

1569
le roi Charles IX

ART
EXHIBITIONS
AUSTRALIA





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COVER IMAGE

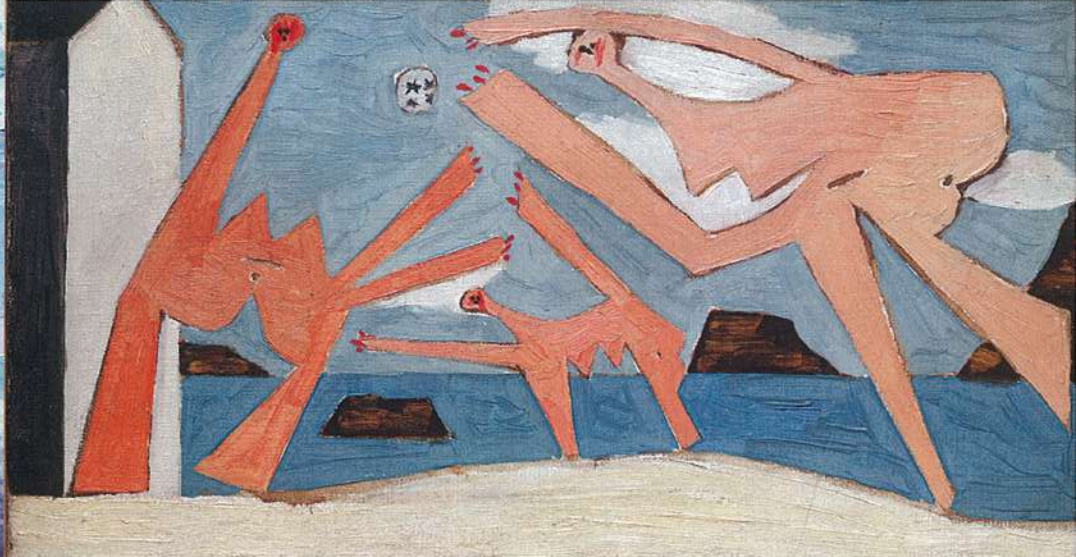
François Clouet, *Portrait of Charles IX*, 1566-1569, (detail), black and red chalk, 33.1 x 22.5 cm, The State Hermitage Museum, St Petersburg

ABOVE RIGHT TO LEFT

J M W Turner, *Sun setting over a Lake*, c.1840, (detail), oil on canvas, 91.1 x 122.6 cm, © Tate, London 2014

Claude Monet, *Waterlilies*, 1914-1917, (detail), oil on canvas, 130.0 x 150.0 cm, Musée Marmottan Monet, Paris

Pablo Picasso, *Bathers Playing with a Beach Ball*, 1928, oil on canvas, 21.7 x 41.2 cm, © Succession Picasso-Gestion droits d'auteur, Musée Picasso, Paris, Photo © RMN-Grand Palais/ René-Gabriel Ojéda, Licensed by Viscopy 2015



Art Exhibitions Australia

A commitment to
quality, collaboration
and culture

"Art Exhibitions Australia is a trusted initiator of exhibitions amongst international museums and collectors and is always a pleasure to work with."

Claude Ruiz-Picasso
Administrator, Picasso Estate

For more than three decades Art Exhibitions Australia (AEA) has contributed to the cultural life of Australia in a sustainable way, largely independent of government funding. Its success is due to three principles: exhibitions of excellence, strong collaborative partnerships and financial viability.

Increasingly, AEA's international museum partners and their national governments view Australia as a gateway to Asia and potential new audiences for their art and culture. The organisation is regarded as well-placed to build strategic partnerships between lenders, venues and corporate sponsors in the Asia-Pacific region due to its long-term investment in fostering cultural relations between Australia and overseas countries. AEA benefits from the experience of its board of directors, each of whom has a wealth of knowledge drawn from years working in the visual arts and private sectors across Australia.

When seeking curators for its exhibitions, AEA turns to the most distinguished scholars in the field. The involvement of international curators working in close collaboration with gallery colleagues has been essential in bringing new scholarship to Australia.

The company is committed to pursuing flexible partnerships that offer mutually beneficial outcomes. It has strong

collaborative arrangements with a wide range of museums, corporate sponsors and government agencies in Australia and internationally.

AEA exhibitions are budgeted to cover costs rather than focus on profits. They are assessed on expected audience numbers, admission fees, the level of sponsorship and access to government-backed insurance. Exhibitions are covered by the Australian Government International Exhibitions Insurance scheme, state government indemnity or commercial insurance.

The company has developed highly specialised skills across a broad range of activities. Chief among these from a lender's point of view is the establishment of professional standards for the handling, packing, transport, security and display of works of art in Australia.

The organisation has been a pioneer in the development of marketing and promotional strategies for large-scale exhibitions. Along the way it has earned the support of a loyal group of sponsors, especially in the automotive, airline, media and hotel industries.

Ultimately, the key to AEA's success lies in its combination of high-quality content, public appeal and strong marketing strategies.



Art for All Giving All for Art

As the principal art exhibition management organisation in Australia, Art Exhibitions Australia has staged international exhibitions in galleries and museums around the nation for more than 30 years.

Since its formation by the Australian Government in 1980 as a non-profit organisation, AEA has worked to bring the best of world art to the Australian community. The company has managed exhibitions on a wide range of subjects and themes borrowing from museums, foreign governments and private lenders in Europe, Asia and America. These include monographic surveys, retrospectives and exhibitions focused on particular artists and important periods in art history.

It has managed major national events that have broadened the scope of the host institutions to reach local and interstate audiences and has piloted new and innovative programmes to engage visitors.

The origins of the company can be traced back to 1975 and the success of the *Modern Masters* exhibition, brought to Australia from the Museum of Modern Art in New York (MoMA) by the Australia Council. This marked the beginning of the modern era of international touring exhibitions in Australia and other major exhibitions soon followed, drawing unprecedented interest from the community and the attention of the art world.

The Australian Government of the day was determined to build on this success and created the International Cultural Corporation of Australia (the precursor to AEA) with the goal of staging major international art and cultural exhibitions in Australia.

From the outset, the company was established to operate at arm's length from government while at the same time benefiting from access to indemnity/insurance through the Australian Government. It was given tax exempt status and funds its ongoing programme with support from the private sector.

AEA's first exhibitions were often staged in conjunction with major government initiatives such as the Commonwealth Heads of Government Meeting in Melbourne in 1981 and the Commonwealth Games in Brisbane the following year. In 1988, the year of Australia's Bicentenary, AEA put together a programme of exhibitions for the national and state art galleries and museums, which toured nationally. The company continues to work with the government to support its international trade and cultural policies: it sent an exhibition to the Olympic Museum in Lausanne for the announcement of the Sydney games and staged *The Age of Sultan Süleyman the Magnificent*, a collection of decorative arts from the



Topkapi Palace Museum, in Australia as part of the 75th anniversary of the landing of Australian troops in Gallipoli. The 20th anniversary of diplomatic relations between Australia and China was marked by *Imperial China: The Living Past*, a touring exhibition of more than 170 antiquities dating from the Neolithic age to the Qing Dynasty. These projects demonstrate the expertise of the organisation and its distinctive role in Australia's cultural life.

Over the years the organisation has developed a reputation for reliability in bringing high quality exhibitions to Australia, working with the business sector on sponsorship, consolidating its overseas network and acting as one of the managers of the initial Australian Government Indemnity scheme.

ABOVE LEFT TO RIGHT

Titian, *The Virgin and Child between Saint Anthony of Padua and Saint Roch*, c.1580, (detail), oil on canvas, 92.0 x 133.0 cm, Museo Nacional del Prado, Madrid

Rembrandt, *Saint Matthew the Evangelist*, 1661, (detail), oil on canvas, 96.0 x 81.0 cm, Musée du Louvre, Paris, Photo © RMN-Grand Palais (Musée du Louvre)/Michel Urtado

Francois Clouet, *Portrait of Charles IX*, 1566-1569, (detail), black and red chalk, 33.1 x 22.5 cm, The State Hermitage Museum, St Petersburg

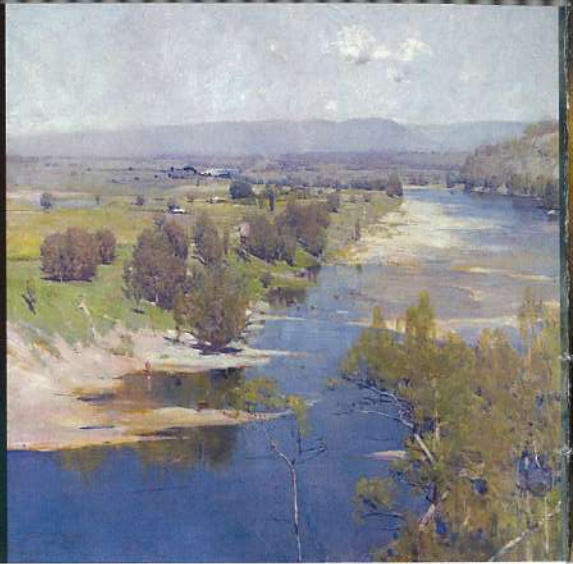
Jacopo Ligozzi, *A chimera*, 1590-1610, (detail), pen and brown ink, and brush and brown ink over black chalk gold paint and white body colour, 32.3 x 42.4 cm, Museo Nacional del Prado, Madrid

Sir Joshua Reynolds, *Cupid Untying the Zone of Venus*, 1788, (detail), oil on canvas, 127.5 x 101.0 cm, Collection of Prince G.A. Potyomkin, St Petersburg, 1792 The State Hermitage Museum, St Petersburg

"I have worked professionally with Art Exhibitions Australia for over 20 years. The quality of their programming, and its delivery, is outstanding. AEA has created a substantial legacy for the cultural life of Australia."

Tony Ellwood

Director, National Gallery of Victoria



Highlights from the Programme

"Art Exhibitions Australia organises extraordinary exhibitions at the highest level of quality. They have placed Australian museums on the map of international venues for exhibitions of great distinction."

Gary Tinterow

Director, The Museum of Fine Arts, Houston

The Entombed Warriors Qin Shihuang Terracotta Warriors and Horses, 1982

Australia was invited to tour a collection of the Qin Shihuang Terracotta Army from Xian in advance of its debut in the United Kingdom and USA. This major archaeological exhibition was among the first major exhibitions to tour abroad after the Cultural Revolution and had great cultural and political significance for both countries. *The Entombed Warriors* marked the 10th anniversary of the opening of diplomatic relations between Australia and the People's Republic of China. It attracted a large, new audience for Asian art in Australia and sparked an interest that has continued to grow.

Organising institution:
Art Gallery of New South Wales

**National Gallery of Victoria
Art Gallery of New South Wales
Queensland Art Gallery
Art Gallery of South Australia
Art Gallery of Western Australia
National Gallery of Australia**

Golden Summers: Heidelberg and Beyond, 1985

An exhibition of more than 150 Australian impressionist paintings curated by the National Gallery of Victoria, *Golden Summers* toured Australia to popular acclaim and is remembered as a benchmark project. It celebrated the years from 1885 until shortly after the turn of the century. This was a period when Australian artists helped define the national identity by painting sunny landscapes, beach scenes, cities and everyday Australian experiences as plein air realist scenes of home. It focused on Tom Roberts, Arthur Streeton, Charles Conder and Frederick McCubbin amongst its 30 artists.

Organising institution:
National Gallery of Victoria

**National Gallery of Victoria
Art Gallery of New South Wales
Art Gallery of South Australia
Art Gallery of Western Australia**

ABOVE LEFT TO RIGHT

Cavalry Horse, (detail), 172 x 203 cm, Excavated in 1977 from Pit No 2 Shaanxi Provincial Museum, Xian

Kneeling Crossbowman, (detail), Height 122 cm, Excavated in 1977 from Pit No 2 Shaanxi Museum of Qin Dynasty Terracotta Warriors and Horses, Lintong

Arthur Streeton, Australian, 1867-1943, worked in England 1897-1919, *The purple noon's transparent might*, 1896, oil on canvas, 123.0 x 123.0 cm, National Gallery of Victoria, Melbourne, Purchased 1896



Bicentenary Programme, 1988

In 1988 Art Exhibitions Australia was commissioned to undertake a series of seven exhibitions as part of the Australian Bicentennial arts programme which marked the arrival of the First Fleet in Sydney. The core exhibitions were funded by the Australian Bicentenary Authority and toured extensively to the state and territory galleries and museums. The exhibitions included as part of the programme touring to 29 venues were:

Ancient Macedonia; Gold of the Pharaohs; Terra Australis: The Furthest Shore; First Impressions: The British Discovery of Australia; The Great Australian Art Exhibition 1788-1988; Masterpieces from the Hermitage, Leningrad: Western European Art of the 15th-20th Centuries and Shipwreck! Discoveries from Our Earliest Shipwrecks - 1622-1797.

Gold of the Pharaohs, 1988

Based on the 1929 Montet excavations of the Royal Tombs at Tanis, the exhibition was staged in association with the Egyptian Antiquities Organisation and the Museum of Victoria to coincide with Expo '88 in Brisbane. It had an extended tour around the country over a period of ten months. Its attendance record at the Art Gallery of New South Wales remained unbroken until *Picasso: Masterpieces: from the Musée National Picasso, Paris* in 2011.

Organising institution:
Museum of Victoria

Queensland Art Gallery
Art Gallery of Western Australia
Art Gallery of New South Wales
Museum of Victoria

Rembrandt: A Genius and His Impact, 1997-98

In its second decade, AEA began to focus on a number of monographic exhibitions aimed at a committed art audience as well as appealing to the general public. Exhibitions such as *Van Gogh: His Sources, Genius and Influence* (1993), *Renoir: Master Impressionist* (1994), *Matisse* (1995) and *Rembrandt: A Genius and His Impact* were undertaken jointly with museum partners, with the company bearing the entire financial risk. The most ambitious exhibition then undertaken by AEA, the Rembrandt exhibition, presented this towering figure in all aspects of his oeuvre and examined the enduring impact of his teaching on his pupils and followers. Curated by Dr Albert Blankert and shown in Melbourne and Canberra, it comprised 122 works of the highest quality from 58 lenders. The involvement of members of the Rembrandt Research Project in The Netherlands was an essential aspect of the project.

Organising institution:
National Gallery of Victoria

National Gallery of Victoria
National Gallery of Australia

ABOVE LEFT TO RIGHT

Antonio Allegri Correggio, *Portrait of a Lady*, 1518-1519, (detail), oil on canvas, 103.0 x 87.5 cm, The State Hermitage Museum, St Petersburg

Funery Mask Gold, lapis lazuli and glass, Height 48 cm, From the Burial of Psusennes Egyptian Museum

Rembrandt, *A Man in Armour*, 1655, (detail), oil on canvas, 137.5 x 104.5 cm, © CSG CIC Glasgow Museums and Libraries Collections



Highlights from the Programme (cont)

The Impressionists: Masterpieces from the Musée d'Orsay, 2004

This exhibition was the first initiative for the *Melbourne Winter Masterpieces* series.

It comprised more than 90 masterworks from the extensive Impressionist collection of the Musée d'Orsay in Paris and was curated by Caroline Mathieu, a senior curator of the Museum. It was of a quality not seen in Australia before and included major paintings by Manet, Monet, van Gogh, Renoir, Degas and Cézanne. The exhibition attracted a significant national audience and expanded the cultural profile of the State of Victoria.

Organising institutions:
**Musée d'Orsay and
National Gallery of Victoria**
National Gallery of Victoria



Picasso: Masterpieces from the Musée National Picasso, Paris, 2011-12

AEA joined with the Art Gallery of New South Wales in Sydney, one of the company's earliest partners, to stage its 41st exhibition in this state. This landmark exhibition, curated by Anne Baldassari, Director of the Musée Picasso whose collection was formed from the artist's estate, comprised more than 150 paintings, sculptures and drawings by the artist, and attracted the largest audience for a touring exhibition at the gallery. The Australian showing was part of an international tour to raise funds for the refurbishment of the Musée Picasso at Hôtel Salé, Paris.

Organising institutions:
**Musée Picasso and
Art Gallery of New South Wales**
Art Gallery of New South Wales

ABOVE LEFT TO RIGHT

Vincent van Gogh, *Starry Night over the Rhône*, 1888-1889, (detail), oil on canvas, 72.5 x 92.0 cm, Musée d'Orsay, Paris, Photo © RMN-Grand Palais (Musée d'Orsay)/Hervé Lewandowski
Pablo Picasso, *The Goat*, 1950, bronze, 120.5 x 72.0 x 144.0 cm, © Succession Picasso - Gestion droits d'auteur Musée Picasso, Paris, Photo © RMN-Grand Palais/Droits réservés, Licensed by Viscopy 2015



Matisse: Drawing Life, 2011

Matisse: Drawing Life included more than 300 drawings, prints and illustrated books by the artist, and provided a unique insight into his drawing practice. Claude Duthuit, grandson of the artist, and his wife Barbara Dauphin-Duthuit, initiated this major exhibition dedicated to Matisse for Brisbane. They suggested that it focus on the key role played by drawing, a medium crucial to understanding Henri Matisse's oeuvre.

Organising institutions:

**Bibliothèque nationale de France and
Queensland Art Gallery/Gallery of Modern Art
Queensland Art Gallery/Gallery of Modern Art**



Turner from the Tate: The Making of a Master, 2013

This major exhibition of paintings and watercolours by the great British master, J M W Turner, was curated by Turner specialist Ian Warrell, and was made available to Australia for two venues before travelling on to Japan. The exhibition was strongly supported by the South Australian Government and was the impetus for increased funding to the cultural institutions in South Australia. It was then shown at the National Gallery of Australia as part of the celebrations for the Centenary of Canberra.

Organising institutions:

Tate Gallery and Art Gallery of South Australia

**Art Gallery of South Australia
National Gallery of Australia**



Italian Masterpieces from Spain's Royal Court, Museo del Prado, 2014

A selection of 70 paintings and 30 drawings on loan from the museum's permanent collections, it examined the Spanish Court's fascination with Italian High Renaissance and Baroque art. It included major works by artists from Raphael and Correggio to Giaquinto and Tiepolo and, most memorably, five paintings by Titian. This was the second in a series of important exhibitions undertaken with the Museo del Prado in Madrid and is the most significant exhibition of Old Masters to be shown in Australia.

Organising institutions:

Museo del Prado and National Gallery of Victoria

National Gallery of Victoria

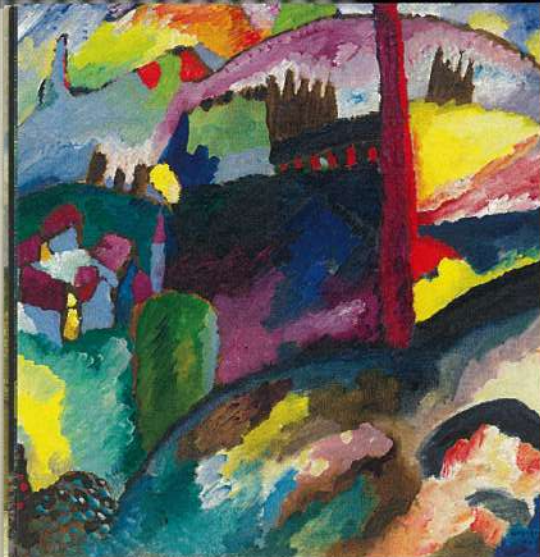
A complete list of AEA exhibitions is on page 16.

ABOVE LEFT TO RIGHT

Henri Matisse, *Bust of a young woman*, 1935-1936, pen and ink on paper, 25.0 x 21.6 cm, The State Hermitage Museum, St Petersburg

J M W Turner, *Peace - Burial at Sea*, exhibited Royal Academy, 1842, oil on canvas, 87.0 x 86.7 cm, © Tate, London, 2014

Raphael, *Holy Family with St John or Madonna of the Rose*, c.1517, (detail), oil on canvas, 103.0 x 84.0 cm, Museo Nacional del Prado, Madrid



Inspiration and Influence: building gallery relationships

"We knew we were in safe hands and our faith in AEA has been amply rewarded. Carol Henry and her team looked after all aspects of the Turner exhibition in Australia with the utmost professionalism and worked tirelessly with us and our institutional partners to maximise its public impact and critical success."

Sir Nicholas Serota
Director, Tate

ABOVE LEFT TO RIGHT
Vasily Kandinsky, *Landscape with Factory Chimney*, 1910, (detail), oil on canvas, 66.2 x 82.0 cm, Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Collection, By gift, 41,504
J M W Turner, *Venice, the Bridge of Sighs*, exhibited Royal Academy 1840, (detail), oil on canvas, 68.6 x 91.4 cm, © Tate, London 2014

For more than three decades AEA has worked with all the major galleries in Australia to bring exhibitions of international standing to the Australian public. Partnerships with the country's oldest and most established galleries extend over many decades and multiple exhibitions. The company has also been instrumental in opening doors for new art initiatives in Australia.

The current chief executive, Carol Henry was appointed in 2001 as negotiations began with the National Gallery of Victoria to create a programme of outstanding annual exhibitions under the banner *Melbourne Winter Masterpieces*.

The Impressionists: Masterpieces from the Musée d'Orsay, *Dutch Masters from the Rijksmuseum*, *Amsterdam and Picasso: Love & War 1935-1945* were part of a deliberate strategy by the Victorian Government to expand the cultural profile of Melbourne, attract a significant national audience and have a positive impact on the state economy. This collaborative model has since been emulated by other states to great effect.

AEA was an early supporter of the Queensland Art Gallery/Gallery of Modern Art, collaborating on six major exhibitions over six years from 2008 to 2013, including *Picasso and his Collection*, *Valentino Retrospective: Past/Present/Future* and *Matisse: Drawing Life*. These broke new

ground, both in quality and audience engagement, most notably drawing young visitors.

The 2013 exhibition *Turner from the Tate: The Making of a Master* featured more than 100 works, some of which were being exhibited for the first time. It revitalised the Art Gallery of South Australia before transferring to the National Gallery of Australia. The company also organised *Fashion Icons: Masterpieces from the Musée des Arts Décoratifs, Paris* at the Art Gallery of South Australia in late 2014.

AEA is an engaged participant in unfolding ideas for exhibitions from the time of their conception and has many years of experience in budgeting, insurance, registration and conservation, logistics, marketing, promotion and sponsorship.

In recent years multi-venue touring exhibitions have given way to single-venue exhibitions, often supported by state governments and marketed Australia-wide. This reduces the loan period, making it easier for lenders to support temporary exhibitions. Australian audiences have embraced the cultural tourism trend and will travel to view a diverse range of exhibitions.

AEA has worked with small regional museums and libraries as well as major art galleries for more than three decades, reaching the community in far-flung places as well as in the major capitals.



Partnerships and their Rewards

"I cannot be more grateful to you and your entire team for all the attention received. I feel you have opened a new door for the Prado in Australia."

Miguel Zugaza

Director, Museo Nacional del Prado

AEA was established by the Australian government with a brief to encourage interest in supporting a national programme of major exhibitions and foster positive relationships with the business sector. As one of the few significant arts bodies in Australia not dependent on government funding, sponsorship has been a crucial ingredient to the viability of the company.

Over the years AEA has built and maintained many enduring partnerships with local and international high-end companies in an increasingly competitive market. The company has raised more than \$75 million for its national programme through corporate sponsorship.

The organisation takes great care in matching the interests of sponsors to particular exhibitions and to cities where they have an identity and a role to play in the community.

The contributions made by sponsors take many forms including direct financial support, international travel, media coverage, marketing strategies and accommodation. Media support has been a key factor in increasing audiences for exhibitions as well as raising the profile of sponsors. News Corp Australia and the Seven Network have worked with AEA for several decades and set new standards for engaged journalism.

Two of AEA's long-term corporate partners have received national recognition for their contribution to the arts:

- Mazda Australia was the winner of the 2013 NSW and ACT Creative Partnerships Partnering Award. It has been the major sponsor of AEA since 1994, spanning more than 17 exhibitions.
- Singapore Airlines was the 2005 winner of the Australian Business Arts Partnership of the Year and Bytecraft Commitment Awards. The airline has been a Principal Donor of AEA since 1988 and contributed to the success of more than 35 exhibitions, beginning with *Gold of the Pharaohs*.

The success of the company's partnerships with all its sponsors is due to an alignment of interests and values that has been nurtured over time. Its corporate partners are engaged participants in the national programme and have given the public extended access to AEA's exhibitions through digital platforms and social media. Sponsors experience a high level of satisfaction from their involvement giving them new perspectives on how they can give back to the community.

A full list of sponsors can be found on page 22.

ABOVE LEFT TO RIGHT

Johannes Vermeer, *The Love Letter*, c. 1669-1670, (detail), oil on canvas, 44.0 x 38.5 cm, Rijksmuseum, Amsterdam

Francisco de Goya, *The Pottery Vendor*, 1778-1779, (detail), oil on canvas, 259.0 x 220.0 cm, Museo Nacional del Prado, Madrid

Marcus Gheeraerts the Younger, *Catherine Killigrew, Lady Jermyn*, 1614, (detail), oil on panel, 78.1 x 58.4 cm, Yale Center for British Art, Paul Mellon Collection



A Foundation for Culture

"One of the aspects of AEA's work which is perhaps less apparent to the public has to do with the outstanding level of commitment they show to the care of the objects which are entrusted to them. Questions of transport, handling and display are critical issues when considering any loan, perhaps more so when contemplating the great distances and climatic changes typically encountered when lending to Australia. They have demonstrated a seriousness of purpose in these matters through their understanding and conscientious work on insurance and indemnity, or their sponsorship of transport-related scientific research.

Perhaps just as important, however, are the longstanding relationships they have cultivated and maintained with transport agents, registrars, and technical staff from museums across Australia and beyond – all of which inspire confidence in the professionalism of the technical organisation of the exhibitions with which they are involved."

Larry Keith

Head of Conservation and Keeper, National Gallery London

The Australian International Cultural Foundation (the Foundation) was established in 1987 to contribute to the cultural life of Australia. It supports the initiatives of AEA, is an advocate for its projects and assists in giving the organisation a distinctive place and role in the Australian community.

The Foundation, which is a controlled entity of AEA, plays a unique role in fostering education and appreciation of the visual arts in Australia. On AEA's 25th anniversary, the Foundation distributed \$1 million to national and state galleries to support their exhibitions.

In 1994, the Foundation set up its Visiting Scholars Programme. Eminent scholars and museum specialists brought to Australia by the Foundation – most of whom are visiting for the first time – form lasting and invaluable bonds with their gallery counterparts here. The 2005 exhibition *Pissarro: The First Impressionist* at the Art Gallery of New South Wales, for example, was the direct result of the Foundation's invitation to Joachim Pissarro, great-grandson of the artist.



- 1994 **Prof Dr Henk van Os** Director, Rijksmuseum, Amsterdam
- 1996 **Prof Egbert Haverkamp-Begemann** Institute of Fine Arts, New York University
Prof Dr Mikhail Piotrovsky Director, State Hermitage Museum, St Petersburg
- 1997 **Dr Albert Blankert** Art Historian and Rembrandt scholar
Prof Dr Ernst van der Wetering Head, Rembrandt Research Project
Dr Walter Liedtke Curator of Dutch and Flemish Paintings, The Metropolitan Museum of Art, New York
- 1999 **Dr Joachim Pissarro** Seymour H. Knox Jr. Curator of European and Contemporary Art, Yale University Art Gallery
- 2000 **Dr Phillip Conisbee** Senior Curator of European Paintings, National Gallery of Art, Washington D.C.
Dr Faya Causey Associate Dean, Center for the Advanced Study of the Visual Arts, National Gallery of Art, Washington DC
- 2004 **Dr Timothy Potts** Director, Kimbell Art Museum, Fort Worth
David Jaffé Senior Curator, National Gallery, London
- 2005 **Dr Michel l'Hour** Director of the Department of Underwater Archaeological Research, French Ministry of Culture and Communication, Director of Brunei Excavation
- 2006 **Prof Dr Ronald de Leeuw** Director, Rijksmuseum, Amsterdam
- 2008 **Neil MacGregor** Director, The British Museum
- 2009 **Dr Mahrukh Tarapor** International Consultant
Ute Collinet Secretary of the Bizot group and former Secretary General, Réunion des Musées Nationaux, France
- 2011 **Gary Tinterow** Engelhard Chairman of Nineteenth-century Modern and Contemporary Art, The Metropolitan Museum of Art, New York
- 2013 **Sebastián Allard** Director, Department of Paintings, Musée du Louvre
- 2016 **Sebastián Allard** Director, Department of Paintings, Musée du Louvre

ABOVE LEFT TO RIGHT

Diego Velázquez, *Mars*, c.1638, (detail), oil on canvas, 179.0 x 95.0 cm, Museo Nacional del Prado, Madrid

Édouard Manet, *The balcony*, 1868-1869, (detail), Musée d'Orsay, Paris, Photo © RMN-Grand Palais (Musée d'Orsay)/Hervé Lewandowski

Paul Gauguin, (1848-1903), *The Seed of the Areoi (Te aa no areois)*, 1892, (detail), New York, Museum of Modern Art (MoMA), oil on burlap, 92.1 x 72.1 cm, The William S. Paley Collection Digital Image © 2015, The Museum of Modern Art, New York/© Photo Scala, Florence

Vincent van Gogh, *Van Gogh's Chair*, 1888-1889, (detail), oil on canvas, 91.8 x 73.0 cm, © The National Gallery, London, bought Courtauld Fund, 1924

Henri Matisse, *Decorative figure on an ornamental ground*, 1925-1926, oil on canvas, 130.0 x 98.0 cm, © Succession H. Matisse Paris, Centre Pompidou, Musée national d'art moderne-Centre de création industrielle, Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais/Philippe Migeat

Michel Witz the Younger, *Black and White Three-quarter Armour for a Nobleman*, c.1550, (detail), iron and leather, Joanneum Graz, Landeszeughaus, 1414

"Art Exhibitions Australia's support in launching *Turner from the Tate* in Adelaide had a cultural and economic impact far beyond the Art Gallery of South Australia's walls, with more than 40 per cent of visitors travelling from overseas, interstate or regional South Australia.

The South Australian Government looks forward to building on our successful partnership with future exhibitions of international standing."

The Hon Jay Weatherill MP
Premier of South Australia



Exhibitions

ABOVE LEFT TO RIGHT

Mythical animal, bronze inlaid with silver, Warring States, 40.5 x 24.6 cm, Hebei Provincial Archaeological Studies Institute

Kala Armband Early 10th century, gold clay and bronze, 19.5 x 14.4 cm, National Museum, Jakarta, Photo © RMN-Grand Palais/Hervé Lewandowski

Ceremonial Helmet, Turkey, Istanbul, sixteenth century steel, inlaid with gold, embossed, engraved, set with rubies, turquoise and amethysts(?) 28.0 x 23.5cm, Istanbul, Topkapi Sarayı Müzesi

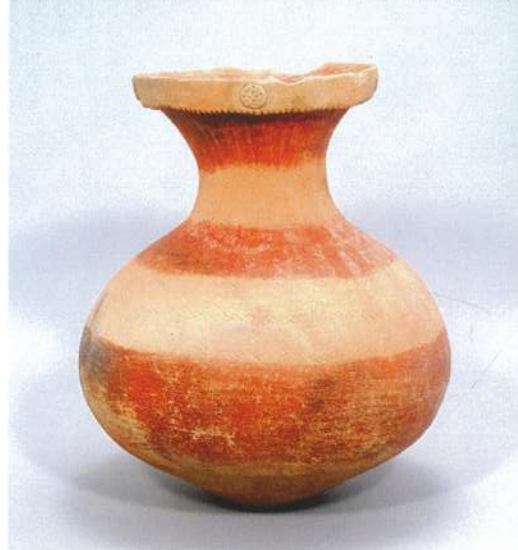
Man's wedding necklace, South India, Tamilnadu, late 19th century gold pendant and fixtures with rudraksha beads, 40.0 x 20.0 cm, Inv 2504-102, © Musée Barbier-Mueller, Photo Studio Ferrazzini Bouchet

Sengai Gibon, (detail), Calligraphy (Buiji) Kakemono, ink on paper, 36.0 x 21.0cm, Idemitsu Museum of Arts

Jar, Yayoi type, 2nd-3rd century AD, unglazed earthenware, height 38.5cm x diam. 33.5cm, Idemitsu Museum of Arts

Dagger and scabbard, Turkey, Ottoman period, 16th century. Probably made by Mehmed ibn 'Imād, jade, steel, gold, rubies, diamonds, niello, Length 33.4 cm, Courtesy of the Furusiyya Art Foundation, Photograph: © Noël Adams

- 2018 Pioneers of Modern Art from the State Hermitage Museum
Colours of Impressionism: Masterpieces from the Musée d'Orsay
- 2017 Van Gogh and the Seasons
- 2016 Degas: A New Vision
Whistler's Mother
- 2015 Masterpieces from the Hermitage: The Legacy of Catherine the Great
- 2014 Fashion Icons: Masterpieces from the Musée des Arts Décoratifs, Paris
Italian Masterpieces from Spain's Royal Court, Museo del Prado
- 2013 Monet's Garden: The Musée Marmottan Monet, Paris
Turner from the Tate: The Making of a Master
- 2012 Portrait of Spain: Masterpieces from the Prado
Modern Woman: Daughters & Lovers 1850–1918,
Drawings from the Musée d'Orsay, Paris
Travelling the Silk Road: Ancient Pathway to the Modern World
- 2011 Picasso: Masterpieces from the Musée National Picasso, Paris
Matisse: Drawing Life
- 2010 Valentino Retrospective: Past/Present/Future
Life Death & Magic: 2000 Years of Southeast Asian Ancestral Art (Sponsor)
- 2009 Water: H2O = Life
American Impressionism & Realism: A Landmark Exhibition from the Met
The Golden Journey: Japanese art from Australian collections (Sponsor)
- 2008 Picasso & His Collection
Darwin
- 2007 Egyptian Antiquities from the Louvre: Journey to the Afterlife
Australian Impressionism (Sponsor)
- 2006 Picasso: Love & War 1935–1945
Cook's Pacific Encounters – Georg-August University of Göttingen
5th Asia-Pacific Triennial of Contemporary Art (Sponsor)
- 2005 Dutch Masters from the Rijksmuseum, Amsterdam
An Australian View: Art from the ANZ Collection



- 2004** The Impressionists: Masterpieces from the Musée d'Orsay
2003 Lost for 500 years: Sunken Treasures of Brunei Darussalam
 John Glover and the Colonial Picturesque
2002 Treasures from the World's Great Libraries
2001 Renoir to Picasso: Masterpieces from the Musée de l'Orangerie, Paris
 Gold and Civilisation
 Australia's Lost Kingdoms
 To Mars and Beyond: Search for the Origins of Life
1999 Indonesian Gold: Treasures from the National Museum, Jakarta
 The Memorial: A Masterpiece of Aboriginal Art
1998 Imperial Austria: Treasures of Art, Arms and Armour from the State of Styria
 This Other Eden: British Paintings from the Paul Mellon Collection at Yale
1997 Rembrandt: A Genius and His Impact
1996 The William S. Paley Collection: Masterpieces from The Museum of Modern Art
 Tom Roberts
1995 Matisse
1994 Renoir: Master Impressionist
1993 Van Gogh: His Sources, Genius and Influence
1992 Secret Treasures of Russia
 Uncommon Australians: Towards an Australian Portrait Gallery
 Imperial China: The Living Past
1990 Flowers and Nature: Brueghel to Van Gogh
 The Age of Sultan Süleyman the Magnificent
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 Taonga Maori: Treasures of the New Zealand Maori People
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 First Impressions: The British Discovery of Australia
 The Great Australian Art Exhibition 1788-1988
 Terra Australis: The Furthest Shore
 Gold of the Pharaohs
 Ancient Macedonia
1987 Sidney Nolan - Landscapes and Legends
1986 Devils, Drugs and Doctors: A Wellcome History of Medicine
 America - Art and the West
1985 Pop Art 1955-70
 Turner Abroad: Europe through the Eyes of the English Master
 Claude Monet - Painter of Light
 Golden Summers - Heidelberg and Beyond
1984 Leonardo da Vinci Nature Studies from the Royal Library at Windsor Castle
 Picasso
 Philip Guston - The Late Works
 The Moderns from the Solomon R Guggenheim Museum
1983 Mood and Moment - A Century of Australian Landscape
1982 Vasily Kandinsky (1866-1944) A Selection from the Solomon R. Guggenheim Museum and the Hila von Rebay Foundation
 Japan - Masterpieces from the Idemitsu Collection
 Leonardo da Vinci Anatomical Drawings from the Royal Library at Windsor Castle
 Costumes, Masks and Jewellery of the Commonwealth
 Commonwealth in Focus: 130 years of Photographic History
 The Entombed Warriors: Qin Shihuang Terracotta Warriors and Horses
1981 The Australia Exhibition - Commonwealth Heads of Government Meeting
 Chinese paintings of the Ming and Qing Dynasties 14th-20th Centuries
 Fabulous Fashion 1907-1967
 Australian Pictorial Photography
 Chinese Landscape Photography
1980 Aboriginal Art to Hong Kong



Lenders to Exhibitions

ABOVE LEFT TO RIGHT

Sidney Nolan, *Stringybark Creek*, 1947, (detail), enamel paint on composition board, 90.7 x 121.5 cm, National Gallery of Australia, Canberra Gift of Sunday Reed 1977

John Glover, *Patterdale landscape with cattle*, c.1833, (detail), oil on canvas, 76.8 x 114.6 cm, National Gallery of Australia, Canberra and the National Library of Australia, Canberra Rex Nan Kivell Collection

Claude Lorrain, *Landscape with Rest of the Flight to Egypt (Midday)*, 1666, (detail), oil on canvas, 75.0 x 100.0 cm, The State Hermitage Museum, St Petersburg

Claude Joseph Vernet, *Roman landscape at sunset*, 1781-1782, (detail), oil on canvas, 55.0 x 57.0 cm, Museo Nacional del Prado, Madrid

Albert Bierstadt, *Rocky Mountains, "Lander's Peak"*, 1863, (detail), oil on linen, 110.8 x 90.2 cm, Harvard Art Museums/Fogg Museum, Bequest of Mrs. William Hayes Fogg, (1895.698), Photo: Imaging Department © President and Fellows of Harvard College

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New South Wales Legislative Council, Sydney
Newcastle Art Gallery
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Nolan Gallery, Canberra
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Opera Australia, Sydney
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The Ian Potter Museum of Art, University of
Melbourne



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Tianjin Art Museum
Xi'an Municipal Bureau of Cultural Relics and
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Zhejiang Provincial Museum
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Statens Museum for Kunst, Copenhagen

FINLAND

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Albert Einstein Archives - Hebrew University
 of Jerusalem
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Johann Joseph Zoffany, *The Gore Family with George 3rd Earl Cowper*, c. 1775, (detail), oil on canvas, 78.7 x 97.8 cm, Yale Center for British Art, Paul Mellon Collection

Peter Lely, *Diana Kirke, later Countess of Oxford*, c. 1665, (detail), oil on canvas, 132.1 x 104.1 cm, Yale Center for British Art, Paul Mellon Collection

Sir Joshua Reynolds, *Miss Mary Hickey*, c. 1770, (detail), oil on canvas, 76.7 x 63.7 cm, Yale Center for British Art, Paul Mellon Collection

Auguste Renoir, *Dance in the country*, 1882-1883, (detail), oil on canvas, 180.0 x 90.0 cm, Musée d'Orsay, Paris, Photo © RMN-Grand Palais (Musée d'Orsay)/Hervé Lewandowski

Paul Cézanne, *The card players*, c. 1890-1895, (detail), oil on canvas, 47.5 x 57.0 cm, Musée d'Orsay, Paris, Photo © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt

Robert Henri, *Dutch Girl in White*, 1907, (detail), oil on canvas, 61.0 x 50.8 cm, Arthur Hoppock Hearn Fund, 1950 Metropolitan Museum of Art, New York



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 David Lichtenstein
 Los Angeles County Museum of Art, California
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ABOVE LEFT TO RIGHT

Marsden Hartley, *Indian Composition*, 1914, (detail), oil on
 canvas, 119.7 x 119.4cm, The Frances Lehman Loeb Art Center
 Vassar College Art Gallery, Poughkeepsie, New York

Roy Lichtenstein, (1923-1997) *Drowning Girl*, 1963, (detail), New
 York, Museum of Modern Art (MoMA), oil and synthetic polymer
 paint on canvas, 171.6 x 169.5 cm, Philip Johnson Fund and gift
 of Mr. and Mrs. Bagley Wright (Acc. no. 685.1971) Digital image
 © 2015, The Museum of Modern Art, New York/© Photo Scala,
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Jasper Johns, *Target*, 1958, oil and collage on canvas, 91.44 x
 91.44 cm, © Jasper Johns/VAGA Licensed by Viscopy 2015

Andy Warhol, (1928-1987), *Liz*, 1963, (detail), London, Private
 collection synthetic polymer and silkscreen inks on canvas,
 109.2x101.6 cm, © 2015, Christie's Images, London/© Photo
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Philip Guston, (1913-1980), *The Street*, 1977, (detail), New York,
 Metropolitan Museum of Art oil on canvas, 175.3 x 281.9 cm,
 Purchase, Lila Acheson Wallace and Mr and Mrs Andrew Saul
 Gifts Gift of George A. Hearn, by exchange, and Arthur Hoppock
 Hearn Fund, 1983 (1983.457) Arthur Hoppock Hearn Fund,
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ABOVE
Ramingining artists, Ramingining, Northern Territory, Australia
 The Aboriginal Memorial, 1987-1988, (detail), (installation of 200
 hollow log bone coffins) natural earth pigments on wood (height
 irregular), 327.0 cm, National Gallery of Australia, Canberra
 Purchased with the assistance of funds from National Gallery
 admission charge and commissioned in 1987



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ABOVE

Frédéric Bazille, *Family reunion*, 1867, (detail), reworked 1869,

oil on canvas, 152.0 cm x 227.0 cm, Musée d'Orsay, Paris,

Photo © RMN-Hervé Lewandowski

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