

Sydney  
Modern  
Project

# Opening program

Media kit

We acknowledge the Gadigal of the Eora Nation, the traditional custodians of the Country on which the Art Gallery of New South Wales stands.



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

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## A message from the director



My vision for the Sydney Modern Project has been to transform the Art Gallery of New South Wales into an art museum campus with seamless connections between art, architecture and landscape; a generous and intelligent art museum that believes the art of the past is crucial to understanding the art of our own times.

Through the project, our much-loved original building, dating back to the late 19th century – with subsequent additions in 1972, 1988 and 2003 – has benefited from a further series of upgrades, including a reconfigured double-storey space for 20th-century art. As we open our expanded gallery to the public, every single exhibition space in our original building – now known as the South Building – has been reimagined and reinstalled.

The new building, known as the North Building and designed by Pritzker Prize-winning architects

SANAA, almost doubles our total exhibition space and, with a more porous connection between indoors and outdoors, delivers new types of spaces for new thinking and new forms of art. It's a rare experience for a museum director to open an art space as distinctive architecturally and as redolent historically as the Tank, a reconceived former Second World War fuel-storage facility on the lowest level of the building. I am thrilled that we are displaying the work of Argentine-Peruvian artist Adrián Villar Rojas as our inaugural commission for this extraordinary venue.

Furthermore, from mid 2023 the art garden linking our two buildings will allow us to offer the physical experience of both a magnificent contemporary landscape and, through Wiradyuri and Kamilaroi artist Jonathan Jones's commission *bíal gwiýúño (the fire is not yet lighted)*, a metaphorical exploration of the Indigenous concept of 'Country'.



We are thrilled to showcase the incredible art that has been installed within both buildings and throughout the campus. As the Art Gallery's deputy director and director of collections Maud Page said recently about our curatorial vision:

An Indigenous lens is held up across our displays as we emphasise the world seen from Sydney. Our curatorial narratives are amplified through connections with larger networks intertwining the urgent social issues that motivate artists in the 21st century: gender, race and intersectional personal experience; diasporic dialogues; activism and the value of labour; and a strong concern for the precarity of the natural world.

This means giving a central focus to Aboriginal art and culture, with our Yiribana Gallery elevated from the basement of the South Building to the ground level of the North Building. It also means giving greater recognition to the work of women artists and to the



importance of the arts of Asia and the Pacific to our understanding of global art and our place within it.

In conjunction with our opening, I have edited and contributed to a publication entitled *The Sydney Modern Project: Transforming the Art Gallery of New South Wales*, which also includes contributions from 15 of my brilliant colleagues at the Art Gallery. In it, I write:

Through a willingness to take creative risks while pursuing excellence, all art museums have the potential to transform themselves as art and society evolve in tandem.

The outcome at each institution will reflect its own sense of place and history as well as its own art collection and architectural spaces. The goal of our transformation at the Art Gallery of New South Wales has always been to create a unique art campus on Gadigal Country overlooking Sydney Harbour.



From our dazzling new stage, we are offering art experiences worthy of our location, our history, the many who have contributed to our development over the past 150 years and the many who will look to us for joy, inspiration and insight in the coming decades. It has taken a large team and a huge commitment from all involved to expand our impact as a self-aware and outward-looking international art museum.

It is through a series of creative transformations – such as the centrality of the Indigenous Australian voice indoors and outdoors, SANAA's elegantly restrained but technically complex design for our new building, site-specific commissions from some of the leading artists of our time, and new cultural juxtapositions in the display of art in both buildings – that we can now come together to better connect the voices of artists past and present with our audiences.

And to be a generous host for those who arrive with an open mind, sharply focused eyes and a sense of visual adventure.

**Michael Brand**  
Director, Art Gallery of New South Wales

*The Sydney Modern Project: Transforming the Art Gallery of New South Wales* is available to purchase from the Gallery Shop.

Above: Director Michael Brand and Maud Page, deputy director and director of collections, overlooking the construction site of the new SANAA-designed Art Gallery of New South Wales building, March 2022, photo: Renee Nowytarger

Opposite: Installation view of the Yiribana Gallery featuring Lorraine Connelly-Northey *Narrbong-galang (many bags)* 2022



Architectural render of the Art Gallery of New South Wales forecourt and reflecting pools, designed by Kathryn Gustafson and GGN, with the North Building to the near left, render produced by bloomimages Berlin GmbH

## NORTH BUILDING

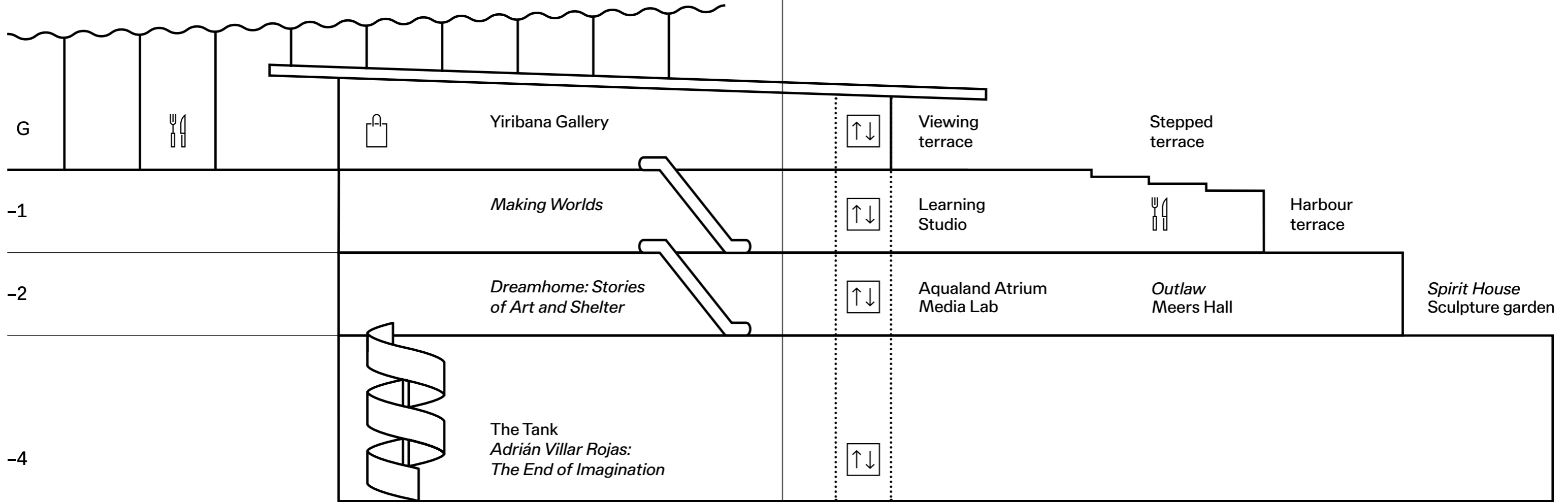
The Art Gallery of New South Wales has opened the doors of our extraordinary new building to launch an ambitious program of surprising, thoughtful and purposeful exhibitions and commissions.

From the newly relocated Yiribana Gallery on the ground level – placing the deep continuity of Aboriginal and Torres Strait Islander art and culture front and centre of our new building – and continuing down through four levels of art experiences to the first commission in the Tank, visitors will encounter a series of powerful and evocative human stories.

These exhibitions reveal artists as explorers of the key social and political issues of our time. Drawn from a multitude of narratives and cultures, their artworks challenge and captivate, and in turn unveil our new building as a place of inspiration, wonder and possibility.



# Map



Sydney Modern Project  
commissions

- Lorraine Connelly-Northey
- Jonathan Jones
- Yayoi Kusama
- Lee Mingwei
- Richard Lewer
- Lisa Reihana
- Francis Upritchard

## Yiribana Gallery

Collection:  
Aboriginal and Torres Strait Islander art  
(3 Dec 2022 – ongoing)



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

The exhibited works touch on moments of burbangana in differing ways. Some consider notions of care and guidance through familial relationships. Others offer philosophies for living and profile the intricacies of cultural inheritance, or they examine ongoing complexities of history and resilience.

Several new acquisitions are displayed alongside collection highlights – including works by Richard Bell, Emily Kame Kngwarreye, Reko Rennie, Yhonnie Scarce and Rover Thomas – showcasing the diversity of practice across the country, and across time, media and art styles. Lorraine Connelly-Northey's major commission *Narrbong-galang (many bags)*, made from rusted and salvaged metals, is prominently displayed in the 20-metre-long Yiribana loggia, which is visible to the public both night and day.

Yiribana means 'this way' in the Sydney language and was the name given to the Art Gallery's dedicated space for the display of Aboriginal and Torres Strait Islander art when it opened in November 1994. Yiribana acknowledges the location

of the Art Gallery on Gadigal Country and has a rich legacy of highlighting the depth and dynamism of art practice across Indigenous Australia.



Installation view of the Yiribana Gallery featuring (left to right) Ronnie Tjampitjinpa *Tingari fire dreaming at Wilkinkarra* 2008, Willy Tjungurrayi *Tingari story* 1986, Yhonne Scarce *Death zephyr* 2017 (top), Rusty Peters *Waterbrain* 2002 and Vernon Ah Kee *Unwritten #9* 2008

## Making Worlds

Collection:  
2000–present (3 Dec 2022 – ongoing)



Kimsooja's monumental work *Archive of mind* forms the centrepiece of *Making Worlds* – a collection display of contemporary art from across the globe featured in the large column-free gallery on lower level 1 of the North Building. This is the first time that Kimsooja's participatory installation will be on display in Australia. Visitors are invited to collaborate in the creation of clay spheres. Amassed together, these spheres form a gestural echo of the way in which artists create diverse new worlds. This echo

reverberates throughout the exhibition, where ideas of mapping, creation, connection and the passing of time further bind the art on display.

At the threshold to the gallery, viewers are welcomed by a timely reinstallation of Ugo Rondinone's newspaper and mirror installation *clockwork for oracles*, while within the display Gail Mabo's *Tagai* joins works by Reena Saini Kallat, Shireen Taweel and others which offer new maps of contemporary realities.

Occupying the eastern end of the building, and with vistas over inner-city Woolloomooloo and Sydney Harbour, *Making Worlds* brings together new acquisitions with existing highlights from the Art Gallery's collection, including works by Nina Chanel Abney, Atong Atem, Koo Bohnchang, Lubna Chowdhary, Mikala Dwyer, Mira Gojak, Anish Kapoor, Tom Polo, Angela Tiatia and Cy Twombly.

Major partner





## Dreamhome: Stories of Art and Shelter

Exhibition (3 Dec 2022 – late 2023)

'Home' is a small and familiar word that carries a live load of meaning. We think we know what is meant when we hear it. But the term trembles with pressure. Whose home is in question? Who shares that space? How is the sense of home measured?

Combining new collection works with major loans and five new commissions, *Dreamhome: Stories of Art and Shelter* reveals what 29 artists from Australia and further afield have made of the idea of home. For these artists, home is not only a house or a place, it's also memories, people – and stories.

Set across a series of rooms which do not align exactly, the exhibition itself forms a house of dreams in which locations and timeframes are always shifting. The artists take us to Cape Town, Los Angeles, Fitzroy Crossing; into living rooms, disaster zones and vast landscapes. Evocations of intimacy and sanctuary give way to visions of loss and upheaval, followed by projections of rebuilding and reconnection.

Here art-making is a form of critical dreaming, a grounded way of imagining otherwise in unstable times.



Major partner





Above: Sayre Gomez *Friday night* 2021, Art Gallery of New South Wales, purchased with funds provided by Alberto Fis 2021

Opposite: Phyllida Barlow *untitled: brokenupturnedhouse* 2013, Art Gallery of New South Wales, gift of Geoff Ainsworth AM and Johanna Featherstone 2017

Overleaf: Samara Golden *Guts* 2022, installation view, Night Gallery North, Los Angeles, 2022, photo: Nik Massey





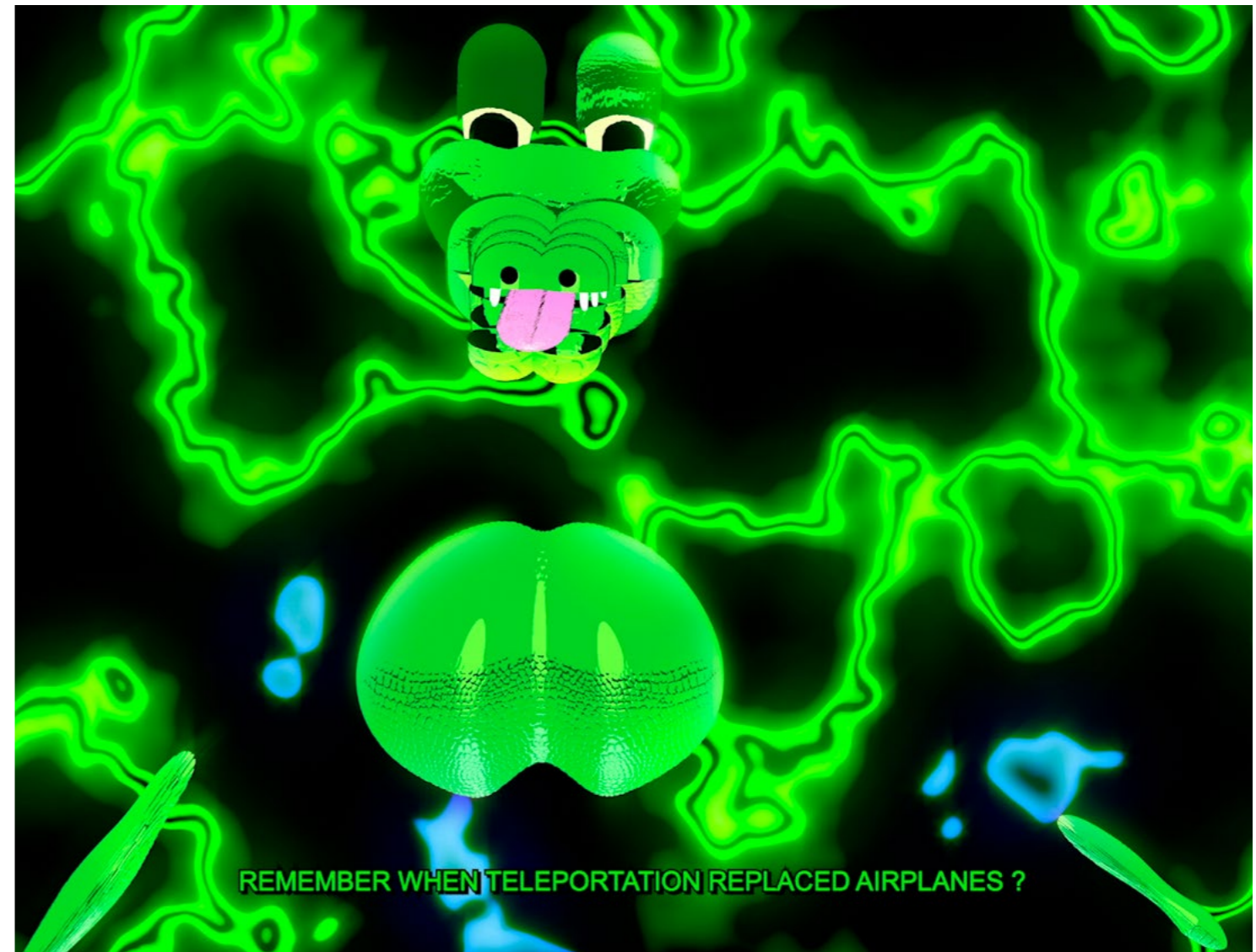
## Outlaw

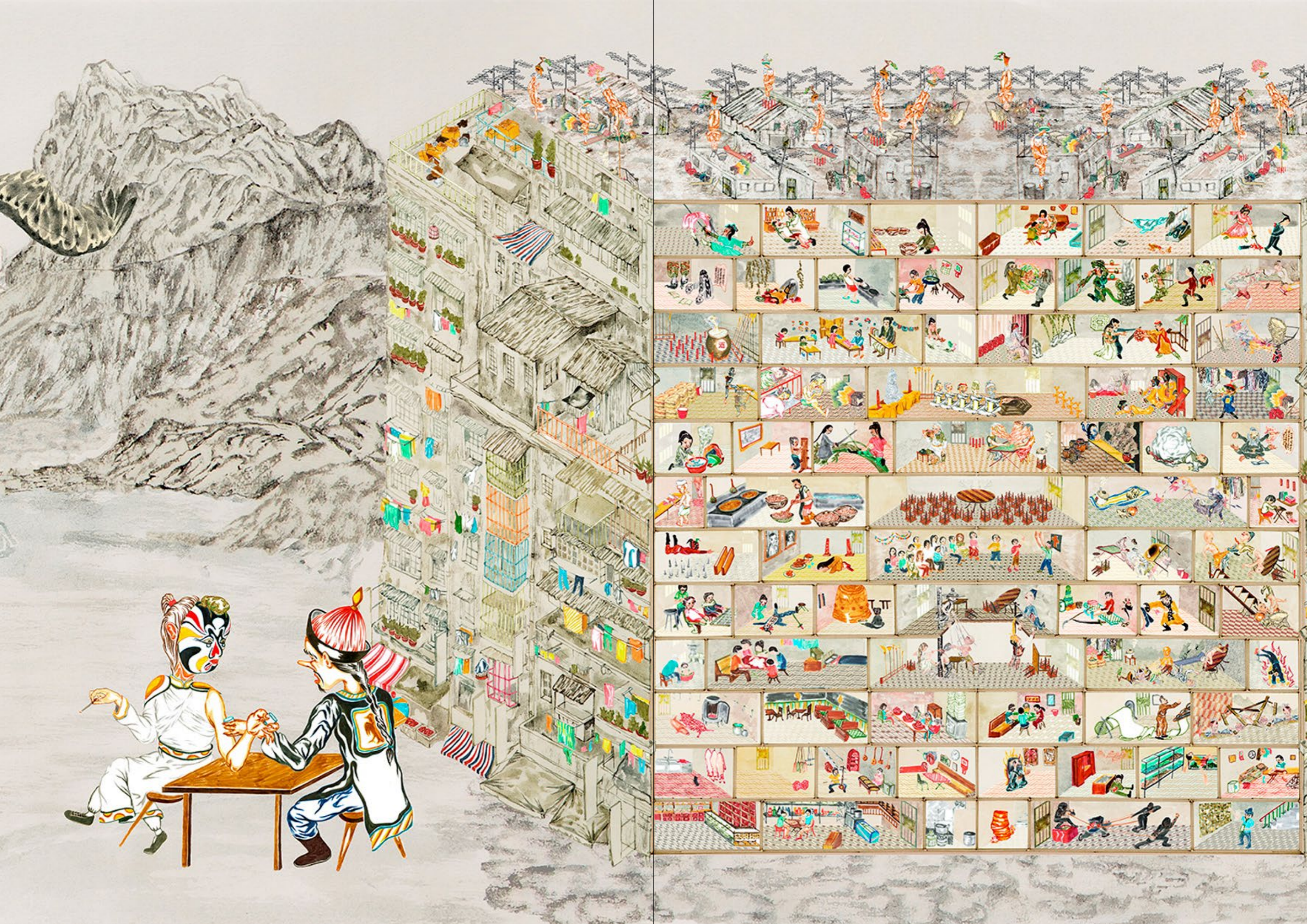
Collection:  
time-based art (3 Dec 2022 – 2024)

For centuries, artists and audiences have been inspired by the escapades of fugitive rebels. Our imaginations thrill to stories of outlaws, on the run or in hiding, precisely because they break rules or defy unjust laws. In the three contemporary works on display, outlaws are sometimes exiled or persecuted people seeking a place in the world and sometimes romantic icons of rogue justice.

Merging ancient Chinese martial-arts stories with scenes from the legendary Kowloon Walled City in Hong Kong, Howie Tsui creates a monumental animation of everyday life in an ungoverned realm. Similarly, Eko Nugroho celebrates the inventiveness of underground communities with banners featuring comic book avatars and scrambled political slogans overheard on the streets of Indonesia. Meanwhile, Meriem Bennani's playful video work invites us to a futuristic island in the mid-Atlantic where Moroccan refugees fight for freedom.

Showcasing historical collection works that reveal how outlaw iconography has evolved over time, this exhibition on lower level 2 of the Art Gallery of New South Wales' new building assembles an unruly cast of characters. Rather than lone rangers, these are antiheroes who band together, forming improvised communities of resistance, solidarity and celebration. The outlaw is not simply outside conventional society or national boundaries; the outlaw is on the edge, in conversation with the present moment, pushing at its limits.





## Adrián Villar Rojas: The End of Imagination

Exhibition (3 Dec 2022 – mid 2023)

Exclusive to Sydney



Strategic partner



Argentine-Peruvian artist Adrián Villar Rojas creates collaboratively produced, ever-evolving, site-specific environmental projects that are both imposing and fragile, often leaving scarce traces of their passage through the world due to their perishable and parasitic nature. His world-building explores the conditions of a humanity at risk, on the verge of extinction or already extinct, where the future, the past and alternate versions of our present interact as a constantly changing totality.

For *The End of Imagination*, the inaugural exhibition in the Tank, Villar Rojas dramatises and radicalises the experience of this former wartime oil bunker that few have seen before. Set in extreme darkness, moving lights operate as sentient beings seeking, surveying, locating, following their own paths and patterns, changing them according to their own needs and will, not ours. Among the shadows, this collective artificial gaze uncovers conflicted objects in a space that was itself born of conflict.

These traumatised objects are the product of a sculptural experiment. Using an amalgamation of software systems collectively described as the 'Time Engine', Villar Rojas generated intensely detailed digital worlds and placed virtual sculptures within them. Simulating conditions ranging from environmental to sociopolitical across timespans ranging from hours to millennia, the Time Engine poses unanswerable questions: What monuments might be created to commemorate the end of postcolonial struggles for independence on the Moon's Sea of Clouds in the year 34,340? What would a sculpture left in the canyon of the Valles Marineris on Mars for 500 years look like? How do you model wind in 7,374,000 BCE?



As the extreme conditions of each world bore down on the sculptures, they became ever more complex and harrowed. Fires scorched them, altered gravity distorted them. Unrest toppled them, wars wounded them. Other life forms sheltered within or bloomed upon them. The artist modelled worlds, which in turn modelled the sculptures.

In late 2021, Villar Rojas and his team 'downloaded' these time-travelling virtual sculptures and commenced the labour of reconstituting them physically. Made with forensic intensity in a temporary workshop in Rosario, Argentina, where hands-on making was combined with machine intelligence, the resulting sculptures are layered composites of a multitude of organic and inorganic materials.

In this complex and provocative installation, both sculptures and the Tank itself – whose walls are stained with oil, graffiti and mineral traces – allude to all they've been through while opening still larger questions. Are they survivors or prophets? Should we revere or fear them? What discomforting knowledge do they bring us?

A limited-edition artist book accompanies the exhibition.



SYDNEY MODERN PROJECT  
COMMISSIONS

Lorraine Connelly-Northey  
Karla Dickens  
Simryn Gill  
Jonathan Jones  
Yayoi Kusama  
Lee Mingwei  
Richard Lewer  
Lisa Reihana  
Francis Upritchard

North Building  
Yiribana Gallery  
Ground level

## Lorraine Connelly-Northey

Waradgerie, Southern Riverine region  
Lives on Waradgerie Country, NSW

Commissioned work:  
*Narrbong-galang (many bags)*

Working with rusted and salvaged metals, Waradgerie artist Lorraine Connelly-Northey has created a collection of narrbong-galang (many bags) on an epic scale. These significant forms, which recontextualise rural materials, reveal an important cultural practice of south-east Australia. They fill the wall of the 20-metre-long loggia of the Yiribana Gallery showcasing Aboriginal and Torres Strait Islander art on the North Building's entrance level.



South Building  
Portico

## Karla Dickens

Wiradjuri, Southern Riverine region  
Lives on Bundjalung Country,  
Lismore, NSW

Commissioned work:  
*To see or not to see*

Wiradjuri artist Karla Dickens' mixed-media panel depicting hooded figures is a powerful exploration of the continuing legacies of colonialism and patriarchy. *To see or not to see* uses materials that nod to the adjacent bronze panels, the rusty metal of Sydney humpy towns – once home to so many First Nations people, including Dickens' grandmother – and the clear blue-green of the harbour's waters. Installed in the niche above the entranceway of the historic building, Dickens' work fills the space left empty by the contentious cancellation of a 1913 commission by the Australian sculptor Dora Ohlfsen.



Karla Dickens, photo: Natalie Grono

South Building  
Lower level 2

## Simryn Gill

Lives on Gadigal Country, Sydney, NSW  
and Port Dickson, Malaysia

Commissioned work:  
*Clearing*

Simryn Gill's commissioned work *Clearing*, on display in the exhibition *From Here, for Now*, is a response to the removal of a tree from the Art Gallery's campus. At the centre of this layered new work is a life-sized rubbing of the tree, a Canary Island date palm. The palm was planted in 1909 in a spot that was then at the cultural centre of the still-nascent city of Sydney.

A large-format botanical folio publication accompanies the commission and is available for purchase from the Gallery Shop.





Between North Building and South Building  
Art Garden

## Jonathan Jones

Wiradyuri, Southern Riverine region;  
Kamilaroi, Northern Riverine region  
Lives on Gadigal Country, Sydney, NSW

Commissioned work:  
*bíal gwiýúño (the fire is not yet lighted)*

Wiradyuri and Kamilaroi artist Jonathan Jones is creating an artwork at the heart of the expanded campus that links the new and original Art Gallery buildings and responds to the site's history on Gadigal land. Jones's practice seeks to celebrate Indigenous knowledges and to offer unique perspectives of Country while involving community within the work. *bíal gwiýúño (the fire is not yet lighted)* opens mid 2023.



North Building  
Stepped terrace

## Yayoi Kusama

Lives Tokyo, Japan

Commissioned work:  
*Flowers that Bloom in the Cosmos*

Flowers have been a lifelong passion for Japan's Yayoi Kusama, one of the world's most beloved living artists. For the Art Gallery, Kusama has created an exuberant floral sculpture that is visible day and night, prominently positioned on the North Building's terrace overlooking Woolloomooloo Bay.



North Building  
Lower level 2

## Lee Mingwei

Lives Paris, France and New York City, USA

Commissioned work:  
*Spirit House*

Working with architects SANAA to incorporate his artwork into the external rammed-earth wall of the Art Gallery's new building, Taiwanese-American artist Lee Mingwei has created an intimate and contemplative space for visitors to take a personal journey or even have a spiritual encounter. Nurturing, generosity and reflection are deeply embedded in this experiential installation.

*Spirit House* was inspired by Lee's experience of asking a Buddhist sculpture in the Art Gallery's collection for guidance when he first visited in 1999, and returning later to give thanks. Visitors are invited to enter the *Spirit House* and spend time reflecting on the future and the journey they may be taking.

Within the space, a specially commissioned bronze Buddha sits in meditation. Each day a wrapped stone is placed in the Buddha's hands. If a stone is present, the visitor may take it with them. When it has served its purpose on their journey, they are invited to return the stone, share their story and allow it to accompany someone else.



Lee Mingwei, photo: Hugh Stewart

North Building  
Lower level 1

## Richard Lewer

Lives Melbourne, Victoria

Commissioned work:  
*Onsite, construction of Sydney Modern  
which resides on the lands of the Gadigal  
of the Eora Nation*

Richard Lewer went behind the scenes to capture the stories and portraits of people involved in the design and construction of the Art Gallery's North Building. His multi-panel painting celebrates the labour and personalities of those who have helped build Sydney's newest cultural and architectural landmark.



Richard Lewer, photo: Andrew Curtis

North Building  
Aqualand Atrium

## Lisa Reihana

Ngāpuhi, Ngāti Hine, Ngāi Tū  
Lives Tāmaki Makaurau/Auckland,  
Aotearoa New Zealand

Commissioned work:  
*GROUNDLOOP*

Lisa Reihana has created a monumental moving-image work that overlooks the central atrium of the Art Gallery's North Building. Set between Aotearoa New Zealand and Australia, this dazzling sci-fi tale forges a new story of trans-Tasman connection built upon deep histories of encounter and exchange.



Lisa Reihana, photo: Anna Briggs

North Building  
Welcome Plaza

## Francis Upritchard

Lives England, Italy and  
Aotearoa New Zealand

Commissioned work:  
*Here Comes Everybody*

The fantastical is at the heart of the new Art Gallery building's Welcome Plaza with the arrival of Francis Upritchard's towering figures, inspired by mythology, folklore and the surrounding Moreton Bay fig trees. Enticing visitors of all ages, Upritchard's playful bronze beings are workers, collaborators, creators and guardians who, in the artist's words, 'ready your mind to be receptive to anything'.

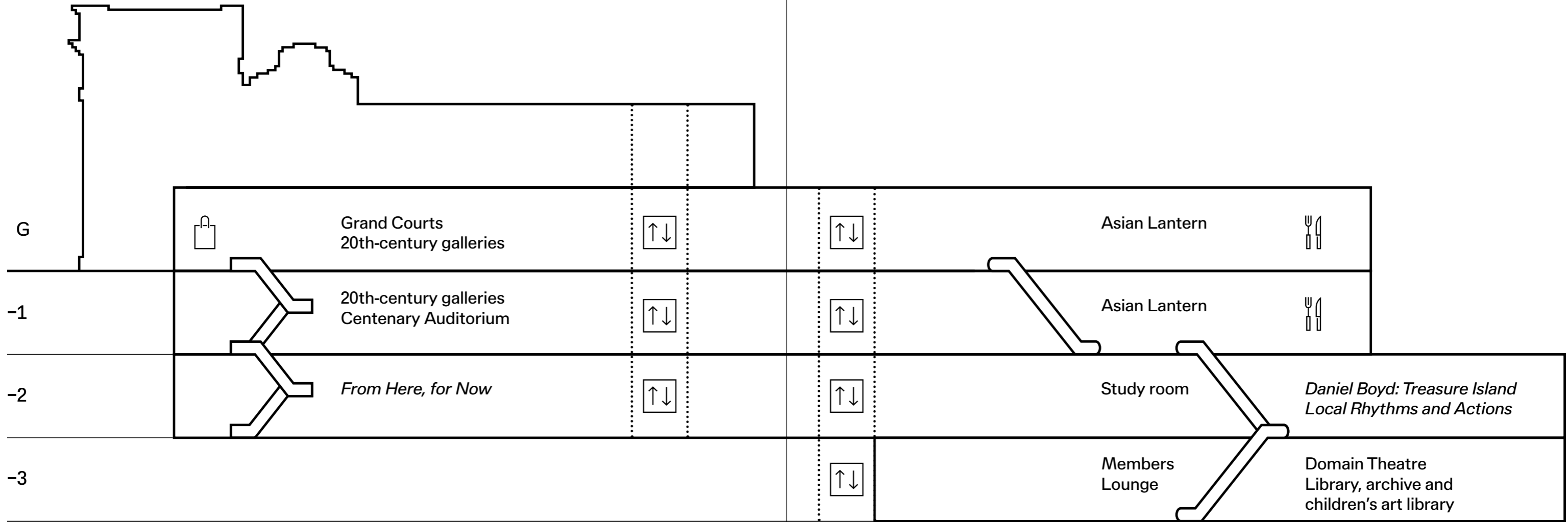


## SOUTH BUILDING

The Art Gallery of New South Wales is excited to present a program of exhibitions that reveal what's important right here, right now. Enter a powerful conversation between Indigenous and non-Indigenous art. Experience rare works from our early colonial era, early film, and cherished Australian paintings in vital dialogue with international art movements. Explore rarely seen archival material that connects objects, memories and the fabric of history.

Our South Building and its treasured contents have been stunningly reimaged, from the beautifully refurbished spaces of our historic Grand Courts to the renovated 1972 wing and Asian Lantern galleries. Visitors will encounter a wonderfully revitalised presentation of our diverse collection and a suite of timely exhibitions. These include an important monographic survey, a space for children to make and participate in art and a soaring contemporary project that explores connection and collaboration.

# Map



Sydney Modern Project  
commissions

Karla Dickens  
Simryn Gill



South Building  
John Kaldor Family Hall  
Ground level

## Sol LeWitt: Affinities and Resonances

Exhibition (until 12 Feb 2023)

Sol LeWitt was a pivotal figure in 20th-century American art whose ideas continue to have an impact on artists around the world. Many of his artworks were conceived as sets of instructions that could be executed by others. He often likened his process to that of a composer whose music acquired subtle differences with each new performance.

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

LeWitt's enormous *Wall drawing #955, Loopy Doopy (red and purple)* – installed in the John Kaldor Family Hall – reveals the influence Australian Central Desert painters had on his practice, including Kngwarreye, whose work he first encountered at the Venice Biennale in 1997. LeWitt described feeling a 'great affinity' for Kngwarreye's work and went on to become an avid collector of paintings by her, Petyarre and other Central Desert artists.

*Sol LeWitt: Affinities and Resonances* explores the connections between these seemingly disparate art-making traditions while also examining the processes of creation and collaboration through the three musical works composed in response to *Loopy Doopy (red and purple)*.



Installation view of Sol LeWitt *Wall drawing #955, Loopy Doopy (red and purple)* 2000 (detail) in the John Kaldor Family Hall at the Art Gallery of New South Wales, first drawn by Paolo Arao, Nicole Awai, Hidemi Nomura, Jean Shin, Frankie Woodruff at the Whitney Museum of American Art, New York, November 2000; current installation drawn by Kit Bylett, Andrew Colbert, Troy Donaghy, Szymon Dorabalski, Gabriel Hurier, Rachel Levine, Owen Lewis, Nadia Odium, Tim Silver, Alexis Wildman at the Art Gallery of New South Wales, August 2022 © Estate of Sol LeWitt

## Grand Courts

Collection:  
1400–1900 (ongoing)



Beautifully refurbished, our historic Grand Courts on the ground level of the South Building are home to artworks from our international and Australian collections – from 15th-century European Renaissance art to exceptional ceramics from across the centuries and around the globe, and 19th-century sculpture and painting.

The displays in these magnificent spaces have been reimagined. While the focus remains on the historical collections, a small group of contemporary artworks encourage moments of pause and offer new perspectives. Visitors can enter powerful conversations between Indigenous and non-Indigenous art; explore archival material that connects objects, memories and the fabric of

history; experience rare works from the early colonial era and early film; and encounter cherished Australian paintings in vital dialogue with international art movements.

Highlights include a 2018 installation by Brook Andrew that introduces the Indigenous Australian perspectives that resound throughout, and new acquisitions such as the early-17th-century painting *Aesop* by Jusepe de Ribera.

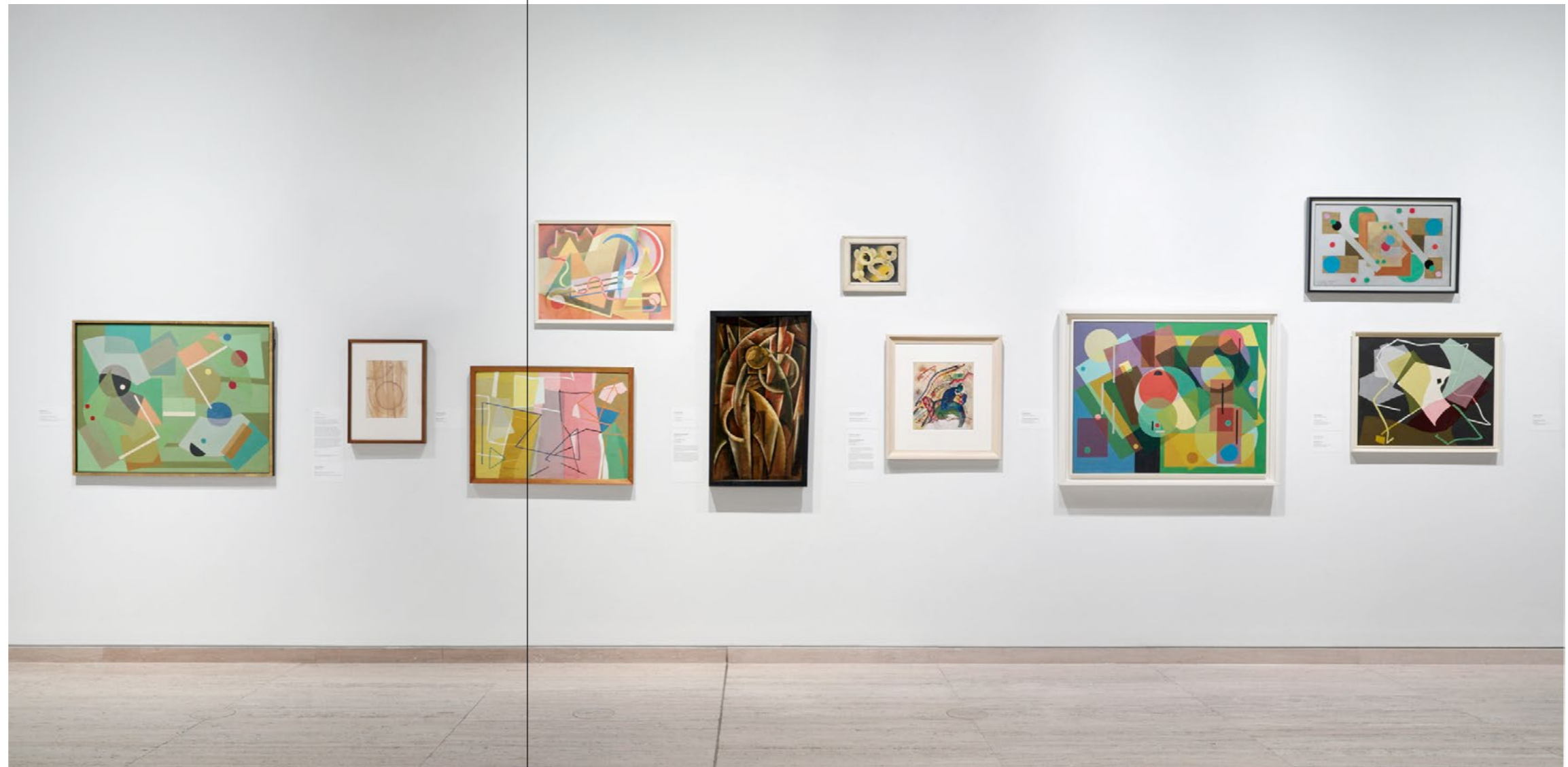
For the first time, Edward John Poynter's 1881–90 *The visit of the Queen of Sheba to King Solomon* is shown in dialogue with Ethiopian Belachew Yimer's painting of the same subject from 50 years later, and a new sculptural commission by Cameroonian Pascale Marthine Tayou.

Paintings by Indian artists from Chennai, Chinese Jingdezhen ware and Kakiemon-style Japanese Arita ware form a select group of highlights from the Asian collection.

Beloved and contested colonial landscapes join the iconic paintings of Australian artists such as Tom Roberts, Arthur Streeton and Violet Teague, and a new acquisition by impressionist Jane Sutherland, shown alongside those by leading European moderns Claude Monet and Paul Cézanne.

## 20th-century galleries

Collection:  
1900–2000 (ongoing)



Showcasing works from our Australian and international collections, the 20th-century galleries in our refurbished 1972 wing highlight connections and distinctions between local artists and broader global developments over some of the most tumultuous and innovative decades in art and human history.

The galleries on the ground level focus on works from the first half of the 20th century, while those on the floor below are mostly from the 1960s to the end of the century. Broadly chronological, the displays reveal varied artistic responses to the complex conditions of the modern era, and demonstrate how the art of the past continues to resonate in our present. Above all, the selection and juxtaposition of artworks seek to follow the lead of artists,

whose diverse perspectives transcend both chronology and borders as they relate open-spirited stories of art. Works by Aboriginal artists emerge as crucial catalysts, helping to reframe Australian history and its global connections, its deep past and its manifold futures. Highlights include the *Pukumani grave posts* created by Tiwi artists in 1958, and a 1977 painting by seminal Papunya artist Kaapa Tjampitjinpa.

International moderns Wassily Kandinsky, Pablo Picasso and more join Australian icons Grace Crowley, Russell Drysdale, Sidney Nolan and Roland Wakelin, and later the stellar global mix includes Hoda Afshar, Mark Bradford, Judy Chicago, Rosalie Gascoigne, Tracey Moffatt and Frank Stella. Key works by Asian artists such as Xiao Lu and I Nyoman Masriadi appear along with

major works by artists from our immediate neighbourhood such as the vibrant suite of drawings from Papua New Guinean collective Haus Yuriyal.

For the first time, major historical moving-image works such as *The story of the Kelly Gang* connect with other artforms, while experimental films by leading figures such as Len Lye reveal the interdisciplinary shift in artists' practices over the century. A spectacular interactive work by Scottish artist Martin Creed is staged at the Art Gallery for the first time, as a crowd favourite returns in Sydney sculptor Ken Unsworth's *Suspended stone circle II*, which features in the newly reopened double-height atrium.

Major partner of the Australian collection



MACQUARIE

Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring (from left) Ralph Balson *Construction in green* 1942, Onchi Kōshirō *Study of 'Human body no 7'* 1924, Grace Crowley *Abstract* 1953, Frank Hinder *Carnival* 1944, Aleksandr Rodchenko *Composition* 1918, Ludwig Hirschfeld-Mack *Underwater motifs* early 1930s, Wassily Kandinsky *Study for 'Painting with white border'* 1913, Ralph Balson *Constructive painting* 1945 and *Painting* 1941, Grace Crowley *Abstract* 1947



Above: Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring (top) Nike Savvas *Rally* 2014 and (wall) Lesley Dumbrell *Solstice* 1974

Opposite: Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring Ken Unsworth *Suspended stone circle II* 1974-77, 1988



Above: Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring (foreground) Bob Apuatimi, Don Burakmadjua, Charlie Kwangdini, Laurie Nelson Mungatopi, Jack Yarunga, Tiwi artist Pukumani grave posts 1958; (walls, far left and far right) Tony Tuckson *Five white lines* (vertical), *black ground* 1970–73 and *White lines* (vertical) on *ultramarine* 1970–73; (wall, centre left) Nongjirra Marawili *Baratjala – lightning and the rock* 2018



Opposite: Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring (centre) Bob Jenyns *The wedding* c1972, (wall, from left) John Brack *The new house* 1953, *The breakfast table* 1958 and *The telephone box* 1954

## Correspondence

Collection:  
Asian art (ongoing)

The Art Gallery's Asian art collection began with a gift from the government of Japan in 1879, at the conclusion of the Sydney International Exhibition, before the Art Gallery even had its own building. More than 150 years on, the collection has grown to include objects from across the vast geographical and cultural expanses of Asia – a continent that is home to more than 60% of the global population and contributes to dynamic diasporic communities worldwide. The collection is exhibited across the two floors of the Asian Lantern as well as through other displays in both buildings.

Located on the ground floor of the Asian Lantern, *Correspondence* highlights transformative moments that inform and challenge our understanding of the world.

Through historical and contemporary sculptures, paintings, textiles and installations, *Correspondence* explores the power of contact, contestation and exchange across geographical and cultural boundaries, including the potential for tension, unrest and revolution.

At the heart of the space is Jitish Kallat's immersive sculptural installation *Public Notice 2*, which presents the words of Mahatma Gandhi's famous Salt March speech of 1930.

Also featured are a gilded screen from the early 17th century showing the arrival of Portuguese sailors in Japan, Dadang Christanto's haunting installation *They give evidence*, powerful paintings by Zhang Xiaogang, and Arahmaiani Feisal's joyous soft sculpture *I love you*.





## Elemental

Collection:  
Asian art (ongoing)



Through historical and contemporary works from the Art Gallery's collection of Asian art displayed on lower level 1 of the Asian Lantern, *Elemental* explores the properties and symbolism of the elements thought to comprise the world – fire, earth, water, wind, void, wood and metal.

Intertwined and interdependent, the elements of earth, fire and water are common to many ancient belief systems. In some Asian philosophies, they are complemented by wood and metal. In others, they are joined by less tangible elements such as wind (or air) and even 'the void', which signifies both nothingness and the origin of the universe. While today's understanding of atomic structure is based on the

scientific periodic table, which records 118 chemical elements – 94 of which occur naturally on Earth – the ancient groupings remain relevant in art, literature, storytelling and popular culture.

Exhibition highlights include Lu Yang's *The great adventure of Material World – game film*, which brings together sci-fi gaming with Hindu and Buddhist iconography; Nam June Paik's sculpture *Buddha game*; and a magnificent 13th-century gilt bronze sculpture of the compassionate bodhisattva Padmapani from Nepal.



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कीधो



Above: Kitazawa Hideta Kyogen mask of a kappa 2019, Art Gallery of New South Wales, Roger Pietri Fund 2019

Opposite: India, Madhya Pradesh Krishna playing the flute among the gopis while the demon Madhu sits on the riverbank c1690, Art Gallery of New South Wales, gift of Dr Jim Masselos 2021

## From Here, for Now

Exhibition (until 12 Feb 2023)



*From Here, for Now* begins with Australia's outback as a signifier of national identity, connecting this with American stereotypes of outsiders, and hidden histories, through works by Charlene Carrington, Rosemary Laing, Robert MacPherson, Richard Prince and Kaylene Whiskey.

Personal identity is explored in the diary-like art of Ghada Amer, Tracey Emin, Sally M Nangala Mulda, Nell and Jenny Watson, highlighting the political in everyday experiences, while the human body and selfhood are examined in works by Louise Bourgeois, Alberto Giacometti, Antony Gormley, Janet Laurence, Mike Parr and Pablo Picasso.

Works by Vernon Ah Kee, Marco Fusinato and Ai Weiwei convey both political

urgency and a lack of agency, while a collaborative work by Marion Gaemers, Lynnette Griffiths, Florence Gutchen, Racy Oui-Pitt and Ellarose Savage from the Torres Strait Islands is a powerful lament for our environment.

Words are employed to direct effect in works by Janet Burchill and Jennifer McCamley, Raquel Ormella, and Richard Tipping, which use the language of commercial signage, protest banners and road signs to grab and hold our attention.

*From Here, for Now* also features two new art commissions for the Sydney Modern Project: Simryn Gill's major work *Clearing*, responding to elements of the natural history of the site, and Richard Lewer's suite of drawings which, along with his

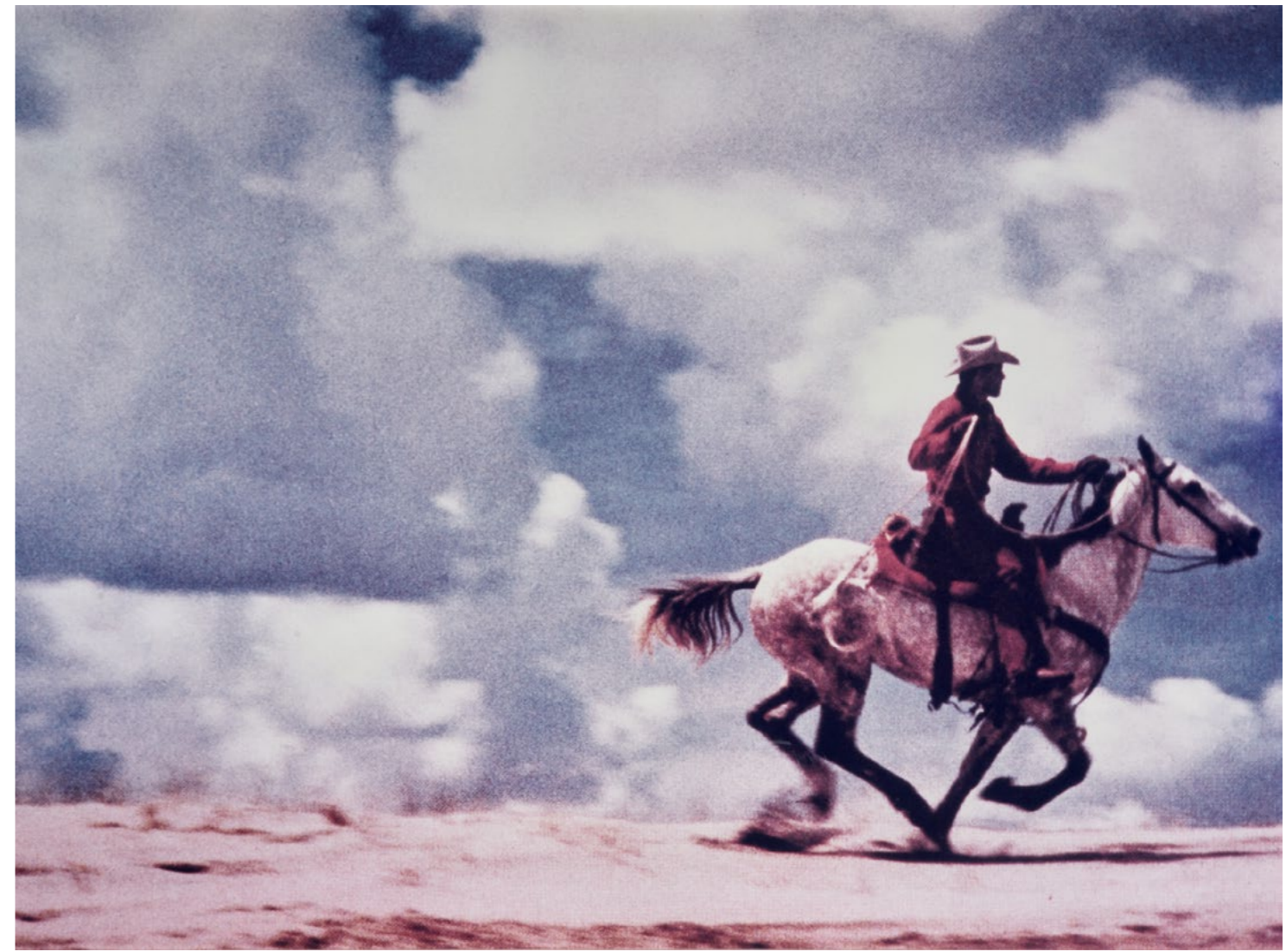
multi-panel painting in the new building, record some of the individuals involved in constructing the expanded campus.



Above: Pablo Picasso *Woman lying on a couch (Dora Maar)* 1939, The Lewis Collection  
© Pablo Picasso/Succession Pablo Picasso

Opposite: Jenny Watson *Wings of desire 1* 1989, Art Gallery of New South Wales, Henry Salkauskas Art (Purchase) Award 1992





Above: Richard Prince *Untitled (cowboy)* 1980–89, Art Gallery of New South Wales, donated through the Australian Government's Cultural Gifts Program by the John Kaldor Family Collection 2021

Opposite: Kaylene Whiskey Dolly *visits Indulkana* 2020, Art Gallery of New South Wales, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020

## Daniel Boyd: Treasure Island

Exhibition (until 29 Jan 2023)

*Daniel Boyd: Treasure Island* is the artist's first major exhibition to be held in an Australian public institution. Featuring 80 works from his nearly two-decade career, the exhibition unpacks the ways in which Boyd holds up a lens to history, explores multiplicity within narratives and interrogates blackness as a form of First Nations resistance.

Working with an idiosyncratic painting technique that partially obscures the composition, Boyd refigures archival imagery, art historical references and his own family photographs, asking us to contend with histories that have been hidden from view.

The exhibition includes new work and commissioned spatial interventions. Highlights include Boyd's iconic early work *Treasure Island; Untitled (ZVDG)* from his famed *History is made at night (Kochi)* series; and the intimate *Untitled (TBOMB)*, one of the artist's first large-scale works drawing from his personal archive of lived experiences and memories.

As well as revealing some of the richness and diversity of contemporary Indigenous art practices, and Australian contemporary art more broadly, *Daniel Boyd: Treasure Island* offers a thoughtful and thought-provoking response to the current moment.

The exhibition is accompanied by a richly illustrated publication, featuring all new writing by the exhibition's co-curators and commissioned First Nations authors, offering critical insight into Boyd's practice as well as creative and experimental responses to his work.



Daniel Boyd *Untitled (PW) 2014*, Art Gallery of New South Wales, Bulgari Art Award 2014

Major partner



## Local Rhythms and Actions

Exhibition (until 8 Jan 2023)

*Local Rhythms and Actions* is the first exhibition in the Art Gallery's Open Studio program, which offers new insights into our collection and archive. It has been jointly curated by the Art Gallery and 11 residents from Woolloomooloo, our neighbouring suburb in inner-city Sydney.

Alannah Boota, Rozee Cutrone, Jone Di, Sandra Donato, Cristina Gomez, Faith Landy-Ariel, Carmel McNamara, Kerry McNamara, Rosano 'Snooze' Martinez, Maya Sheridan-Martinez and Sarah 'Boom' Samuels answered a call-out for co-curators earlier in 2022. They participated in a series of workshop discussions about art and matters close to their hearts, and selected works from the Art Gallery's collection in response to these conversations.

Among the key talking points that connect the artworks they have chosen are local art and history, family and the role that mothers play in the community, the acceptance of all people as locals, Indigenous connections, and the presence and perspectives of First Nations people living in the neighbourhood.

The works on display include paintings, prints, photographs, sculpture and moving image by artists such as Jon Campbell, Emily Floyd, Mavis Ganambarr, Shaun Gladwell, the Ken Family Collaborative, Jeff Koons, David McDiarmid, Reko Rennie, Peter Upward and Miwa Yanagi.



Major partner



## The Aquilizan Studio: Making it Home

(Until 22 Jan 2023)

Alfredo and Isabel Aquilizan have been commissioned to create one of their impressively scaled cardboard sculptures for the opening of the Art Gallery's North Building.

Living between the Philippines and Australia, the artists have drawn on their own story of migration to forge an art practice dedicated to understanding the shifting, varied and often complicated meanings of home. They are inspired by the power of collective action and create spaces where people can come together through a process of art-making.

In a project titled *Making it Home*, selected school and community groups and the public have been invited to create their own cardboard 'dream homes' throughout 2022. Some of these have become part of the Aquilizans' final sculpture and its speculative neighbourhood, titled *From this place*, displayed within the *Dreamhome: Stories of Art and Shelter* exhibition in the North Building.

The constructions will continue to be on display in the studio space on lower level 2 and the studio will remain open until early 2023.

Major partner



South Building  
Lower level 2

## Archibald, Wynne and Sulman Prizes 2023

Exhibition (6 May – 3 Sep 2023)  
Charges apply

Presenting partner



The Archibald Prize for portrait painting is the country's favourite and most significant art award. Since 1921, it has highlighted figures from all walks of life, from famous faces to local heroes, reflecting back to us the stories of our times.

The Wynne Prize is awarded to the best landscape painting of Australian scenery, or figure sculpture, while the Sulman Prize is given to the best subject painting, genre painting or mural project in oil, acrylic, watercolour or mixed media.

Each year, the trustees of the Art Gallery of New South Wales judge the Archibald and Wynne, and invite an artist to judge the Sulman.

The exhibition is accompanied by finalist entries from the Young Archie portrait competition for budding artists aged 5–18.





South Building  
Ground level and lower level 2

## The National 4: Australian Art Now

Exhibition (24 Mar – 23 Jul 2023)



This is the fourth edition of a biennial survey of contemporary Australian art, showcasing work being made across the country by artists of different generations and cultural backgrounds.

*The National 4* is a partnership between four of Sydney's leading cultural institutions: the Art Gallery of New South Wales, Campbelltown Arts Centre, Carriageworks and the Museum of Contemporary Art Australia.

Staged concurrently at the four venues, the 2023 edition will be curated by Beatrice Gralton, senior curator, Brett Whiteley Studio, Art Gallery of New South Wales; Emily Rolfe at Campbelltown Arts Centre; Freja Carmichael and Aarna Fitzgerald Hanley at Carriageworks; and Jane Devery at the Museum of Contemporary Art Australia.

From left: Beatrice Gralton (Art Gallery of New South Wales), Jane Devery (MCA Australia), Freja Carmichael and Aarna Fitzgerald Hanley (Carriageworks) and Emily Rolfe (Campbelltown Arts Centre), photo: Renee Nowytarger

South Building  
Lower level 2

## ARTEXPRESS 2023

Exhibition (1 Feb – 7 May 2023)



Featuring a selection of outstanding student artworks developed for the art-making component of the HSC examination in Visual Arts in 2022, *ARTEXPRESS 2023* provides insight into students' creativity and the issues important to them. Held annually, this is one of the Art Gallery's most popular and dynamic exhibitions.

The exhibition encompasses a broad range of approaches and expressive forms, including ceramics, collection of works, documented forms, drawing, graphic design, painting, photomedia, printmaking, sculpture, textiles and fibre, and time-based forms.

This year marks 40 years since the first *ARTEXPRESS* exhibition at the Art Gallery of New South Wales, in 1983. Since 1989, the Art Gallery has been the principal venue for *ARTEXPRESS*, displaying bodies of work by students from across New South Wales.

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ARTEXPRESS is a joint partnership between the NSW Education Standards Authority and NSW Department of Education in association with the Art Gallery of New South Wales

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ARTEXPRESS 2022, Matthew David Barrett, Cherrybrook Technology High School *Look up* (detail), photomedia © the artist, photo: Robert Edwards

BRETT WHITELEY STUDIO

If one of the purposes of life  
is to know oneself, then a  
great deal of the time is  
spent investigating things ...

Brett Whiteley, 1965

Brett Whiteley Studio  
2 Raper Street, Surry Hills

## Brett Whiteley: Eternity is Now

Exhibition (3 Dec 2022 – mid 2023)

*Eternity is Now* traverses Brett Whiteley's work through portraiture and the human form, revealing the artist's perpetual curiosity and experimentation.

The ground floor gallery is dedicated to a display of self-portraits dating from between 1955, when Whiteley was 16, and the final years of his life. In major works including *Alchemy* and *Self-portrait in the studio*, Whiteley used self-portraiture to probe the complexity of his inner world and consider his own mortality.

The second gallery presents paintings and drawings from the *Bathroom* series of 1963–64, an important body of work that resolved Whiteley's return from abstract painting to figuration. Two significant 1963 paintings, *The blue bathroom* and *Nude beside the basin*, are for the first time being exhibited in Australia.

The upper floor of the Studio transports us to New York City, where Whiteley lived and worked from late 1967 to 1969. The pages from New York sketchbooks and paintings including *New York 1* and *Vietnam Fug Get It (War veteran)* convey how intensely Whiteley was affected by the social and political upheaval of the times. They also illustrate his fascination with a rapidly developing media culture that was changing how information was distributed and consumed.

Whiteley's lifelong love of music permeates his art. Through gesture and line, he expressed the energy of his musical heroes such as Ravi Shankar and Bob Dylan. Music from Whiteley's extensive collection of records, tapes and CDs is played in the Studio space.



Major partner

J.P.Morgan

## TOURING

The Art Gallery's touring exhibition program, initiated in 1944, has a long history of sharing important works and much-loved treasures from the collection with regional and metropolitan galleries throughout New South Wales and across Australia. Building on the success of the Archibald Prize regional tour, which sees more than 100,000 people enjoy the exhibition each year, in 2023 Australia's oldest art prize, the Wynne Prize, will tour for the very first time.

## Archie 100: A Century of the Archibald Prize

Queen Victoria Museum and Art Gallery,  
Launceston (until 8 Jan 2023)

Bathurst Regional Art Gallery  
(26 Jan – 26 Mar 2023)

Museum and Art Gallery of the  
Northern Territory (15 Apr – 25 Jun 2023)

Home of the Arts, Gold Coast  
(15 Jul – 2 Oct 2023)

National Portrait Gallery, Canberra  
(21 Oct 2023 – 28 Jan 2024)

Support partner

This project has been assisted by the Australian Government's Visions of Australia program.

OROTON



*Archie 100: A Century of the Archibald Prize* unearths fascinating stories behind more than 100 artworks selected from every decade of the prize's history. It reflects not just how artistic styles and approaches to portraiture have changed over time but also the changing face of our nation.

Since 1921, the prize has attracted entries from both prominent and emerging artists in Australia and New Zealand, and featured people from all walks of life, from famous faces to local heroes.

Resulting from many years of research for lost portraits, this landmark exhibition features works from the Art Gallery's collection as well as works from libraries, galleries and museums across Australia and New Zealand, and private Australian and international collections. Some of the works have not been seen since they were first exhibited in the Archibald.

A book by curator Natalie Wilson published in association with the exhibition is available from the Gallery Shop and touring venues.

Tempe Manning *Self-portrait* 1939, Art Gallery of New South Wales, purchased with funds provided by the Art Gallery Society of New South Wales 2021

## Archibald Prize 2022

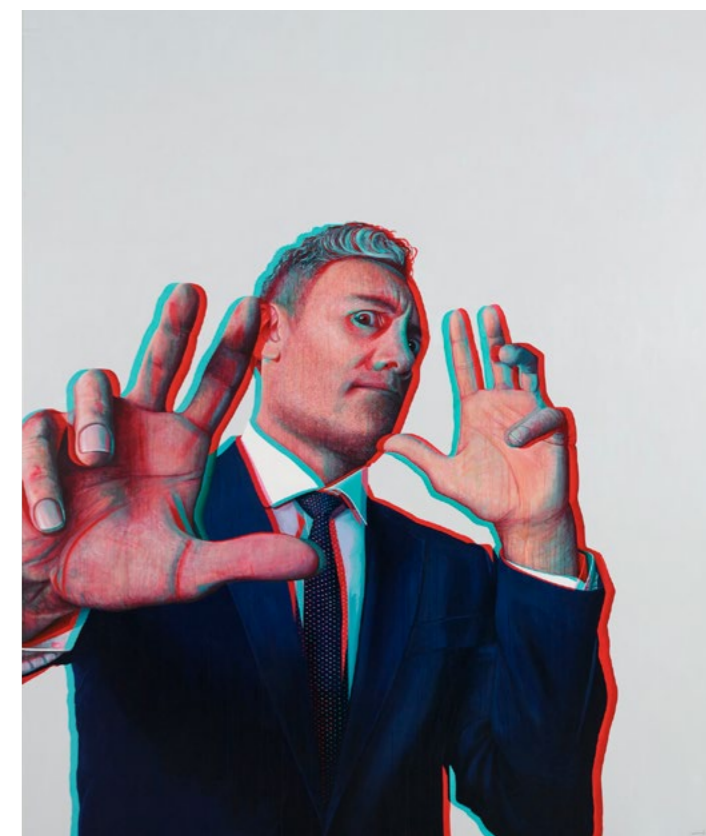
Grafton Regional Gallery  
(17 Dec 2022 – 29 Jan 2023)

Wagga Wagga Art Gallery  
(10 Feb – 26 Mar 2023)

Museum of Art and Culture  
Lake Macquarie (8 Apr – 21 May 2023)

Western Plains Cultural Centre  
(3 Jun – 30 Jul 2023)

Presenting partner



The touring exhibition is an opportunity to see the finalists in the Archibald Prize 2022, including the winner, Blak Douglas's *Moby Dickens*, a portrait of Wiradjuri artist Karla Dickens.

The exhibition is accompanied by a catalogue, *Archibald Prize 2022*, available at tour venues and the Gallery Shop online.

Archibald Prize 2022 finalist, Claus Stangl *Taika Waititi*

## Archibald Prize 2023

Mornington Peninsula Regional Gallery  
(15 Sep – 5 Nov 2023)

Bega Valley Regional Gallery  
(17 Nov 2023 – 7 Jan 2024)

Goulburn Regional Art Gallery  
(19 Jan – 3 Mar 2024)

Hawkesbury Regional Gallery  
(15 Mar – 28 Apr 2024)

Tamworth Regional Gallery  
(10 May – 23 Jun 2024)

Glasshouse Port Macquarie  
(5 Jul – 18 Aug 2024)



This touring exhibition is an opportunity to see the finalists in the Archibald Prize 2023.

Installation view of the Archibald, Wynne and Sulman Prizes 2022 exhibition at the Art Gallery of New South Wales, featuring Archibald Prize finalist Kathrin Longhurst *Irrational*

## Wynne Prize 2023

Bank Art Museum Moree  
(22 Sep – 19 Nov 2023)

Mudgee Arts Precinct  
(1 Dec 2023 – 28 Jan 2024)

New England Regional Art Museum  
(9 Feb – 7 Apr 2024)

Wagga Wagga Art Gallery  
(19 Apr – 16 Jun 2024)



This touring exhibition is an opportunity to see the finalists in the Wynne Prize 2023. It marks the first time Australia's oldest art prize will tour regional New South Wales in the prize's 125-year history.

Installation view of the Archibald, Wynne and Sulman Prizes 2022 exhibition at the Art Gallery of New South Wales, featuring Wynne Prize winner Nicholas Harding *Eora*

This project is proudly supported by the NSW Government through the Blockbusters Funding initiative.



# William Kentridge: I Am Not Me, the Horse Is Not Mine

Gosford Regional Gallery  
(17 Jun – 27 Aug 2023)

Glasshouse Port Macquarie  
(23 Sep – 26 Nov 2023)

Tamworth Regional Gallery  
(8 Dec 2023 – 25 Feb 2024)



William Kentridge emerged as an artist during the apartheid regime in South Africa. Grounded in the violent absurdity of that period in his country's history, his artworks draw connections between art, ideology, history and memory. They reveal the ways in which ideas and images echo across time and between different cultures.

Kentridge's video work *I am not me, the horse is not mine* is among his most ambitious moving-image works and arguably the most significant work by the artist held in an Australian museum collection. It premiered at the Biennale of Sydney in 2008 and was gifted to the Art Gallery of New South Wales by Anita and Luca Belgiorno-Nettis in 2017.

Developed out of research for Kentridge's production of Dmitri Shostakovich's 1928 opera *The nose*, it incorporates stop-motion animation, live action, archival video, and a soundtrack by acclaimed South African composer Philip Miller in a large-scale, eight-screen video installation.

William Kentridge *I am not me, the horse is not mine* 2008 (video still), Art Gallery of New South Wales, donated through the Australian Government's Cultural Gifts Program by Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM 2017

This project is proudly supported by the NSW Government through the Blockbusters Funding initiative.

Philanthropic partner  
Anita Belgiorno-Nettis AM  
and Luca Belgiorno-Nettis AM



# Mervyn Bishop

Blacktown Arts (Jun–Jul 2023)



This exhibition, which has toured since 2018, explores the long and prolific career of Mervyn Bishop, a photographer whose images of culture, politics and people have contributed greatly to an understanding of Australia's history. It comprises works from the Art Gallery of New South Wales collection and a slideshow selected from the artist's personal photographic archive of over 8000 images, the majority of which have never been shown publicly.

The photographs reveal defining moments in Australia's political and social history, personal images of family and friends, and intimate portraits of members of the Aboriginal community. Covering the past 60 years, the exhibition provides a fascinating insight into Bishop's life and work.

Mervyn Bishop *Cousins, Ralph and Jim, Brewarrina* 1966, printed 2008, Art Gallery of New South Wales, purchased under the terms of the Florence Turner Blake Bequest 2008





Aerial view of the Art Gallery of New South Wales' expansion, November 2022.  
photo © Art Gallery of New South Wales, Craig Willoughby



The Art Gallery of New South Wales thanks our partners and sponsors for their generous support of the transformation and expansion of the Art Gallery and our opening program for the new expanded campus.


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Strategic partner




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Leadership partner










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Presenting partners





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












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Sydney Modern Project

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Kazuyo Sejima + Ryue Nishizawa / SANAA

Executive architect:  
Architectus

Builder:  
Richard Crookes Constructions

On Gadigal Country

Art Gallery of  
New South Wales

Open every day 10am–5pm  
Wednesdays until late

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