 2 type C photographs of a digital print from the series *SQ2*, 2000: *36° on the 14th*, 2000 type C photograph of a digital print
 Purchased with funds provided by Fabric Scouts Pty. Ltd., Sydney 2000
Restless, 2000 type C photograph of a digital print. Purchased with funds provided by Amanda Harkness, Sydney 2000
John A Williams (Australia, b.1958), *Billabong and White Cedar*, 1999
 gelatin silver photograph, selenium toned

John A Williams (Australia, b.1958), *Billabong and Fence*, 1999 gelatin silver photograph, selenium toned
 Purchased with funds provided by the Photography Collection Benefactors' Program 1999
Justene Williams (Australia, b.1970), 3 type C photographs mounted on aluminium from the series *Bunny Boy*, 1997:
Bunny Boy 1, 1997 type C photograph mounted on aluminium. Purchased with funds provided by Anthony Bond, Sydney 2000
Bunny Boy 6, 1997 type C photograph mounted on aluminium. Purchased with funds provided by Sandra Ferman, Sydney 2000
Bunny Boy 12, 1997 type C photograph mounted on aluminium.
 Purchased with funds provided by John Swainston, Sydney 2000
Werner Rohde (Germany, b.1906,d.1990), *Wachspuppenkopf (wax dollhead)*, 1928
 gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2000

ASIAN ART

BURMA

Pagan, *Crowned head of a Buddha*, Pala Period 750 – 1159, 11th century – 12th century pyrophyllite possibly Shan style, *Hintha bird or Hamsa*, 14th century copper alloy
 D G Wilson Bequest Fund 2000

CAMBODIA

Bayon style, *Palanquin hook*, 12th century copper alloy with green patina
 Kulen ware, *Covered jar with incised lotus petal design on cover*, circa 12th century stoneware with green glaze
 D G Wilson Bequest Fund 2000

CHINA

Dragon robe (Tibetan 'chuba'), 18th century yellow silk brocade.
 Edward and Goldie Sternberg Chinese Art Purchase Fund 2000
CAI Heng, *Aspects I*, 1996 hanging scroll; ink on paper. Purchased 2000
CAI Heng, *Aspects II*, 1996 hanging scroll; ink on paper. Purchased 2000
LIU Xiaoxian (People's Republic of China; Australia, b.1963), *Our Gods*, 2000 18 type C photographs.
 D G Wilson Bequest Fund 2000

INDIA

Bengal, *Varaha rescuing the earth goddess, Bhudevi*, Pala Period 750 – 1159, 10th century phyllite.
 Purchased with funds provided by the Art Gallery Society of New South Wales 1999
Bihar, *Bodhgaya Model of the temple of Bodhgaya*, Pala Period 750 – 1159, 10th century – 11th century black soapstone.
 D G Wilson Bequest Fund 2000
Central India, *Durga slaying the buffalo demon*, 8th century red sandstone.

Purchased with funds provided by the Art Gallery Society of New South Wales 1999

Uttar Pradesh, Mathura, *Bust of a woman at a balcony*, Kushan period circa 1st century – 4th century, 1st century – 2nd century mottled red sandstone

Uttar Pradesh, Mathura, *Torso of a woman, possibly the goddess Lakshmi*, Kushan period circa 1st century – 4th century, 2nd century – 3rd century mottled red sandstone.

D G Wilson Bequest Fund 2000

Orissa, Puri, *Dancing Ganesh and the Mahavidyas*, 19th century paint on 'pati' canvas.
 D G Wilson Bequest Fund 2000

Shanti Dave (India, b.1931), *Colour wood cut no.4*, 1977 colour woodcut
Shanti Dave (India, b.1931), *Colour wood cut no.10*, 1977 colour woodcut
 Purchased with funds provided by the Asian Collection Benefactors' Program 2000

INDONESIA

Central Java, *Amitabha Buddha*, 8th century-9th century andesite.
 Purchased with funds provided by the Art Gallery Society 2000
Kendi, Majapahit period 1292 – 1520, 14th century – 15th century reddish black earthenware, unglazed
Central Java, *Seated Buddha*, 9th century copper alloy
Central Java, *Standing Avalokiteshvara*, 9th century copper alloy with traces of gilding
Central Java, possibly Nganjuk style, *Bodhisattva, probably Manjushri, in Lalitasana*, 9th century copper alloy
 D G Wilson Bequest Fund 2000

JAPAN

FUKAZAWA Sakuichi (Japan, b.1896,d.1946), *Poet strolling*, Showa period 1926 – 1988, 1927 – 1928 woodcut
FUKAZAWA Sakuichi (Japan, b.1896,d.1946), *Road towards the hill*, Taisho period 1912 – 1926, 1925 colour woodcut
 Yasuko Myer Bequest Fund 1999
KAWANABE Kyōsai (Japan, b.1831,d.1889), *Ogre chanting Buddhist prayer*, Edo (Tokugawa) period 1615 – 1868, 1864 colour woodcut; oban late-e.
 Purchased with funds provided by the Asian Collection Benefactors' Program 2000
NAKAMURA Ken'ichi (b.1895,d.1967), *Woman with mirror*, Showa period 1926 – 1988, circa 1932 lithograph
ONCHI Koshiro (Japan, b.1891,d.1955), *A face*, Taisho period 1912 – 1926, 1914 colour woodcut
ONCHI Koshiro (Japan, b.1891,d.1955), *Lyric I*, Taisho period 1912 – 1926, 1914 woodcut
ONCHI Koshiro (Japan, b.1891,d.1955), *Morning*, Showa period 1926 – 1988, 1930 colour woodcut
 Yasuko Myer Bequest Fund 1999

SUZUKI Shonen (Japan, b.1849,d.1918), *Pine trees*, Meiji period 1868 – 1912 pair of six-fold screens; ink on gilded paper. Purchased 2000

Unknown (Japan), *The Plain of Musashi*, Edo (Tokugawa) period 1615 – 1868, late 17th century – 18th century pair of six fold screens; ink, colour and gold on paper.

Art Gallery of New South Wales
Foundation Purchase 2000

Various (Japan), *Shi-to Hanga*, Taishō period 1912 – 1926, 1 May 1925 bound book; 20 leaves, 1 woodcut, 1 etching and 6 prints.
Yasuko Myer Bequest Fund 2000

NEPAL

Birth of the Buddha, 14th century – 16th century carved wooden temple strut with traces of pigment.
D G Wilson Bequest Fund 2000

THAILAND

Peninsular Thai, *Standing Avalokiteshvara*, Srivijaya period 700 – 1200, 9th century copper alloy.
D G Wilson Bequest Fund 2000

TIBET

Southern Tibet, *Set of eighteen offering goddesses*, 19th century gouache on cotton.
Purchased 2000

GIFTS

AUSTRALIAN ART

ANONYMOUS GIFT

Andrew Rogers (Australia), *Flora Exemplar*, 1999 bronze

JEAN CAMERON GORDON BEQUEST IN MEMORY OF HER MOTHER MARY GORDON

Clarice Beckett (Australia, b.1887,d.1935), *Beumaris foreshore*, circa 1926 oil on canvas on paperboard

FRED CRESS

Fred Cress (Australia, b.1938), 16 drawings from the *Bag* series, 1987: *Bag 1*, 1987 charcoal; *Bag 2*, 1987 charcoal; *Bag 3*, 1987 charcoal; *Bag 4*, 1987 charcoal; *Bag 5*, 1987 charcoal; *Bag 6*, 1987 charcoal; *Bag 7*, 1987 charcoal; *Bag 8*, 1987 charcoal; *Bag 9*, 1987 charcoal; *Bag 10*, 1987 charcoal; *Bag 11*, 1987 charcoal; *Bag 12*, 1987 charcoal; *Bag 13*, 1987 charcoal; *Bag 14*, 1987 charcoal; *Bag 15*, 1987 charcoal; *Bag 16*, 1987 charcoal

VESTA DAVIES

Livingston Hopkins (Australia, b.1846,d.1927), *A catgut trio*, circa 1904 pen and black ink

SIR WILLIAM DOBELL ART FOUNDATION

Nick Mourtzakis (Australia, b.1950), *Untitled study*, 1999 conté, white chalk on two sheets of brown dressmakers paper

GWEN FROLICH

Charles Blackman (Australia, b.1928), *(Girl descending stairs from railway bridge)*, circa 1953-circa 1954 charcoal on thin cream wove paper

ROSALIE GASCOIGNE

Rosalie Gascoigne (New Zealand; Australia, b.1917,d.1999), *Metropolis*, 1999 retro-reflective road signs

NORA HEYSEN

Nora Heysen (Australia, b.1911), *Self portrait* 1926 pencil on white paper
Nora Heysen (Australia, b.1911), *Sketchbook, New Guinea*, 1950s sketchbook: 32 bound leaves, 2 loose leaves, 21 drawings on 22 pages, mixed media on cream wove paper
Nora Heysen (Australia, b.1911), 32 drawings from the sketchbook *Remains of sketchbook, New Guinea*, 1950s: *Onge*, 1950s pen and brown ink on cream wove paper; *Isaac Tosika*, 1950s sanguine and brown conté on cream wove paper; recto: *Timothy*; verso: *Batsun (Pattson)*, 1950s recto: sanguine and black conté on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *Dick Hou (Dala)*; verso: *Sepo (Simon)*, 1950s recto: sanguine on cream wove paper; verso: pen and red/brown ink on cream wove paper; (*Partial study of female native carrying a basket on her head*), 1950s sanguine on cream wove paper; *Namoi*, 1950s sanguine, pen and brown ink, black conté on

cream wove paper; *Namoi*, 1950s pen and brown ink on cream wove paper; recto: *Delousing - Nester and Namoi*; verso: *Gwakena*, 1950s recto: pen and red/brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; *Larman*, 1950s sanguine on cream wove paper; *Waitai*, 1950s sanguine on cream wove paper; recto: *Waitai*; verso: *Billy*, 1950s recto: sanguine on cream wove paper; verso: sanguine on cream wove paper; *Nickolas*, 1950s sanguine and black conté on cream wove paper; *Fakari*, 1950s sanguine on cream wove paper; recto: *George Malefoasi*; verso: *Allen*, 1950s recto: pen and red/brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *Jack*; verso: *Gegame*, 1950s recto: pen and red/brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *Gegame*; verso: *Rosemary*, 1950s recto: pen and red/brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *(Seated male native)*; verso: *(Study of eyes)*, 1950s recto: pen and red/brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *Malee*; verso: *(Study of bending male and female natives)*, 1950s recto: pen and red/brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *(Study of female native)*; verso: *(Study of mother nursing a child)*, 1950s recto: pen and red/brown ink on cream wove paper; recto: *(Crying child)*; verso: *(Study of natives fishing with a net, from a boat)*; 1950s recto: pen and brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; *Lily*, 1950s pen and brown ink on cream wove paper; recto: *(Sleeping native child)*; verso: *(Head study)*; 1950s recto: pen and red/brown, grey ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *(Standing native child, rear view)*; verso: *(Bending native figures)*, 1950s recto: pen and red/brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *(Bending native figures)*; verso: *(Child study)*, 1950s recto: pen and brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; recto: *Teop*; verso: *Tolocus*, 1950s recto: pen and brown ink on cream wove paper; verso: pen and red/brown ink on

cream wove paper; recto: (*Study of native nursing a child*); verso: (*Native mother and two children*), 1950s recto: pen and red/brown ink on cream wove paper; verso: pen and red/brown ink on cream wove paper; *Ariel Boeta*, 1950s sanguine on bond paper; *Anthony*, 1950s brown fibre-tipped pen on cream wove paper; *Kay*, 1950s brown fibre-tipped pen on cream wove paper; *Pricilla*, 1950s brown fibre-tipped pen on cream wove paper

FRANK HODGKINSON

Frank Hodgkinson (Australia, b.1919), *Piazza S.S. Annunciata*, 1947 pen and brown ink on cream wove paper, mounted on thick cream wove paper

Frank Hodgkinson (Australia, b.1919), *Santa Maria del Carmine*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Piazza dell S.S. Annunciata*, 1947 pen and brown ink, wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Piazza della S S Annunciata*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Duomo, Florence*, 1948 pen and brown ink on gridded cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Galleria dell'Accademia*, 1948 pen and brown ink, wash on gridded cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Piazza Santo Spirito*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Sistine Chapel*, 1947 pencil, grey wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Duomo, Florence*, 1948 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Street scene*, 1948 brush and brown ink, wash on gridded cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiesole*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Ponte Vecchio*, 1947 pen and brown ink, pink/brown wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Florence from Ponte Vecchio - rainy evening*, 1947 Brush and brown ink, wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *(Landscape)*, 1948 pen and brown ink, brown and grey wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919),

Fiume Arno, 1947 pen and brown ink, wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Ponte Vecchio*, 1947 pencil, pen and orange ink, wash on white wove paper

Frank Hodgkinson (Australia, b.1919), *Dredging on the Fiume Arno*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Florence from Campanile di Giotto*, 1947 pen and brown ink, brown wash, opaque yellow wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiume Arno*, 1947 brush and brown ink, wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiume Arno*, 1947 pen and brown ink, wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiume Arno*, 1947 pen and brown ink, brown and black wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *(Landscape)*, 1947 pen and brown ink, brown and dark blue wash on cream wove paper

Frank Hodgkinson (Australia, b.1919), *Florence, from Ponte Vecchio*, raining like hell, 1947 pen, brush and brown ink, wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Ponte Vecchio*, 1947 pen and brown ink, light yellow wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *From Campanile di Giotto*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *(Tuscan buildings)*, 1947 pen and brown ink, brown and yellow wash, white gouache on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Near Ponte Romana*, 1947 pen, brush and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Bank of Fiume Arno*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiume Arno*, 1947 pen and brown ink, wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Near Ponte Romana*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Florence*, 1947 pen, brush and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiume Arno, Firenze*, 1948 brush and brown ink, brown wash, opaque grey wash on cream gridded wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919),

From Piazza Michelangelo, 1947 pen, brush and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Arezzo*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *(River landscape)*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Firenze*, 1947 pen and brown and black ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *(Bridge)*, 1947 brush and brown ink on cream gridded wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *(Tuscan Town)*, circa 1947 pen and brown ink, brown and dark blue wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Outskirts of Florence*, 1947 pen and brown ink, brown and opaque grey wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Florence*, 1947 pen, brush and brown ink, opaque white wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *After Masaccio*, 1948 brush and brown ink wash on gridded cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Masaccio*, 1948 brush and brown ink wash on gridded cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Dredging on the Fiume Arno*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Firenze*, 1947 pen and brown ink, brush and brown ink wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiume Arno*, 1947 pen and brown ink, opaque white wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiume Arno*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Florence*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Santa Croce*, 1948 pen and brown ink, orange wash on gridded cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Piazza della S S Annunciata*, 1948 pen and brown ink, brush and brown ink, wash, white gouache on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Fiume Arno - dusk*, 1947 pen and brown ink on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *Ponte*, 1947 pen and brown ink,

wash, opaque white wash on cream wove paper from a sketchbook

Frank Hodgkinson (Australia, b.1919), *(Tuscan buildings)*, 1948 oil on cardboard

MARJORY HOLLINSWORTH
H.A. Hanke (Australia, b.1901,d.1989), *Oriental still life*, 1943 oil on canvas on cardboard

MICHAEL AND MARGOT JOHNSON
Michael Johnson (Australia, b.1938), *Frontal 2*, 1968 synthetic polymer paint on canvas

BRUNO LETI
Bruno Leti (Australia, b.1941), *Clunes*, 1996-1997 artist's book with oil monotypes and intaglio
Bruno Leti (Australia, b.1941), *Apprehensions*, 1994 artist's book with nine coloured monotypes and screenprinted text
Bruno Leti (Australia, b.1941), *Drawing*, 1994 artist's book with seven etchings, monotypes, aquatints and chine collé
Bruno Leti (Australia, b.1941), 13 prints from the folio *Journey to*, 1993 -1994 drypoint, etchings and drypoints with plate tones

JULIAN LYMBURNER, THE ARTIST'S SON
Francis Lyburner (Australia, b.1916,d.1972), *Josephine*, (1938) pen and black ink on cream laid paper
Francis Lyburner (Australia, b.1916,d.1972), *Two people at a table*, circa 1940 (printed 1986) etching, black ink on thin cream wove paper
Francis Lyburner (Australia, b.1916,d.1972), *Reclining female nude*, circa 1940 printed 1986 etching, black ink with plate tone on white wove paper
Francis Lyburner (Australia, b.1916,d.1972), Etching plate for 'Two people at a table' and 'Reclining female nude' circa 1940 copper etching plate

DON AND ALISON MITCHELL
Marjorie Fletcher (Australia, b.1912,d.1988), *Self-torso*, 1934 (cast 1996) bronze

MARGARET OLLEY
Criss Canning (Australia, b.1947), *Waratah*, 1999 oil on canvas
Weaver Hawkins (United Kingdom:Australia, b.1893,d.1977), *Kurraba Road, North Sydney*, pre 1960 pencil, watercolour on white watercolour paper

MARGARET HANNAH OLLEY
ART TRUST
Robert Barnes (Australia), *Macbeth's visitor*, 1999 oil on canvas

PETA PHILLIPS
Rosemary Madigan (Australia, b.1926), *Torso*, 1986 bronze
Rosemary Madigan (Australia, b.1926), *Group of three figures*, 1983 bronze

ALAN AND JANCIS REES
Lloyd Rees (Australia, b.1895,d.1988), *Aden*, 1976 soft ground etching, black

- ink on ivory wove paper
Lloyd Rees (Australia, b.1895,d.1988), *Mount Warning*, 1976 sugarlift aquatint, black ink on ivory wove paper
Lloyd Rees (Australia, b.1895,d.1988), *'Our home' in Majorca*, 1976 soft ground etching, black ink on ivory wove paper
Lloyd Rees (Australia, b.1895,d.1988), *Majorca*, 1976 soft ground etching, black ink on ivory wove paper
Lloyd Rees (Australia, b.1895,d.1988), *Monastery, Corfu*, 1976 sugarlift aquatint, black ink on ivory wove paper
Lloyd Rees (Australia, b.1895,d.1988), recto: *Drawing for soft-ground etching 'Plaza Soller, Majorca'*; verso: *Drawing for soft-ground etching 'Tuscan Town'*, 1976 recto: pencil and red ball-point pen on ivory laid paper; verso: pencil
Lloyd Rees (Australia, b.1895,d.1988), recto: *Drawing for soft-ground etching 'Farm House, Majorca'*; verso: *Drawing for soft-ground etching 'Our home in Majorca'*, 1976 pencil on ivory wove paper
Lloyd Rees (Australia, b.1895,d.1988), recto: *Drawing for soft-ground etching 'Monastery, Corfu'*; verso: *Impression of soft-ground etching 'Plaza Soller Majorca'*, 1976 recto: pencil on ivory wove paper; verso: wax-ground impression on ivory wove paper
Lloyd Rees (Australia, b.1895,d.1988), recto: *Drawing for soft-ground etching 'Aden'*; verso: *Impression of soft-ground etching "Our home" in Majorca'*, 1976 recto: pencil on ivory laid paper; verso: wax-ground impression
Lloyd Rees (Australia, b.1895,d.1988), recto: *Drawing for soft-ground etching 'Majorca'*; verso: *Impression of soft-ground etching 'Farm house, Majorca'*, 1976 recto: pencil on ivory laid paper; verso: wax-ground impression
Lloyd Rees (Australia, b.1895,d.1988), *The city from Waverton*, circa 1919 etching, black ink on ivory wove paper
Lloyd Rees (Australia, b.1895,d.1988), *The city from Waverton*, circa 1919 (printed 1995) etching, black ink on white wove paper
Lloyd Rees (Australia, b.1895,d.1988), *The city from Waverton*, circa 1919 (printed 1995) etching, black ink on chiné collé on white wove paper
Lloyd Rees (Australia, b.1895,d.1988), *Etching plate for 'The city from Waverton'*, circa 1919 copper etching plate sealed with black ground
Lloyd Rees (Australia, b.1895,d.1988), *Old Medical School, University of Sydney*, 1922 (printed 1965) etching and drypoint (?), black ink on thick white wove paper
Lloyd Rees (Australia, b.1895,d.1988), *Old Medical School, University of Sydney*, 1922 (printed 1984) etching and drypoint (?), brown ink on cream wove paper
Lloyd Rees (Australia, b.1895,d.1988), *A tower in Europe*, 1922 (printed 1976) etching and drypoint (?), brown ink on cream wove paper
Lloyd Rees (Australia, b.1895,d.1988), *A tower in Europe*, 1922 (printed 1984) etching and drypoint (?), brown ink on cream wove paper
 SAM AND HEATHER URE–SMITH
Rayner Hoff (Australia, b.1894,d.1937), *Aboriginal head*, 1925 terracotta
 THEA WADDELL FOR THE THEA PROCTOR MEMORIAL FUND
Anne Starling (Australia, b.1967), *Inner city*, 1999 woodcut, black ink on white rice paper
 LYN WILLIAMS
Fred Williams (Australia, b.1927, d.1982), *The river, Werribee Gorge*, 1977 oil on canvas
 SALVATORE ZOFREA
Salvatore Zofrea (Australia, b.1946), *Drawing book for Appassionata: book no. 1*, 1994 – 1999 40 pages of drawings; 19 leaves/38 pages of white Arches paper; 2 buff fly leaves, one at front, one at back of book; bound in maroon covers with 3 Chicago screws
Salvatore Zofrea (Australia, b.1946), *Drawing book for Appassionata: book no. 2*, 1994 – 1999 44 pages of drawings 20 leaves/40 pages of white Arches paper 2 buff fly leaves, one at front, one at back of book
Salvatore Zofrea (Australia, b.1946), *Drawing book for Appassionata: book no. 3*, 1994 – 1999 42 pages of drawings 20 leaves/40 pages of white Arches paper 2 buff fly leaves, one at front, one at back of book
Salvatore Zofrea (Australia, b.1946), 40 prints from the suite *Appassionata*, 1994 – 1999: *Title page*, 1994 – 1999 two prints from separate woodblocks; black ink on heavy white Japanese Hitachi paper; *The winding road into Borgia*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My parents conceive me*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Later that day in the cornfield*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My birth at 9pm*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The promise*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The promise broken*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The first time I saw the stars*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My mother collects water from the spring*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My mother and her sister collecting flax*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper;
Spinning the flax into linen, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Harvesting the wheat*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Lunch break in harvest time*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The harvest dance*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The village idiot*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Catching fire-flies in summer*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Remembering playing in the wildflowers*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *My mother making bread with her sisters*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The gypsies come to Borgia*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Picking wildflowers for Corpus Christi*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The blessing of the animals*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Harvesting grapes*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The village Madonna*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The death of my grandfather*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The death of my grandfather*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Harvesting olives*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Crushing olive oil*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Collecting firewood at Christmas*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Christmas Eve - shepherds with pipes*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Christmas presents from America*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Killing the pig for salami*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The beginning of Lent*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The last supper at my mother's house*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Holy Week*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper;
 white Japanese Hitachi paper; *Easter Sunday - the Resurrection*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Easter Monday – the picnic at my grandfather's farm*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *St Gregory's fair*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *The circus in Borgia*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper; *Children's games*, 1994 – 1999 woodblock print; black ink on heavy white Japanese Hitachi paper
Salvatore Zofrea (Australia, b.1946), 40 woodblocks for the *Appassionata suite*, 1994 – 1999: *Title*, 1994 – 1999 Kauri pine woodblock; *Vignette of figs*, 1994 – 1999 Kauri pine woodblock; *The winding road into Borgia*, 1994 – 1999 magnolia woodblock; *My parents conceive me*, 1994 – 1999 magnolia woodblock; *Later that day in the cornfield*, 1994 – 1999 magnolia woodblock; *My birth at 9pm*, 1994 – 1999 magnolia woodblock; *The promise*, 1994 – 1999 magnolia woodblock; *The promise broken*, 1994 – 1999 magnolia woodblock; *The first time I saw the stars*, 1994 – 1999 Kauri pine woodblock; *My mother collects water from the spring*, 1994 – 1999 Kauri pine woodblock; *My mother and her sister collecting flax*, 1994 – 1999 Kauri pine woodblock; *Spinning the flax into linen*, 1994 – 1999 jelutong woodblock; *Harvesting the wheat*, 1994 – 1999 jelutong woodblock; *Lunch break in harvest time*, 1994 – 1999 jelutong woodblock; *The harvest dance*, 1994 – 1999 jelutong woodblock; *The village idiot*, 1994 – 1999 jelutong woodblock; *Catching fire-flies in summer*, 1994 – 1999 jelutong woodblock; *Remembering playing in the wildflowers*, 1994 – 1999 jelutong woodblock; *My mother making bread with her sisters*, 1994 – 1999 Kauri pine woodblock; *The blind woman of Borgia*, 1994 – 1999 magnolia woodblock; *Picking wildflowers for Corpus Christi*, 1994 – 1999 jelutong woodblock; *The gypsies come to Borgia*, 1994 – 1999 jelutong woodblock; *Picking figs*, 1994 – 1999 magnolia woodblock; *The blessing of the animals*, 1994 – 1999 Kauri pine woodblock; *Harvesting grapes*, 1994 – 1999 magnolia woodblock; *The village Madonna*, 1994 – 1999 jelutong woodblock; *The death of my grandfather*, 1994 – 1999 Kauri pine woodblock; *Harvesting olives*, 1994 – 1999 jelutong woodblock; *Crushing olive oil*, 1994 – 1999 Kauri pine woodblock; *Collecting firewood at Christmas*, 1994 – 1999 magnolia woodblock; *Christmas Eve - shepherds with pipes*, 1994 – 1999 magnolia woodblock; *Christmas*

presents from America, 1994 – 1999 magnolia woodblock; *Killing the pig for salami*, 1994 – 1999 Kauri pine woodblock; recto: *The beginning of Lent*; verso: *Easter Sunday – the Resurrection*, 1994 – 1999 recto and verso: carved, magnolia woodblock; *The last supper at my mother's house*, 1994 – 1999 jelutong woodblock; *Holy Week*, 1994 – 1999 magnolia woodblock; *Easter Monday – the picnic at my grandfather's farm*, 1994 – 1999 magnolia woodblock; *St Gregory's fair*, 1994 – 1999 magnolia woodblock; *The circus in Borgia*, 1994 – 1999 jelutong woodblock; *Children's games*, 1994 – 1999 magnolia woodblock

ABORIGINAL AND TORRES STRAIT ISLANDER

BRENDA L CROFT

Brenda L. Croft (Australia, b.1964), *Sue Ingram, Botany Road /Regent Street, Redfern*, 1992 duratran, light box

Brenda L. Croft (Australia, b.1964), *Shane Phillips and Noel Collett, Eveleigh Street, Redfern*, 1992 duratran, light box

Brenda L. Croft (Australia, b.1964), *Mathew Cook and Bonny Briggs, Aboriginal Community health services, Pitt street, Redfern*, 1992 duratran, light box

Brenda L. Croft (Australia, b.1964), *Mervyn Bishop and Joseph Croft, Prince Alfred park, Redfern*, 1992 duratran, light box.

INTERNATIONAL ART

EUROPEAN ART BEFORE 1900
MARGARET OLLEY

Pierre Bonnard (France, b.1867,d.1947), *Promenade des nourrices – avec frise de fiacres*, 1899 four lithographs arranged in the form of a screen

Edouard Vuillard (France, b.1868,d.1940), *Madame Prospe – Emile Weil à son bureau*, circa 1923 pastel and distemper on paper mounted on board

MODERN AND CONTEMPORARY ART

MARIE BROWN IN MEMORY OF
CLIFFORD T. BROWN

Jean-Paul Riopelle (Canada;France, b.1923), *Untitled*, 1949 oil on canvas

Jean-Paul Riopelle (Canada;France, b.1923), *Untitled*, 1950 oil on canvas

FRED HAGSTROM

12 prints from the portfolio *Portfolio of prints by contemporary American artists*, 1998:

Charles Cohan (United States of America, b.1960), *Untitled*, 1998 lithograph, relief, intaglio

Teresa Cole (United States of America, b.1961), *Harness*, 1998 intaglio

William Fick (United States of America, b.1963), *Cartoon head*, 1998 linocut

Fred Hagstrom (United States of America, b.1954), *Conquest*, 1998 photo etching and plastic plate intaglio

Adele Henderson (United States of America, b.1955), *Biogenesis No. 13*, lithograph

Kurt Kemp (United States of America, b.1957), *The drunken man's lament*, 1998 intaglio, chine collé, handworking

Michael Kruger (United States of America, b.1967), *Closed circuit or the discovery of being seen by a machine*, 1998 photo lithograph and intaglio

Beauvais Lyons (United States of America, b.1958), *The philosophy of Liebniz*, 1998 lithograph

Laurie Sloan (United States of America, b.1962), *Untitled*, 1998 intaglio and relief

Sarah Smelser (United States of America, b.1971), *Untitled*, 1998 intaglio with monoprinting

Tanja Softic (United States of America, b.1966), *Nocturne*, 1998 intaglio

Jennifer Yorke (United States of America, b.1973), *Victim or Perpetrator?*, 1998 silkscreen

THE REVEREND THEODORA HOBBS

Denise Green (Australia;United States of America, b.1946), *Pend/ance #2*, 1979 pencil and paint stick on graph paper

JANET LAURENCE

Janet Laurence (Australia, b.1949), *Untitled*, 2000 Laboratory glass tubes, cylinders and flasks, petrie dishes with various elements, old thermometers. Old glass vessels to collect tears, 3 duraclear photographic images mounted on acrylic, natural specimens in glass case

MOËT & CHANDON AUSTRALIAN

ART FOUNDATION COLLECTION

Susan Norrie (Australia, b.1953), *fête*, 1986 oil on canvas

Kathy Temin (Australia, b.1968), *Troubled Times*, 1999 felt

MARGARET OLLEY

Giorgio Morandi (Italy, b.1890, d.1964), *Natura Morta*, 1933 etching in black and brown ink

ANNE SULLIVAN

John Bellamy (Scotland, b.1942), *The return of the prodigal*, 1983 oil on canvas

PHOTOGRAPHY

ANTHONY BOND

Ian Dodd (Australia, b.1937), *Mirror image*, 1975 (printed later) gelatin silver photograph

CAZNEAUX FAMILY

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *The debut*, 1922 gelatin silver photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Warrens Gorge, Flinders Range*, 1935 gelatin silver photograph, toned

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Australian Gum*, 1935 gelatin silver photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Profile, child study*, 1930s gelatin silver photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Backstage*, 1936 gelatin silver photograph, toned

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Old Bond Store, Sydney Harbour*, circa 1906 – circa 1910 bromoil photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Boys with hose, fire at Redfern*, 1919 gelatin silver photograph, toned

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *The veil, Miss Leslie Sugden*, 1931 gelatin silver photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Surry Hills, child under veranda*, 1914 gelatin silver photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Model in Norman Lindsay's garden, Springwood*, circa 1920 gelatin silver photograph, toned

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Evening on the Clarence River*, circa 1930 gelatin silver photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *The Humorist (Spencer Shier)*, circa 1920 gelatin silver photograph, toned

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Dee Why Pool II*, 1934 gelatin silver photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Balloons, Angela*, 1933 gelatin silver photograph

Harold Cazneaux (New Zealand; Australia, b.1878,d.1953), *Placid waters, Albury district*, circa 1935 gelatin silver photograph, toned

MRS VI COLLINGS

Lawrence Collings (Australia, b.1910,d.1993), *Early light*, 1986 gelatin silver photograph

PAOLA INCERTI

Michael Corridor (Australia, b.1962), *Texaco, Salton Sea, California*, Feb 1999 type C photograph

ANNA PACI AND GIORGIO COLOMBO

Anna Paci (Italy, b.1940) and **Giorgio Colombo** (Italy, b.1934), *Daedalus A Gain*, 1980 22 gelatin silver photographs

JULIANA SWATKO

Juliana Swatko (United States of America;Australia, b.1952), 2 gelatin silver photographs, multiple toned from the series *Facts and Fabrications*, 1990: *Tower of Babel*,

Duomo Milan, 1990 gelatin silver photograph, multiple toned

Treachery, Palestrina Italy, 1990 gelatin silver photograph, multiple toned

Juliana Swatko (United States of America;Australia, b.1952), 2 type C photographs from the series

Neo Eden, 1998:

Red leaf, 1998 type C photograph
Blue leaves, 1998 type C photograph

ASIAN ART

BURMA

ANONYMOUS GIFT
Vessel with a scene of the Churning of the Milky Ocean, early 20th century cast non-ferrous metal with lacquer coating
ALEX BIANCARDI
Arakan, *Crowned Buddha*, 15th century copper alloy with traces of pigment and gilding

ESTATE OF DAVID STRACHAN
Seated Buddha, 17th century – 18th century bronze
CAMBODIA

ANONYMOUS GIFT
Khmer, *Torso of a female divinity*, Angkor period 802 – 1431, mid 12th century grey sandstone

ALEX BIANCARDI
Khmer, *Head of Harihara*, late 7th century – early 8th century sandstone
Bequest of Alex Biancardi 2000

Khmer, *Hand and forearm of a deity*, 7th century – 8th century copper alloy
Khmer, *Standing figure of Vishnu*, 7th century – 8th century sandstone
Kulen ware, *Pedestal jar*, circa 12th century – 13th century crackled pale green glazed stoneware with incised decoration on lid and rim

CHINA

ANONYMOUS GIFT
Hebei Province, Ding ware, *Large shallow dish decorated with carved floral design*, Northern Song 960 – 1127, Song dynasty 960 – 1279, 11th century–early 12th century porcelain with copper bound rim

Earthenware, “*Hill jar*” with cover, Han dynasty 206 BCE – 220 CE earthenware with lead glaze
Qi Baishi (China, b.1863,d.1957), *Pumpkins*, hanging scroll; ink and colour on paper

EDMUND CAPON

QIAN Du (China, b.1763,d.1844), *Landscape after Ju Ran*, Qing dynasty 1644 – 1911 album leaf; ink on paper

DR PETER ELLIOTT

CHEN Wenxi (China;Singapore, b.1908,d.1991), *Gourds and a bird*, ink and colour on paper

IFOULD FAMILY

JU Lian (China, b.1828,d.1904), (*Courtesan reading*), Guangxu 1875 – 1908, Qing dynasty 1644 – 1911, 1896 album leaf; ink and colour on silk

LEE TECK–CHIUW

LU Yanshao (China b.1909,d.1993), *Landscape of Liuzhou*, 1985 handscroll; ink and colour on paper

J H MYRTLE COLLECTION

Jiangxi Province, Jingdezhen ware, *Tripod censor ('ding)*, Wanli 1573 – 1619, Ming dynasty 1368 – 1644, early 17th century porcelain with underglaze blue decoration

Jiangxi Province, Jingdezhen ware, *Wine cup decorated with five carp on the interior and four on the exterior*, Qing dynasty 1644 – 1911, early 18th century porcelain with overglaze enamel
Porcelain, *Shallow bowl decorated with figure of Li Bai*, Qing dynasty 1644 – 1911, late 17th century – early 18th century porcelain with famille verte decoration

MARGARET OLLEY

Informal waistcoat, circa 1890 'kesi' silk brocade

J A AND H D SPERLING

Stem cup, Ming dynasty 1368 – 1644, 16th century porcelain with 'anhua' (secret) decoration

JUDITH AND KEN RUTHERFORD

Female rank badge with silver pheasant design, Yongzheng 1723 – 1735, Qing dynasty 1644 – 1911 embroidery with gold and coloured threads, and peacock feathers on silk
Imperial Duke's insignia, Qianlong 1736 – 1795, Qing dynasty 1644 – 1911 'kesi' [woven silk]

INDIA

ALEX BIANCARDI

Andhra Pradesh, *Cosmetic tray with image of Lakshmi lustrated by elephants Gajalakshmi*, Satavahana period, circa 1st century – 3rd century, 3rd century – 4th century marble

Bihar, probably Nalanda region, *Seated Buddha stela*, Pala Period 750 – 1159, late 10th century – early 11th century black stone

Central India, *Head and torso of Kumara*, circa 9th century pink sandstone

North India, possibly Gujarat, *Torso*, 10th century white marble

North India, *Head of a woman*, circa 7th century dark sandstone

Orissa, *Varaha rescuing the Earth Goddess, Bhudevi*, 10th century – 11th century stone

MARGARET OLLEY

Rajasthan, Jodhpur, Marwar style, *Portrait of Raja Kesari Singhji of Jodhpur on horseback*, circa 1820 opaque watercolour on paper

PAL FAMILY IN HONOUR OF JACKIE MENZIES

West Bengal, *Plaque depicting centaur*, Pala Period 750 – 1159, 12th century terracotta

J A AND H D SPERLING

Rajasthan, Ranakpur Seth Amandji Klayanji Pedhi temple, *Figure of a Jina*, 20th century copper alloy

ESTATE OF DAVID STRACHAN

Madhya Pradesh, *Gandharva*, circa 11th century pink sandstone

INDONESIA

PAL FAMILY IN HONOUR OF JACKIE MENZIES

Mirror handle, 11th century bronze

ESTATE OF DAVID STRACHAN

Java, *Head of a woman*, circa 14th century terracotta

JAPAN

ANONYMOUS GIFT

Large vase decorated with sculptured lotus and frogs and incised water pattern and water plants, Meiji period 1868 – 1912 copper alloy
Vase with design of cranes in flight, Meiji period 1868 – 1912 copper alloy with various metal overlay
Suzuki NANREI (Japan, b.1775,d.1844), *(Landscape with fisherman on river bank)*, Edo (Tokugawa) period 1615 – 1868 hanging scroll; ink and slight colour on paper

IFOULD FAMILY

Hosoda EISHŌ (Japan, active circa 1793 – 1799), *(Women celebrating New Year)*, Edo (Tokugawa) period 1615 – 1868 colour woodcut
Ando/Utawaga HIROSHIGE (Japan, b.1796,d.1858), *Futagawa* From the series *Fifty-three stations of Tokaido*, Tenpo era 1830 – 1844/ Edo (Tokugawa) period 1615 – 1868, circa 1833 colour woodcut
Katsushika HOKUSAI (Japan, b.1760,d.1849), *Fukui in Echizen* From the series *Remarkable views of the bridges in all provinces*, Tenpo era 1830 – 1844/Edo (Tokugawa) period 1615 – 1868, circa 1834 colour woodcut

Katsushika HOKUSAI (Japan, b.1760,d.1849), *Youth setting out from home* From the series *A true mirror of Chinese and Japanese poems*, Tenpo era 1830 – 1844/Edo (Tokugawa) period 1615 – 1868, circa 1833 colour woodcut

Torii KIYONAGA (Japan, b.1752,d.1815), *Fine day in early Spring* From the series *Eight views of four seasons*, Edo (Tokugawa) period 1615 – 1868, colour woodcut

Katsukawa SHUNCHŌ (Japan, active circa 1770-circa 1800), *Evening bell at Umeyashiki (Plum Mansion)* from the series *Eight famous views of Edo*, Edo (Tokugawa) period 1615 – 1868, colour woodcut

Utawaga TOYOKUNI I (Japan, b.1769,d.1825), *Actor Iwai Hanshiro*, Edo (Tokugawa) period 1615 – 1868, circa 1800 colour woodcut
Kitagawa UTAMARO (Japan, b.1753?,d.1806), *(Mitate puppeteers)* from the series *Songs of faithful love Edo*, (Tokugawa) period 1615 – 1868, circa 1800 colour woodcut

Kitagawa UTAMARO (Japan, b.1753?,d.1806), *Mirror polishing* from the book *Spring colours* [illustrated book], Edo (Tokugawa) period 1615 – 1868, 1794 colour woodcut

REV MUNEHARU KUROZUMI KIKKŌ Jūsōken (b.1948), Black raku tea bowl, Heisei period 1989 – , 1997 earthenware with black raku glaze

REV MUNEHARU KUROZUMI KIKKŌ Jūsōken (b.1948), Black raku tea bowl, Heisei period 1989 – , 1997 earthenware with black raku glaze

KENNETH MYER

TSURUYA Kōkei (Japan, b.1946), *Actor Nakamura Tomijaro in the role of Kono Moronao*, Showa period 1926 – 1988, 1986 colour woodcut with mica

YASUKO MYER BEQUEST FUND

ŌTA Saburō (Japan, b.1884,d.1969), *Café waitress*, 1914 colour woodcut

MARGARET OLLEY

Utawaga KUNISADA I /TOYOKUNI III (Japan, b.1786,d.1864), *(Maple viewing party)*, 1847 – 1852 colour woodcut [triptych]

DR JOHN YU & DR GEORGE SOUTTER

Hasami ware (Japan), *Dish with flat rim with incised pattern and flower design*, Edo (Tokugawa) period 1615 – 1868, 1650 – 1700 stoneware with celadon glaze
Hasami ware (Japan), *Dish with incised waves and lotus design*, Edo (Tokugawa) period 1615 – 1868, 1650 – 1700 stoneware with celadon glaze

KOREA

J A AND H D SPERLING

Mirror with design of two birds, Koryo period 918 – 1392, bronze

NEPAL

ALEX BIANCARDI

Carved temple strut (tunala) with celestial woman, 13th century – 14th century wood

Conch shell with image of standing Vishnu, 16th century – 17th century carved conch shell

Conch shell with images of Vishnu, 16th century carved conch shell
Mandala of Avalokiteshvara, 16th century – 17th century opaque watercolour on cotton glued to painted wooden table

J A AND H D SPERLING

Vajradakini, 20th century parcel gilt and inlaid silver bronze

PAKISTAN

ALEX BIANCARDI

Ancient Gandhara, *Reliquary box with lotus design*, Kushan period circa 1st century – 4th century, 1st century schist
Ancient Gandhara, *Votive Stupa with base*, Kushan period circa 1st century – 4th century, 1st century marble
Sri Lanka, Polonnaruwa, *Seated Buddha*, 14th century copper alloy with gilding

CAMBODIA

ALEX BIANCARDI

Bayon style, *Lion*, 15th century – 16th century copper alloy with gilt

THAILAND

ALEX BIANCARDI

Sawankhalok, *Covered box*, circa 14th century – 15th century grey stoneware with pale blue-white glaze and iron underglaze decoration on lid
Footprint of the Buddha, 18th century – 20th century wood with gilt

Peninsular Thailand, *Standing Buddha*, circa 6th century copper alloy

F STORCH

Ayutthaya, *Head of Buddha*, 14th century sandstone with traces of lacquer

ESTATE OF DAVID STRACHAN

Head of Buddha, circa 15th century copper alloy
Head of Buddha, circa 15th century copper alloy
Mon/Dvaravati style, *Buddha head and upper torso*, circa 8th century terracotta

TIBET

ALEX BIANCARDI

Sino-Tibetan style, *Fire-spoon with vajra and phoenix design*, 16th century – 18th century blackened iron with gilding

MARIE-FRANCOISE FATTON

Southern Tibet, *Karma Pa and consort*, 17th century – 18th century gouache on cotton
Southern Tibet, *The seven treasures*, 17th century-18th century gouache on cotton

J A AND H D SPERLING

Dorje cushion, 19th century 16th – 17th century embroidered Chinese silk with cotton appliqué, cotton reverse

Ritual bell and cover, 18th century brass bell; cover: woven cane with leather tie

Storage box for stem cup with woven cover, Ming dynasty 1368 – 1644, 16th century lacquer over cloth base fitted box
Woven cover for stem cup, Ming dynasty 1368 – 1644, 16th century fibre, thread and leather

WORKS OF ART LOANED TO THE GALLERY

1999.32 **Sidney Nolan**

Diver 1945
oil, enamel on paperboard
Anonymous loan

L2000.1 **Anselm Kiefer**

Wege Der Weltweisheit: Die Hermann Schlacht 1978
mixed media (woodblock print, synthetic polymer paint, varnish)
Private collection, Sydney

L2000.3 **Francis Bacon**

Study for portrait with bird 1980
oil on canvas
Private collection, Sydney

L2000.4 **Patricia Piccinini**

Psychogeography 1996
type C photograph from Digiprint
Private collection, Sydney

L2000.5 **Cindy Sherman**

Untitled 1999 1999
gelatin silver photograph
Private collection, Sydney

L2000.6 **Mat Collishaw**

Ideal Boys 'Francesso & Gennaro' 1997
Colour photograph on dibond
Private collection, Sydney

L2000.7 **Mat Collishaw**

Ideal Boys 'John Luca & Paco' 1997
Colour photograph on dibond
Private collection, Sydney

L2000.8 **Paul Smith**

Make my night 1998
RA4 colour photograph, aluminium mounted
Private collection, Sydney

L2000.9 **Paul Smith**

Make my night 1998
RA4 colour photograph, aluminium mounted
Private collection, Sydney

L2000.10 **Baron Wilhelm von Gloeden**

Youth with a headband, Naples circa 1900
albumen photograph
Private collection, Sydney

L2000.11.a-b **YOSHINORI**

PAIR OF STIRRUPS
On loan from the Museum of Applied Arts and Sciences 1987

L2000.12 **PLAQUE**

19th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.13 **TEA BOWL**

19th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.14 **SATSUMA WARE BOWL**

19th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.15 **EARTHENWARE**

Cup
0700-0750
On loan from the Museum of Applied Arts and Sciences 1987

L2000.16 **FIGURE OF A CAMEL**

On loan from the Museum of Applied Arts and Sciences 1983

L2000.17.a-b **SUKOTHAI WARE COVERED BOWL**

13th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.18.a-b **SETO WARE TEA CADDY**

18th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.19.a-b **SETO WARE TEA CADDY**

18th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.20.a-b **SETO WARE TEA CADDY**

18th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.21 **VASE**

circa 19th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.22 **VASE OF HU SHAPE**

On loan from the Museum of Applied Arts and Sciences 1987

L2000.23 **BOX COVER**

On loan from the Museum of Applied Arts and Sciences 1987

L2000.24 **BOTTLE**

circa 1400
On loan from the Museum of Applied Arts and Sciences 1987

L2000.25.a-b **COVERED BOWL**

14th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.26 **ROOF ORNAMENT (IN THE FORM OF A NAGA HEAD)**

14th century
On loan from the Museum of Applied Arts and Sciences 1987

L2000.27.a-b **TRIPOD CENSER AND COVER**

On loan from the Museum of Applied Arts and Sciences 1987

L2000.28 **CENSER**

On loan from the Museum of Applied Arts and Sciences 1987

L2000.29 **Bill Henson**

Untitled 1997/2000
1997-2000 (printed 2000)
type C photograph
On loan from the collection of John Kiley and Eugene Silbert, Sydney

L2000.30 *Hanuman* circa 12th century
copper alloy with traces of vermilion ('kum-kum') powder applied during worship
Anonymous loan 2000

L2000.31 **Jean Bellette**

Greek girl
oil on canvas
Private collection loan

L2000.32 **Margaret Olley**

Portrait in the mirror 1948
oil on hardboard
Private collection loan

WORKS OF ART LOANED BY THE GALLERY

LAWRENCE WILSON ART GALLERY

Drysdale
13/8/99 – 19/9/99 **Russell Drysdale**

Crucifixion 1946

oil on plywood

OA1.1963 **Russell Drysdale**

Road to the Black Mountains

circa 1952

oil on canvas

8679 **Russell Drysdale**

Kimberley landscape 1961

pencil, pen and black ink

132.1996 **Russell Drysdale**

Working drawing for 'Home town'

(1941)

pencil, squared

11.1972 **Russell Drysdale**

Study for 'Home town' (1943)
pencil and black ink, watercolour
278.1990
SARJEANT GALLERY/ TE WHARE O RHUA

Edith Collier and her circle

July 1999 – May 2000

Sarjeant Gallery 14/8/99 – 10/10/99
Auckland City Art Gallery 18/12/99 – 13/2/00

Dowse Art Museum 4/3/00 – 30/4/00

Margaret Preston

(Still life with teapot and daisies)

circa 1915

oil on hardboard

192.1977

Margaret Preston

(Millpond, Bilbury) circa 1916

softground etching

DA53.1963

S.H. ERVIN GALLERY

Love magic: Erotics, politics and

Indigenous Art

21/8/99 – 3/10/99

Samuel Wagbarga

Three Mimi Spirit Figures Dancing

circa 1964

natural pigments on eucalyptus bark

P2.1964

MUSEO DE ARTE

CONTEMPORÁNEO, MEXICO

Imants Tillers

24/9/99 – 1/1/2000

Imants Tillers

Conversations with bride 1974 – 1975

gouache, synthetic polymer paint,

paper on aluminium [112 paintings],

112 aluminium tripods, 7 type C

colour photographs

235.1976.1, 235.1976.2 a-g

Imants Tillers

52 displacements 1979 – 1980

gouache on canvas (six paintings),

text (six framed panels)

16.1980.a-l

Imants Tillers

Two paintings, hidden from view

1981–1982

diptych: synthetic polymer paint on

canvas

122.1984.a-b

HISTORIC HOUSES TRUST OF

NEW SOUTH WALES,

MUSEUM OF SYDNEY

Bamarabanga

18/9/99 – 5/12/99

Karen Casey

Gateway 1994

oil and mixed media on linen

MUSEUM OF CONTEMPORARY ART
WORD

9/9/99 – 29/11/99

John Brack

Out 1979

oil on canvas

47.1981

102.1999.a-c **Joseph Kosuth**

One and three tables 1965

Installation; (table, photograph, text)

TOOWOOMBA REGIONAL ART
GALLERY

*What's Lost/what's won – Conviction
and contradiction in the art of*

Frederick McCubbin

9/9/99 – 28/11/99

8559 **Frederick McCubbin**

Self Portrait 1886

oil on canvas

ROSLYN OXLEY9 GALLERY

Rosalie Gascoigne

1/9/99 – 25/9/99

55.1999.a-c **Rosalie Gascoigne**

Great Blonde paddocks 1999

sawn wood

187.1999 **Rosalie Gascoigne**

Metropolis 1999

retro-reflective road sign

THE AMERICAN FEDERATION OF ARTS

James Tissot

1/9/99 – 30/7/2000

Yale Center for British Art

22/9/99 – 28/11/99

Musée du Québec

15/12/99 – 12/3/2000

Albright-Knox Art Gallery, Buffalo

24/3/2000 – 2/7/2000

6697 **James Jacques Joseph Tissot**

The Widower 1876

oil on canvas mounted on hardboard

AUSTRALIAN MUSEUM

Bats

25/9/9 – 28/2/2000

2283 **Elizabeth Söderberg**

Bowl with flying fox design 1912

beaten copper with repoussé

22.1998 **Unknown, China**

Jindezhen ware – Bowl with design

of five bats on yellow ground

surrounding the character 'shau'

[longevity] in centre on interior and

two dragons and two phoenix

medallions on exterior

Qing dynasty, Guangxu period

porcelain with overglaze enamel

DO30.1961 **Utagawa TOYOKUNI II**

Matching of beautiful women and

flowers à la mode circa 1830

colour woodcut; aizuri-e

LISMORE REGIONAL ART GALLERY

A Moment in Time; Brett Whiteley's

Byron Bay Series

20/10/99 – 28/11/99

Brett Whiteley

Wategoes Beach Holiday Suite;

Wategoes Beach No.10

gouache on paper

Collection: The Brett Whiteley Studio
Museum, Sydney

Brett Whiteley

Midday at Wategoes Beach

oil on canvas

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Good Morning Glory II

oil on canvas

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Wategoes Beach Holiday Suite;

Wategoes Beach No.3 (Dolphins)

ink on rice paper

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Wategoes Beach Holiday Suite;

Wategoes Beach No.6 (Untitled)

charcoal

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Wategoes Beach Holiday Suite;

Wategoes Beach No.8 (Monsteroia)

charcoal

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Wategoes Beach Holiday Suite;

Wategoes Beach No.11 (Untitled)

gouache and ink

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Wategoes Beach Holiday Suite;

Wategoes Beach No.14 (Monsteroia

Deliciosa)

ink on paper

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Wategoes Beach Holiday Suite;

Wategoes Beach No.15 (Dolphins in

Storm)

gouache on paper

Collection: The Brett Whiteley Studio

Museum, Sydney

AUSTRALIAN MARITIME MUSEUM

Secrets of the Sea: Myth, Lore and

Legend

October 1999 – August 2000

2479 **Unknown, Italy**

Standing bowl circa 1850

venetian glass, gilt, enamel

246.1985 **Salvatore Rosa**

Glaucaus and Scylla circa 1661

etching

MUSEUM PICASSO, BARCELONA

Picasso. Indoor, Outdoor Landscapes

26/10/99 – 30/1/00

66.1981 **Pablo Picasso**

Femme nue dans un rocking-chair

1956

oil on canvas

MOREE PLAINS GALLERY

Brett Whiteley – The genius

27/11/99 – 28/1/2000

OA19.1962 **Brett Whiteley**

Untitled painting II 1961

oil, pencil, collage on hardboard

8.1979 **Brett Whiteley**

The pink heron 1969

synthetic polymer paint on hardboard

7.1979 **Brett Whiteley**

The green mountain (Fiji) 1969

oil, collage on cardboard

189.1976 **Brett Whiteley**

Still life with meat 1975–76

synthetic polymer paint, shell, bone

on plywood

354.1998 **Brett Whiteley**

Self-portrait after three bottles of

wine 1978

oil and ink on board

350.1998.a-c **Brett Whiteley**

The bush 1966

oil and mixed media on board

299.1994 **Brett Whiteley**

Woman under the shower 1976

etching

13.1985 **Brett Whiteley**

Untitled 1962

charcoal and white body colour

352.1998 **Brett Whiteley**

To Yirrawalla 1972

oil and mixed media on board

Brett Whiteley

Weet 1968

oil on plywood

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Wendy 11pm (drunk) 1983

brush and ink on paper

1983

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Rembrandt 1971–72

oil and fibreglass on board

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

The Orange nude 1981

oil on canvas

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Oberon 1987

oil and collage on canvas (triptych)

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

The Lyrebird 1972 – 73

oil, mixed media and collage on

canvas

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Distorted nudes (Thanks to André

Certez) 1987

ink, hair, gouache

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Self-portrait with beard 1972

brush and ink on rice paper on card

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Getting quite close 1983

colour photograph, oil, collage,

masking tape and card on board

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Unposted letter to mother 1980

pen and ink

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Ch'uan circa 1978 – 79

oil and mixed media on canvas

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Fragment off Olga or Jah! How black

can you get 1974 – 75

oil and mixed media on board

Collection: The Brett Whiteley Studio

Museum, Sydney

Brett Whiteley

Self-Portrait at 16 (First self-portrait)

1955

oil on board

Collection: The Brett Whiteley Studio

Museum, Sydney

GOLD COAST ARTS CENTRE

Joe Furlonger Survey Exhibition

November 1999 – April 2001

Gold Coast City Art Gallery 10/12/99 –

23/1/00

Grafton Regional Gallery 1/3/00 –

9/4/00

Moree Plains Gallery 14/4/00 –

21/5/00

Lawrence Wilson Art Gallery 2/6/00 –

9/7/00

Bundaberg Arts Centre 4/8/00 –

10/9/00

Gladstone Regional Art Gallery

22/9/00 – 28/10/00

Toowoomba Regional Art Gallery

1/12/00 – 14/1/01

New England Regional Art Museum

25/2/01 – 2/4/01

395.1996.a-b **Joe Furlonger**

Artist in residence 1996

diptych: tempera on linen

ART GALLERY OF SOUTH AUSTRALIA

Bill Bowmore Collection

2/11/1999 – 2/4/2000

167.1991 **Niccolò Dell' Abbate**

Portrait of a gentleman with a falcon

circa 1548 – 50

oil on canvas

119.1992 **Jean-Marc Nattier**

Madame de la Porte 1754

oil on canvas

NATIONAL EXHIBITION TOURING

SUPPORT/ MUSEUMS AND

GALLERIES FOUNDATION OF NSW

Pets, Prey and Predators

November 1999 – June 2001

Mosman Region Gallery 26/11/99 –

30/1/00

Dubbo Regional Gallery 12/2/00 –

28/4/00

Campbelltown City Art Gallery 5/5/00 –

11/6/00

Bathurst Regional Gallery

11/8/00 – 17/9/00

Shepparton Art Gallery 27/9/00 –

29/10/00

Logan Art Gallery 10/11/00 – 17/12/00

Toowoomba Regional Art Gallery

15/2/01 – 25/3/01

Grafton Regional Gallery 11/4/01 –

27/5/01

5.1995 **William Robinson**

Untitled 1970s

charcoal

8.1995 **William Robison**
Untitled 1970s
 diptych, charcoal
 6.1995 **William Robison**
Untitled 1970s
 pencil
 7.1995 **William Robison**
Untitled 1970s
 charcoal, brown conte

MANLY ART GALLERY & MUSEUM
Celebrating Paradise – The artist and the Northern Beaches 1900 – 2000
 10/12/99 – 30/1/2000
 49.1985 **Roy de Maistre**
Woman with parasol at Palm Beach 1927
 oil on hardboard
 OA12.1965 **Rah Fizelle**
Cliffs at Newport circa 1932
 oil on canvas on hardboard
 249.1976 **Weaver Hawkins**
(Interior, Mona Vale:Rene reading) 1944
 watercolour
 217.1991 **James Jackson**
Summer day, Mona Vale 1937
 oil on canvas on paperboard
 244.1975 **Margaret Preston**
Manly pines 1953
 colour gouache, stencil on black paper
 65.1971 **Sali Herman**
Tropical garden 1966
 oil on canvas
 9917 **Sydney Long**
Narrabeen Lake post 1928
 etching
 9920 **Sydney Long**
Old Customs House, Barrenjoey post 1928
 etching
 152.1975 **Harold Cazneaux**
The bent tree, Narrabeen 1914
 bromoil photograph
 113.1975 **Harold Cazneaux**
The Wheel of youth 1929
 gelatin silver photograph
 863.1996 **Max Dupain**
Heavy Seas, Newport Reef 1976
 gelatin silver photograph
 26.1981 **Max Dupain**
Sunrise at Newport 1974
 gelatin silver photograph
 190.1981 **Max Dupain**
At Newport 1952
 gelatin silver photograph
 853.1996 **Max Dupain**
Surf race start 1946
 gelatin silver photograph
 376.1987 **Fiona Hall**
Manly Beach, Sydney, Australia, January 1985 1985
 gelatin silver photograph
David Moore
 207.1984 *Lifesavers, Manly* circa 1960
 gelatin silver photograph

HISTORIC HOUSES TRUST OF
 NEW SOUTH WALES
 MUSEUM OF SYDNEY
Metropolis
 18/12/99 – 16/4/2000
 55.1987 **Max Dupain**
Untitled (staircase in demolition of old CSR head office building, Sydney) 1962 (printed 1983)

gelatin silver photograph
 152.1982 **Max Dupain**
Sydney from Harbour Bridge pylon 1938
 gelatin silver photograph
 332.1989 **Robyn Stacey**
Ice (from the series Redline 7000) 1989
 cibachrome on plexiglass
 70.1984 **Max Dupain**
Towards end of stage 1 (Sydney Opera House) 1963
 gelatin silver photograph
 77.1984 **Max Dupain**
Concrete support beams (Sydney Opera House) 1962
 gelatin silver photograph
 60.1993 **Mark Johnson**
Sydney Cove: The Rocks 1982
 gelatin silver photograph
 93.1988 **Max Pam**
Luna Park, Sydney 1978 (printed 1988)
 gelatin silver photograph
 201 **A.H. Fullwood**
Wet evening, George Street, Sydney (1889)
 charcoal, chalk
 7452 **John D Moore**
The two stones 1944
 watercolour, pen and ink
 62.1997 **Lloyd Rees**
City Skyline 1935
 oil on canvas on cardboard
 511.1995 **Elizabeth Rooney**
King Street 1890 – 1980 1980-81
 etching, artist's proof
 198.1975 **Jessie Trail**
Building the harbour Bridge 1: Beginnings 1927
 etching, ed 11/30
 199.1975 **Jessie Trail**
Building the harbour Bridge 11:The works north side November 1927 1928
 etching, aquatint, ed.1/30
 200.1975 **Jessie Trail**
Building the harbour Bridge 111: The granite workers, April 1929 1929
 etching
 201.1975 **Jessie Trail**
Building the harbour Bridge 1V:The ants progress, November 1929 1929
 etching, ed 4/30
 202.1975 **Jessie Trail**
Building the harbour Bridge V:going up 1930
 etching, ed 7/25
 203.1975 **Jessie Trail**
Building the harbour Bridge VI:Nearly complete 1931
 etching
 255.1991 **Jessie Trail**
The great arch 1932
 etching, aquatint
 42.1988 **Jessie Trail**
The red light, Harbour Bridge, June 1931 1932
 etching, aquatint, hand-colouring
 605 **Normand Baker**
Morning in the markets 1932
 oil on canvas

NATIONAL GALLERY OF AUSTRALIA
Aboriginal Art in Modern Worlds
 January 2000 – December 2000
 State Hermitage Museum 2/2/00 – 9/4/00

National Gallery of Australia 8/9/00 – 19/11/00
 567.1994.a-c **Emily Kame Kngwarreye**
Untitled (awelye) 1994
 triptych; synthetic polymer paint on paper laminated to canvas

S.H. ERVIN GALLERY – NATIONAL TRUST OF AUSTRALIA
Favourites: Margaret Olley and Barry Humphries choose from Australian Collections
 15/1/2000 – 27/2/2000
 496.1996 **Robert Barnes**
Black boots 1995
 oil on canvas
 7226 **William Dobell**
Nude 1931
 oil on canvas on wood (frame)
 9142 **Russell Drysdale**
Woman filling her nails (1943)
 oil on canvas
 9204 **Donald Friend**
The fortune teller (1953)
 oil on canvas on hardboard
 460.1995 **Nicholas Harding**
St Paul's Place, Redfern 1993 – 1995
 oil on canvas on hardboard
 870 **Margaret Preston**
Australian gum blossom 1928
 oil on canvas
 14.1997 **David Strachan**
The old wall, Bricherasio 1959
 oil on canvas on hardboard
 37.1988 **Anne Wienholt**
The medium 1984
 bronze
 138.1995 **Lawrence Daws**
Night sea journey 1994
 oil on canvas
 128.1974 **Charles Conder**
Madame Errazuriz 1905
 oil on canvas
 57.1975 **Arthur Murch**
Beach Idyll 1930
 tempera on canvas on plywood
 4804 **Hans Heysen**
Summer 1909
 pencil, watercolour
 114.1981 **Sali Herman**
Sydney 1942 1981
 oil on canvas
 398.1987 **Francis Lyburner**
The studio corner circa 1964
 oil on hardboard
 DA1.1959 **George W. Lambert**
Hugh Ramsay 1901 – 1902
 pencil
 1.1982 **Charles Conder**
Flowers in a vase against a background of the coastline of Mustapha, Algiers 1891
 oil on canvas
 8592 **William Dargie**
The yellow couch (1952)
 oil on plywood
 7001 **Adrian Feint**
Flowers in sunlight 1940
 oil on canvas
Elioth Gruner
 6911 *Afternoon, Bondi* 1915
 oil on canvas on paperboard
 53.1998 **Margaret Olley**
Apples (1980)
 oil on hardboard
 OA8.1961 **John Passmore**
If you don't believe me, ask the old

bloke (1953)
 oil on hardboard
 93.1978 **Margaret Preston**
Western Australian gum blossom 1928
 oil on canvas
 OA9.1967 **Grace Cossington Smith**
Things on an iron tray on the floor circa 1928
 oil on plywood
 OA2.1964 **Grace Cossington Smith**
Landscape at Pentecost (circa 1932)
 oil on paperboard
 60.1983 **Edgar Degas (artist), Adrien Hebrard (founder)**
Dancer looking at the sole of her right foot sculpt:1900 – 1910
 cast: 1919 – 1921
 bronze
 7197 **André Derain**
Landscape late 1920s
 oil on canvas
 355.1987 **André Derain**
Still life 1921 – 1922
 oil on canvas
 902 **Thomas Gotch**
My crown and sceptre 1891
 oil on canvas
 6927 **Albert Marquet**
The Pont Neuf in the snow late 1920s
 oil on canvas
 431.1997 **Giorgio Morandi**
Still life 1957
 oil on canvas
 7772 **Walter Sickert**
Gatti's Hungerford Palace of Varieties: Second turn of Katie Lawrence circa 1887 – 1888
 oil on canvas mounted on hardboard
 194.1999 **Edouard Vuillard**
Madame Prosper-Emile Weil à son bureau circa 1923
 pastel and distemper on paper
 156.1999 a-d **Pierre Bonnard**
Promenade des Nourrices – avec Frise de Fiacres (Nannie's Promenade – with a Frieze of Carriages) 1899
 lithograph
 157.1999 **Giorgio Morandi**
Natura Morta 1933
 etching in black and brown ink
 157.1999 **Giorgio Morandi**
Natura Morta 1933
 etching in black and brown ink

MCCLELLAND GALLERY
The Potteries of Brunswick
 27/2/2000 – 16/4/2000
 83.1978 **Alan Finlay and Ernest Finlay**
Vase with gum tree and kangaroo design 1913
 earthenware with painted underglaze
 2222 **Ernest Finlay**
Lidded jar 'in the manner of Lang Yao' 1930
 glazed earthenware

THE DETROIT INSTITUTE OF ARTS
The Portraits of Vincent van Gogh
 February 2000 – February 2001
 The Detroit Institute of Arts 12/3/2000 – 4/6/2000
 Boston Museum of Fine Arts
 2/7/2000 – 24/9/2000
 Philadelphia Museum of Art

- 22/10/2000 – 14/1/2000
211.1990 **Vincent van Gogh**
Head of a peasant 1884
oil on canvas
- GOVETT-BREWSTER ART GALLERY,
NEW ZEALAND
Drive
12/2/2000 – 30/4/2000
497.1993 **Weegee**
Tramp 1940s
gelatin silver photograph
70.1998.1–6 **Ed Ruscha**
Sunset Strip 1966 (printed 1995)
6 gelatin silver photographs (framed)
frame
1987.19.1 **Eduardo Paolozzi**
Bunk – Evadne in green dimension
1972
colour photo screenprint, collage
1987.19.25 **Eduardo Paolozzi**
*Bunk – 2000 horses and turbo-
powered* 1972
colour photo screenprint
1987.19.27 **Eduardo Paolozzi**
*Bunk – Never leave well enough
alone* 1972
colour photo lithograph
1987.19.33 **Eduardo Paolozzi**
Bunk – You can't beat the real thing
1972
colour photo screenprint
- CANBERRA MUSEUM AND GALLERY
Belgian Art in Australia
19/2/2000 – 12/6/2000
808 **Georges Croegaert**
Confidences 1889
oil on panel
4534 **Jean-Baptiste Robie**
Flowers and fruit 1877
oil on panel
915 **Charles Watelet**
Les félins 1923
oil on canvas
1116 **Louis Haghe**
The miseries of war 1850
watercolour
101.1978 **James Ensor**
Death pursuing the human flock 1896
etching
- THE NEW ENGLAND REGIONAL ART
MUSEUM
Roy de Maistre – St Jean de Luz
25/2/2000 – 30/4/2000
OA11.1968 **Roy de Maistre**
(St Jean de Luz) 1924
oil on pinewood panel
OA6.1968 **Roy de Maistre**
(Mending nets, France) circa 1924
oil on paperboard
48.1974 **Roy de Maistre**
Figure in a garden (The aunt) 1945
oil on hardboard
52.1974 **Roy de Maistre**
*(Sketch interior: St Jean de Luz,
study for 'Summer')* 1955
gouache, watercolour, pencil
- ART GALLERY OF SOUTH AUSTRALIA
Beyond the Pale
3/3/2000 – 16/4/2000
245.1998 **Long Tom Tjapanangka**
*Big Mob Puli (Rocks) – other side of
Mt Leibig* 1998
synthetic polymer paint on linen
- 58.1999 **Ginger Riley**
Munduwalawala
Ngak Ngak and the ruined city 1998
synthetic polymer paint on canvas
- AUSTRALIAN MUSEUM/ DJAMU
GALLERY
*Sospen Graun, Traditional Pottery of
Papua New Guinea*
4/3/2000 – 28/8/2000
152.1976 **Unknown (Aibom, Chambri
lakes, Sepik region)**
Gable top decoration 1965
ceramic with rattan fibre
397.1994 **Unknown (Dimiri [Biwat],
Lower Sepik)**
Male Figure 1965
low fired clay
402.1994 **Unknown (Dimiri [Biwat],
Lower Sepik)**
Male figure with hands up 1965
low fired clay
57.1973 **Unknown (Toanambu,
Wewak area)**
Bowl 1965
low fired clay, carved
- NATIONAL PORTRAIT GALLERY
*Mirror with a Memory: The
Photographic Portrait in Australia*
4/3/1999 – 20/6/1999
310.1985 **Harold Cazneaux**
*Portrait of an Operator, Freeman's
Studio* circa 1907
gelatin silver photograph
160.1975 **Harold Cazneaux**
Meditation (Grace Macbeth)
circa 1904 – 08
gelatin silver photograph
94.1975 **Harold Cazneaux**
Mask and model (Gayfield Shaw)
circa 1919
gelatin silver photograph
265.1996.a-c **Sue Ford**
*Fabian 1966, 1974, 1980 from the
Times Series* 1966, 1974, 1980
gelatin silver photograph
191.1984.1 **Hans Hasenpflug**
Untitled (head of a man) 1940s
gelatin silver photograph
16.1986.2.c **Paul Foelsche**
*Portrait of 'Almarara, Point Essington
and Malay bay, Iwaldja, NT aged 7
years, November 1877* 1877
gelatin silver photograph
16.1986.2.d **Paul Foelsche**
*Portrait of a girl, Alligator River,
Bunitj, NT aged 15 years* 1880's
gelatin silver photograph
16.1986.7.c **Paul Foelsche**
*Portrait of a girl, Limilngan River, NT
aged 14 years* 1880s
gelatin silver photograph
16.1986.7.d **Paul Foelsche**
*Portrait of a man, Limilngan River, NT,
aged 47 years* 1880s
gelatin silver photograph
- KWANGJU BIENNALE
2000 Kwangju Biennale
27/3/2000 – 7/6/2000
173.1999 **WEI, Guan**
Revisionary 1999
synthetic polymer paint, 26 panels
- NATIONAL GALLERY OF AUSTRALIA
Matisse: The art of drawing
March 2000 – March 2001
Newcastle Region Art Gallery 14/4/00
– 11/6/00
Cairns Regional Art Gallery 23/6/00
Queen Victoria Museum and Art
Gallery 18/8/00 – 1/10/00
Art Gallery of South Australia
20/10/00 – 10/12/00
Art Gallery of Western Australia
December 2000 – February 2001
DO17.1965 **Henri Matisse**
Torse de face (Duthuit 407) 1913
lithograph
222.1976 **Henri Matisse**
*Nue de Trois quartz, les bras leves/
(Petit Bois clair Duthuit 318)* 1906
woodcut
- MUSEO D'ARTE MODERNA – CITTA
DI LUGANO
Ernst Ludwig Kirchner
12/3/2000 – 2/7/2000
58.1984 **Ernst Kirchner**
Drei Badende 1913
oil on canvas
- TEL AVIV MUSEUM OF ART
Josl Bergner
30/3/2000 – 30/8/2000
210.1980 **Josl Bergner**
Portrait of Mr I Segal 1944
oil on canvas
1.1987 **Josl Bergner**
The Evidence 1985 – 1986
oil on canvas
- HISTORIC HOUSES TRUST OF NEW
SOUTH WALES
MUSEUM OF SYDNEY
Suburb
15/4/2000 – 23/7/2000
217.1994 **Harry J Wedge**
Stop and think 1993
synthetic polymer paint on canvas
186.1982 **Colin Lanceley**
Glad family picnic 1961–62
oil, mixed media on plywood
484.1996 **John D. Moore**
Chaos 1923
oil on canvas
288.1984 **Margaret Preston**
Children's corner at zoo circa 1944
oil on canvas
7177 **Margaret Preston**
I lived at Berowra 1941
oil on canvas
7920 **Herbert McClintock**
Street scene 1944
oil on paperboard
Brett Whiteley
Paling fence and red roofs
synthetic polymer paint and mixed
media on plywood, with wood fence
pallings
Brett Whiteley
Red roofs with palm tree
oil on canvas on board
7.1973 **Eric Thake**
An Opera House in every home 1972
linocut, black on white cartridge
paper folded as card
320.1981 **Donald Friend**
A view of the harbour 1981
gouache on paper
DA9.1964 **John Olsen**
McElhone steps 1964
colour lithograph on zinc, ivory
- arches wove paper
233.1977 **Sally Robinson**
Beach Crossing 1976
colour screenprint on white chalk
coated paper
- MUSÉE D'ARTS AFRICAINS,
OCÉANIENS, AMÉRINDIENS –
MARSEILLE
Papuan Arts and Civilisation
19/4/2000 – 30/8/2000
287.1978 **Unknown** (Wapenda,
Manda, Western Highlands, Papua
New Guinea)
Wig and head holder
human hair, tambo shells, pit-pit
seeds on gour
283.1978 **Unknown**
Male Figure – Upin or Kepil idol
cane, natural pigments
- NATIONAL GALLERY OF AUSTRALIA
Secession
6/5/2000 – 6/8/2000
167.1979 **Egon Schiele**
*Poster for the Vienna Secession 49th
exhibition* 1918
colour lithograph
166.1984 **Berthold Löffler**
Kunst Schau, Wien 1908
colour lithograph
173.1985 **Gustav Klimt**
*Standing Robed Woman Holding
Card* circa 1899
pencil
57.1986 **Maximilian Kurzweil**
Der Polster 1903
colour woodcut
211.1982 **Peter Behrens**
Der Kuss 1898
colour woodcut
- PERC TUCKER REGIONAL ART
GALLERY
*Romancing the sea: drama in early
Australian maritime art*
19/5/2000 – 16/7/2000
6294 **Oswald Brierley**
*Whalers off Twofold Bay, New South
Wales* 1867
watercolour, opaque white on paper
- SYDNEY BIENNALE
12th Sydney Biennale
26/5/2000 – 30/7/2000
E4.1993 **Gerhard Richter**
Ema 1992
cibachrome photograph
65.1999 **Gerhard Richter**
Abstract painting (812) 1994
oil on canvas
388.1993 **England Banggala**
Wangarra Spirit Being circa 1986
ochre on carved wood
82.1985 **England Banggala**
Wangarra Spirit being 1985
ochre on carved wood
187.1999 **Rosalie Gascoigne**
Metropolis 1999
retro-reflective road signs
78.2000 **Owen Yalandja**
Yawk Yawk 1999
ochre on carved wood
79.2000 **Owen Yalandja**
Yawk Yawk 1999
ochre on carved wood

QUEENSLAND ART GALLERY

Erich Buchholz: the restless avant-gardist

25/6/9 – 17/9/2000

340.1991 **Erich Buchholz**

Sign P 1922

wood relief, carved and painted

221.1994 **Erich Buchholz**

Red, violet, blue-accord 1960

pastel on light grey paper

179.1997 **Erich Buchholz**

Mother and child (Mutter und Kind)

1920

watercolour on paper

310.1990 **Erich Buchholz**

Bull (Stier) 1919

woodcut on paper

307.1990 **Erich Buchholz**

Broken cross (Zerbrochenes Kreuz)

1918

woodcut on paper

304.1990 **Erich Buchholz**

[Chaos] circa 1917

woodcut touched with white

bodycolour

303.1990 **Erich Buchholz**

Nuzzling horses (Kosende Pferde)

1917

woodcut, hand-coloured with red

and green watercolour

305.1990 **Erich Buchholz**

Sun horses (Sonnen Pferde) 1917

woodcut, hand-coloured with pink

watercolour wash worked over with

charcoal

28.1986 **Erich Buchholz**

XX 1919

crayon

FURNISHING LOANS BY THE GALLERY

OFFICE OF THE PREMIER

William Dargie (Australia, b.1912),

La Perouse, 1947 oil on canvas

Roy de Maistre (Australia:United

Kingdom, b.1894,d.1968), *Patrick*

White, (1939) oil on canvas

Roy de Maistre (Australia:United

Kingdom, b.1894,d.1968), *Mrs Victor*

White, (circa 1938) oil on canvas

William Dobell (Australia,

b.1899,d.1970), *Portrait of Thelma*

Clune, (1946) oil on hardboard

James R Jackson (Australia,

b.1882,d.1975), *Sand dunes, Botany*,

oil on canvas on plywood

Sydney Long (Australia,

b.1871,d.1955), *Spring, St. Alban's,*

MacDonald River, oil on canvas

Sidney Nolan (Australia:United

Kingdom, b.1917,d.1992), *Gallipoli*

soldier (2), synthetic polymer paint on

hardboard

Douglas Pratt (Australia,

b.1900,d.1972), *The old toll house,*

Rushcutters Bay, 1959 oil on canvas

William Robinson (Australia, b.1936),

Whispy landscape, 1990 oil on canvas

Paquita Sabrafen (Spain:Australia,

b.1931) *Australian wildflowers*, 1990

oil on canvas

Lance Solomon (Australia,

b.1913,d.1989), *Country lane*, 1947 oil

on canvas on hardboard

OFFICE OF THE MINISTER FOR THE ENVIRONMENT, MINISTER FOR EMERGENCY SERVICES, MINISTER FOR CORRECTIVE SERVICES AND MINISTER ASSISTING THE PREMIER ON THE ARTS

Malcolm Dickson (England, b.1941),

A. Speed of darkness, 1964 synthetic

enamel on hardboard

Malcolm Dickson (England, b.1941),

B. Excavations in the abyss, 1965

synthetic enamel on hardboard

Malcolm Dickson (England, b.1941),

D. Aftermath, 1965 synthetic enamel

on hardboard

Leonard Hessing (Australia, b.1931),

The combatant, 1957 oil on

hardboard

Desiderius Orban (Australia:Hungary

b.1884,d.1986), *Back alley*, (1958-1960)

oil on canvas

William Rose (Australia, b.1929,

d.1997), *Aural painting*, 1959 oil on

hardboard

Jeffrey Smart (Australia, b.1921),

Parkland, 1950 oil on canvas

LIEUTENANT COLONEL EDWARD P

KREMER, OAM

Anthony Dattilo-Rubbo (Australia,

b.1870,d.1955), *Dr Thomas Fiaschi*, oil

on canvas

MR JOHN SPENDER, AMBASSADOR,

AUSTRALIAN EMBASSY IN PARIS

Sidney Nolan (Australia:United

Kingdom, b.1917,d.1992), *The journey*

(Silk Road cat no 39), synthetic

polymer paint on canvas

Sidney Nolan (Australia:United Kingdom, b.1917,d.1992), *Himalayas*

(Silk road cat no 1), synthetic

polymer paint on canvas

Sidney Nolan (Australia:United

Kingdom, b.1917,d.1992), *Desert. 1986*

(Silk Road cat no 3), 1986 synthetic

polymer paint on canvas

Sidney Nolan (Australia:United

Kingdom, b.1917,d.1992), *Cave (Silk*

road cat no 17), synthetic polymer

paint on canvas

Bryan Westwood (Australia,

b.1930,d.2000), *South of Alice Springs*

after good rains, 1992 oil on canvas

OFFICE OF THE CHIEF JUSTICE

Seymour Lucas (England,

b.1849,d.1923), *The Gordon Riots,*

1780, 1879 oil on canvas

MINISTRY FOR THE ARTS

Marg Adams (Australia, b.1942),

Reflection, 1996 synthetic polymer

paint on canvas

Michael Kmit (Australia, b.1910,

d.1981), *Girl in green*, 1955 oil on

canvas

Elaine Russell (Australia), *Inspection*

day, 1994 synthetic polymer paint on

cardboard

Elaine Russell (Australia), *Lachlan*

River: our childhood dreams, 1994

synthetic polymer paint on cardboard

Ken Searle (Australia, b.1951),

Newtown, 1978 oil on canvas.

The following Art Gallery publications are available for sale from Gallery Shop

AGNSW Collections, Capon et al. softbound \$60.50 hardbound \$88

AGNSW Handbook, James softbound \$22 slipcased \$33

Arthur Boyd Retrospective, Pearce hardbound \$44

Artist and the Patron, Pearce softbound \$30.25

Australian Drawing, Kolenberg, softbound \$33

Australian Painting, Pearce softbound \$50 hardbound \$70

Australian Prints, Kolenberg softbound \$38.50

Australian Watercolours, Kolenberg softbound \$33

Body, Bond

softbound \$33

Brett Whiteley, Pearce

softbound \$44

Classic Cézanne, Maloon

softbound \$38.50

Dancing to the Flute, Menzies

softbound \$44

Dead Sea Scrolls

softbound \$25

Dobell, Pierce/Kolenberg

softbound \$33

Donald Friend, Pearce

hardbound \$60.50

Fragrant Space, Yang

softbound \$33

Gamarada

softbound \$27.50

Giorgio Morandi, Klepac

softbound \$44

India Songs

softbound \$16.50

Jeffrey Smart Retrospective,

Capon/Pearce

softbound \$40 hardbound \$66

Let's Face It, Ross

softbound \$44 hardbound \$55

Lion Among Painters, Yang

softbound \$27.50

Margaret Olley, Pearce

hardbound \$55

Modern Boy Modern Girl,

Menzies/Ajioka

softbound \$38.50

Olive Cotton, Ennis

softbound \$30.80

Orientalism, Prunster (ed.)

softbound \$44

Papunya Tula, Perkins (ed.)

softbound \$55 hardbound \$70

Portraits of Oceania, Annear

softbound \$27.50

Raynor Hoff, Edwards

softbound \$30.80

Rosalie Gascoigne, Edwards

softbound \$27.50

Salvatore Zoffrea, Kolenberg/Ryan

softbound \$33

Treasures of Asian Art, Lee

softbound \$27.50

Yiribana, Neal

softbound \$38.50

52 Views of Rudy Komon, Raymond

(ed.)

hardbound \$33

PUBLICATIONS

EXHIBITIONS

1999/2000 EXHIBITIONS

Date	Department	Exhibition Title	Ticketed	AGNSW Tours	AGNSW Catalogue
3.7.99 – 8.8.99	Western – Contemporary	The well built Australian – Michael Goldberg			
3.7.99 – 15.8.99	Aboriginal	Michael Riley			
10.7.99 – 8.8.99	Western – Contemporary	Contemporary Collection			
16.7.99 – 15.8.99	Aboriginal	Raiki Wara: Long Cloth from Aboriginal Australia & Torres Strait			
1.8.99 – 24.10.99	Australian	Grace Cossington Smith – The Lacquer Room 1935 – 36			•
7.8.99 – 10.10.99	Western	Hard Edge			
11.8.99 – 17.10.99	Western – Photography	Light Pictures: The photographs of Nakayama Iwata & Nojima			•
15.8.99 – 26.8.99	Western – Contemporary	Exit, Horst Kiechle/Margaret Roberts			
20.8.99 – 26.9.99	Western – Contemporary	Australian Perspecta 99: Living here now – Art and Politics			•
27.8.99 – 31.10.99	Australian	Jeffrey Smart	•	•	•
4.9.99 – 10.4.00	Aboriginal	Another Country			
11.9.99 – 5.12.99	Australian	Whiteley in Paris			
24.9.99 – 4.10.99	Public Programmes	Operation Art			
3.10.00 – 14.11.99	Western – Contemporary	Joan Brassil – The Breath of Psyche			
8.10.99 – 14.11.99	Western – Contemporary	Voiceovers –The 5th Guinness Contemporary Art Project			•
8.10.99 – 23.1.00	Western	Ideas & Actions – Modern Collection			
29.10.99 – 9.1.00	Western – Photography	Modotti & Weston: Mexicanidad	•		
30.10.99 – 24.1.00	Australian	George Baldessin, Occassional images from a city chamber 1975			•
20.11.99 – 27.2.00	Western	Michelangelo to Matisse, Drawing the figure	•		•
26.11.99 – 16.1.00	Australian	This vital flesh: The sculpture of Rayner Hoff and his school			•
4.12.99 – 6.2.00	Western – Contemporary	Australian Contemporary Collection			
11.12.99 – 2.4.00	Australian	Brett Whitiely nudes			
28.1.00 – 19.3.00	Public Programmes	Art Express			
29.1.00 – 5.3.00	Asian	Please the mind, cultivate the mind			•
5.2.00 – 12.6.00	Australian	Les Sauvages des la mer Pacifique			•
9.2.00 – 19.3.00	Western – Contemporary	Passing Time: Moet & Chandon Touring Exhibition 2000			
12.2.00 – 26.3.00	Western – Contemporary	Neil Emmerson (surrender,penence, IWYS)			
18.3.00 – 7.5.00	Australian	Archibald Wynne & Sulman	•	•	
18.3.00 – 7.5.00	Australian	Dobell Drawing Prize			•
18.3.00 – 7.5.00	Australian	Sporting Portrait Prize	•	•	
29.3.00 – 30.4.00	Australian	Salvatore Zofrea: Appassionata		•	•
31.3.00 – 24.5.00	Western	Marking the place			
1.4.00 – 28.5.00	Western – Contemporary	Dale Frank			
8.4.00 – 3.9.00	Australian	Whiteley in words			
15.4.00 – 18.6.00	Aboriginal	Ochre: Bark Painting from the Collection			
6.5.00 – 25.6.00	Asian	Fragrant Space: Chinese bird & flower painting	•		•
13.5.00 – 2.7.00	Western – Photography	Olive Cotton		•	•
26.5.00 – 30.7.00	Western	12th Biennale of Sydney 2000			
27.5.00 – 4.6.00	Aboriginal	Reconciliation Exhibition: Sharing our Future			
3.6.00 – 9.7.00	Western – Contemporary	Picinnini and Langton			

1999/2000 TOURING EXHIBITIONS

Date	Exhibition Venue	City/State	Exhibition Title	Attendance Figures
3.7.99 – 15.8.99	Australian Centre for Contemporary Art	Melbourne, Vic	Modern Lovers – Bettina Rheims	3,630
9.7.99 – 15.8.99	Moree Plains Regional Gallery	Moree, NSW	Archibald	1,828 *
4.9.99 – 10.10.99	Newcastle Region Gallery	Newcastle, NSW	Archibald	14,202 *
17.9.00 – 31.10.99	Ballarat Regional Gallery	Ballarat, Vic	Seeing Cézanne	6,363
3.11.99 – 27.11.99	Griffith Regional Gallery	Griffith, NSW	Archibald	1,213 *
26.11.99 – 6.2.99	Art Gallery of South Australia	Adelaide, SA	Jeffrey Smart	14,115
10.12.99 – 6.2.00	George Adams Gallery, Victorian Arts Centre	Melbourne, Vic	Archibald	50,329
10.3.00 – 21.5.00	Queensland Art Gallery	Brisbane, Qld	Jeffrey Smart	29,921
17.5.00 – 30.6.00	National Portrait Gallery	Canberra, ACT	Sporting Portrait Prize, Archibald	21,838
3.6.00 – 2.7.00	Albury Regional Gallery	Albury, NSW	Archibald	4,308 *
10.6.00 – 6.8.99	Museum of Modern Art,	Heide Bulleen, Vic	Jeffrey Smart	8,000 *

*Tour organised in association with the Museums and Galleries Association of New South Wales

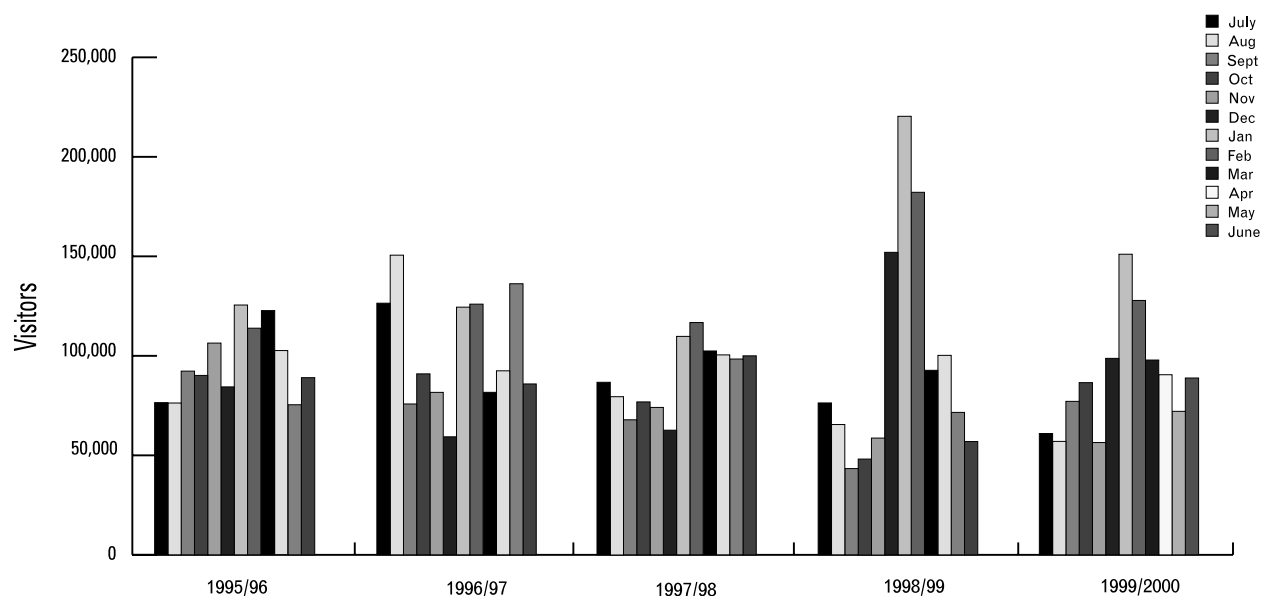
VISITORS

MONTH	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	TOTAL VISITORS	DOMAIN	WHITELEY	REGIONAL
	1995/96	1996/97	1997/98	1998/99	1999/2000	1999/2000	1999/2000	1999/2000
July	76,482	126,453	86,712	76,333	60,969	57,025	772	3,172
August	76,296	150,593	79,541	65,489	57,015	53,956	773	2,286
September	92,321	75,816	67,863	43,356	77,132	67,624	948	8,560
October	90,166	90,945	76,853	48,226	86,532	73,658	869	12,005
November	106,412	81,647	74,083	58,774	56,432	53,710	639	2,083
December	84,397	59,312	62,639	152,012	98,737	72,714	192	25,831
January	125,541	124,466	109,782	220,369	151,067	119,281	1,147	30,639
February	113,702	125,980	116,724	182,183	127,839	119,727	988	7,124
March	122,702	81,649	102,436	92,777	97,926	84,072	1,354	12,500
April	102,548	92,476	100,478	100,271	90,537	80,515	803	9,219
May	75,425	136,228	98,402	71,583	72,115	56,531	502	15,082
June	89,031	85,875	100,037	56,943	88,853	60,980	607	27,266
TOTAL	1,155,216	1,231,440	1,075,550	1,168,316	1,065,154	899,793	9,594	155,767

PAID EXHIBITIONS		
PROGRAMME FOR 1999/00	MONTH(S)	TOTAL
Rockefeller (part)	July – Aug	8,472
Indonesian Gold (part)	July – Aug	4,409
Jeffrey Smart	Aug – Oct	55,171
M'angelo to Matisse	Nov – Jan	124,312
Archibald 2000	Mar – May	63,849
Fragrance Space	May – June	6,239
TOTAL		262,452

PREVIOUS YEAR TOTALS COMPARISONS	
1992/93	748,455
1993/94	914,785
1994/95	988,527
1995/96	1,155,216

Visitors 1995/96 to 1999/2000



SPONSORSHIP AND PHILANTHROPY

- A one-off initiative to highlight the unique sporting focus in 2000 was presented with cash and promotional support from the Daily Telegraph, as principal sponsor. The *2000 Sporting Portrait Prize* of \$20,000 was presented in conjunction with the annual *Archibald, Wynne and Sulman* prizes.
- Continued support for the 2000 *Archibald, Wynne and Sulman* Prizes came from Colonial, principal sponsor for the past 10 years.
- The 4th Annual *Guinness Contemporary Art Project*, entitled *Voiceovers*, focused on video installations by four international women artists who explored shifting identities across culture and region. This year also marked the inaugural *Guinness Contemporary Art Prize*, which was awarded to encourage excellence in screen-based works by young art students in New South Wales. The prize of \$5,000 was the first of its kind in Australia and attracted over 40 entries.
- ABN AMRO Rothschild's invaluable support for Australian art at the Gallery continued in 1999, climaxing in the immensely successful *Jeffrey Smart* exhibition, which also toured interstate, providing substantial branding and exposure for the sponsor, as well as opportunities for corporate entertaining.
- Generous support for the Gallery from Qantas continued in 1999/2000 with ongoing sponsorship of the Yiribana Gallery, as well as invaluable support with freight and passenger transport in association with the major exhibition, *Michelangelo to Matisse: Drawing the Figure*.
- JCDecaux, international street furniture supplier, provided high-exposure advertising for *Jeffrey Smart* and *Michelangelo to Matisse* through their Citylight poster sites throughout Sydney and South Sydney.
- Cody Outdoor also provided invaluable advertising support with the allocation of a number of giant billboard 'supersites' for both the *Jeffrey Smart* and the *Michelangelo to Matisse* exhibitions.

- Once again, the Hotel Inter-Continental Sydney provided accommodation support through the year, as well as a very successful programme of luncheons, The Art Collection Series. These luncheons, provided an opportunity to hear from a wide range of guest speakers, including curators, artists, dealers and specialists, and discover more about the Gallery's major exhibitions.
- One of the Gallery's long-term corporate partners, Louis Vuitton Australia, hosted a dinner for special benefactors on 22 February 2000, in conjunction with the *Michelangelo to Matisse* exhibition. This dinner also provided an opportunity to farewell Louis Vuitton's CEO, Julia King, who has consistently supported the Gallery for many years.
- A new corporate partnership with Arthur Andersen was launched at their stylish Sydney premises on 19 May 2000. Support commences in 2001 for 3 years and will be for a touring exhibition: *New Painting in Australia*
- The overwhelming focus by the corporate sector on the 2000 Olympic Games and restrictions of Olympic sponsorship agreements proved difficult in the Gallery's search for new corporate partners for exhibitions for this period.

ART GALLERY SUPPORTERS CENTENARY FUND

The Centenary Fund was launched on 24 February 2000. Its first project is to build a new auditorium due to be completed in 2001. The auditorium is a critical facility for the Gallery to fulfil its role as a forum for discussion and education. Centenary Fund patrons are an exclusive group. Membership is limited to 100 who have been invited to contribute \$100,000 each over a specified period of time. Centenary Fund Patrons: Alex & Vera Boyarsky, Jillian Broadbent and Olev Rahn, David & Michelle Coe, Kenneth Coles & Rowena Danziger, Jenny Ferguson, David Gonski, In memory of Aida Gordon, Peter & Sharon Ivany, Peter Joseph OAM, Anne Landa, Geoffrey & Deborah Levy,

Elizabeth Longes, John & Jane Morschel, Mrs Kerry Packer, John L Sharpe, Brian Sherman, Gene Sherman, Geoffrey Susskind, Orli Wargon.

PRESIDENT'S COUNCIL

The President's Council was established under the auspices of the Board of Trustees to further the tradition of corporate partnership and patronage of the Gallery. It is headed by the President of the Board, Mr David Gonski and membership is by invitation only. The following companies are represented by their chief executives:-

Mr Peter Young – ABN AMRO, Mr David Baffsky – Accor Asia Pacific, Mr Roger Allen – Allen & Buckeridge, Mr Chris Knoblanche – Arthur Andersen & Co, Mr Michael Rollo – Australian Water Services Pty Ltd, Mr Rob Ferguson – BT Financial Group Limited, Mr Chris Anderson – Cable & Wireless Optus, Mr Pierce Cody – Cody Outdoor Advertising, Mr Peter Smedley – Colonial Limited, Ms Deeta Colvin – Colvin Communications International, Mr Ken Borda – Deutsche Bank AG, Mr Bruce Cutler – Freehill Hollingdale & Page, Dr Ken Moss – Howard Smith Limited, Mr Greg Daniel – Issues & Images Group Pty Ltd, Mr Peter Ivany – Ivany Investment Group, Mr Fred Hilmer – John Fairfax Holdings Limited, Mr Gregg Johnston – JP Morgan Australia Limited, Mr Roy Woodhouse – Knight Frank Australia, Mr Daniel Gauchat – Korn/Ferry International, Mrs Julia King – Louis Vuitton Australia Pty Ltd, Mr Neville Miles – MTM Funds Management Ltd, Mr Chris Gorman – Ord Minnett Group Limited, Mr James Strong – Qantas Airways Limited, Mr Rick Lee – Rothschild Australia, Mr Guido Belgiorno–Nettis – Transfield Pty Ltd, Mr Peter Brutsche – Warburg Dillon Read

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Juliana Schaeffer, Jan & Simon Sheller, Elizabeth Sheppard, Eve & Michael Silver, Mira Simpson, Sir William Dobell Art Foundation, Ross Small, Sotheby's, Vicki Stait, Davod & Nikki Stein, Goldie Sternberg, Bruce and Allene Symonds, E H Thomas, Lindsay Thompson, Judy Twigg, Diana & Samantha Walder, Des & Carolyn Ward, Jean Ward, Suzanne A R Waterhouse, Michael Whitworth, Ray & Diana Wilson, Robin Wilson, Donna Woodhill

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Annie Ross, Worling Saunders, Penelope & Harry Seidler, Lisa Simons, John Swainston, The Australian Financial Review, Michael and Eleanora Triguboff, J S Walton, Ivan Wheen, Ron & Robin White, Young & Rubicam

GRANTS

Australia Council; University of Western Sydney; Gordon Darling Foundation; Ministry for the Arts.

EEO STATISTICS

REPRESENTATION OF EEO GROUPS WITHIN SALARY LEVELS (as at 30 June 2000)

	Total Staff (number)	Respondent	Men	Women	Aboriginal & Torres Strait Islander People	People from racial, ethnic, Ethno-religious minority groups	People whose language first spoken as a child was not English	People with a disability	People with a disability requiring adjustment at work
Below \$26,276	0	0%	0%	0%	0%	0%	0%	0%	0%
\$26,276 – \$38,582	122	90%	51%	49%	3%	24%	17%	1%	0%
\$38,582 – \$48,824	38	95%	42%	58%	3%	29%	26%	3%	0%
\$48,824 – \$63,138	41	100%	34%	66%	5%	22%	22%	0%	0%
Greater than \$63,138 (non-SES)	18	100%	56%	44%	0%	22%	17%	0%	0%
SES	1	100%	100%	0%	0%	0%	0%	0%	0%
Total	220	94%	47%	53%	3%	24%	20%	1%	0%

REPRESENTATION OF EEO GROUPS BY EMPLOYMENT BASIS (as at 30 June 2000)

	Total Staff (number)	Respondent	Men	Women	Aboriginal & Torres Strait Islander People	People from racial, ethnic, Ethno-religious minority groups	People whose language first spoken as a child was not English	People with a disability	People with a disability requiring adjustment at work
Permanent Full-time	147	99%	61%	39%	3%	27%	22%	1%	0%
Permanent Part-time	12	100%	17%	83%	8%	8%	8%	0%	0%
Temporary Full-time	11	100%	45%	55%	0%	27%	27%	0%	0%
Temporary Part-time	16	94%	19%	81%	6%	38%	38%	0%	0%
SES	1	100%	100%	0%	0%	0%	0%	0%	0%
Casual	33	70%	9%	91%	3%	9%	3%	0%	0%
Total	220	94%	47%	53%	3%	24%	20%	1%	0%

STAFF PROFILE

Average over 12 months

	30/6/98	30/6/99	30/6/00
Building and Security Services	65	58	63
Curatorial Services Staff	42	42	42
Curatorial Staff	24	26	26
Exhibitions / Display	19	19	19
Corporate Services	20	19	19
Commercial Services	13	14	15
Marketing	9	8	9
Total	192	186	193

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Chiaki Ajioka, (Curator, Japanese Art)

'Reception of Japanese art in Australia' [text in Japanese] *DŌMO: Australia Living Handbook* [Japanese language publication], 15 Jan 2000. Moshi-Moshi Pages Australia Pty.Ltd., Sydney, p.230. Lecture for Fine Arts students, Sydney University, at the Japan Gallery
Two lectures for the Academy of Decorative Arts on Japanese ceramics

George Alexander (Public Programmes)

Lecture on *Photography into the Next Millennium*, Sotheby's, October 1999
Review of work by Denis Mizzi in *Abaddon Magazine*, Sydney 1999
Catalogue Essay: "The Last Museum", Geneva, Switzerland (On Eugenia Raskopoulos, Peter Lyssiotis and Richard Colville's Photographs) 1999
Essay "Pull the Mandrake. Never Mind the Shrieks", *Heat* 11, International Journal 1999
Review of Tina and Oliver Strowe, (East Gallery, Clovelly) exhibition in *Wentworth Courier*
Keynote Lecture at University of Sydney Conference on *Connecting Flights, Australian Art in Transit*, 1999
Lecture at Hazlehurst Regional Gallery on Contemporary Art, 2000
Essay on Installation Art for OTEN (Open Training and Education Network), 2000
Lecture at Rozelle Writers' Centre on Irish Culture, 2000
Reading at 700th Anniversary of Dante's *Divine Comedy*, Great Hall, University of Sydney, 2000
Paper delivered at Span Galleries on *The power of the media in Contemporary Art* (with Marcia Langton, Nikos Papasteriadis)

Judy Annear (Senior Curator, Photography)

'Tracey Moffatt' *ARCO noticias* 15, Spain, September 1999
'Yasumasa Morimura' *TAASA Review* February 2000.
Lecture at the Centre for Contemporary Photography, Melbourne, October 1999. The same month she judged the National Photographic Award, Albury Regional Art Centre, October 1999; Delivered a paper on 'Australia's cultural activities in the Asia Pacific region' ARCO, Madrid, Spain, February 2000

Richard Beresford (Senior Curator, European Art pre 1900)

A revised edition of Anthony Blunt, *Art and Architecture in France 1500-1700*. Yale University Press
Taught a semester course and conducted tutorials at the University of Sydney.

Anthony Bond (Head Curator, International Art)

Working on final draft of Doctoral thesis and book at Sydney University.
Metaphors of the earth, a paper to be included in a catalogue for Broken Hill Regional Gallery in July 2000 and published on the web by Newcastle University.
Editor and contributor of *TRACE* the catalogue for Liverpool Biennial of Contemporary Art, UK published Sept. 1999.
Article on *TRACE*, Liverpool Biennial. *ARCO Noticias* No. 15 Sept. 1999
Paper written for Symposium, *TRACE* Sept 1999. To be pub. by CAIR, John Moores University.
Interview Published in *ARCO Noticias* No. 16
Introduction to catalogue of Grad show Newcastle University Dec. 1999
Presentation/representation and Realising TRACE (a curatorial reflexion). Two papers presented at AAANZ AGM, Wellington NZ, Dec. 1999.
Devised and chaired a forum *Surfing the International* at ARCO 2000 in Madrid 13/2/00
Joseph Beuys a paper for Post Graduates at Newcastle University 21/3/00
TRACE a paper for Undergraduates at Newcastle University 22/3/00
Metaphors of the earth, a paper presented at Broken Hill Regional Gallery 11/4/00
Interpretation/(re)presentation: to theme or not to theme. MoS Lecture to Education Department curriculum group
Member of the executive committee of AAANZ.
Industry Partner and investigator for a major ARC project (SPIRT) in conjunction with University of Sydney, Macquarie University and NAVA.
Chairman of the Australian Centre for Photography,
Committee member of ARCO 2002
Committee with Australia Council Audience Development Programme.

Member of Advisory Committee to City of Sydney Sculpture Walk.
Assessor for ARC grants, Fine Arts.
Member of Bundanon Trust Residency committee.
Member of the International Honorary Committee of *Construction and Process VII* Poland 2000.
Member of academic advisory panels to: Uni of NSW, COFA Art History and Theory, UWS Nepean Art History and Theory,
Member of the University of Newcastle Faculty of Arts Gallery Committee.
Member of Advisory panel for ISIS Art and Science conference Sydney 2001, through COFA NSW University.
Advised Taree Regional Gallery on collection policy and establishment of a committee.
Opened Newcastle Grammar annual art exhibition 28/10/99
Judged Pacific Palms Art Festival award 29/10/99
Received inaugural Power Bequest award for best book of art history and criticism in 1997. Awarded through AAA for BODY the catalogue of the exhibition at AGNSW. 4/12/99
Opened Newcastle University Grad show 1/12/99.
Judged Newcastle Show art exhibition and present speech for the Launch 28/2/00
Opened Newcastle University Postgrad show 22/3/00.
Introduced the Launch of AAANZ journal at AGNSW 26/3/00
Delivered address at John Davis posthumous exhibition Robert Lindsay Gallery Melbourne 2/3/00
Judged Wangi Wangi art prize and open WW Festival of art and craft. 5/4/00
Judged Taree sculpture commission 2/6/00
Opened John Cattapan exhibition Taree 2/6/00

Jesmond Calleja (Registrar, Cataloguing and Documentation)

'The Registrar and GST', *Australian Registrars Committee newsletter* No 33, Winter Issue, June 2000.
'Delivering Documentation: *Changing the Face of audience participation*' *Register, The United Kingdom Registrars Group newsletter*, Vol. V, Issue 2, Spring 2000, 6-7.
Presented paper 'The law in one day: a closing summary', and Chaired session, 'Australian Customs, Natural Science Collections and the Wildlife Protection Act', Australian

Registrars Committee seminar *Legislation, Litigation and Lust: Museums and the Law*, National Gallery of Australia, 12 August 1999

Deborah Edwards, (Curator, Australian Art)

Introduction for monograph on the work of Barbara Tribe to be published in December 1999.

Jo Foster, (Museums Educator)

Lecture on Asian Art, University of Western Sydney.
Presented paper at National Network Meeting of Museums Educators at National Gallery of Victoria.
Presented lecture on ARTEXPRESS to members of Museums Australia Education Group.
Opened Masada Annual Art Exhibition
Judged St. Patrick's College annual student art exhibition.
Member of Art Education Society
Member of Museums Australia Education Group

Liz Gibson, (Public Programmes)

Judged Royal Easter Show art competition 5-12 years
Trustee for the William Fletcher Trust providing grants for NSW Art Students.

Hendrik Kolenberg (Senior Curator, Australian Prints, Drawings & Watercolours)

'Drysdale's drawings' in *Russell Drysdale* exhibition catalogue, Lawrence Wilson Art Gallery, Perth, August 1999
'Introduction' *Robert Barnes* exhibition catalogue, Philip Bacon Galleries, Brisbane, July 1999
'Introduction' 1999 *National Works on Paper Awards* exhibition catalogue, Mornington Peninsula Regional Art Gallery, November 1999
Spoke to Berrima District Art Society, Bowral on Lloyd Rees' drawings.
Opened an exhibition of David Fairbairn's drawings at Mary Place Gallery, September 1999
Spoke at the Lloyd Rees Memorial Youth Award, Lane Cove Council Chambers, May 2000
Spoke on 'Portraiture' as part of *Up front, Australian artists at war* exhibition by the Australian War Memorial, at Mosman Art Gallery, Sydney
Spoke at the 'Wind and water' concert, Bathurst Regional Art Gallery in December 1999
Judged the Crows Nest Art Prize

On judging panel of Mornington Peninsula Regional Art Gallery 'National Works on paper' awards in October and November 1999
On judging panel of the David Brian Wilson Award at the Julian Ashton Art School, and advisor to the Bathurst Regional Art Gallery on the purchase of paintings and drawings by David Brian Wilson for its collection and its forthcoming retrospective on his work
Reader for Anna Gray, Editor of the Donald Friend Diaries, National Library of Australia, Canberra; also for forthcoming book on Hector Gilliland by The Beagle Press, Sydney

Victoria Lynn, (Curator of Contemporary Art)

Bill Seaman, Telstra Adelaide Festival, Adelaide, 2000
Rosemary Laing, Australian Centre for Photography
Lecture, *Bill Seaman*, Telstra Adelaide Festival, Adelaide, 9 March, 2000 as part of Verve The Other Writing forum.
Judge, Helen Lempriere Traveling Art Scholarship
Advisor to the Adelaide Festival, Adelaide Biennial program.
Chair, Board of Directors, Performance Space, Sydney.
PhD candidate, part time, College of Fine Arts, Art History Theory Department

Ann MacArthur, (Coordinator, Asian Programmes)

Editor, TAASA Review: The Journal of The Asian Arts Society of Australia
Lecturer, Australian Academy of Decorative Arts
Presented workshop, Textile Study Group of The Asian Arts Society of Australia
Judged Mosman Youth Art Prize
Member of Management Committee, The Asian Arts Society of Australia
Secretary, Australian Institute of Eastern Music

Jackie Menzies (Head Curator, Asian Art)

Lectured in the *Arts of Asia* series run by the Centre for Asian Art Studies, to a visiting group from Taiwan, to various community groups (including tertiary students), and to the Gallery guides.
President of The Asian Arts Society of Australia.
Member of the Board of Directors of VisAsia.
Member, Nicolson Museum Committee and Morrissey Bequest Committee, University of Sydney
Judged *Sculpture by the Sea*
Supervisor for post-graduate students theses.
Opened various exhibitions at public and commercial galleries, for example the Oriental Calligraphy Society's annual exhibition at Chatswood.

Barry Pearce (Head Curator, Australian Art)

Entry on David Strachan for Australian Dictionary of Biography, to be published shortly.
Speech to commemorate re-siting of Tom Bass sculpture at Mirvac Hotel building, Circular Quay, 18 August.
Lecture on Arthur Boyd in connection with Arthur Boyd Study Day (with memorial), to Australian and Decorative Fine Arts Society, Shoalhaven, at Riversdale, 21 August.
Opened Westpac-Redlands Art prize, Mosman Art Gallery, 9 September.
Talk on William Dobell for ABC Radio National, 23 September.
Tour of Australian collection and Sydney commercial galleries with visiting American academic Joachim Pissarro, 18 and 22 October.
Introduced Art Gallery Society members' tour to Westpac Bank art collection, 27 October.
Public talk and tour of *Favourites* exhibition, S.H. Ervin Gallery, 30 January.
Public talk and tour of *Nudes* exhibition, Brett Whiteley Studio, 5 March.
On judging panel for Brett Whiteley Traveling Art Scholarship, September; Sydney University Schools prize, October.
One of the judges for Salon des Refusés exhibition, S.H. Ervin Gallery, 12 March.
Member of Advisory Committee, S.H. Ervin Gallery, National Trust.
Consultant to Banknote design committee, Reserve Bank of Australia.

Rosemary Peel (Conservator, Works on Paper)

Infrared Imaging and the Use of the Infrared Vidicon for the Examination of Works of Art on Paper, Workshop, 22nd March, NGA.
(With Sun Yu) 'The Vision of the Emperors' First National Symposium on Conservation of Paper, Books and Photographic Materials, AICCM. March 23rd-25th, NLA.

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

'Judy Watson' and 'Emily Kame Kngwarreye' *Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection*. Auckland Art Gallery Toi o Tamaki, 1999

Ursula Prunster (Public Programmes)

Lecturer on Art Gallery Society tour to Paris, 1999
Research visit to Belle-Isle, Brittany.

Peter Raissis (Assistant Curator, European Art pre 1900)

Interviews for radio, television and print media relating to *Michelangelo to Matisse: Drawing the Figure* exhibition in November.

Delivered lectures at Sydney University on *David and the Art of the French Revolution* and *Old Master Drawings: Technique and Function*.
Delivered lecture at University of Western Sydney, Nepean on *Curating an exhibition of Mannerist works in Australia*.
Conducted tutorials for Sydney University Art History students based on paintings in the European and British pre-1900 collection.

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

'Sydney's mermaid' *Look* August 1999 pp.20-1, 35
'The new gravure in Australia; S W Hayter and the early prints of Earle Backen' *Imprint* volume 34 number 3 (December 1999) pp.7-8
'Wendy Sharpe's murals for the Cook and Phillip Park Pool' in Deborah Malor and Heather Johnson (Eds.) The un-illustrated proceedings of 'Watch this space, a conference on public art' Sydney: *Australian Journal of Art*, 1999
Joan Kerr and Jo Holder (Eds.) Past Present, the national women's art anthology Sydney: Craftsman House, 1999 ('Exhibition venues' pp.136-158 and 'Appendix' pp.198-210)
'Wendy Sharpe's Annette Kellermann murals at Cook & Phillip Park, Sydney' at Art Association 'Watch This Space' conference on public art, Newcastle University, 4-5 September 1999
Opened *Limited editions, prints inspired by William Blake* 20 November - 4 December 1999, Ku-ring-gai Art Centre, Sydney on 20 November 1999
14 April 2000 Lecture and tutorial to Sydney University M.A. students on printmaking techniques
28 May 2000 Floor talk at S H Ervin Gallery, Sydney on 'Violet Teague's prints and *Night fall in the Ti Tree*' in conjunction with the Violet Teague Retrospective
Committee member of the *Sydney International Works on Paper Fair* 1999: co-judge and responsible for hanging the 'Emerging artists exhibition' at the fair.

Brian Ladd (Head Public Programmes)

Radio interviews with 2BL, S2M, 2SER, SMBS, SRE, including fortnight 2BL morning program and live 2BL Archibald Prize broadcast
Judged: Mosman Regional Gallery Youth Art Award, Operation Art, Royal Agricultural Society of NSW
Committee member for Bachelor of Visual Arts and Design Course, Australian Catholic University.

Malgorzata Sawicki (Conservator, Frames)

'Caring for your Gilded Picture Frame', *Melbourne Journal of*

Technical Studies in Art, The University of Melbourne Conservation Service, 1999.
'Research into Alternative Mat Water Gilding Technique Using Stable Synthetic Polymers', a lecture at the 1999 AICCM National Conference, Sept., Chairman of the Gilded Objects Conservation SIG session.
'Further Research into Alternative Mat Water Gilding Technique Using Stable Synthetic Polymers,' lecture for Master of Applied Science (Materials Conservation) course, University of Western Sydney Nepean, Nov. 1999.
2 Lectures for the students of the Master in Art History course, Sydney University AGNSW, March & May 1999.
'The Visit of the Queen of Sheba to King Solomon' by Edward Poynter, 1884-1890. The frame revisited.'
Conservator of the Year lecture for the AICCM members delivered on the request of the NSW AICCM Council, AGNSW, 11 April.
Awarded The 1999 Conservator of the Year Award - received at the 1999 AICCM National Conference, Sydney, Sept.
Graduation with Distinction from the Master of Applied Science (Materials Conservation) Course, University of Western Sydney Nepean, April 2000.
Research into alternative mat water gilding techniques using stable synthetic polymers - PhD research project, University of Western Sydney Nepean.

Haema Sivanesan (Coordinator, Centre for Asian Art Studies)

'The body in Hindu art: a Chandella dynasty image of Vishnu at the Art Gallery of New South Wales' *Art in Education 1999-2000, vol.19* Sydney: Art Education Society of NSW.
'Woman as erotic motif: translating Hindu images of the feminine' paper for the conference *Sexualities, Masculinities and Culture in South Asia*, Deakin University, Melbourne. July, 1999
'The female image as the ornament of the Hindu temple', an informal talk for The Asian Arts Society of Australia, Victorian chapter. July, 1999.
Member, Management Committee, The Asian Arts Society of Australia

Wayne Tunnicliffe (Curator, International Art)

Chair Australian Perspecta Consortium. 1999.
Connecting Flights, contemporary Australian art - lecture, AGNSW, November 1999
Flow, contemporary electronic media art - Co-curator, National Gallery, Kuala Lumpur, March 2000
Curatorial Internship, Tate Gallery, London, April - July 2000
Australia Council Professional Development Grant

Art Gallery Society Scholarship awarded.
Michael Wardell (Coordinator of Curatorial Services)
 'EAST(augh), WEST, NORTH & SOUTH' *Stephen Eastaugh, Antarctica* Lonely Planet, Melbourne 2000 (pp. 3–7)
 Officially opened exhibition, *Skin Culture*, Tin Sheds Gallery, University of Sydney. Sept. 1999
 Chaired workshops at Regional Museums & Galleries Conference, *From Local to Global – Distinctiveness and Diversity* Oct. 1999.
 Presented paper 'Minimalism and minimal tendencies in photography' and Chaired 'Artist's Forum': *Minimal Seminar* presented by Australian Centre of Photography and the University of NSW at COFA, May 2000.
 Launched *Index & Source*, two artist's

books by Debra Phillips, Published Art, Sydney, June 2000.
 Member of the Cultural Institutions Regional Outreach Committee.
 External Masters assessor, COFA, The University of NSW
 Member of judging panel for the Moya Dyring Studio & Dr Denise Hickey Memorial Studio, Cité Internationale des Arts, Paris.
 Member of the Judging panel for The Basel and Muriel Hooper Scholarship.
 Member of the Judging panel for The Eliot Gruner Prize.
 Planning Committee for Regional Museums & Galleries Conference, *True Stories – Celebrating distinctiveness and diversity in museums and galleries*
 Planning Committee for AAANZ, NSW Chapter, Conference, *Conducting Bodies: Affect, Sensation & Memory*

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

Review – 'Flesh and Blood A Sydney Story – A Polylogue of the Imagination', *Australian and New Zealand Journal of Art* Vol. 1 No. 1 Jan. 2000
 (With Bronwyn Bancroft) 'Boomalli: Fact or Fantasy: You Decide!' *Artlink* Vol. 20 No.1. 2000

STAFF LIST

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 Ken Watson B.A. (Hons)

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Steve Davies, Romeo Domingo, Tony Fletcher,
Terry Forde, Christine Gracie, David Grech, Cheryl
Gross, Phillip Hill-Travis, Peter Humphreys, Janak
Kadian, B.A Nicholas Karydis, John Kavallaris,
Craig Knott, Rayson Light, Ramon Lozada, Jamil
Mati, Patrick McBride, Ray Nguyen, Trish Noonan,
Bob Partridge, Peter Rawlins, Sharat Sharma,
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Mary Thom, Peter Tsangarides, Jo Turner, Cesare
Vetrisano, Russell Ward, Paul Woolcock, Heifen
Zhu B. Eng.

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MISCELLANEOUS STATUTORY ITEMS

CODE OF CONDUCT

The Code of Conduct for the Art Gallery of NSW covers the areas of:

- Conflict of interest
- Acceptance of gifts or benefits
- Personal and professional behaviour
- Fairness and equity
- Public comment and use of official information
- Use of official facilities and equipment
- Outside employment
- Political participation
- Gallery collections

It is planned to review the Code of Conduct during 2000–2001.

COPYRIGHT

The Gallery handles numerous images every year that are reproduced in exhibition catalogues, education kits, promotional material and shop merchandise. Developing more of our exhibitions in-house has also brought increasing responsibilities for ensuring copyright clearance. The use of the Internet and electronic delivery of services pose further challenges on copyright issues that will need to be addressed. Proposed legislative changes to copyright law will impact on the

Gallery's plans to interface our main research database to our website.

The Gallery has accordingly made a submission to the Federal Government's Standing Committee on Legal and Constitutional Affairs that is considering amendments to the Copyright Act (Digital Agenda Bill, 1999).

ENERGY MANAGEMENT

Energy management included the use of environmentally friendly refrigerant gases in the major air-conditioning upgrade to reduce greenhouse gas emissions. Modified programs for building management control system were introduced to reduce electrical consumption, through increased rates for electrical supply have negated cost savings. Constant monitoring and maintenance tuning to gas fired boilers have kept gas consumption to projected levels, maintaining contracted usage with no additional charges.

FREEDOM OF INFORMATION

The Art Gallery received one formal request for information under the Freedom of Information Act 1989. The request was granted in full. Full Freedom on Information Statement included as Appendix Q.

GST IMPLEMENTATION

Preparation for GST implementation involved training of staff and upgrade to systems to enable a smooth cut-over on 1 July. All registrations for GST and related tax reforms were undertaken on behalf of Gallery entities. The Art Gallery will submit its Business Activity Statement electronically on a monthly basis.

OCCUPATIONAL HEALTH & SAFETY

No. of work related injuries: 9
No. of work related illnesses: 0
Prosecutions under the OH&S Act, 1983: Nil

PRIVACY MANAGEMENT PLAN AND PERSONAL INFORMATION

The Art Gallery has developed a Privacy Management Plan in response to Section 33 of the *Privacy and Personal Information Protection Act, 1998*. The Act aims to protect individual against the inappropriate collection, storage, use and disclosure of personal information by NSW Public Sector Agencies. The Plan outlines how the Art Gallery complies with the Act. For information on the Plan, contact the Privacy Contact Officer, Human Resources Services, Art Gallery of New South Wales, Art Gallery Road,

The Domain, Sydney, NSW 2000 or telephone (02) 9225-1795 or fax (02) 9221-6226.

USE OF CONSULTANTS

In the past financial year, the Gallery spend \$98,000 on consultants. No consultancy firm was paid more than \$30,000.

WASTE REDUCTION

The Art Gallery has taken measures over recent years to increase recycling and reduce waste. Paper recycling baskets are situated in every department. Recycled paper is purchased for use in office machines and staff are encouraged to communicate electronically whenever possible. The bookshop and library re-use cardboard boxes for packaging. All glass materials are recycled.

YEAR 2000 COMPLIANCE

Year 2000 compliance was a major activity in the first half of the financial year. The PABX and Gallery security systems had to be upgraded. As it turned out, the Art Gallery's activities were unaffected.

IMPLEMENTATION OF ROYAL COMMISSION INTO ABORIGINAL DEATHS IN CUSTODY

Recommendation number 56 & 300

The Art Gallery of New South Wales projects that introduce Aboriginal and Torres Strait Islanders and others to the history and culture of Indigenous peoples of Australia included:

The continued acquisition, exhibition, conservation of Aboriginal art and commitment to making the collection accessible to the widest possible audience.

The growth of exhibitions programmes and public programmes associated with the Yiribana Gallery, the largest space for the display of Aboriginal art in the southern hemisphere.

During the year there were exhibitions in Yiribana curated from the Gallery's collection reflecting the diversity of Aboriginal and Torres Strait Islander art. Major thematic exhibitions were *Another Country* which profiled works on paper and photography and *Ochre* an exhibition of bark paintings.

The touring exhibition from the National Gallery of Victoria *Raiki Wara: Long cloth from Aboriginal Australia and the Torres Strait* curated by Robin Healey and Judith Ryan was also held in Yiribana.

For the fourth consecutive year

the Art Gallery in conjunction with the Department of School Education, the Aboriginal Education Consultative Group and the Board of Studies staged the successful *Reconciliation* exhibition. This exhibition featured artworks by Aboriginal and non-Aboriginal students from primary and secondary schools throughout New South Wales on the theme of Reconciliation.

NAIDOC Week in July 1999 was celebrated by a programme of school holiday activities held in Yiribana. Photographer Michael Riley's *Yarns from the Talbragar* series of black

and white portraits was exhibited as part of the NAIDOC Week activities.

There was a continuing consolidation of links with Indigenous education institutions, courses in Aboriginal Studies and Aboriginal units and art courses at tertiary level.

ETHNIC AFFAIRS PRIORITIES STATEMENT

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

- *Integrate EAPS principles into the Art Gallery's policies, plans and procedures*
 - *Build the Art Gallery's Collection and Services to reflect and promote cultural diversity and harmony*
- The Gallery's statement is incorporated by the Ministry for the Arts, as a key agency, into an Ethnic Affairs Agreement on behalf of the entire arts portfolio.

ETHNIC AFFAIRS PRIORITY OUTCOMES

- Increased the number of community languages available to assist Gallery staff and visitors via the **Community Language Allowance Scheme**. As at 30th June, 2000 the Gallery had staff officially recognised to be able to offer assist in the following community languages Polish, German, French, Hindi, Cantonese, Mandarin and Spanish.
- Due to the on-going staff freeze, the Gallery did not increase membership of **recruitment selection panels** with a person from a cultural diverse background to the targeted 60%.
- Circulated the annual **calendar of significant religious and holy days** to all supervisors to enable

scheduling of staff commitments to meet religious obligations.

- The Gallery's **Guide Map** is available in Japanese, Mandarin and Korean, languages.
- The **exhibitions and associated educational public programmes** reflected and promoted cultural diversity and harmony.

This year the programme included:-

- *Michelangelo to Matisse: Drawing the Figure*. This epic exhibition was one of the most ambitious exhibitions ever conceived by the Gallery. Telling the story of transformation of Western art, from the 16th century to the present, some 250 drawings from artists such as Michelangelo, Renoir, Raphael and Picasso were exhibited.
- *5th Guinness Contemporary Art Project – Voiceovers*. Presented the work of four women artists, Lin Li, Nalini Malani, Mariko Mori and Shirin Neshat and explored the shifting identities across culture and religion, contemporary politics and the role of women.
- *Light Pictures*: Featuring the photographs of Nakayama Iwata and Nojima Yazou, this exhibition explored the early 20th style of geijutsu shashin (Art Photography) and the rise of shino shashin (New photography).
- *Please the Eye, Cultivate the mind*. Significant Chinese Paintings from around Australia were selected for their beauty their role in promoting spiritual cultivation.
- *Fragrant Space, Chinese Flower and Bird Painting* (5th May to 25th June) This exhibition focused on the appreciation of nature which is

so integral to Chinese Culture.

- *Biennale of Sydney*. Forty-nine artists from twenty-nine countries participated in this pre-eminent contemporary art event of the Southern Hemisphere. All five continents were represented and to make the exhibition more accessible, entry was free of charge to all venues.
- The Centre for Asian Arts Studies conducted regular lunchtime lectures as a part of the Gallery's ongoing commitment to cross cultural arts education.

ETHNIC AFFAIRS PRIORITY GOALS FOR 2000/01

- Continued encouragement of staff participation in the Community Language Allowance Scheme and extend range of languages currently represented.
- Increase cultural diversity on recruitment selection panels to 60% pending the lifting of the staff freeze.
- Develop new General Information Brochure in several community languages including Italian, Spanish, French and German.
- Continue the reflection and promotion of cultural diversity and harmony in the Gallery's exhibitions and associated educational programme. The 2000/01 programme will included the following exhibitions:-
- *Dead Sea Scrolls*. The most controversial archeological discovery of the 20th Century, the Scrolls can provide us with a much deeper understanding of the various approaches to Judaism current at that time, and of their relevance to the history of religious traditions in the Western World.

- *Indonesian Miniatures*. Drawn from one of the finest collections of Indian Paintings in the world, this exhibition features more than seventy paintings created between the 16th and 19th centuries for the Mughal and Rajput courts
- *Hanga: Japanese Creative Prints*. This exhibition will focus on the Creative Print, a new concept of 'prints as art' that emerged at the beginning of the 20th century and is not familiar outside Japan.
- *Fun Five Fun Story, Five International Artists from Africa*. Celebrating the young and vibrant street culture across Africa, the exhibition includes wild fashion design and performance, film, photography and installation art.
- *Masks of Mystery*. Will feature Bronze Masks from the Sacrificial pits of the kings of Ancient China discovered when local farmers digging a well hit upon these relics.
- *World Without End – Photography and the 20th Century*. Brings together some 200 works of acclaimed Australian and international artists whose photographs have shaped our perceptions and our sensibilities of the modern world.

WOMEN'S ACTION PLAN

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

A) WHOLE OF GOVERNMENT APPROACH

The Art Gallery is firmly supportive of a whole of government approach in meeting the broad policy outcomes of the NSW Government's *Action Plan for Women*. It is recognised that all areas of NSW Public Sector have a role in improving the economic and social participation of women by integrating the needs and concerns of women as part of normal business. The Gallery is committed to the advancement of women in all forms of cultural and artistic life and is aware of the need to identify and redress discrimination against women in delivering services and programmes to the public. From an organisational perspective, the Gallery acknowledges the needs and interests of women as a direct occupational group and is supportive of strategies and initiatives that assist the advancement of women in the workplace.

B) WOMEN'S INTERESTS AND THE ARTS

While the majority of exhibitions staged by the Gallery include works of art created by women artists the following exhibitions related to women's lives and history and/or featured work by specific women artists:

- *What is this thing called photography?: Fiona Hall, Sue Ford, Micky Allan, Carol Jerrema, Lynn Silverman, Marion Marrison, Jacky Redgate, Viva Jillian Gibb, Ingeborg Tyssen* (5th June – 1st August 1999)
- *Grace Cossington Smith: Australian Collection Focus Series No 5* (1st August – 24 October 1999)
Cossington Smith was a pioneer post Impressionist in Australia who is widely regarded as the most brilliant artist of her generation.
- *Horst Kiechle/Margaret Roberts* (14th August – 26th October 1999)
Roberts is a Sydney based installation artist who has been

exhibiting in group and solo shows since 1987.

- *Modotti & Weston: Mexianidad* (29th October 1999 – 9th January 2000)
In the 1920's Tina Modotti spent seven years in Mexico where her photographic ambitions merged with a deepening involvement in social reform and revolutionary politics. Until recently, Modotti's legacy as a photographer had been largely overshadowed by that of Weston, her lover and colleague. This exhibition attempted to redress this imbalance.
- *Joan Brassil* (9th October – 28th November 1999)
Joan Brassil has been exhibiting her installation-based work since 1976. Much of Brassil's work involves collaboration with scientists in an ongoing investigation into evolutions and transformations in space, time and energy.
- *Rayner Hoff and his School: The Vital Flesh* (25th November 1999 to 16 January 2000)
The exhibition also focused on the work of Hoff's most important students – Barbara Tribe Eileen McGrath and Jean Broome-Norton
- *Olive Cotton* (13 May 2000 – 2 July 2000)
Olive Cotton is recognised as one of Australia's leading twentieth century photographers, well known for such images as the compelling modernist Tea cup ballet and Glasses

The Gallery also administers two bequests which conditions stipulate are only open to women. These bequests are the *John and Elizabeth Newnham Pring Memorial Prize* for 'the best landscape executed in watercolours by a women artists' and a capital fund in the name of Viktoria Marinov with income used to purchase works of art for the permanent collection 'by female artists under the age of 35 years.'

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

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

• PROMOTING WORKPLACES THAT ARE EQUITABLE, SAFE AND RESPONSIVE TO ALL ASPECTS OF WOMEN'S LIVES

The Gallery's performance under this key objective is documented in the equal employment opportunity (EEO) statistics listed in appendix J of this report which provide information of EEO groups within salary levels and employment basis. The Gallery is committed to employment of staff based on selection on merit principles and the Gallery workforce is currently made up of 54% women. Under employment on merit the employees benefit by having their capabilities fully utilised and their skills expanded. Of the four General Manager positions, three are currently filled by women which is indicative of the Gallery's commitment to the advancement of women based on merit. Further, approximately 20% of women took advantage of the Gallery's flexible work practices such of 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 need and expectations.

PROMOTING THE POSITION OF WOMEN IN ALL ASPECTS OF SOCIETY

The Gallery:

- has maintained a general free admission policy to ensure the broadest range of the community, including the financial disadvantaged often being women, have access to the State's fine art collection and associated education programmes.
- delivers an exhibition programme that is representative of women artists' contribution to the history of art and reflects the lives and achievements of women in society.
- administers awards and scholarships which are open to women that are designed to assist in the professional development of Australian artists.
- recognises the traditional gender imbalances on decision-making bodies and the implications of representation on strategic outcomes. There are four females on the nine member Board of Trustees.

D) SPECIFIC COMMITMENTS UNDER THE ACTION PLAN FOR WOMEN
There are no specific commitments in the plan which refers to the Art Gallery of New South Wales.

E) FURTHER INFORMATION ON WOMEN'S STRATEGIES
For further information on women specific and other programmes managed by the Art Gallery of New South Wales, please contact the Gallery on telephone number 9225-1700.

AGED AND DISABILITY PLAN

The Art Gallery is developing a updated Aged and Disability Plan that will incorporate strategies across six major areas including physical access, promotion of positive community attitudes; staff training; information about services; employment; and complaints. The Art Gallery's commitment to equal access for all people is reflected in our policy as detailed below.

GUARANTEE OF SERVICE

The Art Gallery recognise that the public has the right to expect that services will be provided without discrimination. In particular we will provide access service for visitors with special needs, including the aged and disabled. We will seek to continuously improve our service to visitors and welcome feedback directly to staff and through regular surveys.

MOBILITY HANDICAPPED VISITORS

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

There are two public Disabled Parking spaces available at the front of the Art Gallery.

The Art Gallery's Domain Theatre has access space designed for wheelchair users.

DEAF AND HEARING IMPAIRED VISITORS

Severely and Profoundly Deaf Visitors

In 1997 the Art Gallery implemented free monthly Auslan guided tours. We regularly book sign-language interpreters for advertised guided tours, and particularly in association with Deaf Awareness Week. Groups of deaf people making bookings are provided with sign-language interpreters free of charge. In 1996 the Art Gallery implemented a TTY telephone number (9225-1711).

This number is listed in the Telstra TTY directory.

Hearing Impaired

Our Domain Theatre provided 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

A major refurbishment of the elevator servicing Level 1, Ground Floor and Upper Level has seen the installation of voice notification of floor and access details.

GENERAL

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.

We have designated an Education Officer to manage the Art Gallery's programmes and facilities for people with disabilities.

Helpers

General entry to the Art Gallery is free to all visitors. However, where charges are made for special exhibitions, helpers accompanying visitors with disabilities are admitted free of charge.

Information and Publicity

Our information publication *exhibitions / events* is freely available from our Information Desk. This booklet contains information for visitors with special needs. Currently the Bulletin is posted to over 4,000 interest individuals or organisation.

Employment Practices

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

NEW STRATEGIES TO IMPROVE SERVICES

Ramp Access

The Gallery engaged heritage architects to design ramp access to the front of the Art Gallery. This type of access would be beneficial to people in wheel chairs, the aged, and people with prams. The building plans will be submitted for review by an appropriate disability community organisation. Unfortunately, Government funding was not forthcoming for the 2000/2001 financial year to build this ramp.

The Art Gallery will pursue funding for the 2001/2002 financial year.

Communications

The new Internet website launched this year includes capacity for large print screen versions of all information.

OVERSEAS TRAVEL SUMMARY – 1999/2000

Ms Paula Dredge
July 1999 to December 1999
USA
Take up Advanced Conservation
Internship with Fine Arts Museum of
San Francisco

Mr Richard Beresford
13 to 30 September 1999
USA
Courier *The Widower* by
James Tissot to Yale Centre
for British Art.

Dr LIU Yang
27 September to 12 October 1999
China
Research and select works for
major exhibitions of Chinese art.

Mr Edmund Capon
30 September to 19 October 1999
Israel and China
Finalise arrangements for
exhibitions – *Sanxingdui Bronze
Figures* and *Dead Sea Scrolls*

Mr Alan Lloyd
8 to 17 October, 1999
Spain
Courier *Femme nue dans un
rocking-chair* by Picasso

Ms Victoria Lynn
22 October to 13 November 1999
UK and Italy
Visit Venice Biennale, Liverpool

Biennale. Visit London galleries.
Discuss *Visions in Motion* with
curators and artists.

Ms Deborah Edwards
14 to 21 December 1999
UK
Courier *Pan* by Sydney Long to
Royal Academy in London

Mr Terence Maloon
12 to 28 January 2000
Austria and Germany
Negotiate loans for *Picasso: the Last
Decade* exhibition

Ms Paula Dredge
31 January to 16 February 2000
Spain and Holland
Courier return of *Femme nue dans un
rocking-chair* by Picasso

Ms Judy Annear
2 to 22 February 2000
Japan and Europe
Give a paper at Conference in
Madrid and research future
exhibitions

Mr Tony Bond
7 to 25 February 2000
England, Spain and France
Participate in international forum in
Spain and discuss with Anselm
Kiefer exhibition of his works.

Mr Stewart Laidler
25 February to 1 March 2000
USA
Courier *Head of a Peasant* by van
Gogh to Detroit Institute of Arts

Mr Alan Lloyd
25 February to 6 March 2000
Switzerland
Courier *Drei Badende* by
Ernst Kirchner to Museo d'arte
Moderna in Lugarno, Switzerland

Mr Wayne Tunnicliffe
17 March to 1 April 2000
Singapore and Kuala Lumpur,
Malaysia
To install, oversee catalogue printing
and open exhibition *Flow* at National
Gallery of Malaysia

Mr Sun Yu
3 to 7 April 2000
China
Condition report on works to be
included in *Fragrant Space* exhibition

Mr Edmund Capon
20 to 24 April 2000
Singapore
View proposed major donation to the
Art Gallery of NSW

Mr Brian Turner
24 April to 1 May 2000
Israel
To negotiate merchandise for the
Dead Sea Scrolls exhibition shop

Ms Susie Quinn
1 to 29 May 2000
USA
Undertake an internship with Box Art
in NY and visit storage facilities.

Ms Gillian Williamson
24 to 31 May 2000
USA
To attend Museum Store Association
Conference in Chicago.

Mr Brian Turner
31 May to 13 June 2000
USA
To attend Art Book Fair in New York
and Book Expo America book fair
and conference in Chicago.

Mr Richard Beresford
22 June to 14 August 2000
Europe and USA
Finalise negotiations for major
exhibition *Claude*

Mr Sun Yu
27 June to 4 July 2000
China
To carry out condition reports on
works included in *Fragrant Space*
exhibition

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 Art Gallery's (FOI Agency No. 376) statement is correct as at 30 June 2000. The Art Gallery received one formal request for information under the Freedom of Information Act, 1989 during 1999-2000. No requests were carried over from the previous financial year. The request was completed and granted in full. The request was classified as an "other" request.

The Art Gallery regularly receives representations from the public concerning its operations. The Gallery endeavours to make the collection and associated information as accessible to the public as is possible. The Art Gallery welcomes public interest and participation in its activities.

DOCUMENTS HELD BY THE ART GALLERY
Art Gallery of NSW Act, 1980, Accounts Manual, Agendas and Minutes of Meetings, Collections Management Policy, Administrative Procedures Manuals, Education

Policy, Annual Report, Exhibitions Policy, EEO Annual Report, Filming & Photography Policy, Corporate Plan, Financial reports, Human Resources Policies, Ministerial Correspondence, Deaccessioning policy

DOCUMENTS AVAILABLE FOR PURCHASE
The Art Gallery publishes a range of catalogues and books. The publication prices are continually reviewed and prices are available from the Gallery Shop. The Art Gallery also publishes a bi-monthly bulletin and monthly calendar of events free of charge.

FOI PROCEDURES
Applications for access to Art Gallery documents under the Freedom of Information Act should be made in writing and directed to:
Human Resource Manager
Art Gallery of NSW
Art Gallery Road
The DOMAIN NSW 2000
Arrangements can be made to obtain copies of documents, or to inspect them by contacting the Human Resource Manager on telephone (02) 9225 1795.

ART PRIZES AND GRANTS AWARDED

ART PRIZES

The 1999–2000 Archibald, Wynne and Sulman Prize competitions, sponsored by Colonial, were held in March 2000. A total of 1,795 entries were received, 75 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in conjunction with the Archibald, Wynne and Sulman competitions. Of the 560 entries received, 36 were selected for display. The Trustees decided to hold a special competition in this Olympic year called The 2000 Sporting Portrait Prize. Of the 144 entries received 19 were selected for display.

THE ARCHIBALD PRIZE
The prize of \$35,000 for portraiture was awarded to Adam Cullen for his work entitled Portrait of David Wenham. The Archibald Prize: People's Choice competition, asks the viewing public to vote for their favourite entry, was won by Esther Erlich for her work Never been better. Erlich received \$2,500 as did the Art Gallery patron whose vote for the winning entry was drawn from a barrel containing all votes cast.

THE WYNNE PRIZE

The prize of \$15,000 for an Australian landscape or figure sculpture was awarded to John Dahlsen for his work entitled Thong Totems.

THE TRUSTEES WATERCOLOUR PRIZE

The prize of \$2,000 available to entries submitted in the Wynne Competition was won by Graham Fransella for his work entitled Kintore Desert landscape.

THE SIR JOHN SULMAN PRIZE

The prize, judged by artist John Firth-Smith, of \$10,000 was awarded to John Peart for his work entitled Snailsnake.

THE DOBELL PRIZE FOR DRAWING

The \$10,000 prize, judged by Betty Churcher, was awarded to Nick Mourtzakis for his work entitled Untitled Study.

THE 2000 SPORTING PORTRAIT PRIZE

The prize of \$15,000 was awarded to Lewis Miller for his work entitled Ronald Dale Barassi.

GRANTS

STUDIOS IN PARIS

The Art Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, it leases at the Cite Internationale des Art in Paris. The studios were occupied during the year by Kate Dorrrough, Sandra Levison, Stephen McCarthy, Jacqueline Drinkall, John Beard, David Thomas, Jon Plapp and Alice Byrne.

THE BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at \$6,000 each, are available each year to fine art students attending recognised schools in New South Wales to assisted with the costs of fees, materials and general living expenses. Three half scholarships were awarded to Stephen Garrett, Rodney Love and Monika Damhuis.

THE ELIOTH GRUNER PRIZE

The prize of \$1,500 for the best landscape in oil by an art student was jointly awarded for 1999 to Corinne Handley and Marisa Purcell.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 1999 prize of \$1,200 was jointly awarded to Thomas Doherty and Newell Harry.

DYASON BEQUEST

Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants to Australian art students who have already won traveling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australian and New Zealand. No grants were awarded during the year as the Art Gallery introduced a deadline of 30th June for the review of all applications received over the previous 12 months.

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PLEDGE OF SERVICE

OUR CUSTOMERS

The Art Gallery of New South Wales endeavours to provide each of our visitors with an experience that exceeds expectations and inspires repeat visits.

GUARANTEE OF SERVICE

We aim to ensure that all visitors enjoy themselves, will want to return and will recommend the Art

Gallery of New South Wales to friends and relatives as a world standard venue for the enjoyment and study of art.

CUSTOMER SERVICE

The Art Gallery of New South Wales aims to provide the highest levels of service to all visitors. Visitor feedback provides management with valuable

information to improve Gallery procedures and services. Written complaints are handled promptly and professionally and are responded to within two weeks. Visitor suggestions have also led to the introduction of new services, such as improved signage and simpler printed guides.

Telephone enquiries are addressed promptly within two working days, wherever possible. Visitors can offer suggestions and provide feedback at the Information Desk at the main entrance to the Gallery.

CUSTOMER COMPLAINTS

The Art Gallery had just under 900,000 visitors to the Domain site during 1999/2000. During the year there were only 223 complaints received, representing less than one twenty-fifth of one percentage of our visitors. The bulk of the complaints concerned visitor facilities (such as more seating) and improved access for visitors with special needs. These issues are being addressed as part of the Art Gallery's Strategic Plan. Complaints can be recorded in the visitor complaints journal available to the public at the ground level information desk. These records are regularly reviewed by the Director and referred to relevant Department Managers for action, if required.

ACCESS

The Art Gallery of New South open every day except Good Friday and Christmas Day between the hours of 10am and 5pm. General admission is free. Entry fees may apply to a limited number of individual major temporary exhibitions.

GUIDED TOURS

The volunteer Guides of the Art Gallery Society of New South Wales offer a range of free guided tours of the Gallery's collection and major exhibitions.

General Tours: Daily, one hour tours revealing highlights of the collection and the Gallery.

Monday 1pm and 2pm; Tuesday to Friday 11am, 12 noon, 1pm and 2pm; Saturday 1pm and 2pm; Sunday 11am, 1pm, and 2pm.

Yiribana Tours (Aboriginal and Torres Strait Islander Gallery)

Tuesday to Friday 11am; Saturday 1pm; Sunday 11am and 1pm.

Asian Gallery:

Wednesday and Saturday 2pm.

Private Groups: Tours tailored to the needs of groups during the Gallery hours or with private evening functions are also available.

Enquires telephone (02) 9225-1800.

MEMBERSHIP

You are invited to join the Art Gallery Society of New South Wales and share in the many pleasures of membership. Stay informed about what's on in the Gallery, choose from over two hundred special events and enjoy membership privileges and priorities all year long. Enquiries telephone (02) 9221-1878.

ART RESEARCH LIBRARY

The Gallery's Research Library is open Monday to Friday between 10am and 4pm, excluding public holidays. The Library is located on Ground Floor Level and has the most comprehensive collection of Fine Art books in New South Wales. Enquiries telephone (02) 9225 1785.

An Opinion, Conservation and Identification Service, operating from the Library, is provided free every Thursday 10am to 12 noon (excluding valuations).

The Study Room for Prints, Drawings and Photography is on Level 2, adjacent to the Prints, Drawings and Watercolours gallery. Open to the public weekdays from 10am to 4pm, excluding public holidays. The Study Room Assistant will attend to and supervise visitors. Appointments are

advisable but not essential. School groups are welcome. Enquires telephone (02) 9225-1758.

PHOTOGRAPHY

Photography of the Gallery's permanent collection, with the exception of works in the Yiribana gallery, is allowed by members of the public providing no flash or tripods are used. Quality photographs of Gallery's collection including works from the Yiribana gallery or a photograph of works not in the Gallery's permanent collection can be obtained from the Gallery's Image Reproduction Officer. Photography for publication or other commercial purposes is allowed only after written application to the Gallery. Enquires telephone (02) 9225-1798.

COMMERCIAL FACILITIES

The Gallery Shop is opened daily from 10am to 5pm. The finest range of art books in Australia is available at the Gallery Shop, which also specialises in school and library supply. The Shop stocks an extensive range of art posters, cards, replicas and giftware. Enquires telephone (02) 9255-1718.

The Gallery's Harbour Café is situated on Level 1 and is open daily from 10am to 4pm. The Brasserie, located on the Upper Level, is open each day between 12pm and 4pm.

For Brasserie bookings phone (02) 9225-1819.

Art Gallery facilities are also available for private exhibition viewings and functions in the evening. Enquiries telephone the Gallery's Venue Manager on (02) 9225-1836.

EXHIBITIONS / EVENT INFORMATION

The free tri-monthly publication, **exhibitions / events**, is available in the Gallery. This booklet details current exhibitions, public programmes events including a film programme and school education activities being staged by the Gallery. Information is also available on our website.

VISITORS WITH SPECIAL NEEDS

A limited number of wheelchairs are available at the Gallery's rear entrance, where there is a ramp and an elevator giving access to most parts of the Gallery. Two parking spaces for the disabled have been designated in the Gallery's car park close to the rear entrance but it is advisable to confirm availability by telephoning (02) 9225-1775.

The Domain Theatre is fitted with an audio induction loop system and an FM-transmitter system used for guided tours if requested. Sign Language Tours are now conducted for deaf people, using Australian sign language, on the third Saturday of every month at 2.30pm. The service is free apart from entry fees to exhibitions, if applicable.

PUBLIC TRANSPORT

Bus Service: The 441 Bus route includes the Art Gallery as a stop on route through to the Queen Victoria Building in the city. The service is every 20 minutes on weekdays and every 30 minutes on weekends. Please call the STA on 131 500 for details.

Trains: Closest train stations to the Art Gallery are the St James or Martin Place stops.

PARKING

There is limited metered parking outside the Gallery and additional metered parking down Mrs Macquarie's Road. The Domain Parking Station is open daily with a Special Discount Rate of \$11 per day (on weekdays) for visitors to major exhibitions with admission charges, just have your parking ticket stamped at the entrance to the exhibition.

CONTACT INFORMATION

Physical and postal address:
Art Gallery of New South Wales
Art Gallery Road
The Domain NSW 2000

ELECTRONIC COMMUNICATIONS:

Administration switchboard (02) 9225-1700
Information Desk (02) 9225-1744
Recorded What's On Information (02) 9225-1790
TTY number (02) 9225-1808
General facsimile (02) 9221-6226
Website: www.ag.nsw.gov.au
e-mail: artmail@ag.nsw.gov.au

BRETT WHITELEY STUDIO

The Brett Whiteley Studio, located at 2 Raper Street Surry Hills, and is open Saturday and Sunday 10am to 5pm except Christmas Day. On Thursday the studio is open by appointment for education tours groups. Admission is \$7 and \$4 concession. Enquires telephone (02) 9225-1740.

The Art Gallery printed 1,000 copies of the 1999/2000 Annual Reports at a cost of \$20 per copy

ART
GALLERY
NSW

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road The Domain Sydney NSW 2000 Telephone: (02) 9225 1700 Information Line: (02) 9925 1790 Email (general): artmail@ag.nsw.gov.au
For information on current exhibitions and events, visit the Gallery's website www.artgallery.nsw.gov.au