



# Annual Report 2023–24

# Annual Report 2023–24

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 2024.

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  
[XXX October 2024](#)

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Compiled by Governance and Services team,  
Art Gallery of New South Wales  
Designed by George Hatton (Studio Thomas Hatton)  
Edited by Helen Curran

Entity name: Art Gallery of New South Wales Trust,  
trading as the Art Gallery of New South Wales  
(ABN 24 934 492 575).

The Art Gallery of New South Wales Trust is a statutory  
body incorporated under the *Art Gallery of New South  
Wales Act 1980*. At 30 June 2024, the Art Gallery was an  
executive agency under the Department of Enterprise,  
Investment and Trade; from 1 July 2024, it is an executive  
agency under the Department of Creative Industries,  
Tourism, Hospitality and Sport.



# President's foreword

The Art Gallery of New South Wales has now successfully completed its first full financial year since the delivery of the Sydney Modern Project in late 2022.

It is a testament to the many individuals involved across all aspects of the Art Gallery that we have been able to not only build on the success of our transformation but also meet our ambitious vision to be a globally significant art museum based in Sydney, reflecting and exploring perspectives from our place in the world.

Our purpose has never been clearer: to create meaningful encounters with both historical and contemporary art and enrich the state of NSW. Walking through the Art Gallery's buildings over the past year, it always gives me a great sense of pride to witness firsthand the fulfilment of this purpose, and our unique role in the public life of Sydney and NSW. All visitors are warmly welcomed, and everyone is valued.

As we have transitioned from the delivery of the Sydney Modern Project to an exciting new 'business as usual' this year, we have also recognised the need for a new strategic focus to maximise the return on the Sydney Modern investment. Launching our four-year Strategic Plan 2024–28, we have carefully considered the many societal, demographic and cultural changes taking place in Australia and internationally that play a critical role in shaping our future direction and operations, both onsite and online. Most importantly, this includes recognition of the unique significance of First Nations knowledge to Australia and the world. I am confident our new plan demonstrates important alignment with the NSW Government's *Creative Communities* initiative and will enable us to successfully navigate the many challenges and opportunities ahead.

Throughout this financial year, we have been fortunate to have had the support of both the NSW Government and our generous philanthropic benefactors in enabling the ongoing delivery of our mission. We continue to benefit from an extraordinary public and philanthropic partnership, and the tireless work of the Art Gallery of New South Wales Foundation and its hardworking chair Bella Church is particularly acknowledged. Celebrating 40 years, the Foundation remains vital to the building of our rich and varied collection for all to study and enjoy.

With an ambitious program of major exhibitions and community programs across our expanded campus and touring regionally, our very active Major Patrons Committee has become a significant source of support for the Art Gallery, under the leadership of chair Liz Lewin. We also continue to work with a diverse and generous group of sponsors who remain committed to bringing exceptional art experiences to the community, both in Sydney and beyond.

We also thank Destination NSW for their crucial continued support. Generating a strong investment in the tourism and events sector, our 14th year in partnership has enabled the Art Gallery to present Art After Hours programming and major exhibitions such as *Kandinsky* and *Louise*

*Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* This year marked the first time two major ticketed exhibitions were supported over the summer, and Destination NSW also provided valuable support for our first major international winter exhibition, *Alphonse Mucha: Spirit of Art Nouveau*.

Support from Create NSW delivered important engagement both in Sydney and regionally through its Blockbusters Funding Initiative. We are grateful for their support of the regional tours of *William Kentridge: I Am Not Me, the Horse Is Not Mine and Wynne Prize 2023*, the Art Gallery's inaugural *Volume* festival in 2023 and the *Kandinsky* exhibition.

I thank our leadership partner, Aqualand, whose deep and enduring commitment is acknowledged in the Aqualand Atrium in the Naala Badu building. Similarly, our presenting partners, ANZ and Optus, have once again provided significant support. ANZ delivered ongoing backing for the 2023 and 2024 *Archibald, Wynne and Sulman Prizes* exhibitions, marking an outstanding 15 years of support for these prizes. Optus delivered high-speed 5G access in Naala Badu, enhancing our visitors' experiences in our new gallery spaces.

Our major partners contributed crucial ongoing support: EY as a major sponsor of *Dreamhome: Stories of Art and Shelter* and *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*; Macquarie Group for our 20th-century galleries; and UBS for contemporary exhibitions including *Hoda Afshar: A Curve is a Broken Line*, brick vase clay cup jug, *The National 4: Australian Art Now*, *Wendy Sharpe: Spellbound and Making Worlds*. Significantly, Herbert Smith Freehills continued its longstanding support, providing valuable professional guidance and sponsoring the 2023 and 2024 *Archibald, Wynne and Sulman Prizes*. This year two partners celebrated 20 years of supporting the Art Gallery: J.P. Morgan, a major partner of *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*; and hotel partner Sofitel Sydney Wentworth, supporting the 2023 and 2024 *Archibald, Wynne and Sulman Prizes* and the *Louise Bourgeois* exhibition. We also thank the Bank of China for enabling us to undertake important conservation projects and its valuable support of the Art Gallery members' concert series.

Sharing our stories and promoting the depth of our exhibition programming is only possible with the welcome support of our media partners. JCDecaux supported the 2023 and 2024 *Archibald, Wynne and Sulman Prizes, Dreamhome: Stories of Art and Shelter, Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* and *Kandinsky*. The Sydney Morning Herald, Schwartz Media (*The Monthly, The Saturday Paper* and *7am*) and Broadsheet also provided valuable marketing support. We thank Orotan for its support of the *Archie 100: A Century of the Archibald Prize* tour, and with their increased engagement, they became a major partner of the *Archibald, Wynne and Sulman Prizes 2024* and *Atelier*. Support partners such as the City of Sydney, Porter's

Paints, Glenfiddich, Hendrick's Gin, Chandon, Moët & Chandon, Mount Pleasant Wines, Mr Cook and Valiant Events also contributed to a rich range of programs, special events and exhibitions. We were delighted to host the third iteration of the La Prairie Art Award, an annual acquisitional award supporting Australian women artists, with this year's recipient, Marikit Santiago, benefiting from an international artist residency. We were very pleased this year to welcome two new partners: Singapore Airlines, supporting our international ticketed exhibitions as our official airline partner for *Alphonse Mucha: Spirit of Art Nouveau*; and Defender, part of the Jaguar Land Rover Group Australia, whose support went towards the lead-up to *Volume 2024*.

I thank our President's Council for its generous support of our exhibitions in 2023–24. I am deeply grateful for the personal support provided by each member of the Council during the past year. We should not underestimate the time and commitment required, and it has been my great privilege to have worked so collaboratively with each of them.

On behalf of the trustees, I acknowledge and thank the Art Gallery Society of New South Wales and its members who have now supported the Art Gallery for a remarkable 70 years. With membership at the highest levels ever recorded, the Society has contributed over \$1 million to the Art Gallery over the past year, and we sincerely thank the council and its leadership – president Sue Jackson and recently appointed executive director Yvette Pratt.

Our loyal volunteers have provided their enthusiastic expertise guiding, supporting and inspiring all our visitors across our expanded campus. Their dedication, commitment and passion for the Art Gallery ensures enriching visitor experiences and services, and I extend our thanks to them all.

Thanks go to the Art Gallery's director, Dr Michael Brand, and his Executive team who have all worked so tirelessly throughout this important transition phase of the Art Gallery as it embraces the expanded campus and revolutionises how art and culture are experienced in Sydney and beyond. We are indebted to their ambition, determination and hard work in enhancing and diversifying our reach, empowering our talented staff and ensuring art experiences are available for all through increased accessibility, representation and engagement.

The dedicated work of all Art Gallery staff is noted and enormously applauded. With the many new and often unexpected challenges presented across a significantly expanded campus, including new buildings finding their operational rhythm, I can confidently say each and every one of our staff has not only risen to the challenge but delivered beyond all expectations. None of what we do, or promise we will do, will happen without their passion and expertise, and thanks go to them all.

I acknowledge my fellow trustees and sub-committee members and pay tribute to their enormous generosity and exceptional service to the Art Gallery. Not only do all trustees attend and support each of the board meetings throughout the year, they also generously provide their guidance and expertise as members of our important sub-committees and make themselves available for advice and assistance to the Art Gallery generally. My gratitude goes to my deputy president and chair of our Finance, Audit and Risk Committee, Sally Herman; to Andrew Cameron, chair of the Acquisitions and Loans Committee; to Liz Lewin, chair of the Major Patrons Committee; and to Lachlan Edwards, who was appointed chair of the Audience and

Engagement Committee in September 2023. I also sincerely thank Professor S Bruce Dowton who completed his term in December 2023 after nine years as a highly valued trustee. I am grateful to them all for their collegial support and dedicated leadership.

This is my final president's foreword to the annual report. At the end of this year, I will complete my last term as president of the Art Gallery of New South Wales Trust's Board of Trustees. I regard myself as having been very lucky to have been invited back to the Art Gallery as president in 2016. Having had the honour and joy of being president from 1997 to 2006, I never dreamt that I would be given the opportunity again.

Working with an outstanding group of trustees and management to oversee the building and delivery of the new building, Naala Badu, was one of the highlights of my career. I have no doubts the Art Gallery has years of great achievements ahead of it, and I am very grateful for being allowed to be a part of its history.



David Gonski AC  
President  
Art Gallery of New South Wales Trust  
17 October 2024

# Director's statement

As I reflect on this past financial year at the Art Gallery of New South Wales, there is a deep sense of pride and satisfaction as we celebrate an exciting new rhythm of public engagement, with record visitation across our expanded campus. Building on the success of our once-in-a-generation transformation, we are proud to have created a unique art museum experience on Gadigal Country in Sydney for our Australian and international audiences. We are particularly delighted that the way we have been able to bring together art, architecture and landscape on our campus has resonated so strongly with visitors and been recognised with multiple awards.

At the heart of our vision is recognition of the uniqueness of our location and the layering of its histories, along with a profound respect for Indigenous knowledge and language. We are therefore greatly honoured that the Art Gallery's two buildings on this significant site in Sydney now bear the Aboriginal names Naala Nura and Naala Badu. They evoke a powerful sense of place – this place of extraordinary physical beauty with its complex, contested histories. We carry these names with the deepest respect.

It was also particularly satisfying to receive global recognition for sustainable design and construction ahead of the first anniversary of Naala Badu. The six-star Green Star Design & As Built rating awarded to the new building, designed by Pritzker Prize-winning architects SANAA with executive architect Architectus and landscape architect McGregor Coxall, and built by Richard Crookes Constructions, represents international leadership in environmentally sustainable design and building practices. This was followed by an Australian Library Design Award in the Special Library category. Our state-of-the-art new facility comprises one of Australia's largest art museum libraries, the National Art Archive and the country's first children's art library, with the award jury praising its beautiful, interactive and engaging spaces for our visitors to connect with the collection.

Inspired by new art experiences, visitation to our expanded art museum campus exceeded 2 million in the first financial year of its operation, placing the Art Gallery among the world's top 30 most-visited art museums. Indeed, as I write this message, total visitation to the Art Gallery since completion of the Sydney Modern Project in December 2022 has exceeded 4.1 million. As well as celebrating record visitation, we are delighted that the diversity of the Art Gallery's audience also continued to grow in 2023–24, with younger audiences in particular drawn to our Art After Hours programming.

Our expanded exhibitions program has underpinned this success, with crowds once again flocking to see Australia's favourite art awards, the Archibald, Wynne and Sulman Prizes. We also held two highly successful exhibitions as part of the Sydney International Art Series: *Kandinsky* and *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*

I was particularly pleased that the subject of our first major solo exhibition in our new SANAA-designed building was the great Louise Bourgeois. We were honoured to introduce this deeply influential artist to new generations and to share the strange beauty and emotional power of her art with Sydney. Bold artists inspire art museums towards new approaches. Bourgeois's art inspired an exhibition that fully exploited the dramatic potential of our expanded art museum. The scale of this exhibition, which was one of the most extensive ever dedicated to an international woman artist in Australia, demonstrated our commitment to revealing the depth and complexity of the artistic careers we explore and celebrating the work of women artists in our collection and exhibitions.

Reflecting on *Kandinsky*, to be able to show these spectacular works – most of them for the first time in Australia – was a great privilege, and I extend particular thanks to our colleagues at the Guggenheim Museum in New York for their close collaboration. We were thrilled to offer a new generation of Australian audiences the chance to look afresh at this influential modernist's groundbreaking artistic vision. The staging of this wide-ranging survey, which drew upon the most recent scholarship, offered new insights into a modernist innovator who was unwavering in his belief in the transformative power of art against all odds.

It was also a great pleasure to present Hoda Afshar's first major solo exhibition at the Art Gallery of New South Wales, *Hoda Afshar: A Curve is a Broken Line*. Hoda Afshar is one of the most exciting artists working in Australia today. While her work explores themes of violence and pain, it also speaks to the transformative potential of image-making, which is of profound importance to art institutions as agents of advocacy and emotional encounter. Her work gives visibility to marginalised voices and serves as a powerful reminder of art's capacity to embolden, inspire and move. Her own voice as an artist is a defiantly international one.

*Alphonse Mucha: Spirit of Art Nouveau*, our first major winter exhibition, was exclusive to the Art Gallery and showcased the timeless works of the art nouveau master. Thanks to the close and generous collaboration with the Mucha Foundation in Prague, this extensive exhibition brought many of Mucha's exceptionally important works to Sydney, revealing an artist and designer whose powerful influence remains with us today, some 85 years after his death.

The Art Gallery was proud to break new ground in the curation of music in public art museums with the launch of *Volume*, our first dedicated festival of live and cutting-edge music, film and dance, made possible by our expansion through the Sydney Modern Project. We were thrilled to invite some of the most innovative and bold local and international musicians to the Tank to create unique music experiences across the 17-day event. This included the Grammy Award-winning American R&B

singer-songwriter Solange and Zambian musician and rapper Sampa the Great. *Volume* also included a diverse program of free events that brought together internationally renowned experimental musicians along with rising local musicians for a series of one-off experiences that melded music and art.

In close alignment with *Creative Communities*, the NSW Government's policy to support artists, creatives and cultural organisations, we have also celebrated increased engagement with Western Sydney and regional communities across NSW and Australia. Our partnership with Blacktown Arts welcomed children and families to explore a world of art, nature and play at the new Hive Festival as part of the Sydney Festival 2024. Of the over 95,000 students hosted by the Art Gallery in 2023–24, almost 32,000 were from Western Sydney.

Indigenous art education has also been an ongoing focus. In 2023–24, a monthly Youth Justice program was delivered in Mount Druitt, and cultural workshops were delivered by Aboriginal artists in Youth Justice Centres across NSW, including in Dubbo, Kariong and Campbelltown. We also partnered with ten regional galleries across NSW for regional touring exhibitions and were proud to celebrate visitation by regional NSW audiences exceeding 65,000.

Significantly, we also marked the 40th anniversary of the Art Gallery of New South Wales Foundation. Over the past four decades, the Art Gallery has acquired more than 70 major works of art with funds from the Foundation, several of which are some of the most loved pieces in the collection. To mark the 40th anniversary, the Foundation supported a major new acquisition by one of the finest still-life painters of the Spanish Golden Age, Juan de Zurbarán, *Still life with apples on a pewter plate and a pear* c1641. We are very fortunate to have the opportunity to acquire this compelling painting. It is through acquiring such works that we build new strengths of enduring value in the collection as part of my and the Art Gallery's goal of ensuring the continuing prominence of historical art in our collection displays.

As the Brett Whiteley Studio approaches its 30th anniversary in 2025, we are undertaking building upgrades to secure the Studio's ongoing life as a celebrated museum both nationally and internationally. These upgrades will ensure that all members of the community can access this public art museum, which provides an inspiring insight into the creative process of one of Australia's most revered artists. While the Studio is closed, we are excited to be touring an exhibition of Brett Whiteley's works, including some of his most iconic paintings, to new audiences in Australia and to share these works with gallery partners in Queensland, Western Australia, regional NSW and Victoria.

While our collection, our buildings and our many achievements over the past year are to be celebrated, it is always our people and their commitment and vision that are at the heart of all we do. I wish to acknowledge and sincerely thank the dedication of the staff and our team of loyal volunteers. Our Board of Trustees and committee members once again gave so generously of their time and expertise. There is no doubt we could not have achieved all that we have without the combined purpose and impact of so many.

Finally, I would like to take this opportunity to acknowledge this is David Gonski's final year as president of the Board of Trustees. Over two terms, David has led the Art Gallery with distinction through some of our most momentous

periods and during the most significant transformation in our history. Quite simply, his contribution to the Art Gallery, and to art and culture in this country more broadly, cannot be overstated. Thank you, David, from us all.



Dr Michael Brand  
Director  
Art Gallery of New South Wales  
17 October 2024

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 incorporated under the *Art Gallery of New South Wales Act 1980* and, as at 30 June 2024, was an executive agency under the Department of Enterprise, Investment and Trade. From 1 July 2024, it is an executive agency under the Department of Creative Industries, Tourism, Hospitality and Sport.

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 2023–24

Visitation to our expanded art museum campus has increased significantly in 2023–24 as we mark the first full financial year since opening our new building, Naala Badu, in December 2022.

2,214,716	visits to the Art Gallery, Brett Whiteley Studio and our touring exhibitions – almost 15% more than in 2022–23
2,032,098	visits to the Art Gallery campus (Naala Badu and Naala Nura)
167,548	visits to our touring exhibitions
15,070	visits to the Brett Whiteley Studio
274,256	visitors attended our public and learning programs <ul style="list-style-type: none"> <li>• 94,449 students and teachers participated in learning programs</li> <li>• 66,561 visitors engaged with family experiences</li> <li>• 83,722 people participated in other public programs</li> <li>• 29,524 visitors attended guided tours</li> </ul>
101,093	Art After Hours attendees
68,829	<i>ARTEXPRESS 2024</i> attendees
3171	guided tours
236	volunteers
16,359	volunteer hours
37,238	total artworks in collection
\$1.91 billion	total value of art collection
503	artworks acquired, including donations to our research library

\$27.2 million	value of artworks purchased for and gifted to collection
2265	works processed for exhibition by the Conservation Department
2371	Archibald, Wynne and Sulman Prizes entries received (2024)
4000+	Young Archie entries received (2024)
\$353,000+	in art prizes to Australian artists, including Archibald, Wynne and Sulman Prizes (2024)
\$16.6 million	cash sponsorship
\$1.7 million	in-kind sponsor support





**President**  
**Mr David Gonski AC**

BCom, LLB, FAICD (Life), FCPA, Hon LLD (UOW), Hon DBus (USyd)

David Gonski is chancellor of the University of New South Wales and chairman of the UNSW Foundation Ltd. He is non-executive chairman of Barrenjoey Capital Partners Group Holdings Pty Ltd, chairman of Sydney Airport and chairman of Levande Pty Ltd. 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 member of the Commonwealth Government's Competition Taskforce Expert Advisory Panel, and a patron of the Australian Indigenous Education Foundation, Raise Foundation and NAISDA Foundation. He is also 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 and the ASIC External Advisory Panel, director of Singapore Airlines Ltd, the Westfield Group and Singapore Telecommunications Ltd, and chairman of Coca-Cola Amatil Ltd, the Australian Securities Exchange Ltd, the Sydney Theatre Company, the Guardians of the Future Fund, the Australia Council for the Arts, the Board of Trustees of Sydney Grammar School and Investec Bank (Australia) Ltd.

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



**Vice-president**  
**Ms Sally Herman OAM**

BA, GAICD

Sally Herman is an experienced director in the fields of financial services, retail, manufacturing and property. She had a successful executive career in financial services in both Australia and the United States, transitioning in late 2010 to a full-time career as a non-executive director. Prior to that, she had spent 16 years with the Westpac Group. Ms Herman now sits on both listed and unlisted boards, including three ASX 200 companies, Suncorp Group Ltd, Premier Investments Ltd and Breville Group Ltd. 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**

Tony Albert is one of Australia's foremost contemporary artists with a longstanding interest in the cultural misrepresentation of Aboriginal people. Drawing on both personal and collective histories, his multidisciplinary practice considers the ways in which optimism might be utilised to overcome adversity. Mr Albert is acknowledged industry-wide as a valued ambassador for Indigenous community and culture. He was the inaugural Fondation Cartier pour l'art contemporain First Nations Curatorial Fellow and is the first Indigenous trustee for the Art Gallery of New South Wales and a member of the Art Gallery's Indigenous Advisory Board.

Mr Albert is also a board member for the City of Sydney's Public Art Panel and member of the Art & Place Board at the Queensland Children's Hospital. In January 2023 he was awarded an Honorary Doctorate by Griffith University for his significant contribution to the arts. Mr Albert was recently awarded several prestigious public commissions both within Australia and internationally, including an installation for Public Art Fund's *Global Positioning*, which debuted in January 2022 throughout New York City, Chicago and Boston. In 2022 he was included in *Prime: arts next generation* (Phaidon), featuring the top 100 most distinctive and innovative young artists from around the world.

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 15 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. She has also been a director of the Sydney Theatre Company since 2018 and was appointed chair of the Sydney Theatre Company Foundation in March 2024.

Since 2005 she has been involved as a volunteer and supporter of various community organisations, including establishing Step into Work. She is a director of Prisma Investment Pty Ltd and in 2019 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 businessman and arts supporter, philanthropist, art collector and arts sector advocate. He is founder and chair of the Andrew Cameron Family Foundation.

Mr Cameron is currently a board member of Sydney Festival and, until recently, was chair of Artspace Visual Arts Centre and of the Art Gallery of New South Wales Foundation. 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. He subsequently completed an MBA at the Australian Graduate School of Management.

In 2014 he was awarded a 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; term expired 31 December 2023.



**Member**  
**Mr Lachlan Edwards**

BEc GDAFI MAICD

Lachlan Edwards is the founder and head 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 Ltd 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 Ltd (incorporating Yalumba Wine Co and Negociants Wine Distribution), and various Perennial Group companies, namely Perennial Value Management Ltd, Perennial Partners Pty Ltd and Daintree Capital Management Ltd. She completed her final term as director of the Ascham School Foundation at the end of 2023.

Ms Grant is a former non-executive director of Sydney Dance Company and Pacific Brands Ltd. She has over 15 years investment banking experience, having worked for UBS as an executive director for over 12 years. She holds a Bachelor of Economics from Sydney University, and is a Fellow of the Australian Institute of Company Directors and a member of Chief Executive Women.

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 Ltd, 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 and an ambassador of Australian Indigenous Education Fund. 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 of 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, which has provided philanthropic support to the arts sector, particularly where art and education for 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. She has a research-driven practice looking to the intersection of art, science and nature, and works across two- and three-dimensional media in the expanded disciplines of sculpture, installation and drawing.

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 the 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 the 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 153-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 links the new and original buildings. The new building Naala Badu opened in December 2022 and is the most significant cultural development 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 museum 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, the Australian Institute of Art History and the Australian National University, where he is an honorary professor.

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. Ms Page leads and is responsible for the management of the Art Gallery's acquisition program, the conservation and display of the collection, curatorial development of exhibitions, film, music and children and families programs. She also oversees the areas of registration, collection management, library and archives 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.

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 gallery roles, she was a lecturer in Museum Studies at the University of Sydney and lectured in Hong Kong.



**Chief Operating Officer**  
**Mr Hakan Harman**

BCom (Accounting), MPAdmin, 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, audiovisual, 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's Diversity and Inclusion Steering Committee and Sustainability Committee. Mr Harman also volunteers as non-executive director and chairman of the board of Seniors Rights Service NSW and is a member of the Ministerial Advisory Council on Ageing.



**Director of Program Delivery**  
**Ms Sally Webster**

BA (Art History, English), GradDip (Museum Studies)

Sally Webster joined the Art Gallery of New South Wales' Executive team in 2024 as director of the newly formed Program Delivery division. Her portfolio covers Exhibitions, Creative Learning, Engagement and Touring, Content and Design, and she is the executive lead of the Art Gallery's Audience and Engagement Committee.

Ms Webster's new role follows her successful tenure as head of the Sydney Modern Project from 2015 to 2023. In this position, she managed the Art Gallery's major expansion project from the completion of the international design competition, in 2015, to the opening of the award-winning new building, Naala Badu. Ms Webster is a member of the International Council on Monuments and Sites and is the executive sponsor of the Art Gallery's disability employee network. Before joining the Art Gallery in 2012, she held project and curatorial roles with Arts NSW and the Historic Houses Trust of NSW, where she managed a number of arts and cultural development projects, as well as developing and delivering exhibitions.



**Director of Audiences and Development**  
**Mr John Richardson**

BA (Economics), MA (Arts Administration)

John Richardson has been a member of the Art Gallery of New South Wales Executive team since 2014. He played a pivotal role in the success of the Sydney Modern Project Capital Campaign. This unprecedented initiative, which realised the stunning Naala Badu building, secured over \$150 million in private contributions, significantly complementing the NSW Government's \$244 million commitment.

Mr Richardson is responsible for building and cultivating strong relationships with corporate partners, government entities and philanthropists. In addition, he oversees visitor experience, marketing and communications, food and beverage outlets, and retail operations at the Art Gallery. In his role, he also collaborates with the Art Gallery Society, significantly contributing to the Art Gallery's membership program.

Prior to joining the Art Gallery, Mr Richardson worked at Back Row Productions and the New 42nd Street Project in New York City. From 2006 to 2014, he spearheaded the commercial transformation of the South Sydney Rabbitohs as their chief commercial officer, establishing the club as a benchmark for sports administration in Australia.



# Board of Trustees meetings

The Board of Trustees comprises 11 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 2023 to June 2024. Trustee attendances were as follows: David Gonski (president) (6/6); Sally Herman (vice-president) (6/6); Tony Albert (5/6); Anita Belgiorno-Nettis (6/6); Andrew Cameron (6/6); Bruce Dowton (2/3); Lachlan Edwards (5/6); Kiera Grant (5/6); Liz Lewin (6/6); Paris Neilson (4/6); Caroline Rothwell (6/6).

## Board of Trustees committees

Board of Trustees committees generally comprise a subset of board members based on their areas of interest and expertise. Relevant senior staff members and other experts are included as appropriate. The 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 Committee

The Acquisitions and Loans 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, deaccessions. Based on these considerations, recommendations are made to the Board for ratification.

The Acquisitions and Loans Committee met six times between July 2023 and June 2024. Attendances were as follows: Andrew Cameron (chair) (6/6); Tony Albert (5/6); Anita Belgiorno-Nettis (5/6); Geoff Ainsworth (non-trustee member) (4/6); Mark Nelson (non-trustee member) (4/6); Caroline Rothwell (4/6); Liz Lewin (5/6); Kiera Grant (3/4).

## Finance, Audit and Risk Committee

The Finance, Audit and Risk 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 2023 and June 2024. Attendances were as follows: Sally Herman (chair) (5/5); Bruce Dowton (3/3); Catherine Brenner (non-trustee member) (5/5); Sue Gilchrist (non-trustee member) (5/5); Mark Nelson (non-trustee member) (4/5); Jacqui Vanzella (non-trustee member) (4/5).

## Audience and Engagement Committee

The Audience and Engagement Committee provides oversight of the Art Gallery's various audience and engagement strategies.

The Audience and Engagement Committee met six times between July 2023 and June 2024. Trustee attendances were as follows: Lachlan Edwards (chair from September 2023) (5/6); Anita Belgiorno-Nettis (6/6); Tony Albert (6/6); Kiera Grant (5/6); Liz Lewin (6/6); Paris Neilson (5/6); Caroline Rothwell (4/6).

## Major Patrons Committee

The Major Patrons Committee supports fundraising for all projects across the Art Gallery campus. The Major Patrons Committee met six times between July 2023 and June 2024. Trustee attendances were as follows: Liz Lewin (chair) (6/6); Andrew Cameron (3/6); Anita Belgiorno-Nettis (1/6); Bella Church (3/6); David Gonski (6/6); Justin Miller (5/6); Mark Nelson (5/6); Paris Neilson (2/6); Peggy Yeoh (3/6).

# Organisational structure

## Minister for the Arts

## Department of Enterprise, Investment and Trade

to 30 June 2024

## 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

### Deputy Director and Director of Collections

Maud Page

First Nations

Australian Art/Brett Whiteley Studio

Conservation

International Art

Projects (Art, Music, Film, Families)

Registration

Research Library and Archives

### Chief Operating Officer

Hakan Harman

Facilities and Sustainability

Finance and Administration  
Gallery Services and Security

General Counsel and Rights and Image Licensing

Government Relations and Governance

Information Communications Technology and Digital

People and Culture

Purchasing and Contracts

### Director of Program Delivery

Sally Webster

Content

Creative Learning, Engagement and Touring

Design

Exhibitions

### Director of Audiences and Development

John Richardson

Business Development

Marketing and Communications

Membership (Art Gallery Society)

Philanthropy and Major Gifts

Retail

Venue Management

Visitor Experience



The Art Gallery of New South Wales Strategic Plan 2019–23 was developed to guide our expansion and transformation through the Sydney Modern Project, culminating in the opening of our new building Naala Badu – on time and on budget – on 3 December 2022.

We have now successfully delivered the 41 initiatives set out in the Strategic Plan in support of these goals. In this annual report, we are pleased to deliver our final reporting against the Strategic Plan's five strategic goals: Campus, Art, Audience, Strength and People.

Now the Sydney Modern Project is complete, we welcome the new opportunities arising from our expansion and transformation and recognise the momentous rejuvenation and reinvigoration we can bring about through our position at the very heart of the cultural life of our city, our state and our nation. The Art Gallery of New South Wales Strategic Plan 2024–28, released in May 2024, represents this next chapter of our journey (see page 27).

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

The Art Gallery’s award-winning expanded campus has already realised many of the Sydney Modern Project’s objectives, delivering numerous benefits to art, artists and audiences.

Central to our vision of the Sydney Modern Project transformation is a deep respect for Indigenous knowledge, and we are deeply honoured that our two buildings received Aboriginal language names, announced in April 2024. The new building is named Naala Badu, meaning ‘seeing waters’ in the Sydney language, and our original Art Gallery building is named Naala Nura, meaning ‘seeing Country’. These names draw on both the architecture of the buildings and their location on Gadigal Country.

Visitation to our expanded campus exceeded 2 million in its first year of operation, placing the Art Gallery among the world’s top 30 most-visited art museums, according to *The Art Newspaper’s* 2023 international visitor survey.

This record result has continued into our first full financial year as an expanded campus, with visitation surpassing 2 million in the year to 30 June 2024 and nearly 3.5 million visits in total since December 2022. Also increasing is the diversity of the Art Gallery’s audience, along with the number of students, schools and teachers participating in our education programs.

Our new spaces have allowed us to bring even more ambitious exhibition programming to Sydney. For the first time, we presented two major international summer exhibitions as part of the Sydney International Art Series 2023–24: *Kandinsky*, in Naala Nura, and *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* in Naala Badu.

The innovative *Volume* series, launched in September 2023, also realised the opportunity to offer audiences new art experiences, with original programming across music, film and performance. *Volume* was headlined by the Grammy Award–winning R&B singer–songwriter and multidisciplinary artist Solange and featured a sold-out site-specific performance in the Tank.

As well as resonating strongly with visitors, our unique art museum has continued to be recognised with national and international awards in architecture and building excellence.

In December 2023, our new building, Naala Badu, was awarded six stars under the Green Star Design & As Built

certification system, representing world leadership in environmentally sustainable design and building practices. The building was designed by Pritzker Prize–winning architects SANAA, with executive architect Architectus and landscape architect McGregor Coxall, and built by Richard Crookes Constructions.

After winning the Sulman Medal for Public Architecture in June 2023, Naala Badu was also honoured with a National Award for Public Architecture from the Australian Institute of Architects in October and the internationally prestigious Apollo Award for Museum Opening of the Year, announced in London in December.

Naala Nura, our revitalised original building, has also created popular new ways for our visitors to engage with art. The latest recognition for our new library, designed by Tonkin Zulaikha Greer, is the Australian Library Design Award for Special Library 2024. The jury praised the library’s beautiful, interactive and engaging spaces for our visitors to connect with the collection. The state-of-the-art, fully accessible facility comprises one of Australia’s largest art museum research libraries, the National Art Archive, and the country’s first children’s art library.

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

Regular changes to our collection displays bring exciting, unexpected and scholarly interpretation to exhibited artworks from our 153 years of collecting. With such collection breadth, we chose in 2023–24 to focus on pertinent thematics, exploring sustainability in our Grand Courts, for example, and applying a First Nations lens to every floor of Naala Badu and Naala Nura.

Local artists brought a fresh and specialist eye to the collection, with Glenn Barkley’s exhibition *brick vase clay cup jug* displaying over 270 artworks and an installation made by communities of the Shoalhaven, NSW. Alongside the NSW artists taking part in the Archibald, Wynne and Sulman Prizes, local artist Wendy Sharpe painted a monumental mural during visiting hours as her exhibition *Wendy Sharpe: Spellbound* was installed and Jelena Telecki was the inaugural painter for our Contemporary Projects space in Naala Badu with *Jelena Telecki: Mothers, Fathers*.

NSW artist Marikit Santiago was awarded the La Prairie Art Award, which enabled her to travel with her family to Switzerland for a major art exhibition and residency, as well as contributing two important paintings to the collection. Her paintings were displayed alongside works by key international artists such as African American Rashid Johnson, whose multimedia work *The broken nine* 2021 was commissioned for the Metropolitan Opera in New York and gifted to the Art Gallery by a group of major, mostly Hong Kong–based, benefactors.

This year Biennale of Sydney curators chose works from our collection to feature with works from international artists to highlight themes such as resilience and nuclear testing in the Pacific. The intimacy and power of communities gathering for a common cause was further explored in a monograph exhibition of the Iranian-born Australian artist Hoda Ashfar, which also toured to the University of Queensland.

The first ticketed exhibition held in the newly opened Naala Badu was dedicated to one of the most celebrated female artists of all time, Louise Bourgeois. With sculptures, installations, paintings and textile works loaned from around the world shown on two floors, including the iconic Tank, the exhibition drew 120,000 visitors and the attention of international media and the global arts community.

An exhibition in the adjacent building of Naala Nura highlighted the work of Georgiana Houghton, a mostly unknown British artist and spiritualist whose expressions in colour and form make her the world’s earliest known abstract artist. *Georgiana Houghton: Invisible Friends* offered a counterpoint to our exhibition on renowned artist Vasily Kandinsky, an Art Gallery partnership with the Guggenheim Museum in New York. The focus on colour and emotion also enabled us to show the Australian artist Desmond Lazaro, who created a special installation for children within the exhibition. Together, *Kandinsky* and Lazaro’s *Point and Line to Plane* delighted over 152,000 visitors.

# Audience

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

Along with increased visitation to our expanded Art Gallery campus, the diversity of our audience in 2023–24 also continued to grow.

We are proud that our institutional-wide priority to broaden the reach of our art experiences – art for all – is providing more art, in more ways, to more people. We have achieved this growth with inclusive, accessible and ambitious exhibitions and programs that connect communities across the state to artists and the Art Gallery’s collection.

Supporting this growth are our public engagement and marketing campaigns that have focused on attracting new and infrequent visitors while continuing to engage with existing audiences. Visitation to the Art Gallery website continues to grow, up more than 20% on last year, along with our social media audience, up more than 30%, providing greater opportunities to reach new audiences.

Younger audiences in particular have been drawn to Art After Hours programming and new ticketing initiatives for paid exhibitions, most notably our two-for-one offering on Wednesday nights, with Art After Hours visitation surpassing 100,000 in 2023–24.

As part of the Art Gallery’s focus on families, we presented the first Hive Festival for children and families in partnership with Blacktown Arts. This free festival featured artist-led workshops and performances over two weekends in January.

Expanded programming to include more live music, film and performance is one of the goals supporting the Art Gallery’s expansion. Initiatives such as the innovative *Volume* series are attracting new audiences and providing new ways of engaging with diverse communities and artists. In the lead-up to *Volume 2024*, we collaborated with the Asylum Seekers Centre in Sydney to provide opportunities for musicians seeking asylum in Australia and support their performance in the festival.

The Art Gallery plays a significant role in art education and creative learning, both onsite and online. In 2023–24, close to 100,000 students and teachers from across the state, Australia and the world participated in programs and visits. This was up 10% on the previous year. Our role as a highly respected centre of visual arts scholarship and education was further enhanced through professional learning programs for teachers, which included a two-day symposium and exclusive curatorial previews and exhibition events.

Regional engagement with artists and audiences continued to be a priority. In 2023–24, five touring exhibitions, including the inaugural *Wynne Prize 2023* regional tour, travelled to 14 venues across Australia, including ten regional NSW and Western Sydney galleries.

The Art Gallery’s Aboriginal and Torres Strait Islander Engagement Policy, developed by our First Nations Department, sets out the principles for the Art Gallery to engage with Aboriginal and Torres Strait Islander artists and communities. The policy ensures we apply best practice when we engage with Aboriginal and Torres Strait Islander artists and communities.

Our Diversity and Inclusion Strategic Framework and Diversity and Inclusion Action Plan 2022–25 guided programs and initiatives to increase participation and representation of diverse audiences with access requirements. There was increased demand for specialised art experiences from community groups such as aged-care facilities and the health sector. We expanded partnerships with a wide range of organisations to deliver creative and accessible learning programs, increasing opportunities for diverse audiences to participate.

# Strength

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

The Art Gallery’s expansion to a two-building art campus has seen a significant increase in events and support from our sponsors and strategic partners to grow our existing exhibitions program and acquisition of art.

To support the Art Gallery’s ambitions for the 2023–24 financial year, we focused on key areas to drive growth and revenue, including strategic realignment, partnership development and enhancing visitor experiences.

Key successes include:

- Taking a strategic approach to streamline operations, capitalise on new opportunities and strengthen relationships with existing partners.
- Increased investment from current partners following the opening of Naala Badu. We also welcomed two new partners, Singapore Airlines and Defender (part of the Jaguar Land Rover Group Australia), to our network of supporters, offering further exclusive benefits to our members and visitors.
- Developing a comprehensive bequest strategy with targeted outreach, personalised engagement plans and detailed resources to guide potential donors. This initiative has already resulted in several significant bequests.
- Continuing to drive strong annual giving and securing major gifts through deepened relationships with benefactors and focused stewardship. Substantial gifts received in 2023–24 have enabled us to expand our collection, enhance exhibitions and support educational programs.
- Significantly increasing revenue by delivering 284 events within our expanded venue spaces. This supports our strategy of leveraging facilities to enhance public engagement and financial sustainability.
- Enhancing tour operations to offer visitors richer, more immersive experiences, including a new guided tour of Aboriginal and Torres Strait Islander art in the Yiribana Gallery, led by Indigenous staff, and the new *State of the art* experience in Naala Badu.



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

At the heart of our continuing success lies the professional expertise of our staff and the generous support of our trustees, our members, our volunteers, our donors and our many partners. Their unwavering passion and commitment to our mission is what propels us forward.

The Art Gallery is committed to providing 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 aspect of difference.

Our values state that we are inspiring, welcoming, creative and meaningful. They complement the NSW public sector values of integrity, trust, service and accountability.

A year on from the completion of the Sydney Modern Project and the opening of Naala Badu, the Art Gallery undertook a significant realignment of functions and processes across our four divisions to better support our new campus model and ensure efficiency in our operations. At the same time, as a result of 2023–24 budget outcomes, we needed to reduce operating expenses.

A change management plan was developed which included a reduction in the number of staff positions. The changes were based on an assessment of the operational needs of our expanded campus, our forward exhibition program, budget submissions by divisions and departments, our fixed and non-discretionary operating expenses, and budget outcomes for 2023–24 and beyond. The realignment was informed by reviews of retail, venues and tourism revenue expectations, as well as a new content and publishing strategy encompassing content creation, editing and production.

The realignment was carefully considered and calibrated across the Art Gallery to ensure we can continue to deliver our core mission and provide exceptional exhibitions and programming for our audiences now and into the future. Overall, the staff establishment was reduced by 30 roles across 22 departments, resulting in the departure of nine staff members.

The realignment was implemented over a six-month period. During this time, the Health and Safety Committee, the Diversity and Inclusion Steering Committee and the Joint Consultative Committee played an active role in ensuring the Art Gallery consulted with staff effectively.

# Strategic Plan 2024–28

The Art Gallery of New South Wales has a unique role in the public life of Sydney and NSW. Our impact is universal by design, and we recognise and welcome our many diverse visitors both on campus and online. We recognise our strategies and related operations must be focused not just on art but also on accessibility, representation and engagement.

We have welcomed the support of both the NSW Government and our generous philanthropic benefactors in delivering the Sydney Modern Project, which has resulted in the expansion and renewal of our magnificent site in Sydney.

The Strategic Plan 2024–28, released in May 2024, outlines our vision for maximising return on this investment and for further nurturing our vital role in the fabric of life here in NSW and for regional communities across Australia. While our art collection and physical gallery spaces are at the heart of our role as the state art museum, our people, their commitment and their vision are truly at the core of everything we do and hope to achieve.

The new Strategic Plan recognises the changing environment in which we operate, including:

- the unique significance of First Nations knowledge to Australia and the world
- increasing competition for the attention of potential visitors from a wide array of cultural and entertainment offerings, both onsite and online
- demographic shifts, including ageing, migration and socio-economic changes
- the need for enhanced operational readiness and agility to adapt to the rapid pace of change
- the influence of social and political issues and opportunities such as diversity and inclusion, sustainability and climate change on visitor and stakeholder expectations
- the strain on funding for cultural institutions in the post-COVID-19 economy
- the impact of heightened competition for philanthropic and corporate support for public cultural institutions.

Taking this evolving environment into account, the Strategic Plan 2024–28 is built on four key pillars underpinning the development and prioritisation of our strategic objectives over the next four years.

The four pillars are:

- **First Nations first** – we recognise our campus is situated on unceded Gadigal Country and we acknowledge the immense value and significance of First Nations knowledge as it increasingly guides our way of life. We will embed First Nations perspectives into our operations as we continue to invite genuine engagement with Indigenous artists and communities.
- **Social change** – we recognise the evolving demographics of our society and the urban dynamics of our city. As the state art museum, our owners are

the people of NSW, who represent a diverse range of cultures that contribute to the multicultural success of our state. Accessibility is key to being a truly welcoming institution and will ensure that the art experiences we offer resonate with all the people we serve.

- **Sustainability** – we acknowledge our shared responsibilities towards creating a sustainable world for both current and future generations. As a leading public institution, we have a duty and an opportunity to promote best practices through our sustainability initiatives. We will develop sensitive and sustainable campus operations, including environmentally sound practices, as we journey towards net zero.
- **Art in a digital world** – digital engagement is now expected in all aspects of our internal operations and visitor offerings, while digital technologies are increasingly integrated into contemporary artistic practice. We will provide meaningful art experiences both onsite and online, and we recognise artificial intelligence and big data present significant opportunities to both improve our relevance to audiences and increase our social impact. This will also require the highest levels of data protection, cyber security and user privacy.

The Art Gallery's Strategic Plan 2024–28 will be measured against five key objectives:

1. Preserving and developing the NSW state art collection
2. Curating, developing and delivering exhibitions and programs onsite, online and across NSW
3. Resourcing and managing our operations in an efficient, effective and sustainable manner
4. Creating a sense of place ('From here')
5. Expanding our audience ('For all')

The Strategic Plan 2024–28 also aligns with the NSW Government's *Creative Communities* initiative, a ten-year vision that prioritises people, infrastructure and audiences. We recognise the intrinsic value of arts and culture, and we place great importance on ensuring equal access and support for artists and cultural practitioners across the state, with a particular focus on Western Sydney and regional NSW. Throughout this report, we provide details of Art Gallery initiatives that align with *Creative Communities*, particularly our work with First Nations, Western Sydney and regional NSW communities.

The Art Gallery will continue to position NSW as a global destination by strategically developing new markets and curating globally significant exhibitions and partnerships. By leveraging our collective expertise and forging strong alliances, we will work towards a vibrant and thriving arts community that enriches the lives of all.

3

# Operations and performance

# Collections

The Collections Department 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 37,238 objects. 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.



# First Nations

The First Nations Department works collaboratively to support a whole-of-organisation approach to recognising, respecting and valuing Indigenous perspectives, knowledge systems and methodology. It is supported by the Indigenous Advisory Group (IAG) to ensure the Art Gallery operates in a culturally appropriate manner and is relevant to artists and their communities. The IAG met five times in the reporting period and was central to the adoption in April 2024 of Aboriginal language names for the Art Gallery's buildings: Naala Nura (meaning 'seeing Country') for the original south building and Naala Badu (meaning 'seeing waters') for the new north building. The First Nations Department was formally established in March 2024 as part of the Art Gallery's realignment and in recognition of the collaborative work of First Nations staff.

In 2023–24 First Nations curatorial staff worked with the wider curatorial team to further embed First Nations perspectives and languages within collection displays across Naala Nura and Naala Badu, and in a focused display in the Yiribana Gallery. Global First Nations perspectives have also been represented, with recently acquired works by Ni-Vanuatu/Australian artist Jasmine Togo-Brisby on display in the Grand Courts. Highlights of targeted acquisitions include *Spearing fish and black swan* c1880, an extremely rare early work by the NSW Aboriginal artist Tommy McRae. Staff also contributed to the *Volume* series, engaging and working with the many Aboriginal musicians involved.

First Nations curatorial staff also facilitated the mentorship of Alinta Maguire, First Nations art curator cadet at Wollongong Art Gallery, in July and August 2023. The mentorship was supported by Create NSW's Fellowship, Mentorship and Volunteer Placement Program, a devolved funding program administered by Museums and Galleries NSW on behalf of the NSW Government.

To actively support the Art Gallery's commitment to appropriately acknowledging First Nations people and knowledge, First Nations staff have provided a free daily tour of the Aboriginal and Torres Strait Islander collection since 2020. In this reporting period, 1938 visitors engaged in these tours, with regular positive feedback received.

As part of their wider programs, First Nations staff delivered Home: Aboriginal Art from NSW, a multi-faceted regional education program for Stage 3 students in partnership with the NSW Department of Education's Arts Unit, regional galleries and their local Aboriginal communities. In 2023–24 the program ran in 52 schools across Anaiwan Country at New England Regional Art Museum, Kamilaroi/Gomeroi Country at Tamworth Regional Gallery, Gathang (Worimi and Biripi) Country at Manning Regional Art Gallery and Wiradjuri Country at Bathurst Regional Art Gallery. Now in its tenth year, this three-term, school-based program includes teacher professional learning, student workshops, a virtual excursion to the Art Gallery and an exhibition of students' works at their regional gallery. Online learning resources, including activities and videos to support the work of NSW Aboriginal artists Karla Dickens, Amy Hammond, Gabi Briggs Widders,

Tommy McRae *Spearing fish and black swan* c1880, pen and ink on paper, 21.6 x 28 cm, Art Gallery of New South Wales, purchased with funds provided by the Aboriginal Art Collection Benefactors and the Gil and Shay Docking Drawing Fund 2023

Dean Cross and Jonathan Jones, were developed as part of the program and are now available to all NSW schools. The Art Gallery supported professional development for Aboriginal artists in regional areas by funding artist-led art-making workshops for students at the regional galleries.

Programs staff also delivered the Djamu Indigenous Art Education program, which centres First Nations concepts and cultural practices to provide high-quality opportunities for First Nations students to learn about art, culture and vocational pathways in the visual arts. Djamu consists of Youth Justice, Metropolitan and Regional programs.

Within the Djamu Youth Justice program, staff worked with Yuwaalaraay artist Lucy Simpson, Yuwaalaraay language holder Priscilla Strasek and Murrawarri artist Tom Barker to co-deliver the Wirri Yinarrngu water carrier-making program to approximately 30 young women at Reiby Youth Justice Centre in Airds between October 2023 and March 2024 (see case study on page XX). In April 2024, staff worked with Kurna artist James Tylor on the Murlpaka bark shield-making project with approximately 16 young men at Orana Youth Justice Centre in Dubbo. The project provided young people with cultural support, leadership skills and mentoring experiences, with Department of Youth Justice staff and management encouraged to participate in cultural practices, learning and teachings. In June 2024, staff worked with Tongan artist Latai Taumoepeau, Rarotongan horticulturalists and the Botanic Gardens of Sydney Community Greening team to commence the installation of a Great Oceans Garden with 20 young men at Frank Baxter Youth Justice Centre in Kariiong.

The Djamu Metropolitan program (junior) was delivered onsite at the Art Gallery in late June 2024 to 20 Stage 3 First Nations students from Greater Sydney. Central to this program are workshops developed and delivered by artists whose works are on display at the Art Gallery. Arrernte/Kalkadoon artist Thea Anamara Perkins provided a landscape-painting workshop and Ngemba artist Andrew Snelgar assisted the students in shaping their own wooden shield or boomerang and painting this in natural pigments. Students also participated in educator-led tours of the collection and behind-the-scenes conservation tours to expose them to broad vocational possibilities.

Djamu Regional students from Wilcannia Central School were also provided with an insight into vocational opportunities during their visit to Sydney in October 2023 as the second stage of their annual program. They also participated in a metal workshop with Matt Mewburn, with the cultural guidance of Barkindji Elder Badger Bates. In addition, the Art Gallery provided support to regional children through the delivery of new media workshops at Baiame's Ngunnhu Festival at Brewarrina in April 2024.



## Case study: Djamu Youth Justice | Wirri Yinarrngu

Since 2017, the Art Gallery has delivered Djamu Youth Justice, a project-based model that supports young Aboriginal and Torres Strait Islander people in the NSW youth justice system. The preliminary framework centred on a series of two-day workshops delivered by leading Aboriginal artists. In 2020, the program began taking a needs-based, longitudinal approach to deliver projects over 15-week periods. Currently, the Art Gallery collaborates with Yuwaalaraay artist Lucy Simpson, Ngemba artist Andrew Snelgar and Kaurna artist James Tylor to deliver projects in the six Youth Justice Centres across NSW.

In collaboration with Lucy Simpson, Yuwaalaraay knowledge holders Brenda McBride and Priscilla Strasek and Murrawarri artist Tom Barker, the Art Gallery delivered Wirri Yinarrngu with 25 young women at Reiby Youth Justice Centre in Airds. Reiby is the only Youth Justice Centre in NSW that accommodates young Aboriginal women aged between 10 and 21, who are often significant distances from their communities. Wirri Yinarrngu focuses on making timber water carriers with natural fibre handles. The project is grounded in respect for multigenerational knowledge and acknowledges the need to maintain strong cultural connections while the young women are away from their communities.

To support the young women to develop an understanding of sustainably collecting materials, the Art Gallery produced two films. The first, shot along the banks of the Cooks River, documents Lucy Simpson collecting and processing lomandra and kurrajong to be used for the fibre handles. The second, shot in Lightning Ridge, documents Tom Barker collecting timber burls that will form the water carriers.

Statistics show there is a significant over-representation of young Aboriginal and Torres Strait Islander people in custodial environments. Young Aboriginal and Torres Strait Islander people make up 4.5% of NSW's youth population yet represented 60% of young people in custody in NSW in 2023–24.

Djamu Youth Justice Wirri Yinarrngu project 2023,  
film still © Art Gallery of New South Wales

Our collaborative projects are responsive to transient populations of young Aboriginal and Torres Strait Islander people in custody and centre cultural practices that aim to:

- promote a strengths-based approach to rehabilitation through cultural engagement
- provide opportunities for cultural connection and strong identity formation to empower young people to address their offending behaviours
- increase pride in continuing to learn about culture and identity through collaborative making, learning and sharing.

Statistical data shared by the Department of Youth Justice's Custodial Support Team shows a downward trend in misbehaviours and violent incidents during periods where young people have engaged in the Art Gallery's collaborative projects. This is reflective of the considered selection of artists, whose practices align with Djamu Youth Justice's foundational objective of creating space for young people to connect with the continuum of significant cultural practices.





Over this financial year, the Art Gallery acquired 503 artworks from 186 Australian artists, including 137 Aboriginal and Torres Strait Islander artists, and 148 international artists. Of these, 161 artworks were purchased, of which 49 were by Australian artists, including 17 by Aboriginal and Torres Strait Islander artists. A total of 342 artworks were generously gifted to the Art Gallery.

## Acquisition highlights

### Australian art

Mechelle Bounpraseuth (Australia, b1985) *Whole Lychees in Syrup* 2024, glazed earthenware, purchased with funds provided by the Mollie Douglas Bequest 2024

Ethel Carrick (England/Australia, 1872–1952) *On Circular Quay* c1913, oil on canvas on masonite board, purchased 2023 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, Anne & Andrew Cherry, 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

Bessie Davidson (Australia, 1879–1965) *Still life with irises* c1920, oil on composition board, purchased 2023 with funds raised from the 2020 and 2021 Art Gallery of New South Wales Foundation gala dinners and 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, Anne & Andrew Cherry, 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

Pierre Mukeba (Democratic Republic of the Congo/Australia, b1995) *The last supper and the sheges* 2022–23, kikwembe (cotton, waxed cotton, polyester), calico, ink, charcoal, acrylic, oil pastel, brush pen, pen, felt, wool, cotton thread, purchased with funds provided by the Henry Salkauskas Fund 2023

Dora Ohlfsen (Australia, 1869–1948) *Portrait of Eve Balfour* 1919, bronze, donated through the Australian Government's Cultural Gifts Program by Michael Cain and Ian Adrian 2023

Margaret Preston (Australia/England/France, 1875–1963) *A view of the Irish coast* 1914, oil on canvas, purchased with support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2023

Marikit Santiago (Australia, b1985) *A Seat at the Table (Magulang) A Seat at the Table (Kapatid)* 2022, part a: acrylic, oil, pen, 23.75K gold leaf on found cardboard; part b: acrylic, oil, pen on found cardboard, Art Gallery of New South Wales, La Prairie Art Award 2024

Ethel Spowers (Australia, 1890–1947) *The plough* 1928, linocut, purchased with funds provided by the David George Wilson Bequest for Australian Art 2023

Heather B Swann (Australia, b1961) *Leda and the Swan* 2021, Leda: plywood, paper, glass eyes, epoxy modelling clay, pigment, glue, marble dust, varnish; Swan: plywood, glass eyes, pigment, glue, marble dust, wax, donated through the Australian Government's Cultural Gifts Program by Heather B Swann 2023

Jelena Telecki (Yugoslavia/Australia, b1976) *Majka* 2023, oil on canvas, purchased with funds provided by the Contemporary Collection Benefactors 2024

### First Nations art

Sonya Holowell (Australia) *chamberconveyer* 2022, sound performance, purchased with funds provided by the Aboriginal Art Collection Benefactors 2024

Wurrandan Marawili (Australia, b1983) *Yathikpa* 2022, etched steel, purchased with funds provided by the Aboriginal Art Collection Benefactors 2024

Tommy McRae (Australia, c1835–1901) *Ceremony* c1880, pen and ink on paper, purchased with funds provided by the Aboriginal Art Collection Benefactors and the Gil and Shay Docking Drawing Fund 2023

Tommy McRae (Australia, c1835–1901) *Spearing fish and black swan* c1880, pen and ink on paper, purchased with funds provided by the Aboriginal Art Collection Benefactors and the Gil and Shay Docking Drawing Fund 2023

James Tylor (Australia, b1986) and Rebecca Selleck (Australia, b1986) *Tarralyi (dining table)* from the series *Warpulyainthi* 2022, cast bronze and animal fat on blue gum, purchased with funds provided by the Aboriginal Art Collection Benefactors with the generous assistance of Peter Braithwaite, Bella and Tim Church 2023

Jasmine Togo-Brisby (Australia, b1982) *Passage* 2022, crow wings, stained wood, plexiglass, mixed media, purchased with funds provided by Geoff Ainsworth AM and Johanna Featherstone 2023

Dhambit #2 Wanambi (Australia, 1970–2023) *Guđultja with sand from Yalanba* 2022, natural pigments and sand on wood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Pedro Wonaeamirri (Australia, b1974) *Ningarimi awarra Wujuwurri (History of Tiwi)* 2023, ironwood, natural pigments, feathers, beeswax, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

### International art

Lok Chitrakar (Nepal, b1961) *Ganesha the remover of obstacles / Maharakta Ganapati (the great red lord of hosts)* 2004–20, mineral pigments on canvas, Roger Pietri Fund 2023

Rashid Johnson (USA, b1977) *The broken nine* 2021, ceramic tile, mirror tile, spray enamel, oil stick, branded red oak, black soap, wax, purchased with funds generously donated by Peggy and Seng Huang Lee, Anita Wong and Wilson Lai, Martin and Millie Lau, Samira and Arash Tavakoli Family Foundation, and an anonymous donor 2023

Helen McCloud (USA, b1938) *Blocks and strips, tied with yarn* 1965, cotton, nylon knit, polyester knit, purchased with funds provided by the Florence Turner Blake Bequest and the Don Mitchell Bequest 2023

Julie Mehretu (Ethiopia/USA, b1970) *Feminine in nine, part 3* 2022–23, ink and acrylic on canvas, purchased with funds provided by an anonymous donor 2024

Samuel Palmer (England, 1805–81) *Going to evening church* 1874, watercolour and bodycolour with gum and scraping out over pencil underdrawing, Parramore Purchase Fund, with additional funds provided by the Mollie and Jim Gowing Bequest, John Schaeffer Fund, European Art Collection Benefactors Fund and the Art Gallery Society of New South Wales 2023

Amalia Pica (Argentina, b1978) *Aula grande (outlined)* 2024, found objects, plaster, chalkboard paint, oil stick, chalk, purchased with funds provided by Atelier 2024

Imran Qureshi (Pakistan, b1972) *Do You Remember Still, How It Was Once* 2019, gouache and gold on paper, purchased with funds provided by the David George Wilson Bequest for Asian Art 2024

Elisabetta Sirani (Italy, 1638–65) *The Temptation of Christ* c1655–c1665, brush and brown ink wash over black chalk on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest and Don Mitchell Bequest 2023

Caroline Walker (Scotland, b1982) *Arts and Crafts* 2023, oil on linen, purchased with funds provided by Sacha Janke and Andrew McCormack 2024

Juan de Zurbarán (Spain, 1620–49) *Still life with apples on a pewter plate and a pear* c1641, oil on canvas, purchased 2024 with funds provided by the Art Gallery of New South Wales Foundation in celebration of the Foundation's 40th anniversary, Graham Levy & Julie Hockey, the James Fairfax Foundation, Annabel Baxter, David Ellis, the Gwinnett Family, John Leece AM & Anne Leece, Sze Yuen Wong and the Art Gallery Society of New South Wales

A full list of the Art Gallery's acquisitions in 2023–24 can be found in Appendix 1.

# Registration

The Registration Department plays a crucial role in the preservation, documentation and management of incoming artwork acquisitions, exhibition loans and collection outward loans, and in providing public access to the collection. The team worked on projects across exhibition and touring programs, as well as on core collection management activities.

Exhibition registrars ensure significant exhibition loans are cared for from the moment they leave the lender. In 2023–24, exhibitions successfully managed by the team included *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*; *Hoda Afshar: A Curve is a Broken Line*; *Kandinsky*; *The National 4: Australian Art Now*; *Archibald, Wynne and Sulman Prizes 2023* and the 24th Biennale of Sydney: *Ten Thousand Suns*. *Louise Bourgeois* was the largest temporary exhibition by square footage the Art Gallery has ever imported, and it challenged every centimetre of exhibition space in Naala Badu. In total, the team managed 2570 domestic and international loans across 217 consignments.

As part of the outward loans program, the Collection Registration team facilitated 130 collection works travelling to 32 institutions, three of them international, and administered 47 furnishing loan artworks to seven government offices. The team also supervised visits from 62 people, including tertiary students, benefactors, institutional colleagues and members of the public, to view specific works in the collection.

In total, the team processed 2373 internal and external movement requests to relocate 16,244 collection artworks in 2023–24. Collection Registration also completed the annual inventory, sighting artworks from the photography collection, Brett Whiteley Studio and other high-value pieces.

The study room in Naala Nura provides public access by appointment to the Art Gallery's extensive collection of over 25,000 works on paper. It is recognised as a valuable research facility, offering an intimate and engaging environment where individuals and groups can view, study and explore the Art Gallery's rich and diverse collection of prints, drawings, photographs, artists' books, and printing plates and blocks not currently on display. The collection coordinator, works on paper facilitated 96 appointments and hosted 532 visitors in the study room in 2023–24.

The Collection Storage and Logistics team was formed to focus on cross-campus logistics and collection packing. In 2023–24, the team packed and transported over 360 works forming part of a bequest by philanthropist Michael Horton and his late wife Dame Rosie Horton. The team also assisted with the collection of works by local artists and managed logistics for several major collections for the National Art Archive, including the Chrissy Cotter Gallery and Mary Eagle archives.

Collection Registration played a pivotal part in relocating the Brett Whiteley Studio collection in preparation for a major renovation of the Studio, which involved detailed logistical planning and preparation. Registration teams also helped

coordinate the touring exhibition *Brett Whiteley: Inside the Studio*, managing artwork logistics across participating venues and producing bespoke artwork packing in-house.

The Collection Systems team coordinated the collection revaluation, working with key members from Finance, Curatorial and Registration to develop a robust and comprehensive valuation. Independent specialists were engaged to give a fair market value for all collection areas, based on their observations of selling prices in the art and collectable markets.

The team also ensured the new building names, Naala Badu and Naala Nura, were documented accurately in the Vernon collections database. Preserving the names previously given to exhibition spaces within Naala Nura, the original Art Gallery building, for retrieval and historical purposes was an important part of the transition to the new names.

In 2023–24, the Collection Systems team catalogued 503 works encompassing a variety of media for processing into the Art Gallery's collection. Among the acquisitions were 193 works of Aboriginal art from the Horton bequest, representing a continuing connection to important remote art-making communities. Sixty-two percent of this collection is by women artists, and it includes work by prominent artists such as Angelina George, Sally Gabori and the Joshua sisters. The team also uploaded 10,315 images related to 1465 collection works, 83% of which are available online.

A full list of the Art Gallery's outward and inward loans in 2023–24 can be found in Appendix 2.

# Conservation and Photography

In 2023–24, the Conservation Department processed 2265 artworks for exhibitions, 214 artworks for outward loan and 192 artworks for touring exhibitions, which involved assessing, preparing and treating artworks as needed. The department also assessed 503 new acquisitions and prepared them for storage.

This year the Art Gallery procured the digital preservation system Preservica as part of our ongoing digital transformation. The system will help preserve and manage our digital collections and content for future generations, in accordance with statutory requirements.

Since purchasing a nitrogen generator and walk-in freezer in 2022, the Art Gallery is well-equipped to undertake large-scale pest treatment of artworks onsite. This year, the preventive conservator completed 231 pest treatments for acquisitions and artworks, as well as for studio materials in the *Wendy Sharpe: Spellbound* exhibition. This work ensures artworks are cared for and reduces the risk to other artworks in our care.

The Photography Studio created 7500 master images for the collection and archive this year, including photography of new acquisitions, artworks going on display, and collection and archive projects. The Photography Studio also created 5418 exhibition views, documented 253 Art Gallery events and contributed to image management for publications.

Conservation hosted five interns: three in paper conservation, one in paintings and one in frames. The department presented six conference papers and wrote or collaborated on four publications. It provided 21 tours, talks and events for benefactors, university and school students, including Djamu Program students, staff, members and colleagues. Conservation also provided 12 training sessions for staff and contractors on caring for the collection, handling art, identifying artwork media and responding to a disaster.

The Emanuel Phillips Fox painting *Autumn showers* 1900 was the subject of a major conservation treatment this year, supported by The Howarth Foundation. The painting had severe historical impact damage, and the painting and frame had been incompletely restored previously; both needed significant cleaning and repair. Conservators stabilised the painting and frame and used a novel gel-cleaning method to remove discoloured and disfiguring coatings ([see case study on page XX](#)).

The Women Artist Archives Project (WAAP) is an initiative supported by conservation benefactor Sally White OAM that has stabilised, rehoused and digitised 550 items from six archives. The project highlights women artists' sketchbooks, children's sketchbooks, and works on paper and includes the 1920s student magazine *Undergrowth*, which gave young women artists in Sydney an unprecedented platform for their voices and work. Margel Hinder, Flora Beresford, Rachel Roxburgh and Grace Cossington Smith are among the artists included in the project. In total, 1812 images were digitised and 340 items had conservation treatment.

*Lesley Dumbrell: Thrum* was another major Conservation Department project, supported by Fearless, which involved the preparation of 94 artworks. The exhibition includes almost 30 works borrowed directly from the artist as well as 56 works borrowed from 16 public and private lenders. Conservators consulted with the artist on the preparation of works on paper, which included washing, repairing tears, removing sticky tape and mounting and framing works in accordance with Dumbrell's preferred style. Paintings were surface-cleaned and losses and abrasions filled and retouched. Inward loans were condition-checked by the team to meet lender and insurance requirements.

Work on two Australian Research Council (ARC) Linkage projects was completed this year, with staff contributing as partner investigators on *PolyMuse: A National Framework for Managing Malignant Plastics in Museum Collections and Precarious Movements: Choreography and the Museum*. The *Precarious Movements* project culminated in the launch of an online sector resource and the publication of a book, *Precarious movements: choreography and the museum*.

Collaboration on a third ARC Linkage project, *Archiving Australian Media Arts: Towards a Method and National Collection*, continued this year, culminating in the presentation of several papers at the Born Digital Cultural Heritage conference at ACMI Melbourne and contributions to the publication *Collecting, curating, preserving and researching media arts: a good practice report*. The Digital Preservation team has significantly contributed to the associated ARC Linkage Infrastructure, Equipment and Facilities project, the Australian Emulation Network (AusEaaS). This community of practice aims to use Emulation-as-a-Service Infrastructure (EaaS) to provide access to culturally significant born-digital artworks and archives in the collections of Australian GLAM organisations. As part of the project, the Art Gallery has emulated several significant artworks from two recently acquired archives: the dLUX MediaArts archive and Mike Leggett's 'Burning the Interface' archive, based on the 1996 exhibition at MCA.

*Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* was a major project for Objects Conservation this year. The exhibition featured over 120 works, including 96 objects and textiles and the significant outdoor sculpture *Maman*. As well as assessing the condition and care of these works, the team was responsible for the preparation, treatment or in-house mounting of 21 objects and textiles. A further seven works on paper required fit-out and custom framing for conditions in the Tank. Working alongside Easton Foundation staff to install the works proved invaluable, with the team discussing treatment, maintenance and display requirements. Several Easton Foundation staff had been directly involved in making the works with Bourgeois and could share insights on the artist's processes, materials and methods, particularly in relation to her spider series, including *Maman*.



## Case study: *Autumn showers* conservation

The conservation of Emanuel Phillips Fox's *Autumn showers* 1900 was a significant Conservation Department project in 2023–24, addressing complex challenges arising from the painting's past restoration. The artwork had suffered a large vertical tear and multiple areas of paint loss and was in a fragile state, with active paint lifting and flaking throughout. Earlier efforts to stabilise the painting involved removing the original canvas, tacking edges and adhering the work to a masonite board using a wax-resin adhesive. This process, while crucial for the painting's preservation, had left a visible gap where the two halves of the tear were misaligned.

Supported by The Howarth Foundation, the Conservation team used innovative techniques and new materials to clean, stabilise and reintegrate the painting's damaged areas. *Autumn showers* is characterised by Fox's impressionistic, wet-in-wet brushwork, creating a richly textured surface. Before treatment, the surface was marred by ingrained dirt and a discoloured wax-resin coating, particularly in the brushwork furrows. To address this, the team developed a cleaning method using an organogel made of partially hydrolysed poly-vinyl-alcohol crosslinked with borax, combined with a solvent mixture to swell the old wax-resin. The gel's properties meant it could conform to the textured surface and peel away cleanly, allowing for precise removal of grime while minimising abrasion to the fragile paint layer.

Given the painting's complex condition, the team carefully considered the materials used for infilling and reintegration. Research led to the use of a new pigmented wax-resin filler formulation, offering more stability and reversibility. This putty was applied and colour-matched in a single step, reducing the time required for reintegration. The fill material was designed to accept further colour adjustments and could be layered for deeper losses, allowing for detailed sculpting to match the original brushwork.

The team also borrowed a silicone moulding technique used in frame conservation to take impressions of the painting's existing paint textures. These impressions could then be pressed into the reworkable fill material to recreate the texture of the canvas weave in shallow losses.

Members of the Conservation team colour-match infill to treat areas of paint loss during the conservation of *Autumn showers*, photo @ Art Gallery of New South Wales

The conservation cleaning of the original frame also benefited from the organogel technique developed in-house, which was adapted to remove non-original layers of bronze overpaint. Cleaning revealed a unique original decorative layer structure of gold leaf that could be reintegrated with repairs to the delicate ornamentations.

As well as restoring an important artwork, the Art Gallery's conservation treatment of *Autumn showers* and its frame has also advanced the techniques available to conservators, which can now be applied and adapted to future projects.



## Projects (Art, Music, Film and Families)

The Projects (Art, Music, Film and Families) Department focuses on creating opportunities for experimentation and attracting new audiences and communities to the Art Gallery. In mid-2023, the head of commissions and exhibitions for the Sydney Modern Project transitioned to manage projects for art, music and film with curators including those specialising in music and film. In March 2024, with the Art Gallery's realignment, the senior exhibitions curator and the family programs manager also joined the department.

The senior exhibition curator delivered the *Kandinsky* exhibition and worked with the music and community curator on an accompanying music program, Klänge, in collaboration with Ensemble Offspring. Over six weeks, more than 2000 visitors experienced curated music programs with Kandinsky-related themes and new commissions from two NSW composers, Jessica Wells and Alice Chance.

The first iteration of *Volume* in 2023 featured the largest music program presented by the Art Gallery in our 153-year history and utilised the full range of our architectural spaces. *Volume* featured 86 trailblazing local and international musicians, boundary-pushing filmmakers and cutting-edge performers, and presented more than 50 music, film and dance events, by day and night, across Naala Badu and Naala Nura. Of the performers, 15 were First Nations and 46 were from NSW. Seven new music scores were commissioned from local and international artists. Renowned artist and musician Solange created a bespoke performance work for the Tank, titled *In Service to Whom*, alongside a layered local and international First Nations program. Highlights included an opening night with pow wow singer Joe Rainey from the Red Lake Nation of Ojibwe; Sonya Hollowell, a Sydney-based Dharawal and Inuk singer; and a whole-of-building performance in Naala Badu by Sampa the Great. This financial year also saw us working in the lead-up to *Volume 2024* with musicians from the Asylum Seekers Centre to support a series of live performances in *Play on, play again, play forever*.

The Art Gallery Cinema recorded over 30,000 attendees in 2023–24. Attendees experienced the series *Flowers in Hell* (a South Korean cinema survey), *Louise Bourgeois goes to the movies* and *Critter* (two dozen films on interspecies encounters). Special screenings included the Projections series *Projections #13: The films of Ute Aurand, Robert Beavers and Gregory J Markopoulos* and *Projections #14: LEGACIES x May Adadol Ingawanij*, and collaborations with the Sydney Film Festival.

Family programs at the Art Gallery aim to provide family audiences with opportunities to access our collection and exhibitions through stimulating programs and resources, interactive spaces and hands-on activities, most of them co-developed with artists. We also offer dedicated events and online content for families.

This year, 66,561 people took part in focused events and activities for children and families. The *Point and Line to Plane* family activity space, created by artist Desmond Lazaro for the *Kandinsky* exhibition, engaged 27,678 visitors between

November 2023 and March 2024. Another 8700 visitors took part in the inaugural Hive Festival, a free festival for children and families that drew 18,000 visitors to the campus. Hive Festival was held in partnership with Blacktown Arts across two weekends in January (one at the Art Gallery and one at The Leo Kelly Blacktown Arts Centre). The Art Gallery engaged with over 30 artists and community members to present workshops, performances, tours, film screenings and interactive experiences for the festival.

The Art Gallery offered hands-on, drop-in workshops inspired by our collections and exhibitions on Sundays and during school holidays throughout the year. Many were developed in collaboration with or inspired by artists. In July 2023, we worked with artist David Sequeira on an art-making activity linking colour and music to connect with the *Volume* series. In April 2024, artist Rosie Deacon developed a playful art activity for children which took inspiration from Louise Bourgeois's *Maman* sculpture to make symbolic animals and creatures.

Our volunteer family guides led children and their families on free roving art-making tours through Naala Nura and Naala Badu every Sunday and in the school holidays. We also continued our close engagement with the Woolloomooloo community by offering workshops at the monthly community barbecue, for the Woolloomoolivin' Festival in November 2023 and for Youth Week in April 2024.

Every year, the Art Gallery invites artists aged between 5 and 18 to submit a portrait for the Young Archie competition, inspired by our annual Archibald Prize. The Young Archie competition 2024 attracted a record number of entries, with over 4000 artworks received from every state and territory in Australia. The competition was judged by Meriam Mer artist Grace Lillian Lee and family programs manager Victoria Collings, who selected 70 finalists across four age categories, and one winner in each.

## National Art Archive, research library and children's art library

The Art Gallery of New South Wales is home to the Edmund and Joanna Capon Research Library, the National Art Archive and the Ashley Dawson-Damer Children's Art Library. In the first full financial year since their opening, we welcomed 90,520 visitors to these beautifully designed new spaces in Naala Nura. Of these daily visitors, around half spent time in the children's art library, with children and their families and carers enjoying a collection developed specifically for them to explore stories of art, artists and creativity. A regular program of activities activated the space, with artist-led workshops and regular story time for younger children. We organised special story times for NAIDOC Week and Diwali and presented a sensory story time for blind and low vision children from Sydney and regional NSW in collaboration with Vision Australia. Artists Mimi Tong and Claudia Nicholson led workshops in the children's art library, and author-illustrators Myo Yim, Aura Parker and Antonia Pesenti presented story time and art-making activities based on their books.

Engagement with archive and library collections has increased along with visitation. Artists, curators, researchers, students and the public make use of our unique and accessible collections in person or via our online reference and research services. Our collections have informed exhibitions, publications and research projects. Writer Quentin Sprague drew on the holdings of the National Art Archive for his acclaimed monograph *Ken Whisson: Paintings and drawings*, and the library hosted its Sydney launch. Works from the archive and library collection were loaned to exhibitions at Performance Space, the Museum of Art and Culture yapang, Geelong Regional Gallery and Platform Arts, Geelong.

The first of the library's new regional residency programs was held in early August 2023. Courtney Wagner, senior curator at the Museum of Art and Culture yapang, used our archival collections to research works in her gallery's permanent collection, making important discoveries concerning the date of works, provenance and cultural contexts. The library then hosted Sarah Gurich, director of Grafton Regional Gallery, who drew on both the archive and curatorial collections to research a possible exhibition of 'Modernage' fabrics, designed by Australian artists in the 1940s. The program aims to provide comprehensive learning opportunities for regionally based colleagues to learn directly from library and archive staff through hands-on access to our collections.

The library staged two exhibitions highlighting our collections in 2023–24. The first featured the work of four artists commissioned to create artists books during the COVID pandemic: Bernard Appassamy, Carmen Glynn-Braun, Mimi Tong and Digby Webster. Each artist reflected on their experience of this time, producing varied and personal work. The second display highlighted the archive of Meg Rutherford, a Bathurst-born sculptor who moved to the United Kingdom and pursued a career as an illustrator and children's book author.

The library and archive were again acknowledged for their design, with the Australian Library and Information Association awarding them the Australian Library Design Award for Special Library 2024. The jury praised the library's beautiful, interactive and engaging spaces for our visitors to connect with the collection.

The library and archive collections continue to grow. Acquisition highlights for 2023–24 included archives from artists Ken Whisson and Denise Green and an important collection of rare books, including a number inscribed by Francis Bacon, from Eddy Batache and Reinhard Hassert.



The Brett Whiteley Studio was open to the public from Thursday to Sunday throughout 2023–24, welcoming 15,070 visitors before it closed for capital building works on 23 June 2024. Among these visitors, 1138 booked into a life-drawing workshop; 577 viewed the Studio on a self-guided tour; 52 took part in a guided education tour; and 95 attended a private function. Overall visitation was higher than in 2022–23 (14,486 visits).

As the Brett Whiteley Studio approaches its 30th anniversary in 2025, capital building works are securing its ongoing life as a nationally and internationally celebrated museum. Alterations and additions within the existing building footprint by architects Tonkin Zulaikha and Greer will address age-related deterioration, artwork conservation requirements and improved accessibility, including the addition of a lift, accessible toilets, a new staircase, shop, storage, library and archive room, kitchen and staff offices. A new, purpose-built roof will encase plant and mechanical equipment to ensure a controlled interior environment for the long-term care and management of the Studio archive and collection. Building works are due to begin in November 2024, and the Studio is scheduled to reopen in late 2025.

The 12 months leading up to the closure were busy, with three exhibitions staged over the reporting period: *Brett Whiteley Travelling Art Scholarship 2023* (20 October – 27 November 2023); *Brett Whiteley: Eternity is Now* (3 December 2022 – 13 August 2023); and *Brett Whiteley: Chapters 1959–69* (24 August 2023 – 23 June 2024).

In January 2024, the Studio partnered with the Sydney Festival to deliver the Brett Whiteley Studio Sessions. These ticketed live music concerts featured performances by Australian and international musicians including Jo Davie, Anoushka Shankar, Tim Freedman, Harold Lopez Nussa, Judith Hill and Rizo. The Studio Sessions sold out in record time and attracted 490 ticketholders and guests, significantly higher than last year (289).

The Brett Whiteley Travelling Art Scholarship 2023 was awarded to seven artists aged between 20 and 30. Mark Maurangi Carrol from Randwick, NSW, was awarded a three-month residency at the Cité internationale des arts, Paris, and \$50,000. Six other artists each received \$10,000 and a two-week residency at Shark Island Kangaroo Valley in NSW, including Sis Cowie from Malvern East, Victoria; Joseph Christie Evans from Newtown, NSW; Visaya HOFFIE from Balmoral, Queensland; Lauren O'Connor from Enfield, NSW; Oliver Scherer from Wheeler Heights, NSW; and Angus White from Hawthorn East, Victoria. These artists, along with five other finalists, were selected from 181 entries by guest judge, artist Guido Maestri.

The Studio acknowledges the leadership and support of the Brett Whiteley Foundation in all its exhibitions and programs. We are particularly grateful to the Foundation Chair, Samantha Meers AO, and Schwartz Media (*The Monthly*, *The Saturday Paper* and *7am*).

## Digital engagement

- 44,070 Brett Whiteley Studio landing page pageviews
- 12,636 *Brett Whiteley: Chapters 1959–69* exhibition pageviews
- 7037 Brett Whiteley Travelling Art Scholarship pageviews
- 15,200 Brett Whiteley Studio Instagram followers
- 8900 Brett Whiteley Studio Facebook followers
- approximately 323,000 combined impressions and 29,000 engagements on Brett Whiteley Studio social media channels

The engagement rate for Brett Whiteley Studio channels has risen over the past year to an excellent 7.4% per impression, and sentiment across engagements is overwhelmingly positive.

## Education resources

- 29,974 learning resource pageviews (Artboard)
- Most-viewed themes: 'Exploring place', 2689 pageviews, 'Self and identity', 1596 pageviews, 'Birds and animals', 1134 pageviews, 'Landscape', 1118 pageviews

## Studio 360-degree exhibition tour

- *Brett Whiteley: Chapters 1959–69* (published 6 September 2023): 2070 impressions, 971 visits, 782 unique users
- *Brett Whiteley: Inside the Studio* (published 25 March 2024): 107 impressions, 33 visits, 27 unique users

## Brett Whiteley Studio playlist

The Brett Whiteley Studio playlist features some 5000 songs from Whiteley's vinyl collection and can be accessed via a QR code at the Studio, or remotely on the Spotify website.

- 1449 scans of the 'Brett Whiteley Studio Playlist' QR code

# Program Delivery

The Art Gallery's newly formed Program Delivery division incorporates Exhibitions, including Installation and AV, Design and the new departments of Creative Learning, Engagement and Touring, and Content.





# Content

Content creation at the Art Gallery saw a significant strategic shift in 2023–24, with the Executive team adopting a new content strategy developed by arts consultancy Mighty Culture in late 2023. The strategy recommended appointing a head of content, bringing teams that create content together into a single department, developing clear commissioning and production guidelines and establishing a Content Committee to review, discuss and commission content across all platforms. These recommendations are now being implemented.

The new Content Department was established in May 2024 and combines publishing, videography, social media, website content and in-gallery digital experience. The department is developing collaborative processes to produce creative content that can be used by Marketing, Business Development, Creative Learning and other departments. This new team is building upon a strong tradition of content creation at the Art Gallery.

## Publications

Publications created by our specialist team feature local and international artists, make rich contributions to scholarship and art appreciation and are beautifully illustrated, designed and produced. There is ongoing demand for these books, with six produced in the past year and seven more currently in production to be published in 2024–25 for national and international distribution. In the past year, Gallery Shop stock of the publications for both *Hoda Afshar: A Curve is a Broken Line*, and *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* sold out by the end of the corresponding exhibition, and the annual paperback catalogue of the Archibald Prize finalists continues to be a popular and affordable souvenir.

## Videography

Short videos produced in-house by our videography team have found growing audiences across social media, in e-newsletters and on the Art Gallery website.

Among our most popular videos are those associated with major exhibitions, including curator and artist interviews and installation videos, which provide context and insight to a wide audience. A video showing Louise Bourgeois's sculpture *Maman* being erected on the forecourt of Naala Nura has been viewed 19,000 times on YouTube, while videos with Guggenheim curator Megan Fontanella discussing the *Kandinsky* exhibition became the third and fifth most popular reels on our Instagram channel this year.

Storytelling behind smaller exhibitions and collection works have also resonated. A video about the relocation and rehang of Ken Unsworth's *Suspended stone circle II* has amassed 10 million views on Instagram and 7 million views on Facebook.

## Social media

A focus on editorially driven storytelling has boosted engagement with the Art Gallery's social media channels, generating substantial increases in followers across multiple platforms. The Ken Unsworth video resulted in approximately 100,000 new followers across Instagram and Facebook.

Strategic and editorial focus on Instagram has yielded strong returns, and our Facebook community remains active and engaged, with a reach that extends beyond the Sydney metropolitan area and into regional NSW and other capital cities. We have over 8000 Facebook followers from Wollongong, Canberra and Newcastle and almost 15,000 from Melbourne, Brisbane and Adelaide.

Posts in collaboration with artists and other cultural institutions have lifted engagement and reached audiences well beyond our existing community, with *Kandinsky*-related collaborations with the Guggenheim, for example, generating 17,456 engagements. Of those, 89.4% of impressions came from non-followers of the Art Gallery account.

Channel	Followers at 30 June 2024	% growth since 2023
Facebook	229,072	20%
Instagram	340,650	29%
LinkedIn	35,032	11%
Threads	45,900	100% (new channel in 2023–24)
YouTube	19,400	8%

ARTEXPRESS 2024 opening night, photo © Art Gallery of New South Wales, Penny Clay

## In-gallery digital experience

The past year has seen a strategic shift in the presentation of in-gallery audio. Historically, we have developed individual audio experience apps to accompany major ticketed shows. In 2023–24, we worked with an external agency to develop audio guide apps for *Kandinsky* and *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*, which visitors could download to their devices. The *Kandinsky* exhibition guide, narrated by curator Jackie Dunn with original music composed by Phil Strout, was accessed 14,505 times, while the *Louise Bourgeois* guide, by curator Justin Paton with music by Kali Malone, gained 12,896 listens.

For *Alphonse Mucha: Spirit of Art Nouveau*, we integrated the audio guide (also narrated by Jackie Dunn) into the Dora in-house audio platform. The exhibition runs into the 2024–25 financial year, and figures are yet to be finalised, but as of 30 June 2024 they were at 18,259 listens, representing a 600% increase in Dora's weekly usage.

Dora's audio content on the permanent collection also saw an increase, with 20,196 users listening to 55,428 tracks.

## Website

Visitation to the Art Gallery website is also growing, with 5,912,035 sessions logged, up 22.5% from the previous year. Means of access is shifting too, with more users (66%) using handheld devices. The What's On page remains our most popular, but our audiences are also accessing information about our collection, prizes and commercial activities such as the Gallery Shop and ticketing services.

## Website overview

- Total sessions 5,912,035 (22% increase from previous year)
- Total users 4,071,777 (19% increase from previous year)
- Total pageviews 15,636,191 (2% increase from previous year)

## Most viewed sections (by pageviews)

- What's On: 3,559,522 (23%)
- Art (including collection): 2,916,057 (19%)
- Prizes: 1,824,935 (12%)
- Shop: 1,579,316 (10%)
- Ticketing: 1,547,765 (10%)
- Visit: 906,935 views (6%)

## Most viewed artist pages (by pageviews)

- Margaret Preston
- Albert Namatjira
- Tracey Moffatt
- Brett Whiteley
- Emily Kame Kngwarreye

## Most viewed collection works (by pageviews)

- Albert Namatjira *Palm Valley* 1940
- Brett Whiteley *Self portrait in the studio* 1976
- Ricky Swallow *Killing time* 2003–04
- Sir Edward John Poynter *The visit of the Queen of Sheba to King Solomon* 1881–90
- Ken Unsworth *Suspended stone circle II* 1974–77, 1988



# Design Studio

In 2023–24 the Design Studio designed and delivered more than 14 exhibitions and associated collateral, as well as ongoing collection changeovers. The Design Studio also supported the touring exhibition program, including assisting regional venues with exhibition design and marketing collateral.

Other highlights include delivering collateral for Sydney WorldPride 2023 and designing the identity and staging for the inaugural launch of the Art Gallery's *Volume* festival in 2023.

## Publication design

Working in tandem with the Publications team, the Design Studio also designed and managed production for the Art Gallery publications *Louise Bourgeois: Has the day invaded the night or has the night invaded the day?*, *Archibald Prize 2023* and *Hoda Afshar: A curve is a broken line*, which was shortlisted as a finalist for the Australian Book Design Awards.

# Creative Learning

The Art Gallery's Creative Learning team provides innovative and active learning opportunities for students across the state through the direct experience of art, artists and ideas. We play a critical role in supporting meaningful curriculum-based outcomes, creative and critical thinking, and experimental opportunities. In this financial year, 95,449 students and teachers from NSW, Australia and overseas participated in programs and visits onsite, offsite and online. School groups are staying longer onsite to connect with art in both Naala Badu and Naala Nura.

## Professional learning

Offering quality and relevant professional learning opportunities to teachers is integral to the Art Gallery's ambition to be a centre of excellence for visual arts scholarship and education. Presentations by artists, curators and educators give teachers firsthand experiences with exhibitions and art on display. Throughout 2023–24, we offered a variety of full- and half-day events and opportunities on demand, as well as a two-day symposium.

We also introduced a preview event for the Archibald, Wynne and Sulman Prizes, which offered teachers an exclusive viewing and presentation by the curator, Wayne Tunncliffe. The event helped raise awareness of the exhibitions, and teachers were further supported to prepare for school visits to the Art Gallery and touring venues with online resources for the Archibald and Wynne Prizes.

## ARTEXPRESS 2024

The annual ARTEXPRESS exhibition of outstanding work by senior Visual Arts students from across NSW opened on 7 February 2024, with 3063 guests at the Art After Hours event.

Students, families, teachers and school communities responded positively to the exhibition, which is presented in partnership with the NSW Department of Education's Arts Unit and the NSW Education Standards Authority (NESA). Student visits to the exhibition numbered 17,675, with 28% of all student visitors coming from Western Sydney and 30% from regional NSW.

Exhibiting student artists presented to 1846 students studying Visual Arts. Free online regional connect broadcasts attracted 23 schools and an average of 700 students from across the state who were unable to visit the Art Gallery in person.

## Art Pathways

In October and November 2023, the Creative Learning team delivered onsite Art Pathways sessions with schools from the Fairfield region. The sessions built on online professional learning activities and offsite school visits throughout 2023

and focused on Stage 4 students from Prairiewood High School, Merrylands High School, Westfield Sports High School, Fairvale High School and Fairfield High School Intensive English Centre.

During their visits to the Art Gallery, students had the unique opportunity to meet and share art and ideas directly with the Sydney-based artist Shireen Taweel, who generously shared her practice and materially driven inquiry. Students participated in collection tours and created collaborative artworks investigating their own ideas and experiences around shared cultural heritage and identity.

A total of 1307 students participated in the Art Pathways program.

## Local Learn

The Local Learn project promotes deeper engagement with the Art Gallery's learning audiences in the Sydney metropolitan region, including with culturally and linguistically diverse audiences, schools for specific purposes and support units. The project aims to strengthen collaborations and connections with government and non-government schools within a 5 to 10 kilometre radius of the Art Gallery. Programs are designed specifically for students and teachers who can readily access the Art Gallery campus.

In 2023–24, 1781 students from 25 schools participated in the Local Learn program.

## Online resources

Learning resources at the Art Gallery aim to support and connect teachers and students with art and ideas, whether introducing an exhibition or taking an in-depth look at an artist's practice. The Inside ARTEXPRESS learning resource attracted 462,140 views in 2023–2024, with 37,637 views of the 2024 exhibition alone. The most-visited online learning resources were the Brett Whiteley resource (29,974 views), the Photography resource (18,800 views) and the Home resource on Aboriginal art from NSW (10,616 views).

## Public Programs

The Art Gallery's Public Programs team connects audiences with art, culture and each other through creative partnership and collaboration. The team takes an artist-led approach to programming to support the development of creative practice, ideas and innovation. Reciprocal exchange means constantly learning from artists, audiences, communities and peers, and the team aims to provide the utmost care and cultural safety for everyone we work with. Throughout 2023–24, we continued to explore the unique spaces of Naala Badu through our programming.



## Highlights include:

- The annual Queer Art After Hours event is the largest night in the Art Gallery's calendar, with over 16,000 visitors enjoying community-led programming as part of our collaboration with the Sydney Gay and Lesbian Mardi Gras in 2024. This year we expanded our programming beyond a single evening to offer quieter and more intimate experiences.
- Our longstanding engagement with the Woolloomooloo community continued with *Circular squares: walking on water*, a new performance project by Maya Sheridan-Martinez and Rosano 'Snooze' Martinez, and ongoing engagement with Wayside Chapel and Ozanam Learning Centre.
- We strengthened our community partnerships with Western Sydney by partnering with Blacktown Arts for the first Hive Festival for children and families. We also worked with We Are Studios, a disability-led creative studio based in Western Sydney, and Phoenix Eye Films on artist-led projects including *Warriorress*, a short documentary commission.
- As part of an ongoing focus on performance programming, we premiered *Axe Arc Echo* by Angela Goh, our first dance work commission in the Tank. We also commissioned a new durational performance, *Ngara pinta-rru thirri'laa (that truth while dancing)* by Tammi Gissell, and *Moving portraits*, a series of dance vignettes responding to portraiture.
- We developed the free symposium 'Louise Bourgeois: Tides and currents' with the Power Institute and the French Embassy in Australia, featuring artists, writers, curators and scholars over three days of talks, performances and screenings.
- In May 2024, we held a month-long program of artist-led, community-minded events, *Make it May*, featuring collaborative artworks including *Rainbow Rock Mountain* by Rosie Deacon and *Tell your tale* by Emmanuel Asante.
- The inaugural Hive Festival for kids and their families, developed with Blacktown Arts, featured artist-led workshops with Marian Abboud, the Seed of Hope and Nicole Barakat, and performances by Lucky Larney and Nitin Vengurlekar. A geolocated listening experience, *Trains by The Kids*, was available to passengers travelling by train between Blacktown and St James stations. Developed by Hive Festival co-creator Claudia Chidiac, it featured the stories of children from Granville East Public School and St Mary's Erskineville.
- Exhibition programming highlights for *Hoda Afshar: A Curve is a Broken Line* included a conversation with the artist, talks with Behrouz Boochani and music with Omar Sakr and Hamed Sadeghi. *Kandinsky* programming included workshops in colour pigment grinding with Desmond Lazaro, aura portraits with Kate Mitchell and a Bauhaus ball over two days. Programming for *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* included poetry workshops, commissions and performances, and beaded and textile spider-making workshops.
- In 2023–24 we also established a weekly Art After Hours workshop program, Create, Draw, Move and Meditate. The program has built up new audiences and highlighted different ways to engage with the collection.

## Access programs

The Art Gallery's access programs and initiatives increase participation and representation of diverse audiences with access requirements. By embracing diverse lived experiences, we can expand our reach and enrich the cultural landscape by fostering broader audience participation and community engagement.

We have developed a range of programs in response to community groups asking us for 'on request' experiences. These groups include organisations which support people with disability, seniors day programs, aged-care facilities and the health sector. In 2023–24, 9613 people connected with our access programs, an increase of 47% from the previous year.

### Culture Dose for Kids and regional partnerships

Culture Dose for Kids is an eight-week arts engagement program for children with anxiety and their parents or carers, developed in collaboration with the Black Dog Institute and funded by the Jibb Foundation. In 2023–24, we presented the third stage of the program's three-year pilot, delivering two eight-week programs (the third and fourth). More than 40 families took part, and the program had a waitlist.

The Culture Dose for Kids model highlights the important role public museums can play in destigmatising anxiety and mental health for children and families. It is a non-clinical, early-intervention approach to growing levels of anxiety among young people around issues such as climate change, social media and the pace of contemporary life. The pilot has included a research collaboration with the Black Dog Institute to investigate the program's impact on the wellbeing of participating children.

The Art Gallery shared the Culture Dose for Kids program model and training support, resources and funding with regional partners including the Blue Mountains Cultural Centre, South East Centre for Contemporary Art (SECCA), Manning Regional Gallery, Murray Art Museum, Shoalhaven Regional Gallery, Maitland Regional Art Gallery, Mudgee Arts Precinct, Glasshouse Regional Gallery, Hawkesbury Regional Gallery and Goulburn Regional Art Gallery.

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

Regional Arts in Health Multi-Purpose Services (MPS) is a three-year pilot program developed in collaboration with Health Infrastructure NSW to support non-pharmacological approaches within residential aged-care settings. In 2023–24, the final year of the pilot, we presented 60 framed images from our Australian collection at residential aged-care facilities in Culcairn, Tumbarumba and Harden (the selection of work is rotated among the three facilities annually).

The program includes professional learning and community engagement sessions with staff, residents and community stakeholders, and online sessions and a postcard art project with local schools. Murrumbidgee Local Health District is collecting clinical data to evaluate the impact of the project.

### International Day of People with Disability

The Art Gallery marked the International Day of People with Disability (3 December) with a range of events, including two Art After Hours evenings. Events were disability-led and invited audiences to engage in artist talks, workshops and performances, and to experience how the arts can champion diverse voices and lived experiences. Creative Australia's National Arts and Disability Early Career Award was

presented to artist Solomon Kammer at the Art After Hours event on 22 November 2023. Other events included a series of creative provocations for the public to participate in, developed by the We Are Studios artist collective.

### Core access programs

In 2023–24 the Art Gallery delivered a monthly Auslan program with the Deaf community and monthly audio description and tactile experiences with the blind community; we also connected with Vision Australia and Guide Dogs NSW. Adult and children's access workshops were programmed throughout the year, including sensory art-making experiences, the monthly Art and Dementia program, and other Art and Dementia projects. With Vision Australia, we created 2D tactile resources for *Kandinsky* and the Archibald Prize 2023 and 2024 to offer touch and sensory experiences for audiences who are blind or have low vision. These resources were also used in a wide range of access programs to support engagement for all.

### Creative Ageing

Creative Ageing is a program for culturally and linguistically diverse communities, developed in collaboration with Advance Diversity Services and STARTTS, and aligned with the Mental Health Commission of NSW's Living Well strategy. The program has welcomed over 445 older adults with access requirements from Arabic, Bosnian, Chinese, Greek, Italian, Macedonian, Maltese, Spanish and Tamil communities.





## Case study: Pathways to Practice

The Pathways to Practice program at the Art Gallery of New South Wales is an initiative dedicated to fostering professional development opportunities for artists with disability. Since its inception, the program has made a significant contribution to promoting the representation of artists with disability within Art Gallery programs, facilitating long-term community connections and increasing visibility for artists with disability.

Pathways to Practice is committed to the professional growth of artists with disability. The program provides facilitated access to the collection and exhibitions, and engagement with staff. These opportunities enable artists to grow awareness and understanding of historical and contemporary artists, exhibitions and art movements and connect with individual arts practices. Participating artists have elevated their practice, secured new opportunities and advanced their careers. This enhanced professional development is instrumental in breaking down barriers and opening doors for artists within the broader arts community.

The program has significantly increased the visibility and recognition of artists with disability. Ongoing familiarity with entry requirements has seen an increase in artists with disability entering the Archibald, Wynne and Sulman Prizes 2024. This year, Emily Crockford, Daniel Kim, Meagan Pelham and Thom Roberts from Studio A, and Digby Webster, submitted portraits to the Archibald Prize and were selected as finalists. Thom Roberts is also a finalist in the Sulman Prize, and artist Mathew Clarke is a finalist in the Wynne Prize.

Strategic collaborations with organisations such as Studio A, Little Orange Studio, We Are Studios and Accessible Arts have been a cornerstone of the program's success. These partnerships have strengthened community ties and created valuable opportunities for collaboration.

The Pathways to Practice program has also been included in sensory-friendly initiatives to accommodate artists and audiences with sensory sensitivities. Sensory-friendly evenings, designed to offer a calmer, quieter gallery experience, have featured a range of talks, tours and workshops led by artists with disability.

Performative drawing workshop with Virginia Bucknell and Miah Tito Barratt at the sensory-friendly Art After Hours in August 2023, photo © Art Gallery of New South Wales, Diana Panuccio





Make it May coffee-painting workshop with artist Emmanuel Asante, supported by We Are Studios, photo @ Art Gallery of New South Wales, Diana Panuccio

Public programs and interactive workshops led by artists with disability ensure the Art Gallery's offerings are inclusive, accessible and welcoming to all. They include Amy Clare Mills' workshops for the *Louise Bourgeois* exhibition, We Are Studios family workshops for the Hive children's festival, Queer Art After Hours workshops by emoeba h♡rtbridge and Bonnie Huang and an activation by Emmanuel Asante from We Are Studios during Make it May.

Two Art After Hours evenings honoured the International Day of People with Disability, celebrating the arts practice, voice and achievements of artists with disability and engaging the public in meaningful discussions about the broad range of lived experience. In the first, Bonnie Huang presented an origami workshop, Mr Arcane (Adam Jones from Little Orange Studio) held a tarot reading and emoeba h♡rtbridge, Tara Johns and Sue Jo Wright discussed their art practices. The second hosted the National Arts and Disability Early Career Award 2023, followed by a manga and comics workshop with Blake Thomas and talks by artists Martha Marlow and Angie Goto. We Are Studios also marked the day with a series of creative provocations in the Learning Studio.

The Pathways to Practice program has made a transformative impact on the careers of several artists with disability. By setting a high standard for accessibility and inclusion, the Art Gallery supports and celebrates diverse voices within the art world, paving the way for a more inclusive future.



## Touring exhibitions

Highlights of the Art Gallery's respected touring exhibition program included the 2022 and 2023 *Archibald Prize* exhibitions, which were displayed across regional NSW and Victoria; the inaugural regional tour of *Wynne Prize 2023*, which travelled to new audiences at Bank Art Museum Moree, Mudgee Arts Precinct, New England Regional Art Museum and Wagga Wagga Art Gallery; *Archie 100: A Century of the Archibald Prize*, which concluded its national tour at Home of the Arts, on the Gold Coast, and the National Portrait Gallery, Canberra. From the Art Gallery's collection, a significant work by William Kentridge in *William Kentridge: I Am Not Me, the Horse Is Not Mine* continued its display at Gosford Regional Gallery followed by Glasshouse Gallery in Port Macquarie, supported by Create NSW through its Blockbuster Funding initiative.

The Regional Engagement Plan 2022–24 continued to provide strategic vision for connections and collaborations with partner organisations across Western Sydney and regional NSW. Initiatives in support of the plan include the outgoing loans program, touring exhibitions program, collections care-focused professional development, as well as deep engagement onsite, offsite and online with regional galleries, artists and communities.

## Exhibitions and visitation

- 2,032,098 visits across the campus in 2023–24
- 29 exhibitions were held at the Art Gallery's Domain site
- 4 ticketed exhibitions attended by 384,743 visitors
- 5 touring exhibitions, across 14 tour venues, attended by 167,548 visitors

### Attendance

Month	Total visitation 2018–19	Total visitation 2019–20	Total visitation 2020–21	Total visitation 2021–22	Total visitation 2022–23	Total visitation 2023–24	Domain site 2023–24	BW Studio 2023–24	Regional touring 2023–24
July	115,650	104,620	32,974	2,808	95,758	<b>189,794</b>	167,125	1298	21,371
August	123,534	98,994	23,880	2,274	87,646	<b>163,238</b>	143,143	896	19,199
September	100,784	92,235	31,821	6,809	84,478	<b>157,064</b>	126,000	1021	30,043
October	146,172	120,254	52,720	29,070	123,415	<b>157,319</b>	115,919	1394	40,006
November	140,613	130,116	52,539	70,698	80,216	<b>151,921</b>	140,596	1182	10,143
December	108,523	113,913	50,129	98,859	292,307	<b>174,702</b>	162,584	1215	10,903
January	141,171	141,423	65,795	98,748	271,152	<b>234,154</b>	218,732	2238	13,184
February	150,509	106,898	78,271	117,879	174,833	<b>227,648</b>	222,680	1170	3798
March	136,789	62,282	64,071	106,496	181,073	<b>208,630</b>	204,327	1152	3151
April	112,310	0	80,973	80,831	192,859	<b>194,610</b>	188,535	730	5345
May	118,986	0	50,944	93,398	177,441	<b>142,395</b>	134,748	1239	6408
June	105,133	29,491	82,455	115,462	165,501	<b>213,241</b>	207,709	1535	3997
<b>Total</b>	<b>1,500,174</b>	<b>1,001,975</b>	<b>666,572</b>	<b>823,332</b>	<b>1,926,679</b>	<b>2,214,716</b>	<b>2,032,098</b>	<b>15,070</b>	<b>167,548</b>

### Paid exhibition program

Exhibition	Months	Visitors
Archibald, Wynne and Sulman Prizes 2023*	May – September 2023	66,179
Kandinsky	November 2023 – March 2024	152,199
Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?	November 2023 – April 2024	120,399
Archibald, Wynne and Sulman Prizes 2024*	June – September 2024	45,966
<b>Total</b>		<b>384,743</b>

\* Visitor numbers from 1 July 2023 to 30 June 2024 for exhibitions running over two financial years.



## List of exhibitions

Dates	Exhibition	Ticketed	Tour	Catalogue
30.07.2022 – ongoing	Elemental			
10.09.2022 – 23.06.2024	Correspondence			
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 – 04.02.2024	Outlaw			
03.12.2022 – ongoing	Yiribana Gallery			
03.12.2022 – ongoing	Making Worlds			
24.03.2023 – 23.07.2023	The National 4: Australian Art Now			
04.05.2023 – 08.10.2023	Laurence Edwards: Walking Men			
06.05.2023 – 03.09.2023	Archibald, Wynne and Sulman Prizes 2023	x	x	x
01.07.2023 – 07.01.2024	brick vase clay cup jug			
24.08.2023 – 23.06.2024	Brett Whiteley: Chapters 1959–69			
18.09.2023 – 10.12.2023	Pandemic Days: Artists Books from the National Art Archive			
02.09.2023 – 21.01.2024	Hoda Afshar: A Curve is a Broken Line		x	x
19.10.2023 – 26.11.2023	Brett Whiteley Travelling Art Scholarship 2023			
28.10.2023 – 04.02.2024	This Living Being That Is Colour			
04.11.2023 – 10.03.2024	Georgiana Houghton: Invisible Friends			
04.11.2023 – 10.03.2024	Kandinsky	x		x
25.11.2023 – 28.04.2024	Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?	x		x
16.12.2023 – 10.07.2024	Meg Rutherford: Youthful Encounters with Beasts and Birds			
08.02.2024 – 21.04.2024	ARTEXPRESS 2024			
09.03.2024 – 02.06.2024	Jelena Telecki: Mothers, Fathers			
09.03.2024 – 10.06.2024	24th Biennale of Sydney: Ten Thousand Suns			x
09.03.2024 – 17.11.2024	What Does the Jukebox Dream Of?			
30.03.2024 – ongoing	The Soul's Infabulous Alchymy: Samuel Palmer's Visionary Landscapes			
25.05.2024 – 11.08.2024	Wendy Sharpe: Spellbound			
08.06.2024 – 08.09.2024	Archibald, Wynne and Sulman Prizes 2024	x	x	x
15.06.2024 – 22.09.2024	Alphonse Mucha: Spirit of Art Nouveau	x		x
22.06.2024 – 07.10.2024	Emily Hunt: The Grotto			

## Regional exhibitions

Dates	Venue	Location	Exhibition	Visitation
03.06.2023 – 30.07.2023	Western Plains Cultural Centre	Dubbo, NSW	Archibald Prize 2022 regional tour*	1552
17.06.2023 – 27.08.2023	Gosford Regional Gallery	Gosford, NSW	William Kentridge: I Am Not Me, the Horse Is Not Mine*	27,343
15.07.2023 – 02.10.2023	Home of the Arts	Surfers Paradise, QLD	Archie 100: A Century of the Archibald Prize	25,452
15.09.2023 – 05.11.2023	Mornington Peninsula Regional Gallery	Mornington Peninsula, VIC	Archibald Prize 2023 regional tour	50,467
22.09.2023 – 19.11.2023	Bank Art Museum Moree	Moree, NSW	Wynne Prize 2023 regional tour	979
23.09.2023 – 26.11.2023	Glasshouse Gallery	Port Macquarie, NSW	William Kentridge: I Am Not Me, the Horse Is Not Mine	2497
21.10.2023 – 28.01.2024	National Portrait Gallery	Canberra, ACT	Archie 100: A Century of the Archibald Prize	26,953
18.11.2023 – 07.01.2024	South East Centre for Contemporary Art	Bega, NSW	Archibald Prize 2023 regional tour	4425
01.12.2023 – 28.01.2024	Mudgee Arts Precinct	Mudgee, NSW	Wynne Prize 2023 regional tour	4182
19.01.2024 – 03.03.2024	Goulburn Regional Art Gallery	Goulburn, NSW	Archibald Prize 2023 regional tour	4727
09.02.2024 – 07.04.2024	New England Regional Art Museum	Armidale, NSW	Wynne Prize 2023 regional tour	2175
15.03.2024 – 28.04.2024	Hawkesbury Regional Gallery	Windsor, NSW	Archibald Prize 2023 regional tour	4479
20.04.2024 – 16.06.2024	Wagga Wagga Art Gallery	Wagga Wagga, NSW	Wynne Prize 2023 regional tour	4575
10.05.2024 – 23.06.2024	Tamworth Regional Gallery	Tamworth, NSW	Archibald Prize 2023 regional tour	7742

\*Visitation numbers from 1 July 2023 to 30 June 2024 for exhibitions running over two financial years.

# Audiences and Development

The Art Gallery's newly formed Audiences and Development division incorporates a new Visitor Experience Department as well as Marketing and Communications, Philanthropy and Major Gifts, Venue Management, Retail and Business Development.

The Visitor Experience team welcomed over 2 million visitors to Naala Nura and Naala Badu and a further 15,070 to the Brett Whiteley Studio in 2023–24. Ticketed exhibitions significantly contributed to increased visitation, with almost 400,000 tickets redeemed across the 2023 and 2024 *Archibald, Wynne and Sulman Prizes* exhibitions and the two Sydney International Art Series exhibitions, *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* and *Kandinsky*.

Our corporate partners and sponsors have continued to give incredible support to the Art Gallery following our expansion and the opening of Naala Badu. We are thrilled to report our most successful year to date in support from partners and sponsors, with cash sponsorship income up 57% year-on-year to \$16.6 million and in-kind support totalling \$1.7 million.

# Marketing and Communications

The Marketing and Communications Department incorporates strategic communications and public relations, tourism marketing, campaign and digital marketing, and research and insights. In 2023–24, the department focused strategically on attracting new and infrequent audiences to the Art Gallery and engaging with existing advocates. A new prioritisation system has helped the team allocate marketing and communications resources efficiently, to ensure the maximum return on investment.

In 2023–24, the Marketing and Communications team delivered multiple campaigns to communicate the Art Gallery's offer to audiences, driving visitation and supporting exhibitions and programming. The team's contribution has helped the Art Gallery achieve over 2.2 million visits to the Art Gallery, Brett Whiteley Studio and touring exhibitions, and grow Art After Hours attendance.

The team worked with funding partners including Destination NSW and Create NSW, as well as marketing and sponsorship partners, to generate broad reach and high impact for campaigns. Among our 2023–24 campaigns were campaigns for the Art Gallery Cinema; Art After Hours; Queer Art After Hours 2024; Open Studio; Brett Whiteley Studio; the Art Gallery's touring program; the exhibitions *Kandinsky*, *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*, *Hoda Afshar: A Curve is a Broken Line*, *Archibald, Wynne and Sulman Prizes 2024*, the Young Archie competition, *ARTEXPRESS 2024* and the 24th Biennale of Sydney: *Ten Thousand Suns*; the *Volume* festival 2023; and the La Prairie Art Award 2024.

The Communications team continues to reach new and diverse audiences through targeted engagement with culturally and linguistically diverse media, key opinion leaders and influencers. The team recently completed a media list segmentation project, which allows us to target specific media groups with tailored materials, resulting in more media coverage and greater key message penetration.

The Art Gallery's Artmail email database has 207,259 subscribers, up 11.3% since 2022–23. Sign-up campaigns as part of Summer Family and Sydney International Art Series competitions, and Volume pre-sale sign-ups, have together delivered more than 12,000 subscribers. In addition, our newly segmented database allows us to target communications based on subscribers' interests and behaviour, resulting in higher 'open' rates and more engagement with email marketing.

Promoting the Art Gallery as Sydney's premier art and culture destination to tourism distribution partners is a strategic priority. In 2023–24, we made good progress promoting new tours and experiences to wider tourism audiences.

Highlights include:

- welcoming 3600 people on tours and experiences through direct bookings, distribution partner bookings and inbound groups
- attending four major Australian and NSW trade events, where we met with 176 tourism trade partners to promote the Art Gallery's export-ready tours and experiences
- piloting an art, dining and musical theatre package with Opera Australia, the West Side Story Experience, which included a *State of the art* guided tour, dinner at MOD Dining and tickets to Handa Opera on Sydney Harbour's performance of *West Side Story* (120 tickets sold)
- connecting with online travel agents (OTAs) to sell tours, experiences and exhibition tickets, taking 73 bookings through a pilot with five key partners, with work to connect with global OTAs continuing in the new financial year.



# Visitor Experience

As well as welcoming over 2 million visitors to the Art Gallery's expanded campus in 2023–24, Visitor Experience staff and volunteers offered dynamic and varied visitor and member engagement programs, events, tours and experiences across all our exhibitions and collections.

## Visitor engagement

Art Gallery hosts and volunteers remained central to visitor engagement, supporting programs, performances and exhibitions including Hive Festival programs, *Volume 2023*, drop-in family workshops, Desmond Lazaro's *Point and Line to Plane* artist project and activity space within the *Kandinsky* exhibition, school visits and Art After Hours.

Conceptual artist Kimsooja's participative artwork *Archive of mind* was part of the exhibition *Making Worlds* until 28 January 2024 and amassed a total visitation of 910,754. Gallery hosts were integral to the operation of this artwork, providing interpretative information and managing the interactive space and its resources.

Gallery hosts delivered daily 'welcome wander' tours to over 2600 visitors this year across both Naala Nura and Naala Badu. Visitor favourites included *Spirit House* by Lee Mingwei, Brett Whiteley artworks in the Art Gallery and Studio, and artworks with sensory elements.

The Visitor Experience team also captures qualitative and quantitative data from visitors via audience research surveys. The team uses the data to ensure visitors' voices are heard and to implement human-centred service design strategies. During 2023–24, visitors consistently scored their experiences of interactions with staff and volunteers at higher than 90%.

## Supporter engagement

Membership targets set by the Art Gallery Society of New South Wales were surpassed in 2022–23, and in 2023–24 the Visitor Experience team continued to use onsite and online ticketing channels to promote the messages of giving and supporter engagement. The team sold a record 7560 memberships across our ticketing desks, contributing to the highest level of membership levels in the Society's history.

Donations via our Ticketure ticketing platform during 2023–24 were also strong, with almost \$150,000 raised to support the Art Gallery and the Society. Visitors can add a donation to ticket transactions for exhibitions and programs, and we also seek donations through targeted e-newsletters and campaigns.

## Ticketing

The Art Gallery's Ticketing and Data Research teams presented at the Ticketing Australia conference in October 2023, focusing on our expanded ticketing operations and

Volunteers at the Art Gallery of New South Wales, photo © Art Gallery of New South Wales, Mim Stirling

the implementation of dated and timed ticket sessions and general admission ticketing. When tickets to *Volume 2023* were released, our ticketing system was the busiest across the global Ticketure network, selling out all three performances of the headliner Solange in 7 minutes. TixTrack Australia, and partners Michael Cassel Group, continue to support the Art Gallery as we integrate systems and processes to improve our reporting and analytics and enrich and extend the overall visitor journey.

## Volunteering

The Art Gallery's 236 volunteers made significant contributions in 2023–24. Collectively, volunteer guides and guardians volunteered over 16,000 hours, including guiding almost 30,000 visitors on tours in English, Cantonese, Mandarin, Korean, Japanese and French. In addition to supporting front-of-house and back-of-house operations for the Art Gallery and the Society, volunteers also attended over 6000 hours of training and assessments.

The Art Gallery recognised volunteer contributions throughout the year, with the Executive team celebrating the achievements and thanking the 24 volunteers who retired in 2023 at the end of the year. National Volunteer Week 2024 was another notable event, with volunteers from various Sydney cultural institutions given exclusive tours of the 24th Biennale of Sydney: *Ten Thousand Suns*. The week culminated in an evening social for Art Gallery volunteers, providing an opportunity for volunteers to connect.

Volunteer coordinators attended meetings with the Sydney Cultural Institution Volunteer Management Network (SCVIMN) throughout the year, discussing recruiting and retaining young volunteers, the National Strategy for Volunteering and the NSW Volunteer Charter, and taking part in working groups to develop volunteer risk assessments.



# Venue Management

With the opening of Naala Badu, the Venue Management team has an additional five event spaces and three new food and beverage outlets. In the Art Gallery's first full year of operation as a two-building campus, the team sold and delivered 284 commercial events and serviced 150 Art Gallery events. This was an increase from 227 events in 2021–22, our last year as a one-building campus. Guests often return as public visitors, introducing new audiences to the Art Gallery.

We continue to work alongside our exclusive catering partners, The Fresh Collective, to deliver a diverse offering to our clientele, with accessible pricing and varied offerings across multiple outlets in both Naala Nura and Naala Badu.

## Activities and contributions

The Art Gallery provides spaces for private hire for corporate events, charity dinners, conferences, meetings, weddings and social celebrations. Revenue from these activities support Art Gallery programs, aligning with our goal of enhancing public access to art. The team also successfully delivered a number of internally hosted events for key stakeholders and supporters.

## Key growth areas

### Daytime conferences and meetings

Meers Hall, a new multipurpose venue in Naala Badu, has boosted daytime events, which now make up nearly a quarter of all events – a shift from the historical focus on evening functions.

### Weddings and social events

With the establishment of a specialised weddings and social events coordinator role, bookings have increased by 95% since 2022–23. Weddings and social events represented 37% of total venue revenue in 2023–24 (16% if a special donor wedding is excluded).

## Performance reviews and strategic developments

In 2023–24, the Venue Management team adopted a more structured approach, guided by an externally commissioned sales and marketing strategy. Clear distinctions between sales, marketing and operations roles refined work practices. A core sales team of four focused on selling and delivering events, supported by an operations-focused team member, ensuring better control over the end product and client experience.

A new venues marketing and business development role is leveraging internal and external opportunities to build the sales pipeline. A focus of the role is sustaining business during low seasons, given the post-COVID shift towards shorter lead times for bookings and heightened scrutiny of product quality and value for money.

## Challenges and opportunities

The team experienced some post-expansion challenges typical of new site operations. Over a full year of operations, however, we were able to refine processes and improve our products. The new spaces drove continuous market demand, which helped Venue Management align client engagements with broader organisational goals. Clients responded well to our partnership with The Fresh Collective as the Art Gallery's exclusive caterer, with supplier partners Matt Moran, Clayton Wells and Aunty Beryl (NCIE). The team also introduced new retail offerings at some food and beverage outlets.

Retail performed strongly in 2023–24 with a total net revenue of \$5.8 million, due in part to the success of the *Kandinsky* exhibition shop, which contributed \$1.1 million. The *Louise Bourgeois* exhibition shop contributed \$550,000. Naala Nura overall contributed \$2.7 million and Naala Badu \$1.3 million.

Offering branded merchandise to increase profit margins is part of the Art Gallery's Strategic Plan, and this year we delivered branded ranges for the *Kandinsky*, *Louise Bourgeois* and *Alphonse Mucha* exhibitions and for *Volume*, as well as product based on the Art Gallery collection. We sourced the best art books available, First Nations merchandise, and unique and interesting giftware, homewares and children's products. A collaboration with the major brand LOQI, many years in the making, resulted in a range of foldable shoppers featuring collection icons.

The Business Development team was proud to work with a diverse group of sponsors as we entered a new era of partnership possibilities with the expanded campus of Naala Nura and Naala Badu. Over half of our sponsors have supported the Art Gallery for more than ten years, and these long-term relationships reflect a deep commitment to helping us bring exceptional art experiences to the community. Through generous support in 2023–24, we were able to offer outstanding exhibitions and programs to every visitor and reach a wide variety of communities across NSW and beyond.

This was our 14th year in partnership with strategic sponsor Destination NSW, the NSW Government's major tourism and events agency. We are incredibly grateful for their continued support. Destination NSW funding enabled Art After Hours programming and supported major exhibitions such as *Kandinsky* and *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* This year marked the first time two major ticketed exhibitions were supported over the summer. Destination NSW also supported the major international ticketed winter exhibition *Alphonse Mucha: Spirit of Art Nouveau*.

Support from Create NSW delivered important engagement to regional NSW through its Blockbusters Funding Initiative, supporting the regional tours of *William Kentridge: I Am Not Me, the Horse Is Not Mine* and *Wynne Prize 2023*, the Art Gallery's inaugural *Volume* festival in 2023, and the *Kandinsky* exhibition. Create NSW's Culture Up Late funding contributed to the Art Gallery's Art After Hours weekly programming and the overall late-night economy in Sydney.

We extend our gratitude to our leadership partner, Aqualand, whose deep and enduring commitment is acknowledged in the Aqualand Atrium in the Naala Badu building.

Our presenting partners, ANZ and Optus, have also provided significant support. ANZ continued its backing of the 2023 and 2024 *Archibald, Wynne and Sulman Prizes* exhibitions, marking 15 years of support for these prizes. Optus delivered high-speed 5G access in Naala Badu, enhancing visitors' experiences in our new galleries.

Major partners contributed crucial support: EY as a major sponsor of *Dreamhome: Stories of Art and Shelter* and *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*; Macquarie Group for our 20th-century galleries; and UBS for contemporary exhibitions including *Hoda Afshar: A Curve is a Broken Line, brick vase clay cup jug, The National 4: Australian Art Now, Wendy Sharpe: Spellbound and Making Worlds*.

Herbert Smith Freehills continued its longstanding support, providing valuable professional guidance and sponsoring the 2023 and 2024 *Archibald, Wynne and Sulman Prizes*.

Two partners celebrated 20 years of supporting the Art Gallery: J.P. Morgan, a major partner of *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded*

*the Day?*; and hotel partner Sofitel Sydney Wentworth, supporting the 2023 and 2024 *Archibald, Wynne and Sulman Prizes* and the *Louise Bourgeois* exhibition.

We also thank the Bank of China for enabling us to undertake important conservation projects and its support of the Art Gallery members' concert series.

Our media partners played a vital role in promoting our exhibition program. JCDecaux supported the 2023 and 2024 *Archibald, Wynne and Sulman Prizes, Dreamhome: Stories of Art and Shelter, Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* and *Kandinsky*. The Sydney Morning Herald, Schwartz Media (*The Monthly, The Saturday Paper* and *7am*) and Broadsheet provided valuable marketing support.

Oroton continued its support of the *Archie 100: A Century of the Archibald Prize* tour and increased its engagement to become a major partner of the *Archibald, Wynne and Sulman Prizes 2024* and a major partner of *Atelier*. Support partners such as the City of Sydney, Porter's Paints, Glenfiddich, Hendrick's Gin, Chandon, Moët & Chandon, Mount Pleasant Wines, Mr Cook and Valiant Events contributed to a rich range of programs, special events and exhibitions.

We were pleased to host the third iteration of the La Prairie Art Award, an annual acquisitional award supporting Australian women artists, with this year's recipient, Marikit Santiago, benefiting from an international artist residency.

We are incredibly pleased to welcome two new partners: Singapore Airlines, supporting our international ticketed exhibitions as our official airline partner for *Alphonse Mucha: Spirit of Art Nouveau*; and Defender, part of the Jaguar Land Rover Group Australia, whose support went towards the lead-up to *Volume 2024*.

Finally, we wish to thank our business council, the President's Council, for its generous support of our exhibitions in 2023–24. We are grateful for the personal support of each Council member.



## President’s Council

The President’s Council is a network of business leaders established to support the Art Gallery by providing vital business expertise, advice and philanthropic funding. The President’s Council proudly supported the *Kandinsky* exhibition from November 2023 to March 2024 and *Alphonse Mucha: Spirit of Art Nouveau*, which opened on 15 June 2024.

President: David Gonski AC

### President’s Council members

ANZ Banking Group Ltd, Mark Whelan  
Aqualand, Jin Lin  
Bank of China, Alvin Yong  
Black Diamondz Property Concierge, Monika Tu  
Destination NSW, Steve Cox  
Deutsche Bank, Glenn Morgan  
Deutscher and Hackett, Damian Hackett  
EY, Andrew Price  
Herbert Smith Freehills, Miles Bastick  
JCDecaux Australia, Steve O’Connor  
J.P. Morgan, Rob Bedwell  
KPMG, Doug Ferguson  
LFG, Steven Lowy AM  
Lumea, Paul Maguire  
Macquarie Group, Georgina Johnson  
Macquarie University, S Bruce Dowton  
Mason Stevens, Ron Erdos  
Morgan Stanley, Tim Church  
Mount Pleasant Wines, Roy Medich OAM, Anthony Medich  
NINE, James Chessell  
Optus, Kelly Bayer-Rosmarin, Matt Williams  
Oroton, Will Vicars  
Precision Group of Companies, Shaun Bonett  
Servcorp, Alfred Moufarrige OAM, Taine Moufarrige  
Seven Group Holdings, Ryan Stokes AO  
UBS AG Australia, Anthony Sweetman

## Corporate membership

Corporate membership is vital to the Art Gallery, funding exhibitions, education and public programs. The program retains long-term members, many with over ten years of support.

### Premium corporate member

Macquarie University

### Corporate members

Allen Jack + Cottier  
Arab Bank Australia  
Architectus  
ARUP Pty Ltd  
Ausgrid  
BDO  
Bing Technologies Pty Ltd  
Brilliant Logic  
Citadel Securities  
Copyright Agency  
Cundall  
Emergence  
Emirates SkyCargo  
Essence Project Management Pty Ltd  
ExpertsDirect  
FM Global  
Gilmore Interior Design  
Holman Webb Lawyers

IMB Ltd  
Integrated Design Group  
Jackson Teece Architecture  
Levi Consulting  
LGT Crestone  
McGrathNicol  
North Shore Private Hospital  
Precision Group  
Slattery  
SPACE Furniture  
Sparke Helmore Lawyers  
Stantec  
Steensen Varming  
Surface Design  
Sydney Beer Co  
Woven Image

## Fearless

Fearless is a women’s focused membership program at the Art Gallery, providing women with a forum for business development. The annual calendar of events explores the Art Gallery’s exhibitions through a female lens, enabling women in business, government and the community sector to come together, learn, network and support gender parity in the arts and business.

Funds raised through Fearless support the conservation of works by women artists and help realise programs and exhibitions by women artists. This year, Fearless proudly supported the Women’s Art Digitisation Project, conserving and digitising works by women artists, and the conservation work for *Lesley Dumbrell: Thrum*.

### Fearless business members

Ausgrid  
Equity Trustees  
Westpac Private Bank

# Philanthropy and Major Gifts

Our Philanthropy and Major Gifts teams were consolidated in July 2023 to focus on all fundraising activities for the Art Gallery, including annual giving, the Art Gallery of New South Wales Foundation, major gifts and bequests. This effort is led by Moira Saunders, who was appointed head of philanthropy and major gifts in July 2023.

### New major gifts 2023–24

- Capital works: \$1.2 million
- Exhibitions: \$1.8 million
- Programming: \$4 million
- **Total: \$7 million**

## Art Gallery of New South Wales Foundation acquisition program

The Art Gallery of New South Wales Foundation continues to raise critical 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 collection.

The Foundation manages over \$60 million in investments. Since its establishment in 1983, the Foundation has acquired over 70 major works for the collection. While most acquisitions were historically funded exclusively from Foundation income, recent high-value purchases have required additional support from bequests and targeted fundraising efforts.

The Foundation publishes newsletters and e-newsletters detailing recent acquisitions, arts-based activities, events, new patrons and financial summaries. Its financial reports are available on the Art Gallery’s website.

### Celebrating 40 years

In 2023, the Art Gallery of New South Wales Foundation celebrated its 40th anniversary. To mark this milestone, the Foundation acquired Juan de Zurbarán’s painting *Still life with apples on a pewter plate and a pear* c1641. Major donors for the acquisition include Graham Levy, James Fairfax Foundation, Anabel Baxter, David Ellis, Andrew Gwinnett, John and Anne Leece, and Sze Yuen Wong.

The Foundation also enabled the acquisition of Sally Mann’s 2001 series of photographs *Battlefields* in 2023–24.

## Art Gallery of New South Wales Foundation Board of Trustees 2023–24

Bella Church (chair)  
Julien Playoust (deputy chair)  
Clare Herschell  
Jason Gellert  
Justin Butterworth  
Lisa Chung AM  
Matthew Bennett  
Matthias Arndt  
Lawrence Myers

Juan de Zurbarán *Still life with apples on a pewter plate and a pear* c1641, oil on canvas, 33.7 x 42 cm, Art Gallery of New South Wales, purchased 2024 with funds provided by the Art Gallery of New South Wales Foundation in celebration of the Foundation’s 40th anniversary, Graham Levy & Julie Hockey, the James Fairfax Foundation, Annabel Baxter, David Ellis, the Gwinnett Family, John Leece AM & Anne Leece, Sze Yuen Wong and the Art Gallery Society of New South Wales

Edward Simpson  
Ruth Ritchie  
Peggy Yeoh  
Hakan Harman (secretary)

## Collection benefactors and other support groups

The Art Gallery has several specialised support groups dedicated to fundraising for specific collection areas or special projects. Patrons of all groups who pledge a minimum commitment of \$2500 annually for four years are recognised as patrons of the Foundation and receive acknowledgement on the Foundation’s honour board for the duration of their support, or as otherwise agreed.

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

### Aboriginal Art Collection Benefactors

Kim Ah Sam five sculptures from the series *It’s not only me* 2023; Timothy Cook *Kulama – warnarringa, japparra amintiya japalinga (sun, moon and stars)* 2023; Dhambit #2 Wanambi *Guḍultja with sand from Yalanba* 2022; Mary Dhapalany *Gay’wu (string bag)* 2022; Sonya Holowell *chamberconveyer* 2022; Wurrandan Marawili *Yathikpa* 2022; Roxanne Petrick *Rooster* 2023; Louise Robertson *Bird* 2023; Jimi.K Thaiday *Gur Legiz* 2023; Pedro Wonaeamirri *Ningarimi awarra Wujuwurri (History of Tiwi)* 2023

### Australian Prints, Drawings and Watercolours Benefactors

Horace Brodzky *Messina cathedral after earthquake* c1911; Horace Brodzky *Monna Vanna* 1914; Horace Brodzky *The pugilist* 1917; Horace Brodzky *Untitled (cathedral door)* 1912; Horace Brodzky *Untitled (figurative study)* 1920; Horace Brodzky *Untitled (river scene)* 1918; Gwynneth Stone *Mural decor* c1931–c1934; Frank Weitzel *Cafe* c1930



## Atelier

Amalia Pica *Aula grande (outlined)* 2024

## Contemporary Collection Benefactors

Liam Benson *Solus embraced* 2021–22; Liam Benson *VB sticker* 2005, printed 2023; Liam Benson *Bleeding glitter* 2005, printed 2023; Emily Floyd *Female orgasm: a codex of sorts after Ursula K Le Guin* 2018–19; Diena Georgetti *Community of the People / yellow* 2023; Diena Georgetti *Community of the People / blue* 2023; Julia Gutman *Everyone you are looking at is also you* 2024; Heather B Swann *Leda and the Rock and the Swan* 2021; Jelena Telecki *Majka* 2023

## Photography Collection Benefactors

Catherine Opie *L.A. Uprising, Catalina Rooftop, 1992* 1992/2024; Claire Pentecost 21 photographs from the series *Linnaeus After Dark* 2022–23

## Contemporary Collection Benefactors and Photography Collection Benefactors

Twelve Hoda Afshar photographs from 2015 to 2023 that featured in the Art Gallery's monographic exhibition of her work, *Hoda Afshar: A Curve is a Broken Line*

## European Art Collection Benefactors

Frederic, Lord Leighton *Study for 'Winding the skein'* c1878

## Additional works

In addition to works funded by collection benefactor groups, generous individuals annually contribute to or donate specific works. In 2023–24, we purchased Ethel Carrick's *On Circular Quay* c1913 with funds provided by the Australian Masterpiece Fund 3; and Bessie Davidson's *Still life with irises* c1920 with funds raised from the 2020 and 2021 Art Gallery of New South Wales Foundation gala dinners and funds provided by donors to the Australian Masterpiece Fund 3.

In Aboriginal and Torres Strait Islander art, 193 works entered our collection through the generous bequest of Michael Horton and the late Dame Rosie Horton.

In Australian art, Tony Albert gifted 20 works from his *Ashtralia* series. Fourteen works by Harold Cazneaux were gifted by the Cazneaux family.

In international art, 47 works by Christo and Jeanne-Claude were gifted by the Christo and Jeanne-Claude Foundation. Imao Keinen's *Ghost (yūrei)* late 1800s and Takashi Murakami's *Japan Supernatural: Vertiginous After Staring at the Empty World Too Intensely, I Found Myself Trapped in the Realm of Lurking Ghosts and Monsters* 2022 were purchased with funds provided by the Yasuko Myer Bequest 2023.

Three works by Helen Levitt were also purchased with funds provided by The Russell Mills Foundation.

Other donations of artworks include:

Rashid Johnson *The broken nine* 2021, purchased with funds generously donated by Peggy and Seng Huang Lee, Anita Wong and Wilson Lai, Martin and Millie Lau, Samira and Arash Tavakoli Family Foundation, and an anonymous donor; 13 works gifted by Eddy Batache; 17 works gifted by Felicity Jane Allen and Mark Allen; five works gifted by Jeffrey Stewart; 14 works purchased with the Gil and Shay Docking Drawing Fund; four works purchased with the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art; four

works by Jasmine Togo-Brisby purchased with funds provided by Geoff Ainsworth AM and Johanna Featherstone; eight works purchased with funds provided by the David George Wilson Bequest for Asian Art; six works purchased with funds provided by the Mollie Douglas Bequest; 14 works by Sue Williamson purchased with funds provided by The Russell Mills Foundation; six works by Ken Unsworth donated by the artist through the Australian Government's Cultural Gifts Program.

## Art Gallery projects

Starting with Art, an inclusive and interactive creative program for primary and secondary students with disability or access requirements, was kindly supported by Anthony Hanlon.

Djamu Metropolitan, an Indigenous art education program, was supported by Fraser Hopkins, while Djamu Regional was supported by Julie Drew. The Neilson Foundation is generously supporting the Djamu Youth Justice program. The Conservation Department received generous private funding from The Howarth Foundation, the Pohl Foundation and Mrs Sally White OAM for several key conservation projects. The funding allows for key collection works to be conserved and for a significant conservation and digitisation project to be undertaken, enabling the collection to be accessible to the broadest audience possible. The Conservation Benefactors contributed to the acquisition of updated specialist conservation equipment, assisting our Conservation Department in its endeavours to conserve our collection.

## Bequests

The Art Gallery received several additional generous cash bequests including the Darcy Ford Bequest of \$2.25 million, which will be used to help fund the Art Pathways program for school students, and a bequest from Carole Muller of \$1 million to Asian art, which will be used to acquire a Nepalese sculpture. Lenore Adamson also left a bequest of \$50,000 to the Foundation.

## Recognition

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

## Life governors

As at 30 June 2024, 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 2024, 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 Cuningham; Sir William Dobell Art Foundation; James Fairfax AC; James Gleeson AO & Frank O'Keefe; Mollie & Jim Gowing; Neville H Grace; Amanda Harkness & Karen Barrett; 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; Robert Aldrich; 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; Tim Fairfax AC & Gina Fairfax AC; 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; Sandra McPhee AM & Kent McPhee; The Medich Foundation; Nelson Meers Foundation; Catriona Mordant AM & Simon Mordant AO; Matthew Muir & James Peters; Zareh & Ping Nalbandian; Dr Clinton Ng; Vicki Olsson; Pallion Foundation; Paradise Foundation; Hamish Parker; Tom Parramore; 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; Barbara Wilby; Lyn Williams AM; David George Wilson; Craig & Charanjit Young-Anand; Margarita Zaneff

## Major Gifts Program

In our first full financial year since opening Naala Badu, we remain incredibly grateful to all our Sydney Modern Project campaign supporters who helped contribute to the Art Gallery's transformation. As we move out of the campaign, the Art Gallery continues to attract philanthropic support for ongoing capital works, major exhibitions, ambitious programming and vital access, education and outreach projects. Given this, the Campaign team is now operating under the Major Gifts title – and will continue to focus on securing transformational philanthropic support from our donor community.

The Art Gallery extends our deepest gratitude to the following major patrons for their generous gifts in 2023–24: Zareh and Ping Nalbandian and the Anita and Luca Belgiorno-Nettis Foundation for their support of Jonathan Jones's *bial gwiyoño (the fire is not yet lighted)*; the Neilson Foundation for its support of the Djamu Youth Justice program and the Bayard Foundation for its support of family programming; Tim Fairfax AC and Gina Fairfax AC for their Brett Whiteley Studio revitalisation project support; Rosie Williams and John Grill AO for their support of the *Louise Bourgeois* exhibition; the Robert HN Ho Family Foundation and the Turnbull Foundation for their support of the upcoming exhibition *Cao Fei: My City is Yours*; Rowena Danziger AM for her support of music programming associated with the upcoming exhibition *Magritte*; Andrew and Cathy Cameron for their support of the Contemporary Projects exhibition series; and Alenka Tindale for supporting an upcoming exhibition in the Tank.

In addition, the Art Gallery, as always, acknowledges the Susan and Isaac Wakil Foundation's extraordinary commitment of \$24 million to the Sydney Modern Project. Similarly, gifts of \$10 million and above from the Ainsworth Family, Aqualand, and the Lee Family, along with commitments of \$5 million and above from the Lowy Family, the Neilson Foundation, Mark and Louise Nelson, the Oranges & Sardines Foundation, and Gretel Packer AM, have been integral to the Art Gallery's transformation.

To the Art Gallery's leadership donors of \$1.5 million and over, we remain 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; 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 each pledged \$1 million: David Baffsky AO and Helen Baffsky; Andrew Cameron AM and Cathy Cameron; 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; Susie Kelly; Gary and Kerry-Anne Johnston; Elizabeth and Walter Lewin; Andrew and Paula Liveris; Catriona Mordant AM and Simon Mordant AO; Hamish Parker; The Pridham Foundation; Bee 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 David Khedoori and Family; Joy Levis; The Lippman Family; Jillian Segal AO and John Roth; TLE Electrical; Tee Peng Tay and Family; and the Foundation.

Visionary donors now include: Russell and Lucinda Aboud; Geoff Alder, the Ainsworth Herschell Family; Hayley and James Baillie; Georgina Bathurst and Richard McGrath; Ellen Borda; Drew and Alison Bradford; Jillian Broadbent AC; Bella and Tim Church; Clitheroe Foundation; Patrick Corrigan AM; Judy Crawford; Ken Coles AM and Rowena Danziger AM; Anna Dudek and Brad Banducci; Jane and Richard Freudenstein; Chris and Judy Fullerton; Kerry Gardner AM and Andrew Myer AM; Maurice Green AM and Christina Green; Fiona Martin-Weber and Tom Hayward, Robert and Lindy Henderson; Sally Herman; Roslyn and Alex Hunyor; Peter Ivany AO and Sharon Ivany; Ann and Warwick Johnson; Simon Johnson and David Nichols; 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; Andrew Michaels and Michele Brooks; Justin Miller AM; Edwin Mok and Rina Mok; Alf Moufarrige; Papas Family; The Quick Family; Bill and Karen Robinson; Justine and Damian Roche; 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; 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; Jane and Rob Woods; Sharne and David Wolff; Helen Changken Wong; Bing Wu Family; and the Carla Zampatti Foundation.

### 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 the involvement of their local art centres.

The Gordon Darling Foundation supported the publication *Hoda Afshar: A curve is a broken line*, which accompanied the exhibition and tour of the *Hoda Afshar* exhibition.

### Government grants

Visions of Australia, a Department of Infrastructure, Transport, Regional Development, Communications and the Arts program, has awarded two grants to support the development and national tour of the exhibition *Brett Whiteley: Inside the Studio*. Create NSW's Culture Up Late grant enabled us to deliver an ambitious series of Art After Hours public programs, corresponding with current exhibitions and local events.

### International grants

The US-based Dr Lee MacCormick Edwards Charitable Foundation supported the costs of transport for diverse school groups to visit the Art Gallery from Greater Western Sydney in 2024.

Following two grants in 2022–23, Apple Inc provided a third grant through their Racial Equity and Justice Initiative (REJI). The grant continues Apple's support of the Art Gallery's Djamu Youth Justice program for Aboriginal and Torres Strait Islander youth in the NSW justice system, including early intervention programs and professional learning modules for Department of Youth Justice staff to build appreciation for Aboriginal art and culture.



# Art Gallery Society of New South Wales

Penelope Seidler AM at a private philanthropy event in October 2023, photo © Art Gallery of New South Wales, Mim Stirling

### Celebrating 70 years

The Art Gallery Society of New South Wales operates the membership program of the Art Gallery. Established in 1953, it supports the Art Gallery by building its audience, funding art acquisitions, supporting major exhibitions and delivering member benefits and events. In 2023, the Society celebrated its 70th anniversary with a full program of activities. As of 30 June 2024, the Society had 35,573 members, the highest in its history.

This milestone was achieved through new membership categories introduced in 2022, the opening of Naala Badu and the refurbishment of Naala Nura, including the architecturally designed Members Lounge. In 2023–24, the Society contributed over \$1 million to the Art Gallery. The Society follows a three-year strategic planning cycle, focusing on being a leader in art museum membership.

The four goals guiding the Society until 2026 are:

- Inspire people to connect with art and the Art Gallery.
- Support member engagement and interest in the arts.
- Enrich the Art Gallery socially, culturally and financially.
- Strive for organisational innovation, diversity and excellence to ensure sustainability.

The Society demonstrates its commitment by providing members with exceptional services, a range of benefits and a curated selection of opportunities to engage with the Art Gallery that enhances their lives.

### Membership engagement and services

The Members Lounge welcomed 82,214 members and their guests in 2023–24. During this period, Art Gallery members and guests attended 383 events, including 323 onsite events and 60 online events with a total of 36,113 participants. The flagship Art Appreciation lecture series in 2023–24 focused on the Art Gallery collection and acknowledged the Society's 70 years of purchasing, which includes 270 works for the Art Gallery's permanent collection. This series was also offered online for regional members. Other popular lecture series included *The Art of the Cinema* and *Learning Curve*.

To celebrate its 70th anniversary, the Society published a series of articles on its history in *Look* magazine, created an artwork trail through Naala Badu and Naala Nura showcasing beloved works acquired by the Society, and gathered its councillor alumni to celebrate the milestone. Members and guests enjoyed a series of concerts within the Art Gallery, with performances by James Morrison, Dan Barnett Big Band, Phoenix Collective and Mahalia Barnes. Offsite events included art walks through various Sydney precincts and bus trips to the Southern Highlands, Hunter Valley, Sydney Contemporary Art Fair, Head On Photography Festival and local Sydney art precincts. The annual Archibald Preview Party and end-of-year celebration were highlights of the year.

Workshops were offered by contemporary artists including Andrew Totman, Evan Salmon and Jude Rae. The Society also curated international tours to 53 destinations for 297 members.

In total, 26% of Society members reside in regional NSW or beyond. The Society provides regional members with hotel discounts at Kimpton Margot Sydney and dedicated quarterly communications promoting Art Gallery touring exhibitions, online offerings and accessible member benefits. Membership of the Society provides members with complimentary entry to Art Gallery ticketed exhibitions and to other cultural institutions around Australia.

### Look magazine

*Look* magazine kept members engaged with accessible and stimulating articles by curators and commissioned specialist writers. Six issues of *Look* magazine were distributed to 180,000 members. Our partnership with publisher Heads + Tales Media (Hardie Grant) continued successfully, with advertising revenue exceeding budget expectations. Each issue of the magazine was also produced in a digital format, with select articles published on the Art Gallery's website and promoted through both Society and Art Gallery channels.

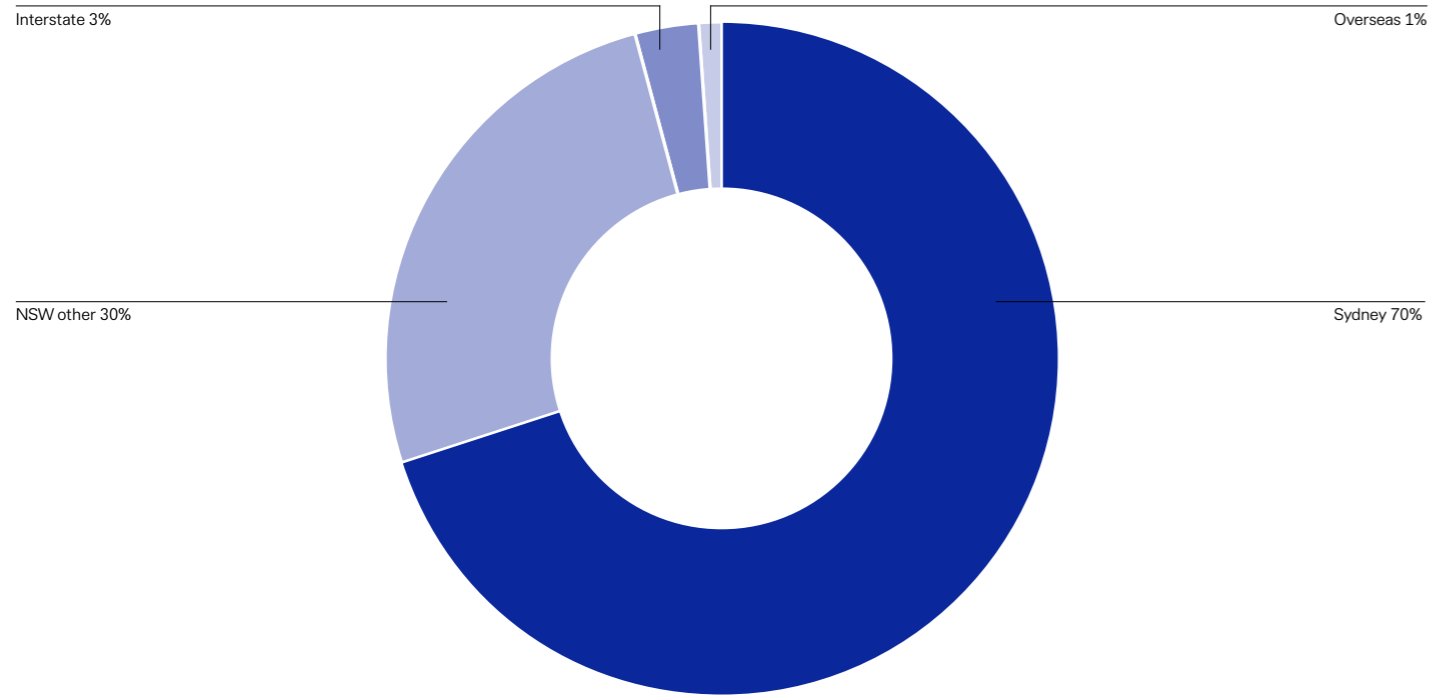
### Art acquisitions

Thanks to the generosity of members, two artworks were acquired: *Going to evening church 1874* by Samuel Palmer and *A view of the Irish coast 1914* by Margaret Preston.

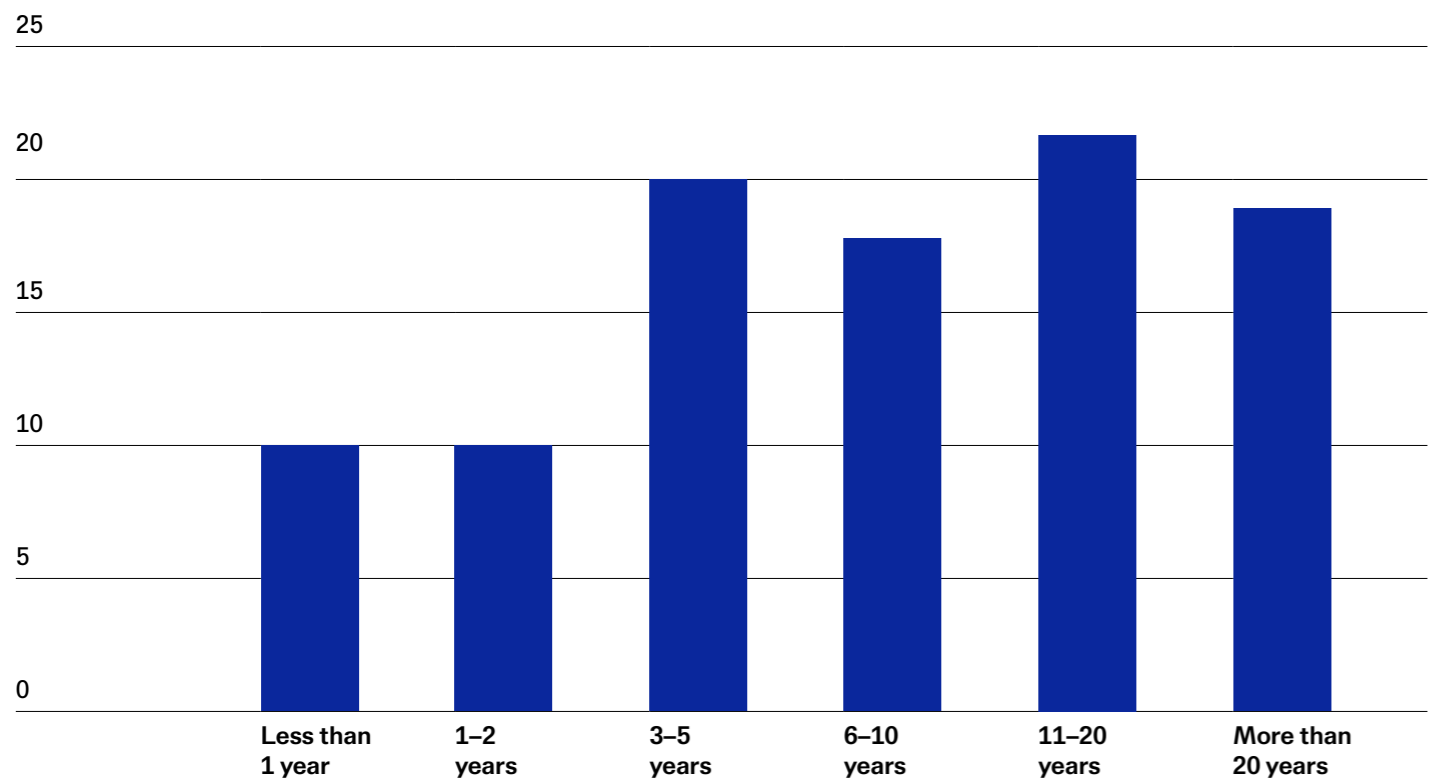
### Supporters and sponsors

The Art Gallery's Business Development team worked closely with the Society to maintain and secure sponsors and partners, ensuring the quality of programs. Sponsors included Renaissance Tours, Regent Seven Seas Cruises, Bank of China, Dobell Foundation, and Pat Corrigan, with in-kind support from Kimpton Margot, Mount Pleasant Wines, and A&O Shearman.

## Residential location of Art Gallery Society members



## Years of membership (%)



Art Gallery Services team, photo © Art Gallery of New South Wales, Diana Panuccio

# Operations

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





In 2023–24, the Facilities team reported the following key activities.

## Asset management and maintenance

- Continued scheduled maintenance and reactive activities
- Audited asset registers and uploaded data to the online maintenance management system (MEX)
- Uploaded the inventory for the offsite non-collection storage facility at Riverwood into the MEX inventory catalogue
- Began customising MEX to integrate it with SAP, the Art Gallery's 'log a job' system, to suit the Art Gallery's needs, and to make work order management more efficient
- Completed roof repairs to the Lilyfield storage facility to address leaks during rain events
- Made ongoing repairs to Naala Nura roofs, with major works undertaken to stop leaks in the Kaldor Hall, Old Courts, Belgiorno-Nettis Gallery and Lowy, Gonski Gallery

## Capital works

### Naala Nura lower level 1 staff accommodation project

The construction contract for the Naala Nura lower level 1 staff accommodation project was awarded to Gartner Rose and began in March 2024. Latent conditions such as hazardous materials, missing sections of concrete slab, walls and other structural defects held up construction for four weeks. The project is now expected to be completed in December 2024.

### Naala Nura lift 1 upgrades

The upgrade project for lift 1 in Naala Nura was awarded to Schindler to replace controls, ropes and sheaves, and the lift car and interior. Construction is expected to begin in November 2024 and finish in mid-March 2025, in time for the Archibald Prize.

### Brett Whiteley Studio

The City of Sydney Council has approved the Crown development application for the Brett Whiteley Studio upgrades project. The project seeks to address age-related deterioration of building elements and the need for accessibility and usability upgrades. It will enhance the continued use of the Studio as a museum that exhibits artworks and the former home and workspace of Brett Whiteley.

The Studio closed to the public on 23 June 2024, and all artworks have been moved to offsite storage. We expect to release the tender for construction in September 2024, with the project beginning in November.

### Domain crossing landscaping project

A new, accessible crossing on Art Gallery Road from the Royal Botanic Garden to the Art Gallery entrance was completed. Contractor Landscape Solutions undertook the works in consultation with the Royal Botanic Garden. The works included new garden beds, lighting, removing stairs and levelling the approach to Art Gallery Road for accessibility.

### Replacement of Naala Nura chiller 3

AG Coombs was contracted to replace Naala Nura chiller 3. The chiller has an expected life of 25 years and is of the same make as other Art Gallery chillers, allowing us to rationalise maintenance and controls through a single manufacturer.

### Riverwood offsite non-collection storage project

The non-collection storage project at Riverwood NSW was completed. The storage site comprises 1600 square metres of warehouse space with racking that can hold up to 980 pallets. It hosts archives, carpentry and painting workshops for the manufacture of exhibition-related furniture and display components, and the Conservation Department's framing workshop. The upper-level office space has 20 desks and two meeting rooms for use by Art Gallery staff.

## Ongoing projects

### Electrical system audit

Steensen Varming completed an audit of Naala Nura's electrical systems to enhance metering capabilities. We are now seeking estimates for recommendations about metering and energy management systems.

### Lilyfield solar feasibility

Eco Advantage was engaged to assess the Lilyfield offsite collection storage facility for the installation of solar panels. The facility roof could accommodate a 300-panel, 170-kilowatt system, which would be capable of reducing energy usage by 240 megawatt hours a year for significant annual savings. The Art Gallery will go out to tender for this project in early 2025.

### Lower level 2 temporary exhibitions lighting upgrade

We are continuing to replace halogen gallery lighting at the end of its life cycle with energy-efficient LED fittings. In 2023–24, we replaced lighting in the lower level 2 temporary exhibition spaces with fittings supplied by Jadecross and FOS Lighting. We are yet to quantify energy savings, but strict procurement conditions will ensure that sustainability and energy efficiency targets, and specialist gallery requirements, are met.

### Naala Badu mechanical tuning and energy-saving initiatives

Our new building, Naala Badu, continues to be mechanically tuned. The Facilities team is working closely with building management system contractor Alerton and mechanical contractor Link Mechanical to test different approaches to energy efficiency, while maintaining the strict conditions required for the safe conservation of artworks.

During the winter months, we are switching off water-cooled chillers and running the building with the air-cooled chiller, significantly reducing electricity usage.

During exhibition changeover periods we are trialling switching off air conditioning systems overnight to reduce energy usage. Trials at various times of the year ensure we can account for differing outside weather conditions and develop control strategies.

### Waste management enhancements

We are distributing new bins throughout the Art Gallery to improve our ability to separate waste. The bins have options for general waste, co-mingled recycling, paper and cardboard, and soft plastics.

### Climate risk assessment

We are continuing to collaborate with the Department of Creative Industries, Tourism, Hospitality and Sport to scope a climate risk assessment for the Art Gallery. A risk assessment will enable us to effectively identify and manage climate risks impacting our operations.

### Strategic partnerships

We continue to renew our partnership with the NSW Government's Sustainability Advantage program, demonstrating our commitment to sustainable practices across our operations.





# People and Culture

## Training and development

In 2023–24, the Art Gallery provided a dynamic training and development program to our staff.

Our online learning management system, Kando, provides staff with training in employee obligations relating to conduct, ethics, security, work health and safety, secondary employment and other Art Gallery policies and procedures. This training is mandatory for all employees. We also offer the LinkedIn Learning online educational platform to staff as a professional skills development resource.

Staff also attended specific training courses related to their work area, including training in work health and safety, mental health, leadership, accessibility, transition to retirement and inclusivity.

Training and development highlights include:

- Five department managers undertook a six-month leadership program offered by the Department of Enterprise, Investment and Trade.
- Staff and people leaders were invited to workshop sessions to help them deal with change and uncertainty.
- Seven staff took part in an accessible exhibition design workshop, and 15 attended an accessible marketing and communications workshop.
- Twenty-two staff took part in an inclusivity training workshop, and all staff were invited to a workshop on using work profiles.
- Twenty staff took part in a workshop on working with challenging stakeholders.
- A member of the Registration team completed a week-long diploma in law and collections management.
- Staff attained licences for elevated work platforms (16 staff), forklifts (seven staff), basic dogging (one staff member) and heavy rigid trucks (one staff member). Six staff attended working safely at heights training.
- One staff member undertook initial health and safety representative training, and 14 staff obtained a first aid certificate, with two undertaking a CPR refresher course.
- One staff member completed Responsible Service of Alcohol and Advanced Licensee training.

Staff also undertook professional development in communication and influencing skills, managing conflict, leadership for women and respectful workplaces. Staff were also invited to attend online webinars on Vernon collection management software and to a discussion and training session on cultural diversity, alongside SBS Kando modules.

## Recruitment

Recruitment activities decreased as a result of 2023–24 budget outcomes and the need to reduce operating expenses. We focused on backfilling critical and key roles, where these activities could not be undertaken by staff impacted by the realignment.

We reviewed recruitment policies and procedures to ensure they continue to comply with all legislation and give effect to the Art Gallery's anti-discrimination efforts in the areas of diversity and inclusion.

## Process and Technology Harmonisation (PaTH) project

The Process and Technology Harmonisation (PaTH) project is a whole-of-government approach to ensuring consistent and efficient systems, operations and processes for finance, payroll, procurement and other operational activities. Work on the project began at the Art Gallery in September 2023 and ended on 1 July 2024 following testing, transition activities and data validation.

# Information Communications Technology and Digital

The Information Communications Technology (ICT) and Digital Department uses technology and digital platforms to support the Art Gallery's goals efficiently and securely.

The Art Gallery's ICT Strategic Plan has been developed to address current challenges and future-proof our operations. The plan has three objectives:

- Provide a stable and secure modern ICT infrastructure.
- Provide a simple and efficient experience to Art Gallery staff.
- Treat data as an enterprise asset.

These objectives, along with the Art Gallery's Strategic Plan 2024–28 and the NSW Government's Beyond Digital strategy, have informed a comprehensive roadmap for technology improvements and investments across the Art Gallery.

As part of the Art Gallery's change management plan, the ICT and Digital Department has undergone significant transformation in 2023–24 to centralise technical efforts and streamline project delivery. The team engages in a wide range of activities to support and enhance the Art Gallery's technological infrastructure and digital presence, including:

- overseeing the Art Gallery's network, server, storage and web infrastructure to ensure reliability and scalability
- implementing and managing cyber security protocols to protect against threats and ensure compliance with relevant regulations
- upgrading and maintaining core business systems to support operational efficiency
- providing technical assistance to staff, managing helpdesk operations and ensuring IT issues are quickly resolved
- developing and maintaining digital platforms, reporting on web metrics and guiding the design of user experience (UX), user interfaces (UI) and information architecture (IA) for the Art Gallery's website to ensure a seamless and engaging online presence
- developing and enforcing data governance policies, managing data storage and ensuring data integrity and security
- leading ICT and Digital projects from planning through to execution, ensuring projects are delivered on time and within budget.

## Performance reviews

Internal and external reviews of how our ICT systems are performing identified some areas for improvement.

- An internal review of the Art Gallery's ICT operating model led to updated documentation, a more methodical approach to supporting key business systems, and a holistic upgrade roadmap. The review

has improved technical support, allowing business units to focus on core activities.

- An external review of collections management technology resulted in a plan to improve business processes, data management, and performance of legacy systems.
- Comprehensive cyber audits have enhanced our cyber security measures and ensured they comply with best practices. Following the audits, we developed a three-year cyber roadmap to improve cyber security and ensure robust protection against threats.
- Penetration testing of our web presence and network architecture has helped us identify and address vulnerabilities and expedite planned upgrades.

## Works in progress

A number of ICT and digital projects aligned with the Art Gallery's objectives are currently in progress. They include:

- Infrastructure upgrades: replacing outdated firewalls and server and storage infrastructure, and moving to modern and flexible solutions using technology from Nutanix and Palo Alto. This major project will significantly improve the performance and security of our systems and is expected to be completed in late 2024.
- Collections architecture uplift: following a comprehensive review of our collections management technology, data and processes, we expect to submit a business case for implementing a new digital preservation system, automating business processes and reviewing core systems as part of the State Budget 2025–26. This business case aligns with the Art Gallery's Collections Strategic Asset Management Plan.
- Analytics software: expanding the use of PowerBI software to improve efficiency and data-driven decision-making.
- Monday.com: implementing Monday.com time-tracking software to make planning more efficient and transparent in the Art Gallery's complex programming environment.
- Collections and archives online: improving how visitors and researchers access the Art Gallery's digitised collection and archive material through the website.
- Special programs: developing and maintaining the web presence for the *Volume* festival and Archibald, Wynne and Sulman Prizes.
- Website migration: moving the Art Gallery's web presence away from legacy infrastructure to improve security and performance.
- Web analytics: improving web analytics for standard reporting on visitation and performance.

## Cyber and information security

A comprehensive cyber uplift project is making the Art Gallery's ICT infrastructure more secure and resilient. The project aims to address key areas of cyber security by developing and implementing policies, systems and processes to mitigate risks and protect our digital assets.

Key project initiatives include:

- Data management and access control policies: establishing clear guidelines for handling and protecting information.
- Incident response plan: implementing and testing a response plan to make sure we are prepared for security breaches.
- Privileged user account management: automating how user accounts are managed to reduce unauthorised access risks.
- Centralised asset library: enhancing our ability to manage and secure assets.
- Security information and event management (SIEM): providing real-time analysis of security alerts to improve how we detect and respond to threats.
- End-of-life (EOL) system refresh: replacing outdated systems with secure and efficient alternatives.
- Cloud configuration reviews: maintaining secure cloud environments and complying with best practices.

## Information management

The newly established Information Management Governance Group oversees the proper treatment of data at the Art Gallery. The group is responsible for establishing and maintaining high standards of information management and for ensuring that all departments handle data with consistency, care and integrity. A draft information management framework serves as a foundational guide for the group's activities, with policy creation and updates in progress.

Good information management governance:

- ensures the Art Gallery make decisions informed by accurate, consistent and reliable data
- maintains the credibility of the Art Gallery's records and information
- helps the Art Gallery comply with stringent regulations governing data privacy and protection
- protects sensitive information from unauthorised access and potential cyber threats
- introduces clear guidelines and standardised procedures to streamline processes and save time and resources
- identifies and mitigates potential risks, preventing data loss, corruption and other issues that could impact operations
- establishes policies and frameworks to promote transparency, help staff understand roles and responsibilities and foster a culture of accountability.

The Information Management Governance Group represents a proactive approach to managing the Art Gallery's data assets. Good governance not only safeguards the integrity and security of our information, it also supports operational effectiveness and enables our strategic growth.



4

# Management and accountability

## Staff profile

Classification	2020-21	2021-22	2022-23	2023-24
Administration and clerical staff	273	343	389	401
Conservators	20	16	23	21
Curators and registrars	41	50	46	45
Education officers	3	1	0	0
General division staff	43	49	70	74
Librarians and archivists	8	8	10	8
Security staff	17	17	26	26
Public service senior executives	8	8	8	7.4
<b>Total</b>	<b>413</b>	<b>492</b>	<b>572</b>	<b>583</b>
Staff number (effective full-time)	266	310	374	385

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

## Senior executive reporting

Band	2022-23		2023-24	
	Female	Male	Female	Male
Band 4	0	0	0	0
Band 3	0	1	0	1
Band 2	1	2	1	2
Band 1	2	2	1.4	2
<b>Totals</b>	<b>3</b>	<b>5</b>	<b>2.4</b>	<b>5</b>
<b>Totals</b>		<b>8</b>		<b>7.4</b>

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

Band	Range (\$)	Average remuneration 2023-24(\$)
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

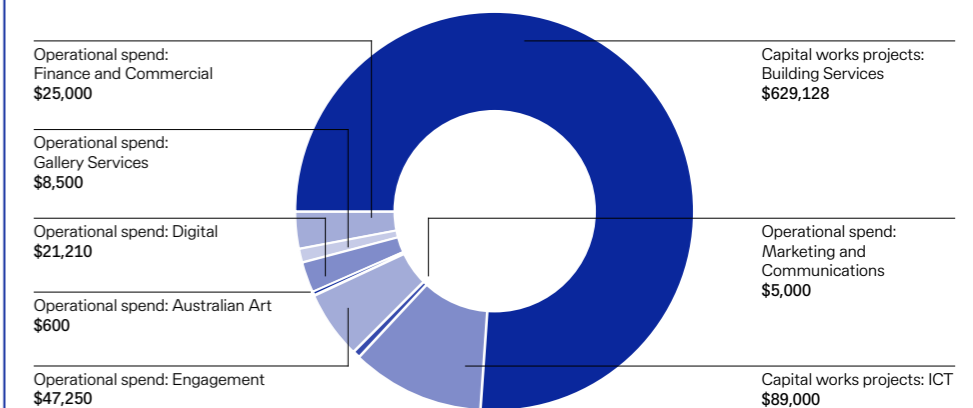
## Consultants

The Art Gallery engaged 31 consultancies costing a total of \$1.852 million during the reporting period. Of these consultancies, ten were valued at greater than \$50,000:

- Tonkin Zulaikha Greer Pty Ltd provided architectural services for the planned Brett Whiteley Studio upgrade. Total: \$157,315.
- ARUP Australia Pty Ltd provided engineering consultant services for the planned Brett Whiteley Studio upgrade. Total: \$80,460.
- Tonkin Zulaikha Greer Pty Ltd provided architectural services for the Naala Nura Lower Level 1 Cafe Airlock and Courtyard Feasibility Plan. Total: \$60,285.
- Art Processors Pty Ltd provided technical design, build and audio services for the *Louise Bourgeois* and *Kandinsky* exhibitions. Total: \$288,546.
- Today Strategic Design Pty Ltd provided software design and build to deliver audio tours across the Art Gallery. Total: \$60,322.
- Sue Barnsley Design provided landscaping architectural services for the planned Naala Nura Lower Level 3 Courtyard Project. Total: \$120,580.
- Tonkin Zulaikha Greer Pty Ltd provided architectural services for the planned Naala Nura Lower Level 3 Courtyard Project. Total: \$55,100.
- Tilt Industrial Design Pty Ltd provided construction consultant services for the planned Naala Nura Lower Level 3 Courtyard Project. Total: \$62,000.
- ARUP Australia Pty Ltd provided engineering consultant services for the Naala Nura Lower Level 1 Staff Accommodation Project. Total: \$76,420.
- M & S B Solutions Pty Ltd provided ICT consulting services to review the enterprise architecture of the Art Gallery's core collections systems and data sources. Total: \$64,900.

The remaining consultancies cost \$825,688, with most spend focused on major and minor capital works projects.

## Remaining consultancy spend by costing source and department



Twenty-two of the 31 consultancies were with Australian small to medium enterprises (SMEs), at a combined value of \$901,956.



## Land holdings and disposals

Land owned by the Art Gallery as at 30 June 2024 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 2024, are its cultural assets, and buildings in the Domain, Sydney, the Brett Whiteley Studio at Surry Hills and the Art Gallery's storage facility.

## Heritage management

During the reporting period, the Heritage Council of NSW notified us of its intention to consider listing the Art Gallery of New South Wales on the State Heritage Register. The formal public submission period opened on 10 May 2024 and remained open for 28 days, until 8 June 2024. The Art Gallery worked with Heritage NSW on the nomination for the listing and on site-specific exemptions. A conservation management plan is already in place to assist in the management and maintenance of the buildings. An updated plan will be prepared once the listing is confirmed and the site-specific exemptions are agreed.

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 2023* provided a 4% pay increase to Art Gallery staff with effect from 7 July 2023. There was no salary increase for senior executive staff. Our Superannuation Guarantee contribution increased to 11% from 1 July 2023.

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 monitored on a regular basis.

## Employee Assistance Program

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

## Principal legislation

The Art Gallery of New South Wales Trust is a statutory body incorporated under the *Art Gallery of New South Wales Act 1980* and, as at 30 June 2024, was an executive agency under the Department of Enterprise, Investment and Trade. From 1 July 2024, the Art Gallery is an executive agency under the Department of Creative Industries, Tourism, Hospitality and Sport. Our purpose, as defined by the *Art Gallery of New South Wales Act 1980*, is to develop and maintain the state art collection, and to increase knowledge and appreciation of art. We do this through a range of exhibitions, programs and activities while following the principles of integrity, trust, service and accountability.

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 the reporting period, 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.

## Privacy and Personal Information Protection Act 1998 requirements

During 2023–24, 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 1988* (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 1700; Australia-wide toll-free: 1800-NSW-ART (1800-679-278); 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 2023–24, the Art Gallery received four applications for access to information held by the Art Gallery. Three applicants were provided with part access to information, and one applicant was provided with full access to the information requested.

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

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/deny whether information is held	Application withdrawn
Media	0	1	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private-sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the public (application by legal representative)	0	2	0	0	0	0	0	0
Members of the public (other)	1	0	0	0	0	0	0	0

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

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/deny whether information is held	Application withdrawn
Personal information applications*	1	3	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)	2
Decided after 35 days (by agreement with applicant)	2
Not decided within time (deemed refusal)	0
<b>Total</b>	<b>4</b>

**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
<b>Total</b>	<b>0</b>	<b>0</b>

\*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. To successfully achieve our legislative and strategic objectives, the Art Gallery is committed to integrating effective risk management throughout the organisation. 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 risk management framework was reviewed during the reporting period. The Art Gallery operates within a complex physical, environmental, cultural, social and political context, and is subject to an equally diverse and complex array of challenges and opportunities. Major strategic risks for the Art Gallery include sustainable funding, geopolitical risk, growth of the collection, preservation and storage 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 (TPP 20-08). The mandatory annual attestation certification is included below.

The Finance, Audit and Risk Committee confirmed the setting of the Art Gallery's internal audit program and risk profile for 2023–24 and regularly reviewed finance, people and culture, and work health and safety reports.

Work undertaken in policy and procedure areas included reviews of financial, creative, administrative and personnel delegations, insurance arrangements, the Finance, Audit and Risk Committee Charter, the Internal Audit Charter, the risk management framework, internal audit plan and operations, the credit control and debtor management policy, payroll processing audit, collection revaluation cycle, credit control policy and legislative compliance.

The committee meets each year with the senior managers of the external and internal audit teams to discuss findings from their review of statutory accounts and other audited areas.

## Internal audits 2023–24

One internal audit was completed during the reporting period and another is in progress, both conducted by Deloitte.

1. Payroll (completed): this internal audit assessed the adequacy and effectiveness of controls to mitigate key risks in relation to the payroll process to ensure accuracy, compliance and efficiency.
2. Cyber security (in progress): this internal audit is assessing the design and operating effectiveness of key cyber controls at the Art Gallery. It is scheduled for completion in the next reporting period and will cover the 2023–24 financial year.

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

The Art Gallery's updated strategic risk register informed the development of the 2023–24 internal audit plan.

## Insurance

As an 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 2023–24, the Art Gallery continued to revise and refresh key policies in the areas of financial, creative and administrative delegations of authority; credit control and debtor management; public interest disclosures; audit engagement; collection revaluation; and data breaches.

## 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 or directors, as determined by its structure. Board meetings are generally held quarterly. The Art Gallery provides support including management, finance, corporate secretariat and general administrative services.

## Internal Audit and Risk Management Attestation Statement for the 2023–24 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 ISO31000:2018: *compliant*

### 2 Internal audit function

- 2.1 An appropriate and fit-for-purpose 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 Professional Practice for 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 with oversight arrangements established for independent 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 – 22 July 2024

Member: Professor S Bruce Dowton, appointed to the committee

8 February 2016 – 7 February 2024

Member: Ms Sue Gilchrist, appointed to the committee

21 July 2021 – 20 July 2027

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 2027

Member: Mr Lachlan Edwards, appointed to the committee

20 November 2023 – 19 November 2026



Mr David Gonski AC  
President, Art Gallery of New South Wales Trust  
XX October 2024



## Sustainability initiatives

The Art Gallery has made significant strides in sustainability throughout 2023–24, in alignment with the NSW Government's *Creative Communities* policy and our strategic objectives. Our focus this year was on enhancing environmental stewardship and operational efficiency.

We have been finalising our Sustainability Strategy and the accompanying Net Zero Pathway Action Plan. These initiatives are designed to integrate sustainability across all aspects of Art Gallery operations, fostering a culture of environmental responsibility among staff and stakeholders. As part of the strategy, we have initiated organic waste recycling in Naala Badu, with plans underway to expand this initiative to Naala Nura. Recent exhibition waste management efforts have been particularly successful, resulting in 95% of waste being diverted from landfill.

This year a comprehensive benchmarking report compared the Art Gallery's sustainability commitments with those of peer institutions. The report highlighted areas of strong performance and identified opportunities for improvement, providing valuable insights that will guide future initiatives and operational enhancements. Findings from regular strategy reviews have also led us to adjust operational practices and identify challenges, such as space constraints affecting waste management.

The six-star Green Star rating the Art Gallery received for Naala Badu (the highest rating, representing world leadership) affirms our position as a leader in sustainable building practices. We are also actively engaged in the City of Sydney's Sustainable Destination Partnership, promoting sustainable tourism and cultural experiences throughout Sydney.

Through strategic investments and operational improvements, we are on track to meet Government Resource Efficiency Policy (GREP) targets, focusing on key areas such as energy, water and waste management. This year, we transitioned to green power for our Riverwood storage facility, with plans for solar installations and LED lighting across our properties by mid-2024. The introduction of new waste bins has further enhanced recycling efforts, supported by a comprehensive internal review of waste practices.

Throughout 2023–24, the Art Gallery demonstrated effective resource management and a strong commitment to long-term sustainability goals. Our sustainability initiatives are positively contributing to broader NSW Government objectives and creating lasting benefits for the community and environment. As well as enhancing our operational efficiency, they set a benchmark for cultural institutions nationwide.

## Workforce diversity

### Parliamentary annual report tables

Table A: Trends in the representation of workforce diversity groups

Workforce diversity group	Benchmark	2022	2023	2024
Women	50%	66.6%	64.4%	64.5%
Aboriginal and/or Torres Strait Islander people	3.3%	2.1%	2.4%	2.5%
People whose first language spoken as a child was not English	23.2%	20%	20.5%	22.5%
People with a disability	5.6%	2.4%	1.6%	1.1%
People with a disability requiring work-related adjustment	N/A	0.9%	0.8%	0.6%

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 2019–25 takes a career pathway approach in that it sets an ambitious target of 3% Aboriginal employment at each non-executive grade of the public sector by 2025.

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 *Jobs for people with disability: a plan for the NSW public sector*. 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	2022	2023	2024
Women	100	109	113	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	94	89	91
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 74% 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 the figure is below the NSW public sector employment target of 3.3%, we are continuing 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

In March 2023, the Art Gallery launched our inaugural Diversity and Inclusion Strategic Framework and announced an organisation-wide commitment to continuous learning and growing as an institution. We are dedicated to enabling a sense of belonging among our people, our stakeholders and the communities we serve.

Throughout the reporting period, we reviewed our processes and practices to improve inclusivity and address unconscious and systemic bias, and to develop innovative ways of engaging and working with our diverse communities and artists.

We have developed mechanisms for exploring and understanding our people's experiences and ideas for change, and we are building a culture of belonging.

The framework, accompanied by measurable actions and targets, also ensures compliance with our statutory obligations, including the *NSW Disability Inclusion Act 2014*.

## People

In 2023–24, the Art Gallery had an 80% response rate to the 2023 People Matter Employee Survey, up from 76% in 2022–23. Among respondents, 61% identified as women, 13% identified as with disability, 22% identified as LGBTQI+, and 23% spoke a language other than English at home.

The Art Gallery retained positive scores relating to employee engagement and continued to perform well compared to the NSW public sector in categories including job satisfaction, customer services and flexible working.

## Recruitment of talent

The Art Gallery's People and Culture team began a review of our recruitment and onboarding processes and policies in 2023–24. We are updating these to ensure job design, job descriptions, the Workplace Adjustments Policy and our job advertisements are inclusive and welcoming, to attract a wider range of talent and to achieve a more diverse workforce.

The team continued to expand efforts to diversify our recruiting pipeline at all levels, including volunteers. We worked with targeted employment services such as migrant and refugee employment services, Disability Employment Services, and Indigenous internship and employment services to reach diverse talent from under-represented groups.

After consulting with the First Nations Department and the wider Art Gallery, we drafted a First Nations Employment Strategy. The strategy's key priorities are recruitment, retention and building a culturally inclusive and competent workplace. We expect to launch the strategy in early 2025.

## Capability

In 2023–24 we continued to build awareness and capability among our people with diversity training. Some courses were tailored for Art Gallery staff, for example on accessible curation and marketing. Others were offered through associated organisations including Pride in Diversity, the Diversity Council of Australia, and Accessible Arts. We also offer diversity training on Kando and LinkedIn.

Throughout the year, we marked important diversity and inclusion days with awareness-raising activities and opportunities for discussion, including the International Day for People with Disability, Refugee Week, Neurodiversity Celebration Week and NAIDOC Week.

## Leadership

The Art Gallery's Strategic Plan 2024–28 identifies social change as one of four pillars through which we will prioritise our objectives over the next four years, in recognition of the evolving demographics of Australia society. We are committed to continuing to engage and connect with audiences that reflect the diversity of the Australian society.

The Art Gallery's Executive team was actively involved in diversity issues in 2023–24, with the chief operating officer championing the Diversity and Inclusion Steering Committee, and the director of Program Delivery championing the disability employee network.

## Engagement with Aboriginal and Torres Strait Islander communities and artists

The Art Gallery's Aboriginal and Torres Strait Islander Engagement Policy, developed by the First Nations Department, sets out principles for the Art Gallery to adhere to when we are engaging with Aboriginal and Torres Strait Islander artists and communities. The policy ensures we apply best practice when we engage with Aboriginal and Torres Strait Islander artists and communities, particularly for activities concerning Aboriginal and Torres Strait Islander art and for art with Aboriginal and Torres Strait Islander themes or content.

## Access programs

The Art Gallery worked with community organisations and non-government organisations to include hard-to-reach communities in our access programs. For example, in 2023–24 we held access programs for older people from refugee backgrounds, people with autism, and older people from LGBTQI+ communities.

## Partnerships to ensure accessibility and opportunities

In 2023–24 we expanded our partnerships with stakeholders to deliver programs and events to diverse groups in the community. Groups we worked in partnership with included Accessible Arts NSW, Advance Diversity Services, STARTTS, Vision Australia, ACON, Asylum Seekers Centre, Weave and Hope Street.

## Safe space

The Art Gallery is committed to providing a safe and accessible space that inspires diverse voices and views. In 2023–24, a range of programs provided a space and opportunities for learning and dialogues between artists, audiences and community members:

- The Fearless program brings women together to learn, network and support gender parity in the arts and cultural sector. It aims to create equal representation and helps realise programs and exhibitions relating to women artists of the past and present.
- Our work with organisations such as Studio A and We Are Studios provides a space for community artists to share their expertise and generate discussions about diverse ways of creating art: for example, a workshop on developing your own visual language, delivered in collaboration with We Are Studios.
- Celebrations and awareness-raising events help reinforce Art Gallery as a safe space for all, including celebrations for NAIDOC Week, International Day for People with Disability, Sydney WorldPride 2023 and the Lunar New Year.

## Stakeholder input

The Art Gallery is committed to listening, learning and co-creating safe spaces. Mechanisms had been put in place to encourage input from internal and external stakeholders.

The Indigenous Advisory Group continued to provide advice on the Aboriginal and Torres Strait Islander Engagement Policy and the related Aboriginal and Torres Strait Islander Action Plan. The advisory group monitored and reviewed all aspects of the policy and made recommendations to the Board of Trustees.

The Diversity and Inclusion Steering Committee was established in May 2023 and met five times last year to provide advice to the Art Gallery on the implementation of equitable practices. The committee reviewed gaps and systemic barriers in policies and practices, and recommended training and targeted initiatives to support inclusivity at the Art Gallery. The committee will prioritise psychological and psychosocial safety in the workplace in the coming year.

A disability employee network was established to provide a space for employees who identify as being with disability, or who care for someone with disability, to have a voice about how the Art Gallery can be a more inclusive workplace. The group met once in 2023–24 and will be working together to develop priorities and objectives.

## Work health and safety

The Art Gallery's Work Health and Safety Committee (HSC) continued to meet on a regular basis. The risk and safety manager has played an active role in mitigating risks relating to front-of-house programs and back-of-house operations. Risk assessments and a strategy are in place to ensure the safety of staff and visitors. Throughout the year we carried out risk assessments for all exhibitions and events, and investigated and followed up on hazards, near misses and accidents involving workers or visitors.

Proactive work health and safety initiatives undertaken over the 12 months to 30 June 2024 by the risk and safety manager include:

- updating hazard inspections at all sites
- carrying out risk assessments of exhibitions and events
- safely disposing of chemical and hazardous materials
- carrying out a waste audit with the sustainability manager at each site
- working with staff to identify and manage risks related to storage, workload, accommodation and wellbeing
- redesigning the vestibule ramps at Naala Nura to minimise the risk of manual handling to Installation staff
- implementing an online, risk-based Art Gallery contractor management system
- implementing a competency-based system for inducting contractors (contractors must pass a test annually to work at the Art Gallery), reviewing the Safe Work Methods Statement (SWMS) for high-risk work and documenting site induction processes
- carrying out noise sampling and audiometric testing and providing noise risk management training to staff
- swipe-sampling Louise Bourgeois artworks
- restocking first aid kits and rooms and completing the annual service of first aid equipment
- carrying out random potable water testing
- reviewing outstanding 'log a job' requests and actions arising from hazard inspections, incident investigations and expert reports with the facilities manager
- carrying out a risk assessment of historic artists' materials in storage at the Art Gallery, and deaccessioning materials that had leaked or transformed.

Reactive work health and safety initiatives undertaken in the last 12 months include:

- beginning to revise pre-visit risk assessments for groups with accessibility requirements
- improving pest management
- installing physical barriers in front of plinths responsible for visitor trips and falls, and removing trip hazards
- installing grit tape to internal stairs in Naala Nura
- developing a procedure for accessing disabled parking spots on docks

- carrying out site-specific training for deluge gas activation
- completing workstation assessments for staff reporting workstation issues.

The HSC includes nominated management members and elected (staff) health and safety representatives, and meets at least quarterly.

Members complete hazard inspections, report on unresolved issues, review procedures and work practices and, where appropriate, make recommendations to the Executive team for improvements to minimise work health and safety risks. 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 Finance, Audit and Risk Committee and the Board of Trustees.

In 2023–24 we reviewed the membership of the HSC to align it with the new organisational structure. We also used the SafeWork template to revise the HSC Constitution, which is now under review.

Our online hazard, near miss and incident reporting systems are helping to quantify and reduce workplace accidents (for example, potential hazards can be addressed before anyone is injured by them). Our injury management process is also effective in returning workers to suitable pre-injury duties as quickly as possible, 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, seminars and tai chi are made available to all staff. Additionally, role-specific work health and safety training – such as radiation safety training for Conservation staff and work-at-height and scissor-lift training for Facilities staff – helps employees avoid injury by working more safely.

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

- Number of workers' compensation claims: 7
- Number of lost-time (staff) injuries: 4
- Number of (staff) injuries not resulting in lost time: 28
- Number of (staff) work-related illnesses (allergy etc): 7
- Number of contractor injuries: 9
- Number of visitor injuries: 46
- Number of visitor illnesses (fit, faint, nausea): 36
- Number of hazards reported: 26
- Number of near misses reported: 41
- Number of prosecutions under the *Work Health and Safety Act 2011*: 0
- Number of incidents reported to SafeWork: 4

## Industrial relations

There were no industrial disputes during 2023–24.

The Joint Consultative Committee (JCC), comprising management and union representatives, continued to regularly meet and discuss workplace issues, focused on the Art Gallery's realignment. Two sub-groups, the Accommodation Committee and the Workload Committee, both comprising union and management representatives, continued to meet regularly to deal with employee accommodation matters across the Art Gallery and concerns about workload demands on staff.

## Disability Inclusion Action Plan

The following key initiatives were delivered against the Art Gallery's Disability Inclusion Action Plan (DIAP) in 2023–24.

### Attitudes and behaviours

- We conducted access and risk audits of all exhibitions, festivals and public programs.
- Ongoing access-focused staff training included Sunflower awareness and training presented by Aspect Autism Australia.
- Our partnership with Aspect Australia supported sensory-friendly Sunflower-branded events with disability-led workshops.
- Artists with disability submitted artworks for the Archibald, Wynne and Sulman Prizes and were selected as finalists in the *Archibald, Wynne and Sulman Prizes 2024*.
- The Archibald Prize media announcement and Archibald Prize opening evening speeches were Auslan-interpreted, and the Archibald Prize opening event had a designated quiet space for artists and guests.
- We collaborated with Accessible Arts NSW to produce the Wellbeing Through Art event (onsite and live-streamed) in celebration of International Women's Day.
- Our Pathways to Practice professional development initiative supported artists with disability from Little Orange Studio, Studio A and We Are Studios to engage deeply with the collection and exhibitions ([see case study on page XX](#)).
- We developed 2D tactile resources for the *Kandinsky* exhibition and the *Archibald Prize 2023* to engage a broader audience with access needs.
- We shared 2D tactile resources with regional galleries hosting the *Archibald Prize 2023* touring program.

### Liveable communities

- Four sensory-friendly Art After Hours programs featured artists with lived experience of disability presenting talks and workshops.
- We programmed three sensory-friendly, early-entry Saturday mornings for visitors with hidden disability or access needs to view the *Archibald, Wynne and Sulman Prizes 2023*, *Kandinsky* and *Louise Bourgeois* exhibitions.
- We marked the International Day of People with Disability with two Art After Hours evenings featuring artist talks, workshops and a performance. The We Are Studios artist collective also activated a series of creative provocations for the public to participate in.
- Two interns completed placements at the Art Gallery between September and December 2023 as part of

Ripple, a disability and culturally diverse internship program led by Accessible Arts in partnership with Diversity Arts Australia. The program is designed to improve access to arts, culture and community events for people with disability from under-represented culturally diverse backgrounds.

- The Art Gallery hosted the Ripple intern graduation on 12 December 2023 with Accessible Arts and Diversity Arts Australia. We also hosted the Front & Centre graduation on 17 November 2023 for graduates of Accessible Art's leadership program for women with disability.
- To mark the International Day of People with Disability, the Art Gallery's Ripple interns gave a talk to staff to grow awareness of the range of lived experiences, and barriers to working in the arts, for people living with disability.
- We invited artists with disability to develop public program workshops, with We Are Studios developing events for Hive Festival and Make it May.
- We presented two Culture Dose for Kids eight-week arts engagement programs for children with anxiety, in partnership with the Black Dog Institute, and shared the program model and resources with ten regional galleries.
- Our Creative Ageing collaboration with Advance Diversity Services and STARTTS welcomed over 445 older adults with access requirements from culturally and linguistically diverse communities.
- We continued our 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.
- We presented a sensory-friendly intergenerational story time session in collaboration with Vision Australia in May 2024.

### Employment

- We began to review and update the Art Gallery's recruitment and onboarding processes to ensure inclusivity and accessibility, for example by emphasising adjustments in recruitment processes, as well as workplace adjustments.
- We continued to participate in and be a member of disability networks such as the Australian Disability Network and the NSW Government's DENconnect forum, to share and benefit from new ideas and practical tools.
- We invited artists with disability to be paid presenters, artists and workshop leaders in public programs and access programming: for example, working with We Are Studios for Hive Festival and Make it May.
- When inducting new staff, we highlighted the Art Gallery's Diversity and Inclusion Strategic Framework and Diversity and Inclusion Action Plan 2022–25, as well as diversity and inclusion training and celebrations.
- 'Access riders' in contracts with artists commissioned by the Learning and Participation team allow artists to detail any access needs they may require support with.
- We offered targeted accessibility training on topics including accessible curation, as well as general training to staff and volunteers.
- We celebrated events like Autism Awareness Month and provided information to promote inclusivity and raise awareness among Art Gallery staff.

## Systems and processes

- Targeted monthly e-newsletters ensured disability and inclusivity programs were well communicated through mainstream marketing to community groups.
- We presented a range of accessible programs including a monthly Auslan program led by artists from the Deaf community; a two-monthly audio description tour with tactile supports for visitors who are blind or have low vision; the Art and Dementia program; the Culture Dose program for adults; access workshops; and the ongoing Arts in Health pilot program, in collaboration with Health Infrastructure NSW and the Murrumbidgee Local Health District.
- We carried out a disability-led evaluation of our programs for people with disability, in consultation with participants and community organisations.
- We produced accessible online content for the 2023 and 2024 *Archibald Prize* exhibitions, including audio versions of the label text and Auslan interpretation of finalists' wall labels.
- Large-print booklets were available for paid and selected collection exhibitions.
- We continued to develop accessible features for our Dora audio guide, including audio descriptions of key commissions and transcripts of all audio content.
- We provided a designated quiet space for staff and visitors at exhibition openings, *Volume*, the Archie Party and Queer Art After Hours.

## Modern slavery statement

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

We have taken a range of steps to ensure that goods and services procured by and for the Art Gallery during the financial year were not the product of modern slavery within the meaning of the *Modern Slavery Act 2018* (NSW).

### 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. International supply chains can also be complex, making it difficult to assess modern slavery risks. Similarly, local supply chains in some categories can create heightened modern slavery risks.

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

- catering services
- cleaning services
- information communications technology (ICT) services
- security services.

Construction services can also present a medium risk. Within these procurement categories, risks predominantly arise through labour practices and materials supply chains.

The table below summarises key risk categories identified over the financial year and steps taken to mitigate those risks.

Category	Contractor	Risk rating	Key mitigation steps
Catering services	The Fresh Collective (ABN 81 251 319 849)	High	<ul style="list-style-type: none"> <li>Tender documentation included information and required respondents to acknowledge they understand and will comply with modern slavery requirements.</li> <li>Contracts include specific compliance clauses and requirements for suppliers to report any breaches.</li> <li>Questionnaire for suppliers to self-assess supply chains and mitigation steps.</li> <li>Regular reporting and contract management meetings include modern slavery, updates to supply chains and employment practices for catering services staff as discussion points.</li> <li>Suppliers asked to demonstrate steps taken to reduce risks.</li> </ul>
Cleaning services	Pickwick Group Pty Ltd (ABN 74 089 708 818) Arcadia Pacific Group Pty Ltd (ABN 82 110 133 349)	High	<ul style="list-style-type: none"> <li>Pickwick was procured under the Facilities Management – Cleaning Services Contract 8061001-09.</li> <li>Tender documentation included information and required respondents to acknowledge they understand and will comply with modern slavery requirements.</li> <li>Cleaning staff are a regular team. Any changes must be notified and replaced with a similar ongoing role within the team.</li> </ul>

Category	Contractor	Risk rating	Key mitigation steps
Security services	I-Sec Pty Ltd (ABN 18 154 717 147)	High	<ul style="list-style-type: none"> <li>Contracts include specific compliance clauses and requirements for suppliers to report any breaches.</li> <li>Regular reporting and contract management meetings include modern slavery as a discussion point.</li> <li>Suppliers asked to demonstrate steps taken to reduce risks.</li> </ul>
Security services	I-Sec Pty Ltd (ABN 18 154 717 147)	High	<ul style="list-style-type: none"> <li>Purchased under NSW Whole of Government Integrated Security Contract 10025931. No sub-contracting is allowed under this contract.</li> <li>Tender documentation included information and required respondents to acknowledge they understand and will comply with modern slavery requirements.</li> <li>Contracts include specific compliance clauses and requirements for suppliers to report any breaches, including the results of any investigations and remediations.</li> <li>Regular reporting and contract management meetings include modern slavery as a discussion point.</li> <li>Contracted gallery officers are managed in small teams by gallery security team leaders. Gallery officers have direct access to Art Gallery staff to escalate any issues.</li> </ul>
Construction contractors: exhibition builds (demolition and new wall construction)	Kilcook (ABN 41 156 380 175) EMAC (ABN 19 101 032 295) EIR (ABN 19 101 032 295)	Medium	<ul style="list-style-type: none"> <li>Procurement list of exhibition construction suppliers established from NSW Construction Scheme for Works up to \$1 Million SCM0256.</li> <li>Procurement list tendered every three years.</li> <li>All suppliers are Australian small to medium enterprises (SMEs).</li> <li>For each tender or quote, a full team of staff and program must be outlined.</li> <li>Any sub-contractors used are part of a known team.</li> <li>Team works closely with Art Gallery exhibition project and installation team.</li> <li>Regular reporting and contract management meetings including Modern Slavery as discussion point.</li> </ul>
Construction contractors: major and minor projects	Gartner Rose (ABN 31 059 738 242) Pacific Services Group Holdings Pty Ltd (ABN 80 150 022 110) AJ Bristrow & Sons (ABN 66 105 093 927)	Medium	<ul style="list-style-type: none"> <li>Procurement list of exhibition construction suppliers established from NSW Construction Scheme for Works between \$1 Million and \$9 Million SCM1461 and NSW Construction Scheme for Works up to \$1 Million SCM0256.</li> <li>Contracts include specific compliance clauses and requirements for suppliers to report any breaches.</li> <li>Sub-contractors must be listed during tender and assessed.</li> <li>Art Gallery project managers work closely with suppliers for the duration of the project.</li> <li>Regular reporting and contract management meetings include modern slavery as a discussion point.</li> <li>Suppliers asked to demonstrate steps taken to reduce risks.</li> </ul>



The Art Gallery reviews all procurements during the procurement cycle (plan, source and manage) to ensure we continue to work towards best practice in understanding and reducing risk in all our procurement categories. We have also implemented media monitoring across all suppliers to monitor for modern slavery breaches. A program to refresh processes, policy and staff training on modern slavery risks will be rolled out over the next reporting period.

## Customer service delivery

In accordance with our pledge of service, visitors to the Art Gallery are invited to leave feedback using feedback forms available at the welcome desk, via email or through 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 information or action, as appropriate.

In this reporting period, 391 comments were received. Overall, there were 81 positive comments and 253 constructive comments.

Most positive comments related to our front-of-house staff and the Art Gallery's recent expansion, with one visitor writing, 'Every single person we encountered, from the guides to the people in the shop to the maintenance people, were incredibly helpful and knowledgeable and enthusiastic ... The level of service was really extraordinary.' Another described Naala Badu as 'Sydney's most bold and courageous piece of architecture since the Opera House' and the Tank exhibition space as 'other-worldly'.

Guided tours and free public programs continue to be a drawcard, with one visitor writing 'I wanted to say how wonderful the curated film program is ... so interesting and engaging.'

The inaugural *Volume* series, with its program of local and international music, moving image works and dance performances, was also praised. One visitor called it 'an exciting, inspiring, and adventurous festival ... the best thing that has happened in Sydney for a long time'. Another described *Volume* as 'a masterclass in affecting and memorable programming, catalysing reflection and focus on issues [that are] highly pertinent and timely in the current political landscape.'

The Visitor Experience team also reported on conversations with visitors to help improve on-the-floor operations and engagement. During 2023–24, the team recorded 240 positive, 261 neutral and 372 constructive reports. Themes largely echoed formal feedback, with positive comments focused on the *Louise Bourgeois* and *Hoda Afshar* exhibitions, access to portable chairs and wheelchairs, and informative, welcoming staff.

Constructive feedback focused on accessibility issues such as limited parking and precinct access, ticket prices and the lack of seating in some gallery spaces.

# Financial performance

This year, we hosted over 2.2 million visits to our Art Gallery campus at the Domain, the Brett Whiteley Studio in Surry Hills and our touring exhibitions, almost 15% more than in 2022–23.

Total comprehensive income for 2023–24 was \$96.6 million, including land, building and collection asset revaluation of \$66.8 million. A net result of \$29.8 million (\$32 million in 2022–23), is reported in the Art Gallery’s statement of comprehensive income, 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, and they are consequently not available for operating purposes. After adjusting for these funds, the Art Gallery’s operating net result was at a break-even position.

The Art Gallery is continuing to work with the Department of Creative Industries, Tourism, Hospitality and Sport and NSW Treasury to achieve sustainable ongoing recurrent funding to reflect the increased cost of operating our expanded campus. Following a detailed review conducted by NSW Treasury and the department, we are progressing with our work on an inaugural Statement of Expectations from the minister and a corresponding Statement of Business Intent and comprehensive business plan, in compliance with the NSW Government Commercial Policy Framework TPG24-27 Performance Reporting and Monitoring Policy for Government Businesses.

We received non-government, self-generated commercial revenue of \$21.2 million in 2023–24 (\$10.9 million in 2022–23). This significant increase on last year was a result of the successful opening of Naala Badu in December 2022.

The Art Gallery’s non-ticketed exhibitions program included *Hoda Afshar: A Curve is a Broken Line*; *Wendy Sharpe: Spellbound*; *Jelena Telecki: Mothers, Fathers*; *Brett Whiteley: Chapters 1959–69*; and *Making Worlds*.

Our new spaces allowed us to bring two major international ticketed summer exhibitions to Sydney: *Kandinsky*, in Naala Nura, and *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?* in Naala Badu. We launched the innovative *Volume* series in September 2023, featuring a combination of free and ticketed music, film and performance events over 17 days. Our 2023 and 2024 *Archibald, Wynne and Sulman Prize* ticketed exhibitions have once again proved successful, drawing strong visitation.

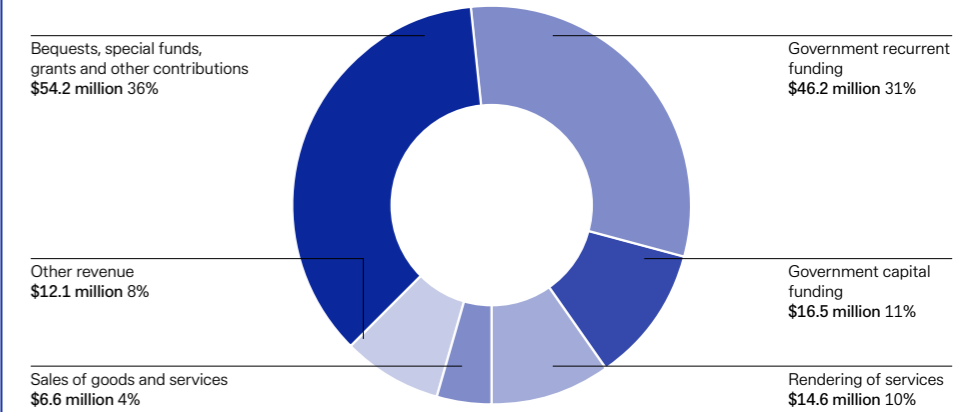
We have been fortunate to receive donations and gifts during the year that have gone towards expanding the state art collection, improving Art Gallery facilities and enhancing our visitor experience. During the year we were gifted works of art valued at \$11.6 million (\$5.1 million in 2022–23) and received cash donations for art acquisition and capital projects amounting to \$24.6 million (\$21.5 million in 2022–23). Our committed volunteers contributed \$700,000 worth of services (\$900,000 in 2022–23).

The Art Gallery’s investments are managed by TCorp, in accordance with NSW Treasury requirements under the *Government Sector Finance Act 2018*. As at 30 June 2024, the value of investments held with TCorp was \$81.3 million (\$79 million in 2022–23). Net unrealised investment gains and distributions were \$6.9 million (\$6.3 million in 2022–23). Land, building and collection assets were revalued during the year, resulting in a \$66.8 million increase to asset values (\$5.4 million land, \$30.1 million buildings and \$31.3 million collection assets).

The Art Gallery is dedicated to delivering an inspiring, innovative and diverse art program as we move into 2024–25. We are committed to enriching lives through meaningful encounters with all forms of art through education, scholarship and creating diverse and inclusive art programs.

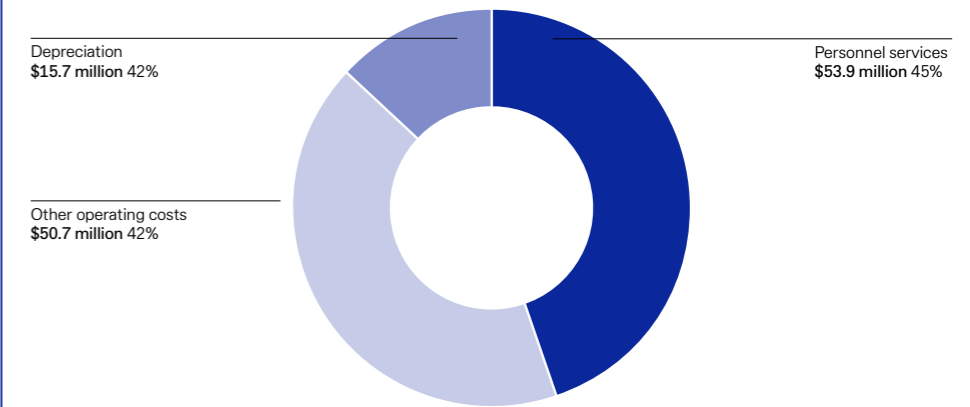
Revenue 2023–24

\$150.1 million



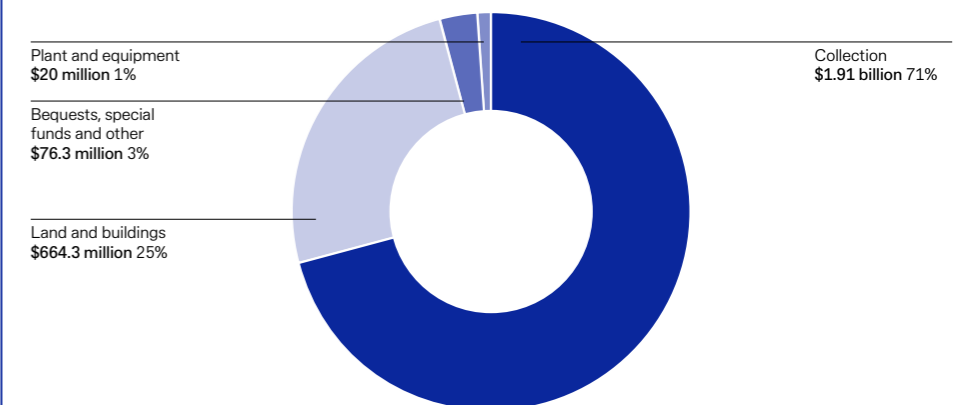
Expenditure 2023–24

\$120.3 million



Net assets as at 30 June 2024

\$2.67 billion





**Budget summary 2020–24**

Budget line	2019–20	2020–21	2021–22	2022–23	2023–24	5-year total	Average p/a
Total visits, including touring/ Brett Whiteley Studio (millions)	1.00	0.67	0.82	1.93	2.14	6.56	1.31
Artworks purchased (\$ millions)	\$7.39	\$2.95	\$17.12	\$15.04	\$15.65	\$58.15	\$11.63
Donations of artwork (\$ millions)	\$5.75	\$9.84	\$9.22	\$5.10	\$11.57	\$41.48	\$8.30
<b>Total works of art acquired (\$ millions)</b>	<b>\$13.14</b>	<b>\$12.79</b>	<b>\$26.34</b>	<b>\$20.14</b>	<b>\$27.22</b>	<b>\$99.63</b>	<b>\$19.93</b>
Exhibition admission revenue (\$ millions)	\$4.07	\$3.20	\$5.47	\$2.81	\$10.19	\$25.74	\$5.15
Merchandise, book and publication sales (\$ millions)	\$3.59	\$2.77	\$3.86	\$4.19	\$6.55	\$20.96	\$4.19
Other services/activities (\$ millions)	\$2.83	\$1.24	\$1.69	\$4.78	\$5.12	\$15.66	\$3.13
Bequests and special funds (\$ millions)	\$42.95	\$29.89	\$31.84	\$21.49	\$24.65	\$150.82	\$30.16
Other grants and contributions / other miscellaneous (\$ millions)	\$14.48	\$25.90	\$17.50	\$26.58	\$38.23	\$122.69	\$24.54
<b>Total revenue from exhibitions, visitor services and benefaction (\$ millions)</b>	<b>\$67.92</b>	<b>\$63.00</b>	<b>\$60.36</b>	<b>\$59.85</b>	<b>\$84.74</b>	<b>\$335.87</b>	<b>\$67.17</b>
Personnel expenses (\$ millions)	\$33.93	\$27.06	\$36.94	\$45.97	\$53.88	\$197.78	\$39.56
Depreciation (\$ millions)	\$4.59	\$3.52	\$4.55	\$14.26	\$15.70	\$42.62	\$8.52
Insurance (\$ millions)	\$1.94	\$1.41	\$5.04	\$2.11	\$5.04	\$15.54	\$3.11
Other operating expenses (\$ millions)	\$22.64	\$19.50	\$30.41	\$45.20	\$45.67	\$163.42	\$32.68
<b>Total operating expenses (\$ millions)</b>	<b>\$63.10</b>	<b>\$51.49</b>	<b>\$76.94</b>	<b>\$107.54</b>	<b>\$120.29</b>	<b>\$419.36</b>	<b>\$83.87</b>
Recurrent appropriation (\$ millions)	\$29.36	\$33.02	\$39.50	\$66.91	\$46.16	\$214.95	\$42.99
Liabilities assumed by government (\$ millions)	\$4.97	-\$2.73	\$0.15	\$0.85	\$2.70	\$5.94	\$1.19
Capital appropriation/ other (\$ millions)	\$41.09	\$113.14	\$76.91	\$11.95	\$16.49	\$259.58	\$51.92
<b>Total government grants (\$ millions)</b>	<b>\$75.42</b>	<b>\$143.43</b>	<b>\$116.56</b>	<b>\$79.71</b>	<b>\$65.35</b>	<b>\$480.47</b>	<b>\$96.09</b>
<b>Total revenue (\$ millions)</b>	<b>\$143.34</b>	<b>\$206.45</b>	<b>\$176.93</b>	<b>\$139.56</b>	<b>\$150.08</b>	<b>\$816.36</b>	<b>\$163.27</b>
Government recurrent contribution as a % of operating revenues (%)	29%	35%	39%	52%	35%	N/A	36%
Government contribution as % of total revenue (%)	53%	69%	66%	57%	44%	N/A	54%
<b>Net surplus (\$ millions)</b>	<b>\$80.24</b>	<b>\$154.96</b>	<b>\$99.99</b>	<b>\$32.02</b>	<b>\$29.79</b>	<b>\$397.00</b>	<b>\$79.40</b>
Employees – effective full time (FTE) (number)	247	266	310	374	385	N/A	\$302.67
Average salary per head (\$'000)	\$100	\$98	\$102	\$103	\$103	N/A	\$100.26
<b>Net assets (\$ millions)</b>	<b>\$2,228.46</b>	<b>\$2,384.93</b>	<b>\$2,510.53</b>	<b>\$2,573.84</b>	<b>\$2,670.40</b>	<b>N/A</b>	<b>\$2,355.12</b>

**Payment of accounts 2023–24**
**Aged analysis at the end of each quarter**

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 2023	286,000	25,000	1,000	0	0
December 2023	618,000	156,000	7,000	9,000	0
March 2024	723,000	90,000	0	0	0
June 2024	3,000	0	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 2023	224,000	0	0	0	0
December 2023	454,000	0	0	8,000	0
March 2024	665,000	0	0	0	0
June 2024	3,000	0	0	0	0

**Accounts due or paid within each quarter**

All suppliers	September 2023	December 2023	March 2024	June 2024
Total number of accounts due for payment	1,353	1,369	1,169	1,302
Number of accounts paid on time	1,339	1,355	1,157	1,289
Percentage of accounts paid on time based on number of accounts (%)	99%	99%	99%	99%
Amount of accounts due for payment (\$)	311,000	773,000	812,000	3,000
Amount of accounts paid on time (\$)	308,000	766,000	804,000	3,000
Percentage of accounts paid on time based on number 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 2023	December 2023	March 2024	June 2024
Total number of accounts due for payment	67	82	48	4
Number of accounts paid on time	67	82	48	4
Percentage of accounts paid on time based on number of accounts (%)	100%	100%	100%	100%
Amount of accounts due for payment (\$)	224,000	454,000	665,000	3,000
Amount of accounts paid on time (\$)	224,000	454,000	665,000	3,000
Percentage of accounts paid on time based on number 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](http://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 by the accountable authority

Pursuant to section 7.6(4) of the *Government Sector Finance Act 2018* (GSF 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 GSF Act, the Government Sector Finance Regulation 2018 and applicable Australian Accounting Standards including Australian Accounting Interpretations and NSW Treasurer's Directions, and
- (b) the financial statements for the year ended 30 June 2024 present fairly the financial position, financial performance and cash flows of the Art Gallery of New South Wales Trust.

Further, at the date of this statement, we are not aware of any circumstances that would render the particulars included in the financial statements misleading or inaccurate.



D Gonski AC  
President

28 October 2024



M Brand  
Director

## Responsible persons' declaration under the *Australian Charities and Not-for-profit Commission Act 2012*

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 2024 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.
- 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

28 October 2024



S Herman  
Chair  
Finance, Audit and Risk Committee



Statement of comprehensive income for the year ended 30 June 2024

	Notes	Consolidated entity			Parent entity	
		2024 \$'000	2023 \$'000	Annual budget 2024 \$'000	2024 \$'000	2023 \$'000
<b>Revenue from continuing operations</b>						
Donations and gifts	2	36,215	26,588	3,100	36,215	26,588
Grants – recurrent	2	46,157	66,909	34,195	46,157	66,909
Grants – other	2	16,486	11,946	16,486	16,486	11,946
Sponsorships	2	17,292	13,294	6,635	17,292	13,294
Sale of goods and services	2	21,192	10,894	39,459	21,192	10,894
Value of services provided by volunteers	2	666	883	900	666	883
Investment revenue		6,856	6,322	2,595	6,856	6,322
Acceptance by the Crown* of employee benefits		2,696	853	805	-	-
Other revenue		2,518	1,868	17	2,518	1,868
<b>Total revenue</b>		<b>150,078</b>	<b>139,557</b>	<b>104,192</b>	<b>147,382</b>	<b>138,704</b>
<b>Expenditure</b>						
Personnel services	3 (a)	-	-	-	51,186	45,113
Employee related expenses	3 (b)	53,882	45,966	47,205	-	-
Other operating expenses	3 (c)	50,616	47,308	42,402	50,616	47,308
Depreciation and amortisation	3 (d)	15,698	14,257	10,162	15,698	14,257
Finance costs		94	4	-	94	4
<b>Total expenses</b>		<b>120,290</b>	<b>107,535</b>	<b>99,769</b>	<b>117,594</b>	<b>106,682</b>
<b>Net result for the year</b>	<b>14</b>	<b>29,788</b>	<b>32,023</b>	<b>4,423</b>	<b>29,788</b>	<b>32,023</b>
<b>Other comprehensive income</b>						
<b>Items that will not be reclassified to net result in subsequent periods</b>						
Changes in revaluation surplus of property, plant and equipment	7	66,777	31,285	-	66,777	31,285
<b>Total other comprehensive income for the year</b>		<b>66,777</b>	<b>31,285</b>	<b>-</b>	<b>66,777</b>	<b>31,285</b>
<b>Total comprehensive income for the year</b>		<b>96,565</b>	<b>63,307</b>	<b>4,423</b>	<b>96,565</b>	<b>63,307</b>

\* 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 2024

	Notes	Consolidated entity			Parent entity	
		2024 \$'000	2023 \$'000	Annual budget 2024 \$'000	2024 \$'000	2023 \$'000
<b>Assets</b>						
<b>Current assets</b>						
Cash and cash equivalents	4	5,068	4,429	6,957	5,068	4,429
Receivables	5	5,365	3,184	4,884	5,365	3,184
Inventories		2,207	1,663	1,663	2,207	1,663
Financial assets at fair value through profit or loss	6	81,261	79,012	68,812	81,261	79,012
<b>Total current assets</b>		<b>93,901</b>	<b>88,288</b>	<b>82,316</b>	<b>93,901</b>	<b>88,288</b>
<b>Non-current assets</b>						
Property, plant and equipment						
Land		55,146	49,753	49,753	55,146	49,753
Buildings		609,116	577,878	585,072	609,116	577,878
Plant and equipment		20,014	19,739	19,477	20,014	19,739
Collection assets		1,909,862	1,850,802	1,852,792	1,909,862	1,850,802
Total property, plant and equipment	7	2,594,138	2,498,172	2,507,094	2,594,138	2,498,172
Right-of-use asset		2,588	195	643	2,588	195
Intangible assets		2,391	2,335	4,335	2,391	2,335
<b>Total non-current assets</b>		<b>2,599,117</b>	<b>2,500,702</b>	<b>2,512,072</b>	<b>2,599,117</b>	<b>2,500,702</b>
<b>Total assets</b>		<b>2,693,018</b>	<b>2,588,991</b>	<b>2,594,388</b>	<b>2,693,018</b>	<b>2,588,991</b>
<b>Liabilities</b>						
<b>Current liabilities</b>						
Payables	8	10,178	7,326	8,016	16,488	12,559
Contract liabilities		1,499	950	950	1,499	950
Provision for employment benefits	9	6,175	5,135	5,134	-	-
Lease liabilities		577	158	158	577	158
<b>Total current liabilities</b>		<b>18,429</b>	<b>13,569</b>	<b>14,258</b>	<b>18,564</b>	<b>13,667</b>
<b>Non-current liabilities</b>						
Contract liabilities		1,963	1,443	1,443	1,963	1,443
Provision for employment benefits	9	135	98	98	-	-
Lease liabilities		2,090	45	330	2,090	45
<b>Total non-current liabilities</b>		<b>4,188</b>	<b>1,586</b>	<b>1,871</b>	<b>4,053</b>	<b>1,488</b>
<b>Total liabilities</b>		<b>22,617</b>	<b>15,155</b>	<b>16,129</b>	<b>22,617</b>	<b>15,155</b>
<b>Net assets</b>		<b>2,670,401</b>	<b>2,573,836</b>	<b>2,578,259</b>	<b>2,670,401</b>	<b>2,573,836</b>
<b>Equity</b>						
Reserves		1,303,983	1,237,206	1,237,206	1,303,983	1,237,206
Accumulated funds		1,366,418	1,336,630	1,341,053	1,366,418	1,336,630
<b>Total equity</b>		<b>2,670,401</b>	<b>2,573,836</b>	<b>2,578,259</b>	<b>2,670,401</b>	<b>2,573,836</b>

The accompanying notes form part of these financial statements.

**Statement of changes in equity for the year ended 30 June 2024**

Consolidated and parent entity	Accumulated funds \$'000	Asset revaluation reserve \$'000	Total equity \$'000
Balance at 1 July 2022	1,304,608	1,205,921	2,510,529
Net result for the year	32,023	-	32,023
<b>Other comprehensive income</b>			
Net change in revaluation surplus of property, plant and equipment	-	31,285	31,285
<b>Total other comprehensive income</b>	-	31,285	31,285
<b>Total comprehensive income for the year</b>	32,023	31,285	63,307
Balance at 30 June 2023	1,336,630	1,237,206	2,573,836
Balance at 1 July 2023	1,336,630	1,237,206	2,573,836
Net result for the year	29,788	-	29,788
<b>Other comprehensive income</b>			
Net change in revaluation surplus of property, plant and equipment	-	66,777	66,777
<b>Total other comprehensive income</b>	-	66,777	66,777
<b>Total comprehensive income for the year</b>	29,788	66,777	96,565
Balance at 30 June 2024	1,366,418	1,303,983	2,670,401

**Statement of cash flows for the year ended 30 June 2024**

Cash flows from operating activities	Notes	Consolidated entity			Parent entity	
		2024 \$'000	2023 \$'000	Annual budget 2024 \$'000	2024 \$'000	2023 \$'000
<b>Cash flows from operating activities</b>						
<b>Payments</b>						
Employee-related and personnel services expenses		(50,109)	(45,268)	(46,402)	(50,109)	(45,268)
Suppliers for goods and services		(52,626)	(39,917)	(40,718)	(52,626)	(39,917)
<b>Total payments</b>		(102,735)	(85,185)	(87,120)	(102,735)	(85,185)
<b>Receipts</b>						
Sale of goods and services		21,204	11,290	39,458	21,204	11,290
Recurrent appropriations		52,643	71,069	40,632	52,643	71,069
Donations, grants and gifts		50,472	40,416	16,684	50,472	40,416
Distributions and interest received		107	122	995	107	122
Other		2,518	1,868	816	2,518	1,868
<b>Total receipts</b>		126,944	124,765	98,585	126,944	124,765
<b>Net cash flows from operating activities</b>	10	24,209	39,580	11,465	24,209	39,580
<b>Cash flows from investing activities</b>						
<b>Payments</b>						
Purchases of property, plant and equipment		(27,445)	(53,940)	(19,937)	(27,445)	(53,940)
Purchases of investments		(33,000)	(44,000)	-	(33,000)	(44,000)
<b>Total payments</b>		(60,445)	(97,940)	(19,937)	(60,445)	(97,940)
<b>Receipts</b>						
Proceeds from sale of investments		37,500	54,600	11,000	37,500	54,600
<b>Total receipts</b>		37,500	54,600	11,000	37,500	54,600
<b>Net cash flows from investing activities</b>		(22,945)	(43,340)	(8,937)	(22,945)	(43,340)
<b>Cash flows from financing activities</b>						
Payment of principal portion of lease liabilities		(625)	(115)	-	(625)	(115)
<b>Net cash flows from financing activities</b>		(625)	(115)	-	(625)	(115)
<b>Net increase/(decrease) in cash and cash equivalents</b>		639	(3,875)	2,528	639	(3,875)
Opening cash and cash equivalents		4,429	8,304	4,429	4,429	8,304
<b>Closing cash and cash equivalents</b>	4	5,068	4,429	6,957	5,068	4,429

The accompanying notes form part of these financial statements.

**1 Statement of material accounting policy information****1 (a) Reporting entity**

The Art Gallery of New South Wales Trust (the Art Gallery) is a NSW Government entity and is controlled by the state of NSW, which is the ultimate parent. The Art Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash-generating units.

The Art Gallery as a reporting entity comprises all entities under its control, namely the Art Gallery of New South Wales Staff Agency and The Australian Institute of Asian Culture and Visual Arts Ltd. The Australian Institute of Asian Culture and Visual Arts Ltd 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 New South Wales Foundation and the Brett Whiteley Foundation.

The Art Gallery of New South Wales Staff Agency (the Agency) provides personnel services to the Art Gallery of New South Wales Trust.

These financial statements were authorised for issue by the Board of Trustees on [25 October 2024](#).

**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).

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.

**Changes to accounting policies, including new or revised Australian Accounting Standards**

(i) The following amendments and interpretations materially apply for the first time to the Trust for the reporting period beginning 1 July 2023:

- *AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates*

This AAS amends AASB 101 *Presentation of Financial Statements* to require entities to disclose their material accounting policy information rather than their significant accounting policies.

The amendment has led to a reduction of accounting policy information being disclosed by the Trust.

(ii) NSW public sector entities are not permitted to early-adopt new Australian Accounting Standards, unless Treasury determines otherwise. It is not anticipated that the adoption of Australian Accounting Standards issued but not effective will affect the financial statements of the Trust.

	Consolidated entity		Parent entity	
<b>2 Revenue</b>	<b>2024</b>	<b>2023</b>	<b>2024</b>	<b>2023</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
<b>Revenue from contracts with customers</b>				
Merchandise, book and publication sales	6,551	4,188	6,551	4,188
Admission fees	10,188	2,808	10,188	2,808
Venue hire and catering	2,877	2,298	2,877	2,298
Sponsorship	2,185	2,162	2,185	2,162
Other	1,576	1,600	1,576	1,600
	<b>23,377</b>	<b>13,056</b>	<b>23,377</b>	<b>13,056</b>
<b>Grants and donations</b>				
Grants – recurrent	46,157	66,909	46,157	66,909
Capital grants – other	16,486	11,946	16,486	11,946
Donations	24,645	21,486	24,645	21,486
Donations – collection assets	11,570	5,102	11,570	5,102
Sponsorship	13,451	8,876	13,451	8,876
Sponsorship – in kind	1,656	2,256	1,656	2,256
Value of services provided by volunteers	666	883	666	883
	<b>114,631</b>	<b>117,458</b>	<b>114,631</b>	<b>117,458</b>
<b>Total revenue from continuing operations</b>	<b>138,008</b>	<b>130,514</b>	<b>138,008</b>	<b>130,514</b>



**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. 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.

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

Income from grants to acquire or 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 line item 'Donations and gifts' within the statement of comprehensive income.

	Consolidated entity		Parent entity	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>3 Expenditure</b>				
<b>(a) Personnel services</b>				
Salaries and wages (including recreation leave)	-	-	43,136	38,599
Superannuation – defined benefit plans*	-	-	-	-
Superannuation – defined contribution plans	-	-	4,433	3,632
Long service leave (including on-costs)*	-	-	-	-
Workers' compensation insurance	-	-	281	266
Redundancy	-	-	546	194
Payroll tax and fringe benefit tax	-	-	2,790	2,422
	-	-	51,186	45,113
<b>(b) Employee-related expenses</b>				
Salaries and wages (including recreation leave)	43,136	38,599	-	-
Superannuation – defined benefit plans*	33	84	-	-
Superannuation – defined contribution plans	4,568	3,767	-	-
Long service leave (including on-costs)*	2,521	628	-	-
Workers' compensation insurance	281	266	-	-
Redundancy	546	193	-	-
Payroll tax and fringe benefit tax	2,797	2,429	-	-
	53,882	45,966	-	-

\* These are assumed by the Crown.

Personnel services costs capitalised for capital projects and excluded from the above in 2024 are \$1,078,000 (2023: \$2,365,000).

	Consolidated entity		Parent entity	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>3 Expenditure</b>				
<b>(c) Other operating expenses</b>				
Auditor's remuneration – audit of the financial statements	128	111	128	111
Cost of sales	3,216	2,086	3,216	2,086
Travel and accommodation	1,528	1,171	1,528	1,171
Short-term lease expenses	232	232	232	232
Maintenance	1,401	767	1,401	767
Insurance	5,041	2,111	5,041	2,111
Consultants	153	456	153	456
Contractors	3,637	6,625	3,637	6,625
Consumables	1,462	970	1,462	970
Exhibition fees and related costs	2,845	1,153	2,845	1,153
Fees – general professional	965	1,601	965	1,601
Freight, packing and storage	7,025	2,908	7,025	2,908
Marketing and promotion	4,626	3,676	4,626	3,676
Printing/graphics	823	766	823	766
Property expenses	4,733	3,688	4,733	3,688
Value of services provided by volunteers	666	883	666	883
Security	6,337	5,598	6,337	5,598
Sponsorship in kind	1,656	1,649	1,656	1,649
Construction pause write-off expense	-	4,063	-	4,063
Asset write-off to P&L	-	684	-	684
Audiovisual services	723	192	723	192
Event catering	466	809	466	809
Fees for services	792	488	792	488
Other	2,161	4,621	2,161	4,621
	<b>50,616</b>	<b>47,308</b>	<b>50,616</b>	<b>47,308</b>
<b>(d) Depreciation and amortisation</b>				
Depreciation	15,239	13,814	15,239	13,814
Amortisation	459	443	459	443
	<b>15,698</b>	<b>14,257</b>	<b>15,698</b>	<b>14,257</b>

	Consolidated entity		Parent entity	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>4 Current assets – cash and cash equivalents</b>				
Cash at bank and on hand	5,068	4,429	5,068	4,429
	<b>5,068</b>	<b>4,429</b>	<b>5,068</b>	<b>4,429</b>
	Consolidated entity		Parent entity	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>5 Current assets – receivables</b>				
Trade debtors	1,383	708	1,383	708
Accrued income	133	249	133	249
Other receivables	489	502	489	502
Prepayments	3,360	1,725	3,360	1,725
<b>Total receivables</b>	<b>5,365</b>	<b>3,184</b>	<b>5,365</b>	<b>3,184</b>

Subsequent measurement is at amortised cost less an impairment allowance for expected credit losses. No amounts have been identified as irrecoverable during the current financial year.

Collectability of trade debtors is reviewed on an ongoing basis. 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. No interest is earned on trade debtors. Sales are made on 30-day terms.

	Consolidated entity		Parent entity	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>6 Current assets – financial assets at fair value through profit or loss</b>				
TCorplM investments	81,261	79,012	81,261	79,012
	<b>81,261</b>	<b>79,012</b>	<b>81,261</b>	<b>79,012</b>

**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 or expended against the bequests and special purpose funds.

**Reconciliation**

Carrying amount at the beginning of the year	79,012	83,412	79,012	83,412
Addition	33,000	44,000	33,000	44,000
Expended	(37,500)	(54,600)	(37,500)	(54,600)
Distribution	3,142	1,630	3,142	1,630
Fair value gain/loss of financial assets at fair value	3,607	4,570	3,608	4,570
	<b>81,261</b>	<b>79,012</b>	<b>81,261</b>	<b>79,012</b>

	Consolidated and parent entity				
	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Collection assets \$'000	Total \$'000
<b>7 Non-current assets – property, plant and equipment</b>					
<b>At 30 June 2023 – fair value</b>					
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

**At 30 June 2024 – fair value**

Gross carrying amount	49,753	678,239	41,580	1,878,596	2,648,168
Accumulated depreciation	-	(99,241)	(21,566)	-	(120,807)
Net revaluation increment	5,393	30,118	-	31,266	66,777
Net carrying amount	<b>55,146</b>	<b>609,116</b>	<b>20,014</b>	<b>1,909,862</b>	<b>2,594,138</b>

**Reconciliation**

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

	Consolidated and parent entity				
	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Collection assets \$'000	Total \$'000
<b>Year ended 30 June 2023</b>					
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	-	(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.

**Year ended 30 June 2024**

Net carrying amount at 1 July 2023	49,753	577,878	19,739	1,850,802	2,498,172
Additions	-	13,663	3,171	27,221	44,055
Depreciation expenses	-	(11,970)	(2,667)	-	(14,637)
Net revaluation increment	5,393	30,118	-	31,266	66,777
Transfers	-	(573)	-	573	-
Transfer to intangibles	-	-	(229)	-	(229)
Net carrying amount at 30 June 2024	<b>55,146</b>	<b>609,116</b>	<b>20,014</b>	<b>1,909,862</b>	<b>2,594,138</b>

**Fair value measurement of non-financial assets**

Fair value hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
<b>2023</b>				
Land	-	49,753	-	49,753
Buildings	-	-	577,878	577,878
Collection assets	-	35,995	1,814,807	1,850,802
Plant and equipment	-	19,739	-	19,739
	-	105,487	2,392,685	2,498,172

**2024**

Land	-	55,146	-	55,146
Buildings	-	-	609,116	609,116
Collection assets	-	43,193	1,866,669	1,909,862
Plant and equipment	-	20,014	-	20,014
	-	118,353	2,475,785	2,594,138



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 participant's perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs.

In-between comprehensive revaluations, the Art Gallery conducts fair valuation assessments to determine whether fair value may differ materially from carrying value. For land and buildings, indexation factors are obtained from the NSW Valuer General. For the artwork and library collections, desktop valuations are performed by the Art Gallery's internal experts.

The collection asset class comprises the Art Gallery's art and library collection (the collection), the fair value of which is based upon observations of the selling prices in the art and collectable markets. The collection is diverse, with limited market comparisons.

In 2023–24, the Art Gallery engaged an independent valuer, JLL Public Sector Valuations Pty Ltd, to conduct a comprehensive revaluation of the Art Gallery's art collection. Where sampling is adopted, an extrapolation is applied to the collection category. The market approach has been used to determine the fair value.

In 2023–24, the Art Gallery engaged Mr Simon Taafe, accredited valuer for the Australian Government's Cultural Gifts Program, to conduct a comprehensive revaluation of the library collection.

The collection asset class has been classified as having been valued using Level 2 and Level 3 valuation inputs.

The Art Gallery's land was comprehensively revalued in 2023–24 by a certified practising valuer.

Apart from the Naala Badu building, the Art Gallery's building assets were last comprehensively revalued in 2022 using inputs from the NSW Valuer General. Following an indexation review in June 2024 using inputs from the NSW Valuer General, an increase of \$13.8 million has been recorded.

The Naala Badu building opened in December 2022 and was comprehensively valued in June 2023 using inputs from the NSW Valuer General.

In 2023–24, the Art Gallery performed an indexation review assessment to ensure the carrying values of all building assets approximate fair value.

#### Sydney Modern Project – land improvements

Construction on the Naala Badu building finished early in 2022–23, and it opened to the public on 3 December 2022.

The Naala Badu building was constructed on land owned by the Royal Botanic Gardens and Domain Trust (RBGDT) and Transport for NSW. The land on which the substantial structure is built is currently leased from RBGDT under a 50-year peppercorn lease which commenced in November 2018.

Reconciliation of recurring Level 3 fair value measurements	Building \$'000	Collections \$'000	Total Level 3 fair value \$'000
<b>2023</b>			
Fair value as at 1 July 2022	535,686	1,794,757	2,330,443
Additions	59,866	20,050	79,916
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	(4,063)	-	(4,063)
Other	5	-	5
<b>Fair value as at 30 June 2023</b>	<b>577,878</b>	<b>1,814,807</b>	<b>2,392,685</b>
<b>2024</b>			
Fair value as at 1 July 2023	577,878	1,814,807	2,392,685
Additions	13,663	24,203	37,866
Transfer between asset class	(573)	573	-
Revaluation increments/decrements	30,118	27,086	57,204
Depreciation expenses	(11,970)	-	(11,970)
<b>Fair value as at 30 June 2024</b>	<b>609,116</b>	<b>1,866,669</b>	<b>2,475,785</b>

#### Valuation techniques, inputs and processes

##### Land is based on observable inputs (Level 2)

Land assets have been valued using the market approach, with adjustment for condition, location and comparability.

##### Collections are based on unobservable inputs (Level 3)

The Art Gallery has adopted a 4-year valuation schedule, ensuring all collection assets are revalued at least every 4 years. During the 2023–24 financial year, the Art Gallery engaged an independent professional valuer to perform a comprehensive revaluation. Input data for the valuation was derived by researching records of Australian and international sales, purchases and other forms of acquisition, knowledge of prices paid by other institutions, and valuation experience at other major archives. Adjustments were made to the market value references to take into account the unique characteristics of the items being valued. Adjustments were made for age, nature, historical significance or other factors that impact on the item being valued. As those adjustments could not be observed and are significant to the fair value measurement, they have been categorised into Level 3 of the fair value hierarchy. The collection was valued from physical inspection of items, either in full or through sampling.

##### Buildings are based on unobservable inputs (Level 3)

The Art Gallery's buildings are considered specialised assets, where current market buying prices cannot be observed; therefore, the depreciated replacement cost method of valuation is adopted. Replacement cost rates for the asset components of a building are determined based on the cost of recently built buildings. The valuation takes account of the weighted average replacement cost per square metre for the building shell fit-outs and improvements. The unobservable input in relation to buildings and improvements is the useful life. There is a considerable degree of subjectivity involved in establishing the useful life, particularly in relation to specialised asset buildings.

**Property, plant and equipment accounting policies**

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 comprehensively revalued with sufficient regularity to ensure the carrying amounts do not differ materially from the asset's fair values at reporting date.

**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:

	2024	2023
Plant and equipment	7–20%	7–20%
Motor vehicles	20%	20%
Furniture and fittings	10%	10%
Computer equipment	25%	25%
Building infrastructure	2–4%	2–4%

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

**Impairment**

Impairment indicators over property, plant and equipment are considered at each reporting date. When the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount.

	Consolidated entity		Parent entity	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>8 Current liabilities – payables</b>				
Trade creditors	80	1,309	80	1,309
Accruals	8,661	4,548	8,661	4,548
Accrued salaries, wages and on-costs	1,042	1,265	-	-
Grant revenue received in advance	395	204	395	204
Personnel services expenses payable	-	-	7,352	6,498
	<b>10,178</b>	<b>7,326</b>	<b>16,488</b>	<b>12,559</b>

	Consolidated entity		Parent entity	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>9 Current/non-current provision for employment benefits</b>				
Recreation leave	4,953	4,162	-	-
Long service leave on-costs	1,357	1,071	-	-
	<b>6,310</b>	<b>5,233</b>	<b>-</b>	<b>-</b>
Current	6,175	5,135	-	-
Non-current	135	98	-	-
	<b>6,310</b>	<b>5,233</b>	<b>-</b>	<b>-</b>
<b>Aggregate employee benefits and related on-costs</b>				
Provisions	6,310	5,233	-	-
Accrued salaries, wages and on-costs	1,042	1,265	-	-
	<b>7,352</b>	<b>6,498</b>	<b>-</b>	<b>-</b>

**Recreation leave**

The value of annual leave expected to be taken within 12 months is \$700,000 and \$4.3 million after 12 months.

**Recognition and measurement****Salaries and wages, annual 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 12 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'.

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 the 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 (ie, Basic Benefit and First State Super) is calculated as a percentage of the employees' salaries. For other superannuation schemes (ie, State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

**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	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>10 Reconciliation of cash flows from operating activities to net result</b>				
Net cash used on operating activities	24,209	39,580	24,209	39,580
Depreciation and amortisation	(15,698)	(14,257)	(15,698)	(14,257)
Allowance for impairment	-	(4,897)	-	(4,897)
Gifts of works of art	11,570	5,102	11,570	5,102
Increase/(decrease) – other financial assets	6,655	6,200	6,655	6,200
(Increase)/decrease in trade and other payables	327	(893)	327	(893)
Increase/(decrease) in trade and other receivables	2,181	529	2,181	529
Increase/(decrease) in inventories	544	658	544	658
Net result	29,788	32,023	29,788	32,022

### 11 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 Board of Trustees has overall responsibility for the oversight of risk management.

#### 11 (a) Financial instrument categories

The Art Gallery's financial instruments comprise:

Class	Consolidated entity		Parent entity	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
<b>Financial assets – amortised costs</b>				
Cash and cash equivalents	5,068	4,429	5,068	4,429
Receivables (excluding statutory receivables and prepayments)	1,383	708	1,383	708
<b>Financial assets – FVPL</b>				
Financial assets at fair value	81,261	79,012	81,261	79,012
<b>Financial liabilities – amortised costs</b>				
Payables (excluding statutory payables and unearned revenue)	80	1,309	80	1,309
Lease liabilities	2,667	203	2,667	203

The Art Gallery determines the classification of its financial assets and liabilities at initial recognition and re-evaluates them at each financial year end where required by the relevant accounting standards.

### 11 (b) Financial risks

#### (i) Credit risk

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 institutions that hold no less than an A rating from S&P Global Ratings, or an equivalent rating from another reputable rating agency.

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. 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. No interest is earned on trade debtors. Sales are made on 30-day terms.

#### (ii) Market price risk

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

As the Art Gallery has no debt obligations, exposure to interest rate fluctuations is limited to cash at bank and on deposit.

Financial asset	Consolidated and parent entity					
	2024			2023		
	\$'000	+ 1% impact \$'000	- 1% impact \$'000	\$'000	+ 1% impact \$'000	- 1% impact \$'000
Cash and cash equivalents	5,068	51	(51)	4,429	44	(44)

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. The movement in the fair value of the investments incorporates distributions as well as unrealised movements in fair value.

The following table illustrates sensitivities to the Art Gallery's exposures to changes in the market.

Facility	Consolidated and parent entity					
	2024			2023		
	Market value \$'000	+ 10% impact \$'000	- 10% impact \$'000	Market value \$'000	+ 10% impact \$'000	- 10% impact \$'000
Short-term growth facility	33,390	3,339	(3,339)	35,741	3,574	(3,574)
Long-term growth facility	47,871	4,787	(4,787)	43,271	4,327	(4,327)
Total	81,261	8,126	(8,126)	79,012	7,901	(7,901)

#### (iii) Liquidity risk

The Art Gallery has no loans or overdrafts, and no assets have been pledged as collateral. All trade and other payables are expected to be paid within 12 months.

#### (iv) Currency risk

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.



**11 (c) Fair value**

The Art Gallery's investments in TCorp 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.

**12 Related party disclosures**

The key management personnel of the Art Gallery of New South Wales are the trustees and senior executive members. The trustees act in an honorary capacity and receive no compensation for their services.

**12 (a) Remuneration of key management personnel**

	2024 \$'000	2023 \$'000
Short-term employee benefits	1,855	1,825
Post-employment benefits	192	126
Long-term benefits	560	348
<b>Total compensation</b>	<b>2,607</b>	<b>2,299</b>

**12 (b) Transactions with related parties**

The entity entered into transactions on arm's-length terms and conditions with key management personnel, their close family members and controlled or jointly controlled entities thereof. The aggregate value of the material transactions and related outstanding balances are as follows:

	2024 \$'000	2024 \$'000	2023 \$'000	2023 \$'000
<b>Revenue</b>	<b>Transaction value</b>	<b>Net receivable/ (payable)</b>	<b>Transaction value</b>	<b>Net receivable/ (payable)</b>
Cash donations	743	-	2,104	-
Artwork donations	13	-	13	-
Receipt of sponsorship revenue	21	-	340	-

**Expenses**

Purchases of services	58	-	251	-
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During the year, the Trust entered into transactions with other entities that are controlled, jointly controlled or 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.

**13 Commitments**

Aggregate capital commitments for the capital maintenance works and art commissions contracted at balance date but not provided for:

Within 1 year (incl of GST)	2,024	4,277
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**14 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**

Overall, the net result for the Art Gallery against the original budget was favourable by \$25.4 million. However, the favourable variance is predominately due to donations which are not available for use in the operating budget of the Art Gallery. Total revenue and other income were favourable to budget by \$45.9 million, largely as a result of donations to the Art Gallery, which comprised \$33.1 million of the favourable variance.

Donations received included receipt of capital pledges for the Sydney Modern Project of \$3.3 million, and \$29.8 million mainly for the acquisition of artworks.

The remaining favourable variance in operating revenue of \$12.8 million was offset by \$15 million of unfavourable operating expenses due to increased costs of operating the Art Gallery's expanded campus. A \$5.5 million unfavourable variance in depreciation is due to recalculation on revaluation.

**Assets and liabilities**

The net asset position is greater than budget by \$92 million, predominately due to the additions to the Art Gallery's collections assets and the net revaluation increment of \$66.8 million recognised during the year.

**Cash flows**

Net cash flows from operating activities were favourable to budget by \$12.7 million. They are offset with unfavourable variance in investing cash flow of \$14 million due to budget allocation of capital funding.

Net decrease in cash compared to budget was unfavourable by \$1.2 million.

**15 Events after the reporting period**

There are no significant events after the reporting period that will impact the financial statements.

**16 Contingent liabilities**

There are no contingent assets or liabilities as at 30 June 2024 (2023: nil).

END OF AUDITED FINANCIAL STATEMENTS

# Appendix 1: Art acquisitions

## Collection purchases

### Australian art

Hoda Afshar (Iran/Australia, b1983) three photographs from the series *In turn* 2023, printed 2024; *Untitled #4* 2023, printed 2024, pigment photographic print; *Untitled #6* 2023, printed 2024, pigment photographic print; *Untitled #13* 2023, printed 2024, pigment photographic print; six photographs from the series *Speak the wind* 2015–20, printed 2024; *Untitled #2* 2015–20, printed 2024, pigment photographic print; *Untitled #9* 2015–20, printed 2024, pigment photographic print; *Untitled #11* 2015–20, printed 2024, pigment photographic print; *Untitled #15* 2015–20, printed 2024, pigment photographic print; *Untitled #18* 2015–20, printed 2024, pigment photographic print; *Untitled #43* 2015–20, printed 2024, pigment photographic print; three photographs from the series *Behold* 2016, printed 2024; *Untitled #1* 2016, printed 2024, pigment photographic print; *Untitled #6* 2016, printed 2024, pigment photographic print; *Untitled #12* 2016, printed 2024, pigment photographic print, purchased with funds provided by the Contemporary Collection Benefactors and the Photography Collection Benefactors 2024

Liam Benson (Australia, b1980) three photographs: *Bleeding glitter* 2005, printed 2023, inkjet print on paper; *VB sticker* 2005, printed 2023, inkjet print on paper; *Solus embraced* 2021–22, metallic thread, seed beads, cotton, organza, tulle, purchased with funds provided by the Contemporary Collection Benefactors 2023

Karna Birmingham (Australia, 1900–87) *The Model* 1923, pencil on paper, Gil and Shay Docking Drawing Fund 2023

Dorrit Black (Australia, 1891–1951) *Study for 'Mirmande (with surrounding hills)'* c1934, pencil on paper, Gil and Shay Docking Drawing Fund 2023

Mechelle Bounpraseuth (Australia, b1985) five ceramics: *Whole Lychees in Syrup* 2024, glazed earthenware; *Guava and Red Basket* 2024, glazed earthenware; *Tiger Balm XXL* 2024,

glazed earthenware and gold lustre; *Mi Goreng, Mi Goreng, Mi Goreng* 2024, glazed earthenware; *Number 1 Brand Tiger Gas Stove* 2024, glazed earthenware, purchased with funds provided by the Mollie Douglas Bequest 2024

Stella Bowen (Australia, 1893–1947) *Portrait of a young boy* c1937, oil on wood, purchased with funds provided by Ian Dickson 2024

Horace Brodzky (Australia/England, 1885–1969) one painting, five prints and one poster: *Boatmen* 1915, oil on canvas, Edward Hamilton Stinson Fund 2023; *untitled (figurative study)* 1920, linocut; *The pugilist* 1917, etching; *Messina cathedral after earthquake* c1911, etching; *untitled (cathedral door)* 1912, etching; *untitled (river scene)* 1918, etching; *Monna Vanna* 1914, colour lithograph, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2023

Ethel Carrick (England/Australia, 1872–1952) *On Circular Quay* c1913, oil on canvas on masonite board, purchased 2023 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, Anne & Andrew Cherry, 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

Khaled Chamma (Australia, b1992) three drawings: *Lake* 2023, graphite, coloured pencil on paper; *Comet* 2023, graphite, coloured pencil on paper; *Dog*

*and goose flurry* 2023, graphite, coloured pencil on paper, Gil and Shay Docking Drawing Fund 2024

Bessie Davidson (Australia, 1879–1965) *Still life with irises* c1920, oil on composition board, purchased 2023 with funds raised from the 2020 and 2021 Art Gallery of New South Wales Foundation gala dinners and 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, Anne & Andrew Cherry, 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

Lynda Draper (Australia, b1962) *Secret garden II* 2023, ceramic, various glazes, Vicki Grima Ceramics Fund 2023

Emily Floyd (Australia, b1972) *Female orgasm: a codex of sorts after Ursula K Le Guin* 2018–19, artist's book; screenprint in ten colours on paper with printed offset supplement, purchased with funds provided by the Contemporary Collection Benefactors 2023

Diena Georgetti (Australia, b1966) two paintings: *Community of the People / blue* 2023, digital print on canvas, acrylic paint, custom frame; *Community of the People / yellow* 2023, digital print on canvas, acrylic paint, custom frame, purchased with funds provided by the Contemporary Collection Benefactors 2023

Julia Gutman (Australia, b1993) *Everyone you are looking at is also you* 2024, found textile and embroidery, purchased with funds provided by the Contemporary Collection Benefactors 2024

Frank Hinder (Australia, 1906–92) one painting, one watercolour and six drawings: *Bayonet drill (two colour studies)* 1945, tempera on board; *Bayonet drill (study)* 1945, watercolour, pencil on paper; *Bayonet drill (study)* 1945, pencil on paper; *Bayonet drill (study)* 1945, red pencil on paper; *Bayonet drill (preliminary*

*drawing)* 1945, pencil on paper; *Bayonet drill (preliminary drawing)* 1945, pencil on paper; *Bayonet drill (three preliminary drawings)* c1945, pencil on paper; *Bayonet drill (two preliminary drawings)* 1941, pencil on paper, Gil and Shay Docking Drawing Fund 2024

Nusra Latif Qureshi (Pakistan/Australia, b1973) *Sacred Boundaries-I* 1995, gouache and gold leaf on wasli, purchased with funds provided by the David George Wilson Bequest for Asian Art 2024

Adam Lee (Australia, b1979) *Jezebel* 2023, watercolour on paper, purchased with funds provided by the Kathleen Buchanan May Bequest 2023

Spence Messih (Australia, b1989) *Minor truths I, III, IV* 2022, kiln-formed glass, jarrah, text, dual-channel sound file, Salkauskas Acquisition Fund and the JS Watkins Memorial Fund 2023

Pierre Mukeba (Democratic Republic of the Congo/Australia, b1995) *The last supper and the sheges* 2022–23, kikwembe (cotton, waxed cotton, polyester), calico, ink, charcoal, acrylic, oil pastel, brush pen, pen, felt, wool, cotton thread, purchased with funds provided by the Henry Salkauskas Fund 2023

Margaret Preston (Australia/England/France, 1875–1963) one painting and one drawing: *A view of the Irish coast* 1914, oil on canvas, purchased with support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2023; *Aboriginal fishing basket and fish* 1956, colour stencil on paper, purchased with funds provided by Ian Dickson 2024

Hilda Rix Nicholas (Australia, 1884–1961) four paintings: *The Souk of Morocco* c1914, oil on canvas on board, Edward Hamilton Stinson Fund 2023; *(Moroccan landscape)* c1912, oil on canvas, purchased with funds provided by the David George Wilson Bequest for Australian Art and the Edward Hamilton Stinson Fund 2023; *Rain clouds at dawn (Sydney Harbour)* c1920, oil on canvas, purchased with funds provided by the Stumm Bequest and the Edward Hamilton Stinson Fund 2023; *Rix catching the horse* c1949, oil on canvas, purchased with funds provided by the Stumm Bequest 2023

Florence Rodway (Australia, 1881–1971) *Night* c1907, pastel on paper, Gil and Shay Docking Drawing Fund 2024

Monica Rani Rudhar (Australia, b1994) *Drop earrings that once belonged to my mother* 2022, terracotta, glaze, lustre,

chain, wire, purchased with funds provided by the Viktoria Marinov Bequest 2024

Marikit Santiago (Australia, b1985) *A Seat at the Table (Magulang)* *A Seat at the Table (Kapatid)* 2022, part a: acrylic, oil, pen, 23.75K gold leaf on found cardboard; part b: acrylic, oil, pen on found cardboard, Art Gallery of New South Wales, La Prairie Art Award 2024

Sam Smith (Australia, b1980) *A Concave Space* 2023, two time-based artworks: site-specific three channel 4K video, six-channel audio, synchronised lighting; *A Concave Space* 2023, single-channel 4K video, colour, sound, purchased with funds provided by the Contemporary Collection Benefactors 2024

Ethel Spowers (Australia, 1890–1947) *The plough* 1928, linocut, purchased with funds provided by the David George Wilson Bequest for Australian Art 2023

Gwynneth Stone (Australia, b1911) *Mural decor* c1931–34, gouache on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2023

Heather B Swann (Australia, b1961) *Leda and the Rock and the Swan* 2021, Leda: plywood, paper, glass eyes, epoxy modelling clay, pigment, glue, marble dust, varnish; Rock: plywood, synthetic polymer paint; The Little One: plywood, synthetic polymer paint; Swan: plywood, fibreglass, silk, leather, waxed cotton, tacks, purchased with funds provided by the Contemporary Collection Benefactors 2023

Jelena Telecki (Yugoslavia/Australia, b1976) *Majka* 2023, oil on canvas, purchased with funds provided by the Contemporary Collection Benefactors 2024

Jasmine Togo-Brisby (Australia, b1982) one installation and three sculptures: *As Above So Below* 2022–23, plaster; *Absented presence* 2022, crow wings, stained wood, plexiglas, brass, mixed media; *Absented presence, II* 2022, crow wings, stained wood, plexiglas, brass, mixed media; *Passage* 2022, crow wings, stained wood, plexiglas, mixed media, purchased with funds provided by Geoff Ainsworth AM and Johanna Featherstone 2023



Gerry Wedd (Australia, b1957) *Where Are We Now (Where are we now)?* 2023, glazed ceramic, cobalt decoration, purchased with funds provided by the Mollie Douglas Bequest 2023

Frank Weitzel (Australia/New Zealand, 1906–32) *Cafe* c1930, colour linocut, printed in black and blue ink from two blocks on white paper, Australian Prints, Drawings and Watercolours Benefactors Fund 2024

Subtotal: 73 works

### Aboriginal and Torres Strait Islander art

Kim Ah Sam (Australia, b1967) five sculptures from the series *It's not only me* 2023: *It's not only me (6)* 2023, repurposed twine, raffia, wire, bamboo, emu feathers; *It's not only me (14)* 2023, repurposed twine, raffia, wire, bamboo, emu feathers; *It's not only me (15)* 2023, repurposed twine, raffia, wire, bamboo, emu feathers; *It's not only me (16)* 2023, repurposed twine, raffia, wire, bamboo, emu feathers; *It's not only me (18)* 2023, repurposed twine, raffia, wire, bamboo, emu feathers, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Timothy Cook (Australia, b1958) *Kulama – warnarringa, japarra amintiya japalinga (sun, moon and stars)* 2023, natural pigments on linen, purchased with funds provided by the Aboriginal Art Collection Benefactors 2024

Mary Dhapalany (Australia, b1953) *Gay'wu (string bag)* 2022, balgurr (kurrajong), djundon (Indian mulberry) and gulwirri (cabbage palm), purchased with funds provided by the Aboriginal Art Collection Benefactors 2024

Sonya Holowell (Australia) *chamberconveyer* 2022, sound performance, purchased with funds provided by the Aboriginal Art Collection Benefactors 2024

Dinni Kunoth Kemarre (Australia, b1954) *1000 goals* 2023, acrylic on wood (*Erythrina vespertilio*), Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2023

Tommy McRae (Australia, c1835–1901) two drawings: *Ceremony* c1880, pen and ink on paper, *Spearing fish and black swan* c1880, pen and ink on paper, purchased with funds provided by the Aboriginal Art Collection Benefactors and the Gil and Shay Docking Drawing Fund 2023

Wurrandan Marawili (Australia, b1983) *Yathikpa* 2022, etched steel, purchased

with funds provided by the Aboriginal Art Collection Benefactors 2024

Roxanne Petrick (Australia, b1986) *Rooster* 2023, wool and cotton on recycled woollen blanket dyed with local plants, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Louise Robertson (Australia, b1984) two sculptures: *Pussycat* 2023, wool, cotton, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2023; *Bird* 2023, feathers, wool and cotton on recycled woollen blanket dyed with local plants, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Paula Savage (Australia, b1982) four sculptures: *Dirty water basket* 2023, raffia; *Low Tide Basket* 2023, raffia; *Outside Fire Basket* 2023, raffia; *Sand Fly Basket* 2023, raffia, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Jimi.K Thaiday (Australia, b1987) two sculptures: *Gur Legiz* 2023, bamboo cane, twine, acrylic paint, goose feathers, Torres Strait pigeon feather, booby bird feather and kolap (bean seed); *Gur Legiz* 2023, bamboo cane, twine, acrylic paint, goose feather, Torres Strait pigeon feather, booby bird feather and kolap (bean seed), purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Kunmanara Thomas (Australia, 1944–2024) *Shire day, Titjikala* 2023, acrylic on linen, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2023

James Tylor (Australia, b1986) and Rebecca Selleck (Australia, b1986) *Tarralyi (dining table)* from the series *Warpulyainthi* 2022, cast bronze and animal fat on blue gum, purchased with funds provided by the Aboriginal Art Collection Benefactors with the generous assistance of Peter Braithwaite, Bella and Tim Church 2023

Dhambit #2 Wanambi (Australia, 1970–2023) *Guḏultja with sand from Yalanba* 2022, natural pigments and sand on wood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Joanne Napangardi Wheeler (Australia, 1969–2023) *Areyonga Tigers play Hermannsburg Bulldogs, community footy* 2023, acrylic on linen, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2023

Pedro Wonaeamirri (Australia, b1974) *Ningarimi awarra Wujuwurri (History of Tiwi)* 2023, ironwood, natural pigments, feathers, beeswax, purchased with funds provided by the Aboriginal Art Collection Benefactors 2023

Subtotal: 26 works

### International art

Sonny Assu (Canada, b1975) *Betamax* 2023, wool and cotton jacquard tapestry, purchased with funds provided by Jenny Ainsworth, Helen Eager and Christopher Hodges and the Don Mitchell Bequest 2024

Pia Camil (Mexico, b1980) *Bluejeaneando* 2019, 80 pairs of second-hand jeans from Iztapalapa, stuffing, purchased with funds provided by the 2018 Foundation Tour to USA and Mexico and the Mervyn Horton Bequest 2023

Rashid Johnson (USA, b1977) *The broken nine* 2021, ceramic tile, mirror tile, spray enamel, oil stick, branded red oak, black soap, wax, purchased with funds generously donated by Peggy and Seng Huang Lee, Anita Wong and Wilson Lai, Martin and Millie Lau, Samira and Arash Tavakoli Family Foundation, and an anonymous donor 2023

Frederic, Lord Leighton (England, 1830–96) *Study for 'Winding the skein'* c1878, pencil on tracing paper, purchased with funds provided by the European Art Collection Benefactors 2023

Helen Levitt (USA, 1913–2009) three photographs: *Girl with lily* c1942, printed 1980s–90s, gelatin silver photograph; *Boy Comforting Other Boy, NYC* c1945, printed 1980s–90s, gelatin silver photograph; *Button to a Secret Passage* c1939–40, printed 2000, gelatin silver photograph, purchased with funds provided by The Russell Mills Foundation 2023

Helen McCloud (USA, b1938) *Blocks and strips, tied with yarn* 1965, cotton, nylon knit, polyester knit, purchased with funds provided by the Florence Turner Blake Bequest and the Don Mitchell Bequest 2023

Julie Mehretu (Ethiopia/USA, b1970) *Feminine in nine, part 3* 2022–23, ink and acrylic on canvas, purchased with funds provided by an anonymous donor 2024

Catherine Opie (USA, b1961) *L.A. Uprising, Catalina Rooftop, 1992* 1992/2024, pigment print, purchased

with funds provided by the Photography Collection Benefactors 2024

Samuel Palmer (England, 1805–81) *Going to evening church* 1874, watercolour and bodycolour with gum and scraping out over pencil underdrawing, Parramore Purchase Fund, with additional funds provided by the Mollie and Jim Gowing Bequest, John Schaeffer Fund, European Art Collection Benefactors Fund and the Art Gallery Society of New South Wales 2023

Claire Pentecost (USA, b1956) 21 photographs from the series *Linnaeus After Dark* 2022–23: *Afterparty* 2022–23, pigment print; *Alien Superstar* 2022–23, pigment print; *Buffalo Roam* 2022–23, pigment print; *The Comedian* 2022–23, pigment print; *DJ Carboniferous* 2022–23, pigment print; *Girl Sleuth* 2022–23, pigment print; *The Innocent* 2022–23, pigment print; *Minimal Ontology* 2022–23, pigment print; *Mother* 2022–23, pigment print; *The Nearness of the Other* 2022–23, pigment print; *Pioneer Cemetery* 2022–23, pigment print; *Reciprocal Capture* 2022–23, pigment print; *Reluctant Shamanism* 2022–23, pigment print; *Republic* 2022–23, pigment print; *Ritual Evaluation* 2022–23, pigment print; *Secret Knowledge* 2022–23, pigment print; *Self Portrait with Human* 2022–23, pigment print; *Settler Colonial* 2022–23, pigment print; *Stowaways* 2022–23, pigment print; *What Is It Like To Be A Bat?* 2022–23, pigment print; *The Winner* 2022–23, pigment print, purchased with funds provided by the Photography Collection Benefactors 2024

Amalia Pica (Argentina, b1978) *Aula grande (outlined)* 2024, found objects, plaster, chalkboard paint, oil stick, chalk, purchased with funds provided by Atelier 2024

Lorna Robertson (Scotland, b1967) *Love and loneliness of a young mother* 2023, oil on canvas, purchased with funds provided by Mark Hughes 2024

Elisabetta Sirani (Italy, 1638–65) *The Temptation of Christ* c1655–c1665, brush and brown ink wash over black chalk on paper, purchased with funds provided by the Mollie and Jim Gowing Bequest and Don Mitchell Bequest 2023

Francis Upritchard (New Zealand/England/Italy, b1976) *Going where?* 2022, digital print on Somerset photo paper, purchased with funds provided by the Mervyn Horton Bequest 2023

Caroline Walker (Scotland, b1982) *Arts and Crafts* 2023, oil on linen, purchased with funds provided by Sacha Janke and Andrew McCormack 2024

Sue Williamson (England/South Africa, b1941) 14 photographs from the series *All our mothers* 1981–2022: *Naz Ebrahim* 1981, pigment print on archival paper; *Ellen Kuzwayo* 1983, pigment print on archival paper; *Helen Joseph* 1983, pigment print on archival paper; *Amina Cachalia* 1984, pigment print on archival paper; *Amina Cachalia* 2012, pigment print on archival paper; *Caroline Motsoaledi* 1984, pigment print on archival paper; *Caroline Motsoaledi* 2012, pigment print on archival paper; *Elizabeth Goniwe* 1989, pigment print on archival paper; *Di Bishop* 1989, pigment print on archival paper; *Cheryl Carolus* 1990, pigment print on archival paper; *Barbara Masekela* 2022, pigment print on archival paper; *Frene Ginwala* 2022, pigment print on archival paper; *Ruth Mompati* 2012, pigment print on archival paper; *Rebecca Kotane* 2013, pigment print on archival paper, purchased with funds provided by The Russell Mills Foundation 2024

Juan de Zurbarán (Spain, 1620–49) *Still life with apples on a pewter plate and a pear* c1641, oil on canvas, purchased 2024 with funds provided by the Art Gallery of New South Wales Foundation in celebration of the Foundation's 40th anniversary, Graham Levy & Julie Hockey, the James Fairfax Foundation, Annabel Baxter, David Ellis, the Gwinnett Family, John Leece AM & Anne Leece, Sze Yuen Wong and the Art Gallery Society of New South Wales

Subtotal: 52 works

### Asian art

Hari Prasad Baidhya (Nepal, b1976) *Naag Pasa* 2020, Sakura colour on cotton, purchased with funds provided by the David George Wilson Bequest for Asian Art 2023

Bal Krishna Banamala (Nepal, b1983) two paintings: *The Godman's future is dark* 2018, acrylic on canvas; *God lost childhood V* 2020, acrylic on canvas, purchased with funds provided by the David George Wilson Bequest for Asian Art 2023

Lok Chitrakar (Nepal, b1961) *Ganesha the remover of obstacles / Maharakta Ganapati (the great red lord of hosts)* 2004–20, mineral pigments on canvas, Roger Pietri Fund 2023

Imao Keinen (Japan, 1845–1924) *Ghost (yūrei)* late 1800s, hanging scroll; ink and colour on paper, purchased with funds provided by the Yasuko Myer Bequest 2023

Bala Ram Nhisutu (Nepal, b1971) *Chakrasamvara* 2022, gouache on cotton, purchased with funds provided by the David George Wilson Bequest for Asian Art 2023

Imran Qureshi (Pakistan, b1972) *Do You Remember Still, How It Was Once* 2019, gouache and gold on paper, purchased with funds provided by the David George Wilson Bequest for Asian Art 2024

Sashi Dhar Sainju (Nepal, b1966) *Chhinnamatsa* 2019, mixed colour on canvas, purchased with funds provided by the David George Wilson Bequest for Asian Art 2023

Indra Sinkhwal (Nepal, b1970) *Hevajra Nairatmya* 2022, gouache on canvas, purchased with funds provided by the David George Wilson Bequest for Asian Art 2023

Takashi Murakami (Japan, b1962) *Japan Supernatural: Vertiginous After Staring at the Empty World Too Intensely, I Found Myself Trapped in the Realm of Lurking Ghosts and Monsters* 2022, offset print on silver paper, purchased with funds provided by the Yasuko Myer Bequest 2023

Subtotal: 10 works

Total all departments: 161 works

### Collection gifts

#### Australian art

Australian Print Workshop: Various artists (Australia) *Australian Print Workshop 40 x 40 portfolio* 2022–23, boxed portfolio of 39 prints by 40 artists on 250gsm paper

Dr Candice Bruce in memory of Michael Whitworth, donated through the Australian Government's Cultural Gift Program: Jean Appleton (Australia, 1911–2003) *Painting IX* 1937, oil on canvas

Mark Carnegie, donated through the Australian Government's Cultural Gifts Program: James Angus (Australia/USA, b1970) *Manta Ray* 2003, fibreglass

Cazneaux family: 14 photographs: Harold Cazneaux (New Zealand/Australia, 1878–1953) *untitled (Phillida Cooper, daughter of journalist Nora Cooper in ballet dress)* c1932, gelatin silver photograph; *Music in the alley* 1924, gelatin silver photograph; *untitled (Captain F de Groot)* 1932,



gelatin silver photograph; *untitled (HRH Edward, Prince of Wales, standing in open motor car during his visit to Sydney)* 1920, gelatin silver photograph; *His structure still defies the blast* 1906, gelatin silver photograph; *Landscape (approaching the mountains)*, gelatin silver photograph; *Black swans* c1934, gelatin silver photograph; *Veteran gum, Castlemaine Victoria* 1935, gelatin silver photograph; *untitled (Hume highway, near Gunning)*, gelatin silver photograph; *Lakeside (Narrabeen)*, gelatin silver photograph; *Clearing storm* c1906–07, gelatin silver photograph, vintage; *Majestic gums II, Melrose* 1935, gelatin silver photograph; *Not interested* pre 1924, gelatin silver photograph; *The spirit of endurance* 1937, gelatin silver photograph

Daniel Crooks, donated through the Australian Government's Cultural Gifts Program: Daniel Crooks (New Zealand/Australia, b1973) *Object #8 (pause and turn)* 2021, plywood and stainless steel

Emilie Everett, donated through the Australian Government's Cultural Gifts Program: Fiona Lowry (Australia, b1974) *time changes everything* 2007, acrylic on canvas

Adrienne Gaha, donated through the Australian Government's Cultural Gifts Program: Andrew Browne (Australia, b1960) *Untitled #2* 2006, oil on linen, black wood box frame

John Gross: Rex Battarbee (Australia, 1893–1973) *Ampitheatre near Palm Valley* 1936, watercolour

Estate of John Kiley and Eugene Silbert: Bill Henson (Australia, b1955) *Untitled 1997/2000* 1997–2000, type C photograph

Martin King, donated through the Australian Government's Cultural Gifts Program: Martin King (Australia, b1957) *strangerlands 1* 2020, graphite, watercolour, gouache, gold leaf on drafting film and paper

Lou and Brenda Klepac: Greg Hansell (Australia, b1949) *Old barn on the Hawkesbury* 2023, pastel on paper

Adam Liberman, donated through the Australian Government's Cultural Gifts Program: Angus McDonald (Australia, b1961) *Behrouz Boochani* 2020, oil on canvas

Michael Cain and Ian Adrian, donated through the Australian Government's Cultural Gifts Program: Dora Ohlfsen (Australia, 1869–1948) *Portrait of Eve Balfour* 1919, bronze

Louise Olsen and Tim Olsen, donated through the Australian Government's Cultural Gifts Program: John Olsen (Australia/England/Spain/Portugal, 1928–2023) *Self-portrait Janus-faced* 2004–05, oil on canvas

Marikit Santiago, donated through the Australian Government's Cultural Gifts Program: Marikit Santiago (Australia, b1985) *The Divine* 2020, acrylic, oil, pen, pyrography and 18ct gold leaf on ply

Jeffrey Stewart: David McDiarmid (Australia, 1952–95) one collage, one poster, one drawing, one watercolour, one print: *Party time* 1981–82, collage of self-adhesive holographic film on plastic; *David McDiarmid & Peter Tully 1984 at Roslyn Oxley9* 1984, screenprint on wallpaper; *Boys* 1984, coloured pencil on paper; *Always always* from the series *Kiss of light* 1991, gouache on paper; *The family tree stops here darling* from the series *Rainbow aphorism* 1994–95, colour xerox print

Heather B Swann, donated through the Australian Government's Cultural Gifts Program: Heather B Swann (Australia, b1961) *Leda and the Swan* 2021, Leda: plywood, paper, glass eyes, epoxy modelling clay, pigment, glue, marble dust, varnish; Swan: plywood, glass eyes, pigment, glue, marble dust, wax

Estate of Tony Woods: Tony Woods (Australia, 1940–2017) *Green grass* 1971, oil, pencil, fibre-tipped pen on canvas, stainless-steel staples

Ken Unsworth, donated through the Australian Government's Cultural Gifts Program: Ken Unsworth (Australia, b1931) six sculptures: *Piano trio (teaching three pianos to sing in unison)* 1998, grand pianos, electric motors, wooden canes, painted MDF, rope, metal brackets, metronomes, printed sheet music, charcoal, fibre-tipped pen, pencil; *Maquette, rose shed* 1971, steel, slate, concrete, bandages, rose thorns, beeswax, adhesive; *Stand off II* 1979, steel, string; *Stones suspended over water for a public space* 1985, particle board, painted MDF, mirror, wire, string, river stones; *Stone forest* 2000–08, particle board, river stones, gumtree branches, wire, adhesive, steel nail; *Stone arch* 1985, river stones, glass, coated particle board, timber, steel nails

Bronwyn Wright, donated through the Australian Government's Cultural Gifts Program: Hilda Rix Nicholas (Australia, 1884–1961) *Figures on Moroccan street* c1912, oil on canvas

Subtotal: 42 works

## Aboriginal and Torres Strait Islander art

Tony Albert, donated through the Australian Government's Cultural Gifts Program: Tony Albert (Australia, b1981) 20 prints from the series *Ashtralia 2023: Ashtralia #1* 2023, digital pigment print on paper; *Ashtralia #2* 2023, digital pigment print on paper; *Ashtralia #3* 2023, digital pigment print on paper; *Ashtralia #4* 2023, digital pigment print on paper; *Ashtralia #5* 2023, digital pigment print on paper; *Ashtralia #6* 2023, digital pigment print on paper; *Ashtralia #7* 2023, digital pigment print on paper; *Ashtralia #8* 2023, digital pigment print on paper; *Ashtralia #9* 2023, digital pigment print on paper; *Ashtralia #10* 2023, digital pigment print on paper; *Ashtralia #11* 2023, digital pigment print on paper; *Ashtralia #12* 2023, digital pigment print on paper; *Ashtralia #13* 2023, digital pigment print on paper; *Ashtralia #14* 2023, digital pigment print on paper; *Ashtralia #15* 2023, digital pigment print on paper; *Ashtralia #16* 2023, digital pigment print on paper; *Ashtralia #17* 2023, digital pigment print on paper; *Ashtralia #18* 2023, digital pigment print on paper; *Ashtralia #19* 2023, digital pigment print on paper; *Ashtralia #20* 2023, digital pigment print on paper

John Gross: Albert Namatjira (Australia, 1902–59) *Haasts Bluff*, watercolour on paper

HM Horton and Dame Rosie Horton: 193 works of various media: Jimmy An.gunguna (Australia, 1935–2010) *Wangarra* 2004, natural pigments on kapok (*Bombax ceiba*); Frewa Bardaluna (Australia, 1954–2019) two sculptures: *Stingray Twined Pandanus* 2010, natural pandanus fibres; *Yawk Yawk spirit figure* 2009, woven pandanus leaf; Paddy Bedford (Australia, c1922–2007) *Untitled* 2006, gouache on crescent board; Daniel Beeron (Australia, b1972) four ceramics: *Bunyaydinyu Bagu* 2021, ceramic with glaze; *Bunyaydinyu Bagu* 2016, ceramic with glaze; *Bagu* 2015, ceramic with glaze; *Bagu* 2009, ceramic with glaze; Jeremiah Bonson (Australia, b1982) *Wirrah Bun Bun* 2009, acrylic on wood; Bonny Burangarra (Australia, b1955) *Fish Trap* 2013, minawa (grass); Katarra Butler Napaltjarri (Australia, born c1946) *Untitled*, synthetic polymer paint on canvas; Katjarra Butler (Australia, b1946) *Ngamurru/Katjarra* 2020, acrylic on canvas; Gloreen Campion (Australia, b1978) *Echidna* 2011, natural pigments on wood;

Lyowanga Campion (Australia, b1958) two sculptures: *Camp Dog*, natural pigments on wood; *Camp Dog Female* 2009, natural pigments on wood; Sylvia Campion (Australia, b1975) *YawkYawk* 2015, natural dyes on pandanus; Nancy Carnegie (Australia, born c1952) *Wati Kinara* 2017, synthetic polymer paint on plywood; Betty Conway (Australia, b1952) two paintings: *Ilara Creek, Tempe Downs*, acrylic on linen; *Ilari Spring, Tempe Downs* 2019, acrylic on linen; Timothy Cook (Australia, b1958) *Milikapiti, Melville Island* 2017, natural pigments on linen; Nancy Cowan (Australia, b1952) two ceramics: *Bagu* 2015, ceramic with glaze; *Bagu* 2016, ceramic with glaze; Nephi Denham (Australia, b1984) *Bagu* 2012, ceramic with glaze; Philip Denham (Australia, b1954) one sculpture and one ceramic: *Bagu* 2016, ochre on wood, twine; *Bagu* 2016, ceramic with glaze; Alice Dixon (Australia, 1943–2020) *Tali Tali*, acrylic on canvas; Thelma Dixon (Australia, b1980) *Wagon and Rider* 2011, acrylic on linen; Lorna Djinimbiliwuy (Australia) *Basket with seed and bush string handles* 2014, dyes on natural fibres; Sally Gabori (Australia, c1924–2015) four paintings: *Dibirdibi Country* 2012, synthetic polymer paint on linen; *Dibirdibi Country* 2012, synthetic polymer paint on linen; *Dibirdibi Country* 2008, synthetic polymer paint on linen; *My Country* 2009, synthetic polymer paint on linen; Helen Ganalmirriwuy Garrawurra (Australia, b1955) two sculptures: *minḍirr*, natural dyes on pandanus; *minḍirr*, natural dyes on pandanus; William Gardiner (Australia, 1943–2018) *Initiation time*, acrylic on linen; Angelina George (Australia, 1937–2014) four paintings: *Burrnji Country* 2009, synthetic polymer paint on canvas; *Flowers* 2007, acrylic on canvas; *near Ruined City* 2007, synthetic polymer paint on canvas; *Ruined City, Kangaroo Island* 2003, synthetic polymer paint on canvas; Tonya Grant (Australia, b1973) *Double-headed Bagu* 2011, ceramic with glaze; Nancy Gununwan (Australia) *Basket* 2009, natural fibres; Gali Yalkarriwuy Gurruwiwi (Australia, 1942–2020) two sculptures: *Bänumbirr (morning star pole)* 2009, natural pigments and synthetic polymer paint on hibiscus, feathers, bush string; *Bänumbirr (morning star pole)* 2009, ochre and synthetic polymer paint on hibiscus, feathers, bush string; Rose Gurruwiwi (Australia, b1944) *Coconut Baskets* 2004, shells, coconut, natural fibres, pigments; Florence Gutchen (Australia, b1961) *Pitiel Kurup* 2018, ghostnets, reclaimed plastic trellis, rope and twine; Naomi Hobson (Australia, b1979) one photograph, one painting and two sculptures: *Ritual – January First (The God Father)* 2021, a/P2/2. 19x35 white frame, float to edge and UV acrylic; *Warm*

*Days Cool Nights* 2018, acrylic on canvas; *Iwayi #3* 2019, terracotta clay pole with white underglaze; *Malkarti Pole (dancing pole)* 2018, terracotta clay pole with white underglaze; Christine Holroyd (Australia, b1970) *Sea Turtle Totem* 2017, ghostnets and aluminium; Jeannie Holroyd (Australia, b1952) *Jelly Fish #1* 2017, ghostnet, reclaimed aluminium wire, plastic trellis, rope and twine; Stewart Hoosan (Australia, b1951) *Calvert Hills* 2005, synthetic polymer paint on canvas; Gertie Huddleston (Australia, c1933–2013) two paintings: *Paradise* 1996, acrylic on linen; *Shades of Ochre* 1998, synthetic polymer paint on canvas; Judith Pungarta Inkamala (Australia, b1948) *Kukalala (White Cockatoo)* 2006, underglaze on terracotta; James Iyuna (Australia, 1959–2016) *Billabong at Dilebang* 2006, natural pigments on bark; Hector Jandany (Australia, c1929–2006) *Goondarringarrin* 2001, natural pigments on canvas; Dolly Jukuja (Australia, c1933–2015) *Kurtal* 2014, acrylic on canvas; Mabel Juli (Australia, born c1931) *Garnkiny Ngarranggarni* 2018, natural pigments on canvas; Grace Kemarre Robinya (Australia, b1942) *Two Shot Kangaroo* 2018, acrylic on canvas; Stevan Kepper (Australia, b1977) two sculptures: *Sawfish* 2018, ghostnet, reclaimed aluminium cable, rope, twine, dried sea weed; *Blue ring octopus*, ghostnet, reclaimed plastic trellis, rope and twine; Francis Kerinauia (Australia, b1965) *Pelican* 2009, natural pigments on ironwood; Doris Kinjun (Australia, b1947) *Bagu* 2009, ceramic with glaze; Sonia Kurarra (Australia, b1952) *Martuwarra* 2018, atelier acrylic paint on canvas; Benjamin Landara (Australia, 1921–85) *untitled*, pencil, watercolour on smooth wove paper; Sandra Leo (Australia, b1949) *Jowan* 2010, lawyer cane; Queenie McKenzie (Australia, c1915–98) *Lajibany Creek* 1998, natural pigments on canvas; David Marpoondin (Australia, b1968) *Ku' (dog)*, natural pigments with binders on milkwood; Margaret Martin (Australia) *Mala Jukurrpa* 2008, acrylic on canvas; John Mawurndjul (Australia, b1952) *Lorrkkon* 2008, natural pigments on *Eucalyptus tetradonta*; Irene Mbitjana Entata (Australia, 1946–2014) eight ceramics: *Albert and the Mob: Mission Days* 2003, underglazes on terracotta; *Antjatjinya (Camel)* 2014, underglazes on terracotta; *Cattle on Country* 2014, underglaze on terracotta; *Palm Valley* 2018, underglaze on terracotta; *Nyingka (Mistletoe/Red Robin)* 2018, underglazes on terracotta; *Blue Bird* 2018, underglazes on terracotta; *Central Australian Birds*, underglazes on terracotta; *Palm Valley* 2019,

underglazes on terracotta; Brian Mudjidell (Australia, b1971) *Tjintjintjin* 2010, synthetic polymer paint on linen; Sally M Nangala Mulda (Australia, b1957) two paintings: *No Trouble Here* 2019, acrylic on linen; *Policeman Taking Grog, Abbott's Camp, Anywhere ... Everywhere* 2018, acrylic on linen; Ginger Riley Munduwalawala (Australia, c1936–2002) *Wet Season at Wamungu* c2002, synthetic polymer paint on Arches paper; Patrick Mung Mung (Australia, born c1944) two paintings: *Girewoorji* 2021, natural pigments on canvas; *Nawikarlwin and Nyitparria* 2005, natural pigments on canvas; Marina Murdilnga (Australia, b1960) two sculptures: *Butterfly*, natural dyes on pandanus fibre; *Butterfly Fish* 2009, natural dyes on pandanus fibre; Abe Muriata (Australia, b1952) one sculpture and three ceramics: *Jawun* 2016, twined lawyer vine; *Jawun*, ceramic with glaze; *Rainforest Find – Gunggamburr* 2015, ceramic with glaze; *Ceramic Jawun* 2010, ceramic, plastic; Alison Murray (Australia, b1967) *Bagu* 2016, ceramic with glaze; Debra Murray (Australia, b1977) *Bagu* 2013, ceramic with glaze; Emily Murray (Australia, b1949) five sculptures: *Bagu bunyaydinyu* 2015, ceramic with glaze; *Bagu* 2016, ceramic with glaze; *Bagu* 2021, ceramic with glaze; *Bagu*, ceramic with glaze; *Bagu* 2010, ceramic with glaze; John Murray (Australia, b1979) four sculptures: *Bagu* 2009, ceramic with glaze; *Bagu with sticks* 2009, ceramic with glaze; *Jabun Bagu* 2017, ceramic with glaze; *Bagu* 2017, ceramic with glaze; Ninney Murray (Australia, b1941) two ceramics and two sculptures: *Bagu* 2014, ceramic with glaze; *Bagu* 2014, ceramic with glaze; *Eel Trap* 2011, natural fibres; *Eel Trap* 2011, natural fibres; Sally Murray (Australia, b1947) two sculptures: *Bagu* 2010, ceramic with glaze; *Bagu* 2018, ceramic with glaze; Christine Nabobbob (Australia, b1962) *Basket* 2015, natural dyes on pandanus fibre; Eubena Nampitjin (Australia, c1925–2013) *untitled* 2002, synthetic polymer paint on canvas; Bevan Namponan (Australia, b1963) *Ku' (dog)*, natural pigments with binders on milkwood; Lex Namponan (Australia, b1971) *Ku' (dog)* 2021, ochres on milkwood; Samuel Namunjda (Australia, 1965–2018) *untitled* 2004, natural pigments on stringybark; Tatali Nangala (Australia, c1925–99) *Untitled* 1997, synthetic polymer paint on linen; Charlie Nangukwirrk (Australia, b1960) *Hollow Log* 2007, natural pigments on wood; Makinti Napanangka (Australia, c1930–2011) *Untitled* 2009, acrylic on linen; Ningura Napurrula (Australia,





## Appendix 2: Outward loans

### Museums of History NSW

Long-term loan  
1 July 2023 – 2 June 2028

Costa et Conti [Galleria], after Andrea del Sarto *La Madonna delle Arpie* 19th century, oil, gift of Miss HM Dickinson 1899; Costa et Conti [Galleria], after Andrea del Sarto *The Annunciation* 19th century, oil, gift of Miss HM Dickinson 1899; unknown, after Raphael *Madonna di San Sisto* 19th century, oil, gift of Miss HM Dickinson 1889; Porcelli, after Raphael *Madonna col libro* 19th century, oil, gift of Miss HM Dickinson 1899

### Museums of History NSW

*The People's House: Sydney Opera House at 50*  
Museum of Sydney, 1 July 2023 – 3 March 2024

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

### Murray Art Museum Albury

*Newell Harry: Esperanto*  
28 July – 26 November 2023

Nicholas Chevalier *Race to the market, Tahiti* 1880, oil on canvas, purchased 1881; Newell Harry *untitled (Half Caste/ Atlas Chef)* 2011, gift mat pandanus, dye, purchased with funds provided by the Contemporary Collection Benefactors 2019; Newell Harry *untitled (Jon Frum/ Drum Drum)* 2007, gift mat pandanus, dye, purchased with funds provided by the Contemporary Collection Benefactors 2019; Newell Harry *untitled (Koffie Moffie/Shebeen Dronkie)* 2007, gift mat pandanus, dye, purchased with funds provided by the Contemporary Collection Benefactors 2019; Newell Harry *untitled (Ngunese Serenade Tannese Escapade/ Moonshine Shoe Shine/Boy)* 2011, gift mat pandanus, dye, purchased with funds provided by the Contemporary Collection Benefactors 2019; Newell Harry *untitled (Stret Street Sly Store)* 2007, gift mat pandanus and dye, purchased with funds provided by the Contemporary Collection Benefactors 2019

### Home of the Arts

*Archie 100: A Century of the Archibald Prize*  
15 July – 2 October 2023

Brett Whiteley *Art, life and the other thing* 1978, oil, photograph and mixed media on board, purchased by the New South Wales State Government 1994, transferred to the Art Gallery 1998; John Brack *Barry Humphries in the character of Mrs Everage* 1969, oil on canvas, purchased with funds provided by the Contemporary Art Purchase Grant from the Visual Arts Board of the Australia Council 1975; Norman Carter *Captain PG Taylor* 1940, oil on canvas, purchased with funds provided by the EWG de Gyulay Bequest 1940; Joshua Smith *Dame Mary Gilmore* 1943, oil on canvas, gift of Dame Mary Gilmore 1945; WB McInnes *H Desbrowe Annear* c1921, oil on canvas, gift of the artist 1922; Florence Rodway *JF Archibald* 1921, oil on canvas, commissioned by the Trustees 1919, received 1921; Ivor Hele *Laurie Thomas* 1951, oil on hardboard, purchased 1951; Eric Smith *Rudy Komon* 1981, oil on canvas, purchased 1982; Max Meldrum *Self-portrait* 1949, oil on hardboard, Marshall Bequest Fund 1977; Tempe Manning *Self-portrait* 1939, oil on canvas, purchased with funds provided by the Art Gallery Society of New South Wales 2021; Kate Beynon *Self-portrait with guardian spirits* 2009–10, synthetic polymer paint on linen, Contemporary Collection Benefactors 2012; Judy Cassab *Stanislaus Rapotec* 1960, oil on hardboard, purchased 1961; Vincent Namatjira *Studio self-portrait* 2018, synthetic polymer paint on linen canvas, gift of Geoff Ainsworth AM and Johanna Featherstone 2018

### National Art School

*Radiance: The Art of Elisabeth Cummings*  
18 August – 21 October 2023

Elisabeth Cummings *Arkaroola landscape* 2004, oil on canvas, purchased with funds provided by the Australian Collection Benefactors 2005; Elisabeth Cummings *Corner of the studio* 2021, oil on canvas, purchased with funds provided by the Australian Art Collection Benefactors 2022

### NSW Parliament House

Furnishing loan  
25 July 2023 – 24 July 2025

Sidney Nolan *Gallipoli soldier (3)*, synthetic polymer paint on hardboard, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine; Sidney Nolan *Broome – Continental Hotel* 1949, synthetic polymer paint and red ochre oil paint on hardboard, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine; Rita Kunintji *Special Law and Ceremony Ground*, synthetic polymer paint on canvas, purchased 1995; Margaret Olley *Still life with leaves* c1960, oil on hardboard, Sali Herman Gift Fund 1982; Ben Quilty *Golden soil, wealth for toil* 2004, oil on canvas, gift of Margaret Olley 2005; Tiger Yaltangki *Star wars* 2016, synthetic polymer paint on canvas, purchased with funds provided by Aqualand Australia 2017; Walangkura Napanangka *Untitled* 1997, synthetic polymer paint on linen canvas, gift of Dr Colin and Mrs Elizabeth Laverty 2005

### Amorepacific Museum of Art

*Lawrence Weiner: Under the Sun*  
31 August 2023 – 28 January 2024

Lawrence Weiner (*THIS AND THAT*) *PUT (HERE AND THERE) OUT OF SIGHT OF POLARIS* 1990, synthetic polymer paint, purchased with funds provided by the Mervyn Horton Bequest in collaboration with the Museum of Contemporary Art Australia 1993

### NSW Parliament House

Furnishing loan  
2 August 2023 – 2 August 2025

Pro Hart *At the trots* 1977, oil on hardboard, gift of the artist 1978; Hans Heysen *A bowl of roses* 1924, oil on canvas, purchased 1925; Sidney Nolan *Elephant* 1963, synthetic polymer paint on hardboard, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine; Sidney Nolan *Wounded Kelly* 1969, synthetic polymer paint on hardboard, gift of Mr and Mrs S Heath 1978; Tom Roberts *Harrow Hill* c1910–c1912, oil on canvas on plywood, purchased 1920; Tom Roberts *Trawool landscape* 1928, oil on canvas on cardboard, gift of Zygmunt and Wanda Horawicz 1990; Brett Whiteley *Stanner's dream* 1974, oil on plywood, gift of Patrick White 1983; Arthur Boyd *Cattle on hillside, Shoalhaven* c1975, oil on canvas, Margaret Hannah Olley Art Trust 1991; Peggy Rockman *Lajamanu Area*, synthetic polymer paint on canvas, purchased 1995; Josephine Napurrula (*untitled*) 2001, synthetic polymer paint on linen canvas, bequest of Mollie and Jim Gowing 2011; P Mpwetyane Hayes *Untitled* 2006, synthetic polymer paint on canvas, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2006;

Margaret Preston (*Still life with national flowers*) 1957, oil on canvas, gift of the WG Preston Estate 1977

### The Museum of Contemporary Art, Los Angeles

*Pfeiffer: Prologue to the Story of the Birth of Freedom*  
12 November 2023 – 16 June 2024

Guggenheim Museum Bilbao  
29 November 2024 – 23 March 2025

Museum of Contemporary Art, Chicago  
14 June – 31 August 2025

Paul Pfeiffer *Sunset flash* 2004, 16mm film, colour, sound, 16mm looping projector, donated through the Australian Government's Cultural Gifts Program by the John Kaldor Family Collection 2021

### The Performance Space

*Channels and Spells*  
19–29 October 2023

Adrienne Doig *Bunny* 1996, VHS, colour, National Art Archive. Gift of Adrienne Doig, 2019

Art Gallery of South Australia  
*Vincent Namatjira: Australia in Colour*  
20 October 2023 – 21 January 2024

National Gallery of Australia  
2 March – 21 July 2024

Vincent Namatjira *Stand strong for who you are* 2020, acrylic on linen, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020

### The Hon Ryan Park, MP

Furnishing loan  
25 September 2023 – 26 September 2025

Arthur Boyd *River bank and four rocks* 1993, oil on canvas, bequest of Mollie and Jim Gowing 2011; Gracie Green *Wild seeds dreaming* 1987, synthetic polymer paint on canvas, purchased 1988

### Bendigo Art Gallery

*Marikit Santiago: The Kingdom, the Power*  
28 October 2023 – 4 February 2024

Marikit Santiago *Thy Kingdom Come* 2022, interior paint, synthetic polymer paint, oil, pyrography, pen and gold leaf on found cardboard, purchased with funds provided by the Contemporary Collection Benefactors 2022

### Boomalli Aboriginal Co-Operative

*The Power of Creativity: My Horizon Line*  
9 November 2023 – 27 January 2024

Jeffrey Samuels *A changing continent* 1986, oil on hardboard, purchased 1986

### Ngununggula Southern Highlands Regional Gallery

*New Dog Old Tricks*  
18 November 2023 – 4 February 2024

Jeff Koons *White terrier* 1991, polychromed wood, donated through the Australian Government's Cultural Gifts Program by John Kaldor Family Collection 2011; Aleks Danko *Log dog* 1970, wood, metal, chain, leather, casters, John Kaldor Family Collection; Lewis Morley *John Olsen's dog in front of Nolan's 'Ned Kelly'*, Sydney mid-late 1970s, printed later, gelatin silver photograph, gift of the artist 2007; Max Dupain *Untitled (Drysdale with dog)*, gelatin silver photograph, gift of Diana Dupain 2003

### Queensland Art Gallery | Gallery of Modern Art (QAGOMA)

*Fairy Tales*  
2 December 2023 – 28 April 2024

Kiki Smith *Born* 2002, lithograph on mould-made TH Saunders paper, purchased with funds provided by Hamish Parker 2019; Tracey Moffatt *Invocations 1* 2000, photo screenprint, printed in colour ultraviolet inks on textured Somerset satin paper, gift of Patrick Corrigan 2001; Tracey Moffatt *Invocations 3* 2000, photo screenprint, printed in colour ultraviolet inks on textured Somerset satin paper, gift of Patrick Corrigan 2001; Tracey Moffatt *Invocations 12* 2000, photo screenprint, printed in colour ultraviolet inks on textured Somerset satin paper, gift of Patrick Corrigan 2001

### National Gallery of Australia

*Emily Kam Kngwarray*  
2 December 2023 – 28 April 2024

Emily Kame Kngwarreye *Untitled (Alhalker)* 1992, synthetic polymer paint on canvas, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1992; Emily Kame Kngwarreye *Untitled (Awely)* 1994, triptych: synthetic polymer paint on paper laminated to canvas, purchased 1994

### Wollongong Art Gallery

*A Gentle Response*  
2 December 2023 – 3 March 2024

Ian Gentle *Bird* 1985, bronze, Rudy Komon Memorial Fund 1987; Ian Gentle *Kangaroo* 1985, bronze, Rudy Komon Memorial Fund 1987; Ian Gentle *Snake* 1985, bronze, Rudy



Komon Memorial Fund 1987; Ian Gentle *Low life* 1985, synthetic polymer paint on canvas, wooden pitchfork, gift of Peter Kennewell 1995

#### Yarrila Arts and Museum

##### *Halfway*

8 December 2023 – 11 February 2024

Marie McMahon, Redback Graphix *Don't drive on* 1988, colour screenprint on thin white wove paper, purchased 1988; Chris O'Doherty (aka Reg Mombassa) *Untitled group (Coogee; Hobart, Tasmania; Princes Highway between Ballina and Grafton; Dunedin, New Zealand; Hume Highway between Gundagai and Yass; Coogee Beach; Invention, Princes Highway near Mullumbimby)* 1982, synthetic polymer paint on hardboard mounted on cardboard, gift of Patrick White 1986; Sayre Gomez *Friday night* 2021, synthetic polymer paint on canvas, purchased with funds provided by Alberto Fis 2021; Callum Morton *Screen #4 Chargrilled* 2006, wood and synthetic polymer paint, donated through the Australian Government's Cultural Gifts Program by Geoff and Vicki Ainsworth 2010; Robert MacPherson *Mayfair: (tomatoes) four paintings, one sign, a quiet chuckle for 'Bubbles' 1992–2005* 1992–2005, synthetic polymer paint on hardboard, donated through the Australia Government's Cultural Gifts Program by Simon Johnson 2014

#### Home of the Arts

##### *Donna Marcus, Radiate*

9 December 2023 – 28 April 2024

Roland Wakelin *Down the hills to Berry's Bay* 1916, oil on canvas on hardboard, purchased 1961

#### Royal Art Society of New South Wales

##### *Greg Hansell: The Purity of Australian Light*

2–25 February 2024

Greg Hansell *Old barn on the Hawkesbury* 2023, pastel on paper, gift of Lou and Brenda Klepac 2023

#### Art Gallery of Western Australia

##### *Yhonnie Scarce: The Light of Day*

3 February – 19 May 2024

Yhonnie Scarce *Death Zephyr* 2017, handblown glass, nylon and steel, purchased with funds provided by the Aboriginal Art Collection Benefactors 2017

#### Australian Centre on China in the World Gallery, Australian National University

##### *Assembly*

12 February – 24 May 2024

Howie Tsui *Retainers of Anarchy* 2018, handscroll and catalogue box set; coloured ink on paper, gift of the artist and ART LABOR Gallery 2019; Hiram To *Higher [Dior- orDi]* 2002, printed 2015, photographic print face-mounted on acrylic, gift of Scott Redford 2021; Chun Yin Rainbow Chan *Fruit Song* 生果文 2022, habotai silk, silk dye, freshwater pearls, patterned braids (花帶), linocut print, polyamide thread, cotton, vinyl lettering, wall paint, three-channel sound file, purchased with funds provided by the Asian Art Collection Benefactors 2023

#### University of Queensland Art Museum

##### *How We Remember Tomorrow*

13 February – 15 June 2024

Lisa Reihana *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

#### The Dowse Art Museum

##### *Nell x Colin McCahon: Through the Wall of Birth and Death*

17 February – 1 September 2024

##### *Nell Where Newcastle meets Maitland*

2015, synthetic polymer paint, pencil and mixed media on linen, wood, purchased with funds provided by the Contemporary Collection Benefactors 2016

#### NSW Parliament House

##### Furnishing loan

1 February 2024 – 31 January 2026

Michael Shannon *Autumn landscape, Heathcote no. 1* 1985, oil on canvas, purchased 1988; Thelma Hulbert *Mecklenburgh Square* 1947, oil on canvas, purchased 1952; Clifford Hall *Maida Vale in snow* c1947, oil on hardboard, purchased 1947; Edgar Holding *Littlehampton*, oil on pulpboard, purchased 1957; Robert Campbell *Avenue du Maine, Paris* c1930, oil on canvas, purchased 1963; Jack Carington Smith *Regatta, Sandy Bay* 1949, oil on canvas, purchased 1949; Eugene Crick Claux *Street scene*, oil on canvas, purchased 1950; George Lawrence *Foveaux Street, Surry Hills* 1945, oil on canvas on paperboard, purchased 1945; Will Ashton *Building the bridge* 1932, oil on canvas, purchased 1932

#### Art Gallery of South Australia

##### *18th Adelaide Biennial of Australian Art: Inner Sanctum*

1 March – 2 June 2024

Marikit Santiago *Thy Kingdom Come* 2022, interior paint, synthetic polymer paint, oil, pyrography, pen and gold leaf on found cardboard, purchased with funds provided by the Contemporary Collection Benefactors 2022; Jasmine Togo-Brisby *As Above So Below* 2022–23, plaster, purchased with funds provided by Geoff Ainsworth AM and Johanna Featherstone 2023

#### NSW Public Service Commission

##### Furnishing loan

1 February – 1 July 2024

Wintjiya Napaltjarri *Tingari Women at Watunuma* 1996, synthetic polymer paint on linen canvas, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1997; Max Ragless *Hobart waterfront* 1950, oil on canvas, purchased 1950; Lance Solomon *Summer* 1948, oil on canvas on hardboard, purchased 1948

#### Government House (Australia)

##### Furnishing loan

6 February 2024 – 5 February 2026

Emma Daniel Nungurrayi *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas, purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2007; Emma Daniel Nungurrayi *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas, purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2007; John Aland *Spring moon* 1966–67, oil on canvas on hardboard, gift of Patrick White 1972; John Olsen *The chapel* 1966, synthetic polymer paint on canvas on hardboard, gift of Patrick White 1973; Albert Sherman *Jewels* 1943, oil on canvas, purchased with funds provided by the Marshall Bequest 1943; Sir Daryl Lindsay *Flower piece* 1940, oil on canvas, purchased 1940; Arthur Boyd *Landscape at Murrumbeena* c1968, oil on canvas, bequest of Beatrice Moresby through the National Art Collections Fund in memory of her mother 1987

#### Tasmanian Museum and Art Gallery

##### *Lands of Light: Lloyd Rees and Tasmania*

7 March – 27 October 2024

Lloyd Rees *The waterfall, Tasmania* 1982, oil on canvas, purchased 1982; Lloyd Rees *Western facade of the Art Gallery of New South Wales* 1917, pencil, pen and ink, purchased 1917; Lloyd Rees *House in the Valley I* 1918, pen and ink, purchased 1918; Lloyd Rees *Notre Dame, Paris* 1928, pen and ink, pencil, purchased 1979; Lloyd Rees *Drawing for the etching 'North western Tasmania'* 1977, pencil on ivory wove paper, gift of Alan and Jancis Rees 2004; Lloyd Rees *Sketchbook no. 9: Sydney, Warri, Tasmania 1960s* 1960s, bound sketchbook: 82 leaves, 10 drawings, mixed media, gift of Alan and Jancis Rees 1998; Lloyd Rees *Sketchbook no. 19: Australia (Tasmania) 1980s* 1980s, bound sketchbook: 20 leaves, three drawings, carbon pencil, pastel, watercolour on ivory wove paper, gift of the artist's son and daughter-in-law, Alan and Jancis Rees 1999

#### Tweed Regional Gallery & Margaret Olley Art Centre

##### *Synergy: Identity, Portraiture and the Moving Body*

9 March – 19 May 2024

Atong Atem *A yellow dress, a bouquet* 2022, five pigment prints, Art Gallery of New South Wales, La Prairie Art Award 2022

#### Queensland Art Gallery | Gallery of Modern Art (QAGOMA)

##### *mudunama kundana wandaraba jarribirri: Judy Watson*

23 March – 11 August 2024

Judy Watson *red tides* 1997, pigment and pastel on canvas, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1999; Judy Watson *deadly bloom* 1997, pigment and pastel on canvas, donated through the Australian Government's Cultural Gifts Program by Amanda Love 2011; Judy Watson *a picnic with the natives – the gulf* 2015, pigment and acrylic on canvas, purchased with funds provided by the Wendy Barron Bequest 2015; Judy Watson *Internal landscape* 1993, synthetic polymer paint, gold leaf on canvas, purchased 1994; Judy Watson *Guardian spirit* 1986–87, woodcut, oil-based ink on vylene fabric, purchased 1990; Judy Watson *the guardians* 1986–87, powder pigment on plywood, purchased 1990

#### Museum of Contemporary Art

##### *Nicholas Mangan: A World Undone*

5 April – 30 June 2024

Nicholas Mangan *Limits to growth* 2016–17, three single-channel digital videos, colour, sound; two monitors mounted onto steel poles; six chromogenic photographs; one silver gelatin photograph, Rudy Komon Memorial Fund 2017; Nicholas

Mangan *Limits to growth* 2016–17, three single-channel digital videos, colour, sound; two monitors mounted onto steel poles; six chromogenic photographs; one silver gelatin photograph, Rudy Komon Memorial Fund 2017

#### Mudgee Arts Precinct

##### *Guwayu: For All Time*

3 May – 28 July 2024

Tony Albert, Alair Pambegan *Frontier Wars (Flying Fox Story Place)* 2014, raffia, natural pigments and acrylic on wood, purchased with funds provided by the Aboriginal Art Collection Benefactors 2015

#### Heide Museum of Modern Art

##### *Hair Pieces*

4 May – 6 October 2024

Ai Yamaguchi *hanahiru (sneeze)* 2012, acrylic paint and gold paint on wild cherry wood, purchased with funds provided by the Art Gallery Society of NSW 2012

#### Geelong Gallery

##### *Cutting Through Time – Cressida*

##### *Campbell, Margaret Preston and the Japanese Print*

18 May – 28 July 2024

Margaret Preston *Anemones* 1925, woodcut, printed in black ink, hand coloured with gouache on ivory laid Japanese paper, gift of Mrs Alison Brown 1968; Margaret Preston *Wheelflower* c1929, woodcut, black ink hand coloured with gouache on buff laid Japanese paper, bequest of WG Preston, the artist's widower 1977; Margaret Preston *Sydney Bridge* c1932, woodcut, printed in black ink, hand coloured with gouache on cream Japanese laid paper, purchased 1964; Margaret Preston *Australian rock lily* c1933, woodcut, printed in black ink, hand coloured with gouache on off-white Japanese paper, purchased 1964; Margaret Preston *Begonia* c1935, woodcut, printed in black ink on thin ivory laid Japanese paper, purchased 1964; Margaret Preston *Waratah etc* 1943, colour masonite cut on buff laid Japanese paper, purchased 1943; Margaret Preston *Aboriginal design, with Sturt's Pea* 1943, colour masonite cut, hand coloured in gouache on buff wove paper, purchased 1943; Margaret Preston *Native flowers* 1949, colour stencil, gouache printed on thin black card, purchased 1964; Margaret Preston *Manly pines* 1953, colour stencil, gouache on thin black card with gouache hand colouring, gift of Howard Sherrard 1975; Utagawa Kuniyoshi *[Samurai in coat with swallow design]* c1847–c1852, woodblock print, ink and colour on paper, gift of Dr James Hayes 2003; Margaret Preston, Edward Strange, George Bell & Sons *Japanese*

*illustration: a history of the arts of wood-cutting and colour printing in Japan* 1904, 155-page hardbound black and white and colour illustrated book with pen and pencil annotations and sketches, National Art Archive, gift of William Preston 1963; Margaret Preston, Marcus B Huish, T Batsford *Japan and its art* 1912, 373-page black and white and colour illustrated hardbound book with pencil sketch, National Art Archive, gift of William Preston 1963; Margaret Preston, Edward Strange, Victoria and Albert Museum *Japanese colour prints* 1908, 150-page black and white illustrated book with pencil annotations and sketches, National Art Archive, gift of William Preston 1963; Margaret Preston, Edward Strange, A Siegle *The colour-prints of Japan: an appreciation and history* 1904, 85-page black and white and colour illustrated hardbound book, National Art Archive, gift of William Preston 1963; Margaret Preston, Edward Strange, Siegle Hill & Co *Hokusai: the old man mad with painting* 1906, 71-page black and white and colour illustrated hardbound book, National Art Archive, gift of William Preston 1963; Edward Strange, His Majesty's Stationery Office *Japanese colour-prints: lent by R. Leicester Harmsworth, Esq., M.P. November 1913 to March 1914: illustrated* 1913, 44-page black and white illustrated soft cover book

#### National Gallery of Victoria

##### *Grace Crowley & Ralph Balson*

24 May – 22 September 2024

Grace Crowley *The artist and his model* 1938, oil on hardboard, gift of the artist 1975; Grace Crowley *Portrait of Lucie Beynis* 1929, oil on canvas on hardboard, purchased 1965; Grace Crowley *Abstract painting* 1950, oil on hardboard, purchased 1953; Grace Crowley *(Abstract painting)* 1950, oil on hardboard, purchased with funds provided by the Art Gallery of New South Wales Foundation 2019; Grace Crowley *Abstract* 1953, oil on hardboard, bequest of the artist 1980; Grace Crowley *Reclining female nude (recto); outline of figure of woman (verso)*, pencil on tan paper, gift of Grace Buckley 1982; Grace Crowley *Figure study: French sailor standing, one leg raised on box* 1928, pencil on buff wove paper, bequest of the artist 1980; Ralph Balson *Portrait of Grace Crowley* 1939, oil on canvas on cardboard, bequest of Grace Crowley 1980; Ralph Balson *Girl in pink* 1937, oil on paperboard, gift of Mr W Balson the artist's son 1965; Ralph Balson *The sisters (family group)* 1939, oil on canvas, bequest of Grace Crowley

1980; Ralph Balson *Painting* 1941, oil on paperboard, purchased 1965; Ralph Balson *Construction in green* 1942, oil on paperboard, purchased with funds provided by an anonymous purchase fund for Contemporary Australian Art 1970; Ralph Balson *Abstraction* 1951, oil on hardboard, gift of Mr W Balson the artist's son 1965; *Painting no 32* 1961, oil on hardboard, purchased 1962; Grace Crowley, Raphael, Roberto Hoesch *Geometrically annotated postcard of Raphael's 'The marriage of the Virgin Mary' 1504* c1930s, black and white postcard with over-drawing in pencil, National Art Archive, bequest of Grace Crowley 1979; Grace Crowley, Fra Angelico, Roberto Hoesch *Geometrically annotated postcard of Fra Angelico's 'Noli Me Tangere' 1440–1442* c1930s, colour postcard with over-drawing in pencil, National Art Archive, bequest of Grace Crowley 1979; Grace Crowley, Sandro Botticelli, Roberto Hoesch *Geometrically annotated postcard of Botticelli's 'The birth of Venus' 1485–1486* c1930s, colour postcard with over-drawing in pencil, National Art Archive, bequest of Grace Crowley 1979; Grace Crowley, Agnolo Bronzino *Geometrically annotated reproduction of Bronzino's 'An allegory with Venus and Cupid' circa 1545* 1930s, black and white reproduction with over-drawing in pencil, National Art Archive, bequest of Grace Crowley 1979; Paul Cézanne *Black and white reproduction of 'The François Zola Dam' 1877–78* 1920s, black and white photomechanical reproduction on card, National Art Archive, bequest of Grace Crowley 1979; *Black and white reproduction of 'Hillside in Provence' 1890–92* 1920s, black and white photomechanical reproduction on card, National Art Archive, bequest of Grace Crowley 1979; André Lhote, Marc Vaux *Black and white reproduction of '(Portrait of a seated woman)' by Andre Lhote* 1920s, black and white photomechanical reproduction on card, National Art Archive, bequest of Grace Crowley 1979; André Lhote *Black and white reproduction of 'Portrait of Mademoiselle Hering' 1920* 1920s, black and white photomechanical reproduction on card, National Art Archive, bequest of Grace Crowley 1979; Grace Crowley, Albrecht Dürer *Geometrically annotated postcard of Albrecht Durer's 'Adoration of the Magi' 1504* c1930s, black and white postcard with over-drawing in pencil, National Art Archive, bequest of Grace Crowley 1979; Grace Crowley, after Michelangelo Buonarroti *Geometrically annotated reproduction of Michelangelo's 'The Holy Family' 1504–1506; sketch of female nude* c1930s, colour photomechanical reproduction laid on card, pencil, National Art Archive, bequest of Grace Crowley 1979; Grace Crowley, Andrea Mantegna *Reproduction of Mantegna's 'The*

*crucifixion', overlaid with visual analysis diagram* c1920s, reproduction, black ink and pencil on tracing paper, National Art Archive, bequest of Grace Crowley 1979; unknown *Dry pigments in a glass tube with a cork stopper*, Mars Yellow dry pigments in a glass tube with a cork stopper covered with a blue wax seal, gift from Frank Hinder 1984; unknown *Dry pigments in glass tube with cork stopper*, Mars Violet dry pigments in glass tube with cork stopper, gift from Frank Hinder 1984; unknown *Dry pigments in glass tube with cork stopper*, Mars Orange dry pigments in glass tube with cork stopper, gift from Frank Hinder 1984; C Robertson & Co Ltd *Dry pigments in glass tube with metal stopper*, French Ultramarine dry pigments in a glass tube with a metal stopper, gift from Frank Hinder 1984; C Robertson & Co Ltd *Dry Pigments in glass tube with metal stopper*, Cobalt dry pigments in glass tubes with metal stopper, gift from Frank Hinder 1984; C Robertson & Co Ltd *Dry pigments in glass tubes with metal stoppers*, transparent oxide chromium dry pigments in glass tubes with metal stoppers, gift from Frank Hinder 1984; C Robertson & Co Ltd *Dry pigments in glass tubes with metal stoppers*, emerald green dry pigments in glass tubes with metal stoppers, gift from Frank Hinder 1984; C Robertson & Co Ltd *Dry pigments in glass tubes with metal stoppers*, oxide chromium dry pigments in glass tubes with metal stoppers, gift from Frank Hinder 1984; C Robertson & Co Ltd *Dry pigments in glass tubes with metal stoppers*, Cadmium dry pigments in glass tubes with metal stoppers, gift from Frank Hinder 1984; C Robertson & Co Ltd *Dry pigments in glass tubes with metal stoppers*, Cadmium red extra quality dry pigments in glass tubes with metal stoppers, gift from Frank Hinder 1984; Ralph Balson *Painting* 1941, oil and metallic paint on cardboard; *Constructive Painting* 1945, oil on composition board, on loan from Dr Candice Bruce in support of the Sydney Modern Project; Grace Crowley *Abstract* 1947, oil on cardboard

**The Hon Robert Carr**  
Furnishing loan  
1 May 2024 – 30 April 2026

Sidney Nolan *Kelly and policeman* 1964, oil on hardboard, purchased with funds provided by Bond Street City Freeholds Ltd 1987; Robert Johnson *Macleay River* 1958, oil on canvas, purchased 1958; Douglas Dundas *Chianti country* 1929, oil on canvas, gift of Rodney Dangar 1929; Douglas Dundas *The towers of San Gimignano*, oil on canvas, bequest of Dr Sinclair Gillies 1952; James R Jackson *Sand dunes, Botany*, oil on canvas on plywood, purchased 1952; Criss Canning *Waratah in a green jug* 1999, oil on canvas, gift of Margaret Olley 2000

**Platform Arts**  
*Worlding*  
8 June – 19 July 2024

Katthy Cavaliere *La casa* 2002, rag doll made from bed sheet stuffed with confetti, porcelain photograph, light bulb, two cardboard boxes, miniature bed and spoon, National Art Archive, gift of the estate of Katthy Cavaliere 2016; Katthy Cavaliere *Milano 2002* 2002, digital tape (mini dv) shown as single-channel digital video, colour, sound, gift of the estate of Katthy Cavaliere 2016; Alex Rizkalla *Remains/ vestiges: dispersal* 1993, mixed media, purchased with funds provided by the Contemporary Collection Benefactors 1994

**Museum of Art and Culture Lake Macquarie**  
*Dobell Festival: The Artist and His Dogs*  
8 June 2024 – 4 August 2024

Unknown *William Dobell* 1964, gelatin silver photograph, National Art Archive, Art Gallery of New South Wales Institutional Archive; unknown *William Dobell and his dog, Shawg at Wangi Wangi* 1960s, gelatin silver photograph, National Art Archive, Art Gallery of New South Wales Institutional Archive; unknown *William Dobell and his dog, Shawg at Wangi Wangi* 1960s, gelatin silver photograph, National Art Archive, Art Gallery of New South Wales Institutional Archive; unknown *William Dobell with his dogs, Shawg and Biddy at Wangi Wangi* 1960s, gelatin silver photograph, National Art Archive, Art Gallery of New South Wales Institutional Archive; unknown *William Dobell with his dog, Shawg in the back garden of his home at Wangi Wangi* 1960s, gelatin silver photograph, National Art Archive, Art Gallery of New South Wales Institutional Archive; unknown *William Dobell at home in Wangi Wangi with his sister, Alice, and dogs, Shawg and Biddy* 1960s, gelatin silver photograph, National Art Archive, Art Gallery of New South Wales Institutional Archive; unknown *William Dobell at home in Wangi Wangi with his dog, Biddy* 1960s, gelatin silver photograph, National Art Archive, Art Gallery of New South Wales Institutional Archive; Jean Appleton *Dobell and Janna Bruce paddling in Loch Lomond* 1938, gelatin silver photograph, National Art Archive, gift of Jean Appleton 1995 and her daughter Tenzin Yeshe 2016

**Museum of Old and New Art**  
*Namedropping*  
15 June 2024 – 21 April 2025

Charles Conder *An Impressionist (Tom Roberts)* c1889, oil on cedar panel,

purchased with funds provided by the Art Gallery Society of New South Wales 1997; Anselm Kiefer *für Jean Genet* 1969, bound artist's book, 16 leaves: 14 gelatin silver photographs, two dried roses, gouache and graphite on bound cardboard, purchased with assistance from Geoff and Vicki Ainsworth 2010; Guerrilla Girls *Advantages of owning your own art museum* 2016, digital print on semi-gloss premium photo paper, Mervyn Horton Bequest Fund 2019; Michael Zavros *The new Round Room* 2010–12, oil on canvas, Art Gallery of New South Wales, Bulgari Art Award 2012; Thomas Struth *Stanze di Raffaello II, Roma* 1990, type C photograph, donated through the Australian Government's Cultural Gifts Program by the John Kaldor Family Collection 2016; Thomas Struth *Chicago Board of Trade I, Chicago* 1990, type C photograph, John Kaldor Family Collection; Ken Thaiday *Beizam (shark) dance mask* 1996, plywood, black bamboo, string, plastic, paint, glass, feathers, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1997

**SBS Television**  
Furnishing loan  
1 June 2024 – 31 May 2029

Peter Schipperheyn *Maschera Maschio* 1991, carrara marble, gift of Mr Kenneth Myer 1992; Peter Schipperheyn *Maschera Femina* 1991, carrara marble, gift of Mr Kenneth Myer 1992

#### [Inward loans](#)

**Private collection**  
18 January 2024 – 18 January 2026

William Dobell, *Portrait of Jacqueline Crookston* 1940, oil on hardboard

**Michael Sternberg (Australia)**  
1 Apr 2024 – 20 June 2025

Hiroshige Andō/Utagawa *'Kanōzan, Kazusa'* 1852, woodblock print; ink and colour on paper; Hiroshige Andō/Utagawa *'Akasaka'* 1833, woodblock print; ink and colour on paper; Hiroshige Andō/Utagawa *'Shimonoseki, Nagato'* 1853–56, woodblock print; ink and colour on paper; Hiroshige Andō/Utagawa, *'Narumi'* c1840, woodblock print; ink and colour on paper; *'House of Shinagawa: Ko-Genkichi [?]'* 1888, colour woodcut; Utagawa Kunisada II *Actor Bandō Hikosaburō*, woodblock print; ink and colour on paper; Longquan ware, *Dish with decoration of a pair of fish, celadon*; Longquan ware, *Plate with floral motifs on rim, celadon*; *Small dish decorated with dragon*, 'wucai' (five colour) enamel; *'Wucai' bowl with dragon, phoenix and floral designs*, porcelain with 'wucai' (five colour) polychrome

enamel decoration; *Bowl (Nanjing cargo)*, exterior brown glaze, interior underglaze blue; *Bowl (Nanjing cargo)*, underglaze blue; *Large bowl*, porcelain with 'qingbai' glaze; *Painted figure of dancing lady*, earthenware; *Stone relief of Guanyin*, stoneware; *Seated Buddha*, stoneware; *Four small bronze deer*, bronze on black laminated base; *Pair of Chinese silk banners* 1700s, brocade; wooden pelmet; *Negoro lacquerware* 1800s, square tray, lacquer; *Negoro lacquerware* 1800s, tripod tray, lacquer; *Porcelain tray*, porcelain with enamel decoration; *Negoro lacquerware* 1800s, small table, lacquer; *Guardian figure*, stone; *Head of Buddha*, bronze; Wu Changshuo *Lotus* 1908, hanging scroll, ink on paper; Wu Changshuo *Loquats* 1915, hanging scroll; ink and colour on paper; Lu Yanshao *Garden after rain* 1980, hanging scroll; ink and colour on paper; Gao Jianfu *Pear blossom after rain* 1930, hanging scroll; ink and colour on paper; Zhao Qi *Prunus blossom* 1917, hanging scroll; ink and colour on paper; Zhu Xiuli 朱修立 *Shadow of a banana tree* 1981, hanging scroll; ink and colour on paper; Zhu Qizhan *Chrysanthemum and rock* 1959, hanging scroll; ink and colour on paper; Cheng Shifa *Goddess of Xiang River* 1979, hanging scroll; ink and colour on paper; Fu Xiaoshi *Seated lady drinking*, hanging scroll; ink and colour on paper; Zi Qing *Ladies standing under a tree*, hanging scroll; ink and colour on silk; Xie Zhiliu *Pure dew in a pond*, hanging scroll; ink and colour on paper; Emperor Qianlong *Calligraphy in running script* 1744, hanging scroll; ink on gol-painted blue paper; Okada Beisanjin *Landscape with immortal crane*, hanging scroll; ink on paper

**Private collection**  
27 February 2024 – 28 February 2027

Tony Oursler *Blue* 2006, fibreglass sculpture, single-channel digital video projection, colour, sound

**Private collection**  
16 June 2024 – 16 June 2029

Francis Bacon *Self portrait* 1980, oil on canvas; Francis Bacon *Portrait of a dwarf (the dwarf)* 1975, oil on canvas

**Private collection**  
20 October 2023 – 20 October 2025

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

**Private collection**  
27 August 2023 – 26 August 2025

William Kentridge *Second-hand reading* 2013, single-channel digital video, colour, sound

**Private collection**  
31 January – 31 July 2024

Andy Warhol *Shadow piece* 1979–80, synthetic polymer paint, silkscreen ink and diamond dust on canvas

**Private collection**  
1 April – 20 June 2024

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

**Private collection**  
1 August 2023 – 1 August 2024

Clara Southern *The road to Warrandyte* c1905–c1910, oil on canvas on board; Jane Price *Landscape* 1890, oil on canvas

**Private collection**  
22 November 2023 – 21 November 2025

Vasily Kandinsky *Untitled* 1940, gouache

**Private collection**  
1 July 2023 – 1 July 2028

Makinti Napanangka *Untitled* 2008, synthetic polymer paint on canvas; Makinti Napanangka *Untitled* 2008, synthetic polymer paint on canvas

**Private collection**  
11 January – 30 September 2024

Samuel Palmer *The bellman* 1879, etching; Frederick Landseer Griggs *Barnack* 1914, etching

**Private collection**  
19 January – 30 September 2024

Frederick Landseer Griggs *Priori Farm* 1913, etching; Frederick Landseer Griggs *Maur's Farm* 1913, etching; Paul Nash *Paths into the wood* 1921, wood engraving

**Hirst and Tucker Seabrook families**  
22 February 2024 – 21 February 2029

Henry Hanke *Self-portrait* 1934, oil on canvas on board

**Private collection**  
7 May 2024 – 6 May 2025

Jane Price *Plough-land in summer* c1900, oil on canvas

**Nelson Meers Foundation**  
16 December 2023 – 15 December 2025

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



# 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
Melanie Eastburn	Senior curator, Asian art	United Kingdom	Attend roundtable on South Asian objects at the University of Oxford's Ashmolean Museum. Meetings and viewings with London art dealers regarding potential acquisitions, viewings of loans for an upcoming major exhibition, and research at British institutions.	7	03.09.2023 – 09.09.2023
Frances Cumming	Exhibitions and loans conservator, registration	USA	Oversee transport and palletisation of a consolidated shipment of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Kandinsky</i> exhibition.	7	30.09.2023 – 06.10.2023
Caroline Geraghty	Head of registration	USA	Oversee transport and palletisation of a consolidated shipment of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Kandinsky</i> exhibition.	8	05.10.2023 – 12.10.2023
Caitlin McCormack	Assistant registrar, exhibitions	USA	Oversee transport and palletisation of a consolidated shipment of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Kandinsky</i> exhibition.	6	5.10.2023 – 10.10.2023
Kate Beckingham	Registrar	USA	Oversee transport and palletisation of a consolidated shipment of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Louise Bourgeois</i> exhibition.	7	05.10.2023 – 11.10.2023
Lauren Parker	Senior registrar	USA	Oversee transport and palletisation of a consolidated shipment of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Louise Bourgeois</i> exhibition.	9	05.10.2023 – 13.10.2023
Johanna Bear	Assistant curator	Japan	Attend the Japan–Oceania Curatorial Exchange Program.	11	09.10.2023 – 19.10.2023
Madeline Riley	Registrar	USA	Oversee transport and palletisation of a consolidated shipment of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Louise Bourgeois</i> exhibition.	6	11.10.2023 – 16.10.2023
Lydia Dowman	Registrar	USA	Oversee transport and palletisation of a consolidated shipment of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Louise Bourgeois</i> exhibition.	7	13.10.2023 – 19.10.2023

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Matt Cox	Curator, Asian art provenance	USA	Deliver a paper at the Provenance and Asian Art symposium and workshop hosted by the Smithsonian's National Museum of Asian Art, Washington, DC. Conduct targeted research on Himalayan objects in the Art Gallery's collection at archives in Washington and New York.	17	28.10.2023 – 13.11.2023
Yin Cao	Curator Chinese art	Hong Kong and China	Undertake extensive research and loan negotiation for a major upcoming retrospective of acclaimed Chinese artist Cao Fei.	25	01.11.2023 – 25.11.2023
Ruby Arrowsmith-Todd	Curator film	Hong Kong and China	Undertake extensive research and loan negotiation for a major upcoming retrospective of acclaimed Chinese artist Cao Fei.	25	01.11.2023 – 25.11.2023
Wesley Shaw	Programs manager, Aboriginal and Torres Strait Islander art	Singapore	Present two case studies exploring how the Art Gallery collaborates with leading Indigenous artists and uses technology to connect communities in regional NSW, and young Aboriginal and Torres Strait Islander people impacted by the youth justice system, with our collections.	6	18.11.2023 – 23.11.2023
Sophie Todd	Program producer, learning projects	Singapore	Present a case study exploring how the Art Gallery and artists use technology to explore artists' themes and practice, and the impact of this on school and community engagement programs.	9	18.11.2023 – 26.11.2023
John Richardson	Director of development	Singapore	Attend ART SG to continue the major stakeholder management forged during the Sydney Modern Project and build international support for exhibition and collection growth programs.	4	16.01.2024 – 19.01.2024
Yin Cao	Curator Chinese art	Singapore	Attend ART SG to continue the major stakeholder management forged during the Sydney Modern Project and build international support for exhibition and collection growth programs.	4	16.01.2024 – 19.01.2024
Lydia Dowman	Registrar	USA	Oversee truck loading and unloading, palletisation and transport of two consolidated shipments of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Kandinsky</i> exhibition.	9	14.03.2024 – 22.03.2024



Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Michael Brand	Director	France, United Kingdom, Hong Kong	Meet with international museum and gallery directors to negotiate upcoming and proposed blockbuster exhibitions. Identify and assess works for the development of the state art collection and participate in international arts events. Discuss future partnerships on behalf of the Art Gallery.  Attend Art Basel Hong Kong to access a global network for the Art Gallery's art acquisition deliberations and exhibition negotiations, cultivate current donors and make introductions to prospective donors.	13	16.03.2024 – 28.03.2024
Mariam Slewo	Registrar	USA	Oversee truck loading and unloading, palletisation and transport of two consolidated shipments of artworks on loan from the Solomon R Guggenheim Museum, New York, for the <i>Kandinsky</i> exhibition.	9	23.03.2024 – 31.03.2024
John Richardson	Director of development	Hong Kong	Attend Art Basel Hong Kong and host a benefactor event to continue the major stakeholder management forged during the Sydney Modern Project and previous trips to Hong Kong.	4	24.03.2024 – 27.03.2024
Natalie Seiz	Curator Asian art	Singapore	Lead a group of about 20 Art Gallery benefactors on a special tour to Hong Kong.	4	25.03.2024 – 28.03.2024
Yuan Liu	VisAsia coordinator	Singapore	Act as tour manager for a group of about 20 Art Gallery benefactors on a special tour to Hong Kong,	4	25.03.2024 – 28.03.2024
Justin Paton	Head curator of international art	Italy	Attend the Venice Biennale and conduct research for major future projects in the Art Gallery's new building.	9	14.04.2024 – 22.04.2024
Michael Brand	Director	USA	Steward donors on a benefactors' tour as the key contact for US institutions and their directors. Strengthen and enhance the Art Gallery's and NSW's relationships with key institutions.	14	12.05.2024 – 28.05.2024
Lisa-Marielis Murphy	Philanthropy manager	USA	Act as key contact for a benefactors' tour with the aim of securing additional support. Coordinate art experiences with museum curators and directors, galleries, artists, gallerists and major international collectors.	14	12.05.2024 – 28.05.2024
Justin Paton	Head curator of international art	USA	Deliver curatorial commentary to a benefactor group on museums, galleries and exhibitions visited. Research, locate and discuss future loans, commissions and acquisitions for the Art Gallery's collection.	14	12.05.2024 – 28.05.2024

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Michael Brand	Director	Nepal	Lead the official handover of a sculpture voluntarily returned to Nepal by the Art Gallery, arranged by the Department of Foreign Affairs and Trade. Research future acquisitions of contemporary art from Nepal.	6	13.05.2024 – 18.05.2024
Melanie Eastburn	Senior curator, Asian art	Nepal	Present a paper at the first heritage repatriation conference organised by the Department of Archaeology, Government of Nepal, and the Nepal Heritage Recovery Campaign.	5	25.05.2024 – 29.05.2024
Kate Beckingham	Registrar	USA	Oversee the return transport and palletisation of a consolidated shipment of artworks for the <i>Louise Bourgeois</i> exhibition.	7	27.05.2024 – 02.06.2024
Frances Cumming	Exhibitions and loans conservator, registration	USA	Oversee the return transport and palletisation of a consolidated shipment of artworks for the <i>Louise Bourgeois</i> exhibition.	7	27.05.2024 – 02.06.2024
Anna Evenhouse	Manager, exhibitions registration	USA	Oversee the return transport and palletisation of a consolidated shipment of artworks for the <i>Louise Bourgeois</i> exhibition.	7	27.05.2024 – 02.06.2024
Nicholas Chambers	Senior curator of modern and contemporary international art	Switzerland, Spain, UAE	Meet with international colleagues to develop forthcoming exhibitions including the Art Gallery's upcoming major exhibition <i>Magritte</i> , supported by Destination NSW.	15	05.06.2024 – 19.06.2024

# General access

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](http://artgallery.nsw.gov.au/visit/access)

**Gallery Shop**  
Open daily 10am–4.45pm and Wednesday until 8.45pm

Enquiries + 61 2 9225 1718  
[gallerieshop@ag.nsw.gov.au](mailto:gallerieshop@ag.nsw.gov.au)

**Library and archive**  
Open 10.30am–4pm  
Tuesdays–Sundays and Wednesdays until 6.30pm (closed Mondays and public holidays)

Children's art library  
Open daily 10.30am–4pm and Wednesdays until 6.30pm (closed public holidays)

Enquiries +61 2 9225 1785  
[library@ag.nsw.gov.au](mailto:library@ag.nsw.gov.au)

**Brett Whiteley Studio**  
2 Raper Street, Surry Hills NSW 2010  
Open to the public Thursday–Sunday 10am–4pm

Free admission is made possible by J.P. Morgan.

Open to education groups. Charges apply. Enquiries +61 2 9225 1740

**Physical and postal address**  
Art Gallery of New South Wales  
Art Gallery Road  
The Domain  
Sydney NSW 2000 Australia

**Contact the Art Gallery**  
Australia-wide toll-free  
1800-NSW-ART  
(1800-679-278)

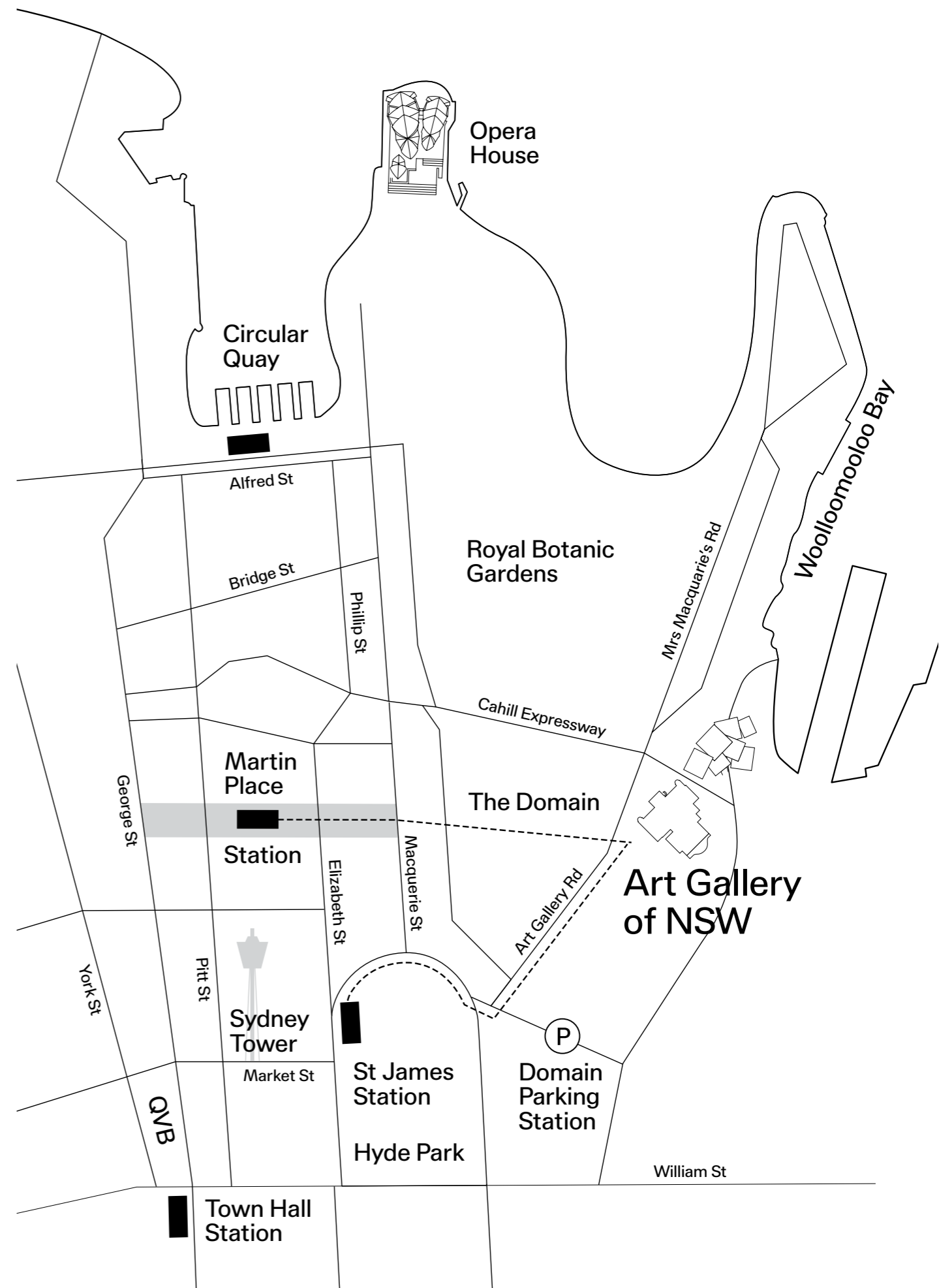
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