

Annual Report 2022–23

Annual Report 2022–23

The Art Gallery of New South Wales acknowledges the Gadigal of the Eora Nation, the traditional custodians of the Country on which it stands.

The Hon John Graham MLC
Special Minister of State, Minister for Roads, Minister for
the Arts, Minister for Music and the Night-time Economy
and Minister for Jobs and Tourism
Parliament of New South Wales
Macquarie Street
SYDNEY NSW 2000

Dear Minister,

It is our pleasure to forward to you for presentation to
the NSW Parliament the Annual Report for the Art Gallery
of New South Wales for the year ended 30 June 2023.

This report has been prepared in accordance with the
provisions of the *Government Sector Finance Act 2018*,
Annual Report (Statutory Bodies) Act 1984 and the
Annual Reports (Statutory Bodies) Regulations 2010.

Yours sincerely,



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



Dr Michael Brand
Director, Art Gallery of New South Wales
17 October 2023

	President's foreword	4
	Director's statement	6
1	Overview	8
2	Strategy	20
3	Operations and performance	28
4	Management and accountability	68
5	Sustainability	78
6	Financial performance	90
	Appendices	124

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

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980*. The Art Gallery is an executive agency under the Department of Premier and Cabinet and from 1 April 2022, an executive agency under the Department of Enterprise, Investment and Trade.

Cover: Aerial view of the Art Gallery of New South Wales' new SANAA-designed building, 2022, photo © Iwan Baan

President's foreword

The Art Gallery of New South Wales reached the end of last year with an enormous sense of satisfaction – not only because from 3 December 2022 we were finally able to share the fruits of nearly a decade's labour towards the Sydney Modern Project and our new North Building, but because every individual involved had a meaningful impact on its completion.

Projects of this scale, complexity and sizeable investment are relatively rare events in the life of the Art Gallery. When they do occur, the particular magic of a renewal such as the one we have just experienced is that the people at the heart of the work, delivering the vision, supporting it, are embedded in the organisation. They may be staff, supporters, public servants and government officials (including politicians), or trustees or contractors working onsite, many for years at a time.

This infrastructure project has meant the rejuvenation of a pulsing, vibrant part of our state's public life. For many, working on the Sydney Modern Project has been a career highlight; for others, a channel through which to give back to a loved institution and to support enriched experiences of universally accessible cultural engagement and learning. As we take a moment to reflect on what has been achieved and shared, it is my most meaningful task as president to sincerely thank everyone who has been involved.

The delivery of the Sydney Modern Project was the result of an extraordinary public and philanthropic partnership. I acknowledge the Art Gallery of New South Wales Foundation (including its hard-working chair, Kiera Grant, and the Board of Trustees) and our family of benefactors, who have become a truly significant source of support for the Art Gallery, its projects and of course the growth of our state's art collection.

I wish to thank Dr Mark Nelson for his successful chairmanship of our Campaign Committee throughout the delivery of the Sydney Modern Project Campaign. The Art Gallery expressed our thanks to Dr Nelson for his leadership by the award of life governorship at the opening of the new building – an award he so well deserved.

We now look towards funding for the ambitious major exhibitions and community programs possible across our expanded campus – all supported by our new Major Patrons Committee, under the chairmanship of Liz Lewin.

We were proud to work with a diverse group of sponsors, who joined with us to celebrate the opening of our expanded art campus and remain committed to helping us bring exceptional art experiences to the community. Their generous support in 2022–23 allowed us to offer outstanding exhibitions and programs to every visitor who stepped through our doors, and for us to reach a wide variety of communities across NSW, and beyond.

This was our thirteenth year in partnership with Destination NSW. We are exceptionally grateful for their continued support, as the tourism and events sector continues to

recover strongly and contribute to the state's economy and wellbeing. Destination NSW's sponsorship enabled the Art Gallery to present an opening celebration that reflected the significance of the Sydney Modern Project. Thanks to Destination NSW for: the Tank's inaugural exhibition *Adrián Villar Rojas: The End of Imagination*, and the *Art for all*, *Art up* and *Art exchange* festivities. Support from Create NSW delivered important engagement in our regions with Blockbuster Funding: *William Kentridge: I Am Not Me*, *the Horse is Not Mine* and *Wynne Prize 2023* regional tours, in addition to the Culture Up Late initiative contributing to the late-night economy in Sydney.

We thank our leadership partner Aqualand, whose investment has allowed the Art Gallery to present a range of art experiences, and sees their commitment to everything that we do acknowledged in the Aqualand Atrium in our new building.

We thank our presenting partners ANZ and Optus, whose investment has allowed the Art Gallery to present a range of art experiences. ANZ continued their support for the 2022 and 2023 Archibald, Wynne and Sulman Prizes exhibitions, and the 2021 and 2022 Archibald Prize regional tours. Optus delivered high-speed 5G access for the new building thanks to a new three-year partnership.

Our major partners also gave important contributions: EY again supporting dynamic exhibition experiences, this time as major sponsor of *Dreamhome: Stories of Art and Shelter*; Macquarie Group with support for our 20th-century galleries; and UBS supported a range of important exhibitions as well as our contemporary galleries. Herbert Smith Freehills continued long and steadfast support of our institution, providing valuable professional guidance as well as supporting the Archibald Prize. As presenting partner for the Brett Whiteley Studio, J.P. Morgan continued to help us share the beloved artist's legacy. Thanks also to the Bank of China's support, which enabled us to undertake important conservation projects and support the Art Gallery members' Resonate concert series.

We couldn't promote our extraordinary new building opening and exhibition program without the support of our media partners: JCDcaux, Sydney Morning Herald, Schwartz Media and Broadsheet. We thank our hotel partner Sofitel Sydney Wentworth, and our support partners. Orotan continue their important alignment with the *Archie 100: A Century of the Archibald Prize* exhibition tour around the country, and Atelier. City of Sydney, Porter's Original Paints, Moët & Chandon Champagne, Mount Pleasant Wines and Mr Cook contributed to a rich range of programs, events and exhibitions, and I thank them for their commitment to the Art Gallery. Likewise, to Glenfiddich, Hendrick's Gin and Valiant Events, which contributed to a range of vibrant events.

Our business councils, the President's Council and VisAsia Council, also generously supported our exhibitions offering in 2022–23. We are grateful for the personal support that

so many members of those councils have provided to us during the year – each are very busy and we appreciate the time they give us.

On behalf of the Board, I wish to acknowledge the central importance of the Art Gallery Society of New South Wales and its members, all of whom directly support the Art Gallery. I thank the council and its leadership – Sue Jackson, president, and Robert Heather, executive director.

Our loyal volunteers have enthusiastically embraced the expanded and renewed campus, guiding, supporting and inspiring our visitors with a passion and generosity for the Art Gallery that is humbling.

The trustees and I thank the Art Gallery's director, Dr Michael Brand, for his visionary leadership, both in the last year and during the entirety of the Sydney Modern Project. Dr Brand's ambition for the Art Gallery as a globally renowned institution, with a clear and confident role in our nation's cultural life, is unwavering. I express my sincerest gratitude to him and the entire Art Gallery's Executive team, all of whom have worked enormously hard and cohesively to make our gallery open to and exciting for all of those who visit our building, whether they be from Sydney, regional NSW or beyond.

I acknowledge the extraordinary work undertaken by the entire Art Gallery staff – no more clearly demonstrated in the months leading up to the opening of our new building. I can attest firsthand to the level of dedication that supported the completion of the Sydney Modern Project, without which an outcome of this quality, and within the set perimeters of time and budget, could not possibly have been delivered.

Finally, I wish to acknowledge my fellow trustees. I pay tribute to the tremendous service and great generosity of our former vice-president, Gretel Packer AM, who finished her term as a trustee in December 2022. I also acknowledge the excellent service of the Hon Ashley Dawson-Damer AM, the generous benefactor of the children's art library, who completed her term at the end of 2022. In January 2023, Kiera Grant and Liz Lewin joined the Board and Andrew Cameron, Anita Belgiorno-Nettis and Tony Albert were reappointed for additional terms.

It is with great pleasure that we present this report on what has been one of the most momentous years in the history of the Art Gallery of New South Wales. To walk through our spaces on any given day is to witness firsthand life in action, the community at rest, in reflection and delight, and at work. Ours is an institution that has a unique role in public life. Our impact is by design universal, and our task is to feed the minds and souls of anyone who walks through the doors of our buildings – everyone is welcome, and everyone is valued.



David Gonski AC
President
Art Gallery of New South Wales Trust
17 October 2023

Director's statement

The annual reporting process for this financial year has an unusual significance given the successful completion of the Sydney Modern Project in early December 2022 and lends those of us whose professional lives evolve alongside the Art Gallery of New South Wales the opportunity for a period of reflection. The outcome is a sense of both awe and pride that so much truly can have been achieved in a single year.

As I sit to write this message, the new SANAA-designed Art Gallery building emerges confidently from the sandstone groundings and lush greenery that shape this small piece of Gadigal Country. Reflections of the timeless waters of Sydney Harbour bounce off the sheets of shimmering glass and shine back the almost fluorescent light that, more often than not, surrounds our extraordinary location. The landscape surrounding both buildings is full, native plants are gaining maturity and flowering. The stunning Kathryn Gustafson-designed reflecting pools in front our original neoclassical building offer relief to the hands of school children and the occasional dog paw in the unseasonably warm spring sun.

The expansion and renewal of the Art Gallery has blended both a reverence for who we are and our heritage with an ambitious vision of where we should sit in the global arts sphere and what our presence can mean in our own community.

When we opened the doors of our new building to the very first members of the public – 1500 school students and teachers from fifty schools from all over NSW – we did so with great pride as well as a nervous optimism that the public would embrace our evolution. Our expectations were more than met during the nine-day free celebration period following our official opening by NSW Premier Dominic Perrottet on 3 December. Tens of thousands of people visited both buildings, taking part in our public programming – including a free concert in the Domain. As part of the Sydney Modern Project, the Art Gallery undertook the largest art commissioning project in our history, featuring nine major site-specific works. Witnessing our visitors interact with and enjoy these works, noting particularly the reactions of our younger visitors to Francis Upritchard's *Here Comes Everybody*, Kimsooja's interactive *Archive of mind*, Yayoi Kusama's exuberant *Flowers that Bloom in the Cosmos* and Adrián Villar Rojas' immersive *End of Imagination in the Tank*, was a source of great joy for all of us and will be abiding memories of this happy period.

The new SANAA building, delivered with Australian firms Architectus as executive architects and McGregor Coxall as landscape architects, new Gallery Shop designed by Akin Atelier and renewal of our historic space, including the new research library, children's art library and Members Lounge designed by Australian architects Tonkin Zulaikha Greer (TZG) have been recognised nationally and internationally – attracting awards across architecture, design and landscape. In June the new building received the Sulman Award for public architecture, the most prestigious honour in that category awarded by the Australian Institute of Architects (NSW). I wish to express my heartfelt thanks to SANAA,

Architectus, McGregor Coxall and TZG for creating the tangible vision for our dreams and aspirations for the Art Gallery's spaces, and to Richard Crookes Constructions for bringing them to fruition. Our partnership with Infrastructure NSW and the extraordinary collaboration between our teams and the state government, including Create NSW, underpinned by excellent relationships with our contractors, delivered a once-in-a-generation cultural infrastructure investment under the most challenging of global circumstances, on time and on budget.

The successful beginnings of the next chapter of the Art Gallery's long history have continued to evolve. I am delighted to report that at the end of the 2022–23 financial year we recorded a total annual visitation figure across the Art Gallery of 1.926 million – surpassing our previous records despite including only six months' expanded operations. We have every confidence that this number will continue to grow from our position at the centre of our city, state and country's cultural life and with a strong voice among our international colleagues.

While final stages of construction of the Sydney Modern Project and its opening celebrations took up a great deal of focus, the Art Gallery continued to deliver events, programming and offerings to visitors and the people of NSW throughout the year.

In 2022–23, \$203,372 visitors attended our public and learning programs, including 86,851 students and teachers who were able to enjoy our enhanced educational facilities in the new building. The stunning new Art Gallery research library also opened on 3 December. In the first six months since opening, the library received 36,000 visitors – a sevenfold increase on the previous library's usage. It incorporates Australia's first children's art library and we have taken great pleasure in sharing this new space, running a regular Friday storytime session, delivered by staff and volunteers, including readings in languages other than English.

Our new regional engagement plan was launched in November and we have continued to embrace our leadership as the NSW state art museum by sharing our collection, facilities and expertise with communities, the wider public sector and our colleagues in regional galleries. In 2022–23, the Art Gallery facilitated five touring exhibitions, including the Archibald Prize regional tour, *Archie 100: A Century of the Archibald Prize* and *Mervyn Bishop*, across fifteen tour venues, attended by 220,165 visitors. Our Home program, which is delivered in conjunction with regional galleries, connected school students with local Aboriginal communities, art and culture in twenty-eight schools in regional NSW, with 884 students participating.

The Art Gallery joined Sydney in celebrating our city's hosting of WorldPride 2023 with a range of special programming. That year's presentation of *Queer Art After Hours* was one of the largest and most successful events in WorldPride's program of community celebrations, with 10,000 visits recorded across both our buildings.

Arguably the most popular annual event in the Australian cultural calendar, the Archibald, Wynne and Sulman Prizes exhibition in May saw an extraordinary 2348 entries. The 2023 Archibald Prize-winning artist Julia Gutman is not only one of the youngest people to win, but only the eleventh woman to do so in the prize's 102-year history.

Although our collection and our buildings necessarily underpin our operations as an art museum, our people, their purpose and vision are at the heart of everything we do now and strive to achieve in the future. I wish to acknowledge the huge level of dedication that has been given by Art Gallery staff and volunteers in the last twelve months as we completed the Sydney Modern Project. Without this, we would not have been able to bring our new building to life, on time and on budget, and deliver our inaugural free programming as an art museum here for all.

I am privileged to have been director of the Art Gallery during the last decade, representing the most significant period of growth since the construction of the historic sandstone building over one hundred years ago. In the past year, we have also taken the next steps to realise our aspirations and strategies for the future. We have capitalised on the energy of physical transformation to grow our holistic purpose, mission and impact beyond that which could have been dreamt of when we first opened our doors at the end of the nineteenth century.

This is where our real renewal begins.



Dr Michael Brand
Director
Art Gallery of New South Wales
17 October 2023

1

Overview

From here. For all.

As the NSW state art museum, we're here to champion the creativity of artists and to serve the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas.

Our vision is to be a beacon for art in Australia, reflecting and exploring perspectives from our place in the world.

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and, as at 30 June 2023, is an executive agency under the Department of Enterprise, Investment and Trade.

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

Highlights

Our North Building was opened on 3 December 2022, almost doubling our exhibition space.

1,926,679	visits to the Art Gallery, Brett Whiteley Studio and our touring exhibitions. Our visitation figures have increased significantly with the opening of the North Building.
1,692,028	visits to the Art Gallery site
73,754	<i>ARTEXPRESS 2023</i> attendees
291	volunteers
17,500	volunteer hours
203,372	visitors attended our public and learning programs <ul style="list-style-type: none">• 86,851 students and teachers participated in learning programs• 29,063 visitors engaged with family experiences• 55,915 people participated in other public programs• 31,543 visitors attended guided tours
2,700	guided tours
63,799	Art After Hours attendees
36,000	visitors used our new research facilities (Jan–Jun 2023)
15%	growth in Facebook followers
6%	growth in Instagram followers
16%	growth in LinkedIn followers
4,827,492	website sessions
15,336,460	website pageviews
36,736	total artworks in collection

\$1.9 billion	total value of art collection
586	artworks acquired
\$20 million+	value of artworks purchased for and gifted to collection
2,348	Archibald, Wynne and Sulman Prizes entries received (2023)
2,380	works conserved by the Conservation Department
\$11 million	cash sponsorship
\$2.2 million	in-kind sponsor support
\$211,000+	in art prizes to Australian artists, including Archibald, Wynne and Sulman Prizes (2023)
\$139.6 million	Art Gallery total revenue, including: <ul style="list-style-type: none"> • \$66.9 million NSW Government recurrent funding • \$11.9 million NSW Government capital funding • \$40.7 million restricted bequests, gifts and capital donations • \$20.1 million other revenue

Board of Trustees



President
Mr David Gonski AC

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

David Gonski is chancellor of the University of New South Wales and chairman of the UNSW Foundation Limited. He is non-executive chairman of Barrenjoey Capital Partners Group Holdings Pty Limited, chairman of Sydney Airport and chairman of Levande Living. He is also a member of the Board of the Lowy Institute for International Policy, a non-executive member of LeapFrog Investment's Global Leadership Council, a patron of the Australian Indigenous Education Foundation and Raise Foundation and a founding panel member of Adara Partners.

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

Initial date of appointment
1 January 2016; expiry of current
term 31 December 2024.



Vice-president
Ms Sally Herman OAM

BA, GAICD (appointed vice-president 15 February 2023)

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

Initial date of appointment
1 January 2019; expiry of current
term 31 December 2024.



Member
Mr Tony Albert

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

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

Initial date of appointment
1 January 2020; expiry of current
term 31 December 2025.



Member
Ms Anita Belgiorno-Nettis AM

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

For over fifteen years, Ms Belgiorno-Nettis played a significant role in the benefaction support of the Biennale of Sydney. She was councillor for the Australian representation at the Venice Biennale in 2015, and the Anita and Luca Belgiorno-Nettis Foundation was a major donor for the new Australian Pavilion. Ms Belgiorno-Nettis sits on the executive committee of the Advisory Board of the Peggy Guggenheim Collection in Venice and on the International Council at the Tate in London.

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

Initial date of appointment
1 January 2020; expiry of current
term 31 December 2025.



Member
Mr Andrew Cameron AM

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

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

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

In 2014 he was awarded Member of the Order of Australia for his services to the visual and performing arts and to philanthropy. In 2017 Mr Cameron was recognised as Australia's National Arts Philanthropist of the Year by Creative Partnerships Australia.

Initial date of appointment
1 January 2020; expiry of current
term 31 December 2025.



Member
Professor S Bruce Dowton

MB BS MD FACMG FRACP FAICD FRSN

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

Initial date of appointment
1 January 2015; expiry of current
term 31 December 2023.



Member
Mr Lachlan Edwards

BEC GDAFI MAICD

Lachlan Edwards is a co-founder of Faraday Associates, an independent corporate advisory firm based in Sydney. He has previously been the co-head of Lazard Australia, a managing director of Goldman Sachs in London and Sydney, a partner at Goldman Sachs JB Were, a managing director of NM Rothschild & Sons in London, and earlier in his career worked at Rothschild Australia, Samuel Montagu & Co in London, and IBM Australia.

He currently serves as the chair of the board of the Matilda Nepean private hospital, deputy chair of the Bell Shakespeare Company, and is a non-executive director of Hotel Property Investments. He has previously held board positions as president and chair of the Turnaround Management Association of Australia (TMAA), a Trustee of the Historic Houses Trust of NSW, chair of the Advisory Finance Committee of the Sisters of Charity Australia, an executive director on the Board of NM Rothschild & Sons in London, vice president of the University & Schools Club in Sydney, as well as a former governor of the English National Ballet.

Initial date of appointment
1 January 2022; expiry of current
term 31 December 2024.



Member
Ms Kiera Grant

BEC MAICD

Kiera Grant is an experienced full time non-executive director of a range of public and private companies. Ms Grant was chair of the Art Gallery of New South Wales Foundation until June 2023. She is also a non-executive director of ASX listed entities Adairs Limited and Future Generation Global Investment Company (a Wilson Asset Management LIC). She is a non-executive director of Australia's oldest, privately owned wine company Samuel Smith & Sons Limited (incorporating Yalumba Wine Co and Negociants Wine Distribution) and various Perennial Group companies namely, Perennial Value Management Limited, Perennial Partners Limited, Perennial Vale Small Companies Pty Ltd and Daintree Capital Management Limited. She is in her final term as director of the Ascham School Foundation.

Ms Grant is a former non-executive director of Sydney Dance Company and Pacific Brands Limited. She has over fifteen years investment banking experience, having worked for UBS as an executive director for over twelve years. She holds a Bachelor of Economics from Sydney University, is a Fellow of the Australian Institute of Company Directors and a member of CEW.

Initial date of appointment
1 January 2023; expiry of current
term 31 December 2025.



Member
Ms Liz Lewin

MCCL

Liz Lewin is an experienced director in the financial, and not-for-profit sectors following an extensive executive career leading businesses in investment banking and wealth management at UBS in Australia and Europe.

She is a non-executive director of ASX listed Argo Investment Limited, a non-executive director and deputy chair of the Australian Chamber Orchestra, a non-executive director of Kaldor Public Art Projects, a trustee of St Vincent’s Clinic Foundation, a long-standing member of Chief Executive Women (CEW) and an ambassador of Australian Indigenous Education Fund (AIEF). Ms Lewin is also a member of the Australian Olympic Foundation’s Investment Advisory Committee which supports the operations of the Olympic movement in Australia.

She has a Masters of Curating and Cultural Leadership with Excellence from the University New South Wales. She chose post-graduate studies at UNSW to focus on the critical issues that sustain a thriving cultural ecology and has a passionate interest in the arts sector. She is a founder and director of the Lewin Foundation that has provided philanthropic support to the arts sector, particularly where art and education to underprivileged communities intersect.

Initial date of appointment
1 January 2023; expiry of current
term 31 December 2025



Member
Ms Paris Neilson

BA, MMS

Paris Neilson has had a long and deep-rooted commitment to supporting both the arts and other charitable organisations as a volunteer, board member and a member of the Neilson Foundation’s Gifting Committee. Ms Neilson was instrumental in the establishment of Sydney’s White Rabbit Gallery for Contemporary Chinese Art and managed it for several years. She previously served on the board of the Biennale of Sydney (2012–20) and has been a board member for the Sydney Dance Company since 2019.

Ms Neilson is deeply connected to both the visual arts and performing arts communities and has a passion for organisations that promote social cohesion.

Initial date of appointment
1 January 2022; expiry of current
term 31 December 2024.



Member
Ms Caroline Rothwell

Caroline Rothwell is a multidisciplinary artist living on Gadigal Country. Her research-driven practice looks to the intersection of art and science, often using self-devised making processes to consider transmutation, our interaction with nature’s systems over time, possible futures and environmental interconnection. She works across sculpture, painting, video and installation.

Ms Rothwell was recently awarded the prestigious Creative Australia Cité residency in Paris. She has exhibited in major biennales and exhibitions both locally and internationally, including *In the Arms of the Unconscious: Women, Feminism and the Surreal*, Hazelhurst Arts Centre (2023); *Artificial Evolution & Sustainable Futures*, Art Taipei, Taiwan (2022); *The National 2021: New Australian Art*, the Museum of Contemporary Art Australia and *Know My Name: Australia Women Artists 1900 to Now*, National Gallery of Australia (2021). Her work is held in major collections including National Gallery of Australia; Cambridge University, UK and Te Papa Tongarewa, Museum of New Zealand. She has been awarded sculpture commissions at the Museum of Contemporary Art Australia’s Loti Smorgon Sculpture Terrace (2016) and the Economist Plaza, London (2009) for Contemporary Art Society. In 2021 she won the Ravenswood Australian Women’s Art Prize. She previously lectured in Fine Art at Auckland University and served on the board of Artspace, Sydney.

Initial date of appointment
1 January 2022; expiry of current
term 31 December 2024.



Director
Dr Michael Brand

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

Dr Michael Brand has led the most significant transformation in the 152-year history of the Art Gallery of New South Wales. The Sydney Modern Project created an art museum campus on Gadigal Country overlooking Sydney Harbour with a new building designed by Pritzker prize-winning Japanese architects SANAA as its centrepiece. An art garden (currently in development) featuring a major Indigenous art commission will link the new and original buildings. The new building, opened in December 2022, is the most significant cultural development to open in the city since the Sydney Opera House opened half a century ago. The project is also one of the largest government and philanthropic arts partnerships in Australia. The Art Gallery's expanded art campus aims to create a seamless visitor experience between art, architecture and landscape with a deep sense of place, changing the way art and culture is experienced in the harbour city.

A regular contributor to global conversations about the future of art museums, Dr Brand has been a member of the Bizot Group of International Art Museum Directors since 2005. Dr Brand's professional affiliations also include the Council of Australian Art Museum Directors, where he is a former chair and the Australian Institute of Art History.

Before returning to Australia in 2012 to lead the Art Gallery of New South Wales, Dr Brand led the Aga Khan Museum during its construction in Toronto and, prior to that, was director of the J Paul Getty Museum in Los Angeles (2005–10) and the Virginia Museum of Fine Arts in Richmond (2000–05).



Deputy Director and Director of Collections
Ms Maud Page

BA (Hons) (Art History)

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

Ms Page oversees the development and direction of the Art Gallery's collections. She is responsible for the management and operation of the Art Gallery's acquisition program, the conservation and display of the collection, curatorial content and development of exhibitions, and oversees the areas of registration, collection management, library and archives, film programs and the Brett Whiteley Studio.

As deputy director, she was responsible for the curatorial direction of the Art Gallery's Sydney Modern Project expansion, including the extensive art commissions program.



**Chief Operating Officer
Mr Hakan Harman**

BCom (Accounting), MPAAdmin, FCPA, MAICD

Hakan Harman joined the Art Gallery of New South Wales in 2018 and has played a significant role in its transformation through the Sydney Modern Project. Mr Harman has extensive senior leadership experience in both the public and private sectors, and within arts and culture. His expertise in organisational leadership includes leading change programs, corporate governance, risk, technology and facilities management. Previously, Mr Harman led Multicultural NSW as chief executive officer; prior to this, he was chief operating officer at the State Library of NSW.

Mr Harman is company secretary for the Art Gallery of New South Wales Trust, Art Gallery of New South Wales Foundation and Brett Whiteley Foundation. He is responsible for leading corporate planning, administration, people and culture, corporate governance, finance and budgeting, investments, legal services, information technology, audio visual, security and risk management, and asset and facilities management at the Art Gallery. Mr Harman is a member of the Macquarie Street East Steering Committee, and executive sponsor of the Art Gallery Diversity and Inclusion Steering Committee and Sustainability Committee. Mr Harman also volunteers as non-executive director and chairman of the board of Seniors Rights Services NSW.



**Director of Public Engagement
Ms Miranda Carroll**

BA (Hons) (Art History)

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

Ms Carroll is responsible for audience development and engagement across all divisions within public engagement, including learning and participation (public programs, education, families, access and community), visitor experience, web content and digital experience, marketing and communications, design and publishing.



**Director of Development
Mr John Richardson**

BA (Economics), MA (Arts Administration)

John Richardson joined the Art Gallery of New South Wales in 2014. He was responsible for leading the unprecedented Sydney Modern Project Capital Campaign that raised over \$146 million in private contributions, to complement the NSW Government's funding commitment of \$244 million. An expert in high-end stakeholder management, a strategic leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner, government and benefactor relationships. He has worked at Back Row Productions and the New 42nd Street Project in New York City, and was the chief commercial officer at the South Sydney Rabbitohs from 2006 to 2014, turning the off-field business pillars into one of the benchmark commercial sports administrations in Australia.

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

Board of Trustees meetings

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

There were six meetings of the Board of Trustees during the period July 2022 to June 2023. Trustee attendances were as follows: David Gonski (president) (6/6); Gretel Packer (vice-president) (3/3); Sally Herman (vice-president from 15 February 2023) (6/6); Tony Albert (4/6); Anita Belgiorno-Nettis (6/6); Andrew Cameron (4/6); Ashley Dawson-Damer (3/3); Bruce Dowton (5/6); Lachlan Edwards (6/6); Kiera Grant (3/3); Liz Lewin (2/3); Paris Neilson (6/6); Caroline Rothwell (5/6).

Board of Trustees sub-committees

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

Acquisitions and Loans Sub-committee

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

The Acquisitions and Loans Sub-committee met six times between July 2022 and June 2023. Attendances were as follows: Andrew Cameron (chair) (5/6); Tony Albert (6/6); Anita Belgiorno-Nettis (4/6); Ashley Dawson-Damer (2/3); Gretel Packer (1/3); Geoff Ainsworth (non-trustee member) (5/6); Mark Nelson (non-trustee member) (5/6); Caroline Rothwell (5/6); Liz Lewin (1/2).

Finance, Audit and Risk Sub-committee

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

The Finance, Audit and Risk Committee met five times between July 2022 and June 2023. Attendances were as follows: Sally Herman (chair) (5/5); Bruce Dowton (4/5); David Gonski (5/5); Catherine Brenner (non-trustee member) (4/5); Sue Gilchrist (non-trustee member) (4/5); Mark Nelson (non-trustee member) (4/5); Jacqui Vanzella (non-trustee member) (5/5).

Audience and Engagement Sub-committee

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

The Audience and Engagement Sub-committee met six times between July 2022 and June 2023. Trustee attendances were as follows: Gretel Packer (2022 chair) (3/4); Anita Belgiorno-Nettis (3/6); Ashley Dawson-Damer (2/4); Paris Neilson (5/6); Tony Albert (6/6); Lachlan Edwards (2023 chair) (6/6); Caroline Rothwell (1/1); Liz Lewin (1/1).

Major Patrons Committee

In May 2023 the Capital Campaign Committee transitioned to the Major Patrons Committee, continuing to raise funds for all projects across the campus. Trustee attendances were as follows: Liz Lewin (chair 2023) (4/5); Andrew Cameron AM (3/5); Professor S Bruce Dowton (3/5); David Gonski AC (2/5); Kiera Grant (4/4); Justin Miller AM (4/5); Paris Neilson (1/2); Mark Nelson (former Capital Campaign Committee chair) (4/5); Peggy Yeoh (4/5); Rosie Williams (1/1).

Organisation chart

Minister for the Arts

Department of Enterprise, Investment and Trade

Art Gallery of New South Wales Board of Trustees

President: David Gonski AC

Art Gallery of New South Wales Trust Staff Agency

Director: Dr Michael Brand

Directorate	Deputy Director and Director of Collections	Chief Operating Officer	Director of Public Engagement	Director of Development
Government Relations	Maud Page	Hakan Harman	Miranda Carroll	John Richardson
Public Affairs	Australian art/Brett Whiteley Studio	Facilities management	Creative Studio	Business Development
	International art	Finance	Digital Engagement	Foundation
	Collection management	Governance and Services	Learning and Participation	Gallery Shop
	Conservation	Information and Communication Technology/Audio Visual Services	Marketing and Communications	Philanthropy
	Exhibition management/ Installation	Legal	Publishing	Venue Management
	Research library and archives	People and Culture	Visitor Experience	Major Patrons
	Registration	Security		
	Projects (Art, Music, Film)	Sydney Modern Project		

Campus

In 2019, the Art Gallery of New South Wales Strategic Plan 2023 (the Plan) was developed to guide our expansion and transformation through the Sydney Modern Project, culminating in the opening of the North Building on 3 December 2022. It underpinned our vision to deliver a rich and diverse range of art experiences for visitors of all backgrounds.

The Plan outlined five key strategic goals supported by sixteen priorities, forty-one initiatives and 115 key performance indicators which reflected operational targets to achieve goals and priorities of the Plan.

Our five strategic goals are Campus, Art, Audience, Strength and People.

As we come to the close of the Plan in 2023, we are pleased to report that 93% of our initiatives have been completed successfully on time. Actions are in place to finalise the remaining initiatives, some of which will be developed into new strategies for our 2024–27 Strategic Plan.

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

The North Building, the centrepiece of the Sydney Modern Project, is designed by Pritzker Prize–winning architects SANAA, with Architectus as executive architect. Built by Richard Crookes Constructions, the project was delivered by Infrastructure NSW on behalf of the Art Gallery and NSW Government. Despite unprecedented challenges from the pandemic and extreme weather, construction was completed on time and on budget. Following a special next-generation Welcome to Country led by artist trustee Tony Albert, the new building was officially opened by the NSW Premier the Hon Dominic Perrottet MP in the presence of the NSW Minister for the Arts the Hon Benjamin Franklin MLC, David Gonski AC and Michael Brand.

A revitalisation of the Art Gallery’s original building was also completed. This included a full reinstallation of collection displays, an upgraded Members Lounge, and a new research library and archive, including a children’s art library designed by Tonkin Zulaikha Greer (TZG).

In December 2022, a free opening program celebrating the completion of the Sydney Modern Project ran for nine days across the campus. It included exhibitions, collection displays and new commissions, featuring works by over 900 artists from around the world. As part of the expansion project, the Art Gallery delivered the largest commissioning program in its 151-year history, featuring nine major new site-specific works by artists Lorraine Connelly-Northey, Karla Dickens, Simryn Gill, Jonathan Jones (scheduled for completion in late 2023), Yayoi Kusama, Lee Mingwei, Richard Lewer, Lisa Reihana, and Francis Upritchard.

The new building and revitalised original building have since won numerous architecture and design awards. In June 2023, SANAA with Architectus as executive architect received the prestigious Sulman Medal for Public Architecture for the North Building by the NSW chapter of the Australian Institute of Architects (AIA). Also honoured by the AIA were Akin Atelier, designers of the new Gallery Shop, in the ‘interior architecture’ category, along with TZG for the new library and Members Lounge. The expansion brings together art, architecture and landscape in exciting new ways, recognised by the Australian Institute of Landscape Architects (NSW), which awarded McGregor Coxall for work in the ‘civic landscape’ category.

The North Building also became one of the first NSW public institutions to offer visitors 5G access, thanks to a groundbreaking partnership with Optus.

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

The Art Gallery commissioned nine leading Australian and international artists to create major new works for the Sydney Modern Project and our transformed art museum. The historic South Building was also completely reinstalled with new displays and narratives in the Grand Courts, 20th-century galleries and the Asian Lantern galleries.

The gallery spaces in the new North Building begin with the newly relocated Yiribana Gallery as the first gallery that visitors encounter. The inaugural display is inspired by a word from the Aboriginal language of Sydney: 'burbangana'. Meaning to 'take hold of my hand and help me up', burbangana is akin to an invitation. It is imbued with generosity and care, and emphasises connections between people.

Making Worlds featured Kimsooja's monumental work *Archive of mind* 2016–ongoing and brought together new acquisitions with existing highlights from the Art Gallery's collection, including works by Nina Chanel Abney, Atong Atem, Koo Bohncang, Lubna Chowdhary, Mikala Dwyer, Mira Gojak, Anish Kapoor, Tom Polo, Angela Tiatia and Cy Twombly.

Dreamhome: Stories of Art and Shelter revealed what 29 artists from Australia and farther afield have made of the idea of home. For these artists, home is not only a house or a place, it's also memories, people – and stories. *Dreamhome* combined highlights from the Art Gallery's collection with exceptional recent acquisitions, five new commissions and major loans.

Outlaw celebrated the antiheroes of popular culture with works from the Art Gallery's collection, in our first-ever purpose-built gallery for time-based art.

For *The End of Imagination*, the inaugural exhibition in the Tank, Adrián Villar Rojas took a unique opportunity to dramatise the experience of a former wartime oil bunker that few have seen before. Set in extreme darkness where limits are not known, a host of moving lights discover time-travelling sculptural forms in the subterranean darkness of the Tank.

Sol LeWitt: Affinities and Resonances, presented in collaboration with Kaldor Public Art Projects, placed LeWitt's work in conversation with paintings by Anmatyerr artists Emily Kame Kngwarreye and Gloria Tamerre Petyarre. It also introduced three musical commissions, each developed collaboratively in partnerships between an American musician and an Aboriginal musician respectively: Chuck Johnson and JWPATON; Steve Gunn and amby downs; and Claire Rousay and E Fishpool.

A special collection exhibition *From Here, for Now* in the Art Gallery's historic South Building presented works by Australian and international artists. It featured two new art commissions for the Sydney Modern Project: Simryn Gill's major work *Clearing* 2020–22, responding to elements of the natural history of the site, and Richard Lewer's suite of drawings which, along with his multi-panel painting in the new building, record some of the individuals involved in constructing the expanded Art Gallery.

This year marks forty years since the first ARTEXPRESS exhibition at the Art Gallery, in 1983. Featuring a selection of outstanding student artworks developed for the art-making component of the HSC examination in Visual Arts in 2022, *ARTEXPRESS 2023* provided insight into students' creativity and the issues important to them.

Aquilizan Studio: Making it Home invited selected school and community groups to participate in workshops and create their own cardboard dream home. Some of the constructions made in the workshops were displayed as part of the Aquilizans' sculpture in the *Dreamhome* exhibition.

To celebrate Sydney WorldPride 2023, *Queer Encounters* brought together artworks, including new commissions, by Dennis Golding, Bhenji Ra, Sione Tuivailala Monū and Sidney McMahon. The works were situated in, and responded to, the vestibule and Kaldor Hall at the entrance to the South Building, creating a 'queer threshold' that prompts alternative ways of looking, remembering and history-making.

WHEN I AM NOT THERE, a performance–exhibition by Shelley Lasica, featured choreography, costumes, paintings, sculpture, videos, texts and soundscapes that extended from her archive of past works. Performed by eight dancers, including Lasica, this dynamic new work sees dancers and objects in constant dialogue with each other.

Highlights of the Art Gallery's respected touring exhibition program included the Archibald Prize 2021 and 2022; *Mervyn Bishop*, which was displayed at the Brewarrina Visitor Information & Exhibition Centre and Leo Kelly Blacktown Arts Centre; and *Archie 100: A Century of the Archibald Prize*, which continued its major tour to four venues, including the Art Gallery of South Australia, Queen Victoria Museum and Art Gallery Launceston, Bathurst Regional Art Gallery and the Museum and Art Gallery of the Northern Territory. From the Art Gallery's collection, a significant work by William Kentridge in *William Kentridge: I Am Not Me, the Horse is Not Mine* toured to Griffith University Art Museum and Gosford Regional Gallery, supported by Create NSW through a Blockbuster Funding initiative.

The Regional Engagement Plan was implemented to continue connections and collaborations with partner organisations across Western Sydney and regional NSW through the outgoing loans program, touring exhibitions program, collections care-focused professional development, and direct support for regional galleries, artists and communities impacted by natural disaster events.

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

In the lead-up to the opening of the new campus in December 2022, the Art Gallery of New South Wales executed a comprehensive identity strategy to connect with new audiences, including initiatives to develop and engage audiences, and a two-year tourism strategy.

Key features of the Art Gallery's identity strategy include the development and implementation of a visual and brand identity; the development and roll-out of a global positioning plan in the lead-up to the new building opening; and engagement with international media to ensure the Art Gallery's presence in key publications.

Highlights of the Art Gallery's audience development initiatives include:

- an upgrade of visitor research and insights reporting with face-to-face research now being run in-house – the implementation of Power BI (a data visualisation tool) has enabled the creation of an executive dashboard that includes ticketing and visitor data
- a variety of research projects were conducted, including concept testing for summer exhibitions and the 2023 *Volume* festival, seasonal exit surveys, brand health research, as well as forecasting and projections
- a new partnership model was developed to deliver our school engagement programs, and the Art Pathways program was renewed with a focus on Western Sydney
- a new, upgraded family program was launched following the opening of the North Building to promote the Art Gallery as a leading family destination.

The Art Gallery's Diversity and Inclusion Strategic Framework 2022–25 communicates our commitment to engage and include people from all backgrounds. The framework forms the basis of programs and services offered by the Art Gallery. In line with the framework, the Art Gallery has developed partnerships with STARTTS, Story Factory, Arts Cultural Exchange Parramatta and Blacktown Arts for multi-year projects.

The Art Gallery's Regional Engagement Plan 2022–24 was launched in November 2022 and is currently being implemented to extend our engagement with partner organisations across NSW, especially in Western Sydney and regional NSW. The effectiveness of our regional engagement is being evaluated through ongoing internal and external stakeholder consultation practices.

The Digital Experience Platform (DXP) and an in-gallery suite of digital products have been launched including Dora, a free audio guide. A visit app was launched to coincide with the opening of the new building. Designed to be used onsite on the visitor's mobile, it delivers what's on and visitor information for the current day.

In 2022 the Art Gallery commenced the roll out of its two-year tourism strategy. The *State of the art* experience, a commissionable tourism product, sold more than 3000 tickets in the 2022–23 financial year. The tourism industry, funding partners (Tourism Australia and Destination NSW) and tourism operators have responded extremely positively to the experience on offer. In addition to *State of the art*, other private tours and experiences hosted by the Art Gallery during 2022–23 include Yiribana Gallery, Australian and international art collection displays, and *Archibald, Wynne and Sulman Prizes 2023* exhibition paid tours.

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

The Art Gallery implemented a very successful resourcing model to increase revenue and resource its expanding campus, operations and activities. The Development division – comprising Foundation and Campaign (now known as Philanthropy and Major Gifts), Business Development, Venues and Retail – achieved very strong outcomes and established entrepreneurial models of self-generated revenue to ensure the Art Gallery’s ongoing financial sustainability.

To support the Art Gallery’s ambitions in the 2022–23 financial year, we strengthened three focus areas: resources, systems and processes; philanthropy and sponsorship; and membership programs. Key successes include:

- new strategies and opportunities to amplify philanthropic support at all levels – this ranged from introducing online appeals to our vast public database to multi-year major gifts and bequests supporting a new Exhibitions Endowment Fund
- a revised sponsorship strategy that successfully secured an increase in corporate investment from existing partners over a two-year period to align with the increase in benefits across the campus
- the development and promotion of unique venue offerings for private events in our expanded facilities
- new product offerings for new markets across more Gallery Shop outlets – these were supported by a new online retail presence and improved business systems
- revision of Art Gallery membership programs (Foundation, corporate partners and the Art Gallery Society of New South Wales) to stimulate uptake and revenue
- a new online ticketing system has provided greater efficiency of ticket sales for growing audiences, aided by streamlined business and reporting systems
- cross-promotional commercial opportunities combining event and merchandise packages.

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

'From here. For all' is our inclusive guiding principle. Our values are to be engaging, inspiring, curious and extraordinary.

The Art Gallery is committed to being a diverse, accessible and inclusive workplace and public space where everyone feels valued and respected regardless of age, cultural background, disability, ethnicity, gender, sexual orientation, or any other aspect of difference. This applies to our staff and volunteers, members and supporters, artists and arts workers, visitors and the wider public.

During the 2022–23 year, the Art Gallery launched the inaugural Diversity and Inclusion Strategic Framework and implemented various strategies to ensure our institution remains an employer of choice. In addition to the Diversity and Inclusion Strategy, a Work, Health and Safety Framework and a parental support program, 'Keeping in Touch', was implemented, as well as a number of short wellbeing programs. To complement these offerings, a dynamic training and development program providing face-to-face and online training has been provided to employees. Compliance training covering employee obligations relating to conduct, work health and safety, secondary employment and other key employee matters continued to be provided to employees.

In addition, a Workplace Culture Group was created to facilitate consultation regarding workplace issues identified through the yearly public sector 'People Matter' survey. While the Art Gallery performs well in this survey compared to the broader NSW public sector, responses were not as positive as the previous year; however, a similar trend was noted across the public sector. Pleasingly, the Art Gallery topped the NSW Cultural Institution score relating to employee engagement.

The Health and Safety Committee continued to meet on a regular basis. The risk and safety manager has played an active role in mitigating risk relating to front-of-house programs and back-of-house operations. Risk assessments have been conducted and strategies put in place to ensure the safety of staff and visitors. This has included risk assessments for all exhibitions in the North and South buildings, and investigations and follow-up regarding any incidents and accidents involving staff or visitors.

The Joint Consultative Committee (JCC), comprising management and union representation, continued to regularly meet, providing the opportunity for open

discussion on workplace issues primarily focused on the lead-up to the opening of the new building in late 2022. The Accommodation Committee, comprising union and management representatives, continued to meet regularly to deal with employee accommodation matters across the Art Gallery.

Strategic Plan 2024–27

After a period of renewal and growth, it is inevitable that the most frequent question asked within an organisation is: what now? The Art Gallery of New South Wales is privileged to start the next chapter of its life from a position of revitalisation, at the cultural centre of our city, state and country, and with a strong voice among our international colleagues. Although our buildings collection, and spaces necessarily underpin the operations of a state art museum, our people – their purpose and vision – are at the heart of everything we do and plan to achieve.

The Art Gallery's Strategic Plan 2024–27, which will be published in 2024, will seek to build our reach, developing and strengthening our programming, engagement, educational impacts and partnerships. Many factors evolving in the world around us necessarily affect our present and future. As custodians of this great institution, public space and the bulk of the state's extraordinary collection, we must alternately address and embrace opportunities.

In the coming years, the Art Gallery will prioritise cross-community engagement and Australian First Nations cultural representation – already our areas of strength and core to our purpose. Our recent expansion and the renewal of our physical site embraced environmentally sustainable practices – now a fundamental part of our operations. We will also use and develop technology as a tool for maturing our mission as a public institution and our global standing, through continuing to communicate our curatorial leadership and our scholarship.

3

Operations and performance

Collections

The Collections division is responsible for the care and display of the artworks and archives in the Art Gallery of New South Wales collection for the people of NSW. Curatorial, Exhibitions, Registration, Conservation, Photography, the Edmund and Joanna Capon Research Library, Ashley Dawson-Damer Children's Art Library and National Art Archive, and the Brett Whiteley Studio work collaboratively to deliver best practice in all areas of collection management, research and exhibition programming.

Broadly divided into Australian and international art, the Art Gallery collection now stands at 36,736 objects. With a value of \$1,877,896,255, the collection is the Art Gallery's greatest asset, as well as being a significant cultural asset of the state of NSW and the country.

Over this financial year, the Art Gallery acquired 586 artworks from 115 Australian artists, including fifty-six Aboriginal and Torres Strait Islander artists, and eighty-five international artists. Of these, 308 artworks (valued at \$16,538,169) were purchased, of which ninety-three were by Australian artists including fifty-two by Aboriginal and Torres Strait Islander artists, and 278 artworks (valued at \$5,355,544 million) were gifted, adding a total value of \$21,893,713 to the collection.

Acquisition highlights

Australian art

Clarice Beckett (Australia 1887–1935) *Bay Road, smoke haze/Bay Road foggy morning* c1932, oil on board, purchased with support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2022

Daniel Boyd (Australia b1982) *A darker shade of dark #1–4* 2012, four-channel digital video, colour, sound, donated through the Australian Government's Cultural Gifts Program by Daniel Boyd 2023

attrib. Bundjalung artist (Australia) *A northern New South Wales shield* c1900, natural pigments on wood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Karla Dickens (Australia b1967) *To see or not to see* 2022, jade green reflective glass, copper, iron, rust, verdigris patina, commissioned with funds provided by the Barbara Tribe Bequest 2022

Lily Roy Garambara (Australia) *Gurne-garnjirra (fishtrap fence)* 2022, balgurr (coastal acacia) string, commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Simryn Gill (Singapore/Malaysia/Australia b1959) *Clearing #1* 2020, graphite, crayon on paper, commissioned with funds provided by the Art Gallery of New South Wales Foundation 2021

Sancintya Mohini Simpson (Australia b1991) *The river* 2022, watercolour and gouache on handmade wasli paper,

purchased with funds provided by the Contemporary Collection Benefactors 2022

Sally Smart (Australia b1960) *P.A.R.A.D.E. (Modern drama and the artist's ballet, and horsecraft – brown)* 2019–23, synthetic polymer paint, cotton canvas, linen, collage elements and digital printing on textiles, synthetic thread, manual embroidery, purchased with funds provided by a bequest from John Kiley and Eugene Silbert and the Contemporary Collection Benefactors 2023

Dorothy Thornhill (Australia 1910–87) *Neoclassical nudes* c1931, oil on canvas, purchased with support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2023

Justene Williams (Australia b1970) *Boccioni Babe* 2022, bronze, silver metallic epoxy paint, purchased 2022

International art

India, Company style *Man in awe* c1800, opaque watercolour on mica, gift of Dr Jim Masselos 2023

Jeffrey Gibson (USA b1972) *SPEAKING TO THE TREES KISSING THE GROUND* 2022, acrylic paint on canvas inset in custom frame, acrylic velvet, acrylic felt, glass beads, plastic beads, vintage pinback buttons, turquoise beads, abalone, artificial sinew, nylon thread, cotton canvas, nylon and cotton rope, purchased 2023 with funds raised from the 2023 Art Gallery of New South Wales Foundation gala dinner. Commissioned for the exhibition *Dreamhome: Stories of Art and Shelter* 2022 with the support of Chrissie Jeffery and Richard Banks, David Apfelbaum and Werner Schmidlin, Peter Braithwaite, Michael Lao and Gary Linnane, Patricia Jungfer and Robert Postema, and Victoria Taylor

Louise Hersent (France 1784–1862) *Portrait of a young woman leaning on a meridienne* 1828, oil on canvas, purchased with funds provided by the Art Gallery Society of New South Wales 2022

Yayoi Kusama (Japan b1929) *Flowers that Bloom in the Cosmos* 2022, stainless steel, polyurethane paint, commissioned with funds provided by the Art Gallery of New South Wales Foundation and the Gandel Foundation 2022

Hideki Maekawa (Japan b1967) *Uga Benzaiten* 2023, pigments, copper plate, gold leaf and mixed media on camphor wood, purchased with funds provided by Andrew and Hiroko Gwinnett 2023

Sally Mann (USA b1951) *Battlefields, Antietam (black sun)* 2001, printed c2003, gelatin silver photograph with diatomaceous earth varnish, purchased with funds provided by the Art Gallery of New South Wales Foundation 2023

Lee Mingwei (Taiwan/France/USA b1964) *Spirit House 光之屋* 2022, bronze, concrete, rattan-wrapped stones, rammed earth, timber, lighting, glass oculus, commissioned with funds provided by The Chen Yet-Sen Family Foundation in honour of Daisy Chen 陳范儷濤 陈范俪濤 and the Art Gallery of New South Wales Foundation 2022

Lisa Reihana (New Zealand b1964) *GROUNDLOOP* 2022, single-channel digital video with multi-layered audio, commissioned with funds provided by the Art Gallery of New South Wales Foundation, Creative New Zealand and the following visionary donors: Anna Dudek and Brad Banducci, Simon Johnson and David Nichols, Michael Martin and Elizabeth Popovski, The Papas Family, Bill and Karen Robinson, Rae-ann Sinclair and Nigel Williams, and Jenny and Andrew Smith 2022

Kathleen Ryan (USA b1984) *Bad lemon (lichen)* 2022, serpentine, aventurine, amazonite, magnesite, aquamarine, turquoise, prehnite, sesame jasper, feldspar, chalcedony, tiger eye, Italian onyx, agate, bone, glass, steel pins on coated polystyrene, purchased with funds provided by Chris Haqq 2023

Wolfgang Tillmans (Germany b1968) *Dan* 2008, C-print mounted on forex, donated through the Australian Government's Cultural Gifts Program by Clinton Ng and Steven Johnston 2022

Francis Upritchard (New Zealand/England/Italy b1976) *Here Comes Everybody* 2022, three cast bronze sculptures with patina, commissioned with funds provided by Peter Weiss AO, the Droga Family in memory of Vibeke Droga, the Hadley Family, and the Art Gallery of New South Wales Foundation 2022

A full list of the Art Gallery's acquisitions in 2022–23 can be found in Appendix 1.

Registration

The Registration Department encompasses Collection Registration, Exhibition Registration and Collection Systems. In 2022–23, the department’s primary focus was the opening of the Art Gallery’s new building, working towards the installation of major commissions, collection works and exhibitions as part of the inaugural program. A notable highlight includes taking the first artwork into the new North Building: Lorraine Connelly-Northey’s *The gatherer’s tools* 2022 from the installation *Narrbong-galang (many bags)*. The team also facilitated freight and installation planning for Yayoi Kusama’s *Flowers that Bloom in the Cosmos* 2022, displayed on the stepped terrace of the North Building, and Francis Upritchard’s large-scale sculptures *Here Comes Everybody* 2022, shipped from Italy for display in the Welcome Plaza. Adrián Villar Rojas’ *The End of Imagination* in the Tank was another significant new work that was logistically complex. Achieving access to new works on display in the collection online was a critical task that the Collection Systems team delivered ahead of the opening.

Registration managed the acquisition process of 586 items into the permanent collection, including the design and construction of long-term storage units. The department administered and packed the outward loan of 208 works of art from the collection to twenty national cultural institutions and three international cultural institutions. Other activities included the administration and installation of twenty furnishing loans to four government offices; managing the new or renewed inward loan of 184 objects from nineteen lenders for long-term collection loan; and managing 2671 internal and external movement requests to move, relocate and update 9149 collection artworks. Collection Registration undertook the collection inventory of 23,726 works from the Australian art collection and 294 collection objects worth over \$1 million. The team moved a total of 21,353 individual artworks (loans and collection works) during the financial year.

Registration provided access to specific works in the Art Gallery’s collection, facilitating supervised visits for 64 people, including tertiary art students, benefactors, institutional colleagues and members of the public, to the offsite Lilyfield site. Collection storage opportunities have been initiated, including scoping for possible modifications to the Lilyfield site by architects Johnson Pilton Walker. The team continued to work with Create NSW on future options. A Strategic Asset Management Plan (SAMP) was developed in conjunction with WSP Australia to assess the scope and costs of collection management and identify key challenges.

The Study Room provided public access by appointment to the Art Gallery’s extensive collection of 25,828 works on paper. In 2022–23, 702 visitors viewed artworks from storage, including lecturers with student groups from universities, TAFE, secondary schools, community art centres and printmaking workshops; Australian and international visitors such as artists, benefactors, museum and gallery professionals, art historians, academics, and descendants of artists and donors; and interested members of the public.

In addition to facilitating access to the Art Gallery’s diverse collections, the Study Room coordinator and Registration staff

sighted 10,549 works from our Australian works-on-paper collection as part of the current inventory cycle. The Study Room coordinator also processed 357 new works-on-paper acquisitions and managed the interdepartmental preparation of works on paper for display within the Art Gallery’s two buildings and for outward loans to local, interstate, and international venues. To facilitate a deeper collection awareness, the Study Room coordinator and Art Gallery Society staff also developed two series of drawing workshops.

Collection Systems developed strategies and undertook research on cataloging processes and continued to formulate best-practice procedures for documenting complex works, performance and installation. The team catalogued and accessioned 586 works into the collection and uploaded 10,382 images onto the collection management system: 1688 images are collection works, of which 1330 are viewable online; 3487 images are archival; and 465 images are short- and long-term loans.

Exhibition Registration continued to work on the delivery of upcoming major 2023 summer exhibitions, featuring international artists Vasily Kandinsky and Louise Bourgeois, while successfully supporting the *Archibald, Wynne and Sulman Prizes 2023* exhibition and associated tours. The team also facilitated the outward loan, touring, collection and exhibition programs.

Registration managed sixteen loaned artworks in nine consignments from international lenders in the United States, Argentina, Singapore, United Kingdom and Germany, including private collections such as The Easton Foundation and those managed by artists such as Adrián Villar Rojas, Jeffrey Gibson, Njideka Akunyili Crosby, Marjetica Potrč and their representative galleries.

The team managed 1468 loaned artworks in 193 consignments from Australian private collections and institutions including the Art Gallery of South Australia, Art Gallery of Ballarat, Heide Museum of Modern Art, Art Gallery of Western Australia, Australian War Memorial, Bathurst Regional Art Gallery, Chau Chak Wing Museum University of Sydney, La Trobe Regional Gallery, Macquarie University, Manly Art Gallery, Manning Regional Art Gallery, Museum and Art Gallery Northern Territory, Museum of Art and Culture Lake Macquarie, Museum of Australian Democracy at Old Parliament House, Mildura Arts Centre, State Library of NSW, National Art School, National Gallery of Australia, National Library of Australia, National Portrait Gallery, New England Regional Art Museum, Newcastle Art Gallery, National Gallery of Victoria, Parliament House, Canberra, Queensland Art Gallery and Gallery of Modern Art, University of Queensland Art Museum, University of Melbourne, TarraWarra Museum of Art, and the Tweed Regional Gallery and Margaret Olley Art Centre.

The team also received fifteen time-based artworks in twelve electronically based data transfers.

A full list of the Art Gallery’s outward and inward loans in 2022–23 can be found in Appendix 2.

Conservation

The opening of the North Building has been a huge project for Conservation and Photography Studio staff, involving years of planning to ensure the new building is able to meet the demands of twenty-first-century art. The Tank gallery represents a new conservation challenge, as the Art Gallery is required to care for this heritage space while also ensuring its successful use for art commissions in the future.

Adrián Villar Rojas' *The End of Imagination* in the Tank and the variety of contemporary works in the exhibition *Dreamhome: Stories of Art and Shelter* – from Samara Golden's *Guts 2022* to Hiraki Sawa's *Lineament 2012* – have highlighted the importance of collaboration, research and teamwork to ensure a great outcome for artists and visitors, as well as for the care and conservation of artworks.

To better manage risks to artworks and archives across the Art Gallery's campus, a newly created position of preventive conservator was established. Working collaboratively with the Conservation team and Art Gallery staff, this role is responsible for implementing preventive conservation programs for the Art Gallery's collections and exhibitions, including monitoring environmental conditions; managing the Art Gallery's integrated pest-management program; and advising on incident and risk management requirements.

The Conservation Department has continued its commitment to collaborative research, contributing as a partner investigator on three Australian Research Council Linkage projects: *Archiving Australian media arts: towards a method and national collection*, *Polymuse: a national framework for managing malignant plastics in museum collections* and *Precarious movements: choreography and the museum*. The Aboriginal and Torres Strait Islander art conservator represented the Art Gallery at a *Precarious movements* symposium, 'Transmission and Understanding', at Tate Modern, London, in June 2023. Along with the Professor of Dance, African and African American Studies, Theater Studies, and Gender, Sexuality, and Feminist Studies at Duke University, the conservator spoke on the topic 'Passed along, passed down', considering questions such as 'Who decides how a choreographic work and practice can, or should, be transmitted?' and 'What constitutes authorised or unauthorised learning?'

Conservation hosted five interns this financial year, one each in paintings, paper, objects, frames and time-based art. The department also provided sixteen tours and events for benefactors, students, staff and colleagues, produced three conference papers or journal articles, and provided three 'caring for collection' training sessions for staff and contractors.

This year, over 2380 artworks were assessed and prepared for display, exhibition, outward loan and touring exhibitions. The Conservation Department also assessed 586 new acquisitions and prepared them for storage, as required. Meanwhile, conservation work to prepare for the opening of the North Building included the assessment, documentation, treatment and preparation of over 300 works, from small paintings and sculptures to major installations.

Digital preservation

The Digital Preservation team prepared and uploaded viewing copies of all time-based artworks in the art collection as well as audio-visual artworks and some archives from the National Art Archive to Fotoweb, the Art Gallery's digital asset management system. This work is integral to supporting access to and the use and preservation of these inherently fragile collections.

The team also contributed to the Digitisation and ICT Infrastructure for Cultural Sector Preservation and Access Project, an initiative funded by the NSW Government Digital Restart Fund (DRF). Along with the Art Gallery, the project includes the State Library of NSW, Australian Museum and Sydney Opera House. The project's vision is to evaluate and implement a scalable shared or reusable solution for digital preservation, storage and access, involving the procurement of a digital preservation system and storage. The team has worked on documenting Art Gallery digital preservation requirements to ensure that the proposed preservation system is fit-for-purpose. The Art Gallery's digital collections, including content on obsolete carriers such as optical discs, are also being prepared for ingestion in the new system.

Digitisation

The Photography Studio created 6704 master images for the collection and archive this financial year. This included photography of new acquisitions, archives and artworks going on display.

The Photography Studio continued to work on two ongoing digitisation projects: the Chinese art digitisation project, generously supported by the Bank of China, which includes the assessment and digitisation of all works by Chinese artists in the collection; and the women artists project, supported by Fearless – the Art Gallery's membership program for businesswomen – which includes the assessment, stabilisation and digitisation of all works by women artists in the collection. Both projects are nearing completion.

The Photography Studio also created 5418 exhibition views and documented 253 Art Gallery events in 2022–23, as well as contributing to image management for the Art Gallery's publications. In addition to internal digitisation work, analogue audio components from the time-based art collection were digitised by an external digitisation provider.

National Art Archive Research library Children's art library

The Art Gallery's suite of new research facilities on lower level 3 in the South Building, which include the National Art Archive, the Edmund and Joanna Capon Research Library and the Ashley Dawson-Damer Children's Art Library, were opened to the public on 3 December 2022.

The children's art library is an essential part of the Art Gallery's mission to broaden its appeal to families and younger audiences, reaching and engaging people of diverse cultural backgrounds from all over Sydney, NSW and beyond. A regular Friday storytime program for under 5s has proved popular, as has targeted group excursions. Mothers with their pre-school-aged children visited from the Hilltop Road Public School Community Hub based in Merrylands. Storytime was delivered in Farsi, Arabic and English, followed by art-making activities. For the participating families, the excursion was their first visit to the Art Gallery.

In the first six months of operating, 36,000 people visited, averaging 215 visitors a day. This is a sevenfold increase on the usage of the Art Gallery's previous library and archive. To accommodate this, access to the facilities has been extended, with the children's art library open every day of the week and the main library and archive open from Tuesdays to Sundays.

The beauty of the facilities has added greatly to their attraction. Designed by architectural firm Tonkin Zulaikha Greer, with bespoke furniture by Tom Fereday, the new spaces received a 2023 NSW Architecture Award for Public Architecture from the Australian Institute of Architects. The judges' commendation noted that 'it is delightful to wander through and now have access to this important art book collection [...] The children's library is whimsical and inviting yet sophisticated.' The architects' brief was to give greater visibility and accessibility to the Art Gallery's important collection of books and archives, and to provide new spaces for younger audiences to engage with art. They have achieved this beyond expectation and the response from all who have visited and used the facilities has been overwhelmingly positive.

The children's art library is an entirely new resource that the Art Gallery is offering, and the first of its kind in Australia. It received wide publicity, appearing as a feature on Nine News, and profiled in the *Daily Telegraph* and on 2GB Radio. Arts Minister Benjamin Franklin visited and appeared as part of this media publicity. The principal patron of the children's art library is former Art Gallery trustee Ashley Dawson-Damer. Thousands of books about artists, books by artists and books by award-winning illustrators were purchased with the support of Robert and Paula Cameron. First Nations and foreign language books are also an important part of the collection.

A celebration for the 100th birthday of artist Ruth Faerber was the first event held in the new spaces, highlighting the centrality of artists to the new facilities. Activities for the children's art library are developed by artists, with painter Joanna Braithwaite devising one based on animal bookplates

for the library's opening. Bookplates were also designed by Bernard Appassamy, Carmen Glynn-Braun, Mimi Tong and Digby Webster. Artists continued to gift their archives to the National Art Archive, including Daniel Mudie Cunningham, Alun and Nola Leach-Jones, and photographers Jon Lewis, Jill Crossley and Anne Kay.

Brett Whiteley Studio

In 2022–23, the Brett Whiteley Studio was open to the public four days a week (Thursday to Sunday) and welcomed a total of 14,486 visitors. From the total visitation number, 100 people attended private and internal functions held at the Studio.

The Studio's visitation is higher than last year, in part due to the impacts of the pandemic, but also higher than 2018–19 (pre-pandemic). In August 2022, the Studio resumed its six-week Saturday drawing workshop program, hosting a total of 402 participants throughout the duration of the courses until June 2023. From May 2022, the Studio also reintroduced self-guided school groups on Thursdays and Fridays. Between July 2022 and June 2023, 470 students and staff were welcomed at this program.

The Brett Whiteley Studio held four exhibitions in 2022–23:

- *Brett Whiteley: Blue and White*
30 April – 3 December 2022
- *Brett Whiteley Travelling Art Scholarship 2022*
20 October – 27 November 2022
- *Brett Whiteley: Eternity is Now*
3 December 2022 – 13 August 2023
- *The National 4: Australian Art Now*
24 March – 13 August 2023

The Brett Whiteley Studio was included in the 2023 edition of the Australian contemporary art biennial *The National 4: Australian Art Now*. The Studio hosted Natasha Walsh's artist intervention between 24 March and 13 August 2023. Walsh established her own studio within the building – the first artist to do so since Brett Whiteley lived and worked there. She created a new series of paintings titled *Hysteria*, which reference images from art history to explore the complex relationship between artist and sitter. During her intervention, Walsh received sitters including fashion designers Katie-Louise and Lillian Nicol-Ford, actor and director Gracie Otto, musician Jess Cerro (Montaigne), artist Brenda L Croft and painters Louise Zhang and Tsering Hannaford, among others.

In January 2023, the Brett Whiteley Studio partnered with the Sydney Festival to deliver Studio Sessions, a series of ticketed live music concerts which were part of the festival's program. The Sydney Festival Studio Sessions took place on Saturdays, with performances by Martha Marlow (14 January), Alma Zygier (21 January) and Tim Freedman, who delivered a double session on 28 January. The Studio Sessions attracted a total of 289 ticket-holders and guests.

The Studio acknowledges the leadership and support of the Brett Whiteley Foundation in all its exhibitions and public programs.

In its 24th year, the annual Brett Whiteley Travelling Art Scholarship was awarded to six artists for the first time. 2022 saw the return of the Cité Internationale des Arts three-month residency in Paris after the easing of international travel restrictions, and the continuation of a partnership with the Shark Island Institute and a two-week Shark Island Kangaroo Valley (SIKV) residency. A total of \$90,000 was

awarded in 2022. Bill Hawkins, age 30, from Coburg, Victoria, received \$40,000 and the Cité Internationale des Arts residency, while five artists received \$10,000 each and a SIKV residency: Mark Maurangi Carrol, age 27, from Randwick, NSW; Sarah Drinan, age 28, from Clifton Hill, Victoria; Miranda Hine, age 28, from Coorparoo, Queensland; Drew Connor Holland, age 27, from Darlinghurst, NSW; and Flin Sharp, age 28, from Randwick, NSW.

Digital engagement

- 102,364 Brett Whiteley Studio website pageviews (excluding exhibition pages)
- 45,216 Brett Whiteley Studio exhibition pageviews
- 22,203 Brett Whiteley Travelling Art Scholarship pageviews
- 8800 Brett Whiteley Studio Facebook page followers
- 13,500 Brett Whiteley Studio Instagram followers

Education resources

- 37,565 Brett Whiteley online resource pageviews
- Most-viewed themes: 'Exploring place', 9074 pageviews; 'Self and identity', 7508 pageviews; 'Birds and animals', 5500 pageviews; 'The figure', 4220 pageviews; and 'Landscape', 3774 pageviews

Studio 360-degree exhibition tour

Since publication on 23 December 2022, the 360-degree virtual tour of the *Brett Whiteley: Eternity is Now* exhibition has been viewed 1225 times by 881 users.

Brett Whiteley: Eternity is Now audio guide

A free audio guide for *Brett Whiteley: Eternity is Now* is hosted on the Art Gallery's SoundCloud page and was accessible via a QR code at the Studio during the exhibition.

- 688 scans of the audio guide QR code
- 2704 listens to the SoundCloud playlist

Brett Whiteley Studio playlist

The Studio updated a music playlist dedicated to Brett Whiteley and hosted on Spotify, following the cleaning and cataloguing of the artist's vinyl record collection. The playlist is available to visitors via a QR code in the studio area (and remotely).

- 758 scans of the 'Brett Whiteley Studio Playlist' QR code

Exhibitions and visitation

- 1,692,028 visits across the campus in 2022–23
- 18 exhibitions were held at the Art Gallery's Domain site
- 2 ticketed exhibitions attended by 155,760 visitors
- 5 touring exhibitions, across 15 tour venues, attended by 220,165 visitors
- 4 exhibitions at Brett Whiteley Studio, attended by 14,486 visitors

Attendance

Month	Total visitation 2017–18	Total visitation 2018–19	Total visitation 2019–20	Total visitation 2020–21	Total visitation 2021–22	Total visitation 2022–23	Domain site 2022–23	BW Studio 2022–23	Regional touring 2022–23
July	118,691	115,650	104,620	32,974	2808	95,758	77,999	1181	16,578
August	150,683	123,534	98,994	23,880	2274	87,646	66,303	872	20,471
September	131,689	100,784	92,235	31,821	6809	84,478	48,998	1042	34,438
October	155,265	146,172	120,254	52,720	29,070	123,415	53,841	1529	68,045
November	164,511	140,613	130,116	52,539	70,698	80,216	71,526	1096	7594
December	126,815	108,523	113,913	50,129	98,859	292,307	282,918	826	8563
January	147,156	141,171	141,423	65,795	98,748	271,152	256,396	2107	12,649
February	154,579	150,509	106,898	78,271	117,879	174,833	166,338	1004	7491
March	114,453	136,789	62,282	64,071	106,496	181,073	171,473	1103	8497
April	111,142	112,310	0	80,973	80,831	192,859	178,268	1463	13,128
May	116,001	118,986	0	50,944	93,398	177,441	163,445	999	12,997
June	116,732	105,133	29,491	82,455	115,462	165,501	154,523	1264	9714
Total	1,607,717	1,500,174	1,001,975	666,572	823,332	1,926,679	1,692,028	14,486	220,165

Paid exhibition program

Exhibition	Months	Visitors
Archibald, Wynne and Sulman Prizes 2023*	May–September	86,583
Archibald, Wynne and Sulman Prizes 2022*	May–August	69,177
Total		155,760

*Visitor numbers from 1 July 2022 to 30 June 2023 for exhibitions running over two financial years.

List of exhibitions

Dates	Exhibition	Ticketed	Tour	Catalogue
25.04.2022 – 05.02.2023	The Aquilizan Studio: Making it Home*			
27.04.2022 – 12.02.2023	Sol LeWitt: Affinities and Resonances*			
30.04.2022 – 27.11.2022	Brett Whiteley: Blue and White*			
14.05.2022 – 28.08.2022	Archibald, Wynne and Sulman Prizes 2022*	x	x	x
04.06.2022 – 08.01.2023	Local Rhythms and Actions*			
04.06.2022 – 29.01.2023	Daniel Boyd: Treasure Island*			x
30.07.2022 – 2024	Elemental			
10.09.2022 – 2024	Correspondence			
20.10.2022 – 27.11.2022	Brett Whiteley Travelling Art Scholarship 2022			x
05.12.2022 – 12.02.2023	From Here, for Now			
03.12.2022 – 16.07.2023	Adrián Villar Rojas: The End of Imagination*			x
03.12.2022 – 13.08.2023	Brett Whiteley: Eternity is Now*			
03.12.2022 – 27.08.2023	Dreamhome: Stories of Art and Shelter*			x
03.12.2022 – 2024	Outlaw			
03.12.2022 – ongoing	Yiribana Gallery			
03.12.2022 – ongoing	Making Worlds			
17.02.2023 – 05.03.2023	Queer Encounters			
02.02.2023 – 07.05.2023	ARTEXPRESS 2023			
24.03.2023 – 23.07.2023	The National 4: Australian Art Now			x
06.05.2023 – 03.09.2023	Archibald, Wynne and Sulman Prizes 2023*	x	x	x
22.05.2023 – 04.06.2023	Shelley Lasica: WHEN I AM NOT THERE			x

*Visitation numbers from 1 July 2022 to 30 June 2023 for exhibitions running over two financial years.

Regional exhibitions

Dates	Venue	Location	Exhibition	Visitation
08.07.2022 – 21.08.2022	Manning Regional Art Gallery	Manning, NSW	Archibald Prize 2021 regional tour	6023
09.07.2022 – 03.10.2022	Art Gallery of South Australia	Adelaide, SA	Archie 100: A Century of the Archibald Prize	65,735
18.08.2022 – 19.09.2022	Brewarrina Visitor Information and Exhibition Centre	Brewarrina, NSW	Mervyn Bishop	153
03.09.2022 – 16.10.2022	Bunjil Place	Melbourne, VIC	Archibald Prize 2022 regional tour	62,852
08.09.2022 – 03.12.2022	Griffith University Art Museum	Griffith, QLD	William Kentridge: I am not me, the horse is not mine	1814
22.10.2022 – 08.01.2023	Queen Victoria Museum and Art Gallery	Launceston, TAS	Archie 100: A Century of the Archibald Prize	16,732
22.10.2022 – 04.12.2022	Blue Mountains Cultural Centre	Katoomba, NSW	Archibald Prize 2022 regional tour	4901
17.12.2022 – 29.01.2023	Grafton Regional Gallery	Grafton, NSW	Archibald Prize 2022 regional tour	9120
26.01.2023 – 26.03.2023	Bathurst Regional Art Gallery	Bathurst, NSW	Archie 100: A Century of the Archibald Prize	11,470
11.02.2023 – 26.03.2023	Wagga Wagga Art Gallery	Wagga Wagga, NSW	Archibald Prize 2022 regional tour	5526
08.04.2023 – 21.05.2023	Museum of Art and Culture, yapang	Lake Macquarie, NSW	Archibald Prize 2022 regional tour	17,412
15.04.2023 – 25.06.2023	Museum and Art Gallery of the Northern Territory	Darwin, NT	Archie 100: A Century of the Archibald Prize	13,257
26.04.2023 – 03.06.2023	Leo Kelly Blacktown Arts Centre	Blacktown, NSW	Mervyn Bishop	1018
03.06.2023 – 30.07.2023	Western Plains Cultural Centre	Dubbo, NSW	Archibald Prize 2022 regional tour*	1542
17.06.2023 – 27.08.2023	Gosford Regional Gallery	Gosford, NSW	William Kentridge: I Am Not Me, the Horse is Not Mine*	2610

*Visitation numbers from 1 July 2022 to 30 June 2023 for exhibitions running over two financial years.

Case study: Aboriginal and Torres Strait Islander art conservation

Since the inception of the Aboriginal and Torres Strait Islander conservator role in 2022, the Art Gallery has maintained a strong interest in developing culturally relevant and community-engaged conservation practices for our First Nations art collection. In 2023, we formulated the Aboriginal and Torres Strait Islander Art Conservation Guidelines to demonstrate our ongoing commitment to conserving First Nations art in alignment with the Art Gallery's cultural values. The guidelines emphasise the importance of consultation and collaboration with Aboriginal or Torres Strait Islander artists, communities and custodians to negotiate the cultural and material conservation of the First Nations collection.

Earlier this year, the guidelines were actioned through a custodial care project involving the conservation of Ngemba artist Andrew Snelgar's *Dhin-ggay-laa (moonlight)* 2022. The work is an intentionally crafted broad shield, which was commissioned for the inaugural display at the Yiribana Gallery in the Art Gallery's new North Building. It references historical South-Eastern Aboriginal carving practices and is intricately incised with designs representing the artist's Country and clan affiliations.

Over the course of the work's installation period, the Aboriginal and Torres Strait Islander team observed that the highly detailed surface of the work had dulled, as it had dried out.

This sparked an initiative to invite Snelgar to assist in re-spiriting *Dhin-ggay-laa*. Together, Snelgar and Art Gallery staff members Juanita Kelly-Mundine and Wesley Shaw shared in re-oiling the work using the artist's original materials. *Dhin-ggay-laa* was massaged by hand using harvested emu oil derived from Country and culturally specific to traditional South-Eastern carving practice. The group collectively spoke about the importance of authentic care modalities that are relevant to the Art Gallery's collection of Aboriginal and Torres Strait Islander art and cultural objects. This project enabled an engagement with our new conservation guidelines, and demonstrates the Art Gallery's ongoing commitment to conservation practices grounded in respect, cultural awareness and collaboration with First Nations artists and communities.

Andrew Snelgar (top image, right) and Art Gallery of New South Wales staff apply emu oil to Snelgar's shield, featuring Andrew Snelgar *Dhin-ggay-laa (moonlight)* 2022, Art Gallery of New South Wales, purchased with funds provided by the Wendy Barron Bequest 2022 © Andrew Snelgar



Public Engagement

In 2022–23, the teams in the Public Engagement division – Learning & Participation, Visitor Experience, Digital Engagement, Marketing & Communications, Creative Studio and Publishing and Rights & Image Licensing – all focused on the opening of the Art Gallery’s new building, as well as usual operations in relation to the exhibition program throughout the year.

Opening

The Art Gallery’s opening celebrations saw a nine-day curated program of art, performance, dance, workshops and culinary experiences to highlight Sydney’s newest cultural landmark, the new SANAA-designed building, as part of the expanded Art Gallery.

The celebrations were punctuated by three ‘tentpole’ moments: a talk series (*Art exchange*), a drone show (*Art up*) and a festival-style concert (*Art for all*). These components, along with the marketing campaign and public programs associated with the opening, were funded through the generous support of the NSW Government tourism agency Destination NSW, and ran from 25 November to the public opening on 3 December 2022. Highlights include:

- over 120,000 visits to the Art Gallery during the opening celebrations
- 8000 individuals pre-registered to be the ‘first in line’ on opening weekend
- 165 public programs delivered from 3 to 11 December
- over 1500 students and teachers from 50 schools from all over NSW were the first to visit the new building
- 1220 national and international unique media mentions
- 1276 visitors attended the *Art exchange* talks
- 8 *Art up* drone shows delivered
- 10,863 people attended the *Art for all* concert in the Domain.

In the days before the public opening, we hosted a schools preview day, family and friends day, tourism preview, media preview, opening night party and teacher preview, culminating in an official ribbon-cutting on 3 December 2022 with the NSW Premier. The nine-day ‘opening celebrations’ public program featured experiences and activities that appealed to diverse audiences, including invited community groups, artists, children and families, Art Gallery members and the general public. The programs varied from large-scale activities, such as processions, commissioned music, film and performance, through to intimate talks, workshops and low-

sensory events. In total, 165 events were delivered across the Art Gallery campus during the opening celebrations.

The Art Gallery announced the opening celebrations program on 4 November 2022 with the publication of the largest event program in the Art Gallery’s history. Details went online for more than 100 individual events plus ticketing and updated visit information, from how to get to the Art Gallery to physical access and facilities, along with information for visitors outside Sydney in line with our sponsor and Destination NSW obligations. Eschewing printed collateral, all program information was delivered online.

In the lead-up to the opening of the new building, new naming protocols were rolled out for both the original historic building, currently known as the South Building, and the new building, currently known as the North Building, as well as the spaces within them. This new locational framework has been applied to all exhibitions and events, and building references are being systematically identified and updated across the Art Gallery website, along with new imagery and other information.

Publishing and Rights & Image Licensing

The Publishing department produces scholarly and beautifully designed books that showcase the Art Gallery's artists and exhibitions, contributing to the dissemination of art knowledge. Publishing is also responsible for editing exhibition texts, marketing materials and other collateral to ensure accuracy, coherence, and adherence to house style, presenting a professional and cohesive image to the public.

Rights & Image Licensing navigates the complex landscape of intellectual property rights and licensing agreements to manage potential risks associated with the use of artworks and other creative assets. The team serves as a valuable resource for internal staff and external clients, providing guidance on licensing terms, usage restrictions, and securing the necessary permissions for a wide range of art-related projects, as well as providing an image supply service. The department continues to license works in the collection and National Art Archive, with approximately 120 new licenses signed in 2022–23.

Published titles

A suite of publications was initiated to coincide with the opening of the new building, as well as our annual publication on the Archibald Prize.

The Sydney Modern Project: Transforming a 21st-century art museum

Edited by Michael Brand with a foreword by Ross Gibson
December 2022, 308 pages, paperback

Fourteen illustrated chapters, by director Michael Brand and writers from across the Art Gallery, consider what's special about presenting art from the perspective of Sydney and Australia, with a consciousness of the past as a continuing presence and the future as an open possibility.

Art Gallery of New South Wales collection highlights

December 2022, 152 pages, paperback

Insights into the Art Gallery of New South Wales, its recent transformation and its rich collection of art. Over 100 selected highlights in this compact companion to and a memento of a visit to the Art Gallery.

Simryn Gill: Clearing

Simryn Gill, Tom Melick and Catherine de Zegher
December 2022, 18 loose-leaf folio pages and 28-page booklet

An artist-led folio published in conjunction with a new commission by Simryn Gill in the Art Gallery's South Building. It includes text and diverse reference imagery on one side and the rubbings of the roots and trunk of the Canary Island date palm from the front of the Art Gallery on the reverse.

Adrián Villar Rojas: The End of Imagination

December 2022, 416 pages, paperback with a poster jacket, limited edition

This intensely visual book charts the creation of Adrián Villar Rojas' commission *The End of Imagination*, which opened the Tank space in the Art Gallery's new building. Produced by Villar Rojas and his team in close collaboration with the Art Gallery, this numbered limited-edition artist-led book is unique and collectible.

This place

Illustrated and written by Antonia Pesenti, December 2022, 32 pages, hardcover

This unique picture book for children (and adults) by award-winning illustrator and book creator Antonia Pesenti is an imaginative work looking at the creative journey between the Art Gallery and the Japanese architects Kazuyo Sejima and Ryue Nishizawa from SANAA to create a new art museum in Sydney.

Archibald Prize 2023

Jo Litson
May 2023, 88 pages, paperback

The annual, ever-popular publication for the Archibald Prize features the winner and each of the finalists with a text on each artist and their artwork.

Digital Engagement

The Digital Experience Platform (DXP) and in-gallery suite of digital products, in development since 2021, were launched in 2022–23. DXP projects include the 'Watch, listen, read' channel on the Art Gallery website containing over 800 articles, video, audio and 360-degree walkthroughs; and MixDesk, a bespoke middleware software for system data integration. Core to the in-gallery suite of products is Dora, a free audio guide app, as well as the new Visit app, which features in-gallery labels and tour information.

Dora

Dora reimagines the art museum audio tour experience. Simple to use, the app can be accessed via any smart device browser and offers a variety of voices – as well as music – to connect visitors with the art as they enjoy an unguided wander through the Art Gallery.

The Dora audio product was co-designed by the Art Gallery in partnership with digital design experience partners Today Strategic Design, with a view to launch alongside the opening of the new building in December 2022. The Digital Engagement team worked closely with the Creative Studio and Publishing to create the Dora messaging for signage, artwork labels and other printed collateral such as Art Gallery maps. The Curatorial Department was key to the creation of the spoken word and music content production, liaising with the artists and musicians who contributed their voices.

The app is maintained in-house by the Digital Engagement team, and the code and content sit within our DXP, which also drives the Art Gallery's website and collection online. From within the DXP infrastructure, the Dora content can be easily managed, updated and shared between our online sites.

New learning resources: Artworks in focus

A suite of new online learning resources launched in early December 2022 to correspond with the opening. Students and teachers can discover, explore and be inspired by some of the artworks in the Art Gallery's collection, where they will find a range of art forms and works by Australian and international artists. Each artwork is accompanied by curatorial information and curriculum-linked prompts for making and responding. This is aimed to support teachers and students with new ideas and easily adaptable material for use across all learning levels, and will be added to regularly.

Art Gallery of New South Wales website

- Total sessions: 4,827,492
- Total users: 3,433,055
- Total pageviews: 15,336,460

Device used to access website (based on users)

- Mobile: 64% (smartphone and tablet)
- Desktop: 36%

Device used to access website (based on sessions)

- Mobile: 59% (smartphone and tablet)
- Desktop: 41%

Most viewed sections (by pageviews)

- Art (including collection): 3,339,422 (22%)
- What's on: 2,970,413 (20%)
- Prizes: 2,079,151 (14%)
- Visit: 1,491,274 (10%)
- Shop: 1,031,267 (7%)
- Ticketing: 755,540 (5%)

Most viewed artist profiles (by pageviews)

- Margaret Preston
- Albert Namatjira
- Margaret Olley
- Tracey Moffatt
- Brett Whiteley

Most viewed collection works (by pageviews)

- John Olsen *Five bells* 1963
- Brett Whiteley *Self-portrait in the studio* 1976
- Martin Creed *Work no 2821* 2017
- Ricky Swallow *Killing time* 2003–04
- Ifugao *Standing rice deity (bulul)* 1900s

YouTube

- Total watch time: 95,425.5 hours or 5,725,530 minutes (+178%)
- Total plays: 10,634,485 (+515%)

The National (a biennial survey) website

- Users: 65,874
- Sessions: 83,725
- Pageviews: 143,753

Daniel Boyd: *Treasure Island* in-gallery access content

An exhibition mobile guide was available for *Daniel Boyd: Treasure Island*. Visitors to the exhibition could scan the QR codes on the walls to access audio descriptions of select artworks, audio recordings of labels and plain English texts. The offering was a pilot for making content accessible for people who are blind or have low vision, and/or people who have intellectual disability or lower literacy levels. From 4 June to 11 July 2022, the mobile guide was accessed 3286 times. In the same period, the exhibition recorded a visitor attendance of 31,793.

MAPDA 2022

The *Matisse: Life & Spirit* audio experience, designed and produced by the Art Gallery with Art Processors, won best app at the 2022 Museums Australasia Multimedia and Publication Design Awards. Comments from the judges included: 'Super clean interface, clever on-boarding UX and they got Laetitia Sadier to do the soundtrack! The inclusion of the transcript and ease of scrubbing were really appreciated.'

Case study: Dora, free audio guide

Dora includes a variety of audios and narrative styles, including curator-read labels and more conversational 'podcast-like' moments with artists. For example, artist Lee Mingwei speaks of his inspiration behind *Spirit House* 光之屋 2022, a domed space set within a rammed earth wall of a garden at the new North Building, which houses a bronze Buddha seated in meditation. This content mosaic is offered from within playlists of short, themed clips about collection artworks on display across the Art Gallery campus. As well as being a familiar user experience, the playlist model also offers flexible visitor engagement, from a one-track listen to a multi-track immersion.

Dora is built with inclusive design principles at its core. Access features are woven into the main offering. Each audio clip has a corresponding transcript in English, with plans to offer other languages as well. Digital Engagement worked with ABC broadcaster Nas Campanella to write and record audio descriptions for each of the featured artwork playlists, and plan to add more. The interface design is easy to read and navigate, and all text can be enlarged across the app. There are also external links to further information about the artworks and other Art Gallery information, if needed.

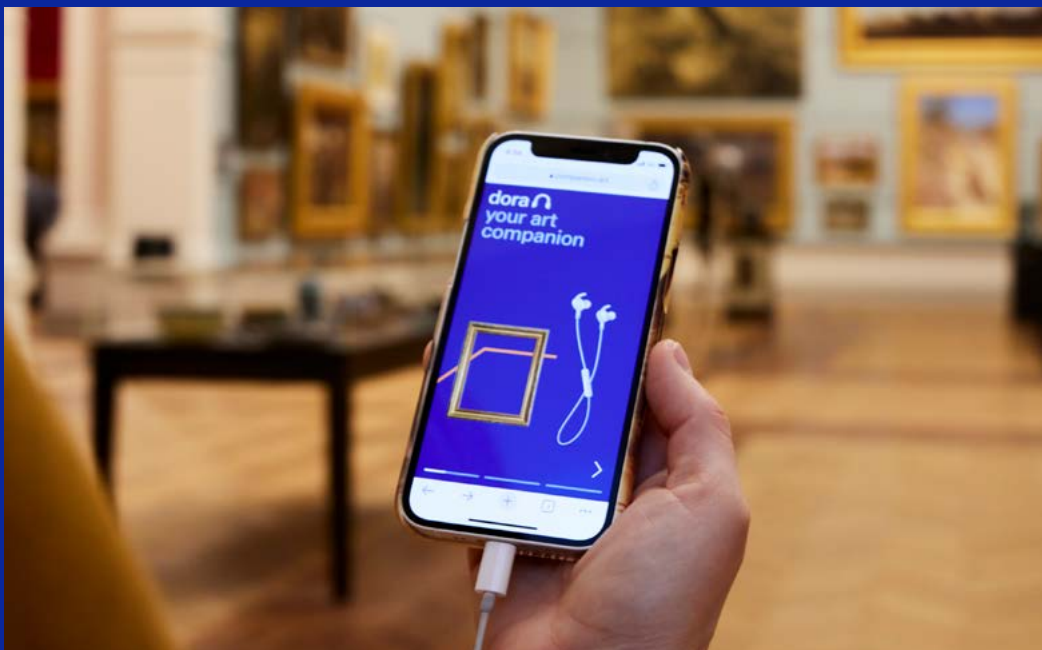
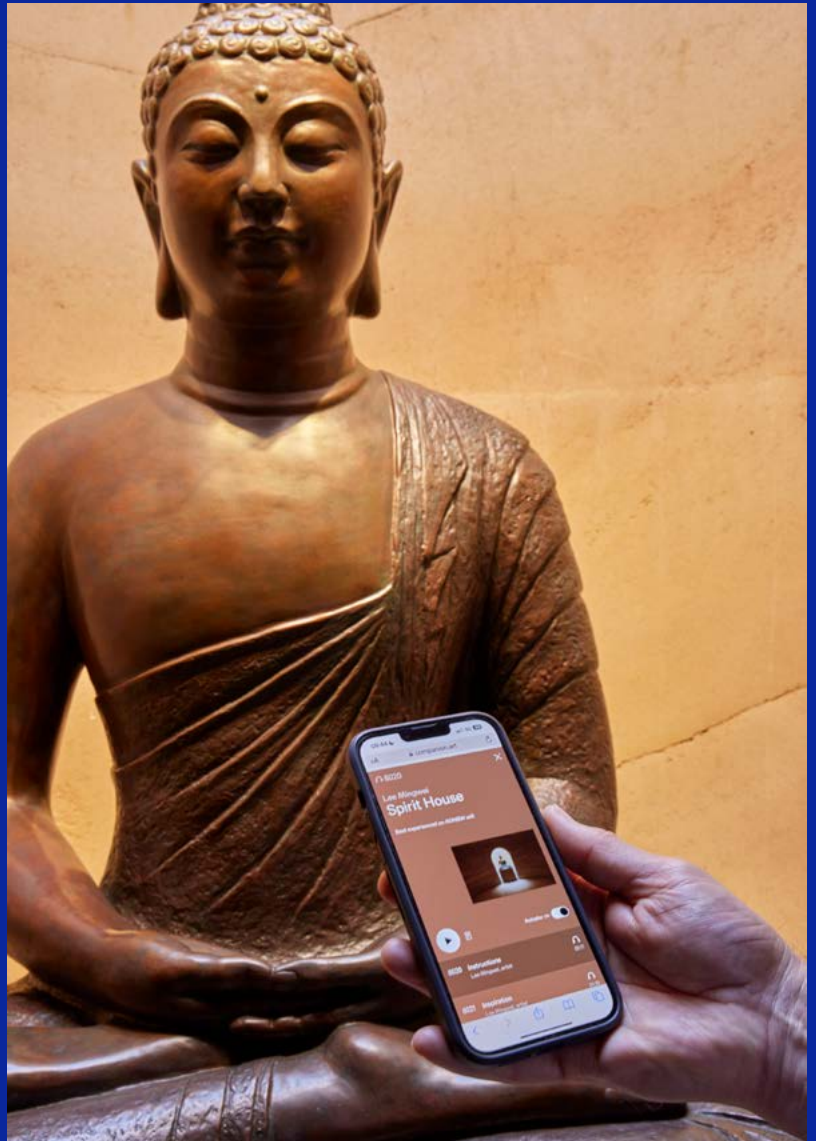
There are currently over 100 audios on Dora and more will be added regularly. Visitor comments include: 'Though each audio piece was short, they gave so many different points of view, which said as much about the speaker's interests as the artwork itself'; '[Dora] makes the art very accessible'; 'Being able to use our own device is an excellent idea.'

Right:

A visitor uses Dora at the Art Gallery to access an artist interview, featuring Lee Mingwei *Spirit House* 光之屋 2022 (detail), Art Gallery of New South Wales, commissioned with funds provided by The Chen Yet-Sen Family Foundation in honour of Daisy Chen 陳范儷濤 陈范儷濤 and the Art Gallery of New South Wales Foundation 2022 © Lee Mingwei

Below:

A visitor uses Dora in the Grand Courts at the Art Gallery of New South Wales



Marketing and Communications

The Marketing and Communications Department incorporates communications and public relations, tourism marketing, campaign marketing, social media, research and insights as well as content creation. In 2022–23, the team focused on its strategy of attracting new and infrequent audiences to the Art Gallery, and engaging with existing Art Gallery advocates through all activities during the year.

Campaigns

Marketing and Communications activity in the 2022–23 financial year delivered multiple campaigns to communicate our offer to audiences and to support Art Gallery exhibitions and programming. We worked with funding partners, including Destination NSW, as well as marketing and sponsorship partners, to generate a broad reach and high impact for several campaigns, including but not limited to: the Art Gallery of New South Wales brand; the new building opening in December 2022; Art Gallery Cinema; Art After Hours; Sydney WorldPride 2023; Open Studio; Brett Whiteley Studio; touring program; the exhibitions *Sol LeWitt: Affinities and Resonances*, *Adrián Villar Rojas: The End of Imagination*, *Archibald, Wynne and Sulman Prizes 2023* and the Young Archie competition, *ART EXPRESS 2023*, *Daniel Boyd: Treasure Island* and *The National 4: Australian Art Now*; the La Prairie Art Award 2023; *MONUMENTAL*; Shelley Lasica's *WHEN I AM NOT THERE*; and the 2023 *Volume* festival.

Social media

Social media followers have grown by approximately 7% over the 2022–23 financial year, giving the Art Gallery even greater opportunities to communicate with new audiences.

The relatively new content production team has delivered more than fifty pieces of video content or projects, including a video on the installation of Ken Unsworth's *Suspended stone circle II 1974–77*, which has generated more than 2.2 million views on Facebook and 107,000 views on Instagram to date.

LinkedIn top posts featured content on the new building and revitalised original building, including the children's art library, Francis Upritchard's sculptures *Here Comes Everybody 2022* in the Welcome Plaza, and the reflecting pools. Architectural reviews and award announcements that highlight SANAA's architectural achievements have also performed well.

On YouTube, the Art Gallery's current editorial emphasis is on longer-form storytelling, educational resources, and performance and music programming, with more than 1250 new subscribers in the past twelve months.

Channel	30 June 2023	% growth since 2022
Facebook	194,860	15%
Instagram	265,270	6%
LinkedIn	32,782	16%
Twitter	61,805	-1%
YouTube	18,000	8%

Art Gallery of New South Wales

Email	186,172	4%
Weibo	1076	49%
WeChat	701	29%
Total	760,666	7%

Visitor Experience

The Visitor Experience team evolved its strategic and operational plans in 2022–23 to deliver consistent and quality service and engagement to over 1.9 million visitors across the Art Gallery campus and the Brett Whiteley Studio. These plans were carried out by approximately 300 volunteers and seventy-five visitor experience hosts and program assistants, all of whom provided an inclusive welcome and facilitated engaging experiences which contributed to the Art Gallery receiving 98% in 'overall experience' scores, 99% 'experience with staff' scores, and the Art Gallery's highest ever Net Promoter Score of 83.

With the opening of the North Building, the number of volunteer hours increased to 17,500 hours. This included conducting approximately 2700 guided tours to over 31,500 visitors, as well as logging over 6000 hours across both front-of-house and back-of-house support shifts. Collection and exhibition tours were available in both the North and South buildings, and were offered in English, Japanese, Mandarin, Cantonese, Korean, French and Spanish.

Following its initial launch in late 2021, the Art Gallery's ticketing platform, Ticketure, is now the main system for all programs, events, tours and experiences, extending to both free and paid offerings.

In 2022–23, the Visitor Experience team sold over 2800 memberships, which is a very positive result in the absence of a ticketed summer exhibition. Ticketure also provided a new platform for generating Art Gallery donations, raising over \$104,000 during the year.

Creative Studio

Highlights for the Creative Studio in 2022–23 include the design and delivery of more than twelve exhibitions, interstitial spaces in the North Building, touring program, 20th-century galleries and Grand Courts, the extensive ‘opening celebrations’ campaign, our first institutional brand campaign, creative for all the associated marketing and wayfinding assets, and more.

Additionally, the Creative Studio was responsible for the design and production of the publications *Art Gallery of New South Wales collection highlights* (December 2022) and *Archibald Prize 2023* (May 2023).

The wayfinding project for the entire campus was a significant challenge, delivering both physical and digital signage. Further, the Sydney Modern Project donor recognition, library and Members Lounge design and delivery was another highlight.

Learning and Participation

Since the end of 2020, Learning and Participation has been developing guiding principles that both address the Art Gallery's changing identity through the Sydney Modern Project and envisage a future that responds to audience and community needs, while always centring artists and their practice.

For Learning and Participation, a deep responsibility for meaningful engagement with our audience has always been central to our practice as educators, producers and cultural workers. This is the underpinning philosophy of our current program, and what informs the diverse community engagement we are currently leading for the Art Gallery.

Aboriginal and Torres Strait Islander art programs

The Art Gallery's Aboriginal and Torres Strait Islander art team continue to work collaboratively with creative learning and public programs staff to deliver innovative programs that amplify audiences' engagement with the Art Gallery's collection. Since the opening of the new building, the Aboriginal and Torres Strait Islander art team has been able to expand the breadth of Djamu Youth Justice projects across Greater Sydney and regional NSW.

Djamu Regional

In October 2022, the Art Gallery's Aboriginal and Torres Strait Islander art team returned to Wilcannia to deliver the second iteration of the Barkindji Canoe Project. Across two days, twenty students from Wilcannia Central School and the community worked with Uncle Badger Bates, Uncle John Kelly and Anthony Hayward to cut the second river red gum bark canoe.

Home: Aboriginal art from New South Wales

Currently based in Kamilaroi/Gomerai, Wiradjuri, Gathang (Worimi and Biripi) and Anaiwan Country, the 2023 program commenced in February with teacher professional development at each of the following regional galleries: Tamworth Regional Gallery, Bathurst Regional Art Gallery, Manning Regional Art Gallery and New England Regional Art Museum. The Art Gallery's Aboriginal and Torres Strait Islander art team travelled to each gallery to deliver sessions as part of a rich program led by local Aboriginal community. In total, fifty-seven teachers, gallery staff, local Aboriginal elders, artists and language specialists attended the teacher professional development days.

Djamu Youth Justice Early Intervention

In April 2023, the Art Gallery partnered with Mounty Yarns – a youth-led post-justice-system project, to deliver a weekly arts and culture program for young people in Mt Druitt. The program is aimed at supporting the transition from custody to community through meaningful engagement with members of the Aboriginal arts community and maintenance of cultural practices.

Djamu Youth Justice Boomerang Project

In April 2023, the Art Gallery's Aboriginal and Torres Strait Islander art team worked with Ngemba artist Andrew Snelgar to co-deliver the twelve-week Boomerang Project with approximately forty young men at Frank Baxter and Cobham Youth Justice Centres. The project aims to provide ongoing opportunities for cultural connection and strong identity formation in a culturally safe environment.

Djamu Youth Justice Great Oceans

In May 2023, the Art Gallery's creative learning and public programs team worked collaboratively with Māori artist Gerome TePeeti to co-deliver a fifteen-week performance and carving project that supports twenty Great Oceans young men at Frank Baxter Youth Justice Centre in Gosford. The project builds on the established Djamu Youth Justice framework and signals the Art Gallery's intent to expand the reach of the program to address the over-representation of Great Oceans young people in custodial environments.

PLACE Regional Exchange Program

In April 2023, the Art Gallery team travelled to Brewarrina to attend the 8th Baiame's Ngunnhu Festival – a social impact project produced by Moogahlin Performing Arts that brings together and celebrates artists, food vendors, and local community. The Art Gallery team was joined by Kamilaroi artist Dennis Golding to deliver a four-hour cape-making workshop at the festival. Twenty-five children participated in the workshop.

The National 4: New Australian Art

The strong representation of Aboriginal and Torres Strait Islander artists saw the opening weekend include talks from Yankunytjatjara, Western Arrente, Pakistani and Afghan artist Robert Fielding, a contemporary artist of Yankunytjatjara, Western Arrente, Pakistani and Afghan descent, and Mimili Maku artists Pauline Wangin, Betty Campbell, Umatji Tjapalyi, Tuppy Goodwin and Emma Singer.

NAIDOC Week

Art After Hours talks included Kamilaroi artist Reko Rennie and Yorta Yorta rapper Briggs in conversation about Rennie's work *What Do We Want? 2022*, followed by Dr Brenda L Croft and Professor Larissa Behrendt speaking with Aunty Lola Ryan, Suzanne Ingram, Kyra Kum-Sing and Aunty Ali Golding in connection to Croft's work, *Naabami (thou will/shall see): Barangaroo (army of me) 2019–22*.

Hermannsburg Potters, artist talk and ceramic workshop

In April 2023, Hermannsburg Potters artists Judith Inkamala, Beth Inkamala, Hayley Coulthard and Andrea Rontji travelled to Sydney to discuss their commissioned works on display in the Yiribana Gallery. Following this, the women delivered a three-hour public ceramic workshop with thirty-two participants.

Creative learning

With the opening of the new building and the development and delivery of several new educational experiences, this year has been marked by experimentation, collaboration, research and shared learning. Highlights include the schools preview day; a redesigned core education program for all; key outreach programs; groundbreaking digital learning collaborations; and the building of new networks across the education sector. This year, we serviced 86,851 people from our student and teacher community across the state and beyond, demonstrating the Art Gallery's continued role within visual arts scholarship and education.

Schools preview day

Across NSW, 1500 students from over fifty schools were the first visitors to enter the North Building as part of the schools preview day, a significant experience marked by a smoking ceremony and a celebration of education and young visitors.

ARTEXPRESS

The Art Gallery's annual exhibition of exemplary senior student art engaged 16,695 students with the exhibition and in associated programs including Art After Hours, onsite and online case studies, and HSC intensives.

Daily Learning Program

A refreshed core daily learning program, developed based on an extensive audience research project, was launched in Term 1, 2023. Delivered by a cohort of experienced Art Gallery educators, the program engaged learning audiences with our new building, exhibitions and artist commissions.

Art Pathways

Art Pathways is a learning program that supports secondary students in Greater Western Sydney to experience firsthand encounters with contemporary art, artists and ideas. In Terms 3 and 4 in 2022, twelve schools participated in the Art Pathways program and in the workshop *The Aquilizan Studio: Making it Home*, where students created their own 'dream homes' from recycled cardboard. They focused on both construction and detail, working at large communal tables surrounded by the studio practice of artists Isabel and Alfredo Aquilizan, and the creative efforts of a large and diverse community. This unique environment fostered opportunities for collaboration and encouraged exchanges between individuals and groups, including discussions of identity, pride and connections to place, family and culture. The program supported 1447 students and forty-eight teachers.

Local Learn

Our schools-focused arts project provides innovative, creative and active learning opportunities for local Sydney school students in the 5–10 kilometre radius of the Art Gallery campus. Working collaboratively with arts professionals, artists and the wider community, this project provides local Sydney primary and secondary schools with an opportunity for increased participation and deeper engagement with the arts at the Art Gallery. In 2022–23, 1667 students from twenty-five different schools engaged in onsite and offsite programs.

Digital workshops

Since the opening of the Lewin Media Lab, Art Gallery educators have delivered 'dog design' digital learning workshops for students and teachers. Developed in consultation with Wik artists from Aurukun in the Cape York Peninsula, students used Procreate and augmented reality technology to explore the relationship between surface

design and storytelling. Students designed their own digital 3D ku' (camp dog) and explored scale through augmented reality, while virtually installing their camp dogs around the North Building.

Online programs

Archibald Prize online excursions booked out overnight during June/July 2022. Primary schools from across NSW tuned in to hear about the Archibald Prize exhibition and participate in a live stream art-making workshop on portraits. The program HSC Regional Connect serviced ten secondary schools from across NSW, where students connected online with the Art Gallery for a day-long program supporting the development of their body of work for the HSC. Broadcasting from the Lewin Media Lab, students heard from the *ARTEXPRESS 2023* curator and four exhibiting student artists; a highlight of the program was a session with artist Shireen Taweel, exploring her own creative process and practice with a focus on her installation work *tracing transcendence 2018–21*, also on display in the *Making Worlds* exhibition in the North Building.

Public programs

In this monumental year of opening a new building, we held onto our core values in public programming: to strengthen community partnerships, with a focus on Western Sydney, regional NSW, cultural and LGBTQIA+ communities; to support artistic practice and development; to understand our responsibility in maintaining best-practice principles; to interweave playfulness among our suite of critical programs and conversations; to ensure the utmost care and cultural safety for our artists, staff and audiences; and to constantly be learning from our artists, audiences, communities and peers.

Highlights include:

- opening festival: nine days of talks, workshops, performance and welcoming people to the campus, with 165 events presented by all Art Gallery teams and over 100,000 visitors across the site
- *MONUMENTAL (working title)* curated by artists Latai Taumoepeau and Brian Fuata, and co-produced with Intimate Spectacle, saw over 4000 visitors
- Sydney WorldPride 2023 and Queer Art After Hours delivered community-led programming and collaboration with Sydney Gay and Lesbian Mardi Gras that saw over 10,000 visitors attend Art Gallery events
- Archie Party, co-produced with Vyva Entertainment, saw over 2000 visitors
- commissioned performance works include *Animate Loading* by Rhianna Head-Toussaint, *GABAN* by Brook Andrew, *Ritual* and *Warrioreess* by Maria Tran
- community programming via ongoing engagement with Woolloomooloo community, including *I am the Moon* with Wayside Chapel, as well as *The art of gifting* at Nan Tien Temple near Wollongong for the opening festival
- exhibition programming highlights include *Adrián Villar Rojas: The End of Imagination* (Extreme Forces by Pony Express; comic book workshop; 'slow looking' tours) and *The National 4* (artist talks, a long-table discussion hosted by Benjamin Law)
- 'embodied art tours' led by Emma-Maye Gibson that showed different ways of viewing the Art Gallery collection
- major performance collaborations including the commissioned work *KOIMI* by Victoria Hunt, premiered as part of the *Dreamhome* exhibition, and Shelley Lasica's performance–exhibition *WHEN I AM NOT THERE*.

Access programs

Access programs support the participation and representation of diverse audiences with access requirements in the culture of the Art Gallery. A return to programming the full range of innovative access programs and responding to 'on request' inquiries from various community groups, such as organisations which support people with disability, seniors day programs, aged-care facilities and the health sector, has been a focus post-COVID.

Culture Dose for Kids and regional partnerships

The second stage of a three-year pilot project has progressed for the Culture Dose for Kids collaboration with Black Dog Institute; an eight-week research program for children with anxiety and their parents or carers. Tweed Regional Gallery delivered an eight-week Culture Dose program supported by project funding and weekly online support via the Art Gallery and Black Dog Institute. Marketing and communications for Culture Dose has been developed for the second presentation in the Art Gallery and the Blue Mountains Cultural Centre, delivered from July 2023.

Regional Arts in Health Multi-Purpose Services (MPS) Pilot program

In collaboration with Health Infrastructure NSW, sixty framed images from our Australian collection were presented for the second year of the three-year pilot at residential aged-care facilities at Culcairn, Tumbarumba and Harden. The installations rotate annually at each of the three MPS sites during the three-year pilot program, which supports non-pharmacological approaches within residential aged-care settings. Professional learning and community engagement sessions to promote the activation of the program with staff, residents, community stakeholders and local school community were presented by the Art Gallery's senior access programs producer at all three MPS locations in June 2023. The artworks and related resources have provided a vital tool for social engagement. Murrumbidgee Local Health District is also collecting clinical data to evaluate the impact of the project. Online sessions with local schools to connect with the program have been presented to activate a postcard art project within the local school communities and the MPS facilities.

International Day of People with Disability

Celebration of International Day of People with Disability was held on Wednesday 7 December 2022 through the community takeover co-curated program with Accessible Arts. It included a disability-led program of two panel discussions, a community networking lunch (forty attendees) and a workshop. The program featured Front Up Emerge 2022 and Studio A artists.

Auslan program

The monthly Auslan program has worked in collaboration with the Deaf community, created audio description and tactile experiences developed in consultation with the blind community, and connected with Vision Australia and Guide Dogs NSW. Adult and children's access workshops, including sensory art-making experiences, as well as the Art and Dementia program, were programmed throughout the year.

Pathways to Practice

Supporting artists with disability via Pathways to Practice initiatives supported access to the collection and exhibitions to enhance professional development has been a continued focus area. Programming disability-led events such as the range of programming associated with the opening celebration for the expanded campus in

December, sensory friendly Sunflower events in 2023, and celebrating International Day of People with Disability have all been disability-led and highlighted the practice of artists with disability.

Family programs

With the return of face-to-face programming after the pandemic and the opening of our new building, engagement with children and families was delivered through fun and engaging resources, hands-on workshops and roving guided tours that were delivered every weekend and daily throughout all school holiday periods.

Artist-led programs

We worked closely with artists such as Ramesh Mario Nithiyendran and Gerry Wedd to develop new and innovative ways of bringing the collection and our exhibitions to life for young visitors, encouraging families to make art together and to take time to look closely at the artworks on display for inspiration.

Activity packs

We developed a new activity pack for the opening of the new building that included drawing activities based on the architecture and the new art commissions. We introduced a new workshop program in the North Building based on key collection works and the art commissions that moved to new locations each month.

Resources

We created trails, activity sheets and online resources for major exhibitions, and our printed resources were used to engage communities with our collection through ongoing support for newly arrived migrant and refugee families in partnership with 54 reasons (formerly Save the Children). This support also included community workshops and professional development for 54 reasons case workers.

Community engagement

We ran workshops every month in Woolloomooloo to support our local community partners and organisations, and led workshops at two Woolloomooloo festivals. We also supported the creation and development of a new community parade program in partnership with Vinnies and the Woollo Connect community group.

Young Archie

Our annual Young Archie portrait competition for children aged 5 to 18 years received record entries in 2023, with over 3400 entries received (approximately 1200 more than the previous record). The 2023 competition was judged by Meriam Mer artist Grace Lillian Lee, with seventy finalists displayed at the Art Gallery and a further twenty honourable mentions displayed at the SH Ervin Gallery.

Development

This year was significant for the Art Gallery and its family of supporters, with the completion of the Sydney Modern Project and official opening of the new SAANA-designed building on 3 December 2022. We celebrated this tremendous collective achievement with the many generous donors, Foundation patrons, corporate partners, commercial clients, and supporters who made this once-in-a-generation transformation possible.

The Art Gallery's opening celebrations saw a nine-day curated program of art, performance, dance, workshops and culinary experiences to highlight Sydney's newest cultural landmark. The public programs, along with the marketing campaign, were funded through the generous support of the NSW Government through its tourism and major events agency Destination NSW.

The Art Gallery also hosted a series of private events to express our deepest gratitude to our generous donors and corporate supporters. Artists, prominent cultural figures, key stakeholders from government, exhibition supporters and critical staff were also in attendance to celebrate this milestone occasion.

The new Gallery Shop in the North Building, designed by Akin Atelier, has been recognised with two prominent awards: an Australian Institute of Architects New South Wales award for Interior Architecture and the Australian Interior Design Award for Retail Design. These awards recognise not only the incredible design by Akin Atelier, but speak to the success of the collaboration between Akin Atelier, the Art Gallery team, surfboard designer Hayden Cox of Haydenshapes and, of course, Japanese architects SANAA.

Retail performed strongly with a total net revenue of \$4 million, due in part to the very successful opening of the North Building. The combined net revenue across the Gallery Shop in both the North and South buildings for December 2022 to February 2023 was \$1.5 million. For opening, the Retail team delivered several major branded merchandise ranges and collaborations with world-renowned artists such as Takashi Murakami and Yayoi Kusama, plus a collaboration with Wik & Kugu Arts Centre, an Aboriginal community arts centre in Aurukun, Cape York.

The Art Gallery appointed Fresh Collective as the exclusive caterer across the campus. The contract commenced in August 2022. The decision to proceed with Fresh Collective

was a result of its very clear understanding of our brief. The Art Gallery wanted a strong partner who understood the diversity of our clientele, and this would be reflected in both its product offering and pricing. As our overarching catering partner, Fresh has partnered with Matt Moran, Clayton Wells and Aunty Beryl from the NCIE to create exciting and diverse offerings which set us apart from similar institutions. While the retail offering is very diverse and ever-changing, the Events Department also attracted significant interest and increased sales across both the corporate and private sector, with all revenue supporting the Art Gallery's operations.

ART 150: The Acquisitions Campaign was launched in 2021 to mark the Art Gallery's 150th anniversary. The next phase of the campaign is aimed at expanding the collection across the entire campus, including the North and South buildings, the art garden, and supporting major exhibitions. Since the opening of the new North Building, the Art Gallery has celebrated the extraordinary support of our generous donors as well as the contributions of new major supporters.

Total campaign pledges (overall)

- Capital works (new building): \$129,764,186
- Capital works (existing building): \$3,790,000
- Digital: \$1,297,500
- Programming: \$1,948,000
- Art150: \$9,960,338

Total: \$146,760,024

Total campaign pledges 2022–23

- Capital works (new building): \$10,496,371
- Capital works (existing building): \$1,115,000
- Digital: \$100,000
- Programming: \$471,000
- Art150: \$1,557,235

Total: \$13,739,606

The 2022–23 financial year marked an unprecedented period of growth and opportunity for the Art Gallery's family of corporate partners. The Art Gallery's Sydney Modern Project expansion to a two-building art campus and ambitious offering of exhibitions, programs and events saw a significant increase in support from existing sponsors, strategic partners and Art Gallery business membership groups. As well, the Art Gallery welcomed new partners Optus, Broadsheet and Mount Pleasant Wines.

Corporate partners

The Art Gallery is proud to partner with the following organisations and grateful for their support of our ambitious exhibitions and programs. Over half of the Art Gallery's partners have supported the Art Gallery for more than a decade; partnerships with Herbert Smith Freehills, JCDecaux and Sydney Morning Herald have spanned more than two decades. This year, Sofitel and J.P. Morgan used throughout report celebrated their twentieth year as partners of the Art Gallery, and we are deeply grateful for their long-term commitment.

In 2022–23, partnership support comprised:

- \$10.465 million cash sponsorship
- \$2.236 million in-kind support

Corporate partners and sponsors

ANZ

Presenting partner: 2022 and 2023 Archibald, Wynne and Sulman Prizes and Archibald Prize tours (2021: Manning Regional Art Gallery; 2022: Bunjil Place, Melbourne, Blue Mountains Cultural Centre, Grafton Regional Gallery, Wagga Wagga Art Gallery, Museum of Art and Culture Lake Macquarie, Western Plains Cultural Centre)

Aqualand

Leadership partner and Aqualand Atrium naming rights (North Building)

Broadsheet

Media partner: Art After Hours and Queer After Hours

Bank of China

Major partner: Resonate concert series, Chinese art conservation project and associated projects

City of Sydney

Support partner: 2022 and 2023 Archibald, Wynne and Sulman Prizes and *Dreamhome: Stories of Art and Shelter*

Create NSW

Create NSW Blockbusters Funding initiative: Culture Up Late funding for Art After Hours, *William Kentridge: I Am Not Me, the Horse is Not Mine* regional tour and *Wynne Prize 2023* regional tour

Destination NSW

Strategic sponsor: *Adrián Villar Rojas: The End of Imagination*, *Art for all* concert, *Art up* drone show, *Art exchange* talks, Art After Hours and opening year programming

EY

Major partner: *Dreamhome: Stories of Art and Shelter*

Glenfiddich Whisky and Hendrick's Gin (William Grant & Sons)

Support and event partner

Herbert Smith Freehills

Major partner: 2022 and 2023 Archibald, Wynne and Sulman Prizes

JCDecaux

Media partner: 2022 and 2023 Archibald, Wynne and Sulman Prizes, and *Dreamhome: Stories of Art and Shelter*

J.P. Morgan

Presenting partner: Brett Whiteley Studio; major partner: Art Gallery of New South Wales

La Prairie Group

Support partner: La Prairie Art Award 2023

Macquarie Group

Major partner: 20th-century galleries

Macquarie University

Premium corporate member

Moët & Chandon

Support and event partner

Mount Pleasant Wines

Support partner: *Archibald, Wynne and Sulman Prizes 2023*

Mr Cook

Support and event partner

Optus

Presenting partner: Art Gallery of New South Wales and Official 5G partner (North Building)

Oroton

Support partner: *Archie 100: A Century of the Archibald Prize* regional tour (Art Gallery of South Australia; Queen Victoria Museum and Art Gallery, Launceston; Bathurst Regional Art Gallery; Museum and Art Gallery of the Northern Territory) and Atelier

Porter's Original Paints

Support partner: 2022 and 2023 Archibald, Wynne and Sulman Prizes

President's Council of the Art Gallery of New South Wales

Support partner: *Daniel Boyd: Treasure Island*

Robert Oatley Wines

Support partner: *Archibald, Wynne and Sulman Prizes 2022*

Sofitel Sydney Wentworth

Hotel partner: 2022 and 2023 Archibald, Wynne and Sulman Prizes and *Dreamhome: Stories of Art and Shelter*

Sydney Morning Herald

Media partner: 2022 and 2023 Archibald, Wynne and Sulman Prizes and *Dreamhome: Stories of Art and Shelter*

S&S Creative

Support partner: education programs

The Saturday Paper, 7am and The Monthly

Media partner: Brett Whiteley Studio; media partner (The Saturday Paper): *Making Worlds*

UBS

Major partner, contemporary galleries; major partner: *Daniel Boyd, Treasure Island, Local Rhythms and Actions* (Open Studio), *The National 4, Making Worlds* and *The Aquilizan Studio: Making it Home*

Valiant Events

Event partner

VisAsia Council

Support partner: *Outlaw*

Business councils

President's Council

The President's Council is a network of business leaders established to support the Art Gallery by providing vital business expertise and advice as well as philanthropic funding. The President's Council was proud to support the *Daniel Boyd: Treasure Island* exhibition (4 June 2022 – 29 January 2023).

President: David Gonski AC

President's Council members

ANZ Banking Group Limited, Emma Gray, Mark Whelan
Aqualand, Jin Lin
Bank of China, Alvin Yong
Destination NSW, Steve Cox
Deutsche Bank, Glenn Morgan
Deutscher and Hackett, Damian Hackett
EY, Andrew Price
Herbert Smith Freehills, Miles Bastick
J.P. Morgan, Rob Bedwell
JCDecaux Australia, Steve O'Connor
KPMG, Doug Ferguson
LFG, Steven Lowy AM
Lumea, Richard Lowe, Paul Maguire
Macquarie Group, John Pickhaver, Georgina Johnson
Macquarie University, S. Bruce Downton
Mason Stevens, Ron Erdos
Morgan Stanley, Tim Church
Mount Pleasant Wines, Roy Medich OAM
National Australia Bank, Drew Bradford, Cathryn Carver
NINE, James Chessell
Optus, Kelly Bayer-Rosmarin
Oroton, Will Vicars
Precision Group of Companies, Shaun Bonett
Robert Oatley Vineyards, Balmoral Australia, Hamilton Island, Sandy Oatley
Scentre Group, Andrew Clarke
Servcorp, Alfred Moufarrige OAM
Seven Group Holdings, Ryan Stokes AO
UBS AG Australia, Anthony Sweetman

VisAsia Council

VisAsia is dedicated to promoting the appreciation of Asian visual arts and culture through the Art Gallery's exhibitions and education program. Apart from individual patrons, VisAsia also consists of the VisAsia Council, which is a network of chief executives, chairpersons and business leaders who are committed to the promotion

and cultivation of a better understanding and enjoyment of Asian art and culture.

VisAsia Council members

Black Diamondz Group, Monika Tu
Dongtian Global, Ryan Gollan
Kimberley Holden
Mulpha Australia, Seng Huang Lee
Optimal Fund Management, Warwick Johnson
Valiant Hire, Michael Sternberg

Corporate membership

Corporate membership contributes to the lifeblood of the Art Gallery, as its support helps fund exhibitions, education and public programs, as well as the vital conservation of an art collection. The program continues to retain long-term members, many of whom had given over ten years' support.

Corporate members

Allen Jack + Cottier
Allens
Arab Bank Australia
Architectus
ARUP Pty Ltd
AXA XL
Baker McKenzie
Bing Technologies Pty Ltd
BDO
Brilliant Logic
Clifford Chance
Copyright Agency | Viscopy
Cox Architecture
Cundall
Directioneering Pty Ltd
Emergence
Emirates SkyCargo
Energy Industries Superannuation Scheme Pty Limited
Eric & Tonia Gale
Essence Project Management Pty Ltd
ExpertsDirect
FM Global
Gilmore Interior Design
Goldrick Farrell Mullan Solicitors
Group GSA
Holman Webb Lawyers
IMB Ltd
Integrated Design Group
Jackson Teece Architecture
Levi Consulting
Liberty Specialty Markets
macpeople
McGrathNicol
Mosman Art Gallery & Cultural Centre
Nanda \ Hobbs
NBR SARCHITECTURE
North Shore Private Hospital
Precision Group – CEO Office
Precision Group – CFO Office
Sparke Helmore Lawyers
Stantec
Steensen Varming
Surface Design
Taylor Thomson Whitting
Teece Hodgson & Ward
Woven Image

The Luxury Syndicate

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

The Luxury Syndicate members

Autosports Group
CEO Magazine
Equity Trustees
Glenfiddich Whisky
Hendrick's Gin
Kennedy Luxury Group
La Prairie Group
Ocean Alliance
Paspaley
Waterford
Wedgwood
Westpac Private Bank
Ytd.

Fearless

Fearless is a women's focused membership program at the Art Gallery. The annual calendar of events, which explore the Art Gallery's exhibitions through a female lens, enables women in business, government and the community sector to come together and learn, network, be inspired and support gender parity in the arts and in business.

Funds raised through the Fearless program support women-focused conservation projects and programs at the Art Gallery. This year, Fearless proudly supported the Women's Art Digitisation Project, to conserve and digitise works by women artists in our collection.

Fearless business members

Ausgrid
Equity Trustees
Hendrick's
Empower.com
Paspaley

Art Gallery of New South Wales Foundation acquisition program

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

The Foundation has over \$60 million in funds under investment. With the income from these investments, the Foundation has acquired seventy major works for the collection since it was established in 1983. Most of these works were funded exclusively from Foundation income; however, in recent years, when making major acquisitions for the Art Gallery's collection, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The Foundation publishes bi-annual newsletters and e-newsletters, which contain details of recent acquisitions, arts-based activities and events, a listing of new patrons and a financial summary.

Art Gallery of New South Wales Foundation Board of Trustees 2022–23

Kiera Grant (chair)
Julien Playoust (deputy chair)
Bella Church
Matthias Arndt
Matthew Bennett
Justin Butterworth
Lisa Chung AM
Jason Gellert
Clare Herschell
Mark Hughes
Sue Jackson
Lawrence Myers
Ruth Ritchie
Edward Simpson
Alenka Tindale
Peggy Yeoh
Hakan Harman (secretary)

Collection benefactors and other support groups

The Art Gallery has many targeted support groups which raise funds either for a key collection area or for special projects. Patrons of all groups who pledge a minimum commitment of \$1800 per year for four years are deemed to be patrons of the Foundation with their names listed on the Foundation's honour board for the duration of their support, or as otherwise agreed.

Since 2016, \$300 of every \$1800 donation has been directed to the Foundation's endowment fund and the balance of \$2000 is directed to the donor's area of choice. From 1 July 2023, the minimum commitment will be increased to \$2500 per year with \$500 being directed to the Foundation's

endowment fund and the balance of \$1500 directed to the donor's area of choice.

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

Aboriginal Art Collection Benefactors

Blak Douglas *Moby Dickens* 2022; Karla Dickens *In the hood #8* 2017; Karla Dickens *To see or not to see* 2019; Ishmael Gibuma *Traditional wap (I)* and *Traditional wap (II)* 2021; Teho Ropeyarn *Ayuva Ivadha Ava Angkamuthi (My father's Country Angkamuthi)* 2012; Naomi Hobson *Super soakers* 2022

Contemporary Collection Benefactors

Marikit Santiago *Thy Kingdom Come* 2022; Teho Ropeyarn *Ayarra (rainy season)* 2021; Danie Mellor *After the end of the world* 2022 (with the Mollie Gowing Acquisition Fund); Maria Cruz *Yes* 2023; Sancintya Mohini Simpson *The River* 2022; Fiona Lowry *Beneath this dry land* 2016, reworked 2017; Sally Smart *P.A.R.A.D.E. (Modern drama and the artist's ballet, and horsecraft – brown)* 2019–23

Photography Collection Benefactors

Shan Turner-Carroll *Edge of the Garden* 2020; Ann Shelton *jane says* 2015, printed 2023

Conservation benefactors

The Conservation Department received generous private funding from The Howarth Foundation, The Pohl Foundation and Sally White OAM for several key conservation projects. The conservation benefactors contributed support to the preparation and conservation of artworks in the 20th-century galleries rehang and the Sydney Modern Project, allowing for significant works from the Art Gallery's collection to be on display and enjoyed now and by future generations.

Atelier

Over the last twelve months, Atelier next-generation donors have contributed to the acquisition of *Weaver's suite* 2018 by Patricia Piccinini, a set of twelve etching and colour lithographs comprising six surreal images of hummingbirds or weaver birds, with hair and female body parts. The prints are equally delicate and striking, conveying rich symbolism for female reproduction and occupation. *Weaver's suite* was purchased with funds provided by Atelier, Bella and Tim Church and Damian Roche, and visitor donations in 2022.

Atelier supported the publication *Adrián Villar Rojas: The End of Imagination* (2022). With a focus across the spectrum of artistic endeavours, Atelier was proud to contribute to the Shelley Lasica performance–exhibition *WHEN I AM NOT THERE*, and funding for the inaugural Lewin Media Lab residency for Studio Gilay.

In addition to works funded by the collection benefactor groups, each year generous individuals fund or donate specific works. In 2022–23, Philippa Warner and Susie Kelly supported the work of Wiradyuri and Kamilaroi artist Jonathan Jones *bial gwiyúño (the fire is not yet lighted)*. Dr Jim Masselos generously donated more than sixty Indian paintings and drawings created between the 16th and early 20th centuries to the Art Gallery. The Art Gallery was able to commission significant artworks for the North Building with donor support, including Lisa Reihana's *Groundloop 2022* supported by the Art Gallery of New South Wales Foundation, Creative New Zealand and the following visionary donors: Anna Dudek and Brad Banducci, Simon Johnson and David Nichols, Michael Martin and Elizabeth Popovski, The Papas Family, Bill and Karen Robinson, Rae-ann Sinclair and Nigel Williams, and Jenny and Andrew Smith 2022. The Art Gallery's South Building entrance is adorned with Karla Dicken's commission *To see or not to see 2022*, with funds provided by the Barbara Tribe Bequest.

Art Gallery of New South Wales projects

Starting with Art, an inclusive and interactive creative program for primary and secondary students with a disability or access requirements, was kindly supported by North Shore Coaching College.

Djamu, an Indigenous art education program, was supported by Fraser Hopkins, while Djamu Regional was supported by Julie Drew.

KŌWI, a durational performance by Māori–Australian dancer and choreographer Victoria Hunt, commissioned as part of the exhibition *Dreamhome: Stories of Art and Shelter*, was supported by The Neilson Foundation as part of their support for a number of new performance and dance initiatives.

Bequests

The Art Gallery received several generous bequests including \$100,000 from Eugene Silbert towards contemporary Australian art, a bequest from David George Wilson of \$618,000 for Asian and Australian art, a bequest from Shirley Hillman of \$560,000 towards the Art Gallery's Foundation and a bequest of an extensive Aboriginal art collection from Rosie and Michael Horton.

The Art Gallery trustees accepted the generous gift of *Untitled 1997/2000* by Bill Henson from the estate of the late Eugene Silbert.

Edmund Capon Fellowship

Launched in 2013, the Edmund Capon Fellowship program honours the 33-year leadership of our former director Edmund Capon AM OBE.

Over its ten-year history, the program has supported thirteen strategic staff exchanges between international cultural institutions and the Art Gallery of New South Wales.

The tenth anniversary was proudly celebrated with an event on 17 October 2022, attended by many current and former fellows.

Recognition

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

Life governors

As at 30 June 2023, the Art Gallery has acknowledged the significant support of the following individuals by appointing them life governors: Geoff Ainsworth AM; Franco Belgiorno-Nettis AC CBE; Guido Belgiorno-Nettis AM; Joseph Brender AO; Jillian Broadbent AC; Edmund Capon AM OBE; Ken Cowley AO; Rowena Danziger AM; James Fairfax AC; Anne Flanagan; Brian France AM; James Gleeson AO & Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; John Kaldor AO; James Leslie AC MC; Frank Lowy AC; Steven Lowy AM; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Mark Nelson; Margaret Olley AC; John Olsen AO OBE; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Goldie & Edward Sternberg AM; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC.

Foundation patrons

The Art Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The two highest levels of Foundation membership, as at 30 June 2023, are listed below.

Life benefactors

James Agapitos OAM & Ray Wilson OAM; Geoff Ainsworth AM & Johanna Featherstone; Len Ainsworth AM; Aqualand; Art Gallery Society of New South Wales; Belgiorno-Nettis Family; Ken Coles AM & Rowena Danziger AM; Crown Resorts Foundation; John Fairlie Cunningham; Sir William Dobell Art Foundation; James Fairfax AC; James Gleeson AO & Frank O'Keefe; Mollie & Jim Gowing; Neville H Grace; Mary Heseltine; Mervyn Horton; John Kaldor Family; The Lee Family; The Lowy Family; Yvonne B May & Hugh B May; The Neilson Foundation; Mark & Louise Nelson; Margaret Olley AC; Packer Family Foundation; Gretel Packer AM; Kenneth R Reed AM; John Schaeffer AO & Bettina Dalton; Charles & Denyse Spice; Mary Eugene Tancred; Isaac Wakil AO & Susan Wakil AO; SHW & EM Watson; Peter Weiss AO; Beryl Whiteley OAM

Gold benefactors

Mark Ainsworth & Family; Paul & Valeria Ainsworth; Matt Allen AM; Richard John Anderson; David Baffsky AO & Helen Baffsky; Jim Bain AM & Janette Bain; The Balnaves Foundation; Anita & Luca Belgiorno-Nettis Foundation; Guido & Michelle Belgiorno-Nettis; Mr & Mrs PL Binnie; Mary-Jane Brodribb; James Brownlow & Douglas Small; Andrew Cameron AM & Cathy Cameron; Dr Janet Carr; Susan Chandler; The Chen Yet-Sen Family Foundation in honour of Daisy Chen; Andrew & Jane Clifford; Patrick Corrigan AM; Brenda L Croft & Family; Ian Darling AO & Min Darling;

Ashley Dawson-Damer AM; Charles Philip de Carle; Shay & Gil Docking OAM; Nancy & Mollie Douglas; The Douglass Family; Ari, Daniel & David Droga Families; John Gandel AC & Pauline Gandel AC; John Anthony (Tony) Gilbert; David Gonski AC & Orli Wargon OAM; Rob Gould; The Grant Family in memory of Inge Grant; Ginny & Leslie Green; John Grill AO & Rosie Williams; The Hadley Family; Dr Elizabeth Hazel; The Hua Family; Jonathan & Karen Human; Tom & Barbara Humphreys; John & Frances Ingham Foundation; Gary & Kerry-Anne Johnston; Susie Kelly; John Laws CBE & Caroline Laws; Nancy & Terry Lee; Elizabeth & Walter Lewin; Paula Liveris & Andrew Liveris AO; The Medich Foundation; Nelson Meers Foundation; Catriona Mordant AM & Simon Mordant AO; Matthew Muir & James Peters; Vicki Olsson; Pallion Foundation; Paradise Foundation; Hamish Parker; Roger Pietri; The Pridham Foundation; Belinda & Bill Pulver; Alan & Jancis Rees; Ruth Ritchie Family Fund; Andrew & Andrea Roberts; Susan Rothwell AM & Garry Rothwell AM; Pierre & HF Ryckmans; Anna Schwartz AM & Morry Schwartz AM; Penelope Seidler AM; Dr Gene Sherman AM & Brian Sherman AM; John & Amber Symond; Mark Thompson & Kerry Comerford; Will & Jane Vicars; Lang Walker AO & Sue Walker; Philippa Warner; Frank Watters OAM; Patrick White; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson; Craig & Charanjit Young-Anand; Margarita Zaneff

Philanthropic grants

Our major philanthropic partners, the Crown Resorts Foundation and Packer Family Foundation, continued their visionary support of our strategic initiatives from their Sydney Arts and Cultural Institutions Fund. The Packer Family Foundation also continued its support of our Art Pathways art education program, enabling structured engagement and resources – both online and in person – for teachers and students in Western Sydney, and involvement of their local art centres. The Gordon Darling Foundation supported the publication *The Sydney Modern Project: Transforming the Art Gallery of New South Wales (2022)*, providing perspectives on the Art Gallery's historic expansion.

Government grants

A major grant from Visions of Australia (Department of Infrastructure, Transport, Regional Development, Communications and the Arts) enabled the national tour of the *Archie 100: A Century of the Archibald Prize* exhibition, which travelled to four public art galleries in the 2022–23 financial year. Create NSW's Culture Up Late grant enabled the Art Gallery to deliver an ambitious series of Art After Hours public programs corresponding with current exhibitions and local events.

International grants

The Dr Lee MacCormick Edwards Charitable Foundation (USA) contributed to the Art Pathways art education program supporting structured engagement and resources to students and teachers in Western Sydney.

Apple Inc provided two grants and in-kind resources through their Racial Equity and Justice Initiative (REJI). This has supported the development of digitally based Youth Justice programs of Aboriginal and Torres Strait Islander youth in the Youth Justice NSW system – including

early intervention programs and professional learning modules for departmental staff to build appreciation for Aboriginal art and culture.

Art Gallery of New South Wales Campaign

The Art Gallery's expansion and transformation continues to attract generous philanthropic support. Since the opening of the Art Gallery's new building on 3 December 2022, the campaign is now focused on activating key features of the new building, as well as the revitalisation of cherished gallery spaces in our heritage building, site-specific art commissions and art acquisitions for the expanded Art Gallery, major exhibition support, and learning and participation programs.

The Art Gallery pays tribute, as always, to the Susan and Isaac Wakil Foundation for its extraordinary commitment of \$24 million towards the Sydney Modern Project. Gifts by the Ainsworth Family, Aqualand and the Lee Family of \$10 million and above, and commitments of \$5 million and above from each of the Lowy Family, the Neilson Foundation, Mark and Louise Nelson, the Oranges & Sardines Foundation and Gretel Packer AM have been integral to the success of the campaign so far. The generosity of these key donors and the part they have played in the campaign's outstanding achievement cannot be overstated.

To the Art Gallery's leadership donors of \$1.5 million and over, we are immensely grateful: Mark Ainsworth and Family; Valeria and Paul Ainsworth; Guido and Michelle Belgiorno-Nettis; Anita and Luca Belgiorno-Nettis Foundation; The Chen Yet-Sen Family Foundation in honour of Daisy Chen; Andrew and Jane Clifford; John Grill AO and Rosie Williams; John and Frances Ingham Foundation; The Medich Foundation; Nelson Meers Foundation; Paradise Family Foundation; Dr Gene Sherman AM and Brian Sherman AM; and an anonymous donor. In addition, the Art Gallery thanks the founding donors who have each pledged \$1 million: Matt Allen AM; David Baffsky AO and Helen Baffsky; Andrew Cameron AM and Cathy Cameron; Rowena Danziger AM and Ken Coles AM; Ian Darling AO and Min Darling; The Hon Ashley Dawson Damer AM; The Douglass Family; Ari, Daniel and David Droga Families; John Gandel AC and Pauline Gandel AC; David Gonski AC and Orli Wargon OAM; The Grant Family, in memory of Inge Grant; Ginny and Leslie Green; the Hadley Family; The Hua Family; Gary and Kerry-Anne Johnston; Susie Kelly; Elizabeth and Walter Lewin; Paula and Andrew Liveris AO; Catriona Mordant AM and Simon Mordant AO; Pallion Foundation; Hamish Parker; The Pridham Foundation; Belinda and Bill Pulver; Ruth Ritchie Family Fund; Andrew and Andrea Roberts; Rothwell Family Foundation; Penelope Seidler AM; Charles and Denyse Spice; John and Amber Symond; Will and Jane Vicars; Lang Walker AO and Sue Walker; Philippa Warner; and Peter Weiss AO.

Major donors to the campaign include Peter Howarth OAM and Judy Howarth; David Khedoori and Family; Joy Levis; The Lippman Family; Jillian Segal AO and John Roth; Tee Peng Tay and Family; TLE Electrical; and the Turnbull Foundation. Visionary donors now include: Russell and Lucinda Aboud; Antoinette Albert; Geoff Alder; Hayley and James Baillie; Georgina Bathurst and Richard McGrath; Ellen Borda; Drew and Alison Bradford; Jillian Broadbent AC and Rahn Family; Bella and Tim Church; Clitheroe Foundation; Patrick Corrigan AM; Judy Crawford; Anna Dudek and Brad Banducci; Bill Ferris AC and Lea Ferris; Jane Freudenstein AM and Richard Freudenstein; Chris

and Judy Fullerton; Andrew and Emma Gray; Deborah Gray and Paul Webber; Kerry Gardner AM and Andrew Myer AM; Maurice Green AM and Christina Green; Karen and Michael Gutman; Robert and Lindy Henderson; Sally Herman OAM; The Herschell Family; Professor Rina Hui and Edwin Mok; Roslyn and Alex Hunyor; Peter Ivany AO and Sharon Ivany; Ann and Warwick Johnson; Simon Johnson and David Nichols; Dr Patricia Jungfer and Robert C Postema; James Kirby and Clare Wivell Plater; Anne and Mark Lazberger; John Leece AM and Anne Leece; Juliet Lockhart, Amanda and Andrew Love; Michael Martin and Elizabeth Popovski; Fiona Martin-Weber and Tom Hayward; Andrew Michaels and Michele Brooks; Justin Miller AM; Alf Moufarrige AO; The Papas Family; The Quick Family; Bill and Karen Robinson; Justine and Damian Roche; Bernard Ryan and Michael Rowe; Edward and Anne Simpson; Rae-ann Sinclair and Nigel Williams; Jenny and Andrew Smith; Allan and Helen Stacey; Colin Tate AM and Matthew Fatches; Georgie and Alastair Taylor; Jane Taylor and Scott Malcolm; Victoria Taylor; Alenka Tindale; Eleonora and Michael Triguboff; Mark Wakely, in memory of Steven Alward; Barbara Wilby and Christopher Joyce; Ray Wilson OAM, in memory of James Agapitos OAM; Sharne and David Wolff; Lily and Su-Ming Wong; Helen Changken Wong; Jane and Rob Woods; Bing Wu Family; and the Carla Zampatti Foundation.

A great number of other donors have joined the campaign to support the expansion and revitalisation of the institution. The Art Gallery is extremely grateful to them all and continues to welcome gifts across all areas of the campaign, at any level.

Capital Campaign Committee

In May 2023 the Capital Campaign Committee transitioned to the Major Patrons Committee, continuing to raise funds for all projects across the expanded Art Gallery. Trustee attendances were as follows: Liz Lewin (chair 2023) (4/5), Andrew Cameron AM (3/5), Professor S Bruce Dowton (3/5), David Gonski AC (2/5), Kiera Grant (4/4), Justin Miller AM (4/5), Paris Neilson (1/2), Mark Nelson (former Capital Campaign Committee chair) (4/5), Peggy Yeoh (4/5), Rosie Williams (1/1).

Art Gallery Society

The Art Gallery Society of New South Wales (the Society) is the official membership program of the Art Gallery. The Society was formed in 1953 as an independent body established to support the Art Gallery by building its audience, providing funds to acquire artworks, support major exhibitions and deliver member benefits and vibrant events. 2023 marks the 70th anniversary of the Society with a full program scheduled to celebrate the occasion.

Membership services

The Society enjoys an ongoing positive relationship with the Art Gallery, and the loyalty of its members. At 30 June 2023, there were 30,988 members representing 22,045 memberships. This figure reflects the impact of the opening of the new North Building and the refurbishment of the South Building, including the beautifully designed Members Lounge.

The refurbished Members Lounge on lower level three was officially opened on 6 July 2022 by Society patrons, Her Excellency the Honourable Margaret Beazley AC KC, Governor of NSW and Mr Dennis Wilson. The Members Lounge features bespoke furniture designed by Tom Fereday, beautifully finished architectural forms, and a specially curated exhibition of artworks. The Society now manages all aspects of the Members Lounge's catering and attends to the seasonal menu choices, price points and catering service to ensure member expectations are met.

This financial year also saw the implementation of a Membership Development Strategy to coincide with the historic occasion of the opening of the new North Building. The Strategy introduced flexible new membership categories that are better suited to building a diverse membership and we are confident this will be a benchmark in museum membership. In December 2022, the Society adopted Ticketure, the Art Gallery's ticketing system, which operates in tandem with the Sugar CRM system, also used by the Art Gallery, to ensure an alignment of service.

Membership engagement

Between July 2022 and June 2023, 38,620 members and guests attended 402 events, including 353 onsite events attended by 35,040 participants and 49 online events attended by 3580 participants. The start of the financial year coincided with the reopening of the Society's primary venue, the Domain Theatre, which had been closed for refurbishment for the first six months of 2022. Although member bookings, as with other arts organisations, were slow to return to pre-pandemic levels, members are gradually returning onsite and a growing number are accessing the online program.

The opening of the North Building saw four preview events commencing on 27 November 2022, prior to the building's formal opening, with more than 4000 members visiting the new building through Society events by the year's end.

Many more attended as part of the Art Gallery's official opening celebrations. Program highlights included:

- **Lecture series:** In 2023, the flagship Art Appreciation lecture series took the theme *Golden threads: tracing connections between artists, collections and cultures*. Commissioned lecturers were asked to choose an artwork acquired by the Society as their springboard to acknowledge the Society's 70 years of purchasing works for the Art Gallery's permanent collection. The series was also offered online for members further afield or unable to visit the Art Gallery, and it was pleasing to see so many members embrace this option. The Art of the Cinema series returned by popular demand and the Learning Curve lectures, which included the *Walking into existence* and *Renaissance cities* series, were also popular. Offsite: The many offsite events included Art Walks through various Sydney precincts and day trips to the Blue Mountains and Canberra.
- **Parties and concerts:** A series of concerts within the surrounds of the Art Gallery included Jazz with James Morrison and performances by Bandaluzia and Baby et Lulu. Our annual Archibald Preview Party and end-of-year celebration *A glamorous soiree* were both fully subscribed as was our 70th-anniversary black tie dinner held in May 2023.
- **Workshops:** The masterclass series continued with workshops by Jude Rae, Abdul Abdullah and Jonathan Dalton.
- **World Art Tours:** The Society worked closely with our travel partner Renaissance Tours, and we were delighted to resume international tours in addition to our national tours. Our destinations included New Zealand, Spain, Eastern Turkey and Armenia, Georgia and Azerbaijan.

The Society also scheduled a number of free onsite and online events.

[Look magazine](#)

Look magazine kept members connected throughout the year with accessible and stimulating articles by curators and commissioned specialist writers, which culminated in a special bumper issue exploring the Art Gallery's North Building in time for the opening. Our partnership with publisher Heads + Tales media (Hardie Grant) continued, and advertising revenue income was above budget. A digital version of the magazine was produced with each issue and select articles were published on the Art Gallery's website and promoted through the Society's and Art Gallery's channels.

[Artwork acquisitions](#)

The Society acquired *Bay Road, smoke haze/Bay Road foggy morning* c1932 by Clarice Beckett for the Art Gallery's collection, acknowledged as one of the most significant Australian artists of the 20th century, which was purchased through the generous bequest of former Society member and volunteer Elizabeth Fyffe. The two most recent acquisitions, Dorothy Thornhill's *Neoclassical nudes* 1932 and Weaver Hawkin's *Self-portrait* 1941, both important works for the Australian art collection, were also supported by the Elizabeth Fyffe bequest. A fundraising campaign enabled the Society to purchase *Portrait of a young woman leaning on a meridienne* 1828 by Louise Marie-

Jeanne Hersent through the generosity of our members. The acquisition follows the Art Gallery's search for works by 18th-century women artists in its international collection.

[Sponsors and supporters](#)

The Art Gallery's Business Development team worked closely with the Society to maintain and secure sponsors and partners to ensure the quality of programs continued. Regent Seven Seas Cruises, Renaissance Tours and Arab Bank provided sponsorship and the Sir William Dobell Art Foundation provided a donation for events and programs, while Manly Spirits Co., Robert Oatley Wines, Kimpton Margot Sydney, Allen & Overy, Allen & Unwin, Fiskars, Glenfiddich, Haigh's Chocolates, Kennedy Watches & Jewellery, Orotan, Waterford Crystal, Bed Threads, Maison Balzac, Garden Life, Art Gallery of New South Wales Gallery Shop and Faber-Castell Australia provided in-kind support.

The Society team worked hard to provide members with a variety of services, events and benefits to enable members to remain engaged with and connected to the Art Gallery. This commitment has ensured the Art Gallery Society of New South Wales remains a leader in art museum membership.

Operations

Led by the chief operating officer, the Operations division provides a full suite of corporate services, governance and risk management, facilities management, security and gallery services, secretariat to the Trust, Foundation and other entities.

Facilities Management

In 2022–23, the Facilities Department reported the following key activities.

- The Facilities team continued to maintain the Art Gallery's built assets, manage site operations, and support construction programs.
- Current training program underway incorporating the Certificate III for carpentry staff (trades assistant), a government-funded initiative through the ACFA fast-track program.
- Capital Works Project managers (staff accommodation for lower level 1) at the final stage of contract design going through to the third review process before the tender is issued to industry.
- Soft stripping of lower level 1 almost complete (95%), with the relocation of the library and office spaces into South and North buildings.
- In alignment with the NSW Asset Management Policy, the Art Gallery's asset management system, known as Mex (mex.com.au/Products/MEX) for the utilisation by facilities staff combined with 'Log a Job' for internal building requests, will allow the asset management system to further capture building assets as reactive works are undertaken within the buildings.
- The Facilities team continued the integration in support of the new North Building and operations with frequent site attendance and the control/management of minor building defects after handover.
- Planning for the November 2023 transition from the defects liability period (DLP) to direct services contracts managed by the Art Gallery is ongoing.
- The Facilities and Capital Works team is in the final development stages (workshop, spray booth, framing shop, paint shop, office space and storage racking) of the new storage facility at Riverwood, NSW, with workshop layout plans 95% complete and a tender to build the workshop under final preparation for review.

Asset management and maintenance

- Scheduled maintenance and reactive activities continue.
- Asset registers continue to be audited in the existing building and data uploaded to the online maintenance management system (MEX).
- The maintenance team is undertaking ongoing monitoring and repair works to mitigate impacts from future climatic weather events.
- Ongoing reviews and servicing of capital equipment to maintain peak functionality during peak climatic events.

Existing building works

- Existing building works construction and planning continues in partnership with Tonkin Zulaikha Greer (TZG) and the service consultants' teams.
- The lower level 1 staff accommodation project planning continues, with related teams continuing to be engaged to finalise layout, furniture and fittings.

- Art Gallery teams moved to offsite temporary office accommodation (Registrar-General's Building in 2022; Woolloomooloo in 2023).
- Planning and engineering reviews are ongoing to resolve structural issues within Court 8a and Grand Courts slab more broadly.
- The front-of-house water feature repairs and waterproofing are complete.
- The accessible lift works were finalised and components installed by end of April 2023.
- Members Lounge and library courtyard landscaping project planning continues. Landscape architect Sue Barnsley developed the final concept presentation for the executive team, reviewed in April 2023.
- The final design for the *Kandinsky* exhibition was completed by the Creative Studio in June 2023 and subject to a request for tender, issued to four contactors. The tender was published on 28 June 2023, with construction due to commence on 14 September 2023 and completion of all build works by 12 October 2023.

Sustainability

- Following the creation of the role of head of sustainable campus development and the recruitment a sustainability manager, work is continuing on the development of the Art Gallery's Sustainability Strategy, in alignment with the draft Strategic Plan 2023.
- The Facilities and Capital Works team is adopting sustainable work practices by reviewing trade suppliers for compliance and implementing, where possible, improvements both within the workplace and at external locations.

Non-collection storage plan update

- The Art Gallery's Non-collections Strategic Asset Management Plan identified a prioritised critical asset maintenance and a business case was funded as part of the 2022–23 financial year.
- Funding includes a project to consolidate the non-collections storage requirements of the Art Gallery. The Art Gallery currently leases three properties for storage of non-collection items: two in Padstow and one in Leichhardt (all leased on short terms pending the consolidation project).

Staff accommodation project

- Design and documentation for the lower level 1 staff accommodation project was completed.
- The project will address staff accommodation shortfalls, upgrade amenities and enhance workspaces, with construction expected to commence in late 2023 and completed in the third quarter of 2024.

People, Government and Services

Training and development

During the 2022–23 financial year, a wide range of training was undertaken by Art Gallery staff.

An online compliance learning management system was developed and implemented in August 2022. This system features mandatory training content covering various policy areas including the code of ethics and conduct, fraud and corruption awareness, cyber security awareness, protecting privacy and personal information, managing conflicts of interest, declaring gifts and benefits, introduction to work health and safety principles, and developing and maintaining a respectful workplace. All staff have been assigned these courses for completion.

In addition to the learning management system, 411 staff attended specific training courses related to their work area. These courses included construction and building courses, such as white and yellow card training (construction induction and elevated platform operation), working in confined spaces, dogging and rigging, and working at heights; and management training, such as applied procurement and contracting, risk management in practice, project management fundamentals, and presenting with confidence; as well as a variety of work health and safety compliance courses.

Some highlights:

- around 60 staff attended a 'neurodiversity in the workplace' training session; other health and safety training included risk management in practice, mental health first aid, and mental health in the workplace
- 55 staff attended 'manual handling: hazardous manual tasks' training and 20 staff completed hazardous materials training
- 36 staff attended an accessible exhibition design workshop
- 36 staff attended qi gong sessions
- 23 attended an 'immunity from seizure' training webinar
- 29 staff completed their construction site induction white card training; other training undertaken by relevant staff included dogging, rigging, elevated work platform under 11 metres and over 11 metres, and forklift licence
- 16 staff completed a mindfulness training session
- 15 staff attended 'working safely at heights' training and two attended 'working in confined spaces' training
- 14 staff trained for and obtained their Responsible Service of Alcohol licence
- 12 Conservation staff trained for and obtained their IA19 radiation licence, and nine obtained their IA8 radiation licence
- Ten staff attended a deaccessioning training webinar
- Five staff undertook a digital printing workshop
- Two staff undertook a week-long provenance research program
- all Art Gallery volunteers were invited to undertake a 'respect and resilience' online training course to assist them in coping with negative visitor interactions.

A variety of professional development training was undertaken by staff, including: MW21 standard form contract training; applied procurement and contracting; copyright fundamentals; AI and copyright; Microsoft Office; presenting with confidence; project management fundamentals; writing a business case; writing for government; how modern government works; finance for non-finance managers; and a 'salary-packaging workshop 2023–24' payroll seminar. Staff were also encouraged to attend online webinars on Vernon Systems and transgender awareness.

The Art Gallery's online learning management system Kando continued to provide existing and new staff (as an ongoing cyclical program) with training to support the Art Gallery's policies. The LinkedIn Learning online educational learning platform is offered to staff as a professional skills development resource.

Recruitment

To facilitate the Art Gallery's Sydney Modern Project expansion, a major recruitment campaign was undertaken, resulting in the employment of 182 new staff to fill a variety of full-time, part-time and casual roles. This program ensured that when we opened the North Building in December 2022, staff were trained and ready to provide effective services to our visitors.

Administration

In the financial year, the Services team processed twenty-four cultural gifts with a total value exceeding \$14 million. In addition, the team managed multiple guest lists for opening events and transport arrangements for the many artists who were invited to attend the opening of the North Building.

The Procurement team managed over thirty major contracts during the financial year, and provided advice and guidance to Art Gallery staff regarding government procurement policy.

The Art Gallery Corporate Strategic Plan covering 2019–23 has been completed; a plan for 2024–27 is underway. The Diversity and Inclusion Strategic Framework has been completed and implemented.

A comprehensive risk and safety assessment was conducted of the North Building prior to opening, and hazards and other issues have been identified and mitigated. A revised accident and incident system has been developed, providing instant alerts to key staff. The Art Gallery's Risk Management Framework has been reviewed, updated and implemented.

Information Communications Technology

The Information Communications Technology (ICT) and Audio Visual Services (AVS) teams were particularly busy during the 2022–23 financial year. There were additional challenges for the teams as they prepared and executed technology plans for the construction, opening and post-opening program for the new North Building.

It was also the final year of a three-year technology transformation program across core infrastructure and business systems architecture, as part of the ICT Strategic Plan 2020–23.

Sydney Modern Project

During the financial year, the ICT team successfully designed and implemented a new generation of high-performance and future-ready IT wired and wireless networks to support staff operations and visitor experience across the expanded Art Gallery.

In addition to the normal back-of-house desktop, printer and mobile device networking requirements, this new network was designed to concurrently support audio visual, building services, security, and visitor experience operations on a single converged network infrastructure. The team faced many challenges in selecting an appropriate technology to service the diverse needs of the organisation; the HP Aruba CX platform was selected to deliver these requirements.

The ongoing effects of supply chain disruption, following COVID-19 pandemic lockdowns, severely impacted the deployment schedule of the critical infrastructure needed to allow the building to open in early December 2022. The ICT team worked closely with the Art Gallery's network design and implementation partner Matrix CNI and HP Aruba to obtain sufficient equipment to allow construction to progress, and the new North Building to open and operate as planned.

The team achieved these significant outcomes by working side by side with the builders and subcontractors, pivoting to a just-in-time delivery model to meet the project completion deadline. All staff-related areas and meeting rooms were kitted out with monitors, computers and print/scan/copy facilities, networks and systems on time and on budget.

Optus Distributed Antenna System (DAS)

Another key technology achievement this year was the implementation of In Building Coverage (IBC) voice/data system for mobile phone networks. The technology project plan had already included the implementation of the latest generation of Wi-Fi 6 capable wireless networks across the campus to provide a better wireless network experience for staff and visitors. In-building mobile cell coverage is considered a key visitor amenity in any new building construction. Through the Art Gallery's partnership with

Optus, an Optus 5G Distributed Antenna System (DAS) and base station was implemented. This coverage system supplies Optus 5G voice and data signal across the North Building and the existing South Building public areas and staff indoor spaces. The Optus partnership has also facilitated the connection of Telstra and Vodafone mobile voice/data network coverage via the Optus DAS. The Art Gallery is now one of the few public amenities in Australia with in-building mobile voice/data coverage on all Australian mobile phone networks.

Office and public space redevelopment

The ICT team has delivered network infrastructure and end-user computing for two temporary staff office accommodation locations in the year as part of the overall office redevelopment. The first temporary move involved relocating around forty staff desk stations offsite to the Registrar-General's Building (RGB) at the entrance to Art Gallery Road; this move was short-lived due to unplanned demolition. The ICT team facilitated the move from RGB to an offsite office location in Woolloomooloo in early 2023. ICT also facilitated a number of onsite office moves over the last financial year for various teams to make best use of the South Building upper level offices.

The ICT and AVS teams successfully provided advice and guidance to the Facilities team on the design of the South Building's staff offices redevelopment (lower level 1), and the Members Lounge and library and archive (lower level 3). The ICT and AVS teams successfully delivered the technology fit-out for the lower level 3 redevelopment to allow the new Members Lounge and library spaces to open in December 2022.

Audio Visual Services

During the financial year, the Audio Visual Services team supported the Art Gallery's program of weekly and annual events for Art After Hours, public programming, *Archibald, Wynne and Sulman Prizes 2023* and Sydney WorldPride 2023 festival. The team was also responsible for the planning and delivery of AV for the vast program of opening events in December 2022.

The design and construction of the new North Building also heralded a step change in the way that AV signals and services are delivered. The change implements streaming of audio and video over standard Ethernet networking and software applications, rather than traditional dedicated fixed-purpose audio and video cabling. The shift to this more flexible technology presented a challenge in developing the additional skills within the AVS team to manage and maintain the new technology. The AVS team successfully completed a basic program of AV systems training as part of the completion of the new building, and expended a huge amount of effort to deliver a very successful opening festival program. This was despite the same supply chain disruption that impacted the ICT and other Art Gallery teams during the new building readiness activities.

Cyber and Information Security

The ICT are continuously implementing improvements to cyber and information security across the Art Gallery environment to better protect the organisation and visitors from current and evolving threats. The head of ICT assumes the responsibility as the Chief Information Security Officer (CISO) for the Art Gallery and works closely with the COO, Executive team, and staff on a program of cyber uplift initiatives to improve the organisation security posture and reduce the risks presented by external and internal threats to data and infrastructure.

During the year, the ICT team successfully delivered a Single Sign On (SSO) and multi-factor authentication (MFA) feature for the Art Gallery's SugarCRM customer relationship management system to improve log-on security and maturity levels against the Australian Cyber Security Centre (ACSC) Essential 8.

The ICT team continued to collaborate with other NSW cultural institutions, Cyber Security NSW and federal government agencies on broader whole-of-government cyber uplift programs and more localised initiatives that leverage best in breed technology and foster cyber-security best practice. The Art Gallery is a member of the Cyber Hygiene Improvement Program (CHIPS), and successfully mitigated any vulnerabilities and risks highlighted in the quarterly reporting.

Prior to 30 June 2023, the Art Gallery subscribed to the Phriendly Phishing Simulation service as part of an overall NSW Department of Enterprise, Investment and Trade (DEIT) cyber uplift program on improving staff cyber awareness. The Art Gallery also opted into the federal government Australia Protected Domain Name Service (AUPDNS) initiative sponsored by the ACSC. The AUPDNS enhances the protection of government networks by blocking connections to malicious websites that contain threats, including ransomware, malware, and other cyber dangers.

Over the last year, the ICT team has successfully updated cyber and information security policy, governance and procedures in line with the Cyber Security NSW mandatory requirements and ACSC Essential 8 control measures. The head of ICT successfully completed the annual NSW Cyber Security Policy review, compliance reporting and attestation that outlines the Art Gallery's current cyber maturity and identifies areas of improvement.

Business systems transformation

The Technology Steering Committee (TSC) and ICT Project Office delivered several key business system transformation projects over the year, in line with the ICT Strategic Plan 2022–23. As this was the final of the three-year program in the context of the construction and lead-up to opening of the Sydney Modern Project, many technology projects were focused on, or represented dependencies for, the successful operation of the new building and the expanded Art Gallery.

One of the more significant technology implementations over the last year was the replacement of the in-gallery and online exhibition ticketing system. The project team successfully tendered, selected and implemented the Ticketure system by TixTrack Australia. The implementation of the system delivered a significant improvement in the management of exhibition ticketing across the expanded

campus activities and heralded the use of mobile ticketing and payments via a fleet of iPads and mobile ticket/payment devices. The Ticketure system was further enhanced through the year to host the membership program, online donations, and subsequent transaction data integrations with SugarCRM and Power BI reporting and analytics system.

Another key priority for the expanded campus was the replacement of the people-counter sensors and management system that collects visitor statistics, which is used to understand current populations of visitors in various spaces across the campus. The project team successfully implemented the Cohera-Tech people-counter solution and installed new sensors across the North and South buildings to collect this data in real time for security and visitor experience staff. The Cohera-Tech system data was also successfully integrated, alongside visitor survey and Ticketure data, into the Art Gallery's Power BI reporting and analytics system.

Although many of the business system transformation projects were directly focused on the opening of the North Building, there were several initiatives implemented over the year to improve capabilities and efficiencies that support new ways of working, streamline workflows, and automate core operational processes. One of these initiatives was an expansion of the Art Gallery Staff Hub intranet system with additional 'Log a Job' interfaces to request service and support across a wide selection of service teams at the Art Gallery. This included new automated request forms and workflows for the Visitor Experience team and the Rights & Image Licensing team and a new way to request and engage external photographer resources with in-built integration with the Art Gallery Fotoware Digital Asset Management System (DAMS).

The existing SugarCRM business system was also enhanced during the year with two new data integrations, one with Ticketure, the Art Gallery's ticketing system and the other with EventPro, the Art Gallery's venue management system. The ICT team also successfully managed the upgrade of the SugarCRM system was upgraded to V13. This upgrade brought with it some user-interface changes and aligned the Art Gallery with the latest supported version of this software.

In conjunction with the Conservation department, the ICT team has been participating in a NSW Digital Restart Fund (DRF) consortium project to discover and pilot a cultural institution-focused digital preservation system and storage solution. The DRF consortium is headed by the State Library of NSW and project members include the Art Gallery of New South Wales, Australian Museum and the Sydney Opera House. The project has successfully delivered a solution requirement and solution roadmap, and issued a tender for a digital preservation system. The consortium activity also underpins and complements the Art Gallery's local digital preservation and storage initiative, which is running in parallel with the DRF project. The ICT team will continue to provide technical expertise and advice for both projects, in particular, the next phase examining and tendering for the data storage solution that supports digital preservation activities.

4

Management and accountability

Staff profile

Classification	2019-20	2020-21	2021-22	2022-23
Administration and clerical staff	280	273	343	389
Conservators	19	20	16	23
Curators and registrars	38	41	50	46
Education officers	4	3	1	0
General division staff	49	43	49	70
Librarians and archivists	9	8	8	10
Security staff	17	17	17	26
Public service senior executives	8	8	8	8
Total	424	413	492	572
Staff number (effective full-time)	247	266	310	374

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

Senior executive reporting

Band	2021-22		2022-23	
	Female	Male	Female	Male
Band 4	0	0	0	0
Band 3	0	1	0	1
Band 2	1	1	1	2
Band 1	2	3	2	2
Totals	3	5	3	5
Totals		8		8

Band	Range (\$)	Average remuneration 2021-22 (\$)
Band 4	499,251-576,700	0
Band 3	345,201-499,250	499,177
Band 2	281,551-354,200	315,434
Band 1	197,400-281,550	244,584

Band	Range (\$)	Average remuneration 2022-23(\$)
Band 4	509,250-588,250	0
Band 3	361,300-509,250	509,161
Band 2	287,200-361,300	333,958
Band 1	201,350-287,200	249,476

Compliance

Consultants

The Art Gallery engaged forty-nine consultancies costing a total of \$2.003 million during the reporting period. Of these consultancies, nine were valued at greater than \$50,000 as set out below:

- Arup Pty Ltd provided structural, fire engineering and lift accessibility services. Total: \$162,000
- Australis Facilities Management Pty provided advice to the Facilities Management team. Total: \$88,000
- Gustafson, Guthrie Nichol provided design advice on the Sydney Modern Project art garden. Total: \$159,000
- SANAA provided architectural advice as the lead architect for the Sydney Modern Project. Total: \$301,000
- Sheridan Consulting Group Pty Ltd provided advice regarding security and risk management. Total: \$55,000
- Thwaite Consulting Group Pty Ltd provided advice on mechanical services. Total: \$92,000
- Today Strategic Design Pty Ltd provided social and environmental advice. Total: \$86,000
- Tonkin, Zulaikha Greer Pty Ltd provided architectural advice for various construction projects. Total: \$268,590
- Warren Smith & Partners provided engineering advice. Total \$109,000

The remaining consultancies cost \$188,574.

Land holdings and disposals

Land owned by the Art Gallery as at 30 June 2023 includes: the Art Gallery of New South Wales site, Art Gallery Road, The Domain, Sydney NSW 2000; and the Brett Whiteley Studio, 2 Raper Street, Surry Hills NSW 2010. The Art Gallery did not dispose of any land during the reporting period.

Major assets

The Art Gallery's two major asset categories, as at 30 June 2023, are its artwork collection valued at \$1.851 billion; and the perimeter land and buildings in the Domain, Sydney, the Brett Whiteley Studio at Surry Hills, and the Art Gallery's storage facility, valued at a total \$627.6 million.

Heritage management

The Art Gallery's museum buildings located in the Domain parklands of Sydney's CBD are listed on the state government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the buildings. The collection assets and works of art on loan to the Art Gallery are maintained to international museum standards.

Employer arrangements

The Crown Employees (Public Sector Salaries) Award July 2022 provided a 2.53% pay increase to Art Gallery staff with effect from 8 July 2022. The Art Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and salary packaging for purchase of motor vehicles.

Other staff benefits include staff discounts at the Gallery Shop, restaurant and cafe, and discounts on Art Gallery Society membership. The Art Gallery has also renegotiated arrangements for staff to access discounted parking at the Domain Car Park.

Conditions of employment

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

Employee Assistance Program

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

Principal legislation

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and, as at 30 June 2023, was an executive agency under the Department of Enterprise, Investment and Trade. Our purpose, as defined by the *Art Gallery of New South Wales Act 1980*, is to develop and maintain a collection of works of art, and to increase knowledge and appreciation of art, which we do through a range of exhibitions, programs and activities.

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

Public Interest Disclosures Act 1994

During 2022–23, no public officials made a Public Interest Disclosure to the Art Gallery, no Public Interest Disclosures were received, and no Public Interest Disclosures were finalised during the reporting period.

Privacy and Personal Information Protection Act 1998 requirements

During 2022–23, there were no internal reviews conducted by or on behalf of the Art Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1998* (the PPIP Act).

The Art Gallery’s designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at: Administration, Art Gallery of New South Wales, Art Gallery Road, The Domain, Sydney, NSW 2000. Telephone: 02 9225 1655; fax: 02 9225 1701; email: administration@ag.nsw.gov.au

Government Information (Public Access) Act 2009 (GIPA) requirements

The Art Gallery has reviewed information available to the public under Section 7(3) of the *Government Information (Public Access) Act 2009* (the Act). No new information has been identified as appropriate for public access.

During 2022–23, the Art Gallery did not receive any access applications for information that was held by the Art Gallery.

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

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

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

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

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

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

Table C: Invalid applications

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

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

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

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

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

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

Table F: Timeliness

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

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

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

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

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

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

Internal audit and risk management

Risk-management framework

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

The Art Gallery's major strategic risks include sustainable funding, geopolitical risk, preservation and storage of the collection, growth of the collection, cyber security, stakeholder management, unplanned business disruption and health and safety.

The Art Gallery's risk-management framework is managed in accordance with the NSW Government's Internal Audit and Risk Management policy (Treasury Policy Paper: TPP 20-08). The mandatory annual attestation certification is included below.

The Finance, Audit and Risk Sub-committee confirmed the setting of the Art Gallery's internal audit program and risk profile for 2022–23 and regularly reviewed finance, people and culture, as well as work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of financial, creative, administrative and personnel delegations, insurance arrangements, purchasing card policy, the enterprise risk framework policy, cyber security risks and arrangements, legislative compliance, business continuity and disaster recovery plan, the corruption prevention plan and the code of ethics and conduct. The committee meets each year with the senior managers of the external and internal audit team to discuss findings from their review of statutory accounts and other audited areas.

Internal audits 2022–23

Two internal audits were conducted by Deloitte during the year:

1. Learning and Participation programming: this internal audit reviewed the Art Gallery's programs provided by the Learning & Participation team.
2. Budgeting process: this internal audit reviewed the Art Gallery's internal budget processes.

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

As part of the 2022–23 internal audit program, Deloitte reviewed and updated the Art Gallery's strategic risk register. The updated register has informed the development of the 2023–24 internal audit plan.

Insurance

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

Policy development

During 2022–23, the Art Gallery continued to revise and refresh key policies including the Financial, Creative and Administrative Delegations of Authority; the Code of Ethics and Conduct for Gallery Workers; Code of Ethics and Conduct for Board and Committee Members, Corruption Prevention Strategy, Emergency Management/Business Continuity and Disaster Recovery Plans and the Enterprise Risk Framework Policy.

Other Art Gallery entities

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

Effective from 1 July 2022, VisAsia is no longer a separate entity to the Art Gallery of New South Wales and has been incorporated into the Art Gallery's Philanthropy program.

Internal Audit and Risk Management Attestation Statement for the 2022–23 financial year for the Art Gallery of New South Wales

I, David Gonski, am of the opinion that the Art Gallery of New South Wales has internal audit and risk-management processes in operation that are compliant with the seven (7) core requirements set out in the Internal Audit and Risk Management Policy for the General Government Sector, specifically:

Core requirements: For each requirement, please specify whether 'compliant', 'non-compliant' or 'in transition'.

1 Risk management framework

- 1.1 The director head is ultimately responsible and accountable for risk management in the Art Gallery: *compliant*
- 1.2 A risk management framework that is appropriate to the Art Gallery has been established and maintained and the framework is consistent with AS/NZS ISO31000:2009: *compliant*

2 Internal audit function

- 2.1 An internal audit function has been established and maintained: *compliant*
- 2.2 The operation of the internal audit function is consistent with the International Standards for the Professional Practice of Internal Auditing: *compliant*
- 2.3 The Art Gallery has an Internal Audit Charter that is consistent with the content of the 'model charter': *compliant*

3 Audit and Risk Committee

- 3.1 An independent Audit and Risk Committee has been established which has oversight and provides advice and guidance to the director on the Art Gallery's governance processes, risk management and control frameworks and its external accountability obligations: *compliant*
- 3.2 The Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter': *compliant*

Membership

The chair and members of the Audit and Risk Committee are:

Chair: Ms Sally Herman appointed to the Committee
3 April 2019 – 2 April 2027
Member: Ms Catherine Brenner appointed to the Committee
19 November 2018 – 18 November 2026
Member: Professor S Bruce Downton appointed to the Committee
8 February 2016 – 7 February 2024
Member: Ms Sue Gilchrist appointed to the Committee
21 July 2021 – 20 July 2024
Member: Dr Mark Nelson appointed to the Committee
19 October 2016 – 18 October 2024
Member: Ms Jacqui Vanzella appointed to the Committee
21 July 2021 – 20 July 2024



Mr David Gonski AC
President
Art Gallery of New South Wales Board of Trustees
17 October 2023

Cyber Security Annual Attestation Statement for the 2022–23 financial year for the Art Gallery of New South Wales

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

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

Governance is in place to manage the cyber-security maturity and initiatives of the Art Gallery of New South Wales.



Dr Michael Brand
Director
Art Gallery of New South Wales
17 October 2023

Sustainability initiatives

In 2022 and 2023, the Art Gallery of New South Wales continued to take steps to integrate sustainability into institution-wide operations as part of its commitment to achieve a Net Zero target by 2050. In 2018, the Art Gallery was the first public art museum to receive a 6 Star Green Star Design rating, awarded to the new building, which opened in December 2022. The Art Gallery is on track to translate this 'world leadership' achievement to a 6 Star As Built rating in the new financial year.

All the building's energy needs are provided by renewable power, with more than 10% generated by 735 solar panels. Inside, the design maximises daylight in circulation spaces, with extensive use of LED lighting in gallery spaces. The adaptive reuse of a former Second World War naval fuel-storage tank as an art space significantly reduced embodied carbon.

The Art Gallery is committed to reducing its emissions by 50% by 2030 and further steps were taken to achieve this target this financial year, including the purchasing of 100% Green Power for the new building and finding new recycling solutions for waste. The Art Gallery also appointed a new head of sustainable campus development to lead the development and execution of the Art Gallery's Sustainability Strategy.

The Art Gallery continues to bolster collective action through its Sustainability Working Group and collaborations with Sydney Cultural Institutions for Climate Action, Sustainable Destinations Partnership and the NSW Office of Energy and Climate Change. Internationally, the Art Gallery continued its membership of the Bizot Group, which brings together directors from the largest museums in the world. Discussions included the refresh of the Bizot Green Protocol that considers latest knowledge and technological advances to guide institutions to deliver their mandate while reducing their impact on the environment.

Spotlight on sustainability projects

In addition to the above, the Art Gallery took the following measures:

- Purchased a soft plastic and cardboard baler to help sort and compact good quality soft plastic and cardboard for collection and recycling. The baler has allowed the Art Gallery to begin recycling soft plastic and contribute to a 37% increase in the recycling of its paper and cardboard.
- Replaced inefficient lighting with more sustainable lighting and controls, reducing energy consumption.
- Replaced many of its paper documents with digital alternatives, significantly reducing the amount of paper consumed.
- Phased out single-use plastics in many areas such as catering and retail.
- integrated sustainability criteria into procurement and contractor arrangements ensuring that the Art Gallery's commitment to sustainability continues across multiple facets of its operations.

Vehicles in fleet (hybrid, electric and other vehicles in agency fleet)

The Art Gallery's small permanent motor vehicle fleet is maintained and acquired in accordance with the NSW Government fleet management policy, including purchase of fuel-efficient cars.

- The Art Gallery's fleet comprises seven motor vehicles, including: one sedan and one van, which run on E10 unleaded petrol; one utility truck, two 2-tonne trucks and one 4.5-tonne truck, which use diesel; and a Prius Hybrid wagon. The Art Gallery complied with the NSW Government policy requirement that 5% of passenger fleets be hybrid, plug-in hybrid electric or electric vehicles.
- The Art Gallery's motor vehicle procedures provide guidelines for environmentally sound driving. All employees using petrol-powered fleet vehicles are directed to refuel with E10 unleaded petrol.

Resource Recovery Initiative

- Designated recycling bins are located on the loading dock for recycling all paper products, including flattened cardboard boxes. Paper and recycling bins are situated in office areas throughout the Art Gallery, which are collected regularly by cleaning staff and then sent to a compliant recycling centre. Bins are provided in the loading dock to ensure that glass and plastic can be appropriately recycled.
- Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop building materials, plant materials and hazardous materials are sent to an external supplier. The Conservation Department recycles its paper and cardboard off-cuts internally and disposes of needles and syringes appropriately.
- Expired lights are collected and disposed of appropriately. Used toner cartridges, waste collectors and batteries are sent for recycling.
- The Art Gallery donates suitable items from unclaimed lost property to homeless shelters and charities.
- The library and Gallery Shop continue to reuse cardboard boxes and bubble wrap for packaging inter-library loans and filling visitor and e-commerce merchandise orders.
- All food and beverage services are handled by our contracted catering company.

Workforce diversity

Parliamentary annual report tables

Table A: Trends in the representation of workforce diversity groups

Workforce diversity group	Benchmark	2021	2022	2023
Women	50%	66.8%	66.6%	64.4%
Aboriginal and/or Torres Strait Islander people	3.3%	2%	2.1%	2.4%
People whose first language spoken as a child was not English	23.2%	20.2%	20%	20.5%
People with a disability	5.6%	2.3%	2.4%	1.6%
People with a disability requiring work-related adjustment	N/A	0.7%	0.9%	0.8%

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

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

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

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

Trends in the distribution of workforce diversity groups

Workforce diversity group	Benchmark	2020	2021	2022
Women	100	112	109	113
Aboriginal and/or Torres Strait Islander people	100	N/A	N/A	N/A
People whose first language spoken as a child was not English	100	93	94	89
People with a disability	100	N/A	N/A	N/A
People with a disability requiring work-related adjustment	100	N/A	N/A	N/A

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

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

Art Gallery employees

Women represent 64% of Art Gallery employees, which surpasses the NSW Public Sector benchmark of 50%. Women also represent 40% of the Art Gallery's Executive team and 73% of the Leadership team.

People identifying as Aboriginal and Torres Strait Islander represent 2.4% of the Art Gallery's workforce, representing significant progress. While below the NSW public sector employment target of 3.3%, the Art Gallery endeavours to continue to work on strategies to increase representation.

Staff whose first language spoken as a child was not English represent 20.5% of Art Gallery employees.

Diversity and inclusion

The Art Gallery of New South Wales launched its inaugural Diversity and Inclusion Strategic Framework 2022–25 in March 2023. The Framework affirms our commitment to promoting and supporting a diverse arts and cultural sector, communicates our responsibility to provide a vibrant civic space that empowers diverse voices and views, and articulates our pledge to ensure a diverse and inclusive environment for our people.

In line with Art Gallery's Corporate Strategic Plan, the Framework encompasses diversity and inclusion in all forms and sets out a map for the organisation to embed diversity and inclusion into our policies and procedures, decision-making processes and our relationships with each other at the Art Gallery.

The Framework, accompanied by measurable actions and targets, ensures compliance with statutory obligations such as the *NSW Disability Inclusion Act 2014*.

People

In 2022–23, the Art Gallery had a 76% response rate to the 2022 People Matter Employee Survey and a 74% employee engagement rate, which is 10% higher than that of the NSW Public Sector rating.* The survey showed that 90% of Art Gallery staff feel people at their workplace treat everyone with respect.

(*Employee engagement is about a person's connection to their organisation. It is a global measure of employee experience.)

Recruitment of talent

Strategies were put in place to increase the diversity mix of our people at the Art Gallery during 2022–23. We worked with migrant and refugee service providers such as Metro Assist, and Disability Employment Services to promote staff and volunteer roles.

We commenced the development of an Aboriginal Employment Action Plan in consultation with the Aboriginal and Torres Strait Islander team to attract and recruit more Aboriginal and Torres Strait Islander employees, and to support existing Aboriginal staff, including professional development.

Capability

Diversity and inclusion training was offered through various learning platforms. Tailored focused training such as 'accessible exhibition design' by Accessible Arts, 'unconscious bias and the workplace' by Ready2Work, and

online training through our inhouse learning system Kando and LinkedIn Learning was offered to staff during 2022–23.

Members-only training by organisations such as Diversity Council of Australia, Pride in Diversity was also offered to all staff.

Improving organisation culture

A Workplace Culture group was established in 2022–23, consisting of staff across the Art Gallery as a mechanism for our people to voice their ideas and concerns, and to work together to improve the culture of the organisation.

Stories of our own people from diverse backgrounds are being highlighted for all to promote understanding and appreciation of colleagues from diverse backgrounds.

Leadership

The Executive team was active in promoting conversations and sharing on diversity issues through events such as the Cultural Competence series, a NAIDOC Week event, Harmony Week on racism and multicultural policy, and International Day for People with Disability.

Aboriginal and Torres Strait Islander Engagement Policy

The Art Gallery launched its Aboriginal and Torres Strait Islander Engagement Policy, which sets out the principles the Art Gallery will apply in engaging with Aboriginal and Torres Strait Islander artists and communities to ensure we apply best practice in engagement, particularly activities concerning Aboriginal and Torres Strait Islander art and art with Indigenous themes or content.

Regional Engagement Plan 2022–24

The Regional Engagement Plan 2022–24 sets out our focus to expand and deepen our connections and collaborations with communities across Greater Sydney and regional NSW.

Access programs

The Art Gallery worked with community and non-government organisations to include hard-to-reach communities in developing its access programs. For example, during 2023 Seniors Week, more than 120 seniors from various cultural backgrounds including Chinese, Arabic, Spanish and Syrian participated in a 'creative ageing' program. Also, a tailored six-week Mindful Art Access program was offered to members of ACON (formerly AIDS Council of NSW), where participants deep-dived into a discussion of selected artworks, sharing understanding and ideas of meaning.

Understanding the diversity of our visitors

We have reviewed and updated our visitor survey to include diversity questions to inform further strategies to attract and engage more diverse visitors, as well as develop future programs and services. Regular reports on the diversity of visitors, such as languages spoken, countries of origin and access needs, are provided to senior management for review.

Safe space

The Art Gallery is committed to providing a safe and accessible space that inspires diverse voices and views. Through our public programs and Art After Hours, the Art Gallery provides a space and opportunities for learning and dialogues between artists, audiences and community members.

In February, the Art Gallery celebrated Sydney WorldPride 2023 and showcased new works by artists including Bhenji Ra and Sione Tuivailala Monū, providing a snapshot of contemporary queer art being made in Australia.

The program also featured panel discussions on identity and belonging, performances and films.

Stakeholder input

The Indigenous Advisory Group continued to provide advice to the Art Gallery on the Aboriginal and Torres Strait Islander Engagement Policy and the ongoing implementation of the related Aboriginal and Torres Strait Islander Engagement Procedures. The Advisory Group monitored and reviewed all aspects set out in this policy and made recommendations to the Board of Trustees.

The Community Advisory Group, which includes Art Gallery representatives and community artists, ensured inclusivity and opportunity for people from culturally and linguistically diverse communities in NSW through exhibitions and programs. The group's internal advisers include the director and deputy director, and its external advisers include artists Abdul Abdullah, Lena Nahlou, Marikit Santiago and Sukhdeep Singh Bhogal. Meeting regularly, the group discussed advocacy for artists from underrepresented culturally and linguistically diverse backgrounds and strategies to increase their presence within the Art Gallery. The creation of pathways to participation in exhibitions, programs and events within the Art Gallery for artists and creative communities from culturally and linguistically diverse background was explored.

The Diversity and Inclusion Steering Committee was established in May 2023 to provide advice and guidance to the Art Gallery in implementing, promoting and measuring equitable practices while fostering a culture of inclusivity for all at the Art Gallery. The committee consists of four management representatives and four staff/volunteer representatives, and aims to be a governance mechanism of our diversity and inclusion work and a channel for staff to present concerns and ideas on diversity and inclusion.

Work health and safety

Proactive work health and safety initiatives undertaken and completed over the twelve months to 30 June 2023 by the risk and safety manager include:

- comprehensive physical and psychological risk assessments at all sites, which are continually updated with stakeholders
- a chemical cull and chemical risk assessments
- confined-space risk assessments, a confined-space register and permit-to-work process
- revision of the Work Health and Safety Manual and Induction Manual, and recording of two updated versions of contractor induction for the Facilities and Installation teams
- risk assessments of all exhibitions and events
- assessment and upgrading of most ladders
- establishment of a Work Health and Safety Cultural Institutions Group, which meets bi-monthly
- expert assessments and follow-up action plans with Hibbs (occupational hygienists) of: radiation/X-ray and liquid nitrogen/nitrogen generator use in Conservation; natural history specimens and artist materials at the Brett Whiteley Studio; potential silica exposure regarding an artwork; potable drinking water quality in the South Building.

Our Work Health and Safety Committee (HSC) is an internal advisory body, consisting of nominated management members and elected (worker) health and safety representatives, who meet quarterly. Members complete hazard inspections, review procedures and work practices and, where appropriate, recommend improvements to minimise Work Health and Safety risks to the Executive. Quarterly Work Health and Safety reports (which include Work Health and Safety initiatives and issues; hazards, near misses and incidents; and workers' compensation claims) are reviewed by the HSC, the Trust's Finance, Audit and Risk Committee and the Board of Trustees.

Our online hazard, near-miss and incident reporting systems are helping to both quantify and reduce workplace accidents (for example, potential hazards can be actioned before anyone is injured by them). Our injury management process is also effective in returning workers to pre-injury duties as quickly as possible on suitable duties, in consultation with the injured worker and other stakeholders, such as the worker's doctor and the insurer.

Preventative health measures and wellbeing initiatives such as flu injections, tai chi and meditation classes are made available to all staff. Additionally, role-specific work health and safety training – such as hazardous materials training for Conservation staff, manual-handling risk assessment training for installers, and work-at-height and scissor-lift training for Facilities staff – helps employees to avoid injury by working more safely.

Summary of workers' compensation, injury, illness and legal data:

- Number of workers' compensation claims: 3
- Number of lost-time (staff) injuries: 2
- Number of (staff) injuries not resulting in lost time: 32
- Number of (staff) work-related illnesses (allergy etc): 4
- Number of contractor injuries: 9
- Number of visitor injuries: 29
- Number of visitor illnesses (fit, faint, nausea etc): 7
- Number of prosecutions under the *Work Health and Safety Act 2011*: 0
- Number of incidents reported to SafeWork: 3

Industrial relations

There were no industrial disputes during 2022–23.

A Joint Consultative Committee (JCC) was established in 2020 to discuss and provide a consultation process to work through workplace issues and contribute to industrial harmony in the workplace. The JCC comprises union and management representatives, and meets on a quarterly basis.

Disability Inclusion Action Plan

The following key initiatives were delivered against the Art Gallery's Disability Inclusion Action Plan (DIAP) in 2022–23.

Attitudes and behaviours

- Diversity and Inclusion Strategic Framework 2022–25 published online articulating the Art Gallery's commitment to diversity, striving to build an inclusion and diverse workplace.
- Access and risk audits of all exhibitions.
- Ongoing access-focused staff training, including two accessible design training sessions presented by Accessible Arts for exhibition managers and design team.
- Partnership with Aspect Australia supporting three sensory-friendly Sunflower branded events with disability-led workshops and ongoing staff online training.
- Artists with disability submitted artworks for the Archibald, Wynne, and Sulman Prizes and selected as finalists in the 2023 Archibald, Wynne and Sulman Prizes.
- Archibald Prize media announcement and Archibald Prize opening evening speeches were Auslan-interpreted, and a designated quiet space for artists and guests was allocated for the Archibald Prize opening event.
- Collaboration with Accessible Arts NSW to produce the hybrid 'Access ideas and insights' event (onsite and online) in June 2023, with 250 bookings.

- Continued connection with artists with disability through Pathways to Practice, an initiative to create professional development opportunities with the Art Gallery, such as support for We Are Studios artists to have a deeper engagement with the collection and exhibitions.

Liveable communities

- International Day of People with Disability was marked during the opening celebrations of the accessible North Building, on Wednesday 7 December, through a community takeover co-curated program with Accessible Arts. It included a disability-led program of two panel discussions, a community networking lunch (forty attendees) and a workshop.
- A lived experience artist's talk for staff to highlight International Day of People with Disability was programmed in November to grow awareness of the range of diversity in the artists invited to present programs during the opening celebrations.
- Commissioning artists with disability to develop 'sensory and gesture' experiences for the opening celebrations within the broad range of public programs offerings.
- Culture Dose for Kids program, a partnership with the Black Dog Institute that explores arts engagement for children with lived experience of anxiety, was shared with Tweed River Regional Gallery. Expression of interest call-out shared with galleries in regional NSW. Marketing and communications development for Art Gallery and regional delivery.
- Seniors Week event with invitations extended to culturally and linguistically diverse community organisations supporting day programs for seniors, with 130 participants for morning tea and a tour of the Art Gallery's collection.
- Continued collaboration with Vision Australia to develop 2D tactile resources to support visitors who are blind or have low vision, as well as visitors with sensory needs in consultation with Vision Australia and Guide Dogs NSW.
- Second Changing Places facility for visitors with complex access needs available on lower level 4 of the North Building.
- Fully accessible research library and archives opened to all in December 2022.

Employment

- Inviting artists with disability to be paid presenters, artists and workshop leaders in access programs and non-disability-centred programming; for example, the range of commissioned artists to develop programs for the opening celebrations in December 2022.
- Inclusive and accessible recruitment processes, such as asking candidates if they require any adjustments during the interview and assessment stages.
- Staff induction includes a range of diversity and inclusion awareness training components, including Disability Inclusion Action Plan (DIAP) awareness.
- Inclusion an 'access rider' in artists contracts when commissioned by the Learning and Participation team.
- Mental health first aid session offered to performance artists prior to the opening celebrations.

Systems and processes

- Targeted marketing of access and inclusive events via monthly e-newsletters to ensure disability equality programs are well communicated through mainstream marketing to community groups.

- Presenting a range of accessible programs including: a monthly Auslan program led by artists from the Deaf community; two monthly audio-description tour with tactile support programs for visitors who are blind or have low vision; the Art and Dementia program onsite and online for people with lived experience of dementia and their care partners; the Pause program for carers; access workshops; and the ongoing Arts in Health pilot program in collaboration with Health Infrastructure NSW and the Murrumbidgee Local Health District.
- Disability-led evaluation of programs for people with disability in consultation with participants and peak bodies.
- Lived experience audit of the Brett Whitely Studio and the North Building by Aspect Australia.
- Presentation of online monthly arts engagement program for people living with dementia and their support networks.
- In-house production of accessible online content for the *Archibald Prize 2023* exhibition including audio versions of the label text and Auslan interpretation of all finalists wall labels.
- In-house development of Auslan interpretation video content developed by artists from the Deaf community for *The National 4: Australian Art Now* exhibition.
- Large-print booklets available for paid and selected collection exhibitions.
- Development of Dora art online art companion with accessible features, including audio description of key commissions and text of all audio content.
- Designated quiet space for staff and visitors at opening events is currently being scoped.

Modern slavery statement

The Art Gallery of New South Wales is committed to the identification of any modern slavery risks across its operations and supply chains. To date, no modern slavery issues have been identified.

Operations

There are a wide range of roles and staffing arrangements across the Art Gallery. In order to minimise operational risks of modern slavery, a comprehensive policy framework covering human resource issues including recruitment, selection, employment, volunteering and internships is in place.

Supply chain impacts and procurement practices

The Art Gallery's supply chains include suppliers with worldwide operations. This can increase the chance of modern slavery risk exposure due to varying regulatory frameworks and practices in overseas locations. In addition, international supply chains can be complex, making it difficult to assess the modern slavery risks that may exist.

The following Art Gallery procurement categories are considered to include a higher risk of modern slavery:

- cleaning services
- Gallery officer services

The potential risks within these procurement categories relate to the following general modern slavery risk areas:

- labour practices in low-paid contracted workforces.

Actions taken to mitigate risks of modern slavery in operations and supply chains

The Art Gallery has a range of processes and policies in place to minimise the risk of modern slavery across operations and supply chains. These include:

- established procedures for pre-employment screening including identity checks, criminal history checks and confirmation of entitlement to work in Australia for direct-hire employees
- a comprehensive set of policies, guidelines and employment award requirements are in place to provide consistent governance across all aspects of employment and labour practice
- written employment and human resources policies and procedures are available to all staff through the Art Gallery intranet
- the Art Gallery maintains records of employees' work visas and authorities to work in Australia
- tender documentation has been updated to ensure all respondents comply with applicable laws relating to modern slavery
- contracts include specific compliance clauses and requirements for suppliers to report any breaches, including the results of any investigations and remediations
- the Art Gallery conducts business with many large multinational suppliers who are required to report under the *Commonwealth Modern Slavery Act 2018* and to confirm their compliance with the Act as a condition of supply
- for contingent workforce, the Art Gallery uses the prequalification scheme for contingent workforce administered by the NSW Treasury.

Indigenous engagement

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

The Indigenous Advisory Group (IAG) advise and, where possible, enable and also connect the Art Gallery to community to help achieve the vision articulated in the Art Gallery's Strategic Plan 2024–27. The IAG provides ongoing advice and guidance to staff in implementing, promoting and monitoring the Art Gallery's commitment to Aboriginal and Torres Strait Islander art, peoples, knowledges and methodologies.

The Art Gallery's Indigenous Advisory Group met six times between July 2022 and June 2023. Its membership comprises Rachel Piercy; Tony Albert (also Art Gallery trustee); Uncle Charles Madden; Uncle Allen Madden; Jason Glanville; Hetti Perkins (until Oct 2022); Stephen Gilchrist (until Dec 2022); Lachlan McDaniel (from June 2023); Daniel Boyd (from June 2023) and Leah Lui-Chivizhe (from June 2023). Stephen Gilchrist chaired the Indigenous Advisory Group until the end of 2022, with Rachel Piercy becoming chair in January 2023.

In 2022–23, the Art Gallery continued to build upon the progress and developments realised through the Indigenous Action Plan 2018–21. This plan was developed to support institutional change in the lead-up to the completion of the Sydney Modern Project and the outcomes achieved, through to the opening of the new building in December 2022, were formally tabled with the Indigenous Advisory Group in April 2023.

The Indigenous Advisory Group provided specific advice on the Art Gallery's Sydney Modern Project art commissions and offered guidance towards the opening programs in December 2022. Tony Albert spoke at the opening media event as well as participating in the Welcome to Country for the ribbon-cutting ceremony alongside Uncle Charles Madden.

In early 2023, the Art Gallery's Aboriginal and Torres Strait Islander art team worked with the Indigenous Advisory Group to clarify their role following the opening of the Art Gallery's new building and to refine the Indigenous Advisory Group's terms of reference. The Indigenous Advisory Group also provided advice regarding the naming of the Art Gallery's two buildings and the inaugural cultural program for Jonathan Jones's artwork *bial gwiyúño (the fire is not yet lighted)*.

In addition to liaising with colleagues in an ongoing manner and working to uphold the Art Gallery's Aboriginal and Torres Strait Islander Engagement Policy, representatives from the Aboriginal and Torres Strait Islander art team are active participants in meetings for the Art Gallery's Acquisitions and Loans Committee and the Exhibitions Approval Committee, supporting deeper awareness of Indigenous culture in the Art Gallery's collections and planning. The Aboriginal and Torres Strait Islander art team also program an ongoing series of talks and presentations for Art Gallery staff to enhance cultural competency within the Art Gallery.

Customer service delivery

In accordance with our pledge of service, visitors to the Art Gallery are invited to leave feedback using the hardcopy feedback forms available at the information desk, via email or the 'contact us' form on the Art Gallery's website. Comments are responded to by reception desk officers and referred to the relevant senior staff member for their reference or action, as appropriate.

In 2022–23, 316 comments were received. Overall, there were 83 positive comments and 233 constructive comments. The majority of positive comments received in 2022–23 related to the volunteers guides and service delivered by our front-of-house staff.

Free guided tours and programming continue to be a source of delight for the public, with one visitor writing, 'I visited the Art Gallery for the first time in many years with my husband and teenage granddaughter yesterday to see the Archibald, Sulman and Wynne Prizes. It was a wonderful experience. From the front desk, where the staff were bright and cheerful and articulate, to the staff at the Members Lounge who made us feel special. Congratulations to all.' Another wrote: 'We found that the service given by the front desk staff very welcoming and attentive, and the tours provided by the two Mandarin guides, were informative and full of fun. We had a most enjoyable day at the Art Gallery and look forward to our next visit.'

The opening of the new North Building, the children's library and reflecting pools also received great appreciation and praise. One visitor said, 'We visited your newly opened gallery yesterday and just had to let you know how much we loved it. We are current members and have visited many galleries around the world but the new North Building just blew us away. Absolutely world class, beautifully and thoughtfully displayed works in stunning surrounds and surprises around every corner.'

Another highlight for visitors was the *Adrián Villar Rojas: The End of Imagination* exhibition. For the inaugural exhibition in the Tank, Adrián Villar Rojas created a dramatic gallery experience in a former wartime oil bunker that few have seen before. One visitor stated, 'Yesterday I visited *The End of Imagination* and thought it was absolutely outstanding! The whole gallery is a jewel and curators have selected brilliantly! I rarely make an effort and send compliments (or complaints) but I feel compelled by yesterday's experience. Thank you so much.'

Constructive comments suggested improvements to the building's amenities, public transport and access, particularly during the construction period of the Sydney Modern Project. All constructive comments are reviewed and actioned as appropriate.

The Visitor Experience team also recorded reports based on conversations with visitors to help improve on-the-floor operations and engagement. During 2022–23, they recorded 483 positive, 773 neutral and 557 constructive comments. Themes largely echoed those of the formal feedback

submitted by visitors. Positive comments focused on the exhibitions *Daniel Boyd: Treasure Island* and *Adrián Villar Rojas: The End of Imagination*, the Young Archie competition, Lee Mingwei's artwork commission *Spirit House* 光之屋 2022, as well as access to mobility scooters and wheelchairs, friendliness and helpfulness of staff, guided tours and *State of the art* experiences.

Constructive feedback focused on accessibility issues, such as entering the Art Gallery during construction; type size on exhibition labels; closed spaces during the South Building revitalisation; and the lack of internal connection between the two buildings.

6

Financial performance

The Art Gallery saw the successful opening of our new North Building in December 2022. The Sydney Modern Project was jointly funded by the NSW Government (\$244 million) and over \$100 million of private donations, representing a clear investment of art and culture for future generations.

This year, we recorded 1.9 million visits to the Art Gallery of New South Wales at the Domain, the Brett Whiteley Studio in Surry Hills, and to our touring exhibitions. With state and international borders opening up and a new campus, it has been our strongest year in the last five years.

Total comprehensive income for 2022–23 was \$63.3 million, including a building asset revaluation of \$31.3 million. A net result of \$32 million (\$100 million in 2021–22) is reported in the Art Gallery's Statement of Comprehensive Income (SOC) prepared in accordance with Australian Accounting Standards.

The net result includes non-operating specific funds such as donations of artworks and cash. These funds have already been expended either to acquire assets such as works of art or on specific capital projects; consequently, these funds are not available for operating purposes. After adjusting for these funds, the Art Gallery's operating net result was a deficit of \$2.9 million.

The Art Gallery has been advocating for a correction to its ongoing recurrent funding to reflect the increased costs to operate its expanded campus. A detailed review was conducted by NSW Treasury following the 2023 financial year budget. Trustees are working with the NSW Government to ensure recurrent funding meets core operating expenditure required to allow the Art Gallery to continue to achieve its principal objectives under the *Art Gallery of New South Wales Act 1980 no 65*.

Commercial revenues received was \$10.9 million in 2022–23 (\$10.6 million in 2021–22). An improvement on last year, however, dampened from the higher-cost-of-living sentiment that prevailed in the last half of the 2022–23 financial year.

The Art Gallery's unticketed exhibitions program included *Adrián Villar Rojas: The End of Imagination*, *Dreamhome: Stories of Art and Shelter* and *Making Worlds* (North Building), and *The National 4: Australian Art Now*, *Daniel Boyd: Treasure Island* and *From Here, for Now* (South Building).

The Archibald, Wynne and Sulman Prizes, the Art Gallery's only ticketed exhibition in 2022–23, returned without the disruptions of prior years' closures, and has once again proved to be a success.

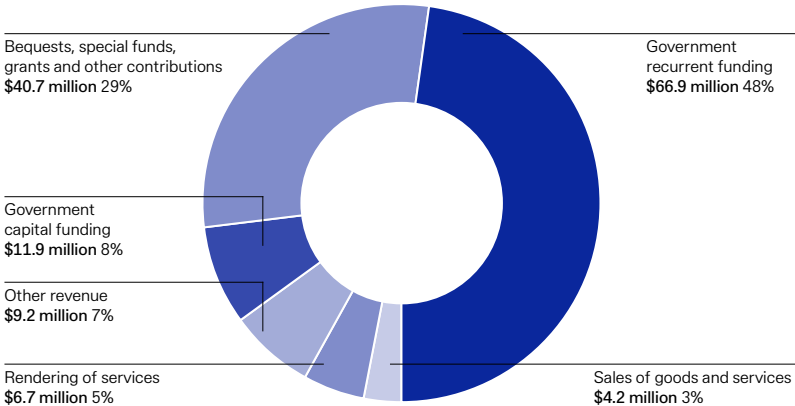
The Art Gallery has also been fortunate to receive donations and gifts during the year, which have gone towards expanding the Art Gallery's collection, improving its facilities and enhancing our visitor experience. Received during the year were gifted works of art valued at \$5.1 million (\$9.2 million in 2021–22), cash donations for art acquisition and capital projects amounted to \$21.5 million (\$31.8 million in 2021–22) and our committed volunteers contributing \$0.9 million worth of services (\$0.4 million in 2021–22).

The Art Gallery's investments are managed by the New South Wales Treasury Corporation (T-Corp), in accordance with the NSW Treasury requirements under the *Government Sector Finance Act 2018*. As at 30 June 2023, the value of investments held with T-Corp was \$79 million (\$83.4 million in 2021–22). Net unrealised investment gains and distributions at year-end were \$6.3 million (\$4.8 million loss in 2021–22), driven by current global and local financial market conditions. Building assets were revalued during the year and resulted in a net increase of \$31.3 million to the asset value.

The Art Gallery is committed to enriching lives through meaningful encounters with all forms of art, by being a forum for an exchange of ideas through education and scholarship, and to creating diverse and inclusive art programs.

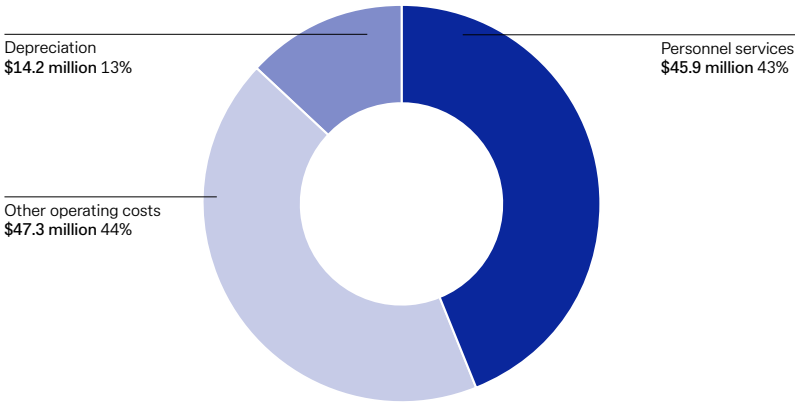
Revenue 2022–2023

\$139.6 million



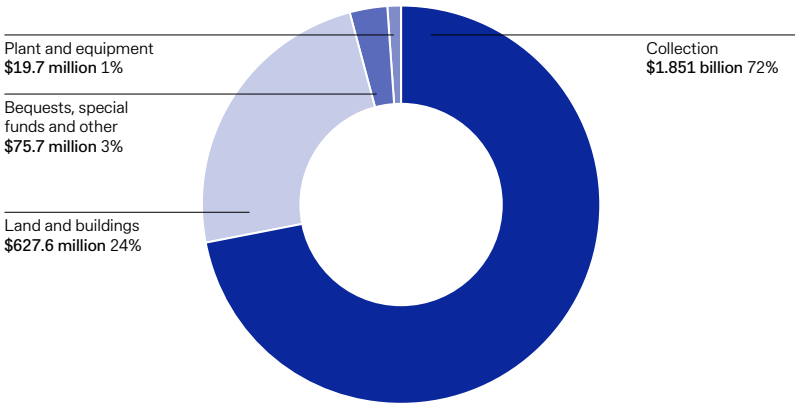
Expenditure 2022–2023

\$107.5 million



Net assets as at 30 June 2023

\$2.573 billion



Budget summary 2019–23

Budget line	2018–19	2019–20	2020–21	2021–22	2022–23	5-year total	Average p/a
Total visits, including touring/ studio (millions)	1.50	1.00	0.67	0.82	1.93	5.93	1.19
Artworks purchased (\$ millions)	\$4.15	\$7.39	\$2.95	\$17.12	\$15.04	\$46.65	\$9.33
Donations of artwork (\$ millions)	\$8.79	\$5.75	\$9.84	\$9.22	\$5.10	\$38.70	\$7.74
Total works of art acquired (\$ millions)	\$12.94	\$13.14	\$12.79	\$26.34	\$20.14	\$85.35	\$17.07
Exhibition admission revenue (\$ millions)	\$8.17	\$4.07	\$3.20	\$5.47	\$2.81	\$23.72	\$4.74
Merchandise, books and publication sales (\$ millions)	\$4.49	\$3.59	\$2.77	\$3.86	\$4.19	\$18.90	\$3.78
Other services/activities (\$ millions)	\$4.77	\$2.83	\$1.24	\$1.69	\$4.78	\$15.31	\$3.06
Bequests and special funds (\$ millions)	\$37.01	\$42.95	\$29.89	\$31.84	\$21.49	\$163.18	\$32.64
Other grants and contributions / other miscellaneous (\$ millions)	\$21.29	\$14.48	\$25.90	\$17.50	\$26.58	\$105.75	\$21.15
Total revenue from exhibitions, visitor services and benefaction (\$ millions)	\$75.72	\$67.92	\$63.00	\$60.36	\$59.85	\$326.85	\$65.37
Personnel expenses (\$ millions)	\$27.48	\$33.93	\$27.06	\$36.94	\$45.97	\$171.38	\$34.28
Depreciation (\$ millions)	\$4.22	\$4.59	\$3.52	\$4.55	\$14.26	\$31.13	\$6.23
Insurance (\$ millions)	\$2.04	\$1.94	\$1.41	\$5.04	\$2.11	\$12.54	\$2.51
Other operating expenses (\$ millions)	\$30.57	\$22.64	\$19.50	\$30.41	\$45.20	\$148.32	\$29.66
Total operating expenses (\$ millions)	\$64.30	\$63.10	\$51.49	\$76.94	\$107.54	\$363.37	\$72.67
Recurrent appropriation (\$ millions)	\$25.41	\$29.36	\$33.02	\$39.50	\$66.91	\$194.20	\$38.84
Liabilities assumed by government (\$ millions)	\$1.50	\$4.97	-\$2.73	\$0.15	\$0.85	\$4.74	\$0.95
Capital appropriation / other (\$ millions)	\$13.48	\$41.09	\$113.14	\$76.91	\$11.95	\$256.58	\$51.32
Total government grants (\$ millions)	\$40.39	\$75.42	\$143.44	\$116.56	\$79.71	\$455.51	\$91.10
Total revenue (\$ millions)	\$116.11	\$143.34	\$206.45	\$176.93	\$139.56	\$782.39	\$156.48
Government recurrent contribution as a % of operating revenues (%)	25%	29%	35%	39%	52%	N/A	36%
Government contribution as % of total revenue (%)	35%	53%	69%	66%	57%	N/A	56%
Net surplus (\$ millions)	\$51.81	\$80.24	\$154.96	\$99.99	\$32.02	\$419.02	\$83.80
Employees – effective full time (FTE) (number)	234	247	266	310	374	N/A	\$286.20
Average salary per head (\$ thousands)	\$96	\$100	\$98	\$102	103	N/A	\$99.73
Net assets (\$ millions)	\$1,762.58	\$2,228.46	\$2,384.93	\$2,510.53	\$2,573.84	N/A	\$2,292.07

Payment of accounts 2022–23

All suppliers, by quarter	Current within due date (\$)	Less than 30 days overdue (\$)	Between 30 and 60 days overdue (\$)	Between 60 and 90 days overdue (\$)	More than 90 days overdue (\$)
September 2022	1,081,430	29,830	0	0	0
December 2022	1,008,195	34,266	0	0	0
March 2023	327,637	18,953	0	0	0
June 2023	12,865	11,688	0	0	0

Small business, by quarter	Current within due date (\$)	Less than 30 days overdue (\$)	Between 30 and 60 days overdue (\$)	Between 60 and 90 days overdue (\$)	More than 90 days overdue (\$)
September 2022	260,212.16	0	0	0	0
December 2022	102,673.87	0	0	0	0
March 2023	44,549.43	0	0	0	0
June 2023	4,176.26	0	0	0	0

All suppliers	September 2022	December 2022	March 2023	June 2023
Total number of accounts due for payment	1,231	1,380	1,199	1,239
Number of accounts paid on time	1,219	1,366	1,187	1,227
% of accounts paid on time based on No. of accounts	99	99	99	99
\$ amount of accounts due for payment	1,111,261	1,042,462	346,591	24,555
\$ amount of accounts paid on time	1,100,149	1,032,037	343,125	24,309
% of accounts paid on time based on \$ amount of accounts	99	99	99	99
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

Small business	September 2022	December 2022	March 2023	June 2023
Total number of accounts due for payment	52	61	35	36
Number of accounts paid on time	52	61	35	36
% of accounts paid on time based on No. of accounts	100	100	100	100
\$ amount of accounts due for payment	260,212	102,674	44,549	4,176
\$ amount of accounts paid on time	260,212	102,674	44,549	4,176
% of accounts paid on time based on \$ amount of accounts	100	100	100	100
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0



Independent Auditor's Report Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of Art Gallery of New South Wales Trust (the Trust), which comprise the Statement in Accordance with Section 7.6 of the *Government Sector Finance Act 2018*, the Responsible Persons' Declaration, the Statement of Comprehensive Income for the year ended 30 June 2023, the Statement of Financial Position as at 30 June 2023, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Statement of Significant Accounting Policies and other explanatory information of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

- have been prepared in accordance with Australian Accounting Standards and the applicable financial reporting requirements of the *Government Sector Finance Act 2018* (GSF Act), the Government Sector Finance Regulation 2018 (GSF Regulation) and the Treasurer's Directions
- presents fairly the financial position, financial performance and cash flows of the Trust and the consolidated entity
- have been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012* and Division 60 of the Australian Charities and Not-for-Profits Commission Regulation 2022.

My opinion should be read in conjunction with the rest of this report.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibilities for the Audit of the Financial Statements' section of my report.

I am independent of the Trust and the consolidated entity in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants (including Independence Standards)' (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Trustees' Responsibilities for the Financial Statements

The Trustees is responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the GSF Act, GSF Regulation, Treasurer's Directions and the *Australian Charities and Not for profits Commission Act 2012*. The Trustees' responsibility also includes such internal control as the Trustees determines is necessary to enable the preparation and fair presentation of the financial statements are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees is responsible for assessing the Trust's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Trustees' Responsibilities for the Financial Statements

The Trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the GSF Act, GSF Regulation and Treasurer's Directions the *Australian Charities and Not-for-profits Commission Act 2012*. The Trustees' responsibility also includes such internal control as the Trustees determines is necessary to enable the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the ability of the Trust and the consolidated entity to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar3.pdf. The description forms part of my auditor's report.

The scope of my audit does not include, nor provide assurance:

- that the Trust and the consolidated entity carried out their activities effectively, efficiently and economically
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.



Mary Yuen
Director, Financial Audit
Delegate of the Auditor-General for New South Wales

23 October 2023
Sydney

Statement in accordance with section 7.6 of the Government Sector Finance Act 2018

Pursuant to section 7.6(4) of the *Government Sector Finance Act 2018* ('the Act'), and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

- (a) The accompanying Financial Statements and notes have been prepared in accordance with the applicable requirements of the Act, the Government Sector Finance Regulation 2018 and applicable Australian Accounting Standards including Australian Accounting Interpretations and NSW Treasurer's Directions;
- (b) In our opinion the financial statements for the year ended 30 June 2023 present fairly the financial position, financial performance and cash flows of the Art Gallery of New South Wales Trust.



D Gonski AC
President



M Brand
Director



S Herman
Chair
Finance, Audit and Risk Committee



H Harman
Chief Operating Officer

17 October 2023

In the opinion of the Responsible persons of the Art Gallery of New South Wales Trust:

- 1 The Financial Statements and accompanying notes of the Art Gallery of New South Wales Trust and controlled entities are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - (a) Giving a true and fair view of its financial position as at 30 June 2023 and of its performance for the financial year ended on that date; and
 - (b) Complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulations 2022; and
- 2 There are reasonable grounds to believe that the Art Gallery of New South Wales Trust and controlled entities will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulations 2022.



D Gonski AC
President



S Herman
Chair
Finance, Audit and Risk Committee

17 October 2023

Statement of comprehensive income for the year ended 30 June 2023

	Notes	Consolidated entity			Parent entity	
		2023 \$'000	2022 \$'000	Annual budget 2023 \$'000	2023 \$'000	2022 \$'000
Revenue from continuing operations						
Donations and gifts		26,588	41,059	1,794	26,588	42,334
Grants – Sydney Modern Project		-	67,938	-	-	67,938
Grants – Recurrent		66,909	39,501	66,979	66,909	39,501
Grants – Other		11,946	8,976	4,160	11,946	8,976
Sponsorship		13,294	7,717	6,827	13,294	7,717
Sale of goods and services		10,894	10,622	25,059	10,894	10,622
Value of services provided by volunteers		883	394	600	883	394
Total revenue from continuing operations	2	130,514	176,207	105,419	130,514	177,482
Other income						
Investment revenue	2 (b)	6,322	(4,863)	2,552	6,322	(4,837)
Acceptance by the Crown* of employee benefits		853	153	771	-	-
Other revenue		1,868	5,429	16	1,868	5,429
Total revenue and other income		139,557	176,926	108,758	138,704	178,074
Expenditure						
Personnel services	3 (a)	-	-	-	45,113	36,787
Employee related expenses	3 (b)	45,966	36,940	39,177	-	-
Other operating expenses	3 (c)	47,308	35,448	39,792	47,308	35,388
Depreciation and amortisation	3 (d)	14,257	4,552	3,152	14,257	4,552
Finance costs	9	4	-	-	4	-
Total expenses		107,535	76,940	82,121	106,682	76,727
Net result for the year		32,022	99,986	26,637	32,022	101,347
Other comprehensive income						
Items that will not be reclassified to net result in subsequent periods						
Changes in revaluation surplus of property, plant and equipment	8	31,285	25,614	-	31,285	25,614
Total other comprehensive income for the year		31,285	25,614	-	31,285	25,614
Total comprehensive income for the year		63,307	125,600	26,637	63,307	126,961

* The Crown in right of the State of New South Wales (Crown)
The accompanying notes form part of these financial statements.

Statement of financial position as at 30 June 2023

Assets	Notes	Consolidated entity			Parent entity	
		2023 \$'000	2022 \$'000	Annual budget 2023 \$'000	2023 \$'000	2022 \$'000
Current assets						
Cash and cash equivalents	4	4,429	8,304	2,744	4,429	8,304
Receivables	5	3,184	27,050	27,981	3,184	27,050
Inventories	6	1,663	1,005	1,125	1,663	1,005
Financial assets at fair value through profit or loss	7	79,012	83,412	45,880	79,012	83,412
Total current assets		88,288	119,771	77,730	88,288	119,771
Non-current assets						
Property plant and equipment						
Land		49,753	29,720	27,100	49,753	29,720
Buildings		577,878	535,686	608,951	577,878	535,686
Plant and equipment		19,739	4,826	6,505	19,739	4,826
Collection assets		1,850,802	1,830,661	1,833,167	1,850,802	1,830,661
Total property, plant and equipment	8	2,498,172	2,400,893	2,475,723	2,498,172	2,400,893
Right of use asset	9	195	147	-	195	147
Intangible assets	10	2,335	3,924	5,368	2,335	3,924
Total non-current assets		2,500,702	2,404,964	2,481,091	2,500,702	2,404,964
Total assets		2,588,991	2,524,735	2,558,821	2,588,991	2,524,735
Liabilities						
Current liabilities						
Payables	11	7,326	6,843	27,110	12,559	6,843
Contract liabilities	12	950	-	-	950	-
Provision for employment benefits	13	5,135	6,179	4,790	-	6,179
Lease liabilities	9	158	75	145	158	75
Total current liabilities		13,569	13,097	32,045	13,667	13,097
Non-current liabilities						
Contract liabilities	12	1,443	944	944	1,443	944
Provision for employment benefits	13	98	92	126	-	92
Lease liabilities	9	45	73	-	45	73
Total non-current liabilities		1,586	1,109	1,070	1,488	1,109
Total Liabilities		15,155	14,206	33,115	15,155	14,206
Net assets		2,573,836	2,510,529	2,525,706	2,573,836	2,510,529
Equity						
Reserves	1 (a)	1,237,206	1,205,921	1,196,629	1,237,206	1,205,921
Accumulated funds	1 (b)	1,336,630	1,304,608	1,329,077	1,336,630	1,304,608
Total equity		2,573,836	2,510,529	2,525,706	2,573,836	2,510,529

The accompanying notes form part of these financial statements.

Statement of changes in equity for the year ended 30 June 2023

Consolidated entity	Accumulated funds \$'000	Asset revaluation reserve \$'000	Total equity \$'000
Balance at 1 July 2021	1,204,622	1,180,307	2,384,929
Net result for the year	99,986	-	99,986
Other comprehensive income			
Net change in revaluation surplus of property, plant and equipment	-	25,614	25,614
Total other comprehensive income	-	25,614	25,614
Total comprehensive income for the year	99,986	25,614	125,600
Balance at 30 June 2022	1,304,608	1,205,921	2,510,529
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Balance at 1 July 2022	1,304,608	1,205,921	2,510,529
Net result for the year	32,022	-	32,022
Other comprehensive income			
Net change in revaluation surplus of property, plant and equipment	-	31,285	31,285
Total other comprehensive income	-	31,285	31,285
Total comprehensive income for the year	32,022	31,285	63,307
Balance at 30 June 2023	1,336,630	1,237,206	2,573,836

Parent entity	Accumulated funds \$'000	Asset revaluation reserve \$'000	Total equity \$'000
Balance at 1 July 2021	1,203,261	1,180,307	2,383,568
Net result for the year	101,347	-	101,347
Other comprehensive income:			
- Net change in revaluation surplus of property, plant and equipment	-	25,614	25,614
Total other comprehensive income	-	25,614	25,614
Total comprehensive income for the year	101,347	25,614	126,961
Balance at 30 June 2022	1,304,608	1,205,921	2,510,529
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Balance at 1 July 2022	1,304,608	1,205,921	2,510,529
Net result for the year	32,022	-	32,022
Other comprehensive income:			
Net change in revaluation surplus of property, plant and equipment	-	31,285	31,285
Total other comprehensive income	-	31,285	31,285
Total comprehensive income for the year	32,022	31,285	63,307
Balance at 30 June 2023	1,336,630	1,237,206	2,573,836

The accompanying notes form part of these financial statements.

Statement of cash flows for the year ended 30 June 2023

Cash flows from operating activities	Notes	Consolidated entity			Parent entity	
		2023 \$'000	2022 \$'000	Annual budget 2023 \$'000	2023 \$'000	2022 \$'000
Payments						
Employee related and personnel services expenses		(45,268)	(35,351)	(38,408)	(45,268)	(35,351)
Suppliers for goods and services		(39,917)	(41,221)	(37,811)	(39,917)	(40,983)
Total payments		(85,185)	(76,572)	(76,219)	(85,185)	(76,334)
Receipts						
Sale of goods and services		11,290	8,567	24,907	11,290	8,567
Recurrent appropriations		71,069	39,501	71,091	71,069	39,501
Donations, grant and gifts		40,416	23,828	5,268	40,416	25,103
Distributions and interest received		122	2,473	152	122	2,471
Other		1,868	5,429	817	1,868	5,429
Total receipts		124,765	79,798	102,235	124,765	81,071
Net cash flows from operating activities	14	39,580	3,226	26,016	39,580	4,737
Cash flows from investing activities						
Payments						
Purchases of property, plant and equipment		(53,940)	(154,986)	(62,429)	(53,940)	(154,986)
Purchases of investments		(44,000)	(14,753)	(2,500)	(44,000)	(14,751)
Total payments		(97,940)	(169,739)	(64,929)	(97,940)	(169,737)
Receipts						
Proceeds from grants		-	67,938	-	-	67,938
Proceeds from donations		-	23,096	-	-	23,096
Proceeds from sale of Investments		54,600	80,239	39,279	54,600	78,796
Total receipts		54,600	171,273	39,279	54,600	169,830
Net cash flows from investing activities		(43,340)	1,534	(25,650)	(43,340)	93
Cash flows from financing activities						
Payment of principal portion of lease liabilities		(115)	(5)	-	(115)	(5)
Net cash flows from financing activities		(115)	(5)	-	(115)	(5)
Net increase/(decrease) in cash and cash equivalents		(3,875)	4,755	366	(3,875)	4,825
Opening cash and cash equivalents		8,304	3,549	2,378	8,304	3,479
Closing cash and cash equivalents	4	4,429	8,304	2,744	4,429	8,304

The accompanying notes form part of these financial statements.

1 Statement of significant accounting policies

1 (a) Reporting entity

The Art Gallery of NSW Trust (the Art Gallery) is a statutory body of the NSW State Government. The Art Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

The Art Gallery as a reporting entity comprises all the business units under the Art Gallery's control including the Art Gallery's exhibitions, merchandising, venue hire, and catering as well as the Art Gallery of NSW Staff Agency and The Australian Institute of Asian Culture and Visual Arts Limited. The Australian Institute of Asian Culture and Visual Arts Limited had no activity during the financial year and the company is in the process of being deregistered. Other entities associated with the Art Gallery but not controlled or consolidated include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

The Art Gallery of NSW Staff Agency (the Agency), being a special purpose entity, is a NSW Government Services established on 24th February 2014 under the *Government Sector Employment Act 2013* (GSE Act). The objective is to provide personnel services to the parent entity, Art Gallery of NSW Trust.

The Art 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 claim experience, asset values and risk.

The activities of the Art Gallery are exempt from income tax. The Art Gallery is registered for GST purposes and has gift deductible recipient status.

The Art Gallery forms part of the group of agencies within the Enterprise, Investment and Trade cluster.

These Financial Statements and accompanying notes for the year ended 30 June 2023 was authorised for issue in accordance with a resolution of the Board of Trustees on 17th October 2023.

1 (b) Basis of preparation

The Art Gallery's Financial Statements are general purpose Financial Statements which have been prepared on an accruals basis and in accordance with:

- the requirements of the *Government Sector Finance Act 2018* (GSF Act);
- the Treasurer's Directions issued under the GSF Act;
- the *Australian Charities and Not for Profits Commission Act 2012* and Australian Charities and Not for Profits Commission Regulation 2022;
- applicable Australian Accounting Standards (AAS) (which include Australian Accounting Interpretations).

Where an accounting policy is specific to one note, the policy is included in the note to which it relates.

In the process of preparing the consolidated Financial Statements for the Art Gallery consisting of all entities controlled at year end or any time during the year, all inter-entity transactions and balances have been eliminated and like transactions and other events are accounted for using uniform accounting policies.

Property, plant and equipment, investment property, assets (or disposal groups) held for sale and certain financial assets and liabilities are measured using the fair value basis. Other financial report items are prepared in accordance with the historical cost convention except where specified otherwise.

Currency and rounding of amounts

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

Details of reserves included in the Statement of Changes in Equity

Asset Revaluation Reserve

The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets.

This accords with the Art Gallery's policy on the revaluation of property, plant and equipment as discussed in Note 8: Non current assets – property, plant and equipment

Accumulated Funds

The category of 'Accumulated Funds' includes all current and prior period retained funds.

Significant accounting judgements, estimates and assumptions

The preparation of financial information requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates. Specific accounting judgements and estimates are discussed in detail under the relevant notes.

Impact of COVID-19 on financial reporting for 2022–23

The Art Gallery has returned to a full year of normal operations in 2022-2023 and the impacts of COVID-19 on the 2022–2023 Financial Statements have been considered and have not resulted in any material changes to the Art Gallery's financial performance or financial position.

Accounting for the Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the Art Gallery as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense: and
- Receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investment and financing activities which are recoverable from, or payable, to the Australian Taxation Office are classified as operating cash flows.

Changes to Accounting Policies, including new or revised Australian Accounting Standards

(i) Effective for the first time in FY2022–23

The accounting policies applied in the current financial year are consistent with those of the previous financial year.

No new accounting standards have been applied in 2022-23. The introduction of these new or revised Australian Accounting Standards did not have an impact on the financial statements.

(ii) Issued but not yet effective

NSW public sector entities are not permitted to early adopt new Australian Accounting Standards unless Treasury determines otherwise. The following new or revised Australian Accounting Standard has not been approved and is not yet effective.

- AASB 2020-1 Amendments to Australian Accounting Standards – Classifications of Liabilities as Current or Non-Current effective for reporting periods beginning on or after 1 January 2024.

A number of other new standards or amendments to standards have been identified and assessed and it is expected that they will have no material impact on the Financial Reports when these standards are applied or become effective.

	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
2 Revenue				
Revenue from contracts with customers				
Sale of merchandise, book and publication sales	4,188	3,857	4,188	3,857
Admission fees	2,808	5,466	2,808	5,466
Venue hire and catering	2,298	605	2,298	605
Sponsorship	2,162	850	2,162	850
Other	1,600	694	1,600	694
	13,056	11,472	13,056	11,472
Grants and donations				
Recurrent grants	66,909	39,501	66,909	39,501
Capital grants – Sydney Modern Project	-	67,938	-	67,938
Capital grants – other	11,946	8,976	11,946	8,976
Donations	21,486	31,840	21,486	33,115
Donations – collection assets	5,102	9,219	5,102	9,219
Sponsorship	8,876	5,258	8,876	5,258
Sponsorship – in kind	2,256	1,609	2,256	1,609
Value of services provided by volunteers	883	394	883	394
	117,458	164,735	117,458	166,010
Total revenue from continuing operations	130,514	176,207	130,514	177,482

Recognition and measurement**Sales of goods**

Revenue from the sale of goods is recognised when the Art Gallery satisfies the performance obligation by transferring the promised goods. Revenue is recognised at the price specified in the contract (where applicable) and only to the extent that it is highly probable a significant reversal will not occur. No element of financing is deemed present as sales are made with a short credit term.

Rendering of services

Revenue from rendering of services is recognised when the Art Gallery satisfies the performance obligation by transferring the promised services. The Art Gallery recognises contract liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the statement of financial position. Refer to Note 12: Current / non current Contract Liabilities.

Sponsorship revenue

Corporate and Philanthropic sponsorship revenue arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when those obligations are satisfied. The Art Gallery recognises contract liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as contract liabilities in the statement of financial position. Refer to Note 12: Current / non current Contract Liabilities. For sponsorship revenues where the performance obligations are not sufficiently specific, revenue is recognised on receipt of the asset.

Grant revenue

Revenue from grants where there are sufficient specific performance obligations are recognised once the performance obligation has been satisfied such as a transfer of goods of performance of service. Where there are no sufficiently specific performance obligations, the revenue is recognised on receipt.

Revenue from these grants is recognised based on the grant amount specified in the funding agreement/funding approval, and revenue is only recognised to the extent that it is highly probable that a significant reversal will not occur.

Income from grants to acquire/construct a recognisable non-financial asset to be controlled by the entity is recognised when the entity satisfies its obligations under the transfer. For construction projects this is generally as the construction progresses in accordance with costs incurred since this is deemed to be the most appropriate measure of the completeness of the construction.

Donations and volunteer services

Donations collected, including cash and goods are recognised as revenue when the Art Gallery gains control of the asset. Bequests are recognised when the Art Gallery is notified of an impending distribution or the bequest is received, whichever occurs earlier. Receipt of volunteer services is recognised when and only when the fair value of those services can be reliably determined and the services would have been purchased if not donated.

The Art Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been included as revenue in the 'Donations and gifts' line within the Statement of Comprehensive income. These revenues provide for expenditure in the current year and in future years. Any revenues unspent in the current year have been carried forward for appropriate expenditure in future years.

Deemed appropriations

The Appropriation Act 2022 (Appropriations Act) (and the subsequent variations, if applicable) appropriates the sum of \$3 billion to the Minister for Enterprise, Investment and Trade out of the Consolidated Fund for the services of Department of Enterprise, Investment and Trade (DEIT) for the year 2022–23. The spending authority of the Minister from the *Appropriations Act* has been delegated or subdelegated to officers of DEIT and entities that it is administratively responsible for, including the Gallery.

The *Treasury and Energy Legislation Amendment Act 2022* made some amendments to sections 4.7 and 4.9 of the *Government Sector Finance Act 2018* (the GSF Act). These amendments commenced on 14 November 2022 and are applied retrospectively. As a result, the lead Minister for the Art Gallery, being the Minister for DEIT, is taken to have been given an appropriation out of the Consolidated Fund under the authority section 4.7 of the GSF Act, at the time the Art Gallery receives or recovers any deemed appropriation money, for an amount equivalent to the money that is received or recovered by the Art Gallery. These deemed appropriations are taken to have been given for the services of DEIT.

In addition, government money that the Art Gallery receives or recovers, from another GSF agency, of a kind prescribed by the GSF regulations that forms part of the Consolidated Fund, is now capable of giving rise to deemed appropriations where the receiving agency has a different lead Minister to the agency making the payment, or one or both of the agencies is a special office (as defined in section 4.7(8)).

On 16 June 2023, the *GSF Amendment (Deemed Appropriations) Regulation 2023* was approved to bring the GSF regulations in line with the above deemed appropriation amendments to the GSF Act.

A summary of compliance is disclosed in the financial statements of the Annual Report of DEIT. It has been prepared by aggregating the spending authorities of the Minister for DEIT for the services of DEIT. It reflects the status at the point in time this disclosure statement is being made. The Art Gallery's spending authority and expenditure is included in the summary of compliance.

The delegation/sub-delegations for FY22/23 and FY21/22, authorising officers of the Art Gallery to spend Consolidated Fund money, impose limits on the amounts of individual transactions, but not the overall expenditure of the Art Gallery. However, as they relate to expenditure in reliance on a sum appropriated by legislation, the delegation/sub-delegations are subject to the overall authority of the DEIT to spend monies under relevant legislation. The individual transaction limits have been properly observed. The information in relation to the aggregate expenditure limit from the *Appropriations Act* and other sources is disclosed in the summary of compliance table included in the financial statements of the Annual Report of DEIT.

The Department/Agency receives its funding under appropriations from the Consolidated Fund / grant funding received from DEIT which receives appropriations from the Consolidated Fund. Appropriations for each financial year are set out in the Appropriation Bill that is prepared and tabled for that year. The State Budget and related 2023-24 Appropriation Bill has been delayed until September 2023. However, pursuant to section 4.10 of the GSF Act, the Treasurer has authorised Ministers to spend specified amounts from Consolidated Fund. This authorisation is current from 1 July 2023 until the earlier of 30 September 2023 or enactment of the 2023-24 Appropriation Act.

	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
2 (b) Investment revenue				
Interest	21	11	21	11
Dividend Imputation Credit	101	59	101	59
Distributions from investments at fair value	1,630	2,403	1,630	2,401
Net gain/(loss) on investments carried	4,570	(7,336)	4,570	(7,308)
	6,322	(4,863)	6,322	(4,837)

Interest income is calculated by applying the effective interest rate to the gross carrying amount of a financial asset except for financial assets that subsequently become credit-impaired. For financial assets that become credit impaired, the effective interest rate is applied to the amortised cost of the financial asset.

Global and local market conditions have impacted investments held by the Art Gallery.

	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
3 Expenditure				
(a) Personnel services				
Salaries and wages (including recreation leave)	-	-	38,599	31,731
Superannuation – defined benefit plans*	-	-	-	-
Superannuation – defined contribution plans	-	-	3,632	2,789
Long service leave (including on-costs)*	-	-	-	-
Workers' compensation insurance	-	-	266	178
Redundancy	-	-	194	374
Payroll tax and fringe benefit tax	-	-	2,422	1,715
	-	-	45,113	36,787

(b) Employee-related expenses

Salaries and wages (including recreation leave)	38,599	31,731	-	-
Superannuation – defined benefit plans*	84	96	-	-
Superannuation – defined contribution plans	3,767	2,942	-	-
Long service leave (including on-costs)*	628	(96)	-	-
Workers' compensation insurance	266	178	-	-
Redundancy	193	374	-	-
Payroll tax and fringe benefit tax	2,429	1,715	-	-
	45,966	36,940	-	-

* These are assumed by the Crown.
Personnel services costs capitalised for capital projects and excluded from the above in 2023, is \$2,365,000 (2022: \$2,794,000).

3 Expenditure	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
(c) Other operating expenses				
Auditor's remuneration – audit of the financial statements	111	113	111	107
Cost of sales	2,086	2,023	2,086	2,023
Travel and accommodation	1,171	255	1,171	255
Short-term lease expenses	232	133	232	133
Maintenance	767	508	767	508
Insurance	2,111	5,038	2,111	5,038
Consultants	456	360	456	360
Contractors	6,625	738	6,625	738
Consumables	970	883	970	883
Exhibition fees and related costs	1,153	1,868	1,153	1,868
Fees - general professional	1,601	1,294	1,601	1,294
Freight, packing and storage	2,908	4,540	2,908	4,540
Marketing and promotion	3,676	4,627	3,676	4,624
Printing/graphics	766	552	766	552
Property expenses	3,688	2,237	3,688	2,237
Value of services provided by volunteers	883	394	883	394
Security	5,598	2,001	5,598	2,001
Sponsorship in kind	1,649	1,604	1,649	1,604
Construction pause write-off expense (see Note 8)	4,063	-	4,063	-
Asset write-off to P&L (see Note 10)	683	-	683	-
Audio Visual Services	192	132	192	132
Event Catering	809	469	809	469
Fees for services	488	237	488	237
Other	4,622	5,442	4,622	5,391
	47,308	35,448	47,308	35,388
(d) Depreciation and amortisation				
Buildings (see Note 8)	11,738	3,324	11,738	3,324
Plant and equipment (see Note 8)	1,957	820	1,957	820
Right of Use Asset (see Note 9)	119	6	119	6
Intangibles (see Note 10)	443	402	443	402
	14,257	4,552	14,257	4,552

Refer to Notes 8–10 for depreciation and amortisation policies.

	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
4 Current assets – cash and cash equivalents				
Cash at bank and on hand	4,429	8,304	4,429	8,304
	4,429	8,304	4,429	8,304

For the purpose of the Statement of Cash Flows, cash and cash equivalents includes cash at bank, cash on hand and short term deposits with original maturity of three months or less. Interest is earned on daily bank balances and received monthly at the normal commercial rate. Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in Note 15: Financial instruments.

	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
5 Current assets – receivables				
Trade debtors	708	1,555	708	1,555
Accrued income	249	342	249	342
Other receivables	502	47	502	47
Prepayments	1,725	25,106	1,725	25,106
Total receivables	3,184	27,050	3,184	27,050

*2022 included prepayments relating to Sydney Modern Project construction which concluded during FY2023.

Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost less an impairment allowance for expected credit losses. Trade debtors are considered low credit risk and therefore the impairment allowance is determined as 12 months expected credit losses however no such allowance has been made in the current year. No amounts have been identified as irrecoverable during the current financial year.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectable are written off. An allowance for impairment is raised when a significant increase in credit risk has occurred. The Art Gallery applies the simplified approach in calculating expected credit losses, based on lifetime expected credit losses at each reporting date. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms. Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in Note 15: Financial instruments.

6 Current assets – inventories	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
Held for resale				
Stock on hand – at cost	1,663	1,005	1,663	1,005

The Art Gallery's inventories are held for sale and are stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost method. The Art Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale. No allowance has been made for obsolescence in the current year. A second Gallery Shop was opened in the Sydney Modern Building in December 2022.

7 Current assets – financial assets at fair value through profit or loss	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
TCorplM investments	79,012	83,412	79,012	83,412
	79,012	83,412	79,012	83,412

Conditions on contributions and restricted assets

The above funds are restricted use assets to the extent that they represent bequests and donations held by the Art Gallery to be used in accordance with the deed of trust or other documents governing these funds. Included in these funds are amounts attributed to / expended against the bequests and special purpose funds. Financial assets are disclosed as current assets as funding is required to be readily available as and when required. Recognition of impairment gains or losses are recognised in 'investment revenue'.

Reconciliation

Carrying amount at the beginning of the year	83,412	155,484	83,412	154,015
Addition	44,000	12,350	44,000	12,350
Expended	(54,600)	(79,489)	(54,600)	(78,046)
Distribution	1,630	2,403	1,630	2,401
Fair value gain/loss of financial assets at fair value	4,570	(7,336)	4,570	(7,308)
	79,012	83,412	79,012	83,412

Notes to the financial statements for the year ended 30 June 2023

8 Non-current assets – property, plant and equipment (consolidated and parent entity)	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Collection assets \$'000	Total \$'000
At 30 June 2022 – fair value					
Gross carrying amount	27,100	572,099	25,036	1,830,661	2,454,896
Accumulated depreciation	-	(59,407)	(20,210)	-	(79,617)
Net revaluation increment	2,620	22,994	-	-	25,614
Net carrying amount	29,720	535,686	4,826	1,830,661	2,400,893
At 30 June 2023 – fair value					
Gross carrying amount	49,753	630,932	41,785	1,850,802	2,573,272
Accumulated depreciation	-	(84,339)	(22,046)	-	(106,385)
Net revaluation increment	-	31,285	-	-	31,285
Net carrying amount	49,753	577,878	19,739	1,850,802	2,498,172

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the each reporting period are set out below:

Year ended 30 June 2022

Net Carrying Amount at 1 July 2021	27,100	372,597	3,884	1,804,321	2,207,902
Additions	-	143,419	1,762	26,340	171,521
Depreciation expenses	-	(3,324)	(820)	-	(4,144)
Net revaluation increment	2,620	22,994	-	-	25,614
Net Carrying Amount at 30 June 2022	29,720	535,686	4,826	1,830,661	2,400,893

Year ended 30 June 2023

Net Carrying Amount at 1 July 2022	29,720	535,686	4,826	1,830,661	2,400,893
Additions	-	59,866	3,316	20,141	83,323
Depreciation expenses	-	(11,738)	(1,957)	-	(13,695)
Net revaluation increment	-	31,285	-	-	31,285
Transfer within PPE*	20,033	(33,736)	13,702	-	(0)
Transfer from Intangibles WIP	-	573	-	-	573
Construction pause write-off expense (see Note 8)	-	(4,063)	-	-	(4,063)
Other movements	-	5	(148)	-	(144)
Net Carrying Amount at 30 June 2023	49,753	577,878	19,739	1,850,802	2,498,172

*See 'Sydney Modern Project – Land improvements' within this note

Fair value measurement of non financial assets

Fair value hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2022				
Land	-	29,720	-	29,720
Buildings	-	-	535,686	535,686
Collection assets	-	1,822,295	8,366	1,830,661
Plant and equipment	-	4,826	-	4,826
	-	1,856,841	544,052	2,400,893

Fair value measurement of non financial assets

Fair value hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2023				
Land	-	49,753	-	49,753
Buildings	-	-	577,878	577,878
Collection assets	-	1,842,436	8,366	1,850,802
Plant and equipment	-	19,739	-	19,739
	-	1,911,928	586,244	2,498,172

Physical non-current assets are valued in accordance with the 'Valuation of Physical Non-Current Assets at Fair Value' Policy and Guidelines Paper (TPP21-09) and Treasurer's Direction Valuation of Physical Non-Current Assets at Fair Value' (TD21-05). TD21-05 and TPP21-09 adopt fair value in accordance with AASB 13 Fair Value Measurement and AASB 116 Property Plant and Equipment.

Fair value of property, plant and equipment is based on a market participants' perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. A comprehensive valuation on property, plant and equipment is conducted by an external professionally qualified valuer every 3 or 5 years. In between comprehensive revaluations the Art Gallery conducts interim revaluations to determine whether fair value may differ materially from carrying value. For land and buildings, indexation factors are obtained from Valuer General NSW. For the artwork and library collections, desktop valuations are performed by the Art Gallery's internal experts.

The Art Gallery's land, comprising 2B Art Gallery Road, Sydney and 2-4 Raper Street, Surry Hills, was comprehensively revalued in March 2021 by a certified practicing valuer. The resulting increase was recorded in the asset revaluation reserve in 2021. Following indexation reviews in June 2022 and June 2023 by Valuer General NSW, an increase of \$2.6m and nil have been recorded in each reporting period respectively. The existing buildings were comprehensively revalued in 2022 by the Valuer General NSW. The resulting increase of \$22.9 million was recorded in the asset revaluation reserve in 2022. In 2023, there was a \$14m increase to the asset revaluation reserve recorded in accordance with the Indexation report from the Valuer General NSW.

The Sydney Modern Project opened on 3 December 2022. The Assets Under Construction relating to the project were capitalised during the year. A comprehensive valuation of the building project was completed on 30 June 2023 by the Valuer General NSW. The building was valued using the depreciated replacement cost approach and a revaluation increment of \$17.2m was recorded in the asset revaluation reserve in 2023.

Sydney Modern Project – land improvements

Construction on the Sydney Modern Building finished early 2022–23 and opened to the public on 3 December 2022. The project was delivered by Infrastructure NSW on behalf of the Art Gallery and the NSW Government. The Sydney Modern Building was constructed on land owned by the Royal Botanic Gardens and Domain Trust (RBGDT) and Roads and Maritime Services (RMS) (now known as Transport for NSW). The Art Gallery, RBGDT and RMS were signatory to a Project Development and related Deeds that enabled construction of the Sydney Modern Project to proceed. The RBG land, on which the substantial structure is built, is currently leased from RBGDT under a 50 year peppercorn lease which commenced in November 2018. The RMS has agreed to lease the land over the land bridge on which the Welcome Plaza and Art Garden sits, but this lease has not yet been registered as the relevant land is, at the date of this report, undergoing a subdivision process following completion and final survey of the buildings. Registration of that lease will occur in due course.

Reconciliation of recurring Level 3 fair value measurements	Building \$'000	Collections \$'000	Total Level 3 Fair Value \$'000
2022			
Fair value as at 1 July 2022	372,597	8,366	380,963
Additions	143,419	-	143,419
Revaluation increments/ decrements	22,994	-	22,994
Depreciation expenses	(3,324)	-	(3,324)
Fair value as at 30 June 2022	535,686	8,366	544,052

Reconciliation of recurring Level 3 fair value measurements	Building \$'000	Collections \$'000	Total Level 3 Fair Value \$'000
2023			
Fair value as at 1 July 2022	535,686	8,366	544,052
Additions	59,866	-	59,866
Transfer between asset class	(33,163)	-	(33,163)
Revaluation increments/ decrements	31,285	-	31,285
Depreciation expenses	(11,738)	-	(11,738)
Construction pause write-off expense (see Note 8)	(4,063)	-	(4,063)
Other	5	-	5
Fair value as at 30 June 2023	577,878	8,366	586,244

Property, plant and equipment accounting policies

Land, buildings and collection assets are measured at fair value less accumulated depreciation on buildings and less any impairment losses recognised after the date of the revaluation. Plant and equipment is measured at cost less accumulated depreciation and any accumulated impairment losses.

Artworks donated to the Art Gallery or acquired for significantly below market value are recognised at fair value at the date the Art Gallery obtains control of them.

The fair value of land, buildings and collection assets are confirmed by independent valuations that are obtained with sufficient regularity to ensure the carrying amounts do not differ materially from the asset's fair values at reporting date. Management's valuations are used if an independent valuation does not take place during an annual reporting period.

When the carrying amount of an asset is increased as a result of a revaluation, the increase is credited directly to the revaluation reserve, except where it reverses a revaluation decrement previously recognised in the statement of profit or loss and comprehensive income, in which case it is credited to that statement.

When the carrying amount of assets is decreased as a result of a revaluation, the decrease is recognised in the statement of profit or loss and other comprehensive income, except where a credit balance exists in the revaluation reserve, in which case, it is debited to that reserve.

Depreciation

Items of property, plant and equipment (other than land and collection assets) are depreciated over their useful lives to the Art Gallery, commencing from the time the asset is held, ready for use. Depreciation is calculated on a straight-line basis for all depreciable assets as follows:

	2023	2022
Plant and Equipment	7–20%	7–20%
Motor Vehicles	20%	20%
Furniture and Fittings	10%	10%
Computer Equipment	25%	25%
Building Infrastructure	2–4%	2–3%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

Land and land improvements are not depreciable assets.

Impairment

Impairment indicators over property, plant and equipment are considered at each reporting date. If indicators of impairment were to exist, the recoverable amount of the relevant asset would be determined as the higher of fair value less costs of disposal and value in use.

An impairment loss is recognised when the carrying value of an asset exceeds its estimated recoverable amount. For plant and equipment, impairment losses are recognised in the statement of profit or loss and other comprehensive income. Impairment losses on land, buildings and collection assets are treated as a revaluation decrement.

	Consolidated and Parent entity	
	2023 \$'000	2022 \$'000
9 Leases		
Right of Use Assets – Land and Buildings		
Carrying amount at the beginning of the year	148	-
Additions	166	153
Depreciation expense	(119)	(5)
Net carrying amount	195	148

The Art Gallery has entered into a fixed term property lease agreement, with an option to renew to maximise the operational flexibility of managing the lease contract. Extension options are only included in the lease term if the lease is reasonably certain to be extended. Potential future cashflows have not been included in the lease liability because it is not reasonably certain to be extended. The assessment will be reviewed by the Art Gallery if there is a significant change in event or circumstances that is within the control of the Art Gallery. No extension options have been taken up in the current financial year. AASB16 Leases requires a lessee to recognise a right-of-use asset and a corresponding lease liability for most leases. The entity has elected to recognise payments for short-term leases and low value leases as expenses on a straight-line basis, instead of recognising a right-of-use asset and lease liability. Short-term leases are leases with a lease term of 12 months or less. Right-of-use assets held by the Art Gallery are not investment properties as they are not held with the intention to earn rental of capital appreciation purposes.

	Consolidated and Parent entity	
	2023 \$'000	2022 \$'000
Lease liabilities		
Opening balance	148	-
Additions	166	153
Interest expenses	4	-
Payments	(115)	(5)
Net carrying amount	203	148
Current	158	75
Non-current	45	73
	203	148

The following amounts were recognised in the statement of comprehensive income during the period in respect of leases where the Art Gallery is the lessee:

Depreciation expense of right-of-use assets	119	6
Interest expense on lease liabilities	4	-
Expense relating to short-term leases	232	133
Total amount recognised in the statement of comprehensive income	355	139
Total cash outflows for leases	348	139

Recognition and Measurement

Leases

The Art Gallery assesses at contract inception whether a contract is, or contains, a lease. That is, if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration.

The Art Gallery recognises lease liabilities to make lease payments and right-of-use assets representing the right to use the underlying assets, except for short-term leases and leases of low-value assets.

Right-of-use asset

The Art Gallery recognises right-of-use assets at the commencement date of the lease initially measured at the amount of initial measurement of the lease liability. Right-of-use assets are subsequently measured at cost and are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets.

The right-of-use assets are also subject to impairment. The Art Gallery assesses, at each reporting date, whether there is an indication that an asset may be impaired. If any indication exists, or when annual impairment testing for an asset is required, the entity estimates the asset's recoverable amount. When the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount. After an impairment loss has been recognised, it is reversed only if there has been a change in the assumptions used to determine the asset's recoverable amount. The reversal is limited so that the carrying amount of the asset does not exceed its recoverable amount, nor exceed the carrying amount that would have been determined, net of depreciation, had no impairment loss been recognised for the asset in prior years. Such reversal is recognised in the net result.

Lease liabilities

At the commencement date of the lease, the Art Gallery recognises lease liabilities measured at the present value of fixed lease payments to be made over the lease term. There are no variable lease payments, residual guarantees or option price in the lease. The lease payments are discounted using the interest rate that the entity would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

After the commencement date, the amount of lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount of lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g., changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset.

Short-term leases

The Art Gallery applies the short-term lease recognition exemption to its short-term leases for property (i.e., those leases that have a lease term of 12 months or less from the commencement date and do not contain a purchase option).

	Consolidated and Parent entity	
	2023	2022
	\$'000	\$'000
10 Non-current assets – intangible assets		
Software cost (gross carrying amount)	4,688	5,834
Less: accumulated amortisation	(2,353)	(1,910)
Net carrying amount	2,335	3,924

Movements during the year

Net carrying amount at start of year	3,924	3,147
Additions	111	1,179
Transfer to Property, Plant and Equipment*	(573)	-
Asset write-off to P&L**	(683)	-
Amortisation	(443)	(402)
Net carrying amount at end of year	2,336	3,924

* The opening balance included work-in-progress assets for the Sydney Modern Project which were capitalised into Property, Plant and Equipment during the year.

** Write-off of Sydney Modern Project work-in-progress asset which cannot be capitalised.

The intangible assets held by the Art Gallery comprise the Art Gallery's website and software for its own, internal use. As there is no active market for these assets they are carried at cost less any accumulated amortisation and impairment losses. The Art Gallery's intangible assets are amortised on a straight line basis over 7–10 years.

11 Current Liabilities – Payables	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
Trade creditors	1,309	1,053	1,309	1,053
Accruals	4,548	5,692	4,548	5,692
Accrued salaries, wages and on-costs	1,265	-	-	-
Grant revenue received in advance	204	98	204	98
Personnel services expenses payable	-	-	6,498	-
	7,326	6,843	12,559	6,843

Trade creditors represent liabilities for goods and services provided to the Art Gallery from suppliers. These amounts are usually settled within 30 days. Accruals represents amounts owing to (but not invoiced) by various suppliers.

12 Current / non-current provision for employment benefits

Contract Liabilities	2,393	944	2,393	944
	2,393	944	2,393	944
Current	950	-	950	-
Non-current	1,443	944	1,443	944
	2,393	944	2,393	944

Contract liabilities are performance obligations not yet transferred to the customer. These amounts will be released to revenue once those performance obligations have been met.

The total transaction price remaining where performance obligations are yet to be satisfied is \$8,252,081. As at June 2023 the amount recognised in contract liabilities is \$2,393,000 (2022: \$944,000). \$247,919 from the previous year's contract liability balance has been recognised as revenue in the current year. The performance obligations are expected to be satisfied over a period of 20 years, which commenced on the opening of the Sydney Modern Project on 3 December 2022.

13 Current / non-current provision for employment benefits

Creditors personnel services

Accrued salaries, wages and on-costs	-	1,073	-	6,271
Recreation leave	4,162	4,170	-	-
Long service leave on-costs	1,071	1,028	-	-
	5,233	6,271	-	6,271
Current	5,135	6,179	-	6,179
Non-current	98	92	-	92
	5,233	6,271	-	6,271

Aggregate employee benefits and related on-costs

Provisions	5,233	6,271	-	6,271
Accrued salaries, wages and on-costs (Note 11)	1,265	-	-	-
	6,498	6,271	-	6,271

Personnel Services – salaries and wages, annual leave, sick leave and on-costs

Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 *Employee Benefits* (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability.

The Art Gallery has assessed the actuarial advice based on the Art Gallery's circumstances and has determined that the effect of discounting is immaterial to annual leave.

All annual leave is classified as a current liability even where the entity does not expect to settle the liability within 12 months as the entity does not have an unconditional right to defer settlement.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

Long service leave and superannuation

The Art Gallery's liabilities for long service leave and defined benefit superannuation are assumed by the Crown. The Art Gallery accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown of employee benefits and other liabilities.

Long service leave is measured at the present value of expected future payments to be made in respect of services provided up to the reporting date. Consideration is given to certain factors based on actuarial review, including expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using Commonwealth government bond rate at the reporting date.

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

Consequential on-costs

Consequential costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax.

	Consolidated entity		Parent entity	
	2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
14 Reconciliation of cash flows from operating activities to net result				
Net Cash used on operating activities	39,580	3,226	39,580	4,737
Depreciation and amortisation	(14,257)	(4,552)	(14,257)	(4,552)
Allowance for impairment	(4,897)	-	(4,897)	-
Gifts of works of art	5,102	9,219	5,102	9,219
Grants used for capital expenditure	-	67,938	-	67,938
Donations used for capital expenditure	-	23,096	-	23,096
Increase / (decrease) - other financial assets	6,200	(7,336)	6,200	(7,308)
(Increase) / decrease in trade and other payables	(893)	25,196	(893)	25,018
Increase / (decrease) in trade and other receivables	529	(16,781)	529	(16,781)
Increase / (decrease) in inventories	658	(20)	658	(20)
Net Result	32,022	99,986	32,022	101,347

15 Financial instruments

The Art Gallery's principal financial instruments are outlined below. These financial instruments arise directly from the Art Gallery's operations. The Art Gallery does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Art Gallery's main risks arising from financial instruments are set out below, together with its policies and processes for managing risk.

The Art Gallery's Finance, Audit and Risk (FAR) Committee has overall responsibility on behalf of the Board for the oversight of risk management. The FAR identifies and analyses the risks faced by the Art Gallery and establishes policies to monitor and mitigate them.

15 (a) Financial instrument categories

The Art Gallery's financial instruments comprise:

Class	Note ref.	Category	Consolidated entity		Parent entity	
			2023 \$'000	2022 \$'000	2023 \$'000	2022 \$'000
Financial assets						
Cash and cash equivalents	4	Amortised cost	4,429	8,304	4,429	8,304
Receivables (excluding statutory receivables and prepayments)	5	Amortised cost	708	1,555	708	1,555
Financial assets at fair value	7	FVPL	79,012	83,412	79,012	83,412
Financial liabilities						
Payables (excluding statutory payables)	10	Amortised cost	1,309	1,053	1,309	1,053
Lease liabilities	9	Amortised cost	203	148	203	148

The Art Gallery determines the classification of its financial assets and liabilities at initial recognition and re-evaluates them each financial year end where required by the relevant accounting standards.

15 (b) Financial risks**(i) Credit risk**

Credit risk arises when there is the possibility of the Art Gallery's debtors defaulting on their contractual obligations, resulting in a financial loss to the Art Gallery. The Art Gallery is exposed to two sources of credit risk - amounts receivable in respect of trade debtors and counterparty risk in respect of funds deposited with banks and other financial institutions. The majority of amounts receivable from trade debtors are subject to contractual arrangements and any amounts outstanding are followed up.

Funds are deposited only with those banks and financial institutions approved by the Board. Such approval is only given in respect of institutions that hold no less than an A rating from Standards & Poor's or an equivalent rating from another reputable rating agency.

Management considers that the financial assets reflected at the reporting date are of good credit quality, including those that are past due. Amounts are considered 'past due' when the debt has not been settled within the terms and conditions agreed between the Art Gallery and the customer or counter party to the transaction. No amounts have been identified as irrecoverable during the current financial year.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when a significant increase in credit risk has occurred. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

(ii) Market Price Risk

Market price risk is the risk that changes in market prices such as interest rates and unit prices will affect the Art Gallery's income or the value of its holdings of financial instruments. The Art Gallery is exposed to two sources of market price risk - fluctuations in interest rates and fluctuations in the value of its financial investments.

Interest rate risk

Interest rate risk refers to the risk that the value of financial instruments or cash flow associated with the instrument will fluctuate due to changes in market interest rates. As the Art Gallery has no debt obligations, exposure to interest rate fluctuations is limited to cash at bank and on deposit. These are summarised in the table below:

Financial Asset	Consolidated and Parent entity					
	2023			2022		
	\$'000	+ 1% impact \$'000	- 1% impact \$'000	\$'000	+ 1% impact \$'000	- 1% impact \$'000
Cash & cash equivalents (see Note 4)	4,429	44	(44)	8,304	83	(83)

Unit price risk

Unit price risk arises from fluctuations in the market values of financial investments. During the current financial year, a net gain on investments carried has been recorded. Market volatility has settled compared to recent years where losses were incurred.

In accordance with the Art Gallery's Investment Policy and in line with NSW Treasurer's Direction, the only equity based investments permitted are in TCorp, a government approved investment fund. The Art Gallery's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon.

The value of these investments is determined by reference to quoted current bid prices at the close of business on the reporting date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the investments incorporates distributions as well as unrealised movements in fair value and is reported in the statement of profit or loss and other comprehensive income under the line item 'Investment revenue'.

The following table illustrates sensitivities to the Art Gallery's exposures to changes in the market. The table indicates the impact on how profit at the end of the reporting year would have been affected by changes in the market that management considers to be reasonably possible. These sensitivities assume that the movement in a particular variable is independent of other variables.

Consolidated and Parent entity						
Facility	2023			2022		
	Market Value \$'000	+ 10% impact \$'000	- 10% impact \$'000	Market Value \$'000	+ 10% impact \$'000	- 10% impact \$'000
Short term growth facility	35,741	3,574	(3,574)	26,246	2,625	(2,625)
Medium term growth facility	-	-	-	15,623	1,562	(1,562)
Long term growth facility	43,271	4,327	(4,327)	41,543	4,154	(4,154)
Total	79,012	7,901	(7,901)	83,412	8,341	(8,341)

(iii) Liquidity risk

Liquidity risk is the risk that the Art Gallery will be unable to meet its payment obligations when they fall due. The Art Gallery's management team continuously monitor cash flows to ensure there are adequate holdings of high quality liquid assets at all times.

The Art Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as invested funds (including those held in the long term growth facility) are highly liquid and available at short notice if needed.

All trade and other payables are expected to be paid within 12 months.

(iv) Currency risk

The Galley is exposed to currency risk on purchases made in currencies other than Australian Dollars. The Art Gallery fully hedges any substantial future foreign currency purchases when contracted. The Art Gallery uses forward exchange contracts to hedge its currency risk, as soon as the liability arises.

15 (c) Fair value

The fair value of payables and receivables approximate their carrying amount (i.e. amortised cost) due to their short term nature.

The Art Gallery's investments in T-Corp facilities are measured at fair value, using the redemption unit price applied to the number of units held by the Art Gallery. This valuation method uses observable inputs, based on market data resulting in these investments being classified as Level 2 within the fair value hierarchy. There were no transfers between level 1 and Level 2 during the financial year.

All financial assets are reviewed annually for objective evidence of impairment. No assets have been impaired in the current financial year.

16 Related party disclosures

As per AASB 124 *Related Party Disclosures* a *Key Management Personnel (KMP)* is a person who has the authority and responsibility for planning, directing and controlling the activities of the Art Gallery, directly or indirectly.

The key management personnel of the Art Gallery of New South Wales are the Trustees and the senior executive members.

The Trustees act in an honorary capacity and receive no compensation for their services.

16 (a) Remuneration of key management personnel

	2023 \$'000	2022 \$'000
Short-term employee benefits	1,825	1,747
Post-employment benefits	126	121
Long-term benefits	348	301
Total Compensation	2,299	2,169

16 (b) Transaction with related parties

The following transactions occurred with related parties:

Revenue

Cash donations received from Trustees	2,104	4,824
Artwork donations	13	95
Herbert Smith Freehills	340	359
Macquarie University	-	120

Expenses

Herbert Smith Freehills	251	216
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During the year the Trust entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by the NSW Government. These transactions, in aggregate, are a significant portion of the Art Gallery's rendering of services and receiving of services.

17 Commitments

Aggregate capital commitments for the capital maintenance works and art commissions contracted at balance date but not provided for:

Not later than one year (incl of GST)	4,277	15,466
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18 Budget review

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period. Subsequent amendments to the original budget are not reflected in the budgeted amounts. Major variances between the original budgeted amounts and the actual amounts disclosed in the financial statements are explained below.

Net result

Total revenue and other income was favourable to budget by \$30.8 million, largely as a result of the generosity of donations to the Art Gallery and the Sydney Modern Project Capital Campaign which comprised \$24.8 million of the favourable variance. Donations are restricted use, in line with documents governing the donation, and are not available for use in the operating budget of the Art Gallery. The Art Gallery also received \$7 million of Critical Asset Maintenance capital grant funding from the state government via Department of Enterprise, Investment and Trade that is restricted for capital use. Therefore, from an operating standpoint, operating revenues were in line with budget.

Total expenses for the Art Gallery were unfavourable to budget by \$25.4 million. This was represented by additional depreciation of \$11.1 million, including the commencement of depreciating our heritage South Building as determined by the Valuer General in March 2022. The remaining \$14.3 million of the unfavourable variance in expenditure is attributable to the increased costs to operate our expanded campus.

Overall, the net result for the Art Gallery against the original budget was favourable by \$5.4 million. However, the favourable variance is due to donations and Critical Asset Maintenance capital grant funding which are not available for use in the operating budget of the Art Gallery.

Assets and Liabilities

The net asset position is greater than budget by \$48 million predominately due to the additions to the Gallery's collections assets and the net revaluation increment recognised during the year. All collection acquisitions are funded through private benefaction.

Cashflows

Net cashflows from operating activities was favourable to budget \$13.6 million. This is offset with unfavourable variance in investing cashflow of (\$17.7 million). Due to budget allocation of capital funding.

Net decrease in cash compared to budget was unfavourable by (\$4.2 million).

19 Events after the reporting period

There are no significant events after the reporting period that will impact the financial statements.

20 Contingent liabilities

There are no contingent liabilities as at 30 June 2023 (2022: nil)

END OF AUDITED FINANCIAL STATEMENTS

Appendix 1: Acquisitions

Collection purchases

Australian art

Pepe Ria Anguna (Cook Islands 1910–83) *Diamond (Taimana)* c1960, hand-sewn *tivaevae ta'orei*, cotton, Rudy Komon Memorial Fund 2022

Vaerua Anguna (Cook Islands) *Turtle-back design (Paka onu)* mid 1970s, machine-sewn *tivaevae ta'orei*, cotton, Rudy Komon Memorial Fund 2022

C Asquith Baker (England/Australia 1868–1960) *Interior, St Bartholomew's, London* 1914, lithograph, printed in black ink on paper, Thea Proctor Memorial Fund 2023

May Barrie (Australia 1918–2014) *Polar bear* 1947–48, carved pink marble, purchased with funds provided by the Barbara Tribe Bequest 2022

Clarice Beckett (Australia 1887–1935) *Bay Road, smoke haze/Bay Road foggy morning* c1932, oil on board, purchased with support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2022

Ethel Carrick (England/Australia 1872–1952) *The fruit market, Nice* 1933, lithograph printed in black ink on buff wove paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2022

Liz Coats (Australia/New Zealand b1946) *Southern light* 2002, synthetic polymer paint on plywood, purchased with funds provided by the Patrick White Bequest 2023

Mary Cockburn Mercer (Scotland/Australia/France 1882–1963) *Untitled (Landscape)* 1925, oil on canvas, purchased 2022 with funds provided by the Australian Masterpiece Fund 3, including the following major donors: Antoinette Albert, Atelier, Boyarsky Family Trust, Stephen Buzacott & Kemsley Brennan, Krystyna Campbell-Pretty AM & the late Harold Campbell-Pretty, Sue & Sam Chisholm AM, Professor Maria Craig, Rowena Danziger AM in memory of Ken

Coles AM, Davies Family Foundation, Peter & Robyn Flick, Kiera Grant, The Greatorex Fund, Lindy & Robert Henderson, Jonathan & Karen Human, Alexandra Joel & Philip Mason, Carole Lamerton & John Courtney, Robyn Martin-Weber, Lawrence & Sylvia Myers, Vicki Olsson, Guy & Marian Paynter, Elizabeth & Philip Ramsden, Joyce Rowe, Penelope Seidler AM, Denyse Spice, Max & Nola Tegel, Philippa Warner, The WeirAnderson Foundation, Ray Wilson OAM, Women's Art Group and Rob & Jane Woods

Elisabeth Cummings (Australia b1934) *Corner of the studio* 2021, oil on canvas, purchased with funds provided by the Australian Art Collection Benefactors 2022

Janet Dawson (Australia b1935) *Bellarine dusk* 2016–18, oil on canvas, purchased with funds provided by the Australian Art Collection Benefactors 2023

Pippin Drysdale (Australia b1943) *Patterning of light – breakaway series II – bush tomato* 2021–22, porcelain, incised with coloured glazes, purchased with funds provided by the Mollie Douglas Bequest 2023

Lesley Dumbrell (Australia b1941), 4 paintings: *Red shift* 1968, Liquitex on canvas; *Indochine 1* 2003, oil on linen; *Indochine 2* 2003, oil on linen; *Columbine* 2008, oil on linen, Rudy Komon Memorial Fund 2022

Simryn Gill (Singapore/Malaysia/Australia b1959), 2 prints from the series *Crossing* 2019: *Crossing #1* 2019, ink on paper; *Crossing #2* 2019, ink on paper; 86 drawings from the series *Clearing* 2020: *Untitled (clearing #1)* 2020, graphite, crayon on paper; *Untitled (clearing #2)* 2020, graphite, crayon on paper; 76 prints, 2 drawings and 8 photographs from the series *Clearing* 2020: *Untitled (tree trunk cross-section print #5)* 2020, ink on paper; *Untitled (seed head print #5)* 2020, ink on paper; *Untitled (tree trunk cross-section print #4)* 2020, ink on paper; *Untitled (tree trunk cross-section print #8)* 2020, ink on paper; *Untitled (tree trunk cross-section print #3)* 2020, ink on paper; *Untitled (tree*

trunk cross-section print #2) 2020, ink on paper; *Untitled (tree trunk cross-section print #7)* 2020, ink on paper; *Untitled (seed head print #2)* 2020, ink on paper; *Untitled (seed head print #3)* 2020, ink on paper; *Untitled (seed head print #4)* 2020, ink on paper; *Untitled (seed head print #6)* 2020, ink on paper; *Untitled (seed head print #7)* 2020, ink on paper; *Untitled (seed head print #8)* 2020, ink on paper; *Untitled (seed head print #9)* 2020, ink on paper; *Untitled (palm frond print #18)* 2020, ink on paper; *Untitled (seed head print #14)* 2020, ink on paper; *Untitled (seed head print #10)* 2020, ink on paper; *Untitled (seed head print #11)* 2020, ink on paper; *Untitled (seed head print #12)* 2020, ink on paper; *Untitled (seed head print #1)* 2020, ink on paper; *Untitled (palm frond print #1)* 2020, ink on paper; *Untitled (palm frond print #2)* 2020, ink on paper; *Untitled (palm frond print #3)* 2020, ink on paper; *Untitled (palm frond print #4)* 2020, ink on paper; *Untitled (palm frond print #5)* 2020, ink on paper; *Untitled (palm frond print #6)* 2020, ink on paper; *Untitled (palm frond print #7)* 2020, ink on paper; *Untitled (palm frond print #9)* 2020, ink on paper; *Untitled (palm frond print #8)* 2020, ink on paper; *Untitled (palm frond print #10)* 2020, ink on paper; *Untitled (palm frond print #17)* 2020, ink on paper; *Untitled (palm frond print #16)* 2020, ink on paper; *Untitled (palm frond print #15)* 2020, ink on paper; *Untitled (palm frond print #11)* 2020, ink on paper; *Untitled (palm frond print #14)* 2020, ink on paper; *Untitled (palm frond print #12)* 2020, ink on paper; *Untitled (palm frond print #13)* 2020, ink on paper; *Untitled (seed head print #13)* 2020, ink on paper; *Untitled (palm frond print #19)* 2020, ink on paper; *Untitled (tree trunk cross-section print #6)* 2020, ink on paper; *Untitled (bark print #13)* 2020, ink on paper; *Untitled (bark print #6)* 2020, ink on paper; *Untitled (bark print #1)* 2020, ink on paper; *Untitled (bark print #2)* 2020, ink on paper; *Untitled (bark print #3)* 2020, ink on paper; *Untitled (bark print #4)* 2020, ink on paper; *Untitled (bark print #5)* 2020, ink on paper; *Untitled (bark print #7)* 2020, ink on paper; *Untitled (bark print #8)* 2020, ink on paper; *Untitled (bark print #9)* 2020, ink on paper; *Untitled (bark print #10)* 2020, ink on paper; *Untitled (bark print #11)* 2020, ink on paper; *Untitled (bark print #12)* 2020, ink on paper; *Untitled (bark print #15)* 2020, ink on paper; *Untitled (bark print #14)* 2020, ink on paper; *Untitled (bark print #16)* 2020, ink on paper; *Untitled (bark print #17)* 2020, ink on paper; *Untitled (bark print #18)* 2020, ink on paper; *Untitled (bark print #21)* 2020, ink on paper; *Untitled (bark print #19)* 2020, ink on paper; *Untitled (bark print #20)* 2020, ink on paper; *Untitled (bark print #23)* 2020, ink on paper; *Untitled (bark*

print #22) 2020, ink on paper; *Untitled (bark print #26)* 2020, ink on paper; *Untitled (bark print #24)* 2020, ink on paper; *Untitled (bark print #25)* 2020, ink on paper; *Untitled (bark print #27)* 2020, ink on paper; *Untitled (bark print #28)* 2020, ink on paper; *Untitled (bark print #29)* 2020, ink on paper; *Untitled (bark print #30)* 2020, ink on paper; *Untitled (bark print #31)* 2020, ink on paper; *Untitled (tree trunk cross-section print #1)* 2020, ink on paper; *Untitled (bark print #32)* 2020, ink on paper; *Untitled (bark print #33)* 2020, ink on paper; *Untitled (bark print #34)* 2020, ink on paper; *Untitled (bark print #35)* 2020, ink on paper; *Untitled (photogram #6)* 2020, photogram; *Untitled (photogram #8)* 2020, photogram; *Untitled (photogram #2)* 2020, photogram; *Untitled (photogram #1)* 2020, photogram; *Untitled (photogram #4)* 2020, photogram; *Untitled (photogram #3)* 2020, photogram; *Untitled (photogram #5)* 2020, photogram; *Untitled (photogram #7)* 2020, photogram, commissioned with funds provided by the Art Gallery of New South Wales Foundation 2021

James Gleeson (Australia 1915–2008) *Daffodils* c1930s, oil on canvas on board, Edward Hamilton Stinson Fund 2022

Weaver Hawkins (England/Australia 1893–1977) *Self-portrait* 1941, oil on canvas on composition board, purchased with support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2023

Rayner Hoff (Isle of Man/Australia 1894–1937) *Atalanta* 1924, bronze, purchased with funds provided by the Barbara Tribe Bequest 2022

Fiona Lowry (Australia b1974) *Beneath this dry land* 2016, reworked 2017, synthetic polymer paint on canvas, purchased with funds provided by the Contemporary Collection Benefactors 2022

Peter Maloney (Australia b1953), 6 photographs: *Untitled (the filthy infected queer knows echinacea)* 1997, type C photograph, paint; *Untitled (a painter of corners)* 1997, type C photograph; *Untitled (the stretch of love)* 1997, type C photograph, paint; *Untitled (dear friend has gone)* 1997, type C photograph, paint; *Untitled* 1997, type C photograph; *Untitled* 1997, type C photograph, paint, purchased with funds provided by the Patrick White Bequest 2022

Rena Mariri (Cook Islands b1969) *Wild lily (Riri o te ō)* 2020, hand-sewn *tivaevae tātaura*, cotton, Rudy Komon Memorial Fund 2022

Muriel Medworth (Australia 1903–65) *Untitled (Balcony with flower pots)* 1943, pencil, watercolour on paper, purchased with funds provided by the Kathleen Buchanan May Bequest 2023

Sanné Mestrom (Netherlands/Australia b1979) *The offering (nyotaimori reclining nude)* 2021, concrete and bronze, purchased with funds provided by the Barbara Tribe Bequest 2022

Anne Montgomery (Australia 1908–91) *Untitled (Wilsons Prom)* c1935–40, pencil, watercolour on linen, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2022

Callum Morton (Canada/Australia b1965) *Window 2* 2022–23, synthetic polymer paint on canvas, Rudy Komon Memorial Fund 2023

Nabilah Nordin (Australia b1991) *Grotto* 2023, acrylic paint, acrylic resin casting compound, beads, bolts, canvas, carved timber, crystals, epoxy modelling compound, foam sheets, pigments, mosaic, mouldable plastic, polyurethane foam, pyrite, spray paint, timber, purchased with funds provided by the Viktoria Marinov Bequest 2023

John Olsen (Australia 1928–2023) and Fred Genis (Netherlands/Australia 1934–2022) *Brett Whiteley* 1979, lithograph, Thea Proctor Memorial Fund 2022

Patricia Piccinini (Sierra Leone/Australia b1965) *Weaver's suite* 2018, suite of 12 prints; etching, relief etching, colour lithograph on paper, purchased with funds provided by Atelier, Bella and Tim Church and Damian Roche 2022

Jane Price (Australia 1860–1948) *Sydney Harbour from Pyrmont*, oil on cardboard, purchased with funds provided by the David George Wilson Bequest for Australian Art 2022

Ben Quilty (Australia b1973) *The recuperation* 2022, gesso, oil bar, charcoal, graphite, oil on linen, Gil and Shay Docking Drawing Fund 2023

Iso Rae (Australia/France 1860–1940) *Night patrol* 1918, charcoal, pastel, watercolour, gouache on cream card, Gil and Shay Docking Drawing Fund 2022

Sancintya Mohini Simpson (Australia b1991), 3 watercolours: *The river* 2022, watercolour and gouache on handmade wasli paper; *The fire* 2022,

watercolour and gouache on handmade wasli paper; *The plantation* 2022, watercolour and gouache on handmade wasli paper, purchased with funds provided by the Contemporary Collection Benefactors 2022

Sally Smart (Australia b1960) *P.A.R.A.D.E. (Modern drama and the artist's ballet, and horsecraft – brown)* 2019–23, synthetic polymer paint, cotton canvas, linen, collage elements and digital printing on textiles, synthetic thread, manual embroidery, purchased with funds provided by the Contemporary Collection Benefactors 2023

Dorothy Thornhill (Australia 1910–87) *Untitled (Neoclassical nudes)* 1932, oil on canvas, purchased with support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2023

Lesbia Thorpe (Australia b1919) *Along the track* 1950s, colour linocut on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2023

Jessie Traill (Australia 1881–1967) *Tangled ti tree* 1929, etching, printed in brown ink on paper with plate tone, purchased with support of the Art Gallery Society of New South Wales through the Lorraine Margaret McDermott Bequest 2023

Edith Trethowan (Australia 1901–39) *From Buckland Hill* c1928, wood engraving, printed in black ink on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2023

Shan Turner-Carroll (Australia b1987) 5 photographs from the series *Edge of the garden* 2020: *Edge of the garden, Dad* 2020, inkjet print; *Edge of the garden, Tara* 2020, inkjet print; *Edge of the garden, Nigel 2* 2020, inkjet print; *Edge of the garden, Nigel 1* 2020, inkjet print; *Edge of the garden, Lija* 2020, inkjet print, purchased with funds provided by the Photography Collection Benefactors 2022

Unknown, *Ginger lily (Kopi)* 1993, hand-sewn *tivaevae manu*, cotton, Rudy Komon Memorial Fund 2022

Vicki Varvaressos (Australia b1949) *Portrait of Frank Watters* 1980, synthetic polymer paint on canvas, gift of Geoff Ainsworth and Johanna Featherstone in loving memory of Frank Watters 2022

Toni Warburton (Australia b1951) *lookout: mound (seen from Merlin's Lookout) Hill End* 2004, terracotta clay, vitrified engobes, ash, oxides, found pigments, Vicki Grima Ceramics Fund 2023

Justene Williams (Australia b1970) *Boccioni Babe* 2022, bronze, silver metallic epoxy paint, purchased 2022

Subtotal: 141 works

Aboriginal and Torres Strait Islander art

attrib. Bundjalung artist (Australia) *A northern New South Wales shield* c1900, natural pigments on wood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

attrib. Wemba Wemba artist (Australia) *Giyami (Broad shield)* c1800s, carved hardwood and natural pigments, purchased 2022 with funds raised from the 2017 Art Gallery of New South Wales Foundation gala dinner and the Aboriginal Art Collection Benefactors

Susan Balbunga (Australia b1953) 2 sculptures: *Wana ga baguru (ceremonial armbands and head string)* 2020, banyan tree bark (*ficus virens*) and feathers; *Feather raki minḍirr* 2022, natural dyes and feathers on pandanus (*Pandanus spiralis*) and Kurrajong (*Brachychiton populneus*), commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Bruce Bell (Australia b1961) *Ku' Ponchathan* 2022, natural pigments with binders on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Bonny Burangarra (Australia b1955) *An-gujechiya (fish trap)* 2022, Minawa (grass), commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Doris Bush Nungarrayi (Australia b1942) *Kapi Tjukurrpa Nyumannu* 2022, acrylic on linen, purchased with funds provided by the Art Gallery Society of New South Wales 70th anniversary appeal 2023

Katjarra Butler (Australia b1946) *Papuun* 2022, acrylic on canvas, purchased with funds provided by the Art Gallery Society of New South Wales 70th anniversary appeal 2023

Lorraine Connelly-Northey (Australia b1962), 10 sculptures from the installation *Narrbong-galang (many bags)* 2022: *Narrbong* 2022, metal; *Narrbong* 2022, metal; *Narrbong* 2022, metal; *Narrbong* 2022, metal; *Narrbong* 2022, metal; *Narrbong* 2022, metal; *Narrbong* 2022, metal; *Narrbong* 2022, metal; *Narrbong* 2022, metal; *Narrbong* 2022, metal;

Narrbong 2022, metal; *Narrbong* 2022, metal; *The gatherer's tools* 2022, metal, commissioned with funds provided by the Art Gallery of New South Wales Foundation 2022

Karla Dickens (Australia b1967) *To see or not to see* 2022, jade green reflective glass, copper, iron, rust, verdigris patina, commissioned with funds provided by the Barbara Tribe Bequest 2022

Helen Ganalmirriwuy Garrawurra (Australia b1955), 10 weavings: *Gay'wu (string bag)* 2021, natural dyes on kurrajong (*Brachychiton populneus*); *Mol mät (black mat)* 2022, natural dyes on pandanus (*Pandanus spiralis*); *Mol minḍirr (black conical basket)* 2021, natural dyes on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Bid'yunawuy minḍirr (painted conical basket)* 2021, natural pigments on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Mol minḍirr (black conical basket)* 2021, natural dyes on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Miyapunupuy raki' ga bākala' (turtle hunting rope)* 2021, Kurrajong (*Brachychiton populneus*) and steel; *Bid'yunawuy minḍirr (painted conical basket)* 2021, natural pigments on on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Bid'yunawuy minḍirr (painted conical basket)* 2021, natural pigments on on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Naku'puy raki' (canoe anchor rope)* 2021, Kurrajong (*Brachychiton populneus*); *Guya'puy raki' (fishing line)* 2021, Kurrajong (*Brachychiton populneus*), wuḍuku/wood (*Kapok mangrove/Camptostemon schultzei*) and steel, commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Mandy Batjula Gaykamaṇu (Australia b1980), 3 weavings: *Mol minḍirr (black conical basket)* 2021, natural dyes on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Djirrididi giwilirr (Garrawurra conical basket with kingfisher body paint design)* 2021, natural pigments on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Gunga mät (pandanus mat)* 2021, natural dyes on pandanus (*Pandanus spiralis*), commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Ishmael Gibuma (Australia), 2 sculptures: *Traditional Wap (I)* 2021,

synthetic polymer paint and cassowary feathers on wongai wood; *Traditional Wap (II)* 2021, synthetic polymer paint and cassowary feathers on wongai wood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2022

Margaret Gumati (Australia) *Gunga māt (pandanus mat)* 2022, natural dyes on pandanus (*Pandanus spiralis*), commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Naomi Hobson (Australia b1978) *Super Soakers* 2022, photographic print on cotton rag paper, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Judith Pungarta Inkamala (Australia b1948), 2 ceramics: *Camping area near Alknagarintja and Ltaarlartuma outstations* 2022, underglaze on terracotta; *Kupriya outstation* 2022, underglazes on terracotta, commissioned with funds provided by the Mollie Douglas Bequest 2021

Billy Tjampitjinpa Kenda (Australia b1972) *One whitefella, one blackfella swimming, all them animals frightened to drink the water, that's true!* 2022, acrylic on canvas, Roberts Family Acquisition Fund 2022

Janet Koongotema (Australia b1938) *Mo'iam – Archer River* 2022, acrylic on linen, purchased with funds provided by the Art Gallery Society of New South Wales 70th anniversary appeal 2023

Grace Lillian Lee (Australia, b1988), 5 sculptures from the series *Belonging* 2021–22: *Belonging 1* 2021–22, cotton webbing, goose feathers, timber cane, cotton and wool thread; *Belonging 2* 2021–22, cotton webbing, goose feathers, timber cane, cotton and wool thread; *Belonging 3* 2021–22, cotton webbing, goose feathers, timber cane, cotton and wool thread; *Belonging 4* 2021–22, cotton webbing, goose feathers, timber cane, cotton and wool thread; *Belonging 5* 2021–22, cotton webbing, goose feathers, timber cane, cotton and wool thread, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Glen Mackie (Australia b1975), 1 print and 7 sculptures: *Kei Aka Kudin* 2023, vinyl-cut relief on paper; *Story boat (cutter)* 2022, plywood, bamboo, vinyl-cut relief print on cotton, wire, nylon string, ochre, acrylic paint; *Story boat (cutter)* 2022, plywood, bamboo, vinyl-cut relief print on cotton, wire, nylon string, ochre, acrylic paint; *Story boat*

(cutter) 2022, plywood, bamboo, vinyl-cut relief print on cotton, wire, nylon string, ochre, acrylic paint; *Story boat (cutter)* 2022, plywood, bamboo, vinyl-cut relief print on cotton, wire, nylon string, ochre, acrylic paint; *Story boat (lugger)* 2022, plywood, bamboo, vinyl-cut relief print on cotton, wire, nylon string, ochre, acrylic paint; *Story boat (lugger)* 2022, plywood, bamboo, vinyl-cut relief print on cotton, wire, nylon string, ochre, acrylic paint, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Vernon Marbendinar (Australia b1966), 3 sculptures: *Ku' Muut* 2021, natural pigments with binders on milkwood; *Ku' Thinthow* 2021, natural pigments with binders on milkwood; *Ku' Ngyongk* 2022, natural pigments with binders on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Beth Mbitjana Inkamala (Australia, b1977), 2 ceramics: *Alknagarintja outstation* 2022, underglaze on terracotta; *Having cup of tea at Two Mile* 2022, underglazes on terracotta, commissioned with funds provided by the Mollie Douglas Bequest 2021

Anita Mbitjana Ratara (Australia b1943) *Ipalala outstation* 2022, underglazes on terracotta, commissioned with funds provided by the Mollie Douglas Bequest 2021

Danie Mellor (Australia b1971) *After the end of the world* 2022, acrylic and gesso on linen, purchased with funds provided by the Contemporary Collection Benefactors and the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2022

Dylan Mooney (Australia b1995), 3 prints from the series *Intertwined* 2022: *Acacia Arbiana – Wattle* 2022, digital illustration hand-painted with Yuwi ochre; *Grevillea Venusta – Grevillea* 2022, digital illustration hand-painted with Yuwi ochre; *Eulophia Bicallosa – Pauper Orchid* 2022, digital illustration hand-painted with Yuwi ochre, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2022; 7 prints from the series *Queer, Blak & here* 2020–21: *What you water is what you grow* 2020, printed 2023, digital illustration printed on smooth cotton paper; *Growing together* 2021, printed 2023, digital illustration printed on smooth cotton paper; *It's just us* 2021, printed 2023, digital illustration printed on smooth cotton paper; *Pride*

+ *culture* 2021, printed 2023, digital illustration printed on smooth cotton paper; *Next to you* 2021, printed 2023, digital illustration printed on smooth cotton paper; *Our moment* 2020, printed 2023, digital illustration printed on smooth cotton paper; *Stuck on you* 2020, printed 2023, digital illustration printed on smooth cotton paper, purchased with funds provided by the Contemporary Collection Benefactors 2023

Dhambit Mununggurr (Australia b1968) *Milpun milpun – phosphorescence* 2022, acrylic on eucalyptus wood, purchased with funds provided by the Contemporary Collection Benefactors 2022

Alison Murray (Australia) *Bagu* 2022, ceramic with glaze, purchased with funds provided by the Mollie Douglas Bequest 2022

Bevan Namponan (Australia b1963), 3 sculptures: *Ku' Ngoyngk Tha'than* 2021, natural pigments with binders on milkwood; *Tracker ku'* 2021, natural pigments with binders on milkwood; *Aurukun ku' (dog)* 2022, natural pigments with binders on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Garry Namponan (Australia b1960) *Ku' (dog)* 2021, natural pigments with binders on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Leigh Namponan (Australia b1965), 4 sculptures: *Ku' linchan* 2021, natural pigments with binders on milkwood; *Ku' Konh min-ak!* 2021, natural pigments with binders on milkwood; *Ku' Warpung* 2021, natural pigments with binders on milkwood; *Ku' prince* 2022, natural pigments with binders on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Leo Namponan (Australia b1973), 5 sculptures: *Ku' Piikalith* 2021, natural pigments with binders on milkwood; *Ku' Aak Pi'an* 2021, natural pigments with binders on milkwood; *Ku' Aak Ngutang* 2021, natural pigments with binders on milkwood; *Ku' (dog)* 2022, natural pigments with binders on milkwood; *Ku' Ngak Apelech* 2022, natural pigments with binders on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Lex Namponan (Australia b1971), 4 sculptures: *Ku' (dog)* 2021, natural pigments with binders on milkwood; *Ku' in kenya* 2022, natural pigments and acrylic with binders on milkwood; *Ku' Aak Warpung* 2022, natural pigments with binders on milkwood; *Ku' Aak Min!* 2022, natural pigments with binder on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Hayley Panangka Coulthard (Australia b1967), 2 ceramics: *Tnauwurta outstation* 2022, underglazes on terracotta; *My grandfather's tractor* 2022, underglazes on terracotta, commissioned with funds provided by the Mollie Douglas Bequest 2021

Rona Panangka Rubuntja (Australia b1970) *Rodeo at Paddock Valley outstation* 2022, underglaze on terracotta, commissioned with funds provided by the Mollie Douglas Bequest 2021

Abel Pareroultja (Australia), 2 ceramics: *The new generation. Tnyam-iparta (Eight Mile outstation)* 2022, underglazes on terracotta; *A very long time ago. Tnyam-iparta (Eight Mile outstation)* 2022, underglazes on terracotta, commissioned with funds provided by the Mollie Douglas Bequest 2021

Thea Anamara Perkins (Australia b1992), 4 paintings: *Bondi Beach* 2023, acrylic on board; *The bungalow* 2023, acrylic on board; *Warren Ball Avenue* 2023, acrylic on board; *The graduation* 2023, acrylic on board, Art Gallery of New South Wales, La Prairie Art Award 2023

Andrea Pungkarta Rontji (Australia b1980) *Alkngarintja outstation* 2022, underglazes on terracotta, commissioned with funds provided by the Mollie Douglas Bequest 2021

Margaret Rarru Garrawurra (Australia b1940), 6 weavings: *Minḡirr (conical basket)* 2021, natural dyes (*Ceriops tegal*) on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Dhomala (Macassan sail)* 2021, natural dyes (*Ceriops tegal*) on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Gay'wu (string bag)* 2021, natural dyes on kurrajong (*Brachychiton populneus*); *Gunga māt (pandanus mat)* 2022, natural dyes on pandanus (*Pandanus spiralis*); *Mol minḡirr (black conical basket)* 2021, natural dyes on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*); *Big'yunawuy minḡirr (painted conical basket)* 2021, natural pigments on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*), commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Michael Riley (Australia 1960–2004), 10 photographs from the series *Cloud* 2005–09: *Cloud (cow)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (crow, left wing spilt open)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (Bible)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (boomerang)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (feather)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (crow, right wing, closed)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (angel wing detail)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (angel back, full wings)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (locust)* 2000, printed 2005–09, inkjet printed banner paper; *Cloud (crow, left wing, closed)* 2000, printed 2005–2009, inkjet printed banner paper, purchased 2022 with funds raised from the 2017 Art Gallery of New South Wales Foundation gala dinner

Teho Ropeyarn (Australia b1988), 2 prints: *Ayarra (rainy season)* 2021, vinyl-cut print on paper; *Ayuva Ivadha Ava Angkamuthi (My father's Country Angkamuthi)* 2012, vinyl-cut print on paper, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Lily Roy Garambara (Australia), 4 weavings: *Minḡirr (conical basket)* 2021, natural dyes on pandanus (*Pandanus spiralis*); *Minḡirr (conical basket)* 2021, natural dyes on pandanus (*Pandanus spiralis*); *Minḡirr (conical basket)* 2021, natural dyes on pandanus (*Pandanus spiralis*); *Gurne-garnjirra (fishtrap fence)* 2022, balgurr (coastal acacia) string, commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Sabrina Roy (Australia) *Fish trap* 2022, natural dyes on gunga (*Pandanus spiralis*), commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Rhonda Sharpe (Australia b1977) *Me, my thyroid sickness, Candy the dog and the pussycat* 2022, recycled woollen blanket dyed with local Arrernte plants, hand-painted and dyed cotton fabric, wool and cotton, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

John Prince Siddon (Australia b1974) *Wirral our Country dying from climate change* 2022, acrylic on canvas, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2022

Andrew Snelgar (Australia b1982) *Dhin-ggay-iaa (moonlight)* 2022, carved hardwood (possibly burruuma (mahogany)), purchased with funds provided by the Wendy Barron Bequest 2022

Sia Rose Walabanda (Australia b1974) *Gunga māt (pandanus mat)* 2021, natural dyes on pandanus (*Pandanus spiralis*), commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Peter Waples-Crowe (Australia b1965) *Ngaya (I am)* 2022, single-channel digital video, colour, sound, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Dawn Ngala Wheeler (Australia b1953) *Lilla outstation* 2022, underglazes on terracotta, commissioned with funds provided by the Mollie Douglas Bequest 2021

Keith Wikmunea (Australia b1967), 3 sculptures: *Ku' Piintal* 2021, natural pigments with binders on milkwood; *Ku' Kuulk Ngottan* 2022, natural pigments with binders on milkwood; *A family of Apelech ku'* 2022, natural pigments with binders on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Freda Wyartja Ali (Australia b1960) *Warrḡayun bathi (Walamanju conical basket)* 2021, natural dyes on pandanus (*Pandanus spiralis*) and kurrajong (*Brachychiton populneus*), commissioned with funds provided by the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Roderick Yunkaporta (Australia b1948), 2 sculptures: *Ku' Thaa Ukathan* 2021, natural pigments with binder on milkwood; *Ku' Pii-wiin* 2022, natural pigments with binders on milkwood, commissioned with funds provided by the Aboriginal Art Collection Benefactors 2021

Subtotal: 134 works

International art

Adriaen Collaert (Belgium c1560–1618) *Medallion with Neptune, surrounded by border with sea creatures* c1580–1600, engraving, purchased with funds provided by the European Art Collection Benefactors 2022

Maria Cruz (Philippines b1957) *Eleven thousand, nine hundred and fifty-nine*

2017, oil on canvas, purchased with funds provided by the Contemporary Collection Benefactors 2023

Maria Cruz (Philippines b1957) *Yes* 2007, oil on canvas, purchased with funds provided by the Contemporary Collection Benefactors 2023

Jeffrey Gibson (USA b1972), 2 sculptures: *SPEAKING TO THE TREES KISSING THE GROUND* 2022, acrylic paint on canvas inset in custom frame, acrylic velvet, acrylic felt, glass beads, plastic beads, vintage pinback buttons, turquoise beads, abalone, artificial sinew, nylon thread, cotton canvas, nylon and cotton rope, purchased 2023 with funds raised from the 2023 Art Gallery of New South Wales Foundation gala dinner, commissioned for the exhibition *Dreamhome: Stories of Art and Shelter* 2022 with the support of Chrissie Jeffery and Richard Banks, David Apelbaum and Werner Schmidlin, Peter Braithwaite, Michael Lao and Gary Linnane, Patricia Jungfer and Robert Postema, and Victoria Taylor; *THE STARS ARE OUR ANCESTORS (kissing chair)* 2022, acrylic paint on wood, bronze, perspex, glass beads, canvas, purchased with funds provided by Mark Hughes 2022

Ramin Haerizadeh (Iran b975), Rokni Haerizadeh (Iran b1978) and Hesam Rahmanian (USA b1980) *Alluvium* 2021–22, acrylic, gesso, ink, watercolour, gouache, collage and acrylic sealer on 15 clay plates and iron, purchased with funds provided by the Asian Art Collection Benefactors 2023

Louise Hersent (France 1784–1862) *Portrait of a young woman leaning on a meridiene* 1828, oil on canvas, purchased with funds provided by the Art Gallery Society of New South Wales 2022

Lee Mingwei (Taiwan/France/USA b1964) *Spirit House 光之屋* 2022, bronze, concrete, rattan-wrapped stones, rammed earth, timber, lighting, glass oculus, commissioned with funds provided by The Chen Yet-Sen Family Foundation in honour of Daisy Chen 陳范麗滢 陈范丽滢 and the Art Gallery of New South Wales Foundation 2022

Sally Mann (USA b1951), 5 photographs from the series *Battlefield* 2000–02: *Battlefields, wilderness (solarized trees)* 2002, gelatin silver print with diatomaceous earth varnish; *Battlefields, Antietam (black sun)* 2001, gelatin silver print with diatomaceous earth varnish; *Battlefields, Manassas (icy stump)* 2001, gelatin silver print with diatomaceous earth varnish; *Battlefields, Chancellorsville (Rever's Turn)* 2002, gelatin silver print with diatomaceous

earth varnish; *Battlefields, Manassas (airplane)* 2000, gelatin silver print with diatomaceous earth varnish, purchased with funds provided by the Art Gallery of New South Wales Foundation 2023; 2 photographs from the series *Face* 2004: *Emmett #3* 2004, gelatin silver print with varnish; *Jessie #25* 2004, gelatin silver print with varnish, purchased with funds provided by the Art Gallery of New South Wales Foundation 2023

Sir Edward John Poynter (England 1836–1919) *Design for the architecture for 'The visit of the Queen of Sheba to King Solomon'* 1880s, pencil, purchased with funds provided by the European Art Collection Benefactors 2023

Walid Raad (Lebanon b1967) and The Atlas Group (1989–2004) *I want to be able to welcome my father in my house again* 2018, set of 10 archival inkjet prints mounted on Sintra, purchased with funds provided by the Mervyn Horton Bequest 2023

Michael Rakowitz (USA b1973) *The invisible enemy should not exist (cylinder seals)* 2022, Arabic newspaper and food packaging cardboard sculptures, museum labels, purchased with funds provided by the David George Wilson Bequest for Asian Art and the Mervyn Horton Bequest 2023

Lisa Reihana (New Zealand b1964) *Groundloop* 2022, single-channel digital video with multi-layered audio, commissioned with funds provided by the Art Gallery of New South Wales Foundation, Creative New Zealand and the following visionary donors: Anna Dudek and Brad Banducci, Simon Johnson and David Nichols, Michael Martin and Elizabeth Popovski, The Papas Family, Bill and Karen Robinson, Rae-ann Sinclair and Nigel Williams, and Jenny and Andrew Smith 2022

Kathleen Ryan (USA b1984) *Bad lemon (lichen)* 2022, magnesite, aquamarine, turquoise, prehnite, sesame jasper, feldspar, chalcedony, tiger eye, Italian onyx, agate, bone, glass, steel pins on coated polystyrene, purchased with funds provided by Chris Haqq 2023

Ann Shelton (New Zealand b1967), 3 photographs: *The handmaid, Queen Anne's Lace (Daucus sp.)* 2015, printed 2023, pigment print; *The witch, Penny Royal (Mentha sp.)* 2020, printed 2023, pigment print; *The ingénue, Yarrow (Achillea sp.)* 2015, printed 2023, pigment print, purchased with funds provided by the Photography Collection Benefactors and Friends of New Zealand Art 2023

Francis Upritchard (New Zealand/England/Italy b1976) *Here Comes Everybody* 2022, 3 cast bronze sculptures with patina, commissioned with funds provided by Peter Weiss AO, the Droga Family in memory of Vibeke Droga, the Hadley Family, and the Art Gallery of New South Wales Foundation 2022

Adrián Villar Rojas (Argentina b1980) *The End of Imagination IV* 2022, mixed media, purchased 2023 with funds provided by the 2016 Art Gallery of New South Wales Foundation gala dinner, Kerr Neilson and the Mervyn Horton Bequest with additional support from Greg Peirce

Subtotal: 25 works

Asian art

Chun Yin Rainbow Chan (Australia/Hong Kong b1990) *Fruit Song 生果文* 2022, habotai silk, silk dye, freshwater pearls, patterned braids (花带), linocut print, polyamide thread, cotton, vinyl lettering, wall paint, three-channel sound file, purchased with funds provided by the Asian Art Collection Benefactors 2023

Hideki Maekawa (Japan b1967) *Uga Benzaiten* 2023, pigments, copper plate, gold leaf and mixed media on camphor wood, purchased with funds provided by Andrew and Hiroko Gwinnett 2023

Pushpamala N. (India b1956) *The arrival of Vasco da Gama (after an 1898 oil painting by José Veloso Salgado)* 2014, archival inkjet print on canvas, Roger Pietri Fund 2023

Ōtagaki Rengetsu (Japan 1791–1875) *Tossing out a rowing pole; sake flasks (tokkuri)* 1871, glazed stoneware; incised, purchased with funds provided by the Mollie Douglas Bequest 2023

Thao Nguyen Phan (Vietnam b1987) *Becoming alluvium* 2019, single-channel digital video, colour, sound, Roger Pietri Fund 2022

Tao Aimin 陶艾民 (China b1974), 1 painting and 1 time-based art: *In an instant no 9* 2011, ink and colour on xuan paper; *Washing in the river* 2008, single-channel video, colour, sound, Edward and Goldie Sternberg Chinese Art Fund 2023

Yayoi Kusama (Japan b1929) *Flowers that Bloom in the Cosmos* 2022, stainless steel, polyurethane paint, commissioned with funds provided by the Art Gallery of New South Wales Foundation and the Gandel Foundation 2022

Subtotal: 8 works

Total all departments: 308 works

Collection gifts

Australian art

Michael Cain and Ian Adrian in memory of Bruce and Evelyn Adrian, donated through the Australian Government's Cultural Gifts Program:

Dora Ohlfsen (Australia 1869–1948) *Portrait of Dudley Jocelyn Persse* 1931, bronze

Estate of Kathy Cavaliere:
Kathy Cavaliere (Australia 1972–2012) *First impressions: camera obscura* 2008, camera obscura gelatin silver photographs

Julie Chambers:
John Olsen (Australia 1928–2023) and Fred Genis (USA/Australia 1934–2022) *Lithographic stone for 'Brett Whiteley'* print 1979, lithographic stone

Elisabeth Cumming, donated through the Australian Government's Cultural Gifts Program:
Elisabeth Cummings (Australia b1934) *Flag* 2011, colour monotype on paper

Martin Davis and Penelope Davis, donated through the Australian Government's Cultural Gifts Program:
John Davis (Australia 1936–99) *Nomad* 1998, twigs, calico, bituminous paint, cotton thread

Tamara Dean, donated through the Australian Government's Cultural Gifts Program:
Tamara Dean (Australia b1976) 2 photographs: *Peeling back the layers* 2020, pigment print on cotton rag, framed; *Juniper Glade (Juniperus) in winter* 2017, pigment print on cotton rag, framed

Lesley Dumbrell:
Lesley Dumbrell (Australia b1941) 2 drawings: *Study for 'Solstice'* 1974, Liquitex on paper; *Study for 'Columbine'* 2008, gouache on paper

Fairlie Kingston, donated through the Australian Government's Cultural Gifts Program:
Peter Kingston (Australia 1943–2022) *Hegarty ferry* 2000, charcoal, wash on paper

Jeanne and Josef Lebovic:
Harold Abbott (Australia 1906–86) *Seated male nude* 1931, pencil on paper

Alex and Kitty Mackay, donated through the Australian Government's Cultural Gifts Program:

Juan Davila (Chile/Australia b1946) *Portrait of Joshua Smith* 1990, oil on canvas, found objects

Matisse Mitelman, donated through the Australian Government's Cultural Gifts Program:
Allan Mitelman (Australia/Poland b1946), 2 paintings: *Untitled* 2008, acrylic on canvas; *Untitled* 2006, oil on linen

Dr Clinton Ng and Steven Johnston, donated through the Australian Government's Cultural Gifts Program:
Eric Bridgeman (Australia, b1986), 2 prints from the series *The sport and fair play of Aussie rules* 2009: *Vicki (wife) beater* 2009, inkjet print on silver rag paper; *Boi boi the labourer* 2009, inkjet print on silver rag paper; Rosemary Laing (Australia, b1959) *Aristide* 2010, type C print; Patricia Piccinini (Sierra Leone; Australia, b1965) *Litter* 2010, silicone, fibreglass, steel, fox fur; Ricky Swallow (Australia, b1974) *Idol with handle* 1997–2007, bronze

Louise and Tim Olsen, donated through the Australian Government's Cultural Gifts Program:
Valerie Strong (Australia 1933–2011), 2 paintings and 3 watercolours: *Encuentro Español* c1966, oil on board; *Summer* 1981, oil on canvas; *Spring garden* c1984, watercolour on paper; *Summer garden* c1984, watercolour, pastel on paper; *Hawkesbury* c1987, watercolour on paper

Wendy Stavrianos:
Wendy Stavrianos (Australia b1941) *Celebration of the palms, Darwin* 1976–78, 5 panels; pen, ink, acrylic on canvas

Daniel Thomas:
Bea Maddock (Australia 1934–2016), 1 book and 1 print: *This time* 1967–69, artist's bound book; 56 leaves, 25 linocut pages comprising 17 images and 8 text; *Sheet 30 from Terra Spiritus ... with a darker shade of pale* 1993–98, incised, editioned drawing worked with Launceston ochre over blind letterpress and hand-drawn script

Vicki Varvaressos:
Vicki Varvaressos (Australia b1949) *Thea and Maggie taking tea* 1981, synthetic polymer paint on canvas

Isaac Wakil:
Tsering Hannaford (Australia b1987) *Susan Wakil* 2020, oil on canvas

John R Walker, donated through the Australian Government's Cultural Gifts Program:

John R Walker (Australia b1957) *Little River Rd, Thursday morning* 2011, gouache on paper

Frank Watters Estate:
Oliffe Richmond (Australia/England 1919–77), 2 sculptures: *Untitled* c1974, unique bronze from lost wax process; *Sphinx*, gilded bronze. Paul Selwood (Australia b1946), 2 sculptures: *Autumn's cusp* 2009, bronze; *Just sitting* 2014, steel

Subtotal: 34 works

Aboriginal and Torres Strait Islander art

Anonymous, donated through the Australian Government's Cultural Gifts Program:
Rusty Peters (Australia 1935–2020) *Jawoorroowan – Kookaburra and Peregrine Falcon Dreaming* 2004, natural pigments and synthetic binder on linen

Daniel Boyd, donated through the Australian Government's Cultural Gifts Program:
Daniel Boyd (Australia b1982), 2 paintings and 1 time-based art: *Untitled (DCPC 2)* 2018, oil, charcoal and archival glue on digital print on paper mounted to linen; *Untitled (DCPC 4)* 2018, oil, charcoal and archival glue on digital print on paper mounted to linen; *A darker shade of dark #1–4* 2012, four-channel digital video, colour, sound

Dr Clinton Ng and Steven Johnston, donated through the Australian Government's Cultural Gifts Program:
Tony Albert (Australia b1981) *Be Deadly (I am, you are, we are)* 2012, screenprint with acrylic and collage; Brook Andrew (Australia b1970), 1 sculpture and 1 painting: *Dingo* 2010, neon, transformer; *Guardians of the Galaxy: the motherhood number* 2016, linen, acrylic paint, ink, foil; Daniel Boyd (Australia b1982), 3 paintings: *Untitled (ZVDG)* 2014, oil and archival glue on linen; *Feeling good* 2009, oil on canvas; *King no-beard* 2008, oil on canvas; Danie Mellor (Australia b1971) *Welcome to the Lucky Country* 2009, pastel, pencil, wash with glitter and crystal on paper

Michael Riley Foundation, donated through the Australian Government's Cultural Gifts Program:
Michael Riley (Australia, 1960–2004), 2 photographs: *Avril* 1986, printed 2008, gelatin silver photograph; *Tracey* 1985, hand-coloured gelatin silver photograph

Subtotal: 13 works

International art

Anonymous gift:

Ida Ekblad (Norway b1980) *SCOTOPIC SADDLE* 2022, oil on linen, in artist's frame

Anna Gray:

Charles Keene (England 1823–91), 21 prints from the portfolio *Twenty-one etchings by Charles S Keene* c1855–c1870: *Portrait of Mrs Heseltine* 1868–70, published 1903, etching on Japanese paper; *Lady reading a book. Mid-Victorian period* c1860, published 1903, etching on Japanese paper; *Portrait of Madame Zambaco drawing* c1855–c1870, etching on Japanese paper; *Man in eighteenth-century costume playing the violoncello* c1855–c1870, published 1903, etching on Japanese paper; *Old man in top hat standing before a stove* c1855–c1870, published 1903, etching on Japanese paper; *Man in doublet standing holding bagpipes* c1855–c1870, published 1903, etching on Japanese paper; *Lady in Elizabethan dress* c1864, published 1903, etching on Japanese paper; *French gendarme trotting* c1855–c1870, published 1903, etching on Japanese paper; *Normandy peasant woman* c1855–c1870, published 1903, etching on Japanese paper; *Man seated in doublet and cloak* c1855–c1870, published 1903, etching on Japanese paper; *Old man in an arm chair* c1855–c1870, published 1903, etching on Japanese paper; *A soldier in Elizabethan costume shot at a window* c1855–c1870, published 1903, etching on Japanese paper; *A game keeper; a second study of the head on the same plate* c1855–c1870, published 1903, etching on Japanese paper; *An old cottage at Witley* c1855–c1870, published 1903, etching on Japanese paper; *Interior of Mr Birket Foster's house [without figures]* c1855–c1870, published 1903, etching on Japanese paper; *Interior of Mr Birket Foster's house, Witley [with figures]* c1855–c1870, published 1903, etching on Japanese paper; *Landscape – Dunwich, sea to left* c1855–c1870, published 1903, etching on Japanese paper; *Coast scene near Dunwich, boats in foreground* c1855–c1870, published 1903, etching on Japanese paper; *Coast scene near Dunwich. The names Dunwich, Walberswick and Southwold, etched across the top of the plate* c1855–c1870, published 1903, etching on Japanese paper; *Coast scene, Devon, boats in foreground* c1855–c1870, published 1903, etching on Japanese paper; *Lock on the canal near Watford* c1855–c1870, published 1903, etching on Japanese paper

Clinton Ng and Steven Johnston, donated through the Australian Government's Cultural Gifts Program:

13 works: Ahmed Alsoudani (Iraq/USA b1975) *Untitled* 2013, acrylic and charcoal on canvas; Tauba Auerbach (USA b1981) *The new ambidextrous universe V* from the series *The new ambidextrous universe* 2014, plywood on aluminium; Simon Denny (New Zealand b1982) *Modded Server-Rack Display with David Darchicourt LinkedIn Profile* 2015, UV print on Revostage platform, powder coated 19" server rack, Cisco Systems WS-C2948G switch, LAN cables, Bachmann power strip, HP Proliant 380DL G5 server, steel tray, Fisso steel spacers, UV prints on Aludibond, laser cut plexiglas letters, powder coated steel components, Corel Painter 12 promotional paint can, CD sleeve, UV print on sandblasted laminated safety glass, LED strips; Olafur Eliasson (Denmark b1967) *Parabolic planet* 2010, steel, concave mirror, lava rock, motor, LED, wire; Michael Elmgreen (Denmark b1961) and Ingar Dragset (Norway b1969) *Perception* 2009, mixed media; Sanya Kantarovsky (Russia/USA b1982) *Pay pal* 2017, watercolour, pigment dispersion and oil on canvas; Vik Muñoz (Brazil/USA b1961) *A bar at the Folies Bergère, after Edouard Manet from the series Pictures of magazines 2* 2012, chromogenic print; Trevor Paglen (USA b1974) *They watch the moon* 2010, C-print; Adam Pendleton (USA b1984) *System of display, T (THE/acceptera, 1931)* 2016, silkscreen ink on plexiglass and mirror; Sterling Ruby (USA b1972) *QUILT* (5769) 2016, bleached denim, canvas, elastic; Thomas Ruff (Germany b1958) *Cassini 10* from the series *Cassini* 2009, chromogenic print, flush-mounted to Dibond, in artist's frame; Wolfgang Tillmans (Germany b1968) *Dan* 2008, C-print mounted on forex; Adrián Villar Rojas (Argentina b1980) *Moses* 2015, modelling clay and epoxy putty

Sarah Cottier Gallery:

Maria Cruz (Philippines b1957) *She hits back* from the series *Yoko Ono texts* 2004, oil on canvas

Andy Song:

Danica Lundy (Canada/USA b1991), 2 prints: *Tin Lizzie* 2021, lithograph; *Tin Lizzie* 2021, lithograph

Adrián Villar Rojas:

Adrián Villar Rojas (Argentina b1980) *From the series La fin de l'imagination (II)* 2022, toner pigment powder, thinner, abrasive treatment made with sandpaper on laser colour print

Estate of William Turnbull:

William Turnbull (Scotland 1922–2012), 1 sculpture and 1 painting: *Playground*

(game) 1949, bronze; *Untitled (walking figures)* 1952 1952, oil on canvas; 9 prints from the series *Leaf etching* 1971 1971: *Leaf etching 1* 1971 1971, etching; *Leaf etching 2* 1971 1971, etching; *Leaf etching 3* 1971 1971, etching; *Leaf etching 4* 1971 1971, etching; *Leaf etching 5* 1971 1971, etching; *Leaf etching 6* 1971 1971, etching; *Leaf etching 7* 1971 1971, etching; *Leaf etching 8* 1971 1971, etching; *Leaf etching 9* 1971 1971, etching

Subtotal: 50 works

Asian art

Edmund Capon AM OBE:

16 works: Cui Zifan 崔子范 (China 1915–2011) *Two fish* 1984, ink on paper; Ding Yanyong 丁衍镛 (China 1902–78) *Spider and web* 1971, ink on paper; Gong Jixian 龚继先 (China b1939) *Two birds* 1987, ink on paper; Huang Yonghou 黄永厚 (China 1928–2018) *Shi jian dian zhe* 1984–85, ink on paper; Kang Ning 康宁 (China b1938) *Rooster* 1986, ink and colour on paper; Li Jinxue 李进学 (China b1942), 3 prints: *Mo Zhuang* 1970s, ink on paper; *Tiger* late 1980s, ink on paper; *Yun He* 1980s, ink on paper; Lu Fusheng 卢辅圣 (China b1949) *Landscape* 1982, ink and colour on paper; Nie Ou 聂鸥 (China b1948) *Untitled (January)* 1985, ink and colour on paper; Sun Yu 孙宇 (China/Australia 1959–2010) *Du Zuo* 1990s, ink on paper; Wu Yueshi 吴悦石 (China b1945), 2 prints: *Jinding Miaofeng Mountain* 1981, ink on paper; *Untitled* 1980, ink on paper; Yang Yanwen 杨延文 (China 1939–2019) *Watching fish from the bridge* 1985, ink and colour on paper; Ye Yongsheng 叶永盛 *Zhang Gui* 1983, ink and colour on paper; Zhu Xiuli 朱修立 (China b1938) *Sunny autumn* 1981, hanging scroll; ink and colour on paper

Sir Roderick and Lady Gillian Deane: Shen Jiawei (China/Australia b1948) *1966 Beijing Jeep #2* 2002, oil on canvas

Shigemi Iwama:

Shigemi Iwama (Japan/Australia b1939), 2 ceramics: *Untitled* 1994, clay and grog; *Halcyon II* 1992, clay and grog

Estate of Kim Lim:

Kim Lim (Singapore/England 1936–97), 6 prints and 2 drawings: *Brown aquatint* 1972, colour aquatint; *Rose madder (red disc)* 1970, colour aquatint; *Etching* 1971, colour etching; *Etching (blue)* 1971, colour etching; *Etching (sepia)* 1971, colour etching;

C – screenprint (dark blue) 1995, colour screenprint; *Untitled 1971* 1971, wood, painted grey; *Brush drawing (2)* 1975, pen on paper; 2 prints from the *Ladder* series 1972: *Ladder 2* 1972, colour etching; *Ladder 4* 1972, colour etching; 6 prints from the suite *Time shift* 1993: *Time shift A* 1993, colour screenprint; *Time shift B* 1993, colour screenprint; *Time shift C* 1993, colour screenprint; *Time shift D* 1993, colour screenprint; *Time shift E* 1993, colour screenprint; *Time shift F* 1993, colour screenprint

Alex and Kitty Mackay, donated through the Australian Government's Cultural Gifts Program:
Afghanistan *The story of Jahan Bahksh* 1990s, wool; knotting

Hugh Myers, donated through the Australian Government's Cultural Gifts Program:
attrib. Sano Bunho (Japan), 3 books: *Book of fan designs* c1900, ink and colour on paper; *Book of kimono designs* c1900, ink and colour on paper. Kakuta Gofukuten (Japan) *A book of kimono pattern designs* 1846, ink and colour on paper; drawing

Clinton Ng and Steven Johnston, donated through the Australian Government's Cultural Gifts Program:
3 paintings: Tomoo Gokita (Japan b1969) *Daughter of a fraudster* 2018, acrylic and gouache on canvas; Uji Handoko Eko Saputro (Indonesia b1983) *Lucky Country series #2* 2013, polyester resin and auto paint; Madeln Company (China 2009) *Sleeping life away* 2011, collage on canvas

Thao Nguyen Phan:
Thao Nguyen Phan (Vietnam b1987), 5 drawings: *Sketch for 'Becoming alluvium (dam)'* 2019, watercolour and pencil on paper; *Sketch for 'Becoming alluvium (elephant)'* 2019, watercolour and pencil on paper; *Sketch for 'Becoming alluvium (jewellery)'* 2019, watercolour and pencil on paper; *Sketch for 'Becoming alluvium'* 2019, watercolour and pencil on paper; *Sketch for 'Becoming alluvium'* 2020, watercolour and pencil on paper

Dr Jim Masselos:
134 works: India, 70 drawings: *Temple on hilltop with goddess* 1980s, pigment on paper; *Sowing seeds* 1980s, pigment on paper; *Hunting in the fields* 1980s, pigment on paper; *Two scenes; black and brown* 1980s, pigment on cotton cloth; *Village scene with central hill and tree on top* 1980s, pigment on paper; *Fixing the roof* 1980s, pigment on cloth; *Climbing the mountain* 1980s, pigment on cloth; *Train journey* 1980s, pigment on cloth; *Bountiful rice fields and cows* 1980s, pigment on cloth; *Goddess* 1980s, pigment on siezal craft paper;

Ants 1980s, pigment on paper; *After the great flood* 1980s, pigment on canvas; *Rooster and pond* 1980s, paint on paper; *Krishna fluting with cows* 1980s, paint on paper; *Two Durga walking on Shiva* 1980s, pen on paper; *urban city scene* 1980s, ink on paper; *Rice fields* 1980s, ink on paper; *Lotus with birds* 1980s, ink on paper; *Elephant* 1990s, acrylic paint on paper; *Horse* 1990s, ink on paper; *Elephant and rider – goddess* 1980s, natural dyes on paper; *God and Goddess* 1980s, natural dyes on paper; *Jamuna* 1980s, poster paint on paper; *Tree with sun* 1980s, ink and watercolour on paper; *Tree with three fish at base* 1980s, ink on paper; *National flag* 1980s, ink and watercolour on paper; *Vishnu as Mohini, goddess of enchantment* 1990s, poster paint on paper; *Vishnupad (Vishnu's footprint)* 1990s, poster paint on paper; *A form of Ardhanarishvara* 1990s, poster paint on paper; *Vishnu in the form of a fish (Matsya avatar)* 1990s, poster paint on paper; *Goddess on Kurma the tortoise avatar of Vishnu* 1990s, poster paint on paper; *Deities on Kurma the tortoise avatar of Vishnu* 1990s, poster paint on paper; *Vishnu as Narasimha* 1990s, poster paint on paper; *Vishnu as Varaha* 1990s, poster paint on paper; *Deity* 1990s, poster paint on paper; *Vishnu as Varaha with sati sacrifice below* 1990s, poster paint on paper; *Deity* 1990s, poster paint on paper; *Vishnupad (footprint of Vishnu)* 1990s, poster paint on paper; *Kali* 1980s, gouache on paper; *Two snakes* 1980s, ink on paper; *Krishna and ten other avatars of Vishnu* 1980s, ink on paper; *Riders* 1980s, gouache on paper; *Hanuman flying into the mouth of the goddess Surasa as told in the Ramayana* 1980s, poster paint on paper; *Five-headed goddess and snake* 1980s, poster paint on paper; *Snake Goddess on purple background*, poster paint on paper; *Goddess*, poster paint on paper; *Deity riding a cow with gopi*, poster paint on paper; *Krishna playing the flute while calves feed from their mother*, poster paint on paper; *Ardhanarishvara* early 1980s, poster paint on paper; *A wedding scene*, poster paint on paper; *A bridal couple* 1980s, poster paint on paper; *Eight-armed goddess* 1980s, poster paint on paper; *Krishna and Radha* 1980s, poster paint on paper; *Ardhanarishvara* 1980s, poster paint on paper; *The goddess Kali* early 1980s, poster paint on paper; *Goddess in a chariot* early 1980s, poster paint on paper; *The goddess Saraswathi rides on her hamsa (swan)* early 1980s, poster paint on paper; *Chinnamasta holding her severed head while standing on the lovers, Kama (god of love and desire) and his wife Rati* early 1980s, poster paint on paper; *Bride prepares for her wedding* early 1980s, ink on paper; *Goddess with two vases* early 1980s, poster paint on

paper; *The goddess Saraswathi rides on her hamsa (swan)* early 1980s, poster paint on paper; *Krishna and the gopis* early 1980s, ink on paper; *Rows of animals* early 1980s, ink on paper; *A pregnant cow with cowherd* early 1980s, poster paint on paper; *Ravana slays Jatayu (king of the vultures) while capturing Sita* early 1980s, ink on paper; *Shiva and multi-headed serpent* early 1980s, poster paint on paper; *Ardhanarishvara*, ink on paper; *Goddess* early 1980s, poster paint on paper; *Scene from the Ramayana* early 1980s, ink and pen; *Krishna with the naga goddesses* 1980s, gouache on paper; *Bandhi Devi (India) Earth mother* 5 July 1994, pigment on paper; *Teju Ben (India born c1950)*, 3 drawings: *Goat* 1980s, pencil on paper; *Durga on tiger* 1980s, pen and pencil on paper; *Tiger* c1990, gouache on paper; *Ajay Chitrakar (India) Manasa (Hindu goddess of snakes)* 1990s, ink on paper; *Jamnu Chitrakar (India) Tiger and rat*, poster paint on paper; *Karuna Citrakar (India) Kali standing on Shiva* 1990s, gouache on paper; *Mantu Citrakar (India) Fish* 1990s, gouache on paper; *Rudir Citrakar (India) Citra Patua scroll (three figures)* 1990s, ink on paper; *India, company style*, 34 drawings: *A hackney or cart for carrying firewood* post 1821, watercolour on paper; *Muharram procession* c1850, pigment on mica; *Mughal monuments* 1800s, watercolour on paper; *Occupations: dishwasher and fruit vendor* 1800s, pigment on mica; *Procession* 1800s, pigment on mica; *Portrait of a holy man* 1800s, ink on paper; *Study of a nobleman or soldier* 1800s, ink on paper; *Shoe shine* c1820, watercolour on paper; *Potters* c1820, watercolour on paper; *Elephant with rider* c1850, pigment on mica; *Landowner (Zamindar)* c1800, watercolour on paper; *Mouth of a river and sandbar* early 1800s, watercolour on paper; *St Pauls Cathedral* early 1800s, watercolour on paper; *Mughal architecture* 1700s–1800s, opaque watercolour on paper; *The Bombay Sata and his wife, who deals in the long cloth and calico* 1700s, opaque watercolour on paper; *Weaver* c1850, opaque watercolour on paper; *Jami Masjid* early 1800s, watercolour on paper; *Priest* early 1800s, opaque watercolour on mica; *Muharram procession* early 1800s, opaque watercolour on mica; *Drummer at festival with hanging garlands* early 1800s, opaque watercolour on mica; *Drummer at festival* early 1800s, opaque watercolour on mica; *Fish vendors* c1800, opaque watercolour on paper; *Making bread* c1800, watercolour on paper; *Watching time*

go by c1800, watercolour on paper; *Bullock cart and driver* early 1800s, chromolithograph; *Pot vendor* c1800, opaque watercolour on mica; *Man in awe* c1800, opaque watercolour on mica; *Man preparing holi* c1800, opaque watercolour on mica; *Man in procession* c1800, opaque watercolour on mica; *Man performing a ritual in front of a model (tazia) prepared for the Muslim festival of Muharram* early 1800s, opaque watercolour on mica; *Man playing a drum with two sticks* early 1800s, opaque watercolour on mica; *Man paying his respects to a model (tazia) of Buraq (mount of the Prophet Muhammad) prepared for the Muslim festival of Muharram* early 1800s, opaque watercolour on mica; *Holy man* early 1800s, opaque watercolour on mica; *The tomb of Shah Jahan or his wife, Mumtaz Mahal in the Taj Mahal, Agra, India, and detail drawings of its decoration* c1800, ink on paper; Baua Devi (India b1940), 2 works: *Snake goddess* 2002, gouache on paper; *Asura, demon or Bhairava?* 2002, gouache on paper; Purnima Devi (India) *Market by a river* 1980s, gouache on paper; Sita Devi (India 1913–2005) *Lion* 1980s, gouache on paper; India, Gond community, 4 works: *Deer* 1990, gouache on paper; *Peacock* 1992, gouache on paper; *Helicopter* 1990s, gouache on paper; *Jet plane* 1980s, gouache on paper; Balu Jivya Mashe (India) *Fishing scene* 1970s, pigment on paper; India, Khovar painting, 3 drawings: *Tiger eating man* 1990s, pigment on paper; *Cow*, pigment on paper; *Horse and rider* 1990s, pigment on paper; Leela Kumari (India active 1980s) *Kali* 1980s, ink on paper; Palu Chipaat (India) *Tree with monkey* 1980s, pigment on paper; India, Patua community, 2 drawings: *Ramayana* 1900s, ink on paper; *Chitrakar Patua scroll (snake in a tree)* 1990s, ink on paper; Prakash Joyi (India) *River* 1990s, pigment on paper; Narmada Prasad Tekam (India) *Chitai (bird)* 1980s, pigment on paper; Jangarh Singh Shyam (India 1961–2001) *Phulwari Devi* 1988, chromolithograph; Jivya Some Mashe (India 1934–2018) *Village scene* 1990s, pigment on paper; Ganeshi Yogi (India) *Sun in the sky* early 1980s, poster paint on paper

Subtotal: 181 works

Total all departments: 288 works

Total purchases and gifted in 2022–23: 586 works

Appendix 2: Outward loans

Fondation Cartier pour l'art contemporain (France), Triennale Milano

Sally Gabori

3 July – 6 November 2022

Sally Gabori *Dibirdibi Country* 2010, synthetic polymer paint on canvas, purchased with funds provided by the Aboriginal Art Collection Benefactors 2010

Bundanon Trust

Season Two, Landscape of the Soul

2 July – 9 October 2022

Arthur Boyd *The expulsion* c1947–48, oil on hardboard, purchased 1986; *Nebuchadnezzar on fire falling over a waterfall* c1966–68, oil on canvas, gift of Ms Catherine Palmer 1983

UTS Gallery & Art Collection

She Speaks in Sculpture

19 July – 9 September 2022

David Moore *'Growth forms' 1959 by Margel Hinder installed at the Western Assurance Company offices* c1980s, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Margel Hinder working on her sculpture, 'Growth forms', for the Western Assurance Company offices* 1959, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Margel Hinder's 'Growth forms' for the Western Assurance Company offices under construction* 1959, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; David Moore *Margel Hinder working on her sculpture, 'Growth forms', for the Western Assurance Company offices* 1959, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; John Fairfax & Sons *Curator Renee Free with 'Growth forms' by Margel Hinder in pieces at the Art Gallery of New South Wales* 1980, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Ian Ferrier *Design for plaque for 'Growth forms' by Margel Hinder* 1982, heliographic print of an architectural drawing, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins

2014; Frank Hinder *'Growth forms' by Margel Hinder under construction* 1959–80, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Margel Hinder working on her sculpture, 'Growth forms', for the Western Assurance Company offices* 1959, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Unknown *Woman standing beside 'Growth forms' 1952 by Margel Hinder, reconstructed and installed at the State Office Block* 1983, gelatin silver photograph on card, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Detail of 'Growth forms' 1959, 1982 by Margel Hinder* 1982, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Reconstruction of 'Growth forms' 1959, 1982 by Margel Hinder* 1982, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Scaffolding surrounding 'Growth forms' 1959, 1982 by Margel Hinder* 17 May 1982, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Reconstruction of 'Growth forms' 1959, 1982 by Margel Hinder* 1982, colour internal dye diffusion transfer print, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Detail of pieces of 'Growth forms' 1959, 1982 by Margel Hinder* 1982, colour internal dye diffusion transfer print, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Detail of pieces of 'Growth forms' 1959, 1982 by Margel Hinder* 1982, colour internal dye diffusion transfer print, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Detail of pieces of 'Growth forms' 1959, 1982 by Margel Hinder* 1982, colour internal dye diffusion transfer print, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Scaffolding surrounding 'Growth forms' 1959, 1982 by Margel Hinder* 1982, colour internal dye diffusion transfer print, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank

Hinder Margel Hinder working on the reconstruction of 'Growth forms' 1959, 1982 1982, colour internal dye diffusion transfer print, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder *Preparation of 'Growth forms' 1959, 1982 by Margel Hinder for transport to the State Office Block* 1982, colour internal dye diffusion transfer print, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Frank Hinder 'Growth forms' 1959, 1982 by Margel Hinder loaded for transport to the State Office Block 1982, colour internal dye diffusion transfer print, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014

Galleries UNSW, College of Fine Arts, University of NSW

Gordon Hookey: A MURRIALITY
Galleries UNSW, College of Fine Arts, University of NSW
30 July – 2 October 2022
Institute of Modern Art, Brisbane
21 October – 23 December 2022

Gordon Hookey *Xanthorrhoea takes over the suburban backyard* 1995, oil on canvas, donated through the Australian Government's Cultural Gifts Program by Joseph and Patricia Pugliese 2014

Queensland Art Gallery/Gallery of Modern Art

Joe Furlonger: Horizons
27 August 2022 – 29 January 2023

Joe Furlonger *Artist in residence* 1996, diptych: acrylic bound pigment on linen, purchased 1996

Tweed Regional Gallery & Margaret Olley Art Centre

Margaret Olley: the art of flowers
9 September 2022 – 12 March 2023

Margaret Olley *Cornflowers* c1978–82, oil on hardboard, gift of Van Hodgkinson 1988

The Kluge-Ruhe Aboriginal Art Collection

Madayin: Eight Decades of Aboriginal Bark Paintings from Yirrkala
Hood Museum of Art, Dartmouth College
16 September – 4 December 2022
American University Museum
28 January – 21 May 2023
The Fralin Museum of Art
23 February – 26 May 2024
Asia Society
24 September 2024 – 5 January 2025

Mawalan Marika, Wandjuk Marika, Mathaman Marika, Waḍaymu Ganambarr *Djan'kawu creation story* 1959, natural pigments on bark, gift

of Dr Stuart Scougall 1959; Mawalan Marika *Djan'kawu creation story* 1959, natural pigments on bark, gift of Dr Stuart Scougall 1959; Mithinari Gurruwiwi *Djaykung File snakes* c1960, natural pigments on eucalyptus bark, gift of Professor Harry Messel 1987; Yangarriny Wununmurra *Barama and Lany'tjung: Yirritja creation story* c1963, natural pigments on bark, gift of Dr Stuart Scougall 1964

National Gallery of Australia Cressida Campbell

24 September 2022 – 19 February 2023

Cressida Campbell *After lunch* 2002, colour woodblock and watercolour on white Dutch etching paper, gift of the Margaret Hannah Olley Art Trust 2009; *Glebe* 1985, colour woodblock print, Mollie and Jim Gowing Bequest 2011; *Kitchen utensils* 1993, colour woodcut on cream wove paper, unique impression, gift of Margaret Olley 1994; *Nasturtiums* (2002), colour woodblock, gift of Margaret Olley 2006; *Tailor shop* 1984, colour woodcut, Thea Proctor Memorial Fund 1985; *White waratah* 2000, carved woodblock, hand painted in watercolour pigment, Margaret Hannah Olley Art Trust 2002

Jim Sharman

Outward loan
26 August – 11 October 2022

Jon Cattapan *Curtain line (Australian crowd no 2)* 2001, diptych: oil on linen, donated through the Australian Government's Cultural Gifts Program by anonymous 2018

Bank Art Museum Moree

Marg Adams: Meei Dreaming
14 October – 3 December 2022

Marg Adams *Reflection* 1996, synthetic polymer paint on canvas, purchased 1996

Museum of Applied Arts and Science, Powerhouse Museum

Long-term outward loan
30 September 2022 – 30 September 2024

Léonard Morel-Ladeiul *The Milton shield* 1865, electroplated silver, purchased 1880; *The Bunyan shield* 1865, electroplated silver, purchased 1887; Ulisse Cantagalli *Hispano – Moresque dish* c1900, earthenware, polychrome, lustre, purchased 1904; *Hispano – Moresque charger* c1900, earthenware, polychrome, lustre, purchased 1904; *Hispano – Moresque dish* c1900, earthenware, polychrome, lustre, purchased 1904; *Castel Durante dish* c1900, earthenware, enamel, purchased 1904; *Romagna dish*, c1900,

earthenware, polychrome, purchased 1904; *Faenza style dish* c1900, earthenware, polychrome, purchased 1904; *Faenza style dish* c1900, earthenware, polychrome, purchased 1904; *Deep dish (bowl)* c1900, earthenware, polychrome, purchased 1904; *Deruta dish* c1900, earthenware, polychrome, lustre, purchased 1904; *Faenza dish* c1900, earthenware, polychrome, purchased 1904; *Faenza dish* c1900, earthenware, polychrome, purchased 1904; *Round dish* c1900, earthenware, polychrome, lustre, purchased 1904; *Gubbio dish* c1900, earthenware with enamel and lustre, purchased 1904; *Round Cafaggiolo dish* c1900, earthenware, enamel, purchased 1904; *Faenza dish* c1900, earthenware, enamel, purchased 1904; *Iznik dish* c1900, earthenware, polychrome, purchased 1904; *Imitation Turkish dish* c1900, earthenware, polychrome, glazing, purchased 1904; *Gubbio dish* c1900, earthenware, polychrome, copper lustre, purchased 1904; *Faenza dish* c1900, earthenware, polychrome, purchased 1904; *Faenza dish* c1900, earthenware, polychrome, purchased 1904; *Faenza dish* c1900, earthenware, polychrome, purchased 1904; *Gubbio dish* c1900, earthenware, polychrome, purchased 1904; *Faenza dish* c1900, earthenware, polychrome, purchased 1904; *Faenza dish* c1900, earthenware, polychrome, purchased 1904; *Gubbio dish* c1900, earthenware, polychrome, purchased 1904; *Urbino platter* c1900, earthenware, polychrome, purchased 1904; *Urbino dish* c1900, earthenware, enamel, purchased 1904; *Urbino dish* c1900, earthenware, polychrome, purchased 1904; *Urbino platter* c1900, earthenware, polychrome, purchased 1904; *Urbino platter* c1900, earthenware, polychrome, purchased 1904; *Marmorata dish* c1900, earthenware, polychrome, purchased 1904; *Marmorata dish* c1900, earthenware, polychrome purchased 1904; *Deep dish, Turkish style* c1900, earthenware, polychrome, purchased 1904; *Castel Durante dish* c1900, earthenware, polychrome, purchased 1904; *Large punchbowl on pedestal* c1900, earthenware, polychrome, purchased 1904; *Large jug/ewer* c1900, earthenware, polychrome, purchased 1904; *Urn* c1900, earthenware, polychrome, lustre, purchased 1904; *Ewer* c1900, earthenware, glazing, polychrome, lustre, purchased 1902; *Ewer* circa 1900, earthenware, polychrome, purchased 1904; *Tazza* circa 1900, earthenware, enamel, lustre, purchased 1904, Iznik style jug, c1900, earthenware, glazing,

polychrome, purchased 1904; *Turkish style jug* c1900, earthenware, polychrome, purchased 1904; *Urn* circa 1900, earthenware, polychrome, lustre, purchased 1904; *Vase with two handles* c1900, earthenware, painted, glazed, purchased 1904; *Vase with two handles* c1900, earthenware, polychrome, glaze, purchased 1904; Walter Crane, CE Cundell, Pilkington Tile and Pottery Company *Lancastrian ware wall plaque* c1907, lancastrian ware, copper lustre; Wedgwood *Ewer* c1790, black stoneware (basaltes), moulded decoration, purchased 1899; Wedgwood *Flower Bowl*, stoneware, smearglaze, accessioned 1892; Pilkington Tile and Pottery Company *Vase – Royal Lancastrian ware* c1915, earthenware, lustre; Minton *Duplessis ware* 1869, porcelain (bone china), painted, gilt, acquired from unknown source pre 1883; Minton *Duplessis ware* 1869, porcelain (bone china), painted, gilt, purchased pre 1883; *Minton, after Charles Toft Candle holder in Henri deux ware style* 1872, cream coloured earthenware, gift of Minton & Co. c1898; Richard Joyce, Pilkington Tile and Pottery Company *Vase, Royal Lancastrian ware* c1914, earthenware, lustre; Wedgwood *Urn* c1795, black stoneware (basaltes), jasper decoration, purchased 1882; Bernard Moore *Jar with cover, Flambe style* c1900, earthenware, flambé glaze; Bernard Moore *Jardinière* c1900, earthenware, flambé glaze; Wedgwood *Ewer* c1795, black stoneware (basaltes) with jasper decoration, purchased 1882; Villeroy and Boch, *Vase* c1878, stoneware, purchased pre 1883; Spode Pottery and Porcelain Factory *Vase* c1820, porcelain with transfer decoration (underglaze), glaze, gift of Mrs M A Dalley 1919; Spode Pottery and Porcelain Factory *Vase* c1820, porcelain with underglaze transfer, glaze, gift of Mrs M A Dalley 1919; Clement Massier *Vase* c1900, earthenware, lustre glazes, purchased 1902; Carl Lüsberg *Vase* 1903, porcelain with underglaze paint, glazed, purchased 1904; Royal Copenhagen *Vase with four handles* c1900, porcelain with underglaze paint, glaze, purchased 1904; Julius Guldfrandsen, Royal Copenhagen *Vase (decorated with a lake scene)* 1902, porcelain with underglaze paint, glaze, purchased 1904; Angelica Kauffmann *Tray – Nymphen Schmücken Pan* c1870, porcelain with polychrome, gilded, purchased 1879; unknown *Tazza* 1800s, blown glass, purchased 1902; unknown *Ewer* 1800s, clear brownish, blown glass, purchased 1902; unknown *Wine glass* 1800s, clear brownish, blown glass, purchased 1902; Unknown *Jug* 19th century, soda glass, blown, purchased 1902; Salviati and Co *Standing bowl* c1850–70, blown glass, enamelled, gilt, purchased 1902; Salviati and Co *Standing*

bowl c1850, blown glass, gilt enamel, purchased 1902; Salviati and Co *Goblet* c1850, red and clear glass, blown, tinted, gilt, enamelled, purchased 1902; unknown *Cover for missing 'Blue-green jar with figure decoration'* c1851–99, blown glass, gilded and enamelled, purchased 1902; Salviati and Co *Small dish* late 1800s, tortoiseshell marbled glass, purchased 1902; unknown *Vase* c1851–99, blown glass, enamel, purchased 1902; unknown *Vase* 1800s, blown soda glass, purchased 1902; unknown *Vase with four handles* 180s, blown glass, purchased 1902; unknown *Wine glass with cover* 1800s, blown glass, purchased 1902; unknown *Wine glass cover* 1800s, blown glass, purchased 1902; unknown *Vase* 1851–99, blown glass, purchased 1902; unknown *Wine glass* 1800s, blown glass, purchased 1902; unknown *Pourer* 1800s, blown glass, purchased 1902; unknown *Vase* 1851–99, blown glass, purchased 1902; unknown, *Ornate wine glass* 1851–99, blown glass, purchased 1902; unknown, *Bowl with three handles* c1850, blown glass, purchased 1902; Stevens and Williams *Jug* c1870, blown glass, engraved, purchased pre 1883; Rene Lalique *Vase with bird decoration* c1910, moulded glass, hand-tinting, purchased 1919; Rene Lalique *Vase* c1910, moulded glass, satin finish with polished decoration, purchased 1919; Rene Lalique *Decanter with a stopper* c1900, moulded glass, purchased 1919; Rene Lalique *Perfume decanter* c1910, moulded glass, satin finish, traces of hand-tinting, purchased 1919; Stevens and Williams *Flask, two handles* c1900, stencil-etched glass, gilded, gift of John Shorter 1902; Thomas Webb & Sons *Flask* c1880, blown glass, engraved, gift of Webb & Sons c1880; Thomas Webb & Sons *Vase – cameo cut decoration* 1850–1910, cased glass, cameo cut, purchased 1886; Stevens and Williams *Vase – cameo cut* 1899, glass, cameo cut, gift of Messrs Stevens & Williams Stourbridge; Stevens and Williams *Loving cup* c1900, glass, stencil-etched, gift of John Shorter 1902; Thomas Webb & Sons *Flask* c1880, blown glass, engraved, gift of Mr Webb & Sons 1880; Baccarat Glasshouse *Glass* 1862, engraved glass, gift of EH Bonnefin 1906; Pownall and Pilsbury, Frank Webb, *The Carrington Jug* c1880, engraved glass, gift of Mr Pownall & Co 1886; unknown *Tazza* c1850, blown glass, purchased 1902; Thomas Woodall, Thomas Webb & Sons *The Aurora vase* c1880, cameo cut glass, purchased by the Colonial Secretary Sir Henry Parkes in 1881 and transferred to the Art Gallery of New South Wales in 1889; unknown *Saucer* 1850–99, clear glass, enamel; unknown *Saucer* 1850–99, clear glass, enamel; unknown *Tazza* 1850–99, glass, enamel; unknown *Dessert bowl* 1850–99,

clear glass, enamel; Thomas Webb & Sons *Vase – bird design* c1880, engraved glass; Wedgwood *Jug with a monogram* c1800, cream coloured earthenware, gift of Mrs MA Dalley 1919; Derby *Vase* 1810–15, porcelain with glaze, gilt, bequest of Amy Alfreda Vickery 1942; Derby *Sucrier* 1785, porcelain with glaze, decorated blue, gilded, bequest of Amy Alfreda Vickery 1942; unknown *Tea bowl and saucer* c1785, porcelain with glaze, decorated blue, gilded, bequest of Amy Alfreda Vickery 1942; unknown *Tazza* 1850–99, blown glass, purchased 1902; unknown *Jug* mid 1800s, porcelain, gift of Mabel Gertrude Andrew 1961; Michael Cardew *Teapot* 1969, glazed stoneware, purchased 1969; John Chappell *Tea bowl* stoneware, gift of the Ceramic Department East Sydney Technical College 1982

Minister for the Arts

Furnishing loan

October–December 2022

Robert Dickerson *Boys and billy cart* 1971, oil on canvas on hardboard, gift of Mrs H Dresdner 1983; Nongirra Marawili *Lightning* 2017, enamel paint on aluminium composition board, purchased with funds provided by the Wendy Barron Bequest 2017; Pirmangka Napanangka *Untitled* 2001, synthetic polymer paint on linen, donated through the Australian Government's Cultural Gifts Program by Ray Wilson 2014; Emily Kame Kngwarreye *Untitled* 1992, synthetic polymer paint on canvas, donated through the Australian Government's Cultural Gifts Program by John Eager 2014

Heide Museum of Modern Art

Barbara Hepworth: In Equilibrium

5 November 2022 – 13 March 2023

Dame Barbara Hepworth *Orpheus (Maquette 2) version II* 1956, brass, string on wooden base, purchased 1959

Heide Museum of Modern Art

Animal Instincts

5 November 2022 – 19 March 2023

Moya McKenna *Milk* 2008, oil on linen, donated through the Australian Government's Cultural Gifts Program by anonymous 2018

Matt Kean MP, NSW Treasurer

Furnishing loan

10 Oct 2022 – 10 Oct 2024

Sidney Nolan *Kelly and policeman* 1964, oil on hardboard, purchased

with funds provided by Bond Street City Freeholds Ltd 1987; Robert Barnes *Studio Interior* 1993, oil on canvas, Margaret Hannah Olley Art Trust 1994; Tommy Watson *Wantjama* 2003, synthetic polymer paint on linen canvas, purchased 2004; Wintjiya Napaltjarri, Tjunkiya Napaltjarri *Women travelling to Pinari and Watanuma rockholes* 1996, synthetic polymer paint on linen canvas, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1997; Arthur Boyd *Jinker on a sand bank with moon* 1976, oil on hardboard, donated through the Australian Government's Cultural Gifts Program by GD Levy and JM Hockey 2015 in memory of Gerry Levy AM; Margaret Olley *Ranunculus and pears* 2004, oil on hardboard, Edward Hamilton Stinson Fund 2005; Margaret Preston *Banksia* 1938, oil on canvas, gift of Society of Artists Sydney Ure Smith Memorial 1950; Margaret Preston (*Still life with national flowers*) 1957, oil on canvas, gift of the WG Preston Estate 1977; Brett Whiteley *Summer field painting no 2* 1962, tempera, collage, oil and string on hardboard, gift of Beryl Whiteley 1996

Sharjah Art Foundation, United Arab Emirates

Sharjah Biennial 15
7 February – 11 June 2023

Eubena Nampitjin *Untitled* 2000, synthetic polymer paint on canvas, Mollie and Jim Gowing Bequest 2011; Queenie McKenzie *Balinji* 1997, natural pigments on canvas, gift of Dr Colin and Mrs Elizabeth Laverty 2005; Eubena Nampitjin *Kinyu* 1991, synthetic polymer paint on linen canvas, purchased 2003; Emily Kame Kngwarreye *Untitled (Awely)* 1994, triptych: synthetic polymer paint on paper laminated to canvas, purchased 1994

Perc Tucker Regional Gallery

Julie Fragar

Perc Tucker Regional Gallery
2 December 2022 – 19 February 2023
The University of the Sunshine Coast
1 March – 28 May 2023
Tweed Regional Gallery & Margaret Olley Art Centre
9 June – 27 Aug 2023
Rockhampton Museum of Art
8 December 2023 – 3 March 2024

Julie Fragar *Filling in the Blanks* 2009 oil on board, Viktoria Marinov Bequest 2010; *JUMP SHIP JUMP* 2009, oil on board, Viktoria Marinov Bequest 2010; *Looking for D-Rectio* 2009, oil on board, Viktoria Marinov Bequest 2010

Geelong Art Gallery

Clarice Beckett: Atmosphere

1 April – 9 July 2023

Clarice Beckett *Evening, St Kilda Road* c1930, oil on board, purchased with funds provided by the Australian Art Collection Benefactors 2013; Clarice Beckett *Bay Road, smoke haze/Bay Road foggy morning* c 1932, oil on board, purchased with support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2022

Trinity Delmar Gallery

Singular Worlds: Artists' Art Collections
13 May – 11 June 2023

Cy Twombly *Leo Castelli Galleries, Nine discourses on Commodus* 1964, colour offset lithograph, National Art Archive, gift of Lynne Eastaway 2018; Barbara Asch *'Drawings' exhibition poster* 1964, offset lithograph, National Art Archive, gift of Lynne Eastaway, 2018; Sydney Ball *'Sydney Ball paintings' exhibition poster* 1964, colour offset lithograph, National Art Archive, gift of Lynne Eastaway 2018; Leo Castelli Galleries *Drawings: Lee Bontecou, Jasper Johns, Roy Lichtenstein, Robert Moskowitz, Robert Rauschenberg, Jack Tworckov* 1962, offset lithograph, National Art Archive, gift of Lynne Eastaway 2018; Stephen Soreff, Greer Gallery *New assemblages, including one edible sculpture* 1963, offset lithograph, National Art Archive, gift of Lynne Eastaway 2018; Jasper Johns, Galerie Rive Droite *Peintures, sculptures & dessins & lithos* 1960, offset lithograph, National Art Archive, gift of Lynne Eastaway 2018; Jack Youngerman, Betty Parsons Gallery *Poster for solo exhibition at the Betty Parsons Gallery, New York* 1964, colour offset lithograph, National Art Archive, gift of Lynne Eastaway 2018; Robert Rauschenberg, Dwan Gallery, Los Angeles *Poster for solo exhibition at the Dwan Gallery, Los Angeles* 1962, offset lithograph with splashes of colour paint from Sydney Ball, National Art Archive, gift of Lynne Eastaway 2018; Agnes Martin, The Elkon Gallery, Inc. *Poster for solo exhibition at the Robert Elkon Gallery, New York* 1963, offset lithograph, National Art Archive, gift of Lynne Eastaway 2018; Robert Rauschenberg, Leo Castelli Galleries *Solo exhibition poster for Leo Castelli, New York* 1963, offset colour lithograph, National Art Archive, gift of Lynne Eastaway 2018; Frank Stella, Leo Castelli Galleries *Solo exhibition poster for Leo Castelli, New York* 1964, offset colour lithograph, National Art Archive, gift of Lynne Eastaway 2018; John Wesley, The Elkon Gallery, Inc. *Solo exhibition poster for the Robert Elkon Gallery, New York* 1964, offset lithograph, National Art Archive, gift of Lynne Eastaway 2018

Jewish Museum of Australia CHAGALL

6 June – 10 December 2023

Marc Chagall *Paysage bleu (Blue landscape)* 1958, colour lithograph, purchased 1966; Marc Chagall *Jerusalem's victory over Babylon, according to the prophecy of Isaiah XIV, 1–7* 1930–55, etching, hand-coloured, bequest of Leslie William Keller 1994; André Ostier *Marc Chagall dans isle Saint Louis* 1963, gelatin silver photograph, purchased 1986

National Gallery of Victoria Pierre Bonnard

9 June – 8 October 2023
Pierre Bonnard *Self-portrait* c1938–40, oil on canvas, purchased 1972; Pierre Bonnard *La revue blanche* 1894, colour lithograph, purchased 1978

Queensland Art Gallery/Gallery of Modern Art

Michael Zavros: The Favourite
24 June – 2 October 2023

Michael Zavros *V12/Narcissus* 2009, oil on board, donated through the Australian Government's Cultural Gifts Program by the artist 2013; *The new Round Room* 2010–12, oil on canvas, Art Gallery of New South Wales, Bulgari Art Award 2012

The Hon N Greiner

Furnishing loan
30 May 2023 – 31 May 2025

Robert Dickerson *Boys and billy cart* 1971, oil on canvas on hardboard, gift of Mrs H Dresdner 1983; Pirrmangka Napanangka *Untitled* 2001, synthetic polymer paint on linen, donated through the Australian Government's Cultural Gifts Program by Ray Wilson 2014; Justin O'Brien *Still life with fruit, flowers, ewers and statue* c1956–59, oil on paper on hardboard, bequest of Michael Sinclair 1991; Margaret Olley *Ranunculus and pears* 2004, oil on hardboard, Edward Hamilton Stinson Fund 2005; Tony Tjakamarra *Untitled*, 2000, synthetic polymer paint on linen canvas, gift of Dr Colin and Mrs Elizabeth Laverty 2005; Willy Tjungurrayi *Untitled* 2000, synthetic polymer paint on linen canvas, gift of Dr Colin and Mrs Elizabeth Laverty 2005

Museums of History NSW, Elizabeth Bay House

Long-term outward loan
31 May 2023 – 1 Jun 2028

Charles Coleman *St Peters at sunset from the Doria Pamphili Gardens Rome* c1865 oil on canvas, gift of Miss

HM Dickinson 1899; Michelangelo Orsi, after Raphael, *Madonna della Seggiola* c1868, oil on canvas, gift of Josiah Mullens 1890

Museums of History NSW, Vaucluse House

Long-term outward loan
1 June 2023 – 2 June 2028

Costa et Conti [Galleria], after Andrea del Sarto *La Madonna delle Arpie* 1800s, oil on canvas, gift of Miss HM Dickinson 1899; unknown, after Raphael *Madonna di San Sisto* 1800s, oil on canvas, gift of Miss HM Dickinson 1889; Costa et Conti [Galleria], after Andrea del Sarto *The Annunciation* 1800s, oil, gift of Miss HM Dickinson 1899; Porcelli, after Raphael *Madonna col libro* 1800s, oil, gift of Miss HM Dickinson 1899

Museums of History NSW, Museum of Sydney

The People's House: Sydney Opera House at 50

1 July – 12 November 2023

Eric Thake *An Opera House in every home* 1972, linocut, printed in black ink on white cartridge paper folded as card, gift of Hal Missingham 1973

Inward loans

John Kaldor Family Collection

1 July 2022 – 30 June 2027

Francis Alÿs *Three men in cravats triptych* 1995, oil on board, enamel on metal series consisting of one painting by Francis Alÿs (left) and sign paintings by Juan Garcia (centre) and Emilio Rivera (right); *Untitled (man asleep with hand on head)* 2000, chalk; *Untitled (man curled asleep)* 2000, chalk; Vanessa Beecroft *VB40.070.VB.POL* 1999, digital type C photograph; Bernd Becher, Hilla Becher *Coal mines and steel plants* printed 1988, 4 unique gelatin silver photographs; Bernd Becher, Hilla Becher *Cooling towers, Germany* 1964–93, printed 2003, 9 gelatin silver photographs; Bernd Becher, Hilla Becher *Quenching towers: Zeche Hugo, Gelsenkirchen, D* 1978, printed 2004–05, gelatin silver photograph; Bernd Becher, Hilla Becher *Quenching towers: Zeche Emscher-Lippe, Datteln, D* 1985, printed 2004–05, gelatin silver photograph; Bernd Becher, Hilla Becher *Blast furnaces, Germany, France, Luxembourg, United States* 1970–84, printed 1989, 12 gelatin silver photograph; Paul Chan *A free press (formerly Ursa Minor)* 2005, archival inkjet print; Paul Chan *A jury of peers (formerly Aquarius)* 2005, archival inkjet print; *Democracy to come (formerly Ursa Major)* 2005, archival inkjet print;

Distributive justice (formerly Orion) 2005, archival inkjet print; *Freedom of speech (formerly Centaurus)* 2005, archival inkjet print; *No cruel and unusual punishment (formerly Perseus)* 2005, archival inkjet print; *No taxation without representation (formerly Andromeda)* 2005, archival inkjet print; *Right to keep and bear arms (formerly Cancer)* 2005, archival inkjet print; *Right to peaceably assemble (formerly Cassiopeia)* 2005, archival inkjet print; *Separation of church and state (formerly Gemini)* 2005, archival inkjet print; *Beginning of love, end of war V* 2006, charcoal on paper; *Beginning of love, end of war III* 2005, charcoal on paper; Christo *Packed Coast, One Million Square Feet, Project for Australia* 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, Perspex; *The Umbrellas, Project for Japan and Western USA* 1986, collage: wax crayon, pastel, fabric, pencil; Aleks Danko *Just one more light work* 1974, chair, light sockets, bulbs, electrical flex, wheels, Traffolyte panels; Thomas Demand *Modell/Model* 2000, type C photograph/ Diasec; Gary Hill *Liminal objects #5* 1996, analog disc (laserdisc) shown as single-channel digital video, black and white, silent, modified CRT monitor, metal stand; Michael Landy *Common dandelion* 2002, etching; *Feverfew* 2002, etching; *H.2.N.Y. Self-destroying work of art* 2006, oil stick on paper; *Michael Landy's (lifestyle) destruction of personal property* 1998, pen and ink on paper; *Michael Landy's (lifestyle) household contents* 1998, pen and ink on paper; *Drawing (2)* 2007, charcoal on paper; *Painting (1)* 2007, paint on metal; *Sculpture* 2007, paint on metal; *Singing of the fairies I* 2004, crayon on paper; *Pyramid* 2005, painted wood; *All two part combinations of arcs from four corners, arcs from four sides, straight, not-straight and broken lines in four directions* 1977, ink and pencil on paper; *Form derived from a cube* 1982, pencil on paper; *Form derived from a cube* 1982, pencil on paper; *Irregular grid* 2001, gouache on paper; *Tangled bands* 2002, gouache on paper; *Tangled bands* 2002, gouache on paper; Richard Long *A moved line in Japan* 1983, text work in red and black; *Circle in Africa* 1978, gelatin silver photograph, coloured pencil on board; *Sydney Harbour driftwood* 1977, driftwood, 16 pieces; Barry McGee *Untitled (man with baseball hat)* 2000, housepaint on metal, 70 panels; Nam June Paik *TV birds* 1976, coloured pencil on paper, 12 panels; *TV faces* 1976, coloured pencil on paper, 12 panels; Ugo Rondinone *siebenundzwanzigsterjanuarzweitausendundnull* 2000, ink on paper, wooden frame, Plexiglass plaque with caption; Peter Rostovsky *Epiphany model: the painter* 2004, oil on linen, super-sculpey, wood, plastic, paper,

flocking, synthetic polymer paint; Thomas Struth *Chicago Board of Trade I, Chicago* 1990, type C photograph; Ricky Swallow *Picture a screaming sculpture* 2003, piezo pigment print on hahnemuhle paper, moulded frame, museum glass; Meyer Vaisman *Not just shelf* 1986, process inks, polyester on canvas; Daniel von Sturmer *The truth effect* 2003, five-channel digital video, colour, sound, projectors, custom table and screens; Robert Rauschenberg *Nugget* 1976, fabric, bamboo pole, string, tin cans; Francis Alÿs *Railings* 2004, digital tape (betacam) shown as single-channel digital video, colour, sound; *The last clown* 2001, digital tape (betacam) shown as single-channel digital video animation, black and white, sound; *study drawing: pencil and enamel on tracing paper*; Paul Chan *Untitled (drawing for 5th light)* 2006, charcoal and cut paper; Daniel Crooks *Static no 6* 2003, single-channel digital video, colour, sound; *Elevator no 3* 2002, single-channel digital video, colour, silent; Thomas Demand *Recorder* 2002, 35mm film, colour, optical sound; Jeff Koons *Art Magazine Ads* 1988–89, portfolio of four colour lithographs; Michael Landy *Print* 2007, ink on paper; *Shelf life* 2004, digital tape (DVCAM) shown as single-channel digital video, colour, sound; *Four walls* 2004, digital tape (DVCAM) shown as single-channel digital video, colour, sound; Richard Long *A hundred mile walk along a straight line in Australia* 1977, 3 gelatin silver photographs, pencil on board; *River Avon mud drawing* 1983, mud on paper; TV Moore *The dead zone* 2003, digital tape (betacam) shown as dual-channel digital video, colour, sound; Saskia Olde Wolbers *Placebo* 2002, digital tape (betacam) shown as single-channel digital video, colour, sound; *Trailer* 2005, digital tape (betacam) shown as single-channel digital video, colour, sound; Nam June Paik *Video design* 1985, type C photograph; Ugo Rondinone *fünfterdezemberzweitausendundfünf* 2005, recto: pencil, synthetic polymer paint on linen verso: collaged newspaper; *sechszwanzigsterseptemberzweitausendundfünf* 2005, recto: pencil, synthetic polymer paint on linen, verso: collaged newspaper; *sechszwanzigsterseptemberzweitausendundfünf* 2005, recto: pencil, synthetic polymer paint on linen verso: collaged newspaper; *siebterdezemberzweitausendundfünf* 2005, recto: pencil, synthetic polymer paint on linen verso: collaged newspaper; Francis Alÿs *Untitled (Study for 'The modern procession')*

2002, collage, oil and pencil on tracing paper; *Untitled (Study for 'The modern procession II')* 2002, collage, oil and pencil on tracing paper; *Untitled (Study for 'The modern procession III')* 2000, collage, oil and pencil on tracing paper; *Untitled (Study for 'The modern procession – Frida Kahlo')* 2001, collage, oil and pencil on tracing paper; *Untitled (Study for 'The modern procession, and Girl with skeleton')* 2001, collage, oil and pencil on tracing paper; Paul Chan *Untitled (drawing for 5th light)* 2006, charcoal and cut paper; Thomas Demand *Rolltreppe/ Escalator* 2000, 35mm film displayed as single-channel digital video, colour, optical sound; Andreas Gursky *Meersbusch, Krefeld* 1989, type C photograph; Paul Pfeiffer *Corner piece* 2004, single-channel digital video, colour, silent, monitor with metal armature; Francis Alÿs *Sleepers II* 2001, 80 35mm slides, colour, carousel projector; Bernd Becher, Hilla Becher *Framework houses* 1959–71, printed 2000, 15 gelatin silver photographs; Christo *Package* 1967, polyethylene, fabric, rope, staples; *Running Fence, Project for Sonoma and Marin Counties, State of California* 1974, collage: fabric, staples, cardboard, brown paper, pencil, charcoal, crayon, ballpoint pen; *Wrapped Island, Project for South Pacific Ocean* 1970, collage: pencil, fabric, twine, staples, photograph, crayon, charcoal, pastel, Perspex box; Gilbert & George *Dig* 2005, mixed media; Jeff Koons *Basketball* 1985 bronze; Jeff Koons *Split-rocker (green/blue)* 1999, fiberglass; Michael Landy *The consuming paradox* 1999, mixed media collage; Paul Pfeiffer *Goethe's message to the New Negroes* 2001, single-channel digital video, colour, silent, monitor with metal armature; Paul Pfeiffer *Goethe's message to the New Negroes* 2002, single-channel digital video, colour, silent, monitor with metal armature; Richard Prince *Untitled (sunset)* 1981, Ektacolor photograph; Ugo Rondinone *all MOMENTS stop here and together we become every memory that has ever been* 2002, Plexiglass; Francis Alÿs *Untitled* 1999, mixed media on tracing paper; *Untitled* 2005, mixed media on tracing paper; Carl Andre *Steel-copper plain* 1969, steel and copper; Shaun Gladwell *Approach to Mundi Mundi* 2007, digital tape (DVCPProHD) shown as dual channel digital video, colour, silent; Sol LeWitt *Non-geometric form (spotch) #1* 1999, painted fiberglass; *Non-geometric form (spotch) #2* 1999, painted fiberglass; *Non-geometric form (spotch) #3* 1999, painted fiberglass; *Non-geometric form (spotch) #4* 1999, painted fiberglass; *Non-geometric form (spotch) #5* 1999, painted fiberglass; *Non-geometric form (spotch) #6* 1999, painted fiberglass; *Wall structure 54321* 1979, baked enamel on brass with black line (five pieces); Richard

Long *Spring showers circle* 1992, delabole (Cornish) slate; Daniel von Sturmer *Limits of the model (sequence 3)* 2006, single-channel digital video, colour, silent; Aleks Danko *Art stuffing* 1970, synthetic polymer paint on paper stuffed hessian bag; *Log dog* 1970, wood, metal, chain, leather, casters; Richard Prince *Untitled (hippie drawing)* 2000–05, ink and synthetic polymer paint on paper; Christian Capurro *Compress (pit of doublivores)* 2006–07, 14 works-on-paper drawn under the pressure of erasing other images, then corrected; magazine pages with erasure, correction fluid, ink and pins; Daniel Buren *Frise* 1979, work in situ; Paul Chan *4th light* 2006, single-channel computer-generated projection, colour, silent; Michael Landy *Scrapheap services* 1995, ink on paper; Sol LeWitt *The location of twenty-one lines with lines from midpoints mostly* 1974, pencil and ink and paper; *The location of six geometric figures* 1975, pencil and ink on paper; Richard Long *River Avon mud drawing* 1983, mud on paper; Paul Pfeiffer *Caryatid*, 2004, single-channel digital video, colour, silent, chromed television with inbuilt DVD player; Richard Prince *American English (If I die in a combat zone)* 2006, 2 books in a case made of bondo, synthetic polymer paint and wood; Gregor Schneider *Totes Haus u r Im Kern Venedig* 2001, gelatin silver photograph; Gregor Schneider *Totes Haus u r Keller Venedig* 2001, gelatin silver photograph; Gregor Schneider *Totes Haus u r Unter im Kern Venedig* 2001, gelatin silver photograph; Christo *Wrapped Book Modern Art* 1978, polyethylene, twine, book; Christo *Wrapped Vestibule, Project for the Art Gallery of New South Wales, Sydney* 1990, collage: photograph by Tim Marshall, pencil, charcoal, enamel paint, wax crayon; Sol LeWitt *Wall Drawing #1274: Scribble Column (Horizontal)* 2006, graphite; *Yellow circles and arcs from four sides* 1972, ink on paper; *Wall drawing #871: A black square divided vertically by a wavy line. Left: glossy; right: flat* 1998, synthetic polymer paint; Allora & Calzadilla *Petrified Petrol Pump* 2010, fossil-filled limestone; Allora & Calzadilla *Shapeshifter* 2015, used sandpaper on canvas; *Intermission (Halloween Iraq 2)* 2008, handmade paper prints from wood template (ink on muslin); Paul Chan *Untitled* 2011, oil paint on book cover; *Untitled* 2011, oil paint on book cover; *Oh why so serious?* 2008, plastic and electronics, computer keyboard; Wilhelm Sasnal *Two men at a rail* 2010, oil on canvas; Daniel von Sturmer *Material from another medium (sequence 2)* 2001, single-channel digital video, colour, sound; Stanley Whitney *Just like Ornette* 2010, oil on linen; Josh Smith *Untitled (JSC11001)* 2011, mixed

media on panel (8 panels); Paul Pfeiffer *Live evil (Copenhagen)* 2003, single-channel digital video, colour, silent, monitor with plastic armature; Gerhard Richter *Sphere I* 1989, stainless steel sphere, polished; Paul Chan *Untitled* 2006, charcoal; Paul Chan *Untitled* 2006, charcoal; Daniel Crooks *Static no 9 (a small selection of something larger)* 2005, single-channel digital video, colour, sound; Gary Hill *Liminal objects #8* 1998, digital tape (betacam) shown as single-channel digital video, black and white, silent, modified CRT monitor, metal stand; Tino Sehgal *This is so contemporary* 2004, performance; Gilbert & George *'Reclining drunk'* 1973, Gordon's gin bottle; Eduardo Paolozzi *Figure* 1958, bronze

National Trust of Australia (NSW), SH Ervin Gallery
1 July 2022 – 30 June 2024

China, Tang dynasty (618–907) *Horse and rider* earthenware covered in chestnut cream and olive glaze; head hands and calves of rider unglazed

HM Horton and Dame RA Horton
31 July 2022 – 31 July 2023

Irene Mbitjana Entata *Albert and the mob: Mission days* 2003, underglazes on terracotta; Lindy Panangka Rontji *Budgies pot* 2015, underglazes on terracotta; James Iyuna *Billabong at Dilebang* 2006, natural pigments on bark

Private collection
9 August 2022 – 1 August 2023

Clara Southern *The road to Warrandyte* c1905–1910, oil on canvas on board, Jane Price, *Landscape*, 1890, oil on canvas

Private collection
18 August 2022 – 18 August 2025

Vincent Namatjira *Prime ministers and Vincent Lingiari* 2016, single-channel digital video with sound, 4:47 min

Jacobs Douwe Egberts (Au) Pty Ltd
3 September 2022 – 2 September 2023 (renewed)

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

Burwood Girls High School, Sydney
7 September 2022 – 7 September 2024

Margel Hinder *Abstracted organic carving* 1946, Queensland maple

Anonymous loan

1 December 2022 – 30 November 2024

Sebastiano Ricci *The rest on the flight into Egypt* c1710–11, oil on canvas; Arie de Vois *Portrait of a young man* 1631–80, oil on copper; Louis Léopold Boilly *Portrait of a man* c1780s–1845, oil on canvas; Pierre Paul Prud'hon *Portrait of a woman* c1780s–1823, oil on canvas

Woodford Academy, National Trust of Australia (NSW)

1 February 2023 – 1 February 2025

Gerret Willemsz. Heda *Still life with glass roemer, overturned tazza and mince pie* 1640, oil on oak panel

Private collection

1 January 2023 – 31 December 2025 (renewed)

Oskar Kokoschka *Landscape at Ullapool* 1945, oil on canvas; Henri Matisse *Nude before a screen* 1905, oil on canvas

Daniel Boyd

30 January – 30 June 2023

Daniel Boyd *Untitled (DCPC 2)* 2018, oil, charcoal and archival glue on digital print on paper mounted to linen

Private collection

27 February 2023 – 27 February 2028

Francis Bacon *Study for portrait of Reinhard Hassert, Study for portrait of Eddy Batache* 1979, oil on canvas; Eugène Delacroix *Study for fantasia* 1832, watercolour; Eugène Delacroix *Heads of Arabs* 1832, pen and black ink; Palma Giovane *Study for Flagellation* c1613, pen and brown ink

Dr Candice Bruce

24 Mar 2023 – 23 Mar 2024

Ralph Balson *Constructive painting* 1945, oil on composition board; Margo Lewers *Abstraction* c1950s oil on board; Jean Appleton *Painting IX* 1937, oil on canvas; Ralph Balson *Painting* 1941, oil and metallic paint on cardboard; Grace Crowley *Abstract* 1947, oil on cardboard

Estate of Jean Broome Norton

10 April 2023 – 9 April 2025

Jean Broome-Norton *Woman with horses* 1936, bronze

Private collection

29 April 2023 – 29 April 2025

Raqib Shaw *Blossom Gatherer II* 2010–11, oil, acrylic, glitter, enamel and rhinestones on birch wood; Neo Rauch *Gebot* 2002, oil on canvas; Tony Oursler *Mo* 2003, Fiberglass sculpture, single-channel digital projection, colour, sound

Bruce and Joy Reid Foundation

30 April 2023 – 30 April 2025

Maxime Maufra *Le Port de Sauzon, Belle-Ile-en-Mer* 1905, oil on canvas

Tate Gallery, London
1 June 2023 – 31 May 2025

Bertram Mackennal *Diana wounded* 1907, marble; Bertram Mackenna *The Earth and the elements* 1907, marble on onyx base

Geoff Ainsworth AM

1 June 2023 – 31 May 2026

Neo Rauch *Märznacht* 2000, oil on paper

Appendix 3: Employee travel overseas

Travel overseas by employees with main purposes of promoting the Art Gallery of New South Wales

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Kerry Head	Senior objects conservator	USA	Oversee the packing, transit, condition checking, installation, re-packaging and transit of the four works/artefacts valued at \$1,020,000 that the Art Gallery is lending to the Hood Museum of Art in Dartmouth, USA.	12	25/8/2022 – 5/9/2022
Celine le Boulleur de Courlon	Conservation manager, paintings and objects	France	Travel to Foundation Cartier, Paris, France, to oversee the de-installation, de-stretching and re-packing of an oversize painting on loan to the Foundation.	6	8/11/2022 – 13/11/2022
Michael Brand	Director	Singapore	Attend and deliver presentation at 2023 ART SG fair, Singapore.	4	12/1/2023 – 15/1/2023
Michael Brand	Director	Japan, France, Hong Kong	Visit SANAA, architects of the Art Gallery's new building, as part of ongoing consultation to fulfill contract obligations and develop content for the Sydney Modern Project architecture book being published in 2024. Meet and develop relationships with new key international art museum colleagues to support the Art Gallery in securing major exhibitions for NSW.	13	26/2/2023 – 11/3/2023
Nicholas Chambers	Senior curator, modern and contemporary international art	USA, Belgium, France, Japan	View artworks, negotiate loans and meet with European and American lenders and stakeholders for a forthcoming major exhibition.	16	6/3/2023 – 22/3/2023
Maud Page	Deputy director, director of collections	Hong Kong	Attend Art Basel Hong Kong to continue VIP stakeholder management and seek potential international museum partners for future exhibition and collection growth programs.	8	19/3/2023 – 26/3/2023
John Richardson	Director of development	Hong Kong	Attend Art Basel Hong Kong, hosting a benefactor event, and continue the major stakeholder management the Art Gallery forged during the Sydney Modern Project, building international support for our exhibition and collection growth programs.	5	19/3/2023 – 23/3/2023

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Clare Eardley	SMP exhibitions and commissions manager	USA	Represent the Art Gallery at the International Exhibition Organisers Meeting (IEO) in San Francisco, and research and explore potential future exhibitions for the Art Gallery.	5	3/5/2023 – 8/5/2023
Juanita Kelly-Mundine	Conservator, Aboriginal and Torres Strait Islander	USA	Meet with conservation academics and professionals at cultural and academic institutions in New York and Boston to gain insight into what strategies are in place to engage with and care for artworks and cultural materials belonging to culturally diverse communities, including First Nations, African American and Latino peoples in the US.	18	22/3/2023 – 8/4/2023
Melanie Eastburn	Senior curator, Asian art	Nepal	Courier/accompany a sculpture being voluntarily returned to Nepal by the Art Gallery. Undertake in-country research on the provenance of other Nepali works in the collection. Research future acquisitions of contemporary art from Nepal.	15	4/5/2023 – 19/5/2023
Michael Brand	Director	Nepal	Attend official handover of temple strut to Nepalese government. Research future acquisitions.	5	13/5/2023 – 18/5/2023
Michael Brand	Director	Indonesia and Singapore	Attend the annual meeting of the Bizot Group of the leading international art museum directors – consulting and collaborating with colleagues regarding best museum practice ensures the Art Gallery maintains its national and international reputation.	7	29/5/2023 – 4/6/2023
Juanita Kelly-Mundine	Conservator, Aboriginal and Torres Strait Islander art	United Kingdom	Participate in a workshop for ARC Linkage project, Precarious Movements: Choreography and the Museum, including a closed session for partner organisations on final day.	9	25/6/2023 – 3/7/2023

The Art Gallery is open every day (except Easter Friday and Christmas Day) 10am–5pm and until 10pm every Wednesday for Art After Hours (except during the Christmas/New Year period).

General admission is free. Charges apply for some major temporary exhibitions.

Access for all

The Art Gallery is committed to providing access to our collections and exhibitions for all audiences, including people with disability.

If you require assisted entry or entrance at the rear of the building, we recommend calling us before you arrive +61 2 9225 1775.

More information
artgallery.nsw.gov.au/visit/access

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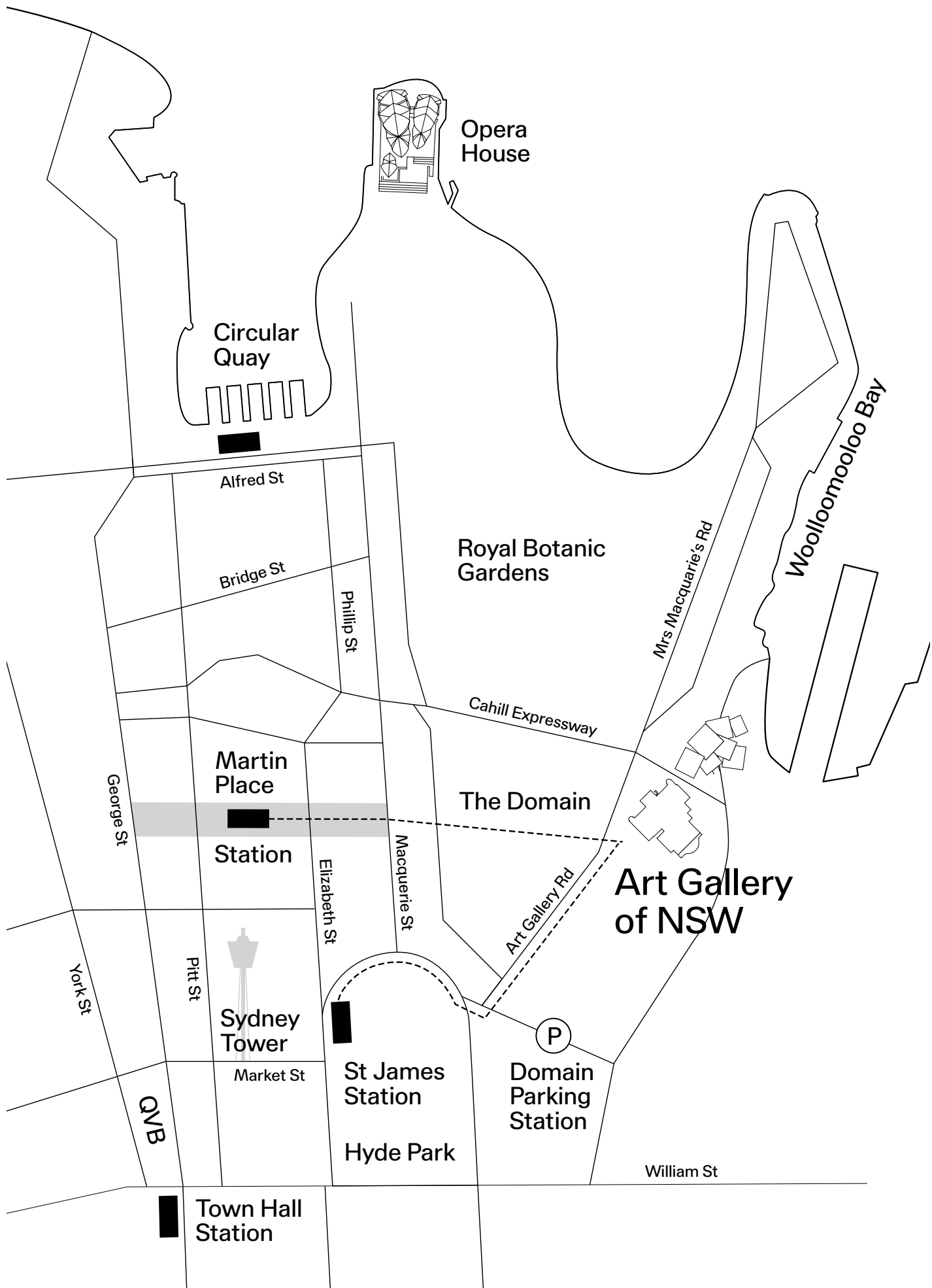
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