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ACCESS

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## ACCESS

to continue to improve access to our collection, resources and expertise through exhibitions, publishing, programs, new technologies and partnerships

(previous) *Kamisaka Sekka: dawn of modern Japanese design* exhibition (Jun–Aug 2012)

## EXHIBITIONS AND AUDIENCE PROGRAMS



[Access was provided to the Gallery's collection and to significant artworks from around the world through our permanent displays and our 2011–12 major exhibitions program, which was supported by a range of public programs and events.](#)

The exhibition program was predominantly free to the public, with admission fees charged for five shows.

The Gallery continued to engage with regional audiences through touring exhibitions. The 2011 Archibald Prize toured to seven regional venues and *The mad square: modernity in German art 1910–37* toured to the National Gallery of Victoria. More information about exhibitions can be found on p77.

### INTERNATIONAL ART

**THE MAD SQUARE: MODERNITY IN GERMAN ART 1910–37**  
6 August – 6 November 2011

*The mad square: modernity in German art 1910–37* was a major international loan exhibition organised by Dr Jacqueline Strecker. Featuring the work of Germany's leading generation of interwar artists, including Otto Dix, George Grosz, Max Beckmann and Käthe Kollwitz, the exhibition

focused on the broad visual culture of the Weimar Republic, highlighting the intense creativity and freedom that characterised the avant-garde movements flourishing in Germany at the time.

Works from across all media were showcased, including painting, sculpture, works on paper, photography, posters, film and decorative arts. More than 200 works were borrowed from 44 institutions and private collections in Australia, Europe, the United Kingdom and United States.

*The mad square* was the most comprehensive exhibition of German modernism ever held in Australia and the first in-depth survey of Weimar-era art to be conceived and organised by an Australian institution using local expertise and knowledge. The exhibition brought many iconic works to Australia for the first time, introducing audiences to this fascinating chapter in modern European art.

The rich cultural milieu of Weimar Germany was further explored in the accompanying public programs. The exhibition's opening weekend symposium featured art historians and curators from Germany, including Sean Rainbird (director, Staatsgalerie Stuttgart), Carla Schulz-Hoffmann (chief curator, Pinakothek der Moderne, Munich) and Uwe Fleckner (University of Hamburg), alongside Jacqueline Strecker and film historian Adrian Martin (Monash University). Sean Rainbird and Carla

Schulz-Hoffmann also participated in a forum addressing the challenges of mounting international loan exhibitions.

Talks and lectures addressed other aspects of Weimar visual culture, including decorative arts and design, film, photography and painting. The series of Weimar-era films was particularly popular, attracting more than 9500 people. The 1927 silent film *Berlin: symphony of a great city* was also screened, accompanied by a live jazz score commissioned from the celebrated Australian composer and pianist Stu Hunter.

Art After Hours provided an opportunity to link performances to the exhibition, particularly jazz and cabaret, as well as celebrity speakers including Paul Capsis, Paul Grabowsky, David Stratton, Robyn Archer and Frank Strobel. In total, the public programs associated with this exhibition engaged more than 17,400 visitors.

(above) Gallery cafe promoting *The mad square: modernity in German art 1910–37* exhibition (Aug–Nov 2011)

**PICASSO: MASTERPIECES FROM THE MUSÉE NATIONAL PICASSO, PARIS**

12 November 2011 – 25 March 2012

*Picasso: masterpieces from the Musée National Picasso, Paris* was the most ambitious exhibition ever undertaken by the Gallery and its most well attended, attracting more than 366,000 visitors. Part of the Sydney International Art Series, this critically acclaimed exhibition was drawn from the collection of the Musée National Picasso in Paris and jointly organised by the Gallery, the Musée and Art Exhibitions Australia (AEA). It was conceived, curated and mounted by Anne Baldassari, general commissioner and president of the Musée National Picasso and one of the world's leading experts on his work.

The exhibition offered a rare perspective on the life and work of this iconic artist. The works on show were those that Picasso kept to shape his own legacy – a personal collection that was given to the French state by Picasso's family after his death in 1973. Works from every period of his long career were included and almost every medium to which he turned his hand.

A diverse range of public programs supporting the exhibition engaged 54,949 visitors. A series of talks by local artists, including Mike Parr, Aida Tomescu and Justene Williams, on Picasso's continuing relevance and influence attracted more than 700 people, including many repeat visitors. Several lectures (including an introductory lecture in Spanish) by visiting scholars such as Frank Heckes and Judith Keene focused on specific aspects of Picasso's career.

The Gallery hosted a major symposium, *Picasso at large: 100 years of pre-eminence*, in conjunction with the Power Institute for Art and Visual Culture at the University of Sydney. Antony Penrose, the son of the artist and writer Roland Penrose, a friend and confidant of Picasso's, also gave a special talk at the Gallery. Other talks featured the Spanish-Australian choreographer Rafael Bonachela, the artists Sam Leach and Ben Quilty, and the actor and director John Bell.

A guided tour of the Gallery's collection, *Picasso's path*, was developed to trace Picasso's inspirations and influence through works by Eugène Delacroix, Paul Cézanne, Jeff Koons and Robert Klippel.

For the first time, free downloadable podcasts were trialled as an alternative to audio tours. The Gallery upgraded its wireless internet service so visitors could



access the podcasts freely in the Gallery building with a total of 3817 podcasts downloaded.

Three late-night openings were held for *Picasso*, including *Sydney Festival first night* and *Picasso till midnight* (staged twice). *Sydney Festival first night*, held on 7 January, celebrated the opening night of the 2012 Sydney Festival. Performances and talks focused on the exhibition and included a hugely popular drop-in collage workshop, a performance by pan-European band Monsieur Camembert and Picasso-related film screenings. The evening attracted 5670 people, including a large proportion of first-time visitors. *Picasso till midnight*, held on 17 and 24 March, featured short talks on the artist, a lecture by the artist Wendy Sharpe, character tours for children and *Picasso's path* tours for adults. Over the two nights 7285 visitors engaged with this program.

**18TH BIENNALE OF SYDNEY: ALL OUR RELATIONS**

27 June – 16 September 2012

In 2012 the Gallery was again a major venue for the 18th Biennale of Sydney, which presented works by more than 100 artists from Australia, New Zealand, the AsiaPacific, the Americas, Europe, South Africa and the Middle East at a selection of venues across Sydney, including the Gallery, the Museum of Contemporary Art, Pier 2/3 and Cockatoo Island.

The exhibition at the Gallery, subtitled *In finite blue planet*, presented a new consciousness of the finite (rather than infinite) nature of our planet and its resources. It offered an alternative perspective on our globalised world, confronting the challenges of environmental damage, war, displacement and migration.

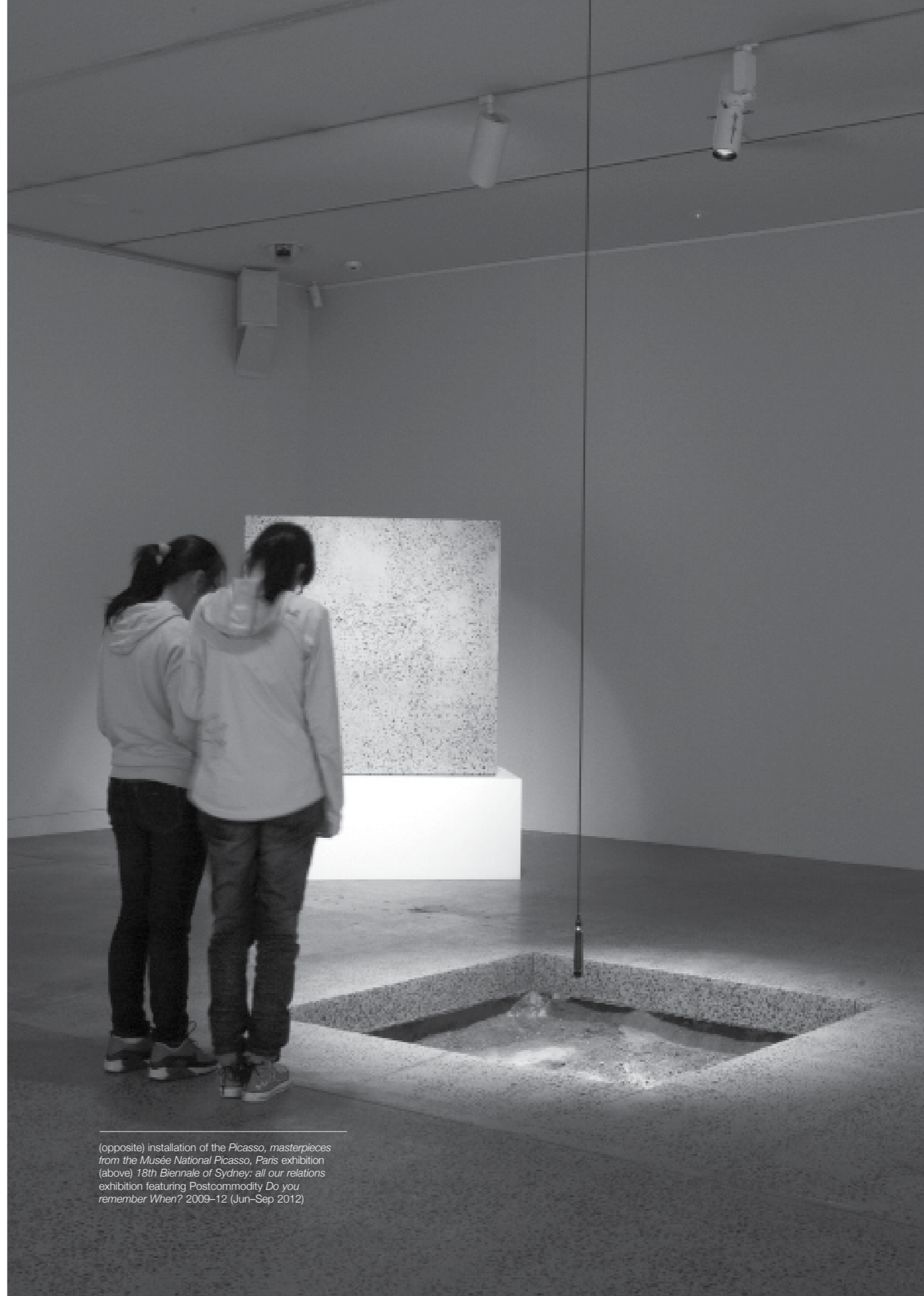
The opening week program, attended by artists, curators, scholars and other visitors from around the world, was both rich and popular. More than 1050 visitors participated in artist and celebrity talks, ArtBar performances and the Biennale of Sydney symposium, which was held at the Gallery. New program initiatives, including Art Walk Talks and Sydney Students Speak were launched with the exhibition and will be reported on in the next financial year.

**AUSTRALIAN ART**

**DAVID ASPDEN: THE COLOUR OF MUSIC AND PLACE**

28 July – 4 September 2011

This exhibition was the first in-depth exploration of the work of the Australian artist David Aspden (1935–2005), for whom colour, music and landscape were sustaining inspirations. Initially coming to prominence in the 1960s as a young gun of the local avant-garde, Aspden went on to become one of Sydney's leading painters.



(opposite) installation of the *Picasso, masterpieces from the Musée National Picasso, Paris* exhibition (above) 18th Biennale of Sydney: all our relations exhibition featuring Postcommodity *Do you remember When?* 2009–12 (Jun–Sep 2012)



Accompanied by a fully illustrated book, the exhibition focused exclusively on the Gallery's extensive collection of Aspden's work, with particular emphasis on his vibrant acrylic paintings on paper, which were shown alongside a selection of key paintings.

Four floor talks explored a range of issues related to Aspden's practice, from his artistic and musical influences to the challenges of conserving his works on paper. A special musical tribute was arranged by two of Aspden's collaborators, Geoff Macklin and Danny Ma, enabling the audience to connect the musical forms that inspired him with the characteristic lyricism of his painting.

#### DOBELL PRIZE FOR DRAWING 2011

2 December 2011 – 5 February 2012

The Dobell Prize is Australia's most respected prize for drawing and one of the Gallery's highly anticipated annual events. A record number of 734 entries were received this year, with 49 works selected for the exhibition. Anne Judell was awarded the prize for her pastel triptych *Breath*.

#### 20TH CENTURY AUSTRALIAN COLLECTION

17 September 2011 – 12 February 2012

This exhibition of works from the Gallery's collection highlighted key artists and themes in Australian art from the early 20th century through to the 1970s. Works by Grace Cossington Smith, Margaret Preston, William Dobell, Russell Drysdale and Arthur Boyd were featured, as well as recent major acquisitions, including Ian Fairweather's *Last supper* 1958 and

Sidney Nolan's *First-class marksman* 1946. Also on show was a selection of pop art and hard-edge abstract paintings from the 1960s, which have seldom been exhibited before.

#### ARTEXPRESS 2012

22 February – 22 April 2012

This was the 29th ARTEXPRESS exhibition at the Gallery and attracted 110,000 visitors. An annual exhibition, ARTEXPRESS brings together an outstanding selection of works by school students in metropolitan and regional NSW and is one of the most popular shows at the Gallery. Drawn from works submitted for the NSW Higher School Certificate visual arts examination, the exhibition presents the independent voice of young people to a large and diverse audience. ARTEXPRESS is a joint project of the NSW Department of Education and Communities and the Board of Studies NSW.

This year 46 artworks selected from over 9700 entries were exhibited with over 20,617 students and teachers attending. For the first time, volunteer children's guides offered tours that attracted more than 1900 primary school students. In total, the exhibition had more than 110,800 visitors.

The Inside ARTEXPRESS website was integrated into the Gallery's main website, which allowed for more accessibility, including on mobile devices. The newly integrated website attracted an average of nearly 2000 views per day.

The Gallery featured in *The inside story of ARTEXPRESS*, a three-part documentary produced by Television Sydney (TVS). Hosted by artist Ben Quilty (a former ARTEXPRESS entrant), the

documentary explores the ARTEXPRESS phenomenon and the Gallery's ongoing relationship with the exhibition.

#### ARCHIBALD, WYNNE AND SULMAN PRIZES 2012

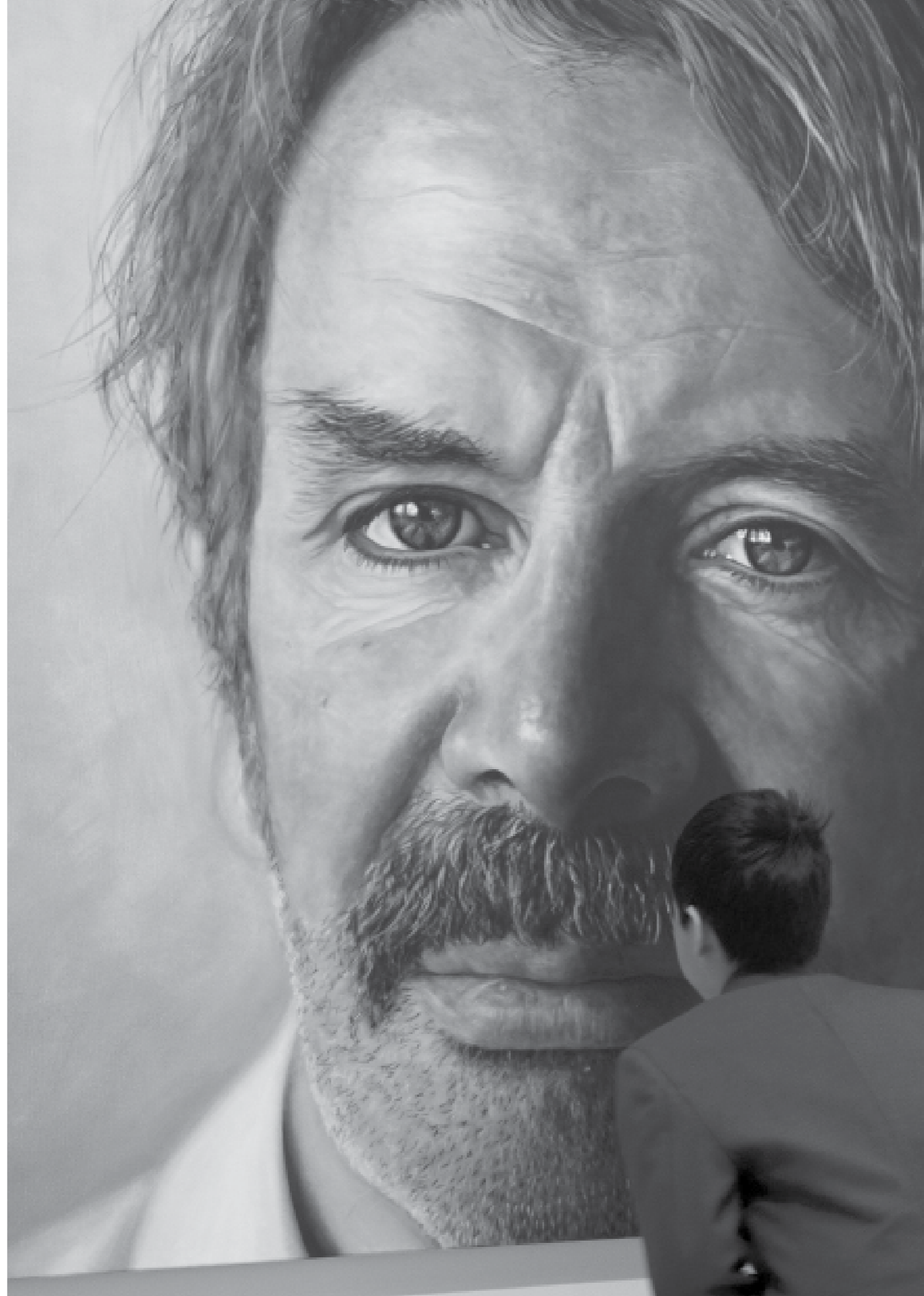
31 March – 3 June 2012

This year's Archibald Prize was the 91st at the Gallery and attracted 839 entries. There were 783 entries for the Wynne and 654 for the Sulman. The Archibald and Wynne prizes were judged by the Gallery's Board of Trustees and the Sulman Prize by artist Susan Norrie.

Tim Storrier won the Archibald for his self-portrait *The histrionic wayfarer (after Bosch)*. Imants Tillers won the Wynne for *Waterfall (after Williams)* and Nigel Milsom the Sulman with his work *Judo house pt 4 (golden mud)*. Susan J White won this year's Watercolour Prize (part of the Wynne Prize) for *Salamander Bay*.

Art After Hours celebrity talks continued to provide visitors with the opportunity to engage with Archibald Prize artists and their subjects. The 2012 season featured Tim Storrier, Luke Cornish and Father Bob Maguire, Kate Tucker and Missy Higgins, Michael Peck, Jodi Daley, Jenny Sages and Catherine Hunter. In keeping with the portraiture theme, *Figures of fame*, a series of short talks on iconic portraits in the Gallery's collection, was also developed.

(above) Open Weekend 2012 talk in the new Australian galleries  
(opposite) Angus McDonald's *Tim Maguire* 2012 (detail) in the Archibald prize exhibition





A cross-disciplinary symposium, *The art and science of face perception*, was held at the Gallery in partnership with the University of New South Wales. Featuring international experimental psychologists, the program attracted 250 people. A lecture series by invited academics on the history of the Archibald, Wynne and Sulman prizes also proved popular.

**AUSTRALIAN SYMBOLISM:  
THE ART OF DREAMS**  
12 May – 29 July 2012

*Australian Symbolism: the art of dreams* was the first major exhibition to explore the influence of the Symbolist movement on Australian art at the turn of the 19th century. It featured 70 paintings, sculptures, photographs and decorative-art objects that demonstrate the diversity of Australian artistic responses to Symbolist themes and ideas. Works by some of the era's most well known artists were included, such as Charles Conder, Arthur Streeton, Tom Roberts, Rupert Bunny, Sydney Long, Bertram Mackennal and George Lambert.

A series of three lectures by the exhibition curator Denise Mimmocchi, Mary Eagle and Juliette Peers gave deeper insight into the works on display, while an introductory talk, *What is Symbolism?*, outlined the background to European Symbolism. Other talks featured psychiatrist Russell Meares and a performance by flautist Jane Rutter.

(above) *Kamisaka Sekka: dawn of modern Japanese design* exhibition (Jun–Aug 2012)  
(opposite) *What's in a face? Aspects of portrait photography* exhibition (Sep 2011 – Feb 2012)

**AUSTRALIAN ART:  
INDIGENOUS**

**HOME**  
27 June – 2 December 2012

The idea of home is explored in this exhibition through works by Aboriginal artists who belong to nations and language groups that fall within the area that is today defined as NSW. All of these groups have felt the full force of colonisation, which will forever inform their notions of home.

The works offer diverse interpretations of home, ranging from childhood memories to personal insights into living conditions and land rights. Drawn mostly from the Gallery's collection, the exhibition provides commentary on life in NSW for Aboriginal people, an alternative history that is specific to this place.

**ASIAN ART**

**ONE HUNDRED FLOWERS**  
1 September 2011 – 15 January 2012

This exhibition showcased a selection of works that have been added to the Gallery's Asian collection over the last five years. Covering many centuries, the works represented high points of artistic expression across countries and cultures as diverse and distant as Tibet and Indonesia.

A 13th-century Nepalese gilt bronze of Padmapani or The Luminous Lord of Infinite Compassion was displayed alongside miniature paintings from India, Japanese folding screens, Chinese ceramics and calligraphy, and textiles from across Asia.

**DRAGON**

18 January – 6 May 2012

This exhibition featured artworks with dragon motifs in celebration of 2012 as the Year of the Dragon in the Chinese zodiac. Encompassing bronzes, porcelains, textiles, paintings and calligraphy, the exhibition examined the diverse meanings and manifestations of the dragon motif in Chinese art, ritual and politics, while pieces from Japan and Chinese export ware demonstrated how the dragon has been adopted by cultures outside China.

A weekend program on 28 and 29 January welcomed 2012 as the Year of the Dragon and was an associated event of the City of Sydney Chinese New Year Festival. The abbess and venerables from Nan Tien Temple in Wollongong ushered in the New Year with a Buddhist blessing that was followed by performances including a lion dance, a visit by the God of Fortune and seasonal drums by the Buddha's Light International Association (Sydney) Young Adult Division. Four sessions of Chinese zodiac stories by storyteller Kiran Shah attracted a large audience of more than 350 people.

A lecture by Jocelyn Chey on humour in Chinese life and letters was co-presented with the China Studies Centre at the University of Sydney and was followed by the launch of Chey's book on the same subject by China expert Stephen Fitzgerald. The VisAsia Hingyiu Mok Mandarin-language lecture, 'Christian art on the Silk Road', was delivered by Gu Weimin, a professor at Shanghai Normal University and Milton Wan, adjunct professor at the Chinese University of Hong Kong. The Gallery's signature

Chinese New Year *Auspicious symbols* tour of the Gallery in Mandarin, Cantonese and English attracted more than 100 visitors.

The Chinese New Year weekend programs were attended by 1400 visitors and the full events program was translated into Chinese.

**MOTHER INDIA: VIDEO PLAYS  
BY NALINI MALANI**

11 February – 20 May 2012

Nalini Malani is an influential Indian artist whose multimedia works focus on such issues as identity, gender, migration and political violence. A major work, *Mother India: transactions in the construction of pain* 2005, together with the artist's earlier videos, was recently acquired by the Gallery and was presented as an introduction to her work and concerns. The works complement two suites of drawings by Malani in the Gallery's collection: *The Degas suite* 1992 and *Lohar chawl* 1991.

The installation was accompanied by a talk by advocate and researcher Senthurun Raj, presented in collaboration with the White Ribbon Foundation, and an Indian music performance by Amit Diwadkar in the ArtBar.

**KAMISAKA SEKKA: DAWN OF  
MODERN JAPANESE DESIGN**

22 June – 26 August 2012

Kamisaka Sekka (1866–1942) was one of Japan's leading artists, designers and art instructors. His bold, visually dynamic designs and innovative approach to production made him one of the great visionaries of modern Japanese art and design. This exhibition explored the Rinpa

tradition, with works by early masters displayed alongside Sekka's innovative interpretations. The enduring appeal of both Sekka and the Rinpa style was revealed through a display of contemporary Japanese art, fashion and craft, including works by artist Ai Yamaguchi and fashion designer Akira Isogawa.

The Hosomi Museum in Kyoto, which has one of Japan's most extensive collections of Sekka's and Rinpa art, was a major lender to the exhibition. Other loans came from private collections of the descendants of Sekka and other craft artists with whom he collaborated. More than 100 paintings, ceramics, textiles, woodblock prints and drawings were shown; the first time that such a comprehensive display of Sekka's work has been shown in Australia.

An international symposium, *Rinpa style: Japanese art and design*, was held at the Gallery and was supported by the Toshiba International Foundation and the Department of Japanese Studies at the University of Sydney. Gakushuin University emeritus professor Tadashi Kobayashi, University of Hawaii associate professor John Szostak and Hosomi Museum director Yoshiyuki Hosomi presented lectures, while the artist Taro Yamamoto gave a demonstration of Noh theatre. University of Sydney academics Michael Lewis and Elise Tipton provided historical background to Sekka's life and times.

**PHOTOGRAPHY**

**WHAT'S IN A FACE? ASPECTS  
OF PORTRAIT PHOTOGRAPHY**  
24 September 2011 – 5 February 2012

*What's in a face? Aspects of portrait photography* was an exhibition of 45 photographs from the Gallery's collection ranging from late 19th-century studio portraiture to contemporary practices.

Five exhibition talks by curators, a conservator, an art historian and photographer were offered as part of the Art After Hours program, as well as musical performances and a celebrity talk by Tara Moss. More than 355 visitors participated in the public programs associated with this exhibition.

**MAKING SENSE: CONTEMPORARY  
LA PHOTO ARTISTS**  
11 February – 13 May 2012

Since 2007 the Gallery has been developing a collection of contemporary photography from southern California, an initiative funded by the benefactors Geoff and Vicki Ainsworth. *Making sense: contemporary LA photo artists* presented 13 photographs from the collection for the first time.

A significant film program, *Postcards from LA*, formed the core of the public program and was accompanied by three floor talks. The exhibition also coincided with the yearly photography symposium, *Borderlands: photography and cultural contest*, which was held at the Gallery on 31 March and addressed the role of photography in constructing and transgressing social, cultural and temporal boundaries. More than 4000 people attended a public program associated with this exhibition.



**JACKY REDGATE:  
THE LOGIC OF VISION**  
2 June – 9 September 2012

This exhibition brought together the Gallery's collection of work by Jacky Redgate. With an emphasis on the artist's photographic practice, 15 works surveyed her creative trajectory from the 1980s until now.

Jacky Redgate gave a public talk providing an insight into her work and practice. There was also a curator's talk in the exhibition and a lecture by Michael Desmond, deputy director of the National Portrait Gallery in Canberra, who has previously organised an exhibition and published a monograph on Redgate's work.

**AGNSW CONTEMPORARY  
PROJECTS**

**KATHY TEMIN MY MONUMENT:  
BLACK GARDEN**  
1 September – 20 November 2011

Australian artist Kathy Temin created her most ambitious work to date for the AGNSW Contemporary Projects series. Enormous in scale, *My monument: black garden* was made specifically in relation to the architecture of the Gallery's Contemporary project space on lower level 2 and draws on a range of influences, from the cultural displacement of Temin's family to popular culture and art history.

**MS&MR XEROX MISSIVE 1977/2011**  
8 December 2011 – 5 February 2012

Blending reality and fiction, this video installation fabricated an implausible and uncanny exchange between the late infamous science-fiction author Philip K Dick and his one-time muse and fifth wife Tessa.

The work by collaborative duo Ms&Mr uses fragments of sound and footage appropriated from a speech Dick made in 1977 and a subsequent interview, which have been manipulated and combined with extracts from a recent interview with Tessa conducted by the artists at her home in California.

The Gallery held a special screening of two rare science-fiction prints, *La Jetée* (1962) and *Primer* (2004), both of which influenced Ms&Mr who spoke with Andrew Frost about their practice following the screening.

(opposite) Kathy Temin *My monument: black garden* 2010–2011 installation (Sep–Nov 2011)

**EUGENIA RASKOPOULOS:  
FOOTNOTES**  
23 February – 13 May 2012

Eugenia Raskopoulos uses the performing body to reflect on cultural practices that relate to everyday life, from the translation of words and their meaning across cultures to aspects of sexuality and the erotic.

In the video installation *footnotes* the artist turns to materials that relate more directly to ideas of sexuality and gender – from lipstick to liquids of more ambiguous origin. Using her own limbs as instruments or surfaces for inscription, Raskopoulos performs a series of actions that accumulate letters into words, written in both English and Greek.

**SIMONE MANGOS: DAMAGED  
– THALIDOMIDE VICTIMS  
IN MEDICAL DOCUMENTS**  
2 June – 5 August 2012

*DAMAGED – thalidomide victims in medical documents* was an exhibition of new work by Simone Mangos focusing on the representation and perception of deformity, with specific reference to the tragedy surrounding the pharmaceutical drug thalidomide. The exhibition comprised a series of oil paintings based on medical photographs and documents.

**EUGÈNE ATGET: OLD PARIS**  
24 August – 4 November 2012

The first comprehensive exhibition in Australia of the work of Eugène Atget (1857–1927) showcases more than 200 photographs, most drawn from the collection of the Musée Carnavalet in Paris. The Gallery is the only Australian venue for this exhibition.

Atget was considered a commercial photographer and sold what he called 'documents for artists', including photographs of landscapes, close-up shots, genre scenes and other details that painters could use as reference. When he turned his attention to photographing the streets of Paris, leading institutions such as Musée Carnavalet and the Bibliothèque Nationale became his principal clients.

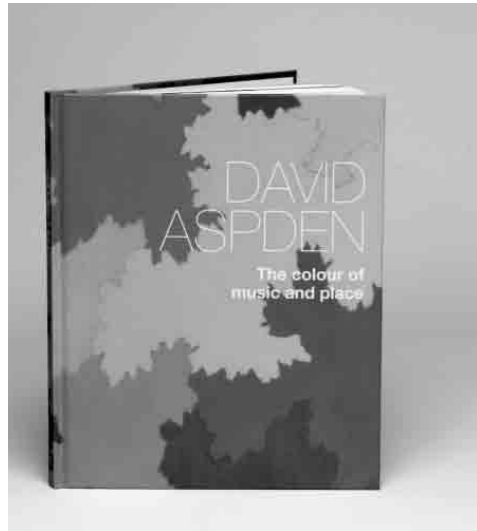
Atget's wooden bellows camera, tripod, glass plates and printing techniques may link him to 19th-century photography but his vision was an astonishingly modern one and his work inspired artists and photographers such as Brassai, the Surrealists, Walker Evans, and Bernd and Hilla Becher.

**FRANCIS BACON: FIVE DECADES**  
17 November 2012 – 24 February 2013

Organised by the Gallery, this exhibition has been four years in the making and will be the first major exhibition in Australia to survey Francis Bacon's life and work. More than 50 paintings, along with archival material from his studio, films and photographs, will cover every decade of the career of this master of post-war British art – from his pensive and shocking works of the 1940s to his large, visceral and exuberantly coloured paintings of the 1970s and 1980s.

Works have been drawn from private collections and Australian and international institutions, including the Museum of Modern Art and Metropolitan Museum of Art in New York, the Tate Britain in London, the Centre Pompidou in Paris, and the Francis Bacon Estate.

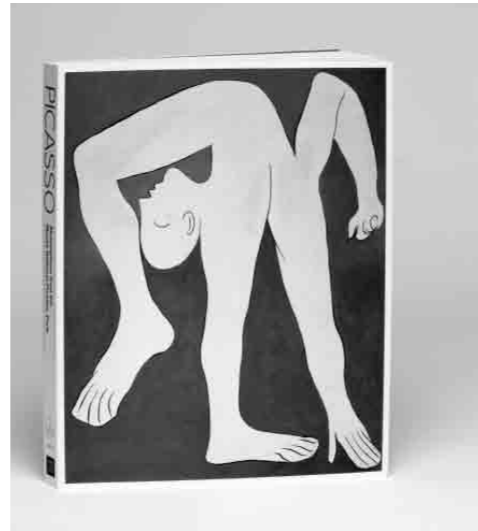
An illustrated book and an extensive program of events, education programs and resources will accompany the exhibition.



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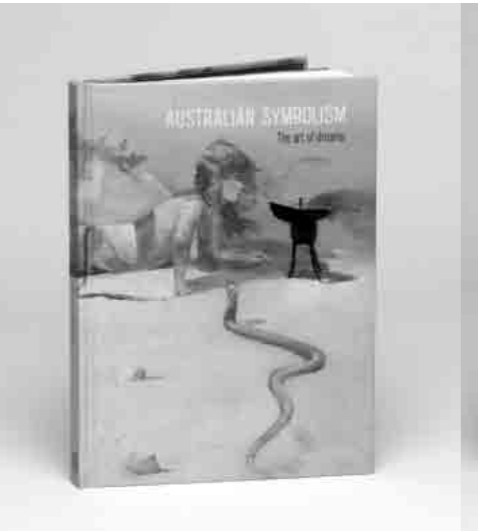
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Six new book titles were published or co-published in 2011–12 in conjunction with major exhibitions at the Gallery.

*David Aspden: the colour of music and place* and *Australian Symbolism: the art of dreams* were important additions to scholarship on Australian art and artists. *The mad square: modernity in German art 1910–37* brought this extraordinary period of art to a broad audience and attracted large orders from the Gallery's overseas trade distribution partners, especially in the United States.

*Picasso: masterpieces from the Musée National Picasso, Paris*, sold more than 18,700 copies, one of the highest sales figures achieved at the Gallery, and *Kamisaka Sekka: dawn of modern Japanese design* is proving popular in the Gallery and beyond.

New titles in production include *Francis Bacon: five decades* (November 2012) and *We used to talk about love: Balnaves contemporary/photomedia* (January 2013), as well as revised editions of *The Dobell Prize for Drawing: twenty years 1993–2012* (December 2012), *Tradition today: Indigenous art in Australia* (January 2013) and the 5th edition of the ever popular *Let's face it: the history of the Archibald Prize* (February 2013).

**PUBLISHED TITLES**

**1. *David Aspden: the colour of music and place***

July 2011, hc, 96 pp, over 85 images

Written by Gallery curator Anne Ryan, with Helen Campbell, this publication presents highlights from the Gallery's significant collection of David Aspden's work, in particular his works on paper. The book reveals Aspden's wondrous use of colour in paintings, drawings, collages and prints, primarily in the style of lyrical abstraction and inspired by music, landscape and nature.

**2. *The mad square: modernity in German art 1910–37***

August 2011, flexi & hc with dustjacket, 324 pp, over 230 images

Edited by Dr Jacqueline Strecker and published in conjunction with the Gallery's groundbreaking exhibition, this publication includes essays by international scholars – Brigid Doherty, Matthias Eberle, Maggie Finch, Petra Kayser, Uwe Fleckner, Karen Koehler, Jill Lloyd and Jacqueline Strecker – and over 200 works by leading artists of the period, including Max Beckmann, Otto Dix, George Grosz, John Heartfield, Hannah Höch, Karl Hubbuch, Ernst Ludwig Kirchner, Käthe Kollwitz, László Moholy-Nagy, August Sander, Christian Schad, Rudolf Schlichter and Kurt Schwitters.

The hardbound edition of the book was distributed in the United States by Prestel and the flexi edition by Thames & Hudson in Australia and other territories.

**3. *Picasso: masterpieces from the Musée National Picasso, Paris***

October 2011, pb, 296 pp, over 190 illustrations

Co-published with the Musée National Picasso and Art Exhibitions Australia through Flammarion, Paris, this book was edited and written by exhibition curator and chair of the Musée National Picasso, Anne Baldassari, and other curators.

**4. *Archibald 2012***

April 2012, pb, 64 pp, 42 images

The eighth in the series featuring the year's Archibald finalists.

**5. *Australian Symbolism: the art of dreams***

May 2012, hc, 160 pp, over 100 images

Written by Denise Mimmocchi and covering painting, sculpture, photography and the decorative arts, this is the first book on Australian Symbolism and provides a fresh context for the work of some of the most well-known Australian artists of the late 19th and early 20th centuries, including Rupert Bunny, Charles Conder, Bernard Hall, George Lambert, Sydney Long, Tom Roberts and Arthur Streeton.

Distributed in Australia and other territories by Thames & Hudson, the publication has been well received both locally and in the United Kingdom.

**6. *Kamisaka Sekka: dawn of modern Japanese design***

June 2012, pb & hc with dustjacket, 240 pp, over 360 images

Edited by Khanh Trinh with essays by John Szostak, Khanh Trinh and Richard L Wilson, this beautiful book brings to light one of the most important Japanese designers of the early 20th century.

The hardbound edition of the book was distributed in the United States by Prestel and the flexi edition by Thames & Hudson in Australia and other territories.

**GIVEAWAY PUBLICATIONS**

There were four titles in the AGNSW Contemporary Projects series: *Kathy Temin. My monument: black garden* (August 2011), *Ms&Mr: XEROX MISSIVE 1977/2011* (November 2011), *Eugenia Raskopoulos: footnotes* (February 2012) and *Simone Mangos. Damaged – thalidomide victims in medical documents* (May 2012).

*My Australian art* activity book, designed by Jo Hein and written by Victoria Collings, was published to coincide with the relaunch of the Australian galleries in May 2012.

Room brochures were produced for the following exhibitions: *The mad square: modernity in German art 1910–37*; *Picasso: masterpieces from the Musée National Picasso, Paris*; *Australian Symbolism: the art of dreams*; and *Kamisaka Sekka: dawn of modern Japanese design*.

**OTHER MEDIA**

The Gallery's free iPad app *Contemporary: Art Gallery of New South Wales* was released on the iTunes store in September 2011. A new app on the Australian collection, *Australian: Art Gallery of New South Wales*, featuring text, images, audio and video is now in use in the Australian galleries. This free app is now available on the iTunes store. Both were produced by the Gallery in association with the digital agency The Nest.

**EDUCATION RESOURCES**

A range of resources aimed at children and the education sector, but also available to our general audience, and including education kits, collection notes and children's trails, was published in print and available online in association with exhibitions or on particular aspects of the collection. See [www.artgallery.nsw.gov.au/education/education-materials/](http://www.artgallery.nsw.gov.au/education/education-materials/)

**RECOGNITION**

Gallery projects won or were commended for several awards in 2011–12.

Art Association of Australia & New Zealand Book/Catalogue Prize 2011: *Paths to abstraction 1816–1917* (winner) and *The First Emperor: China's entombed warriors* (commended) in the Melbourne University Prize for Best Large Catalogue category.

Museums Australia Publications Design Awards (MAPDA) 2011: *Wilderness: Balnaves contemporary painting* (winner) and *Alfred Stieglitz: the Lake George years* (highly commended) in the Exhibition

Catalogue (major) category; and *The First Emperor: China's entombed warriors* (highly commended) in the Exhibition Branding category.

Australian Publishers Association Book Design Awards 2012: *John Kaldor Family Collection: Art Gallery of New South Wales* (highly commended) in the Best Designed Specialist Illustrated Book category.

IES Awards Lighting Design: *New contemporary galleries featuring the John Kaldor Family Collection* (award of excellence) and *The First Emperor: China's entombed warriors* (commendation).

Australasian Reporting Award: *The Art Gallery of New South Wales Annual Report 2010–11* (gold).