Lecture summary:

In 2011 the John Kaldor Family Gallery opened at the Art Gallery of New South Wales in conjunction with the announcement of an extraordinary gift of international art dating from the 1960s until now, the most important and most valuable public gift of art in Australian history. The collection was transformative - together with the AGNSW’s existing collection it has enabled an exceptional representation of international American and European art of the late 20th century in Sydney. John Kaldor is now in his sixth decade of collecting avant-garde art and this lecture will explore how from his base in Sydney he engaged with some of the most advanced international artists and art movements of the late 20th century and how building his collection lead to his staging the internationally known Kaldor Public Art Projects. This lecture will also look at how John Kaldor lived with his art collection, before he and his family gave it all away.

Slide list:

All works are part of the John Kaldor Family Collection at the Art Gallery of New South Wales unless otherwise stated.

1. John Kaldor in 1975, portrait by Lewis Morley, gelatin silver photograph, 33.9 x 22.2 cm, National Portrait Gallery, Canberra
2. Roy Lichtenstein Peanut butter cup 1962, oil on canvas, 35.5 cm x 35.5 cm, John Kaldor and Naomi Milgrom collection
5. Robert Rauschenberg Dylaby 1962, oil on rubber tyre with packing case timber with iron nails, 62.2 x 55.9 x 33 cm
7. Left: Robert Rauschenberg Nugget 1976 from the series Jammer, fabric, bamboo pole, string, tin cans, 247 x 173 x 66 cm; centre: Air ration winter glut 1987 riveted metal parts, 120 x 159 x 33 cms, right: Yellow visor glut 1989, rivted metal parts, 147 x 126 x 25.5 cm
9. Christo and Jeanne-Claude Package 1967, polyethylene, fabric, rope, staples, 14 x 45 x 28 cm


12. Christo and Jeanne Claude, *Two wrapped trees* 1969, two Eucalyptus trees, polyethylene, tarpaulin, rope, 91 x 950 x 91 cm and 91 x 518 x 45.5 cm, on display at the AGNSW in the inaugural hang of the John Kaldor Family Gallery in 2011.


14. Frank Stella Untitled 1965, synthetic polymer paint on canvas, 160 x 320.5 x 7.7 cm.

15. Carl Andre *Steel-copper plain* 1969, steel and copper, 36 units: 1 x 30.5 x 30.5 cm each; 1 x 183.5 x 183.5 overall installed.

16. Donald Judd Untitled 1975, Douglas Fir plywood in six units, 30.5 x 61 x 35.5 cms each; 30.5 x 518.5 x 35.5 cm installed.

17. Sol LeWitt *Wall drawing #337: Two part drawing*. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts. 1st part: Lines in four directions, one direction in each quarter. 2nd part: Lines in four directions, superimposed progressively 1971, pencil, dimensions variable; Sol LeWitt, *Wall drawing #338: Two part drawing*. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts. 1st part: Lines in four directions, one direction in each quarter. 2nd part: Lines in four directions, superimposed progressively 1971, pencil, dimensions variable.


22. Sol LeWitt, *Wall drawing #1091: arcs, circles and bands (room)* 2003, synthetic polymer paint, painted room on four walls, 200 x 1600 cm approx.


25. Richard Long *Stone line* 1977 blue metal stone, dimensions variable, installed at the AGNSW as part of Long’s 1977 Kaldor Art Project.


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31. Charlotte Moorman performing on *TV Cello*, AGNSW, 1976, videoed by Nam June Paik; Nam June Paik *TV Cello*, 1976, transparent synthetic polymer resin, television monitors, video tape abd player, wood, mixed media, 170 x 92 x 95 cm installed,

32. Nam June Paik *TV Buddha* 1976, television monitor, video camera, painted wooden Buddha, tripod, plinth, dimensions variable, AGNSW 2011

33. Nam June Paik *TV Buddha* 1976, John Kaldor home 2011

34. Bernd and Hilla Becher *Framework houses* 1959-1971,15 gelatin silver photographs, 40 x 30.5 cm each

35. Thomas Struth *Stanze di Raffaello II* 1990, type c photograph, 125 x 171 cm image

36. Andreas Gursky *Chicago Mercantile Exchange* 1997, type c photograph, 144 x 207.5 cm image

37. Thomas Demand *Gangway* 2001, type c photograph, 225 x 180 cm

38. Richard Prince Untitled (cowboy) 1980-89 Ektacolour photograph, 181.5 x 271.5 cm image


40. Francis Alys *Three men in cravats triptych* 1995, a – oil on board, 30 x 21.2 x 1.4 cm; b – enamel on metal, 122 x 92 x 2 cm; c – enamel on metal, 65 x 80.5 x 6 cm

41. Ugo Rondinone: back: *what do you want?* 2002, wood, mirror, plaster, speakers, sound, 429 x 650 x 5cm; front: *if there were anywhere but desert? wednesday* 2000, fibreglass, paint, clothing, 52.5 x 212 x 92 cm

42. Ugo Rondinone *what do you want?* 2002 in John Kaldor’s entrance hall 2011

43. Ugo Rondinone *clockwork for oracles* 2010, mirror, colour plastic gel, wood, paint, mixed media, 964 x 746 cm installed at the AGNSW

44. Shaun Gladwell *Approach to Mundi Mundi* 2007 (detail) dual channel digital video

45. AGNSW on the launch night of the John Kaldor Family Gallery 2011

Reference:


Sophie Forbat (ed), *40 years Kaldor Public Art Projects*, Art Gallery of New South Wales, Sydney, 2009


A new collection on IC, see inside The Bennett Collection, which is focused on figurative realism, specifically the realistic, painted depiction of women by women. More. Vidigueira | Portugal. Collection de Bruin-Heijn â€œRead/ing at Quetzal Art Center. See inside the exhibition "Read/ing at the Quetzal Art Center, amongst the estate, vineyard and restaurant in the heart of the Alentejo region. More. New York | United States of America. Armand-Paul Family Collection. We are pleased to welcome Marine Tanguy to IC, as an ambitious, philanthropic art world woman, creating her own systems to get business done. More. Berlin | Germany. Art Appreciation Lecture Series 2016. Collectors & Collections: classical to contemporary. The Artist as Collector. Dr Jessica Priebe. 7-8 September 2016. Lecture summary: This lecture explores the private collections of seven of the most recognisable artists in the history of Western art. It considers the role these collections have played in shaping their artistic ideas and practices. It also investigates the issue of provenance as it relates to the dispersal of objects and examines the extent to which their collections have impacted the value of their work. The Wallace Collection is a national museum which displays the art collections brought together by the first four marquesses of Hertford and Sir Richard Wallace, the likely illegitimate son of the 4th Marquess. It was bequeathed to the British nation by Lady Wallace, Sir Richardâ€™s widow, in 1897. Among the Collectionâ€™s treasures are an outstanding array of eighteenth-century French art, many important seventeenth and nineteenth-century paintings, medieval and Renaissance works of art and one of the finest collections of princely arms and armour in Britain. The Wallace Collection is displayed at Hertford House, formerly the principal London residence of the marquesses of Hertford and Sir Richard Wallace. It was opened to the public as a museum in 1900.