ANNUAL REPORT

of the

ART GALLERY OF SOUTH AUSTRALIA

for the year

1 July 2003 – 30 June 2004
The Hon. Mike Rann MP, Minister for the Arts

Sir, I have the honour to present the sixty-second Annual Report of the Art Gallery Board of South Australia for the Gallery’s 123rd year, ended 30 June 2004.

Michael Abbott QC, Chairman
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PRINCIPAL OBJECTIVES

The Art Gallery of South Australia’s objectives and functions are effectively prescribed by the *Art Gallery Act, 1939* and can be described as follows:

- To collect heritage and contemporary works of art of aesthetic excellence and art historical or regional significance.
- To display the collections.
- To program temporary exhibitions.
- To ensure the preservation and conservation of Gallery collections.
- To research and evaluate the collections, and to make the collections and documentation accessible to others for the purposes of research, as a basis for teaching and communication.
- To document the collections within a central cataloguing system.
- To provide interpretative information about collection displays and temporary exhibitions and other public programs.
- To promote the Gallery’s collections and temporary exhibitions.
- To ensure that the Gallery’s operations, resources and commercial programs are managed efficiently, responsibly and profitably.
- To advise the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations.

These objectives can be summarised as: **preservation, research and communication.** They are consistent with the objectives of all major art museums and galleries throughout the world.
ART GALLERY OF SOUTH AUSTRALIA

MAJOR ACHIEVEMENTS 2003 – 2004

- 518,000 people visited the Gallery, the second highest in our history and the third highest in Australian Gallery visitation (after Melbourne and Sydney).

- The value of gifts and purchases of works of art was nearly $4 million.

- A record number of works of approximately 5,308 were acquired.

- Major heritage acquisitions included three pairs of early Japanese screens, a 17th century Nepalese Bhairava with his Consort, a portrait by the English seventeenth century artist Mary Beale, a Bernard Strozzi study for our painting St Francis of Assisi adoring the Crucifix, a rare Study by Passerotti for our altarpiece by the artist, a collection of 50 colonial paintings, a collection of 5,000 mainly South Australian nineteenth century photographs, important modernist paintings by Roy de Maistre and Elise Blumann, a major portrait by Stella Bowen and a painting by Max Meldrum.

- Contemporary acquisitions included a work by American artists Sol LeWitt and Donald Judd, contemporary photographic media by Bill Henson, David Rosetzky and Destiny Deacon, a major bark painting by Bardayal Nadjamerrek (aka ‘Lofty’) and contemporary paintings by Julie Dowling and Ronnie Tjampitjinpa and two glass works by Nick Mount. Two major pieces by the South Australian artists George Popperwell and John Barbour were acquired. We also purchased a painting by Abie Loy and were gifted a Shaun Kirby sculpture and a Clifford Possum Tjapaltjarri painting.

- The Premier unveiled the Gallery’s first Italian altarpiece (by Passerotti) displayed in a full size late Renaissance setting created by the Gallery’s Workshop.

- The Gallery raised nearly $6 million in cash revenues, donated works of art and in-kind sponsorship. This year it represents 50% self-funded and 50% Government funded.

- With funding raised by the Board, the Gallery established a new donors’ lounge for fund-raising (named the Barry Rosenzweig Room), extended and renovated the Bookshop and create a new and expanded office for the Guides.

- There was a record number of visits to the Gallery’s website of over 1.7 million.
• The Gallery staged a well-balanced and successful program of ten exhibitions, most of which were curated by the Gallery. They included *Journey to Now: John Kaldor Art Projects & Collection*, *20th Century Style: Furniture*, *Australian Surrealism: The Agapitos/Wilson Collection*, *Clifford Possum Tjapaltjarri Retrospective*, *Adelaide Biennial of Australian Art*, and *Japanese Prints: Images from the Floating World*.

• Other major exhibitions staged but organised from elsewhere included *Charles Conder* and *John Glover and the Colonial Picturesque* exhibitions.

• The Gallery celebrated the centenary of one of Australia’s earliest and most valuable museum bequests with a special exhibition, *The Morgan Thomas Bequest Centenary Exhibition*.

• The Gallery successfully toured the *Australian Surrealism: The Agapitos/Wilson Collection* and *Clifford Possum Tjapaltjarri Retrospective* exhibitions throughout Australia.

• A further 60,000 people visited Gallery touring exhibitions.

• Asian Galleries 20 and 21 were redisplayed.

• The Gallery Restaurant won the Venue Caterer Award in the Restaurant and Catering Awards for South Australia.

• In its fourth year, the Graduate Program in Art History, which the Gallery conducts jointly with the University of Adelaide, achieved record enrolments.

• The Gallery conducted three visitor exit surveys to analyse its audience and gauge satisfaction. From these surveys an average of 92% of visitors recorded that they are highly satisfied with their visit, and there was nothing they did not enjoy.

• The Gallery reviewed and updated its risk management policies.

• The Gallery continued to review Occupational Health, Safety and Welfare policies, improved Occupational Health, Safety and Welfare systems and upgraded facilities at the Unley Store to meet requirements.

• 1,877 digital images were added to the Gallery’s collections database making a total of 16,164.

• The Gallery stock-checked the Gallery’s European and Australian decorative arts (other than ceramics and furniture) collection.
• The Gallery’s newly launched contemporary art benefaction group, Contemporary Collectors now has a membership of 135.

• The Gallery continued to build on its reputation as a major art publisher and published the major *Clifford Possum Tjapaltjarri Retrospective* exhibition book, *Morris & Co. Designs & Patterns*, and produced *John Glover and the Colonial Picturesque* for Art Exhibitions Australia Ltd and the Tasmanian Museum & Art Gallery.

• The Gallery’s publication *The Encounter 1802* won equal first prize in the Art Association of Australia and New Zealand publication award in the category of best art exhibition catalogue in Australasia.

• Long-needed upgrading of the streetscape of North Terrace, following much lobbying over many years by the Gallery and other institutions, is finally nearing completion.

• With the help of the Government the installation of solar panels and the upgrade of the air-conditioning plant, the Gallery will be able to considerably reduce electricity consumption and greenhouse gas emissions in the future.

• Following a review of security systems and with a special Government Grant, the Gallery updated its CCTV surveillance systems.

• The Gallery undertook a review of volunteer Services and began implementation of the recommendations.

• Stock-check of the Gallery’s high value items was undertaken.

• A successful review of the Public Programs Section was undertaken, improving effectiveness and streamlining operations.
ISSUES AND TRENDS

• The Gallery’s enhanced collection displays, exhibitions, publications and marketing program have continued to result in increases in attendances and visitor enjoyment.

• There has been a steady increase in international and interstate tourists visiting the Gallery making it one of the State’s major tourist attractions.

• There is growing support for the Gallery both within South Australia and interstate resulting in the steady increase in gifts of money and works of art.

• The Gallery now operates in an environment of intense competition in the ‘leisure and entertainment industry’ and is having to compete with many more events to keep and develop its audience.

• The national and international trend of declining attendances to paid exhibitions continues, mainly through significant changes in work and leisure patterns.

• The costs of staging exhibitions, including insurance, has increased markedly over the last five years.

• The Gallery’s unique self-funded exhibition program faces difficulties absent in other state capitals, including a smaller audience base, lower average income, a diminishing number of Adelaide-based corporations to provide sponsorship, no Government funding for exhibitions and fierce competition from other arts, entertainment and sporting organizations.

• The community now has greater expectations of state-owned cultural resources such as the Gallery.

• Government maintenance grant has declined over the last few years.

• Government Grant has not kept in step with CPI increases over many years.

• Cultural institutions are becoming increasingly aware that they need to attract more diverse audiences.

• There is some pressure from the community for the Gallery to remain open every day of the week as well as to open later on weekends and one evening per week.

• There is demand from other galleries for the Gallery’s travelling exhibitions.
• The trend of overseas institutions to borrow the Gallery’s major works for important exhibitions continues.

• Declining rates of return have effectively reduced the income from the Gallery’s Foundation and other investment funds by more than 50% over the last decade or so.

• Over the last five years or so the falling value of the Australian dollar has decreased opportunities for acquiring major works overseas.

• There is an ever-growing demand for popular and scholarly publications on the Gallery’s collections and exhibitions.

• The Gallery has a growing reputation as a prestigious art publisher both in Australia and abroad and the Gallery continues to win awards for its publications.

• There is burgeoning demand for the Gallery’s postcards, greeting cards and reproductions of works in the Gallery's collection.

• There is increasing demand to disseminate information about the collections through lectures, seminars, special guided tours and the Internet.

• The Gallery increasingly relies on funds generated through its commercial activities, sponsorship and fund-raising activities to support major aspects of its operation.

• The diminishing accommodation grant for the Gallery’s heritage buildings is inadequate to maintain the Gallery at an acceptable standard.

• Increased emphasis is being placed on security risk management and planning contingencies in South Australian institutions.

• There is increased emphasis on Occupational Health, Safety and Welfare issues and greater time being expended on staff training in this area.
MAJOR OBJECTIVES 2004 – 2005

- To continue to implement the Ten-Year Acquisition Strategy and to target the acquisition of works of the highest quality relevant to the Gallery’s permanent collection display.

- To stage at least eight temporary exhibitions.

- To continue to plan an extensive, balanced and high quality exhibitions program for the next three years and beyond.

- To continue to tour the *Australian Surrealism: The Agapitos/Wilson Collection* and *Clifford Possum Tjapaltjarri Retrospective* exhibitions and tour the *Morris & Co.* exhibition.

- To continue to research and document the Gallery’s collections.

- To continue the Gallery’s role as a prestigious art publisher in Australia and produce the following publications:
  - *Ivor Francis Autobiography*
  - *British Art 1550-1850*
  - Reprint of *Modern Australian Women: paintings and prints 1925–1945*

- To continue the market research programs to assist in audience development.

- To broaden and increase the Gallery’s audience through a wide range of Gallery exhibitions and programs including: Family Days, Spring Lecture series, seminars, school holiday programs, Eye Spy Club tours and Tuesday lunch-time floor talks.

- To maintain corporate sponsorship for exhibitions and public programs.

- To continue to develop a revenue stream from the Gallery’s commercial operations in support of the Gallery’s exhibition and other programs.

- To continue to implement and monitor the new Occupational Health, Safety and Welfare policies and procedures.

- To develop a Content Management system for the Gallery’s website facilitating improved collection database access and user interactivity and to explore further the website’s marketing potential.
• To implement a formal system of staff appraisal.

• To obtain funds to complete the relighting program of the Elder and Melrose Wings.

• To continue the redisplay program of the European collection in the Melrose Wing with the refurbishment and redisplay of gallery 13.

• To establish a small Islamic Gallery in the lower Melrose wing.

• To continue to upgrade storage at the Unley Store and to improve occupational health, safety and welfare conditions throughout the Gallery.

• To continue the retro-conversion of the collection databases and expand the image bank on the collections database by 2,000 objects.

• To stock-check the Gallery’s high value items over $250,000 and the Gallery’s collection of Australian Prints and Sculpture.

• To introduce new Records Management software for the Gallery’s administrative records.

• To replace the Gallery’s file server with a high capacity system.

• To implement the outcomes of the review into volunteer services.
RESOURCES AND ADMINISTRATION

LEGISLATIVE RESPONSIBILITY AND THE ART GALLERY BOARD

The role and function of the Art Gallery of South Australia is described in the *Art Gallery Act, 1939*. The Art Gallery Board is a body corporate and consists of nine members appointed by the Minister for the Arts.

Members of the Board as at 30 June 2004 were:

Mr Michael Abbott QC (Chairman), Virginia Hickey, Mrs Sue Tweddell and Mr Adam Wynn, Mr Philip Speakman, Mr Andrew Gwinnett, Mr Peter Ward, Ms Louise LeCornu.

FINANCIAL MANAGEMENT AND RESOURCES

Operating Revenues 2004

<table>
<thead>
<tr>
<th>Description</th>
<th>$'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales of goods</td>
<td>976</td>
</tr>
<tr>
<td>Fees for services and admissions</td>
<td>654</td>
</tr>
<tr>
<td>Interest and investment income</td>
<td>553</td>
</tr>
<tr>
<td>Bequests and Donations</td>
<td>849</td>
</tr>
<tr>
<td>Donations of heritage assets</td>
<td>2,922</td>
</tr>
<tr>
<td>Other revenue</td>
<td>1,007</td>
</tr>
<tr>
<td>Grant from State Government - operations</td>
<td>6,070</td>
</tr>
<tr>
<td><strong>Total Operating Revenues</strong></td>
<td>12,031</td>
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ACCOUNT PAYMENT PERFORMANCE

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<tr>
<th>Particulars</th>
<th>Number of accounts paid</th>
<th>% of Total accounts paid</th>
<th>Value in SA of accounts paid</th>
<th>% of Total accounts paid</th>
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</thead>
<tbody>
<tr>
<td>Paid by due date*</td>
<td>2,984</td>
<td>68%</td>
<td>$3,345,501</td>
<td>72%</td>
</tr>
<tr>
<td>Paid late &amp; paid &lt;30 days from due date</td>
<td>1,073</td>
<td>25%</td>
<td>$1,041,948</td>
<td>22%</td>
</tr>
<tr>
<td>Paid late &amp; paid &gt;30 days from due date</td>
<td>290</td>
<td>7%</td>
<td>$263,325</td>
<td>6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,347</td>
<td>100%</td>
<td>$4,650,774</td>
<td>100%</td>
</tr>
</tbody>
</table>

SPONSORSHIP, GRANTS, DONATIONS AND FOUNDATION DEVELOPMENT

All commercial sponsorship and development activities undertaken by the Art Gallery are divided into four areas of equal importance: commercial Sponsorship, Grants, Foundation Development and direct gifts of money for acquisitions.

Total sponsorship, grants and in-kind support received during 2003–2004 was $584,400

The Art Gallery of South Australia sought to enlist the support of many partners for its programs. Support secured during the 2003–2004 financial year included:

CASH:

Santos
Bank SA
Ord Minnett

AGL
SA Lotteries Commission
ETSA Utilities

Total cash sponsorship 2003–2004 as at 30 June 2004: $213,000

IN-KIND:

Channel 9
Radio 5aa
The Advertiser
Van Gastel Printing

Integrated Vision
Yalumba Wines
Penny’s Hill Vineyards
Radisson Playford

Pivot Systems
Casual Living
Adshel
Rymill Estates

Starvedog Lane

Total in-kind sponsorship 2003–2004 as at 30 June 2004: $320,000
GRANTS:

Department of Communication, Information Technology:
Clifford Possum Tjapaltjarri $37,500
Australian Surrealism $50,000
SA State Government $209,000

Total grants 2003–2004 as at 30 June 2004: $296,500

DONATIONS FOR ACQUISITIONS
There was a total of $3,771,000 in direct gifts and bequests of money for acquisitions apart from money given to the Foundation.

SELF-INSURANCE/INDEMNIFICATION
The Gallery’s fund for self-insurance against minor claims below $20,000 was maintained at satisfactory levels.

ORGANISATIONAL STRUCTURE AND SENIOR GALLERY MANAGEMENT
The Art Gallery of South Australia, founded in 1881, is governed by the Art Gallery Board of South Australia. The Gallery comprises four distinct divisions: Collection Curators, Public Programs, Administration and Security Services.

STAFF

FRAUD
There have been no instances of fraud detected.

DISABILITY ACTION PLAN
The Art Gallery endeavors to support the plan in the following manner:

ENSURE ACCESSIBILITY TO SERVICES
All patrons are encouraged to avail themselves of disability services including wheelchair access, wheelchair lifters, toilets for the disabled and disability reserved car parking

ENSURE INFORMATION ABOUT THE ART GALLERY IS INCLUSIVE OF THOSE WITH DISABILITIES
Information was available to those with disabilities via the website, printed guides to the Art Gallery, telephone enquiry services

PROVIDE SERVICES WITH AWARENESS AND UNDERSTANDING OF ISSUES AFFECTING PEOPLE WITH DISABILITIES
The Art Gallery provided guided tours for persons with disabilities and also conducted public events that were accompanied by Auslan sign language interpretation for people with hearing disability.

OPPORTUNITIES FOR CONSULTATION
The Art Gallery conducted a disability audit.

ENERGY EFFICIENCY ACTION PLAN
The Art Gallery has put systems into place to monitor energy consumptions. Metering systems have been improved to isolate electricity consumption from the other North Terrace cultural institutions. A benchmarking study of energy consumption was conducted. The Gallery introduced the “Shaw Method” air-conditioning management system.
OVERSEAS TRAVEL

<table>
<thead>
<tr>
<th>No. of employees</th>
<th>Destination</th>
<th>Reasons for travel</th>
<th>Total cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - Vicki Petrusevics (May 2004)</td>
<td>Dunedin - New Zealand</td>
<td>Courier back to AGSA of Stanley Spencer Loans</td>
<td>$1,835 (no cost to AGSA)</td>
</tr>
<tr>
<td>1 - James Bennett (March/April 2004)</td>
<td>Tokyo, Kyoto, Nara and Nagoya – Japan</td>
<td>Visit art museums and heritage collections</td>
<td>$2,000 towards expenses</td>
</tr>
<tr>
<td>1 – Robert Reason (April/May 2004)</td>
<td>England, France, Germany, Austria, Italy</td>
<td>Study trip focussing on Morris &amp; Co., Arts &amp; Crafts, 20th century design</td>
<td>Gordon Darling Foundation Travel Grant $12,000; AGSA $1,486</td>
</tr>
<tr>
<td>1 – Ron Radford (July 2003)</td>
<td>London, Bologna, New York, Barbados, Dallas, Fort Worth, Los Angeles</td>
<td>Visit dealers searching for major works for the Gallery. Inspect new art museums, visit private collection in Barbados</td>
<td>$13,379 paid by the Government and $5,750 paid by the Foundation</td>
</tr>
</tbody>
</table>

EQUAL EMPLOYMENT OPPORTUNITY

The Art Gallery upholds Equal Employment Opportunity principles.

EXECUTIVE EMPLOYMENT, STAFF EMPLOYMENT AND OTHER HUMAN RESOURCES MATTERS

EMPLOYEE NUMBERS, GENDER AND STATUS

Details of employment in the Art Gallery of SA as at 30 June 2004 are provided in the tables below:

<table>
<thead>
<tr>
<th>Persons</th>
<th>49</th>
</tr>
</thead>
<tbody>
<tr>
<td>FTE's</td>
<td>43.44</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gender</th>
<th>% Persons</th>
<th>% FTE's</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>32.65</td>
<td>34.71</td>
</tr>
<tr>
<td>Female</td>
<td>67.35</td>
<td>65.29</td>
</tr>
</tbody>
</table>

Number of persons separated from the agency during the 2003/2004 financial year 6
Number of persons recruited to the agency during the 2003/2004 financial year 4
Number of persons on leave without pay at 30 June 2004 1

<table>
<thead>
<tr>
<th>Number of employees by salary bracket</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salary Bracket</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>$9 - $38,000</td>
</tr>
<tr>
<td>$38,001 - $49,000</td>
</tr>
<tr>
<td>$49,001 - $64,000</td>
</tr>
<tr>
<td>$64,001 - $83,000</td>
</tr>
<tr>
<td>$83,001 +</td>
</tr>
<tr>
<td>TOTAL</td>
</tr>
</tbody>
</table>
### Status of Employees in current position

<table>
<thead>
<tr>
<th></th>
<th>FTE’s</th>
<th>Ongoing</th>
<th>Short-Term Contract</th>
<th>Long-Term Contract</th>
<th>Casual</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>24.2</td>
<td>3</td>
<td>0</td>
<td>1.16</td>
<td>28.36</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>14</td>
<td>1</td>
<td>0</td>
<td>0.08</td>
<td>15.08</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>38.2</td>
<td>4</td>
<td>0</td>
<td>1.24</td>
<td>43.44</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Persons</th>
<th>Ongoing</th>
<th>Short-Term Contract</th>
<th>Long-Term Contract</th>
<th>Casual</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Female</td>
<td>26</td>
<td>3</td>
<td>0</td>
<td>4</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>14</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>40</td>
<td>4</td>
<td>0</td>
<td>5</td>
<td>49</td>
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</tbody>
</table>

### Number of Executives by Status in Current Position, Gender and Classification

<table>
<thead>
<tr>
<th>Classification</th>
<th>Ongoing Male</th>
<th>Female</th>
<th>Contract Tenured Male</th>
<th>Female</th>
<th>Contract Untenured Male</th>
<th>Female</th>
<th>Total Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXEC B</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
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<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
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### Average Days Leave Taken Per Full Time Equivalent Employee

<table>
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<tr>
<th></th>
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<th></th>
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<th></th>
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</thead>
<tbody>
<tr>
<td>Sick Leave Taken</td>
<td>4.15</td>
<td>5.42</td>
<td>5.63</td>
<td>6.2</td>
</tr>
<tr>
<td>Family Carer’s Leave Taken</td>
<td>0.5</td>
<td>0.5</td>
<td>0.56</td>
<td>0.98</td>
</tr>
<tr>
<td>Special Leave with Pay</td>
<td>Not available</td>
<td>Not available</td>
<td>0.46</td>
<td>0.55</td>
</tr>
</tbody>
</table>

Note: Special Leave with Pay is outlined in PSM Act Determination 6. It includes leave for unscheduled absences other than for the following reasons: Sick Leave, Industrial Disputes, Workers Compensation, Maternity Paid Leave, Adoption Leave, and Family Carers Leave.

### Workforce Diversity

#### Number of Employees by Age Bracket by Gender

<table>
<thead>
<tr>
<th>Age Bracket</th>
<th>Female</th>
<th>Male</th>
<th>Total</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 - 19</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20 - 24</td>
<td>1</td>
<td>0</td>
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<td>2.04</td>
</tr>
<tr>
<td>25 - 29</td>
<td>6</td>
<td>0</td>
<td>6</td>
<td>12.24</td>
</tr>
<tr>
<td>30 - 34</td>
<td>3</td>
<td>4</td>
<td>7</td>
<td>14.29</td>
</tr>
<tr>
<td>35 - 39</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>8.16</td>
</tr>
<tr>
<td>40 - 44</td>
<td>9</td>
<td>2</td>
<td>11</td>
<td>22.45</td>
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<td>45 - 49</td>
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<td>4</td>
<td>8.16</td>
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<td>50 - 54</td>
<td>3</td>
<td>5</td>
<td>8</td>
<td>16.33</td>
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<td>55 - 59</td>
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<td>2</td>
<td>6</td>
<td>12.24</td>
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<tr>
<td>60 - 64</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2.04</td>
</tr>
<tr>
<td>65+</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2.04</td>
</tr>
<tr>
<td>Total</td>
<td>33</td>
<td>16</td>
<td>49</td>
<td>100</td>
</tr>
</tbody>
</table>
### Number of Aboriginal and/or Torres Strait Islander Employees

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>Agency %</th>
<th>Strategic Benchmark*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aboriginal/Torres Strait Islander</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2.0%</td>
</tr>
</tbody>
</table>

*Benchmark from State Strategic Plan

### Cultural and Linguistic Diversity

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Agency</th>
<th>SA Community*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of employees born overseas</td>
<td>3</td>
<td>5</td>
<td>8</td>
<td>16.33</td>
<td>20.3%</td>
</tr>
<tr>
<td>Number of employees who speak language(s) other than English at home</td>
<td>3</td>
<td>6</td>
<td>9</td>
<td>18.36</td>
<td>15.5%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>6</td>
<td>11</td>
<td>17</td>
<td>34.63</td>
<td></td>
</tr>
</tbody>
</table>

*ABS Publication Basic Community Profile (SA) Cat No. 2001.0

### Number of Employees with Ongoing Disabilities Requiring Workplace Adaptation

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Number of Employees Using Voluntary Flexible Working Arrangements by Gender

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchased Leave</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Flexitime</td>
<td>10</td>
<td>26</td>
<td>36</td>
</tr>
<tr>
<td>Compressed Weeks</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Part-time Job Share</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Working from Home</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### Training and Development

**Documented Individual Performance Development Plan**

<table>
<thead>
<tr>
<th>Salary Bracket</th>
<th>% with a plan negotiated within the past 12 months</th>
<th>% with a plan older than 12 months</th>
<th>% with no plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $38000</td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
</tr>
<tr>
<td>$38001 - $49000</td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
</tr>
<tr>
<td>$49001 - $64000</td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
</tr>
<tr>
<td>$64001 - $83000</td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
</tr>
<tr>
<td>$83001+</td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>0%</td>
<td>0%</td>
<td>100%</td>
</tr>
</tbody>
</table>

### Training Expenditure as a Percentage of Total Remuneration Expenditure

<table>
<thead>
<tr>
<th></th>
<th>Target 03/04</th>
<th>Actual 03/04</th>
<th>Target 04/05</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>3%</td>
<td>1.8%</td>
<td>3%</td>
</tr>
</tbody>
</table>
BUILDING RESOURCES

The Art Gallery has undertaken a number of new building works this year. The Bookshop has been extended to include the space previously occupied by the old Gallery Guides office. A new Gallery Guides office has been built in the basement near the Research Library. The Barry Rosenzweig Room has been constructed on the northwest corner of the Sculpture Courtyard adjacent to the Auditorium for the purpose of fund-raising.

This year the focus of building maintenance was directed at improvements to energy conservation. The Gallery was able to reduce energy consumption this year with modifications to the air-conditioning plant and control systems. This included the installation of variable speed drives on the air-handling units and changes to the mechanical services management system.

Additional energy savings were secured with the installation of an array of 123 solar panels on the roof of the Art Gallery. These panels are predicted to produce almost 30 MWh of annual electricity output.

ART GALLERY RESTAURANT

The operator of the Art Gallery Café Patika Pty Ltd continued to operate successfully and profitably. The Café continued to attract strong patronage and bookings for catered functions.

STAFF DEVELOPMENT AND TRAINING

The Gallery continued its programs of staff training in a range of areas including Database Management, Microsoft PowerPoint and Occupational Health and Safety Training. Considerable informal leadership and management development occurred via the mechanisms of delivering a highly challenging exhibition program and public programs specifically in the areas of:

- Working with community groups
- Working with indigenous communities
- Dealing with media
- Dealing with national and other arts organizations

FACILITIES HIRE

The Gallery continued to be a popular hire venue for a wide range of functions. This year 249 functions were held in the various Art Gallery function spaces. These events included cocktail parties, formal dinners, theatrical productions, wedding receptions, conferences, award presentations, product launches and concerts.

CLEANING CONTRACT

The contract for the provision of Cleaning Services to the Gallery continues to be provided by Tempo Services Ltd.

SECURITY

The contract for the provision of Security Services to the Gallery continues to be provided by Group 4 Securitas, a division of Tempo Services Ltd. The Gallery conducted a review of its security systems resulting in significant equipment upgrades.

OCCUPATIONAL HEALTH AND SAFETY

The Art Gallery continues to address this issue through the Art Gallery’s Occupational Health, Safety and Welfare Committee, chaired by Manager Physical Resources, Syd Bower. He also acted as the Art Gallery representative with Kaj Lindstrom, General Manager on the Arts SA Arts Central Consultative Committee (ACCC). The ACCC is the body set up to ensure that the Arts SA divisions conform to the new system and audit requirements of WorkCover for self insurers. The continuous review of OHS&W policies, procedures and work practices is now an integral part of the workplace.

During 2003-2004, Occupational Health, Safety, Welfare and Injury Management continued to be an area of major focus. The Art Gallery is committed to providing a safe work environment and as an Agency within Arts SA has continued to share information and resources to ensure the effective management and continuous improvement of the OHS&W and IM System.

A WorkCover audit of the Gallery was conducted between 15 and 22 December 2003. The audit found that the Art Gallery of South Australia continued to develop, improve and implement its OHS&W and IM System and acknowledged the considerable improvements achieved during 2003.
## OCCUPATIONAL HEALTH AND SAFETY INFORMATION

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
<th>2003/04</th>
<th>2002/03</th>
<th>2001/02</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>OHS LEGISLATIVE REQUIREMENTS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Number of notifiable occurrences pursuant to OHS&amp;W Regulations Division 6.6</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Number of notifiable injuries pursuant to OHS&amp;W Regulations Division 6.6</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Number of notices served pursuant to OHS&amp;W Act s35, s39 and s40</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>INJURY MANAGEMENT LEGISLATIVE REQUIREMENTS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total number of employees who participated in the rehabilitation program</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total number of employees rehabilitated and reassigned to alternative duties</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total number of employees rehabilitated back to their original work</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>WORKCOVER ACTION LIMITS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Number of open claims as at 30 June</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Percentage of workers compensation expenditure over gross annual remuneration</td>
<td>0.10</td>
<td>0.12</td>
<td>0.19</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>NUMBER OF CLAIMS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Number of new workers compensation claims in the financial year</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Number of fatalities, lost time injuries, medical treatment only</td>
<td>(F) 0</td>
<td>(MTO) 0</td>
<td>(LTI) 0</td>
</tr>
<tr>
<td></td>
<td>Total number of whole working days lost</td>
<td>8</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>COST OF WORKERS COMPENSATION</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cost of new claims for financial year</td>
<td>1,953</td>
<td>2,368</td>
<td>922</td>
</tr>
<tr>
<td></td>
<td>Cost of all claims excluding lump sum payments</td>
<td>1,953</td>
<td>2,368</td>
<td>2,602</td>
</tr>
<tr>
<td></td>
<td>Amount paid for lump sum payments (s42, s43, s44)</td>
<td>0</td>
<td>0</td>
<td>5,500</td>
</tr>
<tr>
<td></td>
<td>Total amount recovered from external sources (s54)</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Budget allocation for workers compensation</td>
<td>15,000</td>
<td>15,000</td>
<td>17,000</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>TRENDS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Injury frequency rate for new lost-time injury/disease for each million hours worked</td>
<td>35.4</td>
<td>N/A</td>
<td>14.85</td>
</tr>
<tr>
<td></td>
<td>Most frequent cause (mechanism) of injury</td>
<td>41</td>
<td>11,21,41</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Most expensive cause (mechanism) of injury</td>
<td>41</td>
<td>41</td>
<td>42</td>
</tr>
</tbody>
</table>

Mechanism 11 = Hitting stationary objects
Mechanism 21 = Being hit by falling objects
Mechanism 41 = Muscular stress while lifting, carrying or putting down objects
Mechanism 42 = Muscular stress while handling objects other than lifting, carrying or putting down
At the Annual General Meeting on 6 November 2003, Justice John Mansfield was re-elected as Chairman of the Foundation for 2004.

Financial donations, investment income and works of art gifted to the Foundation this year total $1.9 million dollars. MJM Carter's gift of fifty outstanding colonial paintings valued at approximately $1.2m has been a major coup for the Art Gallery through the Foundation this year. Other major donors have been Andrew and Hiroko Gwinnett, Edward and Sue Tweddell, Diana Ramsay and Geoffrey Hackett-Jones.

The 2003 Collectors' Club annual dinner held in October raised substantial funds through the Foundation. Twenty members joined at $5,000 each and with additional donations $113,250 was raised. Four important works of art were acquired for the Gallery’s collection.

The Premier (as Patron of the Foundation) hosted a small business breakfast in September 2003, encouraging business leaders to support the Art Gallery Foundation. As a result ETSA Utilities have pledged to become Corporate Benefactors ($50,000).

A small publication encouraging bequests was launched on 26 November. Approx 40 lawyers, trustees and financial planners attended. Correspondence with these professions continues to be a priority for the Foundation. John Mansfield hosted a benefactor's lunch on 12 December 2003. This important event is held each year for the Foundation's major benefactors throughout 2003 to thank them for their generosity.

The Foundation continually targets new and earlier members of the Foundation to obtain additional financial commitment to the Gallery from members of the public. A series of Sunday morning tours welcoming new members and encouraging potential members to join continue to be held and enjoyed by members.

At 30 June 2004, membership of the Foundation was as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Founders</td>
<td>11</td>
</tr>
<tr>
<td>Governors</td>
<td>8</td>
</tr>
<tr>
<td>Principals</td>
<td>11</td>
</tr>
<tr>
<td>Guardians</td>
<td>10</td>
</tr>
<tr>
<td>Benefactors</td>
<td>31</td>
</tr>
<tr>
<td>Fellows</td>
<td>119</td>
</tr>
<tr>
<td>Members</td>
<td>497</td>
</tr>
<tr>
<td>Collectors Club 2003</td>
<td>20</td>
</tr>
<tr>
<td><strong>TOTAL MEMBERSHIP</strong></td>
<td><strong>707</strong></td>
</tr>
</tbody>
</table>

Contemporary Collectors was established by the Art Gallery of South Australia 12 months ago to develop and promote interest in and benefaction to its contemporary art collection. The membership of Contemporary Collectors has nearly tripled its initial membership numbers in its first year. Starting numbers were around 50 after the launch in June 2003, they are now 135. The membership is a diverse range of individuals, joint members, and a few small businesses in South Australia and interstate.

Membership has been strengthened by offering regular exclusive events in the Gallery, and access to some of Adelaide's most impressive private collections of contemporary art. Contemporary Collectors is currently being chaired by businessman Richard Frolich. He expects the group's success to continue as membership numbers increase. The fundraising profit from the first year is $40,000.
FRIENDS OF THE ART GALLERY

In 2003/2004 the Friends concentrated on the design and presentation of high quality and wide ranging programs aimed at broadening members’ interaction and familiarity with the Gallery and with contemporary visual arts activity within South Australia.

52 talks and activities were presented which included after dark private viewing of special exhibitions; gallery visits during SALA week; a tour of art in the Barossa region and to events during the 2004 Fringe Festival; the GetsmART art appreciation lecture series in conjunction with the Gallery Guides. In association with the Australian Surrealism: the Agapitos/Wilson Collection exhibition, the Friends presented a specially devised event of film, music and readings which attracted a new audience and positive critique. The Conversations with Friends series of intimate meetings with people involved in the cultural life of South Australia has continued to attract a keen audience with guests including the Tankstream Quartet, Robyn Best, Katrina Sedgewick, Kay Lawrence and James Bennett.

The Friends hosted the annual general meeting of the Australian Federation of Friends of Museums in November and, in association with the Friends of the Botanic Gardens of Adelaide, Inc. and the Friends of Carrick Hill, the program introduced delegates to a wide range of organisations and attractions in Adelaide.

There were three successful Friends tours, one to Canberra to see Sari to Sarong and view the art works of Parliament House, another to Melbourne to view Impressionists from the Musée d’Orsay at the National Gallery of Victoria International, to visit TarraWarra Art Museum and Heide Museum of Modern Art and the third to the western district of Victoria visiting Iconic Sites which included homestead visits, gallery visits and visits to sites much loved by colonial artists. This particular tour was conceived by Gallery Guide, Laurel Laurence, and planned in association with the Gallery’s own collection of colonial paintings.

Membership drives were held in association with most major exhibitions throughout the year.

At the end of the financial year the membership of the Friends comprise:

<table>
<thead>
<tr>
<th>Type of Membership</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friends Memberships</td>
<td>1,340</td>
</tr>
<tr>
<td>Corporate Memberships</td>
<td>16</td>
</tr>
<tr>
<td>Life Benefactor and Supporting Donor Members</td>
<td>125</td>
</tr>
<tr>
<td>Honorary Members</td>
<td>93</td>
</tr>
<tr>
<td><strong>TOTAL MEMBERSHIP</strong></td>
<td><strong>1,574</strong></td>
</tr>
</tbody>
</table>
COLLECTIONS

COLLECTIONS DEVELOPMENT

It has been another very significant year for major acquisitions. The Gallery acquired 308 works (+ R.J. Noye approx. 5,000 works), of which 132 were gifts, 106 were purchased and 70 were bequeathed. Of these 199 were European, Asian and Australian heritage works produced before 1960 and 109 were works produced after 1960. The total value of gifts and purchases this year was $3,789,130.

ACQUISITIONS OF AUSTRALIAN ART

The Gallery’s Australian art collection expanded further this year with significant acquisitions in all areas of this collection. Important colonial acquisitions included a major gift of 50 works from Max Carter AO, most notable being five outstanding watercolours by Joseph Lycett. Other important colonial acquisitions are a group of fifteen drawings by John Glover from the bequest of Shirley Cameron-Wilson, lithographs after Augustus Earle and Colonel William Light and five rare Louisa Anne Meredith watercolours. Of major significance was the purchase, with funds donated by Barbara and Douglas Mullins, of the RJ Noye collection of largely nineteenth century photography. This included substantial holdings of photographs by HH Tilbrook, Paul Foelsche and many others.

Major works from the twentieth century comprise of an early painting by David Malangi, a late Melbourne subject by Rupert Bunny, an etching by Norman Lindsay, two etchings by John Brack, and groups of photographs by Harold Cazneaux, Jeff Carter and Mark Strizic. The bequest of Shirley Cameron Wilson also included many works by South Australian women artists such as the Hampidge sisters, Dorrit Black, Dora Chapman, Lidia Groblicka and Anna Platten.

Several major contemporary acquisitions have been made possible through the Mayne Contemporary art fund among the most significant are recent sculptures by George Popperwell and Sonja Porcaro and a painting by Indigenous artist Abie Loy. Photographs by David Rosetzky, Destiny Deacon, Bill Henson and Rosemary Laing, and videos by David Haines and Tracey Moffatt were also acquired.

The decorative arts areas of ceramics, glass, jewellery, textiles, metalware and furniture have all grown steadily this year. Acquisitions of particular note include a c1930 Dining table designed by Adelaide artist John Goodchild and a rare 1840’s South Australian Chest of drawers by Henry Linn. The Art Gallery Foundation Collectors’ Club enabled the purchase of an exquisite pair of gold Finger bowls by Brunkhorst that had previously been on long-term loan to the gallery. The Hon. Diana Laidlaw gifted a signature style glass Scent bottle by Nick Mount and the Rhianon Vernon-Roberts Memorial Collection acquired a further three pieces of contemporary Australian jewellery.

ACQUISITIONS OF EUROPEAN ART

The Gallery’s holdings of 17th British art were strengthened by the addition of a striking half-length portrait by the first major British-born professional female painter, Mary Beale. Mary Wither of Andwell, Hampshire is certainly an appropriate gift in memory of the Gallery’s most generous single financial benefactor, Mary Overton by her nephew John Bowden and his wife Helen, Mary’s close confidante and secretary.

The Gallery’s old master drawing collection was enhanced by drawings by Bartolomeo Passerotti and Bernardo Strozzi, both studies for paintings already held in the collection.

The Gallery’s International collection of the 1960s and 70s was bolstered by the acquisition of Tangled Bands, by Sol LeWitt, a key figure of the Minimal and Conceptual Art movements. The gouache was donated by John Kaldor to mark the launch of our new Contemporary Collectors benefaction group.

Major works from the twentieth century included a colour print by Henri Matisse, two etchings by Jean-Louis Forain, a drawing by Felix Topolski and a pair of woodcuts by Donald Judd. Contemporary acquisitions included one photograph each by Matej Vogrincic and Gillian Wearing.

In decorative arts further Morris & Co. acquisitions contributed to ensuring the international significance of this collection and included a large pair of St James’s silk curtains, which once hung in the Barr Smiths large drawing room at Torrens Park. Joan and Ray Brown generously gifted a Sofa table and two Folding stools by the Danish furniture designer and architect, Poul Kjaerholm, to the gallery.

ACQUISITIONS OF ASIAN ART

The Asian collection has continued to develop with the addition of major acquisitions through the generosity of a number of donors. Andrew and Hiroko Gwinnett, with their ongoing enthusiastic support for the development of
a major collection of Japanese art, gifted three pairs of screen paintings: The Tale of the Heike and Birds and Millett are two outstanding examples of early 17th century Japanese art while the Calligraphy screen by 19th century artist Ichigawa Beian is the first of its kind to be acquired by the Art Gallery.

Three major Asian sculptures have entered the collection and included a spectacular Nepalese wood statue of the wrathful deity Bhairava and His Consort with a unique inscription dating the work to 1669. Mr. Geoffrey Hackett-Jones generously gifted this sculpture in memory of his brother Frank Hackett-Jones. A central Indian temple relief of a Lady With a Parrot dating from 10th-11th century and rare 18th century south Indian Bhuta Boar Mask were acquired through the Collectors’ Club and Art Gallery of South Australia Foundation.

Important additions to the area of Asian decorative arts were the gold Shrine Plaque of Siva with Two Ancestors from Indonesia acquired through the Edmund and George Whitlock Foundation Fund 2004 and a magnificent 19th century Chinese Imperial Robe presented by Mr. and Mrs. A. Pollitt. Michael Abbott QC donated a small collection of fine early 20th century Burmese lacquer ware as well as historical Indonesian and Indian textiles. Other additions were a number of 20th century Indonesian and Laotian textiles, and two Chinese Ming Dynasty nephrite ornaments from Diana Ramsay AO that added to the breadth of the Asian art collection.

**COLLECTION MAINTENANCE & CONSERVATION**

6 European paintings, 2 European sculptures, 62 Australian paintings, 8 Australian sculptures, 17 Asian arts items, 35 decorative arts items and 207 prints, drawings and photographs were treated by ArtLab this financial year. A full list appears in Appendix D.

**REFRAMING AND PEDESTALS PROGRAM**

The Gallery continued an active program of reframing and pedestal construction and improvement. Ninety-eight frames, 35 plinths and 10 display boards were constructed.

**COLLECTIONS MANAGEMENT**

During the year the Gallery continued to make significant progress in its collections management program.

Significant highlights are:

- the addition of 1,877 images to the database (total of 16,164).
- works with images on KE Emu 11,842 which represents 40% of objects in the collection database).
- further development of KE Emu intranet access for Gallery staff.
- generation of automated reports from the Emu database to support important administrative, collection management and stock check tasks.

The annual high value items and the Australian and European Applied Arts collection stockchecks have been completed.

The construction of a new self-contained furniture store within the existing Unley storage facility has been completed.

**ACCESS TO COLLECTIONS & RESOURCES**

For conservation reasons the Gallery’s collection of prints, drawings, watercolours and photographs are stored in darkness in the works on paper store and individual works are available for inspection by appointment.

There were a total of 154 visitors to the Print Viewing Room, including school students, tertiary students and individual scholars undertaking research. These were supervised by the Assistant Curator of Prints, Drawings and Photographs or by the Education Officer. Access to other areas of the collection was provided by the Registration Section and relevant curators.

**INSTALLATION AND OFFSITE STORE**

During the year the Gallery’s installation team were responsible for the movement of 11,192 works of art. These included changes to the permanent display, exhibition installation, curatorial research, conservation, reframing, outward loans, photography and public access. Of this total, the Gallery’s offsite store team moved 1,181 works to and from the offsite store.

**RIGHTS & REPRODUCTIONS**

A total of 180 requests were received: 79 requests from publishers to reproduce 136 images from the Gallery’s collection; 48 requests from Gallery visitors purchasing 83 prints of works in the collection and 53 slides were purchased for research and educational purposes.
New acquisitions and other works were photographed for the Gallery Newsletter, exhibition catalogues, Foundation Annual Report, lectures and for valuations.

Images were provided to Australian and international magazines and newspaper’s for the promotion of the Gallery’s collections and exhibition program. Many images were supplied free of charge for curatorial educational and promotional purposes as another means of providing access to the Gallery’s collection.

Rights & Reproductions received numerous complimentary copies of these publications which were added to the Gallery Library collection.

**RESEARCH LIBRARY**

In the restructured position of Information Manager, Jin Whittington took on the role of Records Manager in addition to that of Librarian. With the departure of Jon Grotto, Lynn Bryant moved to the Library as Records Officer in September 2003. The Library has now assumed responsibility for the management of AGSA records. Twenty-four bays of compactus shelving were installed to accommodate the files.

AGSA Research Library was nominated as a finalist in the inaugural Kinetica Innovation Award presented by the National Library of Australia at the Kinetica Annual Users Meeting in Adelaide, August 2003. The nomination was made on the basis that it is “an exemplar of a customer focused organisation which seeks to use online resources such as Kinetica to provide and efficient and effective service”. As a follow-on, the Information Manager was asked to present a paper on the National Bibliographic Database at the Visual Arts Forum at the NLA in May 2004, which was organised by ARLIS/ANZ and the NLA.

The Information Manager completed her stint as National Treasurer, ARLIS/ANZ in December 2003, but continues to be an active member of the Arts Libraries Society.

The Library collection and the demands on its services continue to grow steadily.

**GRADUATE STUDIES IN ART HISTORY**

The collaborative program of Graduate Studies in Art History between the Gallery and Adelaide University is now in its fourth year. The program is based in the Department of History in the Faculty of Humanities and Social Sciences, and offers students Professional Certificate, Graduate Certificate, Graduate Diploma and Master of Arts qualifications. Dr. Catherine Speck is the full-time co-ordinating lecturer. In accordance with the agreement between the two institutions, a third of the teaching of the following courses was conducted by the Gallery’s curatorial staff and Director with the Gallery’s collection:

**ENROLMENTS**

**2003 June-November**

<table>
<thead>
<tr>
<th>Course</th>
<th>Number of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies in Japanese Art</td>
<td>14 + 2 audit students</td>
</tr>
<tr>
<td>Studies in Contemporary Art</td>
<td>27 students</td>
</tr>
<tr>
<td>Studies in Australian Indigenous Art</td>
<td>16 + 4 audit students</td>
</tr>
<tr>
<td>Studies in Modern Art</td>
<td>27 students</td>
</tr>
<tr>
<td>Internships</td>
<td>4 students</td>
</tr>
<tr>
<td>Curatorial placements</td>
<td>6 students</td>
</tr>
<tr>
<td>Master of Arts</td>
<td>6 students</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>106 students</strong></td>
</tr>
</tbody>
</table>

**2004 January-July**

<table>
<thead>
<tr>
<th>Course</th>
<th>Number of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian Art</td>
<td>37 students</td>
</tr>
<tr>
<td>Contemporary Art</td>
<td>23 + 1 audit students</td>
</tr>
<tr>
<td>European Art</td>
<td>32 students</td>
</tr>
<tr>
<td>Japanese Art</td>
<td>22 + 2 audit students</td>
</tr>
<tr>
<td>Internships and curatorial placements</td>
<td>20 students</td>
</tr>
<tr>
<td>Master of Arts</td>
<td>9 students</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>133 students</strong></td>
</tr>
</tbody>
</table>
PUBLIC PROGRAMS

This year the Art Gallery presented a program of nine exhibitions, six of which were curated by the Gallery. All exhibitions were supported by activities and programs, enhancing both the visitor experience and attendances.

Two Gallery exhibitions toured interstate: The *Clifford Possum Retrospective* opened at AGSA, then to the National Gallery of Victoria, and continues on to the Art Gallery of New South Wales, Queensland Art Gallery and Araluen Gallery in Alice Springs. *Australian Surrealism* after opening at AGSA commenced its tour to the Museum of Modern Art at Heide, Melbourne and S.H. Ervin Gallery, Sydney, and will continue to QUT, Brisbane, New England Regional Gallery and the Tasmanian Museum and Art Gallery in late 2004 to early 2005.

Appendix I contains a full list of exhibitions and Public Programs activities.

PUBLICATIONS & INTERPRETATION

The Gallery had another successful publishing year. The Gallery was chosen by a national committee to design and produce the substantial book *John Glover: The Colonial Picturesque*, which accompanied the national tour. The other major book produced was *Clifford Possum Tjapaltjarri*.

More modest publications were produced to accompany the exhibitions *Journey to Now*, and *20th Century Furniture*. A small format catalogue was again published to accompany the Adelaide Biennial. *Japanese Prints: images from the floating world* offered the opportunity to produce a specialist market book with a range of paper products.

The Gallery was rewarded for its efforts, receiving one National Print Award for *John Glover*, and equal first for *Encounter 1802* in the Australia and New Zealand Art Association Book Awards.

Van Gastel Printing continued its generous sponsorship of the Gallery’s newsletter ensuring that the magazine format was retained. The Gallery continued its distribution arrangements with Thames & Hudson in Australia and Woodstocker Books in the United States.

THE BOOKSHOP

The 2003-2004 financial year has been an interesting year for the Bookshop and while there were fewer exhibitions for the Bookshop to organise special shops to accompany them, the Bookshop itself, achieved good sales.

The Bookshop was renovated and extended towards the end of the financial year. The bookshop moved back into its premises ready to trade on 1 July 2004 and with the resulting increased and better display areas, sales for the following financial year should increase.

ART GALLERY WEBSITE

The Gallery’s website provides information about the Gallery’s collections, exhibitions and programs, education services and membership. It promotes the Gallery’s bookshop, publications, conference and café facilities.

Outstanding high quality virtual tours of selected recent Gallery exhibitions and on-line education kits are now a feature of the site. With the addition of new software, Gallery publications can now be purchased by wholesalers online.

Use of the site has increased with recorded ‘hits’ numbering 1.75 million.

EDUCATION SERVICES

The Education Officer, John Neylon presented a diverse range of schools programs assisted by Karina Morgan, Education Support Officer. Additional support was provided by the Education Guides, volunteers coordinated and trained by the Education Officer, to conduct guided discussion-sessions for primary school groups. Tara Preece was appointed as Education Officer, July – September while John Neylon worked on online project development at the Open Access College. Demand for school services came from all levels (preschool to senior secondary) and across a wide range of learning areas, particularly Visual Arts, Society and Environment and Aboriginal art and culture.

TEACHING & GUIDING

The Education Officer presented an extended menu of structured learning sessions for booked school groups ranging from Meet the Gallery sessions to syllabus-specific floor lectures and tutorials related to all areas of Gallery’s collection. Teaching and guiding programs were presented for all temporary exhibitions.
TEACHER PROFESSIONAL DEVELOPMENT

Teacher Briefings were presented for the following exhibitions; Australian Surrealism: The Agapitos/Wilson Collection, 20th Century Design: Furniture, Clifford Possum Tjapaltjarri Retrospective, John Glover and the Colonial Picturesque, 2004 Adelaide Biennial of Australian Art, Japanese Prints: Images from the floating world. A total of 460 teachers participated in these Briefings. This program was supplemented by after-hours (Sundown Sessions) professional development sessions for staff groups. Additional professional development projects were: SALA Festival Art Walk for teachers and Contemporary Connections, a 6 week mini contemporary art minicourse presented in association with the South Australian School of Art.

CURRICULUM RESOURCES

Education Packs (print and online) were produced for six temporary exhibitions. Other publications initiatives included; Eyes On a set of colour plate adventures in looking sheets for families and children and (in production) Unpacking Art, an online resource for teachers featuring strategies for analyzing artworks in the Gallery’s collection (produced with the assistance of Access Media, The Open Access College, DECS).

VISITOR INFORMATION DESK

The sixty-one Information Desk volunteers continued to provide a valuable service to visitors and a reception service for the Gallery. Four new volunteers received individual training to ensure the continuing high standard of customer service. Information Desk volunteers were regularly provided with updated information. There were a record number of 20,535 enquiries at the Visitor Information Desk.

TICKET SELLERS

The fifty-one Ticket Seller volunteers continued to provide a high standard of service to Gallery visitors attending exhibitions. Eighteen new volunteers received individual training to maintain the provision of ticket sellers.

GALLERY GUIDES

At end of year, 48 persons contribute to the Volunteer Gallery Guide Service at the Gallery. During the year the Guides took 12,956 people on 1,402 conducted tours showing an increase from last year. General tours were offered twice daily at 11 am & 2 pm. Tours were also taken of all the exhibitions, with Charles Conder proving the most popular with 67 tours conducted for 1,394 people. In total, 445 exhibition tours were attended by 5,500 patrons. The Guides also conducted tours for 293 booked groups, attended by 3,256 people and 8 casual/corporate tours attended by 235 visitors. The Guides continued to conduct introductory tours for new members of the Friends and again participated in annual Family Fun Day.

The very popular GetsmArt Series of art tutorials in the Gallery on 4 consecutive Saturday mornings in August 2003 & June 2004 were booked out. The twice-monthly EyeSpy Club for kids 5-10 years accompanied by an adult, continues to be extremely popular and participation numbers have increased steadily. The Guides also initiated two very successful public programs in September and October 2003 combining music, art & literature. The Executive Committee also provides an ongoing education program for all Guides during their weekly Tuesday meetings organised by the Program Coordinator.
APPENDIX A

CHARTER AND GOALS OF THE
ART GALLERY OF SOUTH AUSTRALIA

To enable the South Australian and the wider community to experience directly high-quality works of visual art; to ensure that the experience is enlivening and enriching; and to demonstrate that a significant expression of South Australian life can be experienced in South Australian works of art.

GOALS

COLLECTION

The Gallery should identify and hold historically important works of art of aesthetic excellence and of regional significance in accordance with the Gallery's collections policies. Works on loan to the Gallery's collections should also be subject to those policies.

PRESERVATION

The Gallery should ensure the preservation and conservation of its collections by maintaining them in standard environmentally controlled conditions, by handling them safely and by ensuring their security at all times. The Gallery should stabilise or restore deteriorating or damaged works in its collections. Works temporarily in the Gallery's custody should receive the same environmental safeguards, safe handling and security as works in the Gallery's collections.

DOCUMENTATION

The Gallery should fully document its collections with a central catalogue system that includes complete visual as well as written records. Undocumented works temporarily in the Gallery's custody should also receive written and visual documentation.

RESEARCH

The Gallery should research and evaluate its collections (and related material) so that the collections' display, interpretation and promotion are carried out with integrity. The Gallery should make its collections and associated documentation accessible to others for the purposes of research.
DISPLAY

The Gallery should display its collections and program its temporary exhibitions in ways which enhance appreciation of the collections; displays should provide pleasure and education by being visually pleasing as well as appropriate for the particular public for whom they are intended; displays should be devised for the special interests of the specialist visual arts community as well as for the general public. Temporary exhibitions should be programmed to provide displays of works of art belonging to categories poorly represented in South Australia's collections. The Gallery should provide accurate and intelligible labels for works on display. Within normal security and conservation constraints, and provided there is clear public benefit, the Gallery should make works from its collections available for display elsewhere.

INTERPRETATION

The Gallery should provide easily accessible interpretative information about the collection displays and the temporary exhibitions in the form of signs and wall texts as well as public programs of publications, films, lectures, seminars and the services of Education Officers, Gallery Guides and other communicators. Interpretative services should be provided at various levels relevant to the Gallery's various publics, from the specialist visual arts community to the least informed general public.

PROMOTION

The Gallery should promote its collections and temporary exhibitions, should promote in the community an awareness of art museum functions and of what can be gained from works of art, and should evaluate and act on the public's needs and responses to the Gallery's activities.

ADVICE

The Gallery should responsibly exercise its legislative function of advising the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations.

REVIEW

The Gallery should frequently evaluate and review its goals and tasks and the effectiveness of their implementation.
Appendix B1

ART GALLERY BOARD

There were seven ordinary meetings of the board during the year, attended as indicated.

- Mr Michael Abbott QC (Chairman) 6 / 7
- Mr Max Carter AO (until 18 January 2004) 3 / 3
- Mrs Susan Cocks (until 18 January 2004) 3 / 3
- Mr David McKee (until 20 July 2003) No board meeting between 1 & 20 July 2003
- Mrs Candy Bennett (until 18 January 2004) 3 / 3
- Mr Richard Cohen (until 18 January 2004) 2 / 3
- Ms Virginia Hickey, LLB, BA, FAICD 4 / 7
- Mrs Sue Tweddell 7 / 7
- Mr Adam Wynn, BAgSc, DipOen 3 / 7
- Mr. Philip Speakman (commenced 20 August 2003) 6 / 7
- Mr Andrew Gwinnett (commenced 19 January 2004) 2 / 4
- Mr Peter Ward (commenced 19 January 2004) 3 / 4
- Ms Louise LeCornu (commenced 19 January 2004) 3 / 4

APPENDIX B2

ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2003–2004:

Chairman: Hon. Justice John R Mansfield
Deputy Chairs: Charles Bagot, Max Carter AO, Deborah Hamilton
Representing Founders: Diana Ramsay AO
Representing Governors: Mary Abbott, Julie Mitchell
Representing Principals: Christina Litt
Representing Guardians: Hiroko Gwinnett
Representing Benefactors: Colin Taylor (representing Bank SA), Rob Patterson
Representing Fellows: Kathy Booth
Representing Ordinary Members: John Kiosoglous MBE, KSA
Appointed Members: Loene Furler, Richard Walsh
Ex Officio: Michael Abbott QC, Chairman, Art Gallery Board, Kerry DeLorme, Executive Officer, Ron Radford AM, Director

FRIENDS OF THE ART GALLERY OF SOUTH AUSTRALIA COMMITTEE 2003–2004:

Dr Gerald Laurence (Chair from December 2003), Catherine Buddle (to December 2003), Kathy Crockett (representing Gallery Guides), Conxita Ferrer, Phillip Graham (to December 2003), Dr Peter Jackson, Joan Lea (to December 2003), Matt Potter, Kay Scanlon (Chair to December 2003), Beth Shepherd, Margaret Strathearn.
ART GALLERY STAFF

SENIOR MANAGEMENT
Ron Radford AM, DipFA, Director
Kaj Lindstrom, BA (Hons), GradDipLIS, General Manager

COLLECTION CURATORS
Adam Free, BA, MA (Courtauld), GradDipHistArt, Curator of European Paintings & Sculptures (resigned 28/5/2004)
Tracey Lock-Weir, BA(Visual art), Grad. Dip. Ed, Associate Curator of Australian Paintings & Sculpture
Jane Messenger, BA(Hons), MA (ArtCurStud), Assistant Curator of Prints, Drawings & Photographs
Robert Reason, BA, Postgrad DipArtCurStud, MA (Hons), Curator of European & Australian Decorative Arts
Julie Robinson, BA, prel.in., GradDipMusStud, Curator of Prints, Drawings & Photographs
Cherie Prosser, BSc, GDHN, AdvDipVisArt, MA (Art History) University of Adelaide (current), Project Officer, 2004 Adelaide Biennial of Australian Art (until 12/2003), Assistant Curator of Australian Paintings and Sculpture (commenced 1/2003)

PUBLIC PROGRAMS/EDUCATION/FRIENDS
David O’Connor, DipT(Fine Arts), BEd (Fine Art), GradDipArtsAdmin, Exhibitions & Public Program Manager
Miranda Starke, BA(Hons), GradDipArtHist, Manager, Public Relations & Communications
Joanna Parkes, BA, GradDipLib, GradDip. Communication Mgt., Programs Officer – Friends
Cate Parkinson, DipBus, Information Services Officer
Megan Henschke, Exhibition & Public Programs Officer
Wendy Hudson, Volunteer Desk Coordinator
Karina Morgan, Education Support Officer (P/T)
Yvonne Anderson, Bookings & Membership Officer
John Neylon, BEd, Dip Art, Education Officer (seconded from Dept. for Education & Children’s Services)

PUBLICATIONS
Antonietta Itropico, BA, Publications Manager
Georgia Hale, Rights & Reproductions Officer (until 26/4/2004)

ART GALLERY FOUNDATION
Kerry deLorme, Executive Officer

REGISTRATION AND ART SERVICES
Jan Robison, BA (Hons), GradDipEd MSc, Registrar, Exhibitions
Vicki Petrussevics, BA (Visual Arts), Grad Dip Manag. Art, Assistant Registrar, Exhibitions & Loans
Georgia Hale, BA(DesCeramics), AssDipGraphicDes, Assistant Registrar, Collections (commenced 27/4/2004)
Anne Wright, Registration Assistant
Saul Steed, Registration Officer - Digital Documentation (until 31/5/2004)
Stephen Oates, Installation Officer
John O’Rielley, Senior Installation Officer
James Davenport, Installation Officer
John Webster, Installation Officer
Noel White, Installation Officer

WORKSHOP
Geoffrey Hodder, Painter and Decorator
Nick Didenko, Carpenter

LIBRARY
Jin Whittington, BMus (Hons), GradDipLibStud, Information Manager
Ju Phan, AssocDipLibTech, Library Technician (P/T)
Lynn Bryant, Records Officer

ADMINISTRATIVE AND IT SERVICES
David Zeelen, BIT, Records & Data Management Coordinator
Lindsay Brookes, Assistant to Director
Margaret Bicknell, Administrative Services Coordinator
Sue Smith, Collection Database Assistant
Heather Brooks, Curatorial Administrative Assistant (P/T)
Miranda Comyns, Curatorial Administrative Assistant (P/T)

BOOKSHOP
Letitia Ashworth, Bookshop Manager
Suzanne Mitchell, Bookshop Supervisor
Anika Williams, Bookshop Assistant
Anna Burdin, Bookshop Assistant (casual)
Lorinda Curnow, Bookshop Assistant (casual)
Jaslyn Menz, Bookshop Assistant (casual)
Sarah Bailes, Bookshop Assisitant (casual)
Heidi Chamberlain, Bookshop Assistant (casual)
Nathan Farrant, Bookshop Assistant (casual)
Sally Deluca, Bookshop Assistant (casual)
Alicia Kaye, Bookshop Assistant (casual)

PHYSICAL RESOURCES
Syd Bower, Physical Resources Manager

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VOLUNTEERS

Of the 202 Gallery volunteers, many generously continued to contribute to the Gallery in more than one capacity. The Gallery’s Volunteer of the Year was awarded to John Brooking.

GALLERY GUIDES - Executive Committee

Jenni Scrymgour Coordinator
Mary Rivett Deputy Coordinator
Jennifer Harris Program Coordinator


GALLERY GUIDES ASSISTANT - Joan Allister

INFORMATION DESK - Val Allen, Bev Anderson, Margaret Bevan, Patricia Church, Adrienne Clarkson, Joan Conley, William Cronin, Kathy Crosby, Lynn Crosby, Betty Cross, Alan Cross, Barbara Day, Bice Della Putta, Perdita Eldridge, Conxita Ferrer, Stella Fielding, Jarmila Flaherty, Genevieve Forster, Harvey Foster, Ann Fuss, Kay Gill, David Gosnell, Diane Hall, Beverley Harding, Mollie Hartley, Betty Hoar, Mary Hogan, Dianne Hunt, Geraldine Jennings, Joan Key, Caroline Laurence, Marion Ligertwood, Jim Loudon, Patricia McGaffin, Vivienne McMahon, Barbara Mellor, Peggy Molloy, Sarah Moulds, Violetta Mount, Christine O'Connor, Gill Pitchon, Bert Prowse, Erin Quinn, Neta Reubenicht, Diana Roberts, Margaret Shaw, Iris Skujins, Anita Smith, Martina Taeker, Angela Tizard, Marcella Urbasius, Glynis Varvounis, Mimma Vettori, Lorraine White, Bill Whitson, Anne Wilson, Pauline Wood, Brigitte Yallen

FRIENDS - Catherine Buddle, Kathy Crockett, Conxita Ferrer, Phillip Graham, Dr Peter Jackson, Dr Gerald Laurence, Joan Lea, Matt Potter, Kay Scanlon, Beth Shepherd, Margaret Strathearn

EDUCATION GUIDES - Catherine Bagot, Meredith Bowman, Kim Beaman, Perdita Eldridge, Joy Harvey, James Hay, Pamela Hopcroft, Lesley

Jennifer Klenner Secretary
Philip LaForgia Treasurer
Jorgensen, Sue Kent, Kirsty Kurlinkus, Paula Lebedew, Jim Loudon, Jane Newland, Ann Noble, Ann Preston-Flint, Barbara Tanner, Trish Roche, Merry Wicke


CURATORIAL - Anna Austin, Max Carter, Annette Charmers, Tansy Curtin, Rebecca Djokie, Barbara Fargher, Tiana Jenkins, Jenny Kalionis, Karen Magee, Elspeth Pitt, Catherine Sarre, Terry Toisner, Julia Warren

LIBRARY - Amalia Alpareanu, Betty Cartmel, Val Essery, Judy Gall, Pat Howard, Lesley Lynn, Annette Msters, Peggy Molloy, Joan Newman, Jacqueline Polasec

RIGHTS AND REPRODUCTION - Sarah Adams, Anthony Corso, Nathan Farrant, David Gill

PUBLIC PROGRAMS - Margaret Strathearn, William Cronin

REGISTRATION - Lexie Badge, William Cronin, Conxita Ferrer, David Gill

MARKETING & PUBLIC RELATIONS - Lucy Hambour, Leo Greenfield

ADMINISTRATION - Debra Ryan
APPENDIX C

STAFF PUBLIC COMMITMENTS

RON RADFORD
Five lectures for Graduate Studies in Art History
Two public lectures
Three lunchtime talks on the collection
Eight radio interviews
Four television interviews
Opened three exhibitions

COMMITTEES:
Affiliate Professor, University of Adelaide
Deputy Chair, National Portrait Gallery Board, Canberra
Trustee, Gordon Darling Foundation
Graduate Studies in Art History Joint Committee
Member, National Collections Advisory Forum
Chair, Public Art Review Panel, North Terrace
Redevelopment Project
Council of Australian Art Museum Directors
Campus Design Panel, University of Adelaide
Department for the Arts and Cultural Development
Senior Management Group

PUBLICATIONS:
Four catalogue forewords:
20th Century Style: Furniture
Clifford Possum Tjapaltjarri
Adelaide Biennial of Australian Art
Japanese Prints: Images from the Floating World

OVERSEAS VISITS:
July 2003 – London, Bologna, New York, Barbados, Dallas, Fort Worth and Los Angeles. Visit dealers to search for major European and Asian works for the Gallery’s collection; inspect new art museum buildings and wings not seen before; negotiate possible exhibition exchanges; and visit an important private collection in Barbados.
May/June 2004 – London, Leeds, Rome, Munich, New York, Baltimore and San Francisco. Visit dealers in London and New York to search for major European and Asian works for the Gallery’s collection; inspect new art museum buildings and wings not seen before especially in Munich, Baltimore and San Francisco; continue negotiations to secure two exhibitions.

KAJ LINDSTROM
COMMITTEES:
Graduate Studies in Art History Joint Committee
ACCC OHS&W Committee
North Terrace Security Committee
KE EMu Database Management Committee
Building Site Committee

JULIE ROBINSON
Six lectures for Graduate Studies in Art History
Four lunchtime talks
One talk to the Gallery Guides
Two talks for Contemporary Collectors

One teacher’s preview
Two public lectures
Six newspaper interviews
One television interview
One radio interview

COMMITTEES:
Contemporary Collectors Committee
2004 Adelaide Festival, Artists Week Committee

PUBLICATIONS:
2004 Adelaide Biennial: Contemporary Photomedia, Adelaide: Art Gallery of South Australia, 2004

SARAH THOMAS
Three lunchtime talks
Two Friends talks
Three talks to Gallery Guides
Three newspaper interviews
Three radio interviews
Four floor talks
Six workshops/lectures for Graduate Studies in Art History

COMMITTEES:
Contemporary Collectors Committee
2004 Adelaide Festival, Artists Week Committee

PUBLICATIONS:
Insouciant chic (book review), Australian Book Review, No. 253, August 2003, p. 40
Kate Beynon in Monash University Collection.
Four decades of collecting, eds. Jenepher Duncan and Linda Michael, Monash University Museum of Art, 2003

ADAM FREE
Four lunchtime talks
Two public lectures
Three radio interviews
One talk to Gallery Guides
Five lectures for Graduate Studies in Art History
Supervisor, 2 Masters students, Graduate Studies in Art History
Sydney Field trip coordinator, Modernism Course

COMMITTEES:
Joint Committee of Management, Graduate Studies in Art History (AGSA and Department of History, Adelaide University)
Contemporary Collectors Committee, AGSA
Board of the Centre for British Studies, Adelaide University

ROBERT REASON
Five lectures for Graduate Studies in Art History
Five lunchtime talks
Two talks to the Gallery Guides
One talk to the Friends of the Art Gallery
Three floor talks
One radio interview
Three television interviews
One teachers’ preview
Two newspaper interviews
Presented public lecture on 20th Century Style: Furniture
Panel Member – Penny Sparkes: Design Seminar day

PUBLICATIONS:

OVERSEAS VISITS:
Gordon Darling Travel Grant to England, France, Germany, Austria and Italy.

JAMES BENNETT
One lunchtime talk
One talk to Friends
Two talks to Gallery Guides
One newspaper interview
One public talk
Three lectures/workshops for Graduate Studies in Art History

PUBLICATIONS:

PUBLIC ACCESS:
Two visitors to Print Viewing Room
Two visitors to North Terrace on-site store

TRACEY LOCK-WEIR
Four lunchtime talks
Seven lectures/workshops for Graduate Studies in Art History
Five slide talks to Gallery Guides
Nine radio interviews
Two television interviews
Four Floor Talks
Two Public Talks
One newspaper interview
Two Teachers’ Previews

PUBLICATIONS:
Holy, Holy, Holy exhibition review, Art and Australia, vol. 41 no. 4, June 2004

COMMITTEES:
Art for Public Places, Arts SA

Assessment Panel Helpmann Academy Graduate Show

JANE MESSENGER
Six lunchtime talks
Five lectures for Graduate Studies in Art History
One talk to Gallery Guides
One teacher’s preview
One talk for the Friends of the Gallery
One public lecture
Five radio interviews
Three newspaper interviews
One television interview
Opened one exhibition

PUBLICATIONS:
Japanese Prints: Images from the Floating World. The Brian and Barbara Crisp collection, AGSA 2004

COMMITTEES:
Contemporary Collectors Committee

OVERSEAS VISIT:
Courier Circe Invidiosa from the Netherlands

CHERIE PROSSER
Two lunchtime talks
One Gallery floor talk – Stella Bowen
One talk to Gallery Guides

DAVID O’CONNOR
One lunchtime talk

COMMITTEES:
SALA Week Board Executive
Arts In Health Steering Committee: Flinders Medical Centre
Board Member: Contemporary Arts Centre of South Australia
Organisations Grants Assessment Panel Member – Arts SA until December 03
AGSA Representative, Friends of the Art Gallery
Member OH&S Committee, AGSA
Coordinated Heads of Art Museums Public Programs and Education meeting, Adelaide
Initiated & Coordinated Mathew Collings visit to Adelaide

PROFESSIONAL:
Attended Museum Leadership Program, Melbourne

MIRANDA STARKE
1 television interview
13 radio interviews
1 talk to Committee for Economic Development Australia (CEDA)

JAN ROBISON
COMMITTEE:
Member, Australian Registrars Committee

JOANNA PARKES
COMMITTEES:
Chair, Nexus Multicultural Arts Centre, Inc. Board
Member, National Panel, APRA/Australian Music Centre Classical Music Awards
South Australian Vice-President, Australian Federation of Friends of Museums

**JOHN NEYLON**
Four lunchtime talks
One Gallery Guide exhibition workshop
Four lectures for Graduate Studies in Art History
Co-Chair 2004 Artists Week Forum: ‘Critics’ Choice’
Assessment; MA course work and Honors,
University of Adelaide and University of South Australia

**COMMITTEES AND MEMBERSHIPS:**
Member, Outreach Education Promotion Committee
Consultant, Arts SA Arts Industry Visual Arts Consultancy
Attended Heads of Art Museums Public Programs and Education meeting, Adelaide
Artlink editorial advisory group

**JIN WHITTINGTON**

**COMMITTEE:**
National Treasurer, ARLIS/ANZ
State Treasurer, ARLIS/ANZ (SA Chapter)
Deputy Staff Representative, Occupational Health, Safety & Welfare Committee, AGSA

**KERRY DELOMÉ**

**COMMITTEES:**
Member, Fundraising Institute of Australia, Council
Art Gallery of SA Foundation, Contemporary Collectors

**SYD BOWER**

**COMMITTEES:**
Chairman, OHS&W Committee, AGSA
Adelaide Business Watch

**LYNN BRYANT**

**COMMITTEE:**
Art Gallery Representative, Public Service Association

**MARGARET BICKNELL**

**COMMITTEE:**
Staff Representative, OHS&W Committee, AGSA
CONSERVATION

AUSTRALIAN PAINTINGS
George Tjungarrayi, *Untitled* CP
Dale Frank, *Pale than Pale* ET, MP, CP
Trevor Vickers, *Untitled* CP
Howard Taylor, *Contracurve*, ET, MP, CP
George Lambert, *Egg and Cauliflower* GL
Freda Warlapinni, *Pwojan – Pukamani* RB
John Rowell, *Winter Sunlight* RB
Tom Roberts, *Portrait of Marquis of Linlithgow* ET
Exhibition preparation of 17 Clifford Possum paintings GL, RB, ET, MP, CP
Exhibition preparation of 2 Clifford Possum sculptures JD
Exhibition preparation of 26 other paintings GL, RB
Exhibition preparation of 7 other sculptures JD, RR, SP
Deframe, measure for new frames and reframe 10 paintings ET

AUSTRALIAN SCULPTURES
J. Bishop *The Chuffs* RR
Paul Quinn, *PHD Fashion* SP
Bert Flugelman, *Torso Pot Plant* AT, BF, SP
Bert Flugelman, *Knot* JB
M. Kutschbach, *Little big Things* JD
Roy Wiggan, *Out in the Indian Ocean* SP
Margel Hinder, *Earth Woman* BF
Installation of Richart Topping *The Eternal Question* in Light Square JB

EUROPEAN PAINTINGS
Luca Ferrai, *Venus preventing Aeneas from killing Helen of Troy* ET, MP, RB
John Cotman, *The Old Pigeon House* MP
Alan Ramsay, *King George III* ET, MP, CP
O. Andreoni, *Queen Esther* SP
William Luker, *Springstime, Burnham Beeches* GL
Joseph Farquharson, *On a clear eve, when the November sky grew red* GL

EUROPEAN SCULPTURES
Duane Hanson, *Woman with a laundry basket* JG
John Gibson, *Portrait of a woman* RR, JB

DECORATIVE ARTS
Roger Fry, *Cabinet* JG, RR, AT, JD, BF, SP
Functional Products, Douglas Snelling, *Chest of Drawers* JG
Brown & Sons, *Chair* JG, KP
John Goodchild, *Dining table* JG
Adelaide, unknown maker, *Side table* JG
Morris & Co., *Sussex child’s chair* JG
Henry Steiner, *Centerpiece* RR
Henry Steiner, *Bracelet* RR
George Garthorne, *Monteith* RR
Attrib. Spitalfields Silks, *Silk panel* KP

ASIAN ART
China, unknown maker *Imperial Robe* CJ, MC
Toshikatsu Endo, *Canoe Allegory III* SP
Iran, unknown maker, *Kashan bowl* RR
Indonesia, unknown maker *Ritual scarf* BF
India, Tulu people *Bhuta Boar Mask* RR
India, unknown maker *Siva Nataraja* RR, JD
India, unknown maker *Celestial warrior* RR, JD
India, unknown maker *Abhinandanatha, the fourth Tirthankara* RR, JD
India, unknown maker *Agni* RR, JD
India, unknown maker *Head of Vishnu* RR, JD
India, unknown maker *Lion attacking elephant (a & b)* RR, JD
India, unknown maker *Vishnu as the Boar Avatar* RR, JD
India, unknown maker *Lady with a parrot* RR
Thailand, unknown maker *Guardian Figure* RR
Tibet-China, unknown maker *White Tara* RR, JD
Turkey, unknown maker, *Iznik plate* JD
Turkey, unknown maker, *Fireplace* RR

WORKS ON PAPER
Mount cutting and framing of works on paper in preparation for exhibitions and collection displays, as well as general collections maintenance, has continued to be an ongoing process. This year 207, prints, drawings and photographs underwent preparation for conservation.

Key to Conservators
FF Fred Francisco
KP Kristin Phillips
VH Vicki Humphrey
HH Helen Halley
JG Justin Gare
RR Renita Ryan
AT Ann Tadeo
JD Jo Dawe
BF Bee Flynn
SP Sophie Parker
LM Liz Mayfield
ET Eugene Taddeo
MP Marek Pacyna
CP Chris Payne
GL Gillian Leahy

APPENDIX E
DONORS, FUNDS, SPONSORSHIPS

DONORS
Anonymous Donation of sculpture by Shaun Kirby
Arts SA, Bench by Khai Liew
Mary Baker, Glass by Nick Mount
Margaret Bennett, Max Carter AO, Frances Gerard,
Justice Kemeri Murray and Lady Porter through the
Art Gallery of South Australia Foundation
Collector’s Club, Finger Bowls by August L
Brunkhorst
Helen and John Bowden, Painting by Mary Beale
Ray and Joan Brown, Three items of Furniture by E
Kold Christensen Ltd and Poul Kjaerholm
MJM Carter AO, 49 Paintings by Australian
Colonial artists and British Artists, Print by John
Skinner Prout
Daryl Collins, Print by Stephen Lees, Two Prints by
Colin Little, Print by Chips Mackinolty, Two Prints
by Toni Robertson, Photograph by John Lethbridge
Reverend Donald Cornelius, Plaster relief by
William Maxwell
Ann Croser, Dr Michael Drew, Geoffrey Hackett-
Jones, Penelope Hackett-Jones, Dr Michael Hayes
and David McKee, through the AGSA Foundation,
painting by Stella Bowen
Justice Bruce Debelle, the late Brian Fricker, Ranald
McGregor and Dick Whittington QC through the Art
Gallery of South Australia Foundation Collector’s
Club, Print by Henri Matisse
Stella Downer and Jan Oxenham, Pastel by Janet
Dawson
Dudley Family, Four Photographs by Harold
Cazneaux
Bob Edwards a painting by Harley Griffiths Jnr
Marjory Edwards through AGSA Foundation Fund,
painting by Clifford Possum Tjapaltjarri
Dr Peter Elliot AM, Asian Ceramic
Phillip Fargher, Print by Hans Arkeveld
Andrew and Hiroko Gwinnett through the AGSA
Foundation, Japanese screens by Ichikawa Beian,
Battle of Heike Screens, Millett and Birds Japanese
Screens
John Kaldor painting by Sol LeWitt
Anne Kidman, Justice John Mansfield, Pam McKee,
Justice Graham Prior and Marion Wells through the
Art Gallery of South Australia Foundation
Collector’s Club, Bhuta Boar Mask
Diana Laidlaw, Glass by Nick Mount
Lesley Lynn, Furniture by John Goodchild
Graeme and Ros Marshall, watercolour by Peter
Taylor
Timothy Morrell, Drawing by Peter Bömmels,
Postcard by Peter Bömmels, Photograph by Peter
Bömmels
Douglas and Barbara Mullins, watercolour by
George French Angas, The RJ Noye collection of
photographs
Edward Newman, Print by Katsushika Hokusai,
Print by Utagawa Hiroshige III, Two Prints by
Hagesawas Sadanobu
Wilfred Prest a painting by Rupert Bunny
Ron Radford AM, Furniture by Morris & Company,
Asian Shawl, pair of Angoricchna chairs, Nick Mount
Glass decanter
Diana Ramsay AO, painting by Roy De Maistre
Dick Richards two sculptures by Crusoee Kuningbal
Max Tomkins, Print by Janet Burchill
John and Julie Von Doussa and John and Kate
Mansfield through the AGSA Foundation, painting
by Ronnie Tjampitjinpa
Dr John Yeatman, Two Prints by Jean-Louis Forain,
Drawing by Feliks Topolski
Family of William Frank Noble, Inkstand by
Elkington & Co.

BEQUEST FUNDS
KS Apps Bequest Fund
DB Baker Bequest Fund
Shirley Cameron Wilson Bequest
Ellen Christensen Bequest Fund
D’Auvergne Boxall Bequest Fund
JC Earl Bequest Fund
Mrs CV Mitchell Bequest
AM & AR Ragless Bequest Funds
VBF Young Bequest Fund

DONORS OF PURCHASE FUNDS
Art Gallery of South Australia Foundation
AGSA Foundation Collector’s Club
Mayne Contemporary Art Fund
Pauline O’Halloran Giles Fund
Public Donations Fund
Ron Radford Fund
James and Diana Ramsay Fund
South Australian Government Grant
Rhianon Vernon-Roberts Memorial Collection
Maude Vizard-Wholohan Purchase Award
Edmund and George Whitlock Foundation Fund
ACQUISITIONS

AUSTRALIAN PAINTINGS

Betty Mills Apwerl, Australia, working 2000s, *Ilwemp*, 2003, Utopia, synthetic polymer paint on linen; Boxall Bequest Fund 2004

Djardie Ashley, Australia, born 1950, *Stone spear heads from Wagilag sisters story*, 2004, Arnhem Land, Northern Territory, synthetic polymer paint on paper; Boxall Bequest Fund 2004


Elise Blumann, Australia, 1897–1990, *Sunflowers*, 1939, Perth, oil on board; Gift of Helen Bowden 2004


Knut Bull, Norway/Australia, 1811–1889, *Portrait of the artist’s wife, Mary Ann*, 1853, Hobart, oil on canvas; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

Rupert Bunny, Australia, 1864-1947, *Scene in the Melbourne Botanic Gardens*, 1932-33, Melbourne, oil on canvas; Gift through the Art Gallery of South Australia Foundation in memory of Mrs Marjorie Wynn Prest (1903-2000) 2004

Sally Butler, Australia, c1966, *Bush bean Dreaming*, c1993, Papunya, Northern Territory, synthetic polymer paint on canvas; Bequest of Shirley Cameron Wilson 2003


Lynette Corbey, Australia, born 1958, *Women’s Meeting Place*, 2003, Mt Liebig, Northern Territory, synthetic polymer paint on linen; South Australian Government Grant 2004

Roy De Maistre, Australia, 1894–1968, *Berry’s Bay, Sydney Harbour*, 1920, Sydney, oil on board; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2003


Thomas Flitoff, Australia, 1809–1891, *Portrait of a man*, 1870, Ballarat, oil on canvas; MJM Carter Collection 2004

GF Folingsby, Australia, 1830–1891, *Sir Charles Sladen KCMG*, 1883, Melbourne, oil on canvas; MJM Carter Collection 2004

Rita Gotjabawuy, Australia, born 1964, *Wititj (Wagilag Sisters Story)*, 2003, Ramingining, Central Arnhem Land, Northern Territory, natural ochres on paper; South Australian Government Grant 2003


Edmund Gouldsmith, Great Britain/Australia, 1852–1932, *River landscape*, c1885, Adelaide, oil on canvas; MJM Carter Collection 2004


Marjorie Gwynne, Australia, 1886–1958, *Daisy Bates*, c1930, Adelaide, oil on wood panel; Bequest of Shirley Cameron Wilson


Helen Hambidge, Australia, 1857–1937, *Fountain, Glenelg*, 1898, Adelaide, gouache on cardboard; Bequest of Shirley Cameron Wilson 2003

Hans Heyseyn, Australia, 1877–1968, *On Prescott’s Farm, Rose Park, South Australia*, c1899, Adelaide, oil on canvas; MJM Carter Collection 2004

Aldo Iacobelli, Australia, born 1950, *Bill is a child molester*, 2000, Adelaide, oil on canvas; Mayne Contemporary Art Fund 2003


WC Piguenit, Australia, 1836–1914, *Landscape with cattle near Ross*, c1900, near Ross, Tasmania, oil on canvas; MJM Carter Collection 2004

Margaret Preston, Australia, 1875–1963, *Still life with celery and apples*, 1901, Adelaide, oil on canvas; MJM Carter Collection 2004

William Strutt, Great Britain/Australia, 1825–1915, *Werribee Encampment*, 1861, Werribee, Victoria, oil on panel; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

Louis Tannert, Germany/Australia, c1833–after 1909, *An Aboriginal Queen*, c1885, Adelaide, oil on canvas; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004


Ronnie Tjampitjinpa, Australia, born 1943, *Bushfire Dreaming*, 2003, Kintore, Northern Territory, synthetic polymer paint on canvas; Gift of John & Julie von Doussa and John & Kate Mansfield through the Art Gallery of South Australia Foundation 2004


Marie Tuck, Australia, 1866–1947, *Gavotte of Honour*, c1913, France, oil on canvas; Bequest of Shirley Cameron Wilson 2003

Freda Warlapinni, Australia, 1928–2003, *Pwojan-Pukamaini [body paint design]*, 2003, Melville Island, Northern Territory, synthetic polymer paint and natural ochre on canvas; South Australian Government Grant 2004

Walter Withers, Great Britain/Australia, 1854–1914, *The waves*, c1912, Eltham, Victoria, oil on wood panel; MJM Carter Collection 2004

**AUSTRALIAN SCULPTURES**


Crusoe Kuningbal, Australia, 1922–1984, *Mimi Figure*, c1970, western Arnhem Land, Northern Territory, natural ochre on wood; Gift of Dick Richards 2004

Crusoe Kuningbal, Australia, 1922–1984, *Mimi Figure*, c1970, western Arnhem Land, Northern Territory, natural ochre on wood; Gift of Dick Richards 2004

Michael Kutschbach, Australia, born 1975, *little big things (team agnes)*, 2003, Adelaide, plaster, synthetic polymer lacquer, dimensions variable; Mayne Contemporary Art Fund 2003

William J Maxwell, Scotland/Australia, c1840–c1905, *Study for the Pieta*, 1883, Adelaide, plaster relief; Gift of Reverend Donald Cornelius 2004

George Popperwell, Australia, born 1935, *Rimb*, 2002, South Australia, spun aluminium, canvas and piano hammer felt; Mayne Contemporary Art Fund 2004

AUSTRALIAN DRAWINGS, WATERCOLOURS AND PASTELS

George French Angas, Australia, 1822–1886, An old man and girl on the shores of the Coorong, 1844-1846, South Australia, watercolour on paper; Gift of Douglas and Barbara Mullins 2003

Jean Baptist Apuatimi, Australia, born c1940, Ngiuu [Tiwi design], 2003, Melville Island

Northern Territory, ochre on paper; South Australian Government Grant 2004

Louis Buvelot, Switzerland/Australia, 1814–1888, (Murrumbidgee River), c1870s, Victoria, watercolour on paper; MJM Carter Collection 2004

Dora Chapman, Australia, 1911-1995, Portrait of Shirley Adams, 1938, Adelaide, charcoal on cream paper; Bequest of Shirley Cameron Wilson 2003

Nicholas Chevalier, Australia, 1824–1902, Review and encampment of Victorian volunteers at Werribee, 1st April 1861, 1861, Werribee, Victoria, pencil and watercolour on paper; MJM Carter Collection 2004

Charles Conder, Great Britain/Australia, 1868–1909, The pergola, c1900, France, watercolour on woven silk, mounted on silk; MJM Carter Collection 2004

Janet Dawson, Australia, born 1935, Sprouting cabbage with rocks, 1999, Binalong, New South Wales, pastel on paper; Gift of Stella Downer and Mrs Jan Oxenham 2003

Annie Laura Vernon Gee, Australia, 1860–1938, Matilda Wilson, 1901, Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

ST Gill, Great Britain/Australia, 1818–1880, Agricultural & Horticultural Show, Adelaide, 1843, Adelaide, watercolour on paper; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

ST Gill, Great Britain/Australia, 1818–1880, The Flinders Range, c1865–70, Melbourne, pencil and watercolour on paper; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

ST Gill, Great Britain/Australia, 1818–1880, Adelaide Plains from Sleep’s Hill, c1870, Melbourne, watercolour, gouache, pencil on paper, 24.0 x 33.0cm (sight); Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Richmond Park], c1795-1830, England, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Richmond], c1795-1820, England, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Tivoli], c1795-1820, England, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Italy], c1818, Italy, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Near Richmond/The Thames], 1795-1830, Great Britain, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Italy], c1818, Italy?, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Tivoli and Italy], c1818, Italy, brush & ink wash on paper, Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Ullswater], c1820s, England, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Ullswater], c1820s, England, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Temple in the landscape], c1810-1830, England, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Wales], c1810s-1820s, Great Britain, brush & ink wash on paper, Bequest of Shirley Cameron Wilson 2003

John Glover, Great Britain/Australia, 1767-1849, [Ullswater], c1820s, England, brush & ink wash on paper; Bequest of Shirley Cameron Wilson 2003

Helen Hambidge, Australia, 1857–1947, Morning light, 1896, Adelaide, watercolour on paper, 31.5cm diameter; Bequest of Shirley Cameron Wilson 2003

Alice Hambidge, Australia, 1869–1947, Miniature portrait of woman with a blue ribbon, c1906, Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003


Millicent Hambidge, Australia, 1872–1938, *Past eight o’clock*, 1921, Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003


Susan Hindmarsh, Australia, active 1830s, *Fruit with cherries, in a basket*, 1831, Rennes, France?; watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Susan Hindmarsh, Australia, active 1830s, *Fruit with green grapes, in a basket*, 1831, Rennes, France?, watercolour on buff paper; Bequest of Shirley Cameron Wilson 2003

Matilda King, Australia, 1837–1909, *Flower study (Native orchids)*, 1858, Gawler, South Australia, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Annie Watson Laughton, Australia, 1858–1903, *Botanical studies*, c1890, South Australia?, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Annie Watson Laughton, Australia, 1858–1903, *Botanical studies*, c1890, South Australia?, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Thomas Lempriere, Australia, 1766–1852, *Telopea*, 1828, Macquarie Harbour, Tasmania, watercolour on paper; MJM Carter Collection 2004

Thomas Lempriere, Australia, 1766–1852, *Gaultheria hispida*, c1828, Macquarie Harbour, Tasmania, watercolour on paper; MJM Carter Collection 2004

Thomas Lempriere, Australia, 1766–1852, *Cherimoya, chestnuts and persimmon*, c1828, Macquarie Harbour, Tasmania, watercolour on paper; MJM Carter Collection 2004


Joseph Lycett, Great Britain/Australia, 1774–1828, *View of the south end of Schouten’s Island*, 1824, London, watercolour on paper; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

Joseph Lycett, Great Britain/Australia, 1774–1828, *View upon the South Esk River*, 1824, London, watercolour on paper; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

Joseph Lycett, Great Britain/Australia, 1774–1828, *View of Tasman’s Peak*, 1824, London, watercolour on paper; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

Conrad Martens, Australia, 1801–1878, *Middle Harbour, Sydney NSW*, 1850s, Sydney, watercolour on paper; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

Annie May, Australia, 1877–1953, *Doctor C.E.C. Wilson’s House, Wallaroo*, c1907, Wallaroo or Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Annie May, Australia, 1877–1953, *Wallaroo Hospital*, c1907, Wallaroo or Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Annie May, Australia, 1877–1953, *Wallaroo jetty and shipping I*, c1907, Wallaroo or Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Annie May, Australia, 1877–1953, *Wallaroo jetty and shipping II*, c1907, Wallaroo or Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Annie May, Australia, 1877–1953, *Wallaroo mines*, c1907, Wallaroo or Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Annie May, Australia, 1877–1953, *Wallaroo Town Hall*, c1907, Wallaroo or Adelaide, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Louisa Anne Meredith, Great Britain/Australia, 1812–1895, *Tasmanian Waratah*, c1860, Tasmania, watercolour on bristol board; JC Earl Bequest Fund 2004


Louisa Anne Meredith, Great Britain/Australia, 1812–1895, *December*, 1833, Dudley, England, watercolour on paper; JC Earl Bequest Fund 2003

Louisa Anne Meredith, Great Britain/Australia, 1812–1895, *January* 1833, Dudley, England,
watercolour on paper; JC Earl Bequest Fund 2003


Major Thomas Mitchell, Australia, 1792–1855, *Bottle tree, (Brachychiton rupestrae)*, 1831, Sydney, watercolour on paper; MJM Carter Collection 2004


John Skinner Prout, Australia/Great Britain, 1805–1876, *Portrait of a lady*, late 1840s, Tasmania, watercolour and pencil on cardboard; MJM Carter Collection 2004

John Skinner Prout, Australia/Great Britain, 1805–1876, *Tree ferns and birds*, 1846, Tasmania, watercolour, pastel and gouache on paper; MJM Carter Collection 2004

Ellis Rowan, Australia, 1848–1922, *Telopea Speciosissima*, c1880s, New South Wales, watercolour on paper; MJM Carter Collection 2004

Kathleen Sauerbier, Australia, 1903-1991, *Female nude*, 1920s–40s, Adelaide, charcoal on brown paper; Bequest of Shirley Cameron Wilson 2003

Alexander Schramm, Germany/Australia, 1815–1864, *The Encampment, Adelaide Plains*, 1850s, Adelaide, watercolour, charcoal and pencil on paper; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004


Alfred Sinclair, Great Britain/Australia, 1866–1938, *Lobethal*, 1895, South Australia, watercolour on paper; Bequest of Shirley Cameron Wilson 2003

Eliza Strawbridge, Great Britain/Australia, 1818–1897, *Basket of flowers with pansies*, c1855, Adelaide?, watercolour, pencil on paper; Bequest of Shirley Cameron Wilson 2003


Unknown, Australia, working 19th century, *Black Peg of Van Diemen's Land*, c1800s, Tasmania, watercolour on paper mounted on blue paper; MJM Carter Collection 2004


William Westall, Australia, 1781–1850, *Port Jackson, New South Wales*, c1802, Sydney?, pencil and watercolour on paper, mounted on cardboard; Gift of MJM Carter through the Art Gallery of South Australia Foundation 2004

Emily Wilson, Australia, 1865–1953, *Epacris*, c1904, Adelaide, South Australia, watercolour, gouache on pale green/grey paper; Bequest of Shirley Cameron Wilson 2003

Walter Withers, Great Britain/Australia, 1854–1914, *Hastock*, c1910, Melbourne, watercolour on paper; MJM Carter Collection 2004

Walter Withers, Great Britain/Australia, 1854–1914, *Walking into Eltham 1910*, 1910, Melbourne, watercolour on paper; MJM Carter Collection 2004


**AUSTRALIAN PRINTS**


Dorrit Black, Australia, 1891-1951, *The Castle, Taormina*, c 1929, France, colour linocut on paper; Bequest of Shirley Cameron Wilson 2003

Janet Burchill, Australia, born 1955, *Temptation to exist*, 1990, Australia, screenprint on zinc; Gift of Max Tomkins 2003


Lesley Duxbury, Great Britain/Australia, born 1950, *Another day (a)&(b)*, 2003, Australia, colour inkjet on paper, Print Council of Australia Member Print 2003


Earthworks Poster Collective Australia, Australia, Chips Mackinolty (designer), Australia born 1954, *Poster card*, c1978, Sydney, colour screen print on paper; Gift of Darryl Collins 2004


Rew Hanks, Australia, born 1958, *King Billy fetch me my ....!*, 2003, Australia, linocut on paper; Print Council of Australia Member Print 2003

Mary P. Harris, Australia, 1891-1978, *Mary P Harris Bookplate*, c1930s-40s, Adelaide, lithograph on paper; Bequest of Shirley Cameron Wilson 2003

Mary Hindmarsh, Australia, 1817-1887, *First Courthouse and Treasury Building, Adelaide*, 1837, Adelaide, lithograph on paper; Bequest of Shirley Cameron Wilson 2003


Mary Hindmarsh, Australia, 1817-1887, *First Courthouse and Treasury Building, Adelaide*, 1837, Adelaide, lithograph on paper; Bequest of Shirley Cameron Wilson 2003


John S. Prout, Australia/Great Britain, 1805-1876, *F.R. Tasmania*, c1845, Hobart, lithograph mounted on canvas; Gift of MJM Carter 2004


Toni Robertson, Australia, born 1953, *Public space*, 1977, Sydney, colour screenprint on paper; Gift of Darryl Collins 2004


Dora Whitford, Australia, 1898-1969, *The old cottage upon the hill*, c1930s, Adelaide, etching, drypoint on paper; Bequest of Shirley Cameron Wilson 2003


**AUSTRALIAN PHOTOGRAPHS**

Jeff Carter, Australia, born 1928, *Little Topar*, 1956, New South Wales, selenium toned gelatin-silver photograph on paper; South Australian Government Grant 2003


Jeff Carter, Australia, born 1928, *Saturday Arvo*, *Marree*, 1965, Marree, South Australia, selenium toned gelatin-silver photograph on paper; South Australian Government Grant 2003


Jeff Carter, Australia, born 1928, *The Dreamer*, 1963, South Australia, selenium tined gelatin-silver photograph on paper; South Australian Government Grant 2003


Juno Gemes, Australia, born 1944, *One with the land*, 1978, Queensland, gelatin-silver photograph on paper; Public Donations Fund 2003

Bill Henson, Australia, born 1955, *Untitled*, 2002/3, Melbourne, type C photograph, Maude Vizard-Wholohan Purchase Award 2004

Rosemary Laing, Australia, born 1959, *How we lost poor Flossie (fires)*, from the series *Natural Disasters*, 1988, Sydney, gelatin-silver photograph, steel, wood, gesso, acrylic; Gift of Geoff Kleem 2004


Eric Robertson, Australia, 1889-1955, *A cooler*, c1939, South Australia, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *In safe waters*, 1942, South Australia, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *Young men shall see visions*, c1942, South Australia, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *On the road*, c1943, South Australia, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *Chaos*, c1947, South Australia, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *Adelaide*, 1940s-1950s, Adelaide, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *North Terrace, looking east*, 1940s-1950s, Adelaide, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *North Terrace, looking west*, 1940s-1950s, Adelaide, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

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Eric Robertson, Australia, 1889-1955, *Forest mists*, c1952, South Australia, gelatin-silver photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *Pattern*, 1953, South Australia, chloro-bromide photograph on paper; Gift of Barbara Robertson 2004

Eric Robertson, Australia, 1889-1955, *Sand dunes*, c1953, South Australia, chloro-bromide photograph on paper; Gift of Barbara Robertson 2004

David Rosetzky, Australia, born 1970, *Living together is easy #3*, 2002, Melbourne, lambda digital print; Maude Vizard-Wholohan Purchase Award 2004

RS Stacy, Australia, active c1867-93, *National Bank, Wallaroo*, c1870s, Australia, albumen-silver photograph; Bequest of Shirley Cameron Wilson 2003

RS Stacy, Australia, active c1867-93, *Wallaroo Jetty*, c1870s, South Australia, albumen-silver photograph; Bequest of Shirley Cameron Wilson 2003

RS Stacy, Australia, active c1867-93, *Wallaroo Jetty*, c1870s, South Australia, albumen-silver photograph; Bequest of Shirley Cameron Wilson 2003

RS Stacy, Australia, active c1867-93, *Wallaroo Smelting Works*, c1870, South Australia, albumen-silver photograph; Bequest of Shirley Cameron Wilson 2003

Mark Strizic, Germany/Australia, born 1928, *Fred Lowen with his Tessa designs 1967*, 2003, Victoria, gelatin-silver photograph; South Australian Government Grant 2004

Mark Strizic, Germany/Australia, born 1928, *Grant and Mary Featherston at the National Gallery of Victoria 1968*, 2003, Australia, gelatin-silver photograph; South Australian Government Grant 2004

Mark Strizic, Germany/Australia, born 1928, *Furniture designed by Max Hutchinson and manufactured by Stevenson Davies 1963, 1997*, Victoria, gelatin-silver photograph; South Australian Government Grant 2004

Mark Strizic, Germany/Australia, born 1928, *Schulim Krimper 1968*, 2003, Victoria, gelatin-silver photograph; South Australian Government Grant 2004

Various photographers, *The RJ Noye collection of photographs*; Gift of Douglas and Barbara Mullins 2004

Bronwyn Wright, Australia, born 1955, *Storm*, 2003, Darwin, lambda print; Maude Vizard-Wholohan Purchase Award 2004

Bronwyn Wright, Australia, born 1955, *Hi-tide*, 2003, Darwin, lambda print; Maude Vizard-Wholohan Purchase Award 2004

Bronwyn Wright, Australia, born 1955, *Sky-carground*, 2003, Australia, lambda print, Maude Vizard-Wholohan Purchase Award 2004

**AUSTRALIAN CERAMICS AND GLASS**


Malpiya Davey, Australia, born 1959, *Vase*, 2003, Australia, wheel thrown terracotta, white slip, clear overglaze; South Australian Government Grant 2004


Renita Stanley, Australia, born 1962, *Vase*, 2003, Australia, wheel thrown terracotta, white slip, clear overglaze; South Australian Government Grant 2004

Prue Venables, Great Britain/Australia, born 1954, *Black oval basket with handles*, 2003, Australia, limoges porcelain; Mrs DB Baker Bequest Fund 2004

**AUSTRALIAN FURNITURE**

Angorichina Furniture Workshop, Australia, 1928-1938, *Footstool*, c1930, Australia, redgum, leather, metal studs; Gift of Ron Radford 2003

John Goodchild, Australia, 1898-1980, *Extension dining table*, c1930, Australia, Manchurian oak; Gift of Lesley Lynn in homàge to her great-grand-uncle ST Gill, artist, 2004


Henry Linn, Great Britain/Australia, 1823-1891, *Chest of drawers*, c1845, Australia, cedar, pine; Bequest of Mrs CV Mitchell 2004
AUSTRALIAN DECORATIVE ARTS OTHER THAN CERAMICS GLASS AND FURNITURE
Julie Blyfield, Australia, born 1957, Pod necklace, 2003, Australia, fine silver; Rhianon Vernon-Roberts Memorial Collection 2004
August L Brunkhorst, Australia, 1846-1919, Finger bowls [pair], c1906, Australia, gold; Gift of Margaret Bennett, Max Carter AO, Frances Gerard, Justice Kemeri Murray & Lady Porter, through the Art Gallery of South Australia Foundation Collectors' Club 2003
Simon Cottrell, Australia, born 1975, Brooch, 2003, Australia, monel (nickel-copper alloy); Rhianon Vernon-Roberts Memorial Collection 2003
Greg Leong, Australia, born 1946, Trousseau shoes for Han women: Shoes for bound feet I (double happiness / double sorrow), 1999, Australia, screen print on silk and polyester satin, satin brocade, shoe heels; DB Baker Bequest Fund 2004
Greg Leong, Australia, born 1946, Trousseau shoes for Han women: Shoes for bound feet II (Asian Australian), 1999, Australia, screen print on silk and polyester satin, beads, braiding, shoe heels; DB Baker Bequest Fund 2004
Greg Leong, Australia, born 1946, Trousseau shoes for Han women: Shoes for bound feet III (Gay Australian), 1999, Australia, screen print on silk and polyester satin, beads, shoe heels; DB Baker Bequest Fund 2004
Blanche Tilden, Australia, born 1968, Drop necklace II, 2003, Australia, lampworked glass, sterling silver, Rhianon Vernon-Roberts Memorial Collection 2004
Tiwi Designs, established 1969, Danny Munkara, Australia, Born 1957, Stone axe [length of fabric], variant to original mid-1970s design, printed 2003, Australia, screenprint on cotton; South Australian Government Grant 2003
Tiwi Designs, established 1969, Jean B. Aputim, Australia, born c 1940, Jilamara [Body design length of fabric], printed 2003, Australia, colour screenprint on silk; South Australian Government Grant 2003
Tiwi Designs, established 1969, Marie Puautjimi, Australia, born c1945, Jilamara [Body design length of fabric], printed 2003, Australia, colour screenprint on cotton; South Australian Government Grant 2003
Tiwi Designs, established 1969, Osmond Kantilla, Australia, born 1966, Pandanus [Body design length of fabric], printed 2003, Australia, colour screenprint on cotton; South Australian Government Grant 2003
Catherine Truman, Australia, born 1957, Palm up, 2002, Australia, English lime, shu niku ink, Mayne Contemporary Art Fund 2004
AUSTRALIAN MOVING IMAGES
Kate Beynon, Hong Kong/Australia, born 1970, Li Ji: Warrior girl, 2000, Melbourne, videotape; South Australian Government Grant 2003
David Haines, Australia, born 1966, Born to be wild: Silver Hill, 2003, Sydney, DVD black and white 16:9 with stereo sound, looped; Maude Vizard-Wholohan Purchase Award 2004
Tracey Moffatt, Australia, born 1960, Gary Hillberg (editor), Love, 2003, DVD; Maude Vizard-Wholohan Purchase Award 2004
EUROPEAN PAINTINGS
Mary Beale, Great Britain, 1632-1699, Mary Wither of Andwell, c1675, Great Britain, oil on canvas; Gift of Helen and John Bowden in memory of Mary Overton 2003
Thomas Falcon Marshall, Great Britain, 1818-1878, Emigration, the departing day, 1852, Great Britain, oil on canvas; MJM Carter Collection 2004
Alfred H. Taylor, Great Britain, (Little Boy), 1844, Great Britain, pencil & pastel on paper; MJM Carter Collection 2004
EUROPEAN SCULPTURE
Koen Wastijn, Belgium, Born 1963, Puma, 2002, Belgium, stuffed puma, stainless steel socle; South Australian Government Grant 2003
EUROPEAN PRINTS
Jean-Louis Forain, France, 1852-1931, In captivity (En captivité), c1914-18, France, drypoint on paper; Gift of Dr John Yeatman 2003, Art Gallery Board Member 1963 -1979
Jean-Louis Forain, France, 1852-1931, Christ carrying his cross (Le Christ portant sa Croix), 1910, France, etching, drypoint on paper; Gift of Dr John Yeatman 2003, Art Gallery Board Member 1963 -1979
Henri Matisse, France, 1869-1954, The nightmare of the white elephant (Le cauchemar de l'elephant blanc), from Jazz, 1943 (published 1947), France, colour pochoir (stencil) on paper; Gift of Justice Bruce Debelle, the late Brian Fricker, Ranald McGregor & Dick Whittington QC, through the Art Gallery of South Australia Foundation Collectors' Club 2003
Allan Strawbridge, Great Britain/Australia, active 19th-20th centuries, *Nativity*, c1930s, England, wood engraving on paper; Bequest of Shirley Cameron Wilson 2003

**EUROPEAN DRAWINGS**

Bartolomeo Passerotti, Italy, 1529-1592, *Study of an eagle*, 1575-80, Bologna, Italy, pen & brown ink, black chalk on paper; VBF Young Bequest Fund and the Art Gallery of South Australia Foundation 2004


Bernardo Strozzi, Italy, 1581-1644, *Study for St Francis of Assisi adoring the cross*, c1615, Genoa Italy, black and white chalks on oatmeal paper; VBF Young Bequest and the Art Gallery of South Australia Foundation 2003

Peter Bömmels, Germany, born 1951, *[Responding to Halley's Comet]*, 1986, Sydney, pencil on paper; Gift of Timothy Morrell 2004

**EUROPEAN DECORATIVE ARTS**


Augustus Welby Northmore Pugin, Great Britain, 1812-1852, John Hardman & Co, *Door grill*, c1845, Great Britain, brass; Ellen Christensen Bequest Fund 2004


Morris & Company, Great Britain, 1861-1940, *Sussex child's chair*, designed c1865, Great Britain, ebonized wood, woven cord seat; Gift of Ron Radford 2003

Morris & Company, William Morris, Great Britain, 1834-1896, *St James curtains & pelmet [pair]*, 1884, Great Britain, woven silk, silk braiding; Ellen Christensen Bequest Fund 2003

Attrib. to Spitalfields Silks, Great Britain, c1685-c1930, *Silk panel*, c1720, Great Britain, brocaded silk; Gift of Mrs Ley 2003

**EUROPEAN MOVING IMAGES**


**AMERICAN PRINTS**


**ASIAN SCULPTURES**

India, *Bhuta Boar Mask*, North Kerala or South Karnataka, South India, c1760, brass, silver coating, 35.5 x 47.0 x 36.0 cm; Gift of Anne Kidman, Justice John Mansfield, Pam McKee, Justice Graham Prior & Marion Wells, through the Art Gallery of South Australia Foundation Collectors’ Club 2003


Unknown India, Chadella Period (c800-1315), *Lady with a parrot*, 9th-10th century, Madhya Pradesh, sandstone; Gift of Brian Fricker, Anne Kidman, John Mansfield, Pam McKee and Diana Ramsay through the Art Gallery of South Australia Foundation Collectors’ Club 2002.

Unknown, Nepal, Three Kingdoms Period 1382-1769, *Bhairava With His Consort*, 1669, wood with polychrome pigments; Gift of Geoffrey Hackett-Jones in memory of his brother Frank through the Art Gallery of South Australia Foundation 2004

**ASIAN PRINTS**

Katsukawa Shuntei, Japan, 1770-1820, *Lady Tomoe*, from the series *Bravery*, c1815, Edo, Japan, colour woodcuts on paper; Gift of David Button 2004

**ASIAN CERAMICS**

Thailand, Sukhothai kingdom 1238-1419, Ayudhya kingdom 1350-1767, *Naga pouring vessel*, c1400, Sawankhalok, northern central Thailand, glazed stoneware; Gift of Dr Peter Elliot AM 2003

**ASIAN FURNITURE**

Japan, Edo Period 1600-1868 *Shinto Shrine*, c 1800, wood; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004
ASIAN DECORATIVE ARTS OTHER THAN CERAMICS AND FURNITURE

Burma, late 19th-early 20th century, Lidded box, lacquer ware; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Burma, late 19th-early 20th century, Round lidded box, lacquer ware; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Burma, late 19th-early 20th century, Lidded box, lacquer ware; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Ichikawa Beian (1779–1858), Pair of calligraphy screens, c1850, Edo (Tokyo), Japan, ink on paper, mounted on silver, paper, wood, lacquer, gilt brass; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2004

China, Ming Dynasty 1368-1644, Ritual Vessel, c1600, nephrite; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2004

China, Ming Dynasty 1368-1644, Ornament in the form of Buddhist Lion, c1600, nephrite; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2004

China, Qing Dynasty 1644-1910, Imperial Robe, late 19th century, embroidered silk with gold thread; Gift of Andrew and Angela Pollitt through the Art Gallery of South Australia Foundation 2004

Tamu Rambu Hanu ETI (ikat tier), Ina NGANA & TR Hamu ETI (dyer), Mai NGGIRI (weaver), Indonesia, active c2000, Hinggi Man’s Wrap, 2000, Rende, East Sumba NTT, Warp ikat with natural dyes and handspun thread; Public Donations Fund 2004

India, traded to Aceh, Indonesia, late 19th early 20th century, Woman’s head scarf c1900, silk embroidery; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

India, traded to Aceh, Indonesia, late 19th early 20th century, Woman’s head scarf c1900, silk embroidery; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Indonesia, Sumatra, 19th century, Jacket made from Indian trade cloth 1850-1900, cotton block-printed, mordant-dyed, resist-dyed and painted, gold leaf; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Indonesia, Sumatra, late 19th- early 20th century, Jacket made from European cloth c1900, cotton factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Indonesia, Sumatra, late 19th- early 20th century, Jacket made from European cloth c1900, cotton factory print, gold leaf; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

India, traded to Aceh, Indonesia, late 19th early 20th century, Jacket c1900, cotton embroidery; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Indonesia, Aceh, late 19th- early 20th century, Jacket c1900, cotton embroidery; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Indonesia, Aceh, late 19th- early 20th century, Jacket c1900, cotton embroidery; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2004

Japan, Edo Period 1600-1868, Battle of Heike (Heike Monogatari), c1640, pair of six-fold screens, colour and gold on paper; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2003

Laos, Hovaphauh, 20th century, Pha Ko Lot Shawl, Supplementary weft weave with plaited knotted fringe, silk and dyes; Edmund and George Whitlock Foundation Fund 2004

Laos, Champasak, 20th century, Mat Mi Cloth Length, c1940, weft ikat weave, silk and natural dyes; Edmund and George Whitlock Foundation Fund 2004

Laos, 20th century, Pha Khanseung Long Shawl, c1920 Supplementary weft weave with plaited knotted fringe, handspun silk and natural dyes; Gift of Ron Radford 2004

Laos, 21st century, Cloth Wrap, 2004, Supplementary weft weave with plaited, knotted fringe, factory spun silk and synthetic dyes, 284 x 79 cm (including fringe); Edmund and George Whitlock Foundation Fund 2004

Laos, 21st century, Scarf, 2004, Supplementary weft weave with plaited, knotted ringe, factory spun silk and synthetic dyes; Edmund and George Whitlock Foundation Fund 2004

Unkoku School, Japan, Edo Period 1603-1868, Millet and Birds [Japanese screens] 1603-1868, pair of six panel screens, colour and gold on paper; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2004

INTERNATIONAL PAINTINGS AND SCULPTURE

Sol Lewitt, United States, born 1928, Tangled Bands, 2002, United States of America, gouache on paper; Gift of John Kaldor to mark the launch of the Art Gallery of South Australia Contemporary Collectors 2003

INTERNATIONAL PHOTOGRAPHS

Matej Andraz Vogrincic, Slovenia, born 1970, Untitled [Moon Plain Project], 2002, South Australia, type C photograph on paper, three plaster watering cans, South Australian Government Grant 2003

ARCHIVAL
E Kold Christensen Ltd, Poul Kjaerholm, United States, 1955-1982, Complete boxed set of Kjaerholm designs, including price list, five swatches and thirty-six cards, 1964, Denmark, leather, canvas, paper, cardboard; Gift of Joan & Ray Brown 2004

Peter Bömmels, Germany, born 1951, Monster during Wagner opera, 1986, Sydney, polaroid photograph; Gift of Timothy Morrell 2004

Peter Bömmels, Germany, born 1951, Postcard, 1986; Gift of Timothy Morrell 2004
During the year 211 works were borrowed for exhibitions and eight for collection display.

INWARD LOANS TO THE COLLECTION
Dr William Bowmore OML AO OBE, Pompeii Fresco, 1st Century B.C.; Pompeii Fresco, 1st Century B.C.; Buddha (Khmer head), Cambodia, 12th Century; Khmer standing figure, Cambodia, 12th Century; Thomas Gainsborough, Wooded landscape with a building and pool

Private Collection, Adelaide, Eugene von Guerard, Tanunda Creek, South Australia

National Gallery of Australia, Claude Monet, Meules, milieu du jour (Haystacks, midday)

Private Collection, Singapore, Marc Chagall, Le Fenetre Dans Le Ciel (Windows in the sky)

INWARD LOANS TO EXHIBITIONS


James Agapitos & Ray Wilson, Sydney, NSW: Clifford William Bayliss, Surrealist Bird; Clifford William Bayliss, Man Wearing a Bowler Hat; Clifford William Bayliss, Nude with Hair Caught in a Doo...; Bernard Boles, Memory of a Desert Melon; Bernard Boles, Going for a Swim; James Cant, The Fig Trees; James Cant, The Metal Minotaur; James Cant, The Lonely Coast; Dora Chapman, Untitled, 1949; Dora Chapman, The Flying Triangles; Russell Drysdale, Tree Forms (drought sketches); Max Dupain, The Bride; Max Dupain, Surreal Face of a Woman; Max Dupain, Doll's Head & Goat's Skull; Max Dupain, Rayograph with Water on Sensitive Paper; Adrian Feint, The Lighthouse; Adrian Feint, The Mask; Adrian Feint, Fantasy in Pink and Green - The Poor Relations; Ivor Francis, Investigation, Scientific or Otherwise...; Ivor Francis, The Potter; Klaus Friedeberger, Snow White Joins Up; Klaus Friedeberger, Camp Dream; Donald Friend, The Secret Weapon; Donald Friend, Mr Smythe's Carriage; James Gleeson, The Nerve Garden; James Gleeson, My Dream; James Gleeson, Fete Champetre, A Lethal Regulation; James Gleeson, Pretext of Accident; James Gleeson, Procession in a Wounded Landscape; James Gleeson, Attitude of Lightning towards a Lady-Mountain; James Gleeson, Arm Banner; James Gleeson, Neo-organic Figuration Describing the Inclination; James Gleeson, Spain; Geoffrey Graham, Dreams Beyond Avarice; Geoffrey Graham, The Promised Land; Oswald Hall, Forged Dawns; Hein Heckroth, Australia, 1941; Hein Heckroth, Surreal Landscape; Joy Hester, Fun Fair; Robert Klippel, Untitled 1950; Robert Klippel, Drawing P19, 1949; Robert Klippel, God and the People; Dusan Marek, Prisoner; Dusan Marek, My Wife; Dusan Marek, Analysis of Substance; Dusan Marek, Gravitation - The Return of Christ; Gordon Stewart McAulain, Shape Tensions; Herbert McClintock, Three Faces; Herbert McClintock, Strange Interlude; Herbert McClintock, Strange Oversight; Herbert McClintock, Approximate Portrait in a Drawing Room; Sidney Nolan, Still Life with Carcass (Cows Skull); Sidney Nolan, Girl with a Curly Line; Sidney Nolan, Orpheus; Sidney Nolan, Collage No.5, large - Il Penseroso; Sidney Nolan, Portfolio of 19 Collages; Sidney Nolan, Portfolio of 19 Collages; Sidney Nolan, Clay Horses; Sidney Nolan, Drought; Pixie O'Harris, Charity; John Perceval, Setting Moon Surprised by Dawn; John Perceval, Boys on Stilts; Ernest Sidney Philpot, The Judgement of Paris; Ernest Sidney Philpot, Untitled, 1941; John Wardell Power, A Wreck on the Shore; Peter Purves Smith, Woman Eating Duck; Peter Purves Smith, The Chess Game; Douglas Roberts, Hylas Re-arisen; Douglas Roberts, The Lament; Douglas Roberts, Wreck & Skeleton; Freda Robertshaw, Composition; Vera Rudner, Sacrilege; Vera Rudner, Kaleidosopia; Loudon Sainthill, "Sphinx"; Jeffrey Smart, Strange Street; Jeffrey Smart, Playground (Children Playing); Ronald Steuart, Image c.1940's; Ronald Steuart, Mirage; Eric Thake, Happy Landing (or The Happy father); Albert Tucker, Café; Albert Tucker, Clown; Albert Tucker, City; Albert Tucker, Figure 1948; Percy Watson, Spheres & Pyramids

For the exhibition, 20th Century Style: Furniture exhibition, Art Gallery of South Australia, 15 August 2003 to 2 November 2003:

Nick Adams & Susan Fryar, Hawthorn, SA: Ejner Larsen, Metropolitan chair

Christopher Connell & Raoul Hogg, South Yarra, Vic: Pepe chair; Christopher Connell, Sketchbook; Christopher Connell, Modell

Robin Goodchild, St Peters: Robin Goodchild, Dining Table

Dick Richards, North Adelaide: Charles Eames, *Lounge chair & ottoman*

Mrs Christine Rothauser, North Adelaide: Schulim Krimper, *Cocktail Cabinet, Le Corbusier, Paysan et son cheval* (peasant and his horse)

Chris Smith, Norwood, SA: Hans Wegner, *Bear chair*

Mark Strizic, Wallan, Vic: Various photographs (seven)

Jessica Wallace, Norwood, SA: Arne Jacobsen, *Ant chair*

Rob Williams, Burnside, SA: Schulim Krimper, *Chair*

Joe Zain, Norwood, SA: Unknown South Australian make, *Chair*

For the exhibition: *21st Century South Australian Furniture* exhibition, Art Gallery of South Australia, 15 August 2003 to 2 November 2003:

Michael Hill, Adelaide, SA: Michael Hill, *Seat; Michael Hill, Stool*

Wil Puz, Allenby Gardens, SA: *Kai stools* (three); *Successo Stools* (three)

Todd Robinson, Brompton, SA: Unknown, *Coffee Table*

Simon Zappia, Adelaide, SA: Unknown, *Coffee Table*


Art Gallery of New South Wales, Sydney: Clifford Possum Tjapaltjarri, *Warlugulong; Lungkata’s Two Sons at Warlugulong*

Australian Museum, Sydney: Clifford Possum Tjapaltjarri, *Honey Ant Story*

Vicky Axson-Johnson, Stockholm, Sweden, Clifford Possum Tjapaltjarri, *Two Men Fighting*

Ballarat Fine Art Gallery, Ballarat, Vic: Clifford Possum Tjapaltjarri, *Hare Wallaby and Possum Dreaming*

Mrs Dorn Bardon, Taree, NSW: Clifford Possum Tjapaltjarri, *Man’s Love Story*

Hank Ebes, Melbourne, Vic: Clifford Possum Tjapaltjarri, *Warlugulong; Love Story*

Patricia Feste & Arnaud Serval, Paris, France: Clifford Possum Tjapaltjarri, *Two Goanna Men; Dead spirit at Napperby*

Flinders University, Adelaide, SA: Clifford Possum Tjapaltjarri, *Possum Dreaming*

Robert Holmes a Court Collection, Heytesbury, WA: Clifford Possum Tjapaltjarri, *Bushfire at Irpulk; Anardeli Kangaroo Story; Kangaroo Story (Mt Denison); Dreamings of Napperby Station; Narripi Worm Dreaming; Dingo Dam Worm Dreaming*

The Kelton Foundation, Santa Monica, USA: Clifford Possum Tjapaltjarri, *Mt Denison Country, Yuutjutiyungu; Snake carving*

Larry May, Arizona, USA: Clifford Possum Tjapaltjarri, *Emu Corroboree Man National Gallery of Australia, Canberra: Clifford Possum Tjapaltjarri, Bushfire Story I; Bushfire Story II; Yinyalingi (Honey Ant Dreaming Story)*

National Museum of Australia, Canberra: Clifford Possum Tjapaltjarri, *Rock Wallaby Story; Dreaming Story at Warlugulong*

National Portrait Gallery, ACT: Tim Johnson, *Clifford Possum Tjapaltjarri*

South Australian Museum, Adelaide, SA: Clifford Possum Tjapaltjarri, *Possum Country; Possum and Rainbow Snake; Possum and Rainbow Snake (Mt Denison); Dreamings of Napperby Station; Narripi Worm Dreaming; Dingo Dam Worm Dreaming*

For the exhibition: *Charles Conder exhibition*, Art Gallery of South Australia, 21 November 2003 to 26 January 2004:

Pamela Davies, Shepparton, Vic: Charles Conder, *Vertheuil*

For the exhibition: *2004 Adelaide Biennial of Australian Art Contemporary Photo-Media*, Art Gallery of South Australia, 27 February 2004 to 30 May 2004:

Lachlan Astle, Potts Point, NSW: Rosemary Laing, *burning Ayer # 1*

Destiny Deacon, Brunswick, Vic: Destiny Deacon, *Where’s Mickey; Destiny Deacon Fan tales; Destiny Deacon, Hanging out too; Destiny Deacon, If I had a hammer; Destiny Deacon, My boomerang did come back; Destiny Deacon and Virginia Fraser, Mattinee; Destiny Deacon, White Australia’s Aboriginal artefacts*

Adam Geczy, Sydney, NSW: Adam Geczy & Peter Sculthorpe, *From a Remote, Lonely Place; Adam Geczy & Peter Sculthorpe, Light on dark (Point Puer)*
James Geurts, West Beach, SA: James Geurts,
Reception

David Haines, Lawson, NSW: David Haines, *Born to be wild: Silver Hill 2003*

Bill Henson, Melbourne, Vic: Bill Henson,
*Untitled; Bill Henson, Untitled; Bill Henson, Untitled; Bill Henson, Untitled; Bill Henson, Untitled; Bill Henson, Untitled*

Derek Kreckler, Inglewood, WA: Derek Kreckler,
*Holey 1; Derek Kreckler Holey 2; Derek Kreckler, Holey 3*

Rosemary Laing, Paddington, NSW: Rosemary Laing, burning Ayer # 6; Rosemary Laing, remembering Babylon # 5; Rosemary Laing, remembering Babylon # 6; Rosemary Laing, remembering Babylon # 7; Rosemary Laing, not titled, a collaboration with Stephen Birch


Mike Parr, Alexandria, NSW: Mike Parr, *UnAustralian Performance; Mike Parr, We are all monochromes now; Mike Parr, Zip-a-dee-doo-dah, zip-a-dee-ay*

Deborah Paauwe, North Adelaide, SA: Deborah Paauwe, *After hours; Deborah Paauwe, Autumn dusk; Deborah Paauwe, Midnight gift; Deborah Paauwe, Velvet snow; Deborah Paauwe, Beautiful*

Patricia Piccinini, Fitzroy, Vic: Patricia Piccinini, *Plasmid Region; Patricai Piccinini, In Bocca al Lupo*

David Rosetzky, Fitzroy, Vic: David Rosetzky, *Living together is easy # 3; David Rosetzky, Untouchable; David Rosetaky, Hothouse*

Darren Siwes, Clovelley Park, SA: Darren Siwes, Just is for the lucky few; Darren Siwes, Just is impropoorshonately sow; Darren Siwes, Just is improortantly too

Sutton Gallery, Fitzroy, Vic: David Rosetzky, *Living together is easy #1*

Silvia Velez, Cook, ACT: Silvia Velez, *Not in my name*

Linda Wallace, Brisbane, Qld: Linda Wallace, *entanglements*
OUTWARD LOANS

LOANS FROM THE COLLECTION

During the year 125 works were lent to 23 exhibitions, five of which were major national touring exhibitions and two of which were major international exhibitions.

LOANS TO EXHIBITIONS


Paddy Fordham Wainburanga, *Missionaries coming to the artist’s community*


Catherine Truman, *Palm up*

Auckland, NZ, Auckland Art Gallery, *Angels and Dirt Exhibition*, Auckland Art Gallery, 5 July 2003 to 16 May 2004:

Stanley Spencer, *Self portrait*
Stanley Spencer, *Hilda Welcomed, 1953*
Stanley Spencer, *Garden view, Cookham Dene*

Berlin, Germany, Nationalgalerie im Humburger Bahndorf, *Australian Exhibition*, Nationalgalerie im Humburger Bahndorf, 1 October 2003 to 4 January 2004:

Fiona Hall, *Cell Culture*

Brisbane, University of Queensland, University Art Museum, *Opening of the Mayne Centre* exhibition, Mayne Centre, 15 April 2004 to 20 June 2004; National Portrait Gallery, 9 July 2004 to 19 September 2004:

Martha Berkeley, *Self portrait*
Eugene von Guerard, *Self portrait*
Mortimer Menpes, *Self portrait*
Collin Colahan, *Self portrait*
Stella Bowen, *Self portrait*
Max Melbrum, *Self portrait*,
Dora Chapman, *Self portrait*
Keith Looby, *Second Class with Self-Portrait*


Rosella Namok, *Kungkay and Yipay*


Charles Summers, *An Aboriginal warrior*
December 2004 to 20 February 2005; Drill Hall Gallery, Australian National University, 24 February 2005 to 10 April 2005; Wagga Wagga Art Gallery, 1 July 2005 to 30 September 2005:

Julie Dowling, At risk of dog bite

Mount Gambier, SA, Riddoch Art Gallery, Andy Warhol Display exhibition, Riddoch Art Gallery, 18 July 2003 to 8 September 2003:

Andy Warhol, Flowers
Andy Warhol, Cream of mushroom soup
Andy Warhol, Paris review poster

Parkes, ACT, National Portrait Gallery, Portrait Sculpture in Australia exhibition, National Portrait Gallery, 21 August 2003 to 16 November 2003:

John Dowie, C. P. Mountford, OBE
Charles Summers, An Aboriginal warrior: ....
Lyndon Dadswell, aboriginal head

Parkville, Vic, Ian Potter Museum of Art, The University of Melbourne, Kate Challis Raka Award exhibition, Ian Potter Museum of Art, 22 October 2003 to 14 December 2003

Julie Dowling, At risk of dog bite

Perth, Art Gallery of Western Australia, Howard Taylor Phenomena exhibition, Museum of Contemporary Art, Sydney, 17 September 2003 to 23 November 2003; Art Gallery of Western Australia, 5 February 2004 to 13 April 2004:

Howard Taylor, Sun figure
Howard Taylor, Studio wall
Howard Taylor, Contracurve

Perth, Craftwest Centre for Contemporary Craft, Light Black exhibition, Craftwest Centre for Contemporary Craft, 21 May 2004 to 26 June 2004:

Catherine Truman, Palm Up

Melbourne, Royal Melbourne Institute of Technology, The Culture of the Unconscious: Art & Psychoanalysis in Melbourne, 1940-2004, RMIT Gallery, 28 June 2004 to 7 August 2004:

Richard Dunn, Domestic Disorder and figure 10

Springfield, Carrick Hill, Natural Wonders: visions of landscape home, Carrick Hill, 1 August 2003 to 21 September 2003:

Helen Allingham, Bluebells
Lawrence Alma-Tadema, The Coquette
Reginald Barratt, Bronze wellhead, Ducal Palace, Venice
Walter Follen Bishop, "The scatter'd cots and peaceful hamlet nigh"
William Callow, Sorrento harbour
Thomas Sidney Cooper, Cow and sheep
Henry Edgar Crockett, St George

Elizabeth Stanhope Forbes, Will he come?
S. T. Gill, Return of invalid;
Albert Goodwin, Clowelly, Autumn
Mary L Gow, Si Bon Accord;
Charles Gregory, The dawn of summer;
C MacIver Grierson, The poacher;
William Lee Hankey, Young am I;
Thomas Bush Hardy, Fishing boats;
William Hogarth, Apprehended by a magistrate;
James Holland, The sedan chair;
John Adam Houston, Harlech Castle
Edward Lear, A Distant View of Mt. Athos
Thomas James Lloyd, Noon;
(Sir) William MacTaggart, Windy day on the coast;
John MacWhirter, The Austrian Tyrol
Alfred Parsons, Larkspur;
James Paterson, An Idyll of Edinburgh;
William Rainey, In Extremis;
Louise J. Rayner, The grass market
Henry Read, Highland Road;
Thomas Mathews Rooke, Rue de la Psallette, Poitiers
Tom Rowden, Near Widmouth Bay, North Cornwall
Walter Severn, Pentargen, near Boscastle
John Sherrin, Rabbits;
Carlton Alfred Smith, Dawn
John MacAllan Swan, Tigress watching a python
Harold Swanwick, Turkeys in a Devonshire orchard
Henry Scott Tuke, Morning sun;
Augustus Walford Weedon, Under the south downs, Sussex
John Remhard (R.W.S.) Weguelin, A dance of the wood nymphs
Frederick J Williamson, Near Wareham, Dorset
Edmund Morrison Wimpers, Haymakers resting

Springfield, Carrick Hill, Premier’s Choice, Carrick Hill, 29 October 2003 to 24 January 2004:

Ian W. Abdulla, Picking red berries
Clarice Beckett, Morning Shadows
Dorrit Black, Coast road;
Jonathan Kumintjara Brown, Poison country;
James Cant, Merchants of Death
James Cant, The bridge;
Ivor Francis, Anstey's Hill;
Fiona Hall, Occupied Territory;
Hans Heysen, Old house, Friedrichstadt, Hahndorf;
Hermann Hohaus, Girl undressing;
Otto Pareroutjka, (Totemic landscape);
Gloria Petyarre, Mountain devil dreaming;
Kathleen Petyarre, Thorny devil lizard dreaming;
Margaret Preston, Onions;
Margaret Preston, Aboriginal landscape;
Auguste Rodin, Large head of St John the Baptist;
Jeffrey Smart, Port Adelaide Railway Station
Old Mick Namarari Tjapaltjarri, Wallaby Dreaming;
Horace Treenery, Aroona Valley, Flinders Ranges
Horace Treenery, Port Willunga
Barbara Weir, *My mother's country I*

**Sydney, S.H. Ervin Gallery, La serenissima: The Fascination of Venice, 8 August 2003 to 21 September 2003:**

Hans Heysen, *Landscape St. Marks Venice, towers & gondola*
Guglielmo Ciardi, *Lagoon, near Venice*

**Sydney, Art Exhibitions Australia, John Glover and the Colonial Picturesque Exhibition, Tasmanian Museum and Art Gallery, 28 November 2003 to 1 February 2004; Art Gallery of South Australia, 19 February 2004 to 12 April 2004; National Gallery of Australia, 24 April 2004 to 18 July 2004; National Gallery of Victoria, 13 August 2004 to 3 September 2004:**

Richard Wilson, *Cicero with his friends Atticus and brother*
John Glover, *Cattle watering on Hampstead Heath*
John Glover, *Haymaking*
John Glover, *The harvest moon*
John Glover, *A View of the Artist’s House and Garden...*
John Glover, *View of Mills Plains, Van Diemen’s Land*
John Glover, *A Corroboree of Natives in Mills Plains*
John Glover, *Cattle resting*

**Sydney, State Library of New South Wales, Matthew Flinders: The Ultimate Voyage exhibition, State Library of New South Wales, 1 December 2003 to 15 February 2004:**

Toussaint Antoine De Chazal, *Portrait of Captain Matthew Flinders*

**Sydney, Art Exhibitions Australia, Impressionism Transformed exhibition, National Gallery of Victoria, 17 June 2004 to 26 September 2004:**

Henri Fantin-Latour, *Poppies*

**FURNISHING LOANS**

Government House, Adelaide:

Horace Trenerry, *Lovely Gully*

Minister Michael Wright, Adelaide

Barbara Weir, *My mother’s country I*
APPENDIX I

EXHIBITIONS AND PUBLIC PROGRAMS

JOURNEY TO NOW: John Kaldor Art Projects & Collection
18 April – 6 July 2003
Gallery: 23, 24 & 25
Admission: Adult $5, Concession $4, Member $3, Child under 16 free, School Classes $20
Guided tours: Wednesday, Thursday, Saturday & Sunday at 1pm
Opening Speaker: Daniel Thomas
Curator: Adam Free, Curator of European Art
Major Sponsors: Bank SA, Integrated Vision
Media Sponsors: Channel 9, The Advertiser, Five aa
Wine Sponsors: Jansz, Penny’s Hill, Rymill

Morgan Thomas Bequest Centenary Exhibition
27 May – 27 July 2003
Gallery: 22
Admission: Gold coin
Guided tours: Saturday & Sunday at 2 pm
Curator: Robert Reason, Associate Curator, European & Australian Decorative Arts
Major Sponsor: Bank SA
Media Sponsors: Channel 9, The Advertiser, Five aa
Wine Sponsors: Jansz, Penny’s Hill, Rymill

Claude Monet, Haystacks, midday 1890
30 July – 6 October 2003
Gallery 15
Official opening party included
Michael Abbot QC, Chair Art Gallery Board, Ron Radford, Director Art Gallery of SA, Ron Ramsey, National Gallery of Australia and Senator Grant Chapman.

Australian Surrealism, The Agapitos / Wilson Collection
25 July – 12 October 2003
Gallery 23 & 24
Admission: Adult $10, Members $6, Concession $8, Student over 16 $4, Children free, School Groups $20
Guided Tours: Wednesday, Thursday, Saturday and Sunday at 2pm
Opening Speaker: The Hon John Hill, MP Minister assisting the Premier in the Arts
Curator: Sarah Thomas
Tour Sponsor: Ord Minnett
Major Sponsor: Bank SA
Media Sponsors: NWS Channel 9, The Advertiser, Five aa
Wine Sponsors: Jansz, Penny’s Hill, Rymill

South Australian Living Artist Festival
1 August – 10 August 2003
Gallery 9
Admission: free
Opening Speaker: Premier Mike Rann MP. Guest Speaker: Muriel Van Der Byl
Curator: Tracey Lock-Weir
Supported by the Government of SA through Arts SA

20th Century Style: Furniture
15 August – 2 November 2003
Gallery: 22
Admission: Adults $5, Concession $4, Members $3, Student $2, Students under 16 free
Guided Tours: Wednesday and Thursday at 12 noon and Saturday & Sunday at 11am
Curator: Robert Reason
Major Sponsor: Bank SA
Media Sponsor: NWS Channel 9, The Advertiser, Five aa
Wine Sponsor: Jansz, Penny’s Hill, Rymill

Clifford Possum Tjapaltjarri Retrospective

56
31 October – 25 January 2004
Gallery: 23&24
Admission: Adults $10, Members $6, Concession $8, Student over 16 $4, Children free, School Group $20
Special Adult price of $16 to see 2 exhibitions: Clifford Possum Tjapaltjarri and Charles Conder
Guided Tours: Wednesday, Saturday and Sunday at 1pm
Opening Speaker: The Hon Mike Rann MP Premier of South Australia & Minister for the Arts
Tour Sponsor: Santos
Major Sponsor: Bank SA
Media Sponsors: NWS Channel 9, The Advertiser, Five aa
Sponsors: Gordon Darling Foundation, Visions of Australia

Charles Conder
21 November – 26 January 2004
Gallery: 22
Admission: Adults $10, Concession $8, Members $6 Students over 16 $4, Children free, School groups $20
Special adult price of $16 to see 2 exhibitions: Charles Conder and Clifford Possum Tjapaltjarri
Curator: Sarah Thomas, AGNSW
Major Sponsor: Bank SA
Media Sponsors: NWS Channel 9, The Advertiser, Five aa
Wine Sponsors: Jansz, Penny’s Hill, Rymill, Lillett

John Glover and the Colonial Picturesque
19 February – 12 April 2004
Gallery: 22
Admission: Adults $12, Concession $8, Members $8, Family $32, children under 16 free
Guided Tours: Wednesday, Thursday, Friday, Saturday & Sunday at 2pm
Opening Speaker: Senator Bob Brown
Curator: David Hansen, Tracey Lock-Weir
Principal Sponsor: Mazda
National Sponsors: Channel 7, Triple MMM, Singapore Airlines, Mercure Hotels, Visions Australia, Art Indemnity Australia
State Sponsors: Bank SA, The Advertiser, SA Lotteries
Wine Sponsors: Jansz, Penny’s Hill, Rymill

Adelaide Biennial of Australian Art: Contemporary Photo-media
28 February – 30 May 2004
Gallery: 23, 24, 25 & 8
Admission: Free
Guided Tours: Wednesday, Saturday and Sunday at 1pm
Opening Speaker: Stephen Page, Artistic Director Adelaide Bank 2004 Festival of Arts
Curator: Julie Robinson
Sponsors: Australia Council, Adelaide Festival of Arts, AGL

Japanese Prints: Images from the Floating World
30 April – 13 June 2004
Gallery: 22
Admission: Adults $8, Concession, $6, Members $5, Students over 16 $5, Children free, School Groups $20
Guided Tours: Thursday at 1pm, Saturday and Sunday at 2pm.
Opening Speaker: Professor Milton Sims AO
Curator: Jane Messenger
Major Sponsor: Bank SA
Media Sponsors: NWS Channel 9, The Advertiser, Five aa

The Nuremberg Chronicle
Ongoing exhibition, gallery 12.
COLLECTION DISPLAY EXHIBITIONS

SALA Week display, 1 – 10 August 2003, gallery 9
_Wedgwood from the Decorative Arts collection_, 20 February 2003 – 15 March 2004, gallery 19
_Contemporary Australian Decorative Arts_, displayed all year, gallery 19.

EXHIBITIONS TOURING

_Australian Surrealism: The Agapitos/Wilson Collection_
Initiated and toured by the Art Gallery of South Australia with sponsorship support from Ord Minnett and Visions of Australia. This remarkable private collection travelled to the Museum of Modern Art at Heide (15 December 03 – 28 March 04) and to SH Ervin Gallery, Sydney (19 June – 8 August 04)
Attendance:
  - Heide Museum of Modern Art – 13,457
  - SH Ervin - 2000

_Clifford Possum Retrospective_
Initiated and toured by the Art Gallery of South Australia with support from SANTOS (Tour Sponsor), Visions of Australia and the Gordon Darling Foundation. This remarkable and important touring exhibition travelled to the National Gallery of Victoria: Ian Potter Centre for Australian Art (24 March – 3 May) and the Art Gallery of New South Wales (14 May – 11 July)
Attendance:
  - National Gallery of Victoria: 4497
  - Art Gallery of New South Wales: 11,412

_British Watercolours_
Friday 1 August – 28 September 2003 at Carrick Hill
Attendance: 2,453

LUNCHTIME TALKS

A total of eighty-six talks were presented comprising lunchtime talks by artists and guest speakers, either about the collection or on temporary exhibitions. Artists featured in the 2004 Adelaide Biennial gave talks throughout Artists Week attracting record crowds.
Overall attendance: 4,710

Lunchtime talks included many exhibition floor talks:
_Journey to Now: John Kaldor Art Projects and Collection_ (2) (for period 1-6 July only)
_Morgan Thomas Bequest Centenary_ (1) (for period 1-27 July only)
_Claude Monet: Haystacks, midday 1890_ (2)
_Australian Surrealism: The Agapitos/Wilson Collection_ (9)
_20th Century Style: Furniture_ (9)
_Clifford Possum Tjapaltjarri Retrospective_ (4)
_Charles Conder_ (11)
_John Glover and the Colonial Picturesque_ (12)
_2004 Adelaide Biennial of Australian Art_ (11)
_Japanese Prints: Images from the floating world_ (4)

SYMPOSIA

_Reflecting on Glover_
Sunday 22 February 2004 10 am – 5pm. Registration: $80, $70 members
Speakers: David Hansen, Daniel Thomas, Mary Eagle, Max Staples and Ron Radford
Attendance: 82

SPRING LECTURE PROGRAM

_Tuesday 23 September at 6:15pm_
_**James Gleeson**_
Speaker: Renee Free, Curator and Writer
Spoke about James Gleeson, Australia’s foremost surrealist artist. Attendance: 43
_Tuesday 30 September at 6:15pm_
Charles Conder
Speaker: Ann Galbally, writer and curator presented *The Artist’s Life in fin-de-siècle Paris and London*
Attendance: 52

Tuesday 2 October at 6:15pm

The Art of Clifford Possum Tjapaltjarri
Speaker: Dr Vivien Johnson, writer, curator and scholar presented a lecture on Clifford Possum Tjapaltjarri. Attendance: 34

Tuesday 7 October at 6:15pm

On Reason & Emotion
Speaker: Craig Judd, Public Programs Manager, Biennale of Sydney presented a select preview of The Biennale of Sydney 2004. Attendance: 34
Venue: AGSA Auditorium at 6.15pm
Season tickets: $27, $20 members. Single lecture tickets: $8, $5 members

LECTURES

Sunday 24 August 11:30am
*Australian Surrealist Cinema*
Speaker: Arthur Cantrill
Attendance: 20

Sunday 24 August 2:30pm
*Australian Surrealist Cinema*
Speaker: Arthur Cantrill
Attendance: 35

Saturday 13 September
*Rear View Mirror: Surrealism Looks at Itself*
Speaker: Bruce James
Attendance: 90

Saturday 18 October
*20th Century Style: Furniture*
Speaker: Robert Reason
Attendance: 25

Fri 31 October
*Contemporary Art*
Speaker: Matthew Collings
Attendance: 450

Saturday 1 November
*Clifford Possum*
Speaker: Vivien Johnson
Attendance: 45

Sunday 2 November
*Supernova: Iridescent Life & Times of an Indigenous Artist*
Speaker: Brenda Croft
Attendance: 40

Saturday 8 November
*Love Magic: An introduction*
Speaker: Christine Nicholls
Attendance: 41

Saturday 22 November
*Clifford Possum*
Speaker: John Keane
Attendance: 42

Saturday 22 November
*The 9 x 5 Exhibition*
Speaker: Terence Lane
Attendance: 42

Saturday 27 March
*2004 Adelaide Biennial*
Speaker: Julie Robinson
Attendance: 42

Saturday 3 April
*Shirley Cameron Wilson Lecture*
Speaker: Jane Hylton
Attendance: 160

Saturday 22 May
*Origins of the ukiyo-e print movement*
Speaker: Jane Messenger
Attendance: 40
OTHER EVENTS AND PROGRAMS

School Holiday Arts & Craft Program
Art & Craft activities related to exhibition themes were held during each school holiday period. Presented by qualified arts and crafts tutors, the activities for children included calligraphy, drawing, painting and printing, jewellery-making and various other forms of art and craft. Attendance: 1027 participants

Family Drop in days
Sunday 27 July, 24 August, 28 September, 23 November, 28 March, 25 April, 23 May and 27 June 12 noon–3pm
Nine family drop-in days continued throughout the year offering entertainment, discount entry to exhibitions and art & craft activities for children. Attendance: 311

Family Fun Day
Sunday 26 October
The Art Gallery’s Annual Family Day was hosted by Channel 9’s Lisa McAskill and featured live music performances, Eye Spy Club tours, storytelling, art and craft activities, a special appearance by the Adelaide Pura Milk 36ers, free sample bags, face painting, sausage sizzle and free admission to the exhibition 20th Century Style: Furniture with talks held in the exhibition. Supported by Bank SA, ETSA, Five aa, Health Promotions SA and the Art Gallery Café. Attendance: 2,500 participants

Easter in the Gallery
Friday 9 April at 11am & 2pm
Art for Good Friday
The Most Reverend Ian George, Anglican Archbishop of Adelaide gave two tours of the collection accompanied by the Corinthian Singers. Attendance: 400

Easter in the Gallery
Monday 12 April at 11am
Father Anthony Kain, Parish Priest of Kingswood Goodwood and Colonel Light Gardens conducted an informative tour of historical and contemporary art works of art within the Gallery’s collections.
Attendance: 46

Japanese Dance Performance
Saturday 22 May 2004 at 2.30 pm
The Ayame Kai Dancers performed three traditional Japanese dances in the exhibition space during Japanese Prints: Images of the floating world. Attendance: 150

FILM PROGRAM
An extensive program of free films, which related to the Gallery’s exhibitions, was held throughout the year. Highlights included the film program for the exhibition Australian Surrealism: The Agapitos/Wilson Collection with three film afternoons focussing on Surrealist artists and Surrealist Cinema both in Australia and overseas as well as two presentations on Australian Surrealist Cinema given by Arthur Cantrill. Two performances combining music and surrealist film were also held with great success.

The 2004 Adelaide Biennial featured 4 sessions of documentaries and interviews with artists.
A number of films and videos were made available through the SA Video and Film Collection and the Australian Centre for the Moving Image.

PUBLICATIONS
Monthly exhibition reviews, The Adelaide Review.
‘Source and Subsequence, Ian Chandler and His Contemporaries’, catalogue essay for Riddoch Gallery exhibition, February-March 2004
‘Contemporary Visual Arts Consultancy Report’ (commissioned by Arts SA)
APPENDIX J

SCHOOLS SUPPORT SERVICES

EDUCATION SERVICES (SCHOOLS)

GROUP VISITS/INQUIRIES
Total student numbers 22,696
Individual research inquiries 60
Total (all students) 22,756

TEACHER INSERVING
Teacher briefings (exhibitions) 460 8 groups
Individual teacher assistance 50
Conferences/Lectures 150 5 workshops
Graduate teachers 3 3 groups
Sundown sessions 110 4 groups
Total (all teachers) 802 20 groups

ANNUAL ATTENDANCES 1999–2004

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Schools</td>
<td>22,696</td>
<td>26,296</td>
<td>26,366</td>
<td>24,331</td>
<td>20,062</td>
</tr>
</tbody>
</table>

Client Use–Percentage Analysis

<table>
<thead>
<tr>
<th></th>
<th>Government (DECS)</th>
<th>Catholic (CEO)</th>
<th>Independent (ISB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003-2004</td>
<td>59%</td>
<td>18%</td>
<td>23%</td>
</tr>
<tr>
<td>2002-2003</td>
<td>68%</td>
<td>13%</td>
<td>19%</td>
</tr>
<tr>
<td>2001–2002</td>
<td>61%</td>
<td>18%</td>
<td>21%</td>
</tr>
</tbody>
</table>

APPENDIX K

GALLERY GUIDE TOUR SERVICES

Total number of tours conducted including regular booked groups, Eye-Spy and corporate function tours 1,402
Total of tours conducted in previous year 1,160
Total number of persons toured to end June 2004 12,956
Persons toured previous year 11,683
APPENDIX L

GALLERY PUBLICATIONS

BOOKS

_Journey to Now: John Kaldor Art Projects and Collection_
Author Adam Free
16pp, 9 colour illustrations, 1 black & white illustrations, paperback
Sponsor: Bank SA, Channel 9, The Advertiser, Five aa
Designer: David Zhu Design

_20th Style: Furniture_
Author: Robert Reason
18 foldout pamphlet, 12 colour illustrations, paperback
Sponsor: Bank SA, Channel 9, The Advertiser, Five aa
Designer: Fusion

_Clifford Possum Tjapaltjarri_
Author: Vivien Johnson
256 pp, 156 colour illustrations, 11 black & white illustrations, hardback ISBN 0 7308 3053 5.
Sponsor: Gordon Darling Foundation
Designer: Antonietta Itropico

_John Glover and the Colonial Picturesque_
Published by: Art Exhibitions Australia and the Tasmania Museum and Art Gallery
Author: David Hansen
312 pp, 296 colour illustrations, hardback ISBN 0 9750545-1-1
Sponsor: Mazda, Channel 7, Singapore Airlines, Accor, Triple M, Visions of Australia, Art Indemnity Australia, PM, Art Gallery of South Australia Gordon Darling Foundation, Tasmania Department of Tourism, Parks, Heritage and the Arts.
Designer: Antonietta Itropico

_2004 Adelaide Biennial of Australian Art: Contemporary Photo-Media_
Author: Julie Robinson
64 pp, 24 colour illustrations, 3 black & white illustrations, paperback ISBN 0 7308 3069 1
Sponsor: Adelaide Festival of Arts, Australia Council for the Arts
Designer: Fusion

_Japanese Prints: images from the floating world_
Author: Jane Messenger
74 pp, 28 colour illustrations, paperback ISBN 0 7308 3077 2
Sponsor: MJM Carter AO
Designer: Antonietta Itropico

NEWSLETTER

Sponsor: van Gastel Printing Pty Ltd
Designer: Antonietta Itropico

MERCHANDISE

This year merchandise was produced to support the exhibition program; Cards, posters, reproduction prints and watercolour prints.
## ANNUAL ATTENDANCES

<table>
<thead>
<tr>
<th>Attendance Type</th>
<th>Total 2003–2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallery day attendance including Café</td>
<td>471,251</td>
</tr>
<tr>
<td>Gallery after hours attendance</td>
<td>23,396</td>
</tr>
<tr>
<td>Gallery School attendance</td>
<td>22,696</td>
</tr>
</tbody>
</table>

There was a record number of visits to the Gallery’s newly designed website totalling 1.75 million hits.

There were 20,535 enquiries at the Visitor Information Desk.
INFORMATION STATEMENT — FREEDOM OF INFORMATION ACT, 1991, PART II SECTION 9(2)

AGENCY STRUCTURE AND FUNCTIONS – SECTION 9(2)(A)

Information relating to the organisational structure of the Art Gallery, its objectives and functions, legislation and resource levels is contained elsewhere in the Annual Report and is deemed to be consistent with the requirements of the Freedom of Information Act 1991.

EFFECT OF AGENCY’S FUNCTIONS ON MEMBERS OF THE PUBLIC

The Art Gallery has a direct effect on the general public through:

• the acquisition, evaluation and display of its collections of works of art
• the display of temporary and major touring exhibitions
• an ongoing program of research and publications
• conducting public awareness and education programs.

Details of the activities undertaken by the Art Gallery during 2000–2001 are included elsewhere in the Annual Report.

ARRANGEMENTS FOR PUBLIC PARTICIPATION IN POLICY FORMULATION – SECTION 9(2)(C)

The Art Gallery of South Australia operates within the broad framework of the State Government's Arts Policy Statement.

The Board has community representation and these views are taken into consideration.

DESCRIPTION OF KINDS OF DOCUMENTS HELD BY THE AGENCY – SECTION 9(2)(D)

The Art Gallery Board of South Australia holds various policy statements and minutes of all meetings.

ACCESS ARRANGEMENTS, PROCEDURES AND POINTS OF CONTACT – SECTION 9(2)(E)(F)

To access Board documents, it is necessary to apply in writing under the Freedom of Information Act to:

General Manager
Art Gallery of South Australia
North Terrace
Adelaide SA 5000
Telephone: (08) 8207 7003
APPENDIX N

Financial Statement of Art Gallery Board Funds for the year ended 30 June 2004
**APPENDIX N**

**ART GALLERY BOARD**

Financial Statement of Art Gallery Board for the year ended 30 June 2004

**ART GALLERY BOARD**

Statement of Financial Performance for the year ended 30 June 2004

<table>
<thead>
<tr>
<th>Note</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

**REVENUES FROM ORDINARY ACTIVITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales of goods</td>
<td>976</td>
<td>1,126</td>
</tr>
<tr>
<td>Fees for services and admissions</td>
<td>654</td>
<td>717</td>
</tr>
<tr>
<td>Interest and investment income</td>
<td>553</td>
<td>457</td>
</tr>
<tr>
<td>Bequests and donations</td>
<td>849</td>
<td>2,798</td>
</tr>
<tr>
<td>Donations of heritage assets</td>
<td>1,912</td>
<td>2,443</td>
</tr>
<tr>
<td>Other revenue</td>
<td>1,007</td>
<td>1,680</td>
</tr>
<tr>
<td>Grants from State Government - operations</td>
<td>6,070</td>
<td>5,725</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td>12,031</td>
<td>14,346</td>
</tr>
</tbody>
</table>

**EXPENSES FROM ORDINARY ACTIVITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee costs</td>
<td>2,792</td>
<td>2,317</td>
</tr>
<tr>
<td>Administration expenses</td>
<td>3,675</td>
<td>3,591</td>
</tr>
<tr>
<td>Accommodation and service costs</td>
<td>2,914</td>
<td>2,882</td>
</tr>
<tr>
<td>Conservation of collections</td>
<td>414</td>
<td>376</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>9,625</td>
<td>9,166</td>
</tr>
</tbody>
</table>

**SURPLUS FROM ORDINARY ACTIVITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Non-owner transaction changes in equity:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net credit to asset revaluation reserve on revaluation of non-current assets</td>
<td>2406</td>
<td>5,180</td>
</tr>
<tr>
<td><strong>Total changes in equity other than those resulting from transactions with the state government as owner</strong></td>
<td>2719</td>
<td>200,952</td>
</tr>
</tbody>
</table>

**Statement of Financial Position as at 30 June 2004**

<table>
<thead>
<tr>
<th>Note</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
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</tbody>
</table>

**CURRENT ASSETS**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash assets</td>
<td>6,284</td>
<td>3,785</td>
</tr>
<tr>
<td>Receivables</td>
<td>142</td>
<td>51</td>
</tr>
<tr>
<td>Investments</td>
<td>259</td>
<td></td>
</tr>
<tr>
<td>Inventories</td>
<td>218</td>
<td>206</td>
</tr>
<tr>
<td>Other</td>
<td>146</td>
<td>171</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>3,449</td>
<td>4,213</td>
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</table>

**NON-CURRENT ASSETS**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Property, plant and equipment</td>
<td>31,082</td>
<td>30,892</td>
</tr>
<tr>
<td>Heritage collections</td>
<td>541,701</td>
<td>537,972</td>
</tr>
<tr>
<td>Investments</td>
<td>3,902</td>
<td>3,965</td>
</tr>
<tr>
<td><strong>Total Non-Current Assets</strong></td>
<td>576,685</td>
<td>572,829</td>
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**TOTAL ASSETS**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
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<tbody>
<tr>
<td></td>
<td>580,134</td>
<td>577,042</td>
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**CURRENT LIABILITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>912</td>
<td>662</td>
</tr>
<tr>
<td>Employee Benefits</td>
<td>216</td>
<td>159</td>
</tr>
<tr>
<td>Provisions</td>
<td>31</td>
<td>36</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>1,159</td>
<td>857</td>
</tr>
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</table>

**NON-CURRENT LIABILITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>53</td>
<td>44</td>
</tr>
<tr>
<td>Employee Benefits</td>
<td>446</td>
<td>368</td>
</tr>
<tr>
<td>Provisions</td>
<td>101</td>
<td>117</td>
</tr>
<tr>
<td><strong>Total Non-Current Liabilities</strong></td>
<td>600</td>
<td>529</td>
</tr>
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**TOTAL LIABILITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1,759</td>
<td>1,386</td>
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**NET ASSETS**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>578,375</td>
<td>575,656</td>
</tr>
</tbody>
</table>

**EQUITY**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surplus</td>
<td>378,267</td>
<td>375,861</td>
</tr>
<tr>
<td>Reserves</td>
<td>200,108</td>
<td>199,795</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td>578,375</td>
<td>575,656</td>
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**COMMITMENTS**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
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**CONTINGENT LIABILITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
</table>

65
Statement of Cash Flows for the year ended 30 June 2004

<table>
<thead>
<tr>
<th>Note</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>S'000</td>
<td>S'000</td>
<td></td>
</tr>
<tr>
<td>Inflows</td>
<td>Inflows</td>
<td>(Outflows)</td>
</tr>
<tr>
<td><strong>Receipts</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales of goods</td>
<td>890</td>
<td>1 109</td>
</tr>
<tr>
<td>Fees for services and admissions</td>
<td>652</td>
<td>724</td>
</tr>
<tr>
<td>Interest and investment income</td>
<td>276</td>
<td>405</td>
</tr>
<tr>
<td>Bequests and donations</td>
<td>849</td>
<td>2 798</td>
</tr>
<tr>
<td>Other sundry receipts</td>
<td>1 464</td>
<td>1 052</td>
</tr>
<tr>
<td><strong>Payments</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee costs</td>
<td>(2 573)</td>
<td>(2 384)</td>
</tr>
<tr>
<td>Administration expenses</td>
<td>(3 799)</td>
<td>(4 520)</td>
</tr>
<tr>
<td>Accommodation and service costs</td>
<td>(2 235)</td>
<td>(2 415)</td>
</tr>
<tr>
<td>Conservation of collections</td>
<td>(349)</td>
<td>(289)</td>
</tr>
<tr>
<td><strong>Cashflow From Government</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant from State Government - operations</td>
<td>6 070</td>
<td>5 725</td>
</tr>
<tr>
<td><strong>NET CASH PROVIDED BY OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 245</td>
<td>2 305</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM INVESTING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Proceeds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales/maturities of investments</td>
<td>420</td>
<td>34</td>
</tr>
<tr>
<td>Proceeds from the sale/disposal of heritage collections</td>
<td>38</td>
<td>-</td>
</tr>
<tr>
<td><strong>Payments</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heritage collections</td>
<td>(1 921)</td>
<td>(2 103)</td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>(527)</td>
<td>(219)</td>
</tr>
<tr>
<td>Investments</td>
<td>(356)</td>
<td>(148)</td>
</tr>
<tr>
<td><strong>NET CASH USED IN INVESTING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(2 346)</td>
<td>(2 454)</td>
</tr>
<tr>
<td><strong>NET DECREASE IN CASH HELD</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash at 1 July</td>
<td>(1 101)</td>
<td>(229)</td>
</tr>
<tr>
<td><strong>CASH AT 30 JUNE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(m)</td>
<td>2 684</td>
<td>3 785</td>
</tr>
</tbody>
</table>
1. **Art Gallery Board Objectives**

The Art Gallery Board (the Board) is charged with the management of the Art Gallery of South Australia.

The Art Gallery of South Australia's objectives are to:

- collect heritage and contemporary works of art of aesthetic and art historical or regional significance;
- ensure the preservation and conservation of the Gallery collections;
- display the collections and to program temporary exhibitions;
- research and evaluate the collections, and to make the collections and documentation accessible to others for the purposes of research, as a basis for teaching and communication;
- document the collections within a central cataloguing system;
- provide interpretive information about collection displays and temporary exhibitions and other public programs;
- promote the Gallery's collections and temporary exhibitions;
- ensure that the Gallery's operations, resources and commercial programs are managed efficiently, responsibly and profitably;
- advise the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations.

2. **Summary of Significant Accounting Policies**

(a) **Basis of Accounting**

The general purpose financial report has been prepared in accordance with the Treasurer's Instructions and Accounting Policy Statements promulgated under the provisions of the Public Finance and Audit Act 1987, Statements of Accounting Concepts, applicable Australian Accounting Standards and applicable Urgent Issues Group Consensus Views and other mandatory reporting requirements. The report is prepared on the accrual basis of accounting and in accordance with conventional historical cost principles except where stated.

(b) **Change in Accounting Policies**

*Impact of Adopting Australian Equivalents to International Financial Reporting Standards*

Australia will be adopting the Australian equivalents to International Financial Reporting Standards (AIFRS) for reporting periods commencing on or after 1 January 2005. The Board will adopt these standards for the first time in the published financial report for the financial year ended 30 June 2006.

*Managing the Process*

The Board's financial services are provided through a service level agreement with Arts SA, Business Services, a unit of the Department of the Premier and Cabinet. Business Services is coordinating the adoption of the Australian equivalents to the International Financial Reporting Standards in conjunction with the Department of Treasury and Finance (DTF).

To obtain an understanding of the new standards and the resulting effect on the financial reports, representatives from Business Services attend information (forums) facilitated by DTF, professional bodies and private sector accountancy firms. Business Services representatives attend the Exposure Draft Reference Group meetings, which review Exposure Drafts released by the Australian Accounting Standards Board (AASB), provide comment and feedback to the AASB on the content of the Exposure Drafts and the resulting pending Standards.

The Board will also adopt the DTF Model Financial Report for SA Government entities as from 30 June 2005 which will comply with Generally Accepted Accounting Principles (GAAP), Australian Accounting Standards, Treasurer's Instructions and Accounting Policy Statements.

Business Services is reviewing and analysing Exposure Drafts and pending Australian Accounting Standards for expected differences in accounting policies as a result of the adoption of the Australian equivalents to the IFRS. A project plan has been prepared which identifies key activities to be undertaken to adopt the IFRS, and the working papers required by AASB 1 First-Time Adoption of the Australian International Financial Reporting Pronouncements.

*Expected differences in accounting policies*

The key changes in accounting policies applied to the Board's financial reports expected to result from the adoption of the Australian equivalents to the IFRS are outlined below.

*Changes in Accounting Policies*

The pending accounting standard, AASB 1 First-Time Adoption of Australian Equivalents to International Financial Reporting Pronouncements, will now require the retrospective application of changes in accounting policies. This requires the restatement of comparative information except for specific exemptions as listed in AASB 1. This is a major change in accounting policy.

*Non-Current Asset Acquisition and Recognition*

Pending accounting standard AASB 116 Property, Plant and Equipment is proposing that Non-Current Assets for Not-For-Profit entities are required to be revalued on an individual basis rather than by class of asset. DTF has indicated that an Accounting Policy Statement may be issued to require revaluation on an asset class basis rather than an individual basis.

*Employee Benefits*

Pending accounting standard AASB 119 Employee Benefits is proposing that Employee Benefits, including long service leave and annual leave, payable later than twelve months from the end of the financial year, are to be measured at present value. Currently under the existing accounting standard AASB 1028 Employee Benefits, employee benefits payable later than twelve months are measured at nominal amounts.
(e) The Reporting Entity
The Board's principal source of funds consists of grants from the State Government. In addition, the Board also receives monies from sales, admissions, donations, bequests and other receipts and uses the monies for the achievement of its objectives.

The financial report encompasses transactions through the following accounts: an interest-bearing Special Deposit Account titled 'Arts South Australia Operating Account', an interest-bearing Deposit Account titled 'Art Gallery Board Bequests Account' and an interest-bearing Cheque Account titled 'Art Gallery Bank SA Account'.

(d) Revenue
Revenue from sales of goods is recognized upon the delivery of goods to customers. Interest revenue is recognized on a proportionate basis taking into account interest rates applicable to financial assets. Dividend revenue is recognized when the right to receive a dividend has been established. Revenue from the rendering of a service is recognized upon the delivery of the service to the customer.

(e) Grants from State Government
Grants are recognized as revenue in the period in which the Board obtains control over the grants.

(f) Acquisition of Assets
The cost method of accounting is used for the initial recording of all acquisitions of assets acquired. Cost is determined as the fair value of the assets given as consideration plus costs incidental to the acquisition. Assets donated during the year have been brought to account at market value.

(g) Valuation of Non-Current Assets
The Board, in accordance with the transitional provisions of Accounting Standard AASB1041 "Revaluation of Non-Current Assets" and Accounting Policy Statement No. 3 "Valuation of Non-Current Assets", has continued to apply the depreciable value methodology as the basis of valuing its land and buildings until 30 June 2005.

Land and Buildings

Land and buildings have been valued at replacement cost. Valuations of land and buildings were determined as at 30 June 2002 by the Australian Valuation Office. Land and buildings are independently valued every three years.

Plant and Equipment

Plant and equipment, including computer equipment, has been valued at cost of acquisition.

Heritage Collections

The heritage collections are large and diverse. They include many items that are complex in value given considerations of market value and their uniqueness. The Board adopted the following methodology for valuing heritage assets held as at 30 June 2003.

Works of art were valued by the appropriate internal curator and external valuers either by valuing all items or establishing an average value through representative sampling and in the event of variations between the values the following policy was adopted. Where there was disagreement between the internal and the external valuation, the higher valuation was recorded as the correct valuation unless the difference in the valuations was substantial and greater than 50 percent in which case the average of the two valuations was recorded as the correct valuation.

Where there was minor disagreement between the internal and the external valuation, the higher valuation was recorded if provided by the external valuer. When the external valuation was lower than the internal, and when the difference in the two valuations was substantial and greater than 50 percent, the average of the two valuations was recorded as the correct valuation.

The external valuations were carried out by the following recognized industry experts:

African, Oceanic and Prehistoric

Australian Paintings and Sculptures
Australian and European Decorative Arts
Asian Art

European Paintings and Sculptures before 1850
after 1850

Numismatics

Australian Prints and Drawings
Australian and International Photography

International Prints
before 1800
after 1800

International Drawings
before 1800
after 1800

Kirchauer and Murray Stamp Collection

Mr J. Jones
Mr K. Raymoni, Mr J. Borthwick and Mr J. Evans
Mr R. Radford and Mr D. Richards
(Assisted by Mr T. McAlister and Mr B. Lynch)

Mr N. Hall
Mr T. Klingender and Mr P. Naumer
Mr C. Morten
Mr J. Hylton
Mr J. Lebowicz

Mr C. Mendez
Mr F. Muller
Mr J-L. Bareiß

Mr F. Muller
Mr B. Parker
ART GALLERY BOARD

The Research Library collections were valued by sampling 5 percent of the collections and providing a market valuation of the entire stock based on the sample. The values were determined by searching catalogues in second-hand and antiquarian bookshops. Where a value was not available an estimate was provided by the Librarian, Jim Whittington.

The Archival Collections, consisting of ephemera such as material on individual artists and galleries was given a nil valuation as there is no reliable market value for this collection.

(b) Depreciation of Non-Current Assets
Depreciation is calculated on a straight line basis to write off the net cost or revalued amount of each non-current asset (valued over $5,000) over its expected useful life except for land and works of art which are not depreciable. Estimates of remaining useful lives are made on a regular basis for all assets, with annual reassessments for major items.

The expected useful lives are as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and Improvements</td>
<td>Useful life depends on individual asset items</td>
</tr>
<tr>
<td>Plant and Equipment</td>
<td>3-15</td>
</tr>
</tbody>
</table>

Works of art are kept under special conditions to minimise deterioration and they are anticipated to have very long and indeterminate useful lives. No amount for depreciation has been recognised in respect of works of art as their service potential has not, in any material sense, been consumed.

(i) Inventories
Inventories are valued at average cost.

(j) Employee Entitlements
(i) Wages, Salaries and Annual Leave
Liabilities for wages, salaries and annual leave have been recognised as the amount unpaid at the reporting date. The liabilities have been calculated at nominal amounts based on current wage and salary rates and a salary inflation rate of 4% as determined by the Department of Treasury and Finance.

(ii) Long Service Leave
A liability for long service leave has been recognized which represents the amount which the Board has a present obligation to pay resulting from employees' services provided up to the reporting date. The liability has been calculated at nominal amounts based on current wage and salary rates using a benchmark of 7 years of service as determined by the Department of Treasury and Finance and salary inflation rate of four percent.

(iii) Superannuation
Contributions are made by the Board to several superannuation schemes operated by the State Government and private sector. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the superannuation schemes.

(k) Workers Compensation
A liability has been reported to reflect unsettled workers compensation claims. The amounts recorded are based on an actuarial assessment and reflect an apportionment of the whole-of-government estimate of workers compensation liability according to the Board’s record of claim numbers and payments over the period 1 July 1987 to 30 June 2004.

(l) Investments
Investments have been revalued to reflect market value at 30 June 2004.

(m) Cash Assets
For purposes of the Statement of Cash Flows, cash includes cash on hand and at bank.

(n) Leases
The Board has entered into a number of operating lease agreements for vehicles and photocopiers where the lessors effectively retain all of the risk and benefits incidental to ownership of the items held under the operating leases.

Operating lease payments are representative of the pattern of benefits derived from the leased assets and accordingly are charged to the Statement of Financial Performance in the periods in which they are incurred.

(o) State Government Funding
The financial report is prepared under the assumption of ongoing financial support being provided to the Board by the State Government.

(p) Accounting for the Goods and Services Tax (GST)
In accordance with the requirements of the Urgent Issues Group UIG Abstract 31 ‘Accounting for the Goods and Services Tax (GST)’ revenues, expenses and assets are recognised net of the amount of GST.

The amount of GST incurred by the Board as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

The net GST receivable/payable to the Australian Taxation Office is not recognised as a receivable/payable in the Statement of Financial Position as the Board is a member of an approved GST group of which Arts SA, a division of the Department of the Premier and Cabinet, is responsible for the remittance and collection of GST. There are no cashflows relating to GST transactions with the Australian Taxation Office in the Statement of Cash Flows.

(q) Comparative Figures
Where necessary comparative figures have been adjusted to conform with changes in presentation in 2003-04.
ART GALLERY BOARD

3. **Revenues from Ordinary Activities**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees for services and admissions comprised:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fees for service</td>
<td>285</td>
<td>223</td>
</tr>
<tr>
<td>Admissions for temporary exhibitions</td>
<td>365</td>
<td>454</td>
</tr>
<tr>
<td>Other revenue comprises the following categories of operating income:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsorships</td>
<td>212</td>
<td>294</td>
</tr>
<tr>
<td>Rent and hire income</td>
<td>211</td>
<td>206</td>
</tr>
<tr>
<td>Marketing recouped</td>
<td>60</td>
<td>-</td>
</tr>
<tr>
<td>Exhibition hire</td>
<td>136</td>
<td>197</td>
</tr>
<tr>
<td>Federal Government Grants</td>
<td>88</td>
<td>100</td>
</tr>
<tr>
<td>State Government Grants</td>
<td>200</td>
<td>211</td>
</tr>
<tr>
<td>Salaries recouped</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>Profit on sale of investments</td>
<td>34</td>
<td>28</td>
</tr>
<tr>
<td>Sunday receipts</td>
<td>56</td>
<td>40</td>
</tr>
<tr>
<td>Total</td>
<td>1 007</td>
<td>1 080</td>
</tr>
</tbody>
</table>

There were no revenues earned as a result of non-operating activities.

4. **Expenses from Ordinary Activities**

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee costs were incurred in relation to the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wages and salaries</td>
<td>2 160</td>
<td>1 979</td>
</tr>
<tr>
<td>Superannuation and payroll tax expenses</td>
<td>387</td>
<td>332</td>
</tr>
<tr>
<td>Annual, long service leave and other employee related expenses</td>
<td>185</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>2 702</td>
<td>2 317</td>
</tr>
</tbody>
</table>

| Administration expenses were incurred in relation to the following: |       |       |
| Research, collections and exhibitions operational expenses   | 397   | 317   |
| Insurance and risk management                               | 569   | 533   |
| Communications and stationery                              | 717   | 807   |
| Cost of goods sold                                         | 392   | 489   |
| Marketing                                                 | 432   | 490   |
| Bequest expenditure (life of tenancy)                     | -     | 100   |
| Commission                                                | 91    | -     |
| Depreciation of plant and equipment                        | 59    | 18    |
| Operating lease expenditure                                | 41    | 37    |
| Board expenditure                                         | 75    | 83    |
| Travel and accommodation                                  | 126   | 116   |
| Entertainment                                             | 30    | 31    |
| Contractors and other professional fees                    | 125   | 142   |
| Minor equipment expenditure                               | 117   | 46    |
| Business services charge                                  | 284   | 278   |
| Bank charges                                              | 11    | 13    |
| EDS charges                                               | 37    | 30    |
| Memberships and subscriptions                              | 15    | 18    |
| Projects                                                  | 30    | -     |
| Loss on sale of Heritage Asset                            | 22    | -     |
| Loss on sale of investment                               | 86    | -     |
| Sundry payments                                           | 19    | 33    |
| Total                                                    | 3 675 | 3 591 |

Accommodation and service costs were incurred in relation to the following: -

| Utility costs                                           | 607   | 651   |
| Maintenance                                              | 1 760 | 1 764 |
| Depreciation of buildings and improvements               | 467   | 467   |
| Total                                                   | 2 834 | 2 882 |

5. **Surplus (Loss) from sale of asset**

Surplus (Loss) from ordinary activities includes the following revenues and expenses whose disclosure is relevant in explaining the financial performance for the entity.

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from sale</td>
<td>38</td>
<td>28</td>
</tr>
<tr>
<td>Book value</td>
<td>60</td>
<td>-</td>
</tr>
<tr>
<td>Surplus (Loss) from sale</td>
<td>(22)</td>
<td>(52)</td>
</tr>
</tbody>
</table>
ART GALLERY BOARD

6. (a) Cash Assets
Cash at bank and on hand
Deposits with Bank SA

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1,235</td>
<td>1,449</td>
</tr>
<tr>
<td>Less:</td>
<td>1,235</td>
<td>1,449</td>
</tr>
<tr>
<td></td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Deposits with Bank SA</td>
<td>3,785</td>
<td>3,785</td>
</tr>
</tbody>
</table>

(b) Reconciliation of Surpluses from Ordinary Activities to Net Cash provided by Operating Activities

<table>
<thead>
<tr>
<th>Surpluses from ordinary activities</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non cash items</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>526</td>
<td>485</td>
</tr>
<tr>
<td>Donations of art work</td>
<td>(1,922)</td>
<td>(2,443)</td>
</tr>
<tr>
<td>Profit/Loss on Sale of Investments</td>
<td>52</td>
<td>(28)</td>
</tr>
<tr>
<td>Loss on Sale of Heritage Collections</td>
<td>22</td>
<td>-</td>
</tr>
<tr>
<td>Change in operating assets and liabilities</td>
<td>(78)</td>
<td>9</td>
</tr>
<tr>
<td>(Increase) Decrease in assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase (Decrease) in liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash provided by operating activities</td>
<td>2,245</td>
<td>2,265</td>
</tr>
</tbody>
</table>

7. Receivables
Receivables

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>142</td>
<td>51</td>
</tr>
<tr>
<td>Less:</td>
<td>142</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

8. Other Current Assets
Accrued interest and dividends
Conservation prepayment
Accrued revenue

9. (a) Property, Plant and Equipment

<table>
<thead>
<tr>
<th>Land, buildings and improvements at valuation</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross Value</td>
<td>43,252</td>
<td>38,000</td>
</tr>
<tr>
<td>Accum Depreciation</td>
<td>13,075</td>
<td>16,000</td>
</tr>
<tr>
<td>Down</td>
<td>30,177</td>
<td>22,000</td>
</tr>
<tr>
<td>Plant and equipment - at cost</td>
<td>417</td>
<td>560</td>
</tr>
<tr>
<td>Work in progress</td>
<td>650</td>
<td>650</td>
</tr>
<tr>
<td>Total</td>
<td>44,329</td>
<td>33,082</td>
</tr>
</tbody>
</table>

(b) Reconciliation of Carrying Amounts of Property, Plant and Equipment

<table>
<thead>
<tr>
<th>Land, Buildings &amp; Improvements</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrying Amount at 1 July 2003</td>
<td>30,644</td>
<td>-</td>
</tr>
<tr>
<td>Additions</td>
<td>650</td>
<td>650</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(457)</td>
<td>(516)</td>
</tr>
<tr>
<td>Carrying Amount at 30 June 2004</td>
<td>30,177</td>
<td>255</td>
</tr>
</tbody>
</table>

10. (a) Heritage Collections

<table>
<thead>
<tr>
<th>Australian Paintings and Sculptures</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>1,235</td>
<td>1,449</td>
</tr>
<tr>
<td>At Valuation</td>
<td>3,785</td>
<td>3,785</td>
</tr>
<tr>
<td>Total</td>
<td>5,018</td>
<td>5,234</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Australian and European Decorative Arts</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>29,205</td>
<td>29,205</td>
</tr>
<tr>
<td>At Valuation</td>
<td>29,205</td>
<td>29,205</td>
</tr>
<tr>
<td>Total</td>
<td>29,205</td>
<td>29,205</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Asian Art</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>3,622</td>
<td>3,622</td>
</tr>
<tr>
<td>At Valuation</td>
<td>3,622</td>
<td>3,622</td>
</tr>
<tr>
<td>Total</td>
<td>3,622</td>
<td>3,622</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>European Paintings and Sculptures</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>35,469</td>
<td>35,469</td>
</tr>
<tr>
<td>At Valuation</td>
<td>35,469</td>
<td>35,469</td>
</tr>
<tr>
<td>Total</td>
<td>35,469</td>
<td>35,469</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prints, Drawings and Photographs</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>At Valuation</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>Total</td>
<td>500</td>
<td>500</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Numismatics</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>1,482</td>
<td>1,482</td>
</tr>
<tr>
<td>At Valuation</td>
<td>1,482</td>
<td>1,482</td>
</tr>
<tr>
<td>Total</td>
<td>1,482</td>
<td>1,482</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Philatelic material</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>At Valuation</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>Total</td>
<td>33</td>
<td>33</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Library</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>537,972</td>
<td>537,972</td>
</tr>
<tr>
<td>At Valuation</td>
<td>537,972</td>
<td>537,972</td>
</tr>
<tr>
<td>Total</td>
<td>537,972</td>
<td>537,972</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Heritage Collections</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>3,789</td>
<td>3,789</td>
</tr>
<tr>
<td>At Valuation</td>
<td>537,972</td>
<td>537,972</td>
</tr>
<tr>
<td>Total</td>
<td>541,761</td>
<td>537,972</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Heritage Collections</th>
<th>2003</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td>3,789</td>
<td>3,789</td>
</tr>
<tr>
<td>At Valuation</td>
<td>537,972</td>
<td>537,972</td>
</tr>
<tr>
<td>Total</td>
<td>541,761</td>
<td>537,972</td>
</tr>
</tbody>
</table>

71
(b) Reconciliation of Carrying Amounts of Heritage Collections

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 July</td>
<td>Additions</td>
<td>Disposals</td>
<td>30 June</td>
<td>1 July</td>
<td>Additions</td>
<td>30 June</td>
</tr>
<tr>
<td>Australian Paintings and Sculptures</td>
<td>159,270</td>
<td>1,830</td>
<td>60</td>
<td>161,040</td>
<td>106,968</td>
<td>617</td>
<td>51,685</td>
</tr>
<tr>
<td>Australian and European Decorative Arts</td>
<td>29,205</td>
<td>209</td>
<td>-</td>
<td>29,414</td>
<td>17,326</td>
<td>854</td>
<td>11,025</td>
</tr>
<tr>
<td>Asian Art</td>
<td>12,473</td>
<td>945</td>
<td>-</td>
<td>13,418</td>
<td>8,863</td>
<td>835</td>
<td>2,775</td>
</tr>
<tr>
<td>European Paintings and Sculptures</td>
<td>295,951</td>
<td>117</td>
<td>-</td>
<td>290,068</td>
<td>174,274</td>
<td>1,884</td>
<td>119,793</td>
</tr>
<tr>
<td>Prints, Drawings and Photographs</td>
<td>55,469</td>
<td>655</td>
<td>-</td>
<td>56,124</td>
<td>28,624</td>
<td>325</td>
<td>6,520</td>
</tr>
<tr>
<td>Numismatics</td>
<td>3,622</td>
<td>-</td>
<td>-</td>
<td>3,622</td>
<td>1,376</td>
<td>-</td>
<td>2,246</td>
</tr>
<tr>
<td>Philatelic material</td>
<td>500</td>
<td>-</td>
<td>-</td>
<td>500</td>
<td>258</td>
<td>-</td>
<td>212</td>
</tr>
<tr>
<td>Library</td>
<td>1,482</td>
<td>33</td>
<td>-</td>
<td>1,515</td>
<td>1,219</td>
<td>29</td>
<td>234</td>
</tr>
<tr>
<td></td>
<td>537,972</td>
<td>3,789</td>
<td>60</td>
<td>541,791</td>
<td>338,938</td>
<td>4,544</td>
<td>194,490</td>
</tr>
</tbody>
</table>

11. Investments

Current and non-current investments:
Commonwealth securities
Shares, convertible notes and other investments in companies

12. Payables

Current
Creditors and accruals
Employee costs

Non-Current
Impeach Account
Employee costs

13. (a) Provision for Employee Benefits

Current Liability
Accrued Salaries and Wages
Provision for long service leave
Provision for annual leave

Non-Current Liability
Provision for long service leave

(b) Summary of Employee Benefits and Related On-Cost Liabilities

Accrued Salaries and Wages
Included in payables – current (refer note 12)
Provision for employee benefits – current (refer note 13 (a))
Annual Leave
Included in payables – current (refer note 12)
Provision for employee benefits – current (refer note 13(a))
Long Service Leave
Included in payables – current (refer note 12)
Provision for employee benefits – current (refer note 13(a))
Included in payables – non current (refer note 12)
Provision for employee benefits – non current (refer note 13(b))
Aggregate employee benefits and related on-cost liabilities

Current Liability
Provision for Workers Compensation

Non-Current Liability
Provision for Workers Compensation

Total Provisions

15. Accumulated Surplus

Balance at 1 July
Surplus from ordinary activities
Balance at 30 June

16. Reserves

Asset Revaluation Reserve

<table>
<thead>
<tr>
<th>Land, Buildings &amp; Improvements</th>
<th>Heritage Collections</th>
<th>Investments</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>2004</td>
<td>4 023</td>
<td>1 282</td>
<td>199 795</td>
</tr>
<tr>
<td>Balance at 1 July</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revaluation increment</td>
<td>-</td>
<td>313</td>
<td>313</td>
</tr>
<tr>
<td>Balance at 30 June</td>
<td>4 023</td>
<td>1 555</td>
<td>200 108</td>
</tr>
<tr>
<td>2003</td>
<td>4 023</td>
<td>1 282</td>
<td>199 795</td>
</tr>
<tr>
<td>Balance at 1 July</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revaluation increment</td>
<td>-</td>
<td>-</td>
<td>4 023</td>
</tr>
<tr>
<td>Balance at 30 June</td>
<td>4 023</td>
<td>1 282</td>
<td>199 795</td>
</tr>
</tbody>
</table>

17. Commitments for Expenditure

Operating Leases
Committments under operating leases at the reporting date are payable as follows:
Not later than one year
Later than one year and not later than five years

7 18
1 1
8 19

These operating lease commitments which are not recognised in the financial report as liabilities, comprise motor vehicle and photocopier leases which are non-cancellable leases, with rental payable monthly in arrears. No contingent rental provisions exist within the lease agreements and no options exist to renew the leases at the end of their terms.

18. Contingent Liabilities

There are no known contingent liabilities as at 30 June 2004.

19. Remuneration of Board Members

The number of Board Members whose remuneration received or receivable fell within the following bands were:

<table>
<thead>
<tr>
<th>Number of Board Members</th>
<th>Number of Board Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>2003</td>
</tr>
<tr>
<td>$0 - $9 999</td>
<td>12</td>
</tr>
<tr>
<td>$10 000 - $19 999</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>14 815</td>
<td>13 580</td>
</tr>
<tr>
<td>4 783</td>
<td>9 497</td>
</tr>
<tr>
<td>4 444</td>
<td>9 212</td>
</tr>
<tr>
<td>4 783</td>
<td>9 407</td>
</tr>
<tr>
<td>4 444</td>
<td>9 212</td>
</tr>
<tr>
<td>9 407</td>
<td>9 342</td>
</tr>
<tr>
<td>9 407</td>
<td>9 407</td>
</tr>
<tr>
<td>9 407</td>
<td>10 183</td>
</tr>
<tr>
<td>3 919</td>
<td>-</td>
</tr>
<tr>
<td>3 919</td>
<td>-</td>
</tr>
<tr>
<td>3 919</td>
<td>-</td>
</tr>
<tr>
<td>7 839</td>
<td>-</td>
</tr>
</tbody>
</table>

The total income received or receivable by Board Members for the year was $81 000 ($90 000). This amount includes superannuation payments of $6 000 ($7 000).
20. **Related Party Disclosures**

During the financial year the following persons held positions on the Board:
Mr M Abbott QC, Chairman, Ms C Bennet (to 19 January 2004), JM Carter (to 19 January 2004), Mr S Cocks (to 19 January 2004), Mr R Cohen (to 19 January 2004), Ms V Hickey, Mr D McKee (to 20 July 2003), Ms S Tweedell, Mr A Wyman, Ms L LeCorne (from 12 February 2004), Mr P Ward (from 12 February 2004), Mr A W Gwinnell (from 12 February 2004), Mr P Spotsman (from 21 August 2003).

If Board members or their related entities have had commercial transactions with the Board then these have occurred within a normal customer or supplier relationship on terms and conditions no more favourable than those which it is reasonably expected the entity would have adopted if the transactions were undertaken with any other entity at arm’s length in similar circumstances.

21. **Remuneration of Auditors**

Audit fees in relation to the year ended 30 June are:

<table>
<thead>
<tr>
<th>Year</th>
<th>Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>$21,000</td>
</tr>
<tr>
<td>2003</td>
<td>$23,000</td>
</tr>
</tbody>
</table>

The Auditors provided no other services to the Board.

22. **Remuneration of Employees**

The number of employees whose annual remuneration was over $100,000 fell within the following bands:

<table>
<thead>
<tr>
<th>Band</th>
<th>Number of Employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>$170,000 - $179,999</td>
<td>1</td>
</tr>
<tr>
<td>$180,000 - $189,999</td>
<td>1</td>
</tr>
</tbody>
</table>

The total remuneration received by this employee for the year was $181,000 ($179,000).

23. **Targeted Voluntary Separation Package Scheme (TVSPS)**

No TVSPS were paid during 2003-2004 and 2002-2003.

24. **Payments to Consultants**

Payments to consultants fell within the following band:

<table>
<thead>
<tr>
<th>Band</th>
<th>Number of Consultants</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $10,000</td>
<td>1</td>
</tr>
</tbody>
</table>

25. **Financial Instruments**

(a) **Terms and Conditions**

<table>
<thead>
<tr>
<th>Financial Instrument</th>
<th>Note</th>
<th>Accounting Policies and Methods</th>
<th>Nature of Underlying Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Financial Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash assets</td>
<td>2(m)</td>
<td>Cash at bank is recorded at its nominal amount. Interest revenue is recorded on an accrual basis although some funds held within the total cash balance are non-interest bearing.</td>
<td>Interest is calculated based on the average daily balances of the interest bearing funds. The interest bearing funds of the Board are the Special Deposit Account entitled Arts South Australia Operating Account, the Deposit Account entitled Art Gallery Board Requests Account and the Bank SA account. The interest rate is the Treasurer's Approved Rate of Interest on Deposit Accounts which is currently 5.10 percent (4.60 percent) as at 30 June 2004. The interest rate for funds held at Bank SA is currently 4.95 percent.</td>
</tr>
<tr>
<td>Receivables</td>
<td>7</td>
<td>Receivables are recorded at amounts due to the Board. They are recorded when services have been completed.</td>
<td>Receivables are due within 30 days.</td>
</tr>
<tr>
<td>Investments</td>
<td>11</td>
<td>Investments are brought to account at market value. Interest is credited to revenue as it accrues. Dividend revenue is recognised when the right to receive a dividend has been established.</td>
<td>Portfolio of shares, debentures and convertible notes. Interest income is received quarterly.</td>
</tr>
<tr>
<td><strong>Financial Liabilities</strong></td>
<td></td>
<td>Payables are recorded at the agreed amounts at which the liabilities are to be settled. They are recorded when invoices are received.</td>
<td>Terms of payment are 30 days unless otherwise agreed in the terms and conditions of individual contracts.</td>
</tr>
</tbody>
</table>
(b) Interest Rate Risk

<table>
<thead>
<tr>
<th>Financial Instrument</th>
<th>Weighted Average Interest Rate Percent</th>
<th>Interest Bearing - Floating Interest Rate $'000</th>
<th>Non-Interest Bearing $'000</th>
<th>Total $'000</th>
<th>Weighted Average Interest Rate Percent</th>
<th>Interest Bearing - Floating Interest Rate $'000</th>
<th>Non-Interest Bearing $'000</th>
<th>Total $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial Assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash Assets</td>
<td>5.03</td>
<td>2,674</td>
<td>10</td>
<td>2,684</td>
<td>4.53</td>
<td>3,775</td>
<td>10</td>
<td>3,785</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td>1.42</td>
<td>142</td>
<td>142</td>
<td></td>
<td>51</td>
<td>51</td>
<td>51</td>
</tr>
<tr>
<td>Investments</td>
<td>6.36</td>
<td>1,844</td>
<td>2,317</td>
<td>4,161</td>
<td>6.31</td>
<td>1,602</td>
<td>2,358</td>
<td>3,965</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4,518</td>
<td>2,469</td>
<td>6,987</td>
<td></td>
<td>5,382</td>
<td>2,419</td>
<td>7,801</td>
</tr>
<tr>
<td>Financial Liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td></td>
<td>881</td>
<td>881</td>
<td>881</td>
<td></td>
<td>639</td>
<td>639</td>
<td>639</td>
</tr>
</tbody>
</table>

* Represents shares which are subject to payment of dividends.

(c) Net Fair Values of Financial Assets and Liabilities

<table>
<thead>
<tr>
<th>Financial Instrument</th>
<th>Note</th>
<th>Total Carrying Amount $'000</th>
<th>Net Fair Value $'000</th>
<th>2004</th>
<th>2003</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash Assets</td>
<td>6(a)</td>
<td>2,684</td>
<td>2,684</td>
<td>3,785</td>
<td>3,785</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receivables</td>
<td>7</td>
<td>142</td>
<td>142</td>
<td>51</td>
<td>51</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>11</td>
<td>4,161</td>
<td>4,161</td>
<td>3,965</td>
<td>3,965</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>12</td>
<td>881</td>
<td>881</td>
<td>639</td>
<td>639</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The net fair value is determined as the carrying value of all assets and liabilities except for investments where market value has been used.

(d) Credit Risk Exposure

The Board’s maximum exposure to credit risk at the reporting date in relation to financial assets is the carrying amount of those assets as indicated in the Statement of Financial Position. The Board has no significant exposures to any concentrations of credit risk.
ART GALLERY BOARD

In our opinion, the attached Financial Statements of the Art Gallery Board, being the Statement of Financial Performance, Statement of Financial Position and Statement of Cash Flows for the year ended 30 June 2004 and notes thereto, present fairly, in accordance with Statements of Accounting Concepts, applicable Accounting Standards, applicable Urgent Issues Group Consensus Views and the Treasurer's Instructions and Accounting Policy Statements promulgated under the provisions of the Public Finance and Audit Act, 1987, the financial position of the Art Gallery Board as at 30 June 2004 and the results of its operations and its cash flows for the year then ended. In addition, we consider the internal controls over financial reporting have been effective throughout the reporting period.

R.W. Radford AM  
DIRECTOR, ART GALLERY

M. Abbott QC  
CHAIRMAN, ART GALLERY BOARD
INDEPENDENT AUDIT REPORT

TO THE CHAIRMAN
ART GALLERY BOARD

SCOPE
As required by section 31 of the Public Finance and Audit Act 1987 and 25(2) of the Art Gallery Act 1939, I have audited the financial report of the Art Gallery Board for the financial year ended 30 June 2004. The financial report comprises:

- A Statement of Financial Performance;
- A Statement of Financial Position;
- A Statement of Cash Flows;
- Notes to and forming part of the Financial Statements;
- Certificate by the Chairman, Art Gallery Board and the Director, Art Gallery.

The members of the Art Gallery Board are responsible for the financial report. I have conducted an independent audit of the financial report in order to express an opinion on it to the Chairman.

The audit has been conducted in accordance with the requirements of the Public Finance and Audit Act 1987 and Australian Auditing and Assurance Standards to provide reasonable assurance that the financial report is free of material misstatement.

Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with Treasurer's Instructions promulgated under the provisions of the Public Finance and Audit Act 1987, Accounting Standards and other mandatory professional reporting requirements in Australia so as to present a view which is consistent with my understanding of the Art Gallery Board's financial position, its financial performance and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

AUDIT OPINION
In my opinion, the financial report presents fairly in accordance with the Treasurer's Instructions promulgated under the provisions of the Public Finance and Audit Act 1987, applicable Accounting Standards and other mandatory professional reporting requirements in Australia, the financial position of the Art Gallery Board as at 30 June 2004, its financial performance and its cash flows for the year then ended.

17 September 2004

K I MacPHERSON
AUDITOR-GENERAL
17 September 2004

Mr M Abbott QC
Chairman
Art Gallery Board
North Terrace
ADELAIDE SA 5000

Dear Mr Abbott

The audit of the accounts of the Art Gallery Board for the year ended 30 June 2004 has been completed.

The scope of the audit covered all principal areas of the Board's financial operations and included assessment of the overall control environment and test verification of the financial statements.

Issues arising from the audit were communicated in writing to the Director and a satisfactory response has been received.

Returned herewith are the Board's financial statements together with my Independent Audit Report.

Yours faithfully

K I MacPherson
AUDITOR-GENERAL