



**Art Appreciation Lecture Series 2016  
Collectors & Collections: classical to contemporary**

**Bring the world to Australia: The John Kaldor Family Collection**

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**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 20<sup>th</sup> 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 20<sup>th</sup> century and how building his collection led 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
3. Left: Roy Lichtenstein *Peanut butter cup* 1962 in John Kaldor's home  
Right: Roy Lichtenstein *Peanut butter cup* 1962 and Roy Lichtenstein *Kitchen range* 1961-62, oil on canvas, 173 x 173 cm, National Gallery of Australia, installed in *Pop to Popism* at the AGNSW, December 2014
4. Ileana Sonnabend with Roy Lichtenstein's *Kitchen range* 1961-62 in her Paris gallery, 1965
5. Robert Rauschenberg *Dylaby* 1962, oil on rubber tyre with packing case timber with iron nails, 62.2 x 55.9 x 33 cm
6. Above: Robert Rauschenberg making work for *Dylaby: dynamic labyrinth* at the Stedelijk Museum, Amsterdam, 1962; upper right: detail of Rauschenberg's room; lower right: Martial Raysse room
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, riveted metal parts, 147 x 126 x 25.5 cm
8. Robert Rauschenberg's *Dylaby* 1962 and *Yellow visor glut* 1989 in John Kaldor's home, Sydney, 2011
9. Christo and Jeanne-Claude *Package* 1967, polyethylene, fabric, rope, staples, 14 x 45 x 28 cm

10. Christo and Jeanne Claude, *Wrapped coast, one million square feet, Little Bay, Sydney, Australia* 1969, gelatin silver photographs by Harry Shunk. The first Kaldor art project.
11. Christo and Jeanne Claude, *Wrapped coast, one million square feet, Little Bay, Sydney, Australia* 1969, colour photograph
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
13. One of Christo and Jeanne-Claude's *Two wrapped trees* 1969, in the entrance hall of John Kaldor's home, Sydney, early 1970s
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. 1<sup>st</sup> part: Lines in four directions, one direction in each quarter. 2<sup>nd</sup> 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. 1<sup>st</sup> part: Lines in four directions, one direction in each quarter. 2<sup>nd</sup> part: Lines in four directions, superimposed progressively* 1971, pencil, dimensions variable
18. Sol LeWitt, *Incomplete open cube 5/6* 1974; *Incomplete open cube 5/8* 1974; *Incomplete open cube 4/5* 1974; *Incomplete open cube 7/21* 1974; all: baked enamel on aluminium, 108 x 108 x 108 cms, installed in the inaugural collection display, John Kaldor Family Gallery, AGNSW, 2011
19. Sol LeWitt *Incomplete open cubes* 1974 installed at the John Kaldor home in 2011
20. Sol LeWitt, *Wall drawing #870: A black wall divided horizontally by a wavy line. Top: flat; bottom: glossy* 1998, synthetic polymer paint, dimensions variable, installed for the inaugural Kaldor Family Collection display collection the AGNSW 2011
21. Sol LeWitt, detail of *Wall drawing #870* at John Kaldor's home, Sydney, 2011
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
23. Sol LeWitt *Wall drawing #1091: arcs, circles and bands (room)* 2003, installed at the AGNSW 2011
24. Sol LeWitt *Wall drawing #1091: arcs, circles and bands (room)* 2003, John Kaldor home 2011
25. Richard Long *Stone line* 1977 blue metal stone, dimensions variable, installed at the AGNSW as part of Long's 1977 Kaldor Art Project.
26. Richard Long *Slate cairn* 1977, slate, 610cm diameter, at John Kaldor's home in 2011, John Kaldor Collection
27. Richard Long *Spring showers circle* 1992, Delabole (Cornish) slate, 200 cm diam. On John Kaldor's veranda in 2011
28. John Kaldor Family Gallery inaugural display at the AGNSW, 2011, in the foreground Richard Long, *Spring showers circle* 1992; behind left to right, works by Gilbert & George, Ugo Rodinone and Richard Long.
29. John Kaldor's dining room in 2011, with works by Gilbert & George, Jeff Koons and Richard Long

For access to all past lecture notes visit:

<http://www.artgallery.nsw.gov.au/members/current-members/member-events/collectors/>

30. Richard Long, *Southern gravity* 2011, mud, 460 x 1080 cm, site specific work by Richard Long for the inaugural display in the John Kaldor Family Gallery, AGNSW, 2011
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 and 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
39. Jeff Koons *White terrier* 1991, polychromed wood, 52.1 x 35.6 x 50.8 cm; John Kaldor Public Art Project, Jeff Koons *Puppy* Museum of contemporary Art, Sydney, 1995.
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:

Wayne Tunnicliffe (ed), *John Kaldor Family Collection at the Art Gallery of New South Wales*, Art Gallery of New South Wales, Sydney, 2011

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

<http://kaldorartprojects.org.au/>

<http://www.artgallery.nsw.gov.au/collection/>

It changed art because Europe was destroyed and people were more aware of the world. New York. After World War II, the center of the Art World moved from Paris to \_\_\_\_\_. artists. What was the New York School? A name given to Western movements in the decorative and visual arts that draw inspiration from the "classical" art and culture of Ancient Greece or Ancient Rome-often political subject matter. color, form. Autumn Salon Founded in 1903 by Avant-garde, focused on newer ideas. 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 Richard's widow, in 1897. Among the Collection'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. 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 "Read/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. Bring your club to Amazon Book Clubs, start a new book club and invite your friends to join, or find a club that's right for you for free. Explore Amazon Book Clubs. Flip to back Flip to front. Listen Playing... "From classical to contemporary" is also blatant false advertising, as it contains one spread on Egypt, one on China (with examples from the 15th century no less), and one spread shared by Greece and Rome the remaining three spreads in the 'Ancient' section are Medieval and Renaissance - cursory mention does not qualify as a 'glorious encyclopedia'. The other 558 pages cover 400 years, so 'from primitive pieces to elegant modernity' is an entirely false description as well. Oh, and the furniture are almost exclusively European, so putting 'World Styles' in the title is plain disgusting.