

John Fink
Fink Group.
Sydney, Thursday 7th December, 2017

Re: The Sydney Modern Project

To Whom It May Concern:

I write in regard to the Art Gallery of New South Wales' planned Sydney Modern Project.

My name is John Fink. I am a part owner and director of the Fink Group. The Fink Group own and operate a number of well-established restaurants in Sydney and Brisbane, namely: Quay, Bennelong, Otto Sydney and Otto Brisbane, The Bridge Room, Firedoor and Beach Café in Byron Bay.

In particular to this submission, I must point out that one of my restaurants, Otto, sits directly opposite the proposed site of the planned Sydney Modern Project. With my restaurant in such proximity to the Art Gallery of New South Wales' planned Sydney Modern Project, it is fitting then that I have studied the submission, walked around the proposed site, and conducted a number of conversations with people directly involved with the project. I have also discussed the Sydney Modern Project with my neighbouring restaurants down on Woolloomooloo's Finger Wharf. While I can truthfully attest my neighbouring restaurant owners agree with my assessment, it is for them to submit their own views via the appropriate portal as provided by due process. After all, that's what I am doing here, right?

After some considerable thought and assessment: I can, both personally and as the director of the Fink Group, vouch full support to the Art Gallery of New South Wales' planned Sydney Modern Project. My restaurant guests at Otto will take in the Art Gallery of New South Wales' planned Sydney Modern Project as a natural part of the cosmopolitan city skyline views afforded from the Woolloomooloo Finger Wharf. It is a most magnificent event to see the sun set golden hues on Sydney's glorious metropolis, and the silhouetted city by night will only be enhanced with this most wonderful addition.

The Art Gallery of New South Wales' planned Sydney Modern Project is deeply embedded in Sydney's DNA. Joining the golden double horseshoe of Barangaroo, the Sydney Theatre company, the Harbour Bridge; the restaurants, hotels buskers and sights of the Quay; the Opera House Precinct, and the glorious Gardens: the Art Gallery of New South Wales' planned Sydney Modern Project is a seamless addition to the social quilt of the "Cultural Precinct of Sydney Harbour".

Sydney presents a harbour rich in scope of human experience. It is fitting then, for the Art Gallery of New South Wales' planned Sydney Modern Project to complete Sydney Harbour's Cultural Precinct with such a glorious capstone.

Need I mention the established fact that Sydney Harbour is one of the most splendid in the world. Maybe I am biased, but I contend that Sydney Harbour effortlessly outshines contenders such as: Hong Kong, Vancouver, San Francisco or Rio de Janeiro, hands down. No



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other harbour contains such a varied richness of experience. The Art Gallery of New South Wales' planned Sydney Modern Project is a most valuable addition to one of the most stunning city harbours in all the world.

Along with Sydney's outstanding assets such as the infamous beaches (Bondi, Manly, Coogee) and great dining, Sydney's glittering harbour is a deal sealer for much national and international tourism. Empirical data proves that important travel decisions are made by 'mum and dad' holidaymakers based on metrics such as: *where will they eat* and *what cultural experiences will they take home with them*. Throw in the treks out of Sydney, such as the Blue mountains and beyond, and we can plainly see Sydney wins the race hands down every time.

As attested by the Tourism and Transport Task Force, Tourism is the third biggest growth industry in the state. This is good, but it is not even about tourism. This is about identity.

So then, is it perverse that I have not made mention of the museum itself, and the proposed content within? Having studied the Art Gallery of New South Wales' planned Sydney Modern Project's spaces, and having discussed the Art Gallery of New South Wales' intentions with various bureaucrats and leaders within the institution (without breaking any confidences, mind) I can see a cornucopia of cultural potential reaching across all generations, both national and International.

So, in conclusion, please come with me to one of the last harbingers of time, and rise above with me into two worlds.

In one world, the Art Gallery of New South Wales' planned Sydney Modern Project has been long rejected, and the old oil reservoir still remains: nothing has changed.

In another world, the Art Gallery of New South Wales' Sydney Modern Project is a national and international cultural voice of reckoning; a perpetual international attraction: an institution demanding global respect with grace and ease. A side result of this? The never ending stream of curious national and international travellers destined visit this shore's glorious harbour.

I recommend this project wholeheartedly.

