



ANNUAL REPORT

of the

ART GALLERY OF SOUTH AUSTRALIA

for the year

1 July 2004 – 30 June 2005

North Terrace
ADELAIDE SA 5000



ISSN 0728-7925

The Hon. Mike Rann MP, Minister for the Arts

Sir, I have the honour to present the sixty-fourth Annual Report of the Art Gallery Board of South Australia for the Gallery's 124th year, ended 30 June 2005.

Michael Abbott QC, Chairman

Art Gallery Board 2004–05

Chairman	Michael Abbott QC
Members	Ms Virginia Hickey Mrs Sue Tweddell Mr Adam Wynn Mr Philip Speakman Mr Andrew Gwinnett Mr Peter Ward Ms Louise LeCornu

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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.

MAJOR ACHIEVEMENTS 2004–05

(Note: Where appropriate, relationship to South Australia’s Strategic Plan, *Creating Opportunity*, is indicated)

- 500 100 people visited the Gallery, free of charge, to see the permanent collection and exhibitions. Of these visitors, 40% were from regional South Australia, interstate or overseas. (SASP Objective 1: Growing Prosperity — Tourism industry)
- An additional 101 600 people visited the Gallery’s touring exhibitions. (SASP Objective 1: Growing Prosperity — Tourism industry)
- 448 works of art were acquired. (SASP Objective 4: Fostering Creativity — Creativity)
- Major international twentieth-century and contemporary acquisitions included: prints by Pablo Picasso, William Kentridge and Käthe Kollwitz, and a photograph by Diane Arbus; Major Australian twentieth-century and contemporary acquisitions included: paintings by Robert MacPherson, Godfrey Miller, Johnny Warangkula Tjupurrula, Charles Blackman and John Kelly; prints and drawings by Dorrit Black, Gladys Reynell and Jessie Trail; photographs by Mike Parr and a DVD by David Rosetzky; and a light by Frank Bauer (a complete list of acquisitions is at Appendix F). (SASP Objective 1: Growing Prosperity — Tourism industry; SASP Objective 4: Fostering Creativity — Creativity; SASP Objective 6: Expanding Opportunity — Aboriginal wellbeing)
- Major European heritage acquisitions included: paintings by Cornelius Ketel, Isaac Oliver, Giovanni Battista Garacciolo, Pompeo Batoni, and John Glover; drawings by Bartolomeo Passerotti, Jean-Baptiste-Marie Pierre and Thomas Gainsborough; and decorative arts by Morris & Co. and Christopher Dresser. Major Australian heritage acquisitions included: paintings by Augustus Earle and Rupert Bunny; an ambrotype attributed to George Burnell and a print by Eugene von Guérard. Major Asian heritage acquisitions included: two major Indian sculptures, two Indonesian sculptures, a pair of Japanese screens, a collection of Japanese *netsuke* and miniature carvings, and a Southeast Asian trade ceramic collection (a complete list of Acquisitions is at Appendix F). (SASP Objective 1: Growing Prosperity — Tourism industry; SASP Objective 4: Fostering Creativity — Creativity)
- A gallery devoted to the display of Islamic art was created in Gallery 19 in the lower Melrose Wing. (SASP Objective 5: Building Communities)
- Stock-checks were completed for the Gallery’s high value items, Sculptures and Australian Prints.
- The combined value of gifts of cash to fund purchases of works of art and donations of works of art was \$4 856 000
- In total, the Gallery raised \$8 460 000 from private sources for acquisitions and programs, exceeding the total State Government allocation of \$6 646 000.
- Ten exhibitions were staged at the Gallery: *Edwardians: Secrets and Desires*; *Rover Thomas: I want to paint*; *Donald Judd in Adelaide*; *Persian Treasures: Islamic Ceramics from the William Bowmore Collection*; *Australians in Hollywood*; *Wagner’s Ring: An Artistic Vision*; *Re*activate*; *Everyday Addictions*; *Island to Empire: 300 Years of British Art 1550–1850*; *Identity & Desire: Australian Contemporary Art*; and *Australian Contemporary Glass*. (SASP Objective 1: Growing Prosperity — Tourism industry; SASP Objective 4: Fostering Creativity — Creativity)
- The Gallery staged one exhibition at Carrick Hill: *Eric Thake (1904–1982): An Individual View*. (SASP Objective 4: Fostering Creativity — Creativity)

- The Gallery managed the national tour of two major exhibitions: *Australian Surrealism: The Agapitos / Wilson Collection* and *Clifford Possum Tjapaltjarri*. (SASP Object 1: Growing Prosperity — Tourism industry; SASP Objective 4: Fostering Creativity — Creativity)
- The Gallery produced the following publications: *Ivor Francis Autobiography, Island to Empire: 300 Years of British Art 1550–1850*, and a reprint of *Modern Australian Women: paintings and prints 1925–1945*. (SASP Objective 4: Fostering Creativity — Creativity)
- The publication of *Clifford Possum Tjapaltjarri* won Best Overall Production in the Printing Industry Craftsmanship Awards and the publications *John Glover and the Colonial Picturesque* and *Japanese Prints: Images from the Floating World* also won industry awards. (SASP Objective 4: Fostering Creativity — Creativity)
- A total of 4898 visitors attended the Gallery’s sixty-seven regular floor-talks and twenty-one special lectures. (SASP Objective 4: Fostering creativity — Creative education)
- A total of 4221 visitors attended the Gallery’s children’s and family programs and events. (SASP Objective 4: Fostering creativity — Creative education)
- A total of 20 000 school students visited the Gallery as part of Schools Support Services and 763 teachers received professional development. (SASP Objective 4: Fostering creativity — Creative education)
- A total of 12 000 visitors undertook tours by the Gallery’s Volunteer Guides. (SASP Objective 1: Growing Prosperity — Tourism industry; SASP Objective 5: Building Communities – Volunteering)
- The Gallery continued to run the Graduate Program in Art History in conjunction with the University of Adelaide. (SASP Objective 1: Growing Prosperity — Jobs; SASP Objective 4: Fostering Creativity — Creative education)
- The Gallery conducted two exit surveys and one membership survey. (SASP Objective 1: Growing Prosperity — Tourism industry)
- 1 369 digital images were added to the Gallery’s collections database, preparing for online access to the Gallery’s collections. (SASP Objective 4: Fostering Creativity — Internet usage)
- There were 2 301 115 hits to the Gallery website. (SASP Objective 4: Fostering Creativity — Internet usage)
- 209 volunteers contributed to the Gallery’s operations, an increase of 25% on the previous year. (SASP Objective 5: Building Communities — Volunteering)
- The Gallery Restaurant won the Venue Caterer category in the South Australian Restaurant & Catering Award Excellence 2005. (SASP Objective 1: Growing Prosperity – Tourism industry)
- The Gallery exceeded targets for energy savings by ongoing use of solar panels and air-conditioning upgrades. (SASP Objective 3: Attaining Sustainability — Energy consumption – government)
- The Gallery continued to implement Occupational Health, Safety and Welfare policies and systems and make improvements as necessary (SASP Objective 2: Improving Wellbeing — Greater safety at work)

MAJOR ISSUES FACING THE GALLERY

- Ability to display the Gallery's collections adequately.
- Funding the exhibition program.
- Achieving sponsorship targets for exhibitions and programs.
- Increasing costs for staging exhibitions.
- Competition from interstate 'blockbuster' exhibitions.
- Increasing numbers of tourist visitors.
- Retaining high level of visitor satisfaction with the Gallery, as reported in visitor surveys.
- Maintaining and upgrading the Gallery's heritage buildings.
- Increasing costs of high-quality works of art.
- Attracting more diverse audiences.
- Increasing reliance upon commercial activities to fund salaries for core aspects of operations.
- Meeting the demand for art educational services.
- Funding the digitisation on the collection.
- Making the collection available online.
- Increasing demand for a more sophisticated website.
- Increasing energy efficiency.

MAJOR OBJECTIVES 2005–06

- To continue to implement the Ten-Year Acquisition Strategy, targeting works of the highest quality suitable for permanent display.
- To stage at least seven exhibitions – *The Art of Fiona Hall, Grace Cossington Smith, Visions of Adelaide 1836–1886, Crescent Moon: Islamic Art and Civilisation in South East Asia, 2006 Adelaide Biennial of Australian Art, Gladys Reynell, Margaret Preston.*
- To produce catalogues to accompany the following exhibitions: *Visions of Adelaide 1836–1886, Crescent Moon: Islamic Art and Civilisation in South East Asia, 2006 Adelaide Biennial of Australian Art, Gladys Reynell.*
- To market and travel AGSA exhibitions to interstate art museums by touring the *Morris & Co.* exhibition to the Powerhouse Museum and Melbourne Museum.
- To provide exhibitions for regional touring program by planning a tour of an exhibition of works by George French Angas to Carrick Hill and South Australian regional galleries.
- To maintain and increase revenue generation through commercial activities, by increasing Bookshop profit and maintaining revenue from Café and facilities hire.
- To produce postcards, greeting cards and merchandise from the permanent collection and exhibitions.
- To secure funding of exhibitions program by developing and implementing sponsorship strategy.
- To present a broad range of public events and activities by staging: the Spring Lecture series, regular lunchtime talks, guided tours of the collections & exhibitions and establishing Auslan tours.
- To present a program of events and activities to encourage younger audiences, by staging a Family Day, School Holiday programs and Eye Spy program.
- To conduct ongoing audience surveys and market research to better understand user needs by conducting two audience exit surveys.
- To create Internet access to the collection images and collection information by establishing a trial for access to the online collection database.
- To improve Web-based resources by developing and implementing, subject to funding, content management systems in order to deliver better capabilities.
- Improve the storage of the collection by refitting the textiles store and installing additional racking system at the Unley Store.
- To continue stock-check of the Gallery's collection by stock-checking Italian and Spanish Prints and Asian Applied Arts collections.
- To revalue the Gallery's collection.
- To implement and manage a Performance Management System.

RESOURCES AND ADMINISTRATION

LEGISLATIVE RESPONSIBILITY AND THE ART GALLERY BOARD

The role and function of the Board 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 up to nine members appointed by the Minister for the Arts.

Members of the Board as at 30 June 2005 were: Michael Abbott QC (Chairman), Ms 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

Revenue	2005 \$'000
Sale of goods	943
User Charges	702
Bequests and Donations	3 389
Donations of Heritage Assets	1 467
Sponsorships	112
Interest and Investment Income	1 230
Other	542
Grant from the Commonwealth Government	75
Revenue from SA Government – Recurrent Operating Grant	6 206
Revenue from SA Government – Other	540
Total Revenue	15 206

ACCOUNT PAYMENT PERFORMANCE

	Number of Accounts Paid	% of Total Accounts Paid	Value of Accounts Paid	% \$ of Total Accounts Paid
Paid by due date*	2,781	69%	\$4,786,285	80%
Paid late & paid < 30 days from due date	947	23%	\$762,315	13%
Paid late & paid > 30 days from due date	331	8%	\$405,566	7%
Total	4,059	100%	\$5,954,166	100%

* The Due Date is defined as per 11.2 of the instruction. Unless there is a discount or written agreement between the public authority and creditors, payment should be within thirty days of the date of the invoice or claim.

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 2004–2005 was \$5 065 000.

The Art Gallery of South Australia sought to enlist the support of many partners for its programs. Support secured during the 2004–2005 financial year included:

CASH:

Bank SA

ETSA

Total cash sponsorship 2004–2005 as at 30 June 2005: \$112 000

IN-KIND:

The Advertiser	Winston Music
Channel 9	Rymill Coonawarra
ABC Adelaide	Yalumba Wines
AdShel	Penny's Hill
Radisson Playford Hotel	Starvedog Lane
Van Gastel Printing	Splitrock
Fusion Design	

Total in-kind sponsorship 2004–2005 as at 30 June 2005: \$343,485

GRANTS:

Grants from Commonwealth Government	\$75 000
Grant from Health Promotion SA	\$12 000

Total grants 2004–2005 as at 30 June 2005: \$97,000

DONATIONS FOR ACQUISITIONS

There was a total of \$4 856 000 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

Ron Radford resigned from the position of Director on 13 December 2004 and Christopher Menz commenced as Director on 7 February 2005. Julie Robinson was promoted to Senior Curator and Acting Curator of European Paintings and Sculptures in December 2004. Jane Messenger was promoted from the position of Assistant Curator of Prints, Drawings & Photography to Associate Curator of Prints, Drawings & photographs on 1 December 2004. Rebecca Andrews commenced as Assistant Curator of Australian Paintings & Sculptures on 24 January 2005. Cherie Prosser resigned in April 2005. Jennifer Harris commenced as Curatorial Assistant, Asian Art (temporary appointment) in March 2005. Karen Magee commenced as Assistant Curator, Prints, Drawings & Photographs (temporary appointment) in April 2005. Ken Orchard commenced as Research Assistant, Photography (temporary appointment) in May 2005. Heidi Chamberlain commenced as Acting Exhibitions & Public Programs Officer in February 2005. Ann Preston Flint commenced as Acting Education Officer in April 2005. Edwina Lehmann commenced as Coordinator Contemporary Collectors on 26 July 2004. Geoff Hodder resigned from the position of Artisan/Painter on 27 September 2004, Franz Nieuwenhuizen commenced as Artisan/Painter on 10 January 2005.

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 consulted with disability support groups.

ENERGY EFFICIENCY ACTION PLAN

The Art Gallery continued to improve energy efficiency. The Gallery introduced the “Shaw Method” air-conditioning management system and monitored its effect on energy consumption. The Gallery also added variable speed airflow systems to the Elder and Melrose wings which should further reduce energy consumption.

ASBESTOS MANAGEMENT

In compliance with the OHS&W Regulations, 1995, all asbestos products have been identified and are recorded in the Asbestos Register.

The Asbestos Register contains the Management Plan, Inspection Report and Register of Asbestos Containing Products. The Register is subject to an annual inspection by the Building Maintenance section of the Department of Administrative and Information Services (DAIS).

OVERSEAS TRAVEL

Name	Destination	Reasons for travel	Total cost
Robert Reason	New Zealand	Exhibition research - <i>Reynell</i>	\$2 990
Georgia Hale	New Zealand	Courier for returns loans for Arts & Crafts Exhibition	No cost to AGSA
Ron Radford & James Bennett	Denpasar, Jakarta, Solo & Yogyakarta, Indonesia	Negotiate loans for <i>Crescent Moon: Islamic Art and Civilisation in Southeast Asia</i> exhibition; meet Indonesian cultural representatives; visit art museums in Indonesia and visit dealers in Jakarta, Yogyakarta and Bali to identify potential acquisitions	\$6 205 (costs covered by Gordon Darling Foundation)
James Bennett	Malaysia, Singapore & Indonesia	<i>Crescent Moon</i> exhibition Project; object loan negotiations	\$9 534
James Bennett & Saul Steed	Malaysia & Indonesia	<i>Crescent Moon</i> exhibition Project; object loan negotiations & catalogue documentation.	\$9 090
Ron Radford	Madrid, Spain	Attend Museums of the World Conference	\$11 830 (costs covered by National Gallery of Australia)

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 2005 are provided in the tables below:

Persons	53
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FTE's (shown to 1 decimal place)	45.3
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Gender	% Persons	% FTEs
Male	32.08	35.78
Female	67.92	64.22

Number of Persons Separated from the agency during the 04/05 financial year	5
Number of Persons Recruited to the agency during the 04/05 financial year	10
Number of Persons on Leave without Pay at 30 June 2005	2

NUMBER OF EMPLOYEES BY SALARY BRACKET			
Salary Bracket	Male	Female	Total
\$0 - \$38599	7	18	25
\$38600 - \$49999	5	11	16
\$50000 - \$65999	3	6	9
\$66000 - \$85999	1	1	2
\$86000+	1	0	1
TOTAL	17	36	53

Note: Salary details relate to pre-tax income excluding super and FBT. Non-executive employees on salary sacrifice arrangements are shown as pre-sacrifice values. Executive employees are shown as the value of the financial benefits component of their Total Remuneration Package Value excluding super. Non-financial benefits and allowances are excluded for all employees. The salary brackets have been constructed as a proxy for level of responsibility, and are based on the current remuneration structures of the PSM Act Administrative Services Stream.

STATUS OF EMPLOYEES IN CURRENT POSITION					
	<i>FTE's</i>				
	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	Total
Male	15	0	1	0.19	16.19
Female	24.2	2.8	1	1.06	29.06
TOTAL	39.2	2.8	2	1.25	45.25
	<i>Persons</i>				
	Ongoing	Short-Term Contract	Long-Term Contract	Other (Casual)	Total
Male	15	0	1	1	17
Female	26	3	1	6	36
TOTAL	41	3	2	7	53

EXECUTIVES

NO. OF EXECUTIVES BY STATUS IN CURRENT POSITION, GENDER & CLASSIFICATION									
Classification	Ongoing		Contract Tenured		Contract Untenured		Total		
	Male	Female	Male	Female	Male	Female	Male	Female	Total
Ex A									
Ex B					1		1		1
Ex C									
Ex D									
Ex E									
Ex F									
TOTAL					1		1		1

LEAVE MANAGEMENT

AVERAGE DAYS LEAVE TAKEN PER FULL TIME EQUIVALENT EMPLOYEE				
Leave Type	2004-2005	2003-2004	2002-2003	2001-2002
Sick Leave Taken	5.51	6.2	5.63	5.42
Family Carer's Leave Taken	0.56	0.98	0.56	0.50
Special Leave with Pay	0.27	0.55	0.46	Not Available

WORKFORCE DIVERSITY

AGE PROFILE

NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER					
Age Bracket	Male	Female	Total	% of Total	South Australian Workforce Benchmark*
15-19	0	0	0	0	7.4
20-24	0	1	1	1.89	11.3
25-29	0	6	6	11.32	10.0
30-34	1	3	4	7.55	10.7
35-39	4	5	9	16.98	11.1
40-44	3	7	10	18.87	12.2
45-49	2	4	6	11.32	12.3
50-54	3	6	9	16.98	11.3
55-59	3	2	5	9.43	8.1
60-64	1	1	2	3.77	4.0
65+	0	1	1	1.89	1.6
TOTAL	17	36	53	100	100.0

*Benchmark as at February 2005 from ABS Supertable LM8

Note: Provision of the information reported in the following three tables is voluntary, therefore the figures provided may not completely reflect the diversity represented in our workforce.

INDIGENOUS EMPLOYEES

NUMBER OF ABORIGINAL AND/OR TORRES STRAIT ISLANDER EMPLOYEES					
	Male	Female	Total	% of Agency	Target*
Aboriginal/Torres Strait Islander People			0	0	2.0%

* Target from South Australia's Strategic Plan

CULTURAL AND LINGUISTIC DIVERSITY

CULTURAL AND LINGUISTIC DIVERSITY					
	Male	Female	Total	% of Agency	SA Community*
Number of employees born overseas	3	4	7	13.21	20.3%
Number of employees who speak language(s) other than English at home	0	0	0	0	15.5%
TOTAL	3	4	7	13.21	

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

DISABILITY

NUMBER OF EMPLOYEES WITH ONGOING DISABILITIES REQUIRING WORKPLACE ADAPTATION				
	Male	Female	Total	% of Agency
TOTAL	0	0	0	0

VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS

NUMBER OF EMPLOYEES USING VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS BY GENDER			
	Male	Female	Total
Purchased Leave	0	1	1
Flexi-time	14	26	40
Compressed Weeks	0	2	2
Part-time Job Share	1	3	4
Working from Home	0	1	1

TRAINING AND DEVELOPMENT

DOCUMENTED INDIVIDUAL DEVELOPMENT PLAN			
Salary Bracket	% with a plan negotiated within the past 12 months	% with a plan older than 12 months	% no plan
\$0 - \$38599	0	0	0
\$38600 - \$49999	18	0	82
\$50000 - \$65999	47	0	53
\$66000 - \$85999	85	0	15
\$86000+		0	
TOTAL	48%	0%	52%

DOCUMENTED INDIVIDUAL PERFORMANCE REVIEW			
Salary Bracket	% with a review conducted within the past 12 months	% with a review older than 12 months	% no review
\$0 - \$38599	0	0	0
\$38600 - \$49999	18	0	82
\$50000 - \$65999	47	0	53
\$66000 - \$85999	85	0	15
\$86000+	100	0	0
TOTAL	48%	0%	52%

TRAINING EXPENDITURE AS A PERCENTAGE OF TOTAL REMUNERATION EXPENDITURE BY SALARY BANDS			
Salary Bracket	Target 2004-05	Actual 2004-05	Target 2005-06
\$0 - \$38599	0	0	0
\$38600 - \$49999	24 300	26 490	25 000
\$50000 - \$65999	14 800	18 400	15 000
\$66000 - \$85999	1 800	1 600	3 200
\$86000+	2 400	900	1 800
TOTAL	43 300	47 390	45 000

EQUAL EMPLOYMENT OPPORTUNITY PROGRAMS

As an EEO employer, the Art Gallery is committed to employing on merit regardless of race, gender, sexuality, marital status, age, pregnancy or physical or intellectual impairment for all positions within the organization. This is supported by our diverse workforce profile. In addition, the Department established and trained an EO Contact Officer who is available to provide support and advice to employees.

OCCUPATIONAL HEALTH, SAFETY AND REHABILITATION (INCLUDING INJURY MANAGEMENT)

The Art Gallery of South Australia has continued to make significant and sustained achievements in the management of OHS&W. The most significant achievements have been in the introduction of the ChemWatch system which lead to the development of a manifest and store of all the chemicals used and risk assessment to ensure safe work practices.

The OHS&W system continues to be audited and monitored to ensure continual improvement.

Key Achievements

- Ongoing training for employees and managers in OHS&W responsibilities.
- Specific training for the Gallery's Responsible Officer.
- Introduction of the ChemWatch chemical management system.
- Upgrade of the Security of the North Terrace precinct.
- Regular audits and inspections conducted in all work areas.
- Conducted an internal Security Review of the Gallery's Library access. This resulted in the relocation of a CCTV camera and the installation of a proximity card reader on the Library door.
- Continued with the phased upgrade of Unley Store with the installation of additional storage rack units in the Furniture Store.

OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT INFORMATION

		2004-05	2003-04	2002-03
1	OHS legislative requirements			
	Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	0	0	0
	Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	0	0	0
	Number of notices served pursuant to OHS&W Act s35, s39 and s40	0	0	0
2	Injury Management legislative requirements			
	Total number of employees who participated in the rehabilitation program	0	0	0
	Total number of employees rehabilitated and reassigned to alternative duties	0	0	0
	Total number of employees rehabilitated back to their original work	0	0	0

3	WorkCover Action Limits			
	Number of open claims as at 30 June	0	2	1
	Percentage of workers compensation expenditure over gross annual remuneration	0.001	0.10	0.12
4	Number of claims			
	Number of new workers compensation claims in the financial year	1	3	1
	Number of fatalities, lost time injuries, medical treatment only	(F) 0	0	0
		(MTO) 1	0	1
		(LTI) 0	3	0
	Total number of whole working days lost	0	8	2
5	Cost of workers compensation			
	Cost of new claims for financial year	38	1 953	2 368
	Cost of all claims excluding lump sum payments	38	1 953	2 368
	Amount paid for lump sum payments	s42	0	0
	(s42, s43, s44)	s43	0	0
		s44	0	0
	Total amount recovered from external sources (s54)	0	0	0
	Budget allocation for workers compensation	15 000	15 000	15 000
6	Trends			
	Injury frequency rate for new lost-time injury/disease for each million hours worked	0	35.4	n/a
	Most frequent cause (mechanism) of injury	Hit by moving object	Muscular Stress	Hits, Muscular Stress
	Most expensive cause (mechanism) of injury	Hit by moving object	Muscular Stress	Muscular Stress

BUILDING RESOURCES

The focus of building improvements and maintenance was again directed at energy conservation. The Gallery was able to continue its program to reduce energy costs with the installation of additional variable speed drives in the Elder and Melrose Wings.

ART GALLERY CAFÉ

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

OCCUPATIONAL HEALTH AND SAFETY

The Art Gallery continues to address this issue through the Art Gallery's Occupational Health and Safety Committee, chaired by the Operations Manager, Syd Bower. He also acted as the Art Gallery staff 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.

FACILITIES HIRE

The Gallery continued to be a popular hire venue for a wide range of functions. This year 244 functions were held in the various Art Gallery function spaces. These events included conferences, cocktail parties, wedding receptions, formal dinners, theatrical productions, 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.

CONSULTANCY

No Consultants were engaged.

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

ART GALLERY OF SOUTH AUSTRALIA FOUNDATION

At the Annual General Meeting on 3 November 2004, Justice John Mansfield was re-elected to continue his successful Chairmanship of the Art Gallery of South Australia Foundation. Under his Chairmanship, the Foundation has continued to increase its funds through encouraging financial donations, membership subscriptions and fundraising events. With donations, membership funds and investment income \$885 808 was raised. Works of art gifted to the Foundation this year total \$786 151 which equates to a total of \$1 671 959.

Major donors for this financial year have been Andrew and Hiroko Gwinnett, Edward and Sue Tweddell, Diana Ramsay AO, Geoffrey Hackett-Jones, William Bowmore AO OBE, Max Carter AO, Michael Abbott QC and the late Marjory Edwards OAM. In December, the Chairman hosted a benefactor's lunch for 26 donors, to thank these major donors and other large benefactors who contributed in 2004.

The Foundation acknowledges the substantial bequest of over \$3M received by the Art Gallery from its long-standing Foundation member and friend, Mrs Marjory Edwards OAM. Mrs Edwards was also very generous to the Foundation in her lifetime. The Foundation continues its work in this important area of fundraising, by responding to, and welcoming enquiries from its membership and the general public about bequests. In 2005, the Art Gallery Foundation was advised by two individual members of their intention to bequeath their entire estates to the Art Gallery through the Foundation. The Art Gallery Foundation has noted a significant increase in the number of enquiries regarding bequests over the past few years.

A fundraising dinner for 90 guests was held on 7th August 2004 at the Art Gallery for Foundation members to celebrate *The Edwardians* exhibition. Twenty thousand dollars was raised.

The 2004 Foundation Collectors' Club annual dinner held in October increased the Foundation's pool of funds for Art Gallery acquisitions. Members paid \$5,000 each, and with additional donations \$149,142 was raised. This resulted in six important works of art being acquired for the Gallery's collections.

Other functions hosted by the Foundation for members were:

- Launch of Japanese Screens (donated by Andrew and Hiroko Gwinnett)
- A series of Sunday morning tours welcoming new members and encouraging potential members to join
- Foundation Annual General Meeting 3rd November
- Meet the new Director, Christopher Menz

The Foundation has successfully attracted new members, especially at the \$5,000 level and continued to encourage new members to support the Art Gallery at all levels.

At 30 June 2005, membership of the Foundation was as follows:

	Perpetual	Active
Founders (over \$1M)	11	8
Governors (over \$250,000)	11	9
Principals (over \$100,000)	10	6
Guardians (over \$50,000)	13	9
Benefactors (over \$25,000)	36	21
Fellows (over \$5,000)	128	104
Members (over \$1,000)	509	193
Collectors Club Members 2004 (\$5,000)	24	24
TOTAL MEMBERSHIP	742	374

CONTEMPORARY COLLECTORS

Contemporary Collectors in its second year has continued as a dynamic group dedicated to raising funds to assist the Art Gallery of South Australia in its acquisition of contemporary art.

Contemporary Collectors provide a number of opportunities for members to meet collectors, curators and artists to broaden their appreciation and enjoyment of contemporary art. An annual program of activities included social, educational and travel opportunities for members.

The social program consisted of fundraising events such as our Xmas Party held at the Gallery in November, where Robert MacPherson's *Mayfair: Xmas (Wildfire red) for Mrs Pretty 2001-2002*, the first major Contemporary Collectors' acquisition was launched. We have continued to have great success with our Eat Your Art Out events held in private houses, giving members the unique opportunity to see some of the most exciting private collections in Adelaide.

The educational program has grown this year. Members particularly enjoyed a floor talk by Jane Messenger curator of the exhibition *Identity and Desire*. Other events for members included a visit to a working studio, at Adelaide Central.

Contemporary Collectors organised a tour for 20 members to the Melbourne Art Fair in September 2004, as part of the travel program. Those members were also treated to a talk by curator Jason Smith of the exhibition *Living Together is Easy* at Federation Square.

Membership of Contemporary Collectors has continued to grow.

At 30 June 2005 membership of Contemporary Collectors was as follows:

Individual Memberships	41
Joint Memberships	53
Individuals under 30	6
Joint members under 30	6
Business Membership	2
Sponsors	3
TOTAL	111

Through membership and donations Contemporary Collectors have raised \$58,000 for the Art Gallery of South Australia to expand its contemporary collection.

FRIENDS OF THE ART GALLERY

In 2004/2005 the Friends continued with a program designed around the permanent collection, temporary exhibitions and other aspects of visual arts activity in South Australia.

Fifty-two talks and activities were presented. These included after dark private viewings of special exhibitions, visits to commercial galleries during SALA Festival and the Glass Art Symposium and Glass Art Society's 35th annual conference, tours of historic houses in Adelaide, a Food of the Raj dinner, and the GetsmART art appreciation lecture series in conjunction with the Gallery Guides. A quiz night hosted by Rob Morrison and two workshop events – Sketching the Landscape and Discoveries with Watercolour – were well received. The Conversations with Friends series continued to attract a keen audience, with guests including Ian Kidd, graphic designer; Alan Smith, Director of the State Library of South Australia; Gerry King, glassmaker; and Richard Heathcote, Director of Carrick Hill.

There were three successful Friends tours: Sydney included *Sculpture by the Sea*, the exhibition *Bright Flowers* at the Powerhouse Museum, the Museum of Contemporary Art, and visits to commercial galleries in the inner west; South-East of South Australia included the 2005 Limestone Coast Sculpture Symposium, Poltalloch Homestead, Riddoch Gallery in Mount Gambier, and sculpture installations at

Kalangadoo; and finally in Tasmania, we enjoyed the *10 Days on the Island* festival, visits to the Tasmanian Museum and Art Gallery and the Queen Victoria Museum and Art Gallery, and a number of performances across the island. Warm hospitality to the Friends group was extended by Friends organizations in both Hobart and Launceston.

During the year the Friends Office staff undertook training in the latest version of the Raiser's Edge database program and Jo Parkes began training with the Gallery Guides in February and completed Senior First Aid.

A membership initiative run in conjunction with the exhibition *Island to Empire:300 Years of British Art: 1550-1850*, resulting in 140 new members. This successful membership development strategy will be repeated in association with future exhibitions.

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

Friends Memberships	2 010
Corporate Memberships	4
Life Benefactor and Supporting Donor Memberships	113
Honorary Members	86
TOTAL MEMBERSHIP	2 213

COLLECTIONS

COLLECTIONS DEVELOPMENT

It has been another very significant year for major acquisitions. The Gallery acquired 448 works of which 251 were gifts, 196 were purchased and one was bequeathed. Of these 346 were European, Asian and Australian heritage works produced before 1960 and 102 were works produced after 1960. The total value of gifts and purchases this year was \$4 162 901.

ACQUISITIONS OF AUSTRALIAN ART

Important colonial acquisitions included a rare pair of portraits, *Mr & Mrs Barnett Levey*, by August Earle, donated by Douglas and Barbara Mullins, a racing painting by Thomas Lyttelton, a watercolour by H. Glover, a watercolour by Robert Hoddle, a lithograph by Eugene von Guérard, a drawing by James Hazel Adamson and an ambrotype attributed to George Burnell.

Major works from the twentieth century included paintings by Freda Robertshaw, Colin Colahan, Gladys Reynell, Godfrey Miller and two paintings by Johnny Warangkula Tjupurrula, one gifted by Ron Radford and the other by the Foundation Collectors' Club, a sculpture by Vincas Jomantas, a linocut and a related drawing by Dorrit Black, a collection of fifty-six works on paper by Gladys Reynell, a linocut by John Power, two etchings by Jessie Traill, a group of sixteen photographs by Keith Phillips and four prints by Tina Lawton.

Several major contemporary acquisitions were made, including a painting by Robert MacPherson which was funded by the Contemporary Collectors, paintings by Billy Thomas and Margaret Turner Apetyarr; photographic works by Derek Kreckler, Mike Parr, Juno Gemes, Ian North, and Warren Vance, a DVD by David Rosetzky; four paintings and a collection of twelve prints by Indigenous artists from the APY lands in South Australia; a painting by Tommy Watson; three major sculptures by Wukun Wanambi; a bark painting by Naminapu Maymuru-White and a John Kelly sculpture.

The decorative arts areas of ceramics, glass, jewellery, textiles, metalware and furniture have continued to grow steadily this year. Acquisitions of particular note include a selection of Frances Burke Fabrics from the nineteen fifties and a range of items made by Ernabella Arts Inc, including ceramics, woven objects and textiles. The Art Gallery Foundation Collectors' Club enabled the purchase of Frank Bauer's *Lichtbild #016*, and the Hon Diana Laidlaw AM gifted a further piece of South Australian glass to the collection by Clare Belfrage. The Rhianon Vernon-Roberts Memorial Collection acquired a further seven pieces of contemporary Australian jewellery.

ACQUISITIONS OF EUROPEAN ART

The Gallery's holdings of British works were strengthened by some major acquisitions. Two rare Elizabethan paintings, a portrait miniature by Isaac Oliver and an oil portrait by Cornelis Ketel, were purchased, the former from the Mary Overton Bequest Fund assisted by the AGSA Foundation and the latter with funds from the Roy and Marjory Edwards Bequest. The eighteenth century collection was added to with a portrait by Pompeo Batoni purchased by the James & Diana Ramsay Fund, two John Glover oils donated by MJM Carter AO, a drawing by Thomas Gainsborough donated by William Bowmore AO OBE and a miniature by Nathaniel Hone purchased from the Helen Bowden Gift Fund.

The Gallery also acquired a seventeenth century Italian Baroque painting by Giovanni Battista Caracciollo from the Roy and Marjory Edwards Bequest Fund.

The Gallery's old master drawing collection was enhanced by drawings by Jean-Baptiste-Marie Pierre and the circle of Jan Both, with both relating to paintings in the collection. Two prints by Pieter van der Heyden after Pieter Bruegel the Elder were added to the old master print collection.

Major works from the twentieth century included an etching by Käthe Kollwitz, a drypoint by Pablo Picasso, and a photograph by Diane Arbus. Contemporary acquisitions included a suite of seven prints by William Kentridge.

This has been a significant year for the European Decorative Arts collection with three major donations. Miss F.M. Lowe donated a superb group of mid eighteenth-century Chelsea Porcelain 'toys' consisting of scent-bottles, seals, a snuff box and bonbonniere. MJM Carter AO donated a selection of English porcelain spanning the eighteenth to the early twentieth century, including a rare Minton *Seau* after a design by Christopher Dresser. The Morris & Co. collection gained a unique addition through a gift by Philip Speakman of the *Small Barr carpet*.

ACQUISITIONS OF ASIAN ART

The Asian Art collection continued to expand with the acquisition of major works that significantly enhanced the development all areas of the collection. The two major Indian sculptures, *Agni, God of Fire*, gifted by Michael Abbott QC, and *Temple Guardian*, gifted by Michael Abbott QC, Michael Hayes, Anne Kidman and David McKee through the Art Gallery of South Australia Foundation, are rare representative examples of Hindu temple sculpture. The Art Gallery acquired its first Indonesian sculpture, a pair of *Tau-tau portrait sculptures*, gifted by Michael Abbott QC, Lousie LeCornu, Pam McKee, Lady Porter, Sue Tweddell also though the Art Gallery Foundation. In Japanese art, a pair of late Edo period screens, *Dragon and Tiger*, is an exciting addition to the Gallery's fine representative collection of Japanese screen painting and were gifted by Andrew and Hiroko Gwinnett.

Three important collections also entered the Asian textile, ceramic and decorative arts collections. MJM Carter AO gifted a major collection of one hundred and forty seven Japanese *netsuke* and miniature carvings. Bill and Caroline Taylor gifted ten Southeast Asian trade ceramics and MJM Carter AO gifted nine Chinese and Japanese ceramics. Other significant acquisitions occurred in the area of Japanese decorative arts, Chinese and Indonesian textiles.

COLLECTION MAINTENANCE & CONSERVATION

Six European paintings, 82 Australian paintings, 13 Australian sculptures, 10 Asian arts items, 27 decorative arts items and 172 prints, drawings and photographs were treated by ArtLab this financial year. A list of major items conserved appears in Appendix D.

RE-FRAMING AND PEDESTALS PROGRAM

The Gallery continued an active program of reframing and pedestal construction and improvement. 47 frames, 48 plinths, 12 display boards and 10 travelling frames 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 1369 images to the database (total of 17 586).
- works with images on KE Emu 12 877 which represents 47% 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 stock-checks 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 158 visitors to the Print Viewing Room, including school students, tertiary students and individual scholars undertaking research. These were supervised by the Assistant/Associate 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 5762 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 1951 works to and from the offsite store.

RESEARCH LIBRARY

The Research Library accessioned 1014 items this year, not including periodicals, sales catalogues, and ephemera. Of these, 213 were purchased, 206 received on exchange, 78 received as a condition of reproduction of an image from the gallery's collection, and 517 were donations. The total number of catalogued volumes stands at 29 297. The steady growth of the collection has put pressure on shelving needs. A project has been started to sort and cull the ephemera files in the Galleries section to win back some space. While the circulation statistics are comparable to the previous year, interlibrary loans/document delivery requests have increased sharply, largely due to intensive research involved in curating major exhibitions. A stocktake was conducted at the beginning of 2005.

The Information Manager attended the Arts Libraries Society of Australia and New Zealand conference in Sydney in September 2004 in order to keep up with developments in fine arts librarianship and network with colleagues from around the country. The Information Manager was away on extended leave in April-May 2005. The Library continues to rely on assistance from loyal and committed volunteers.

GRADUATE STUDIES IN ART HISTORY

The collaborative program of Graduate Studies in Art History between the Gallery and Adelaide University is now in its fifth 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 were conducted by the Gallery's curatorial staff and Director with the Gallery's collection:

ENROLMENTS

2004 July-November	Students	2005 January-June	Students
Studies in Australian Art	37	Studies in European Art	22
Studies in Contemporary Art	25	Studies in Modern Art	28
Studies in Japanese Art	25	Studies in Contemporary Art	20
Studies in European Art	34	Studies in Australian Art	21
Studies in Australian Indigenous Art	34	Studies in Australian Indigenous Art	11
Studies in South East Asian Art	18	Studies in South East Asian Art	5
Internships	17	Internships	9
Master of Arts	9	Master of Arts	8
TOTAL	199	TOTAL	124

PUBLIC PROGRAMS

Public Programs continued to provide patrons with a broad variety of events and activities, including talks, lectures, film and performances to inform, educate and enhance enjoyment of the collections and exhibitions. Programing comprised a wide choice of events and activities to support *The Edwardians: Secrets and Desires* with talks, lectures, events based around music and dining, private viewings, films and family activities. *Island to Empire: 300 Years of British Art* also offered a similarly extensive program. Other highlights throughout the year included Bastille Day at the Gallery, the Spring Lecture Series, Empire Day, Family Fun Day and Persian Culture Day, held during the Persian Treasures season, embracing Islamic traditions with talks, live music, poetry, food and dance to celebrate the timeless beauty of Islamic Art.

This year the Art Gallery presented a program of ten exhibitions, six of which were curated by the Gallery. Two of the exhibitions focussed on the important areas of new media and the moving image. All exhibitions were supported by activities and programs, which qualitatively enhanced the visitor experience and increased attendances.

Two Gallery-initiated exhibitions toured interstate: *Clifford Possum Tjapaltjarri* and *Australian Surrealism: The Agapitos / Wilson Collection*

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

VOLUNTEERS

The fifty-three Information Desk volunteers continued to provide a valuable service to visitors and a reception service for the Gallery. There were a record number of 20 323 enquiries at the visitor Information Desk.

The seventy-two Ticket Seller volunteers continued to provide a high standard of service to Gallery visitors attending exhibitions. Forty-five new volunteers received comprehensive training to maintain the provision of ticket sellers.

Improved training and communication was developed for all Visitor Service Volunteers. Visitor Service Volunteers total 117.

A Team Leader group of six members was successfully implemented to facilitate the daily continuity of information flow and training. Five Information Forums were held to facilitate communication opportunities for staff and volunteers, concentrating on exhibition and public program content and customer service training.

Of the 209 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 Betty McIlwham for her services to Guiding and the Eye Spy Program for children.

PUBLICATIONS

This year the publications area underwent a restructure. The section now includes four staff members with better-defined responsibilities and more effective work practices. The transition to digital photography has meant greater efficiencies in time and costs, with improved quality. All images are archived and accessible for reuse. This has greatly benefited the Images Sales component of the section as the costs of supplying images to external publishers is now minimal and the quality much improved.

Images Sales processed a total of ninety-nine requests: seventy-six from external publishers to reproduce 180 works from the Gallery's collection and twenty-three for educational purposes to reproduce forty-eight works. Images were provided to national and international magazines for promotion of the Gallery. Many images were supplied free of charge for curatorial, educational and promotional purposes as a means of providing access to the Gallery's collections. As a condition of reproduction many complimentary copies of books were added to the Gallery's Library.

The sales of canvas and watercolour prints for personal use was moved to the Bookshop with the publications section providing support for the production of the prints. This has resulted in sales for this product increasing by 300%.

A new system (Booknet) was installed which allows for direct invoicing and stock control of the Gallery's products.

The Gallery's publishing efforts this year concentrated on the definitive work of the British collection *Island to Empire: 300 Years of British Art 1550-1850*.

The Gallery also received a number of awards in the Printing Industry Craftsmanship Awards. They were:

- Gold: Case bound books for *Clifford Possum Tjapaltjarri*
- Silver: Case bound books for *John Glover and the Colonial Picturesque*
- Gold: Limp bound books for *Japanese Prints: Images from the Floating World*

and most importantly, was awarded the highest accolade of Best Overall Production for *Clifford Possum Tjapaltjarri*. *John Glover and the Colonial Picturesque* was also awarded the inaugural Tasmania prize for the most outstanding publication on Tasmania.

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.

Appendix L contains a full list of publications.

THE BOOKSHOP

The first half of the financial year 2004-05 was a successful period for the Bookshop. The exhibition *The Edwardians: Secrets and Desires* achieved excellent sales with a special exhibition shop. Also sales of merchandise for the exhibition *Persian Treasures* proved to be most worthwhile.

ART GALLERY WEBSITE

The Gallery's website has developed as a major source of up to date and archival information on gallery activities including collections, exhibitions, public programs, education services and membership. Additionally, it provides for direct links to the Art Gallery Bookshop and publications, conference and restaurant facilities.

Virtual tours of exhibitions and on-line education kits are an outstanding feature of the site, both giving local, interstate and overseas patrons greater access to the Gallery and its programs.

Use of the site continues to grow dramatically with recorded hits numbering 2 301 115.

EDUCATION SERVICES

The Education Officer, John Neylon, assisted by the Acting EO Ann Preston Flint (in Terms 3 and 4, 2004, and Term 2, 2005 while John Neylon was on leave), and Karina Morgan, the Education Support Officer presented a diverse range of programs for primary and secondary schools. Additional support was provided by the volunteer Education Guides, who were co-ordinated and trained by the Education Officer to conduct guided sessions for the primary school groups.

Demand for services came from all levels, from preschool to tertiary, across a wide range of learning areas, particularly Visual Arts, Society and Environment, and Aboriginal Art and Culture.

TEACHING AND GUIDING

The Education Officer presented an extended range of structured learning sessions for booked school groups, ranging from Meet the Gallery guided tours to syllabus-specific floor lectures and tutorials related to all areas of the Gallery's collection.

Teaching and guiding programs were presented for all temporary exhibitions.

TEACHER PROFESSIONAL DEVELOPMENT

Teacher briefings were presented for the following exhibitions: *The Edwardians: Secrets and Desires*; *Rover Thomas: I want to paint*; *Persian Treasures: Islamic Ceramics from the William Bowmore Collection*; and *Island to Empire: 300 Years of British Art*.

A total of 280 teachers participated in these briefings.

This program was supplemented by after-hours (Sundown Sessions) professional development sessions for various staff groups.

Additional professional development projects incorporated teacher workshops for the Art History course, prints and photography, multi-media art, environmental studies, painting techniques and composition, Australian colonial art, and watercolours.

CURRICULUM RESOURCES

Education Packs (print and on-line) were produced for four temporary exhibitions.

Other publications included: Unpacking Art, an on-line resource for teachers featuring strategies for analysing artworks from the Gallery's collection, Human Zoo, a folder of self-guided trails for primary school students, and Come Out 2005, an information pack for the annual Adelaide festival for young people.

GALLERY GUIDES

Forty-five people contributed to the Volunteer Guide Service at the Gallery.

During the year the Guides took 12 094 visitors on 1 108 conducted tours. General tours were offered twice daily, at 11am and 2pm, every day of the week. Tours were also provided for all the exhibitions, the most popular being *The Edwardians* for which 108 tours were provided for 2832 visitors. Other exhibitions, for which the Guides provided tours, were *Persians Treasures*, *Rover Thomas* and *Island to Empire*.

In total the Guides took 4515 people on 276 exhibition tours. The Guides also offered a diverse selection of tours for 206 booked groups, comprising 2 069 people. In addition, the Guides took 169 people on the special tours, which were arranged for six corporate functions. The Guides continued to provide introductory tours for new members of the Friends and again participated in the Annual Family Fun Day.

The twice-monthly Eye Spy club for children aged between five and ten, accompanied by an adult, continues to grow in popularity with a current membership of 299 children.

Another fully subscribed series, of the very popular GetsmART tutorials was held in the Gallery each Saturday morning throughout May 2005.

The ongoing education program is organized by the program co-ordinator as an integral part of the Volunteer Guides' weekly Tuesday meetings.

In February 2005 twenty new trainee guides began a year's rigorous training led by three educators selected from the guiding body. These recruits were selected following an advertising campaign, which attracted sixty-four applicants.

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 will 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 will also be subject to those policies.

PRESERVATION

The Gallery will 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 will receive the same environmental safeguards, safe handling and security as works in the Gallery's collections.

DOCUMENTATION

The Gallery will 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 will also receive written and visual documentation.

RESEARCH

The Gallery will 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 will 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 will 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 will 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 will 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 will 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 will promote its collections and temporary exhibitions, will 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 will frequently evaluate and review its goals and tasks and the effectiveness of their implementation.

APPENDIX B1

ART GALLERY BOARD

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

Mr Michael Abbott (Chairman)	6 / 6
Mrs Sue Tweddell	6 / 6
Ms Virginia Hickey	5 / 6
Mr Adam Wynn	6 / 6
Mr. Philip Speakman	4 / 6
Mr Andrew Gwinnett	4 / 6
Mr Peter Ward	4 / 6
Ms Louise LeCornu	5 / 6

APPENDIX B2

ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2004–05:

Chairman:	Hon Justice John R. Mansfield
Deputy Chairs:	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, Rob Patterson
Representing Fellows:	Kathy Booth
Representing Ordinary Members:	John Kiosoglous MBE, KSA
Appointed Members:	Loene Furler, Richard Walsh, Charles Bagot, Naomi Williams
Ex Officio:	Michael Abbott QC, Kerry deLorme, Christopher Menz

FRIENDS OF THE ART GALLERY OF SOUTH AUSTRALIA COMMITTEE 2004–05:

Dr Gerald Laurence (Chair), Kathy Crockett (representing Gallery Guides), Conxita Ferrer (to February 2005), Dr Peter Jackson (to February 2005), Nicole Morcom, Matt Potter, Kay Scanlon (to December 2004), Beth Shepherd, Margaret Strathearn.

ART GALLERY ORGANISATIONAL CHART

APPENDIX B4

ART GALLERY STAFF

SENIOR MANAGEMENT

Christopher Menz, BA(Hons), Director (from 7 February 2005)
Ron Radford AM, DipFA, Director (to 13 December 2004)
Kaj Lindstrom, BA(Hons), GradDipLIS, General Manager

COLLECTION CURATORS

James Bennett, DipArtEd, Curator of Asian Art
Tracey Lock-Weir, BA(Visual art), GradDipEd, Curator of Australian Art
Jane Messenger, BA(Hons), MA(ArtCurStud), Assistant Curator of Prints, Drawings & Photographs (until 30 November 2004), Associate Curator of Prints, Drawings & Photographs (from 1 December 2004)
Robert Reason, BA, PostgradDipArtCurStud, MA (Hons), Curator of European & Australian Decorative Arts
Julie Robinson, BA, MA
prelim., GradDipMusStud, Curator of Prints, Drawings & Photographs (until December 2004), Senior Curator, Prints, Drawings & Photographs and Acting Curator of European Paintings and Sculptures (from December 2004)
Rebecca Andrews, BA(Hons) Uni. Melb., Currently studying MA(Res) Uni. Melb., Assistant Curator of Australian Paintings & Sculptures (commenced 24 January 2005)
Cherie Prosser, BSc, GDHN, AdvDipVisArt, MA(Art History), Assistant Curator of Australian Paintings & Sculpture (until April 2005)
Barbara Fargher, DipT, DipEd, Curatorial Assistant, Australian Art (temporary appointment)
Jennifer Harris, GradCert(Education), GradCert(Lang), DipEd, MA(Art History), Curatorial Assistant, Asian Art (from March 2005), (temporary appointment)
Karen Magee, MA(Oxon), MSc(Oxon), GradDip(Art History), Assistant Curator, Prints, Drawings & Photographs (from April 2005), (temporary appointment)
Ken Orchard, BA(Fine Arts), MA(Fine Arts), Research Assistant, Photography (from May 2005), (temporary appointment)

PUBLIC PROGRAMS/EDUCATION/ FRIENDS

David O'Connor, DipT(Fine Arts), BEd(Fine Art), GradDipArtsAdmin, Exhibitions & Public Program Manager

Miranda Starke, BA(Hons), GradDipArtHist, Mbus(Marketing-current), Manager, Public Relations & Communications
Joanna Parkes, BA, GradDipLib, GradDipComm. Mgt., Programs Officer – Friends
Cate Parkinson, DipBus, Information Services Officer
Megan McEvoy, Exhibition & Public Programs Officer
Heidi Chamberlain, Acting Exhibitions and Public Programs Officer (commenced February 2005)
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)
Ann Preston Flint, MA, BA(Fine Arts), BA(IntDes), DipEd, Acting Education Officer (April-July 2005)

PUBLICATIONS

Antonietta Itropico, BA, Manager, Publications & Sales
Tracey Dall, Publications Officer - Sales
Stewart Adams, Publications Officer - Logistics
Saul Steed, Publications Officer – Digital Imaging

ART GALLERY FOUNDATION

Kerry deLorme, Executive Officer
Edwina Lehmann, Coordinator Contemporary Collectors (commenced 26 July 2004)

REGISTRATION AND ART SERVICES

Jan Robison, BA(Hons), GradDipEd MSc, Registrar
Vicki Petrusevics, BA(Visual Arts), Grad Dip Manag. Art, Assistant Registrar Exhibitions & Loans
Georgia Hale, BA(DesCeramics), AssDipGraphicDes, Assistant Registrar Collections
Anne Wright, Registration Assistant
Stephen Oates, Registration Officer
John O'Rielly, Senior Registration Officer
James Davenport, Registration Officer
John Webster, Registration Officer
Noel White, Registration Officer

WORKSHOP

Geoffrey Hodder, Artisan/Painter (until 27 September 2004)

Franz Nieuwenhuizen, Artisan/Painter (commenced
10 January 2005)
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, Information Technology
Consultant
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)
Jaslyn Menz, Bookshop Assistant (casual)
Heidi Chamberlain, Bookshop Assistant (casual)
Nathan Farrant, Bookshop Assistant (casual)
Sally Deluca Lopez, Bookshop Assistant (casual)
Alicia Kaye, Bookshop Assistant (casual)
Anita Waclawik, Bookshop Assistant (casual)

PHYSICAL RESOURCES

Syd Bower, Operations Manager

VOLUNTEERS

GALLERY GUIDES - Executive Committee

Annette Chalmers	Co-ordinator
Christopher Nance	Deputy Co-ordinator
Rosemary Collins	Program Co-ordinator
Eileen Taylor	Secretary
Philip LaForgia	Treasurer

GALLERY GUIDES - Robyn Aitchison, Hasmik Balayance, Sarah Black, Ann Blandford, Christine Bowman, John Brooking, Elizabeth Cant, Max Carter, Annette Chalmers, Delwyn Clark, Rosemary Collins, Robyn Cowan, Kathleen Crockett, Gillian Davis, Estelle Farewell, Lorraine Franzin, Jessica Gosnell, Gordon Goulding, Ann Guster, Judith Hale, Rita Hall, Jennifer Harris, John Hown, Beverly Jager, Jenny Jarvis, Jenifer Klenner, Philip LaForgia, Laurel Laurence, Joan Lea, Helga Linnert, Judith Lloyd, Betty McIlwham, Jan McKinlay Moss, John Murrie, Christopher Nance, Barbara Prowse, Marion Queale, Mary Rivett, Jenni Scrymgour, Michael Shepherd, Eileen Taylor, Janet Taylor, Terry Teusner, Margo Vaughan, Christine Wigg, Gwen Wilkinson

TRAINEE GUIDES - Joan Allister, Josephine Ben-Tovin, Kay Bennetts, Andrea Chalklen, Patricia Finimore, Zoe Freney, Julian Hafner, John Hayes, Robyn Mullins, Jennifer Palmer, Jo Parkes, Wendy Parsons, Margaret Payne, Veronika Petroff, Perla Soberton-Brittle, Pamela Terry, Jo Thyer, Ruth Walter, Pamela Ward, John Woodrow

INFORMATION DESK - Val Allen, Bev Anderson, Margaret Bevan, Beverley Brown, Patricia Church, Kathy Crockett, 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, Mollie Hartley, Betty Hoar, Mary Hogan, Geraldine Jennings, Joan Key, Caroline Laurence, Marion Ligertwood, Patricia McGaffin, Vivienne McMahan, Barbara Mellor, 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

TICKET SELLERS - Rowena Allert, Anna Austin, Douglas Baker, Juliet Barnett, Nicole Baylis, Patsy Brebner, Francis Brett, Suzanne Butterworth, Helen Cooper, Kathy Crockett, William Cronin, Romana Dolinsky, Cynthia Elford, Susan Grant, Alex Gray, Lew Guy, Neil Haley, Beverley Harding, Maureen Heaver, Enid Hills, Nina Hirsch, Barbara Humphreys, Chandan Jain, Geraldine Jennings, Aileen Kearns, Lloyd Knepper, Susan Kocman, George Kocsis, Julia Lim, Margaret Lord, Monica Lubanska, Karen Lucas, Beryl Martin, Deborah Martin, Evelyn McLaren, Emma McNair, Dilys Meldrum, Apryl Morden, Margaret Neagle, Margaret Neville, Heather Newland, Michael Norton, Christine O'Connor, Sofia Orfanos, Katherine Paphitis, Elizabeth Pascale, Barbara Phillip, Erin Quinn, Ruth Retallack, Sandra Richardson, Eric Rossi, Anastasia Sahlos, Ulita Sersts, Marie Smith, Elizabeth Stalley, Julie Tammo, Marcella Urbasius, Tammy Utteridge, Maxie Walker, Yvonne Waller, Judith Ward, Anne Wilson, Corina Zmau, Tamara Zweck

PUBLIC PROGRAMS - William Cronin, Barbara Mellor, Elizabeth Stalley, Bill Whitson

EDUCATION GUIDES - Catherine Bagot, Kim Beaman, James Hay, Lesley Jorgensen, Sue Kent, Kirsty Kurlinkus, Paula Lebedew, Jane Newland, Ann Noble, Ann Preston Flint, Trish Roche

CURATORIAL - Anna Austin, Max Carter, Annette Charmers, Barbara Fargher, Tiana Jenkins, Jenny Kalionis, Karen Magee, Ken Orchard, Elspeth Pitt, Terry Toisner, Julia Warren, Sharon Whiting

LIBRARY - Amalia Alpareanu, Val Essery, Judy Gall, Pat Howard, Lesley Lynn, Annette Masters, Peggy Molloy, Joan Newman, Trish O'Connor, Jacqueline Polasec, Karen Wilkins

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

MARKETING & PUBLIC RELATIONS - Leo Greenfield

ADMINISTRATION - Debra Ryan

APPENDIX C

STAFF PUBLIC COMMITMENTS

CHRISTOPHER MENZ

One lecture for Graduate Studies in Art History
Three public lectures
Two lunchtime talks on the collection
Four radio interviews
One television interview
Five newspaper interviews
Opened two exhibitions
One talk to the Gallery Guides
COMMITTEES: Council of Australian Art Museum Directors; Arts SA Senior Management Group; Graduate Studies in Art History Joint Committee
PUBLICATIONS: 'Kenneth Hood – The Persistent Collection', *Ceramics: Art and Perception* (60), June 2005.

RON RADFORD

Five lectures for Graduate Studies in Art History
Two public lectures
Two lunchtime talks on the collection
Seven radio interviews
Three television interviews
One talk to the Gallery Guides
COMMITTEES: Deputy Chair, National Portrait Gallery; Affiliate Professor, University of Adelaide; Trustee, Gordon Darling Foundation; Member, National Collections Advisory Forum; Council of Australian Art Museum Directors; Campus Design Panel, University of Adelaide; Arts SA Senior Management Group; Graduate Studies in Art History Joint Committee
PUBLICATIONS: *Island to Empire: 300 Years of British Art 1550–1850*; Foreword and introduction for:
Goodbye to the City of Dreams – Ivor Francis: An Autobiography
OVERSEAS VISITS: August/September 2004 – Denpasar, Jakarta, Solo, Yogyakarta, Indonesia. Negotiate loans for the *Crescent Moon: Islamic Art and Civilisation in Southeast Asia* exhibition; meet Indonesian cultural representatives; visit art museums in Jakarta and Yogyakarta, and the archaeological site of Borobudur; visit dealers in Jakarta, Yogyakarta and Bali to identify potential acquisitions; November 2004 – Madrid, Spain. Attend Museums of the World Conference

KAJ LINDSTROM

One television interview
One talk to Gallery Guides
One talk to Friends

COMMITTEES: Graduate Studies in Art History Joint Committee; ACCC OHS&W Committee; North Terrace Security Committee; KE EMu Database Management Committee; Building Site Committee; Joint Meeting of Museum General Managers

JULIE ROBINSON

Four lectures for Graduate Studies in Art History
Four lunchtime talks
Two talk to the Gallery Guides
One talk to the Friends
Two talks for Carrick Hill
One talk for French Day
One newspaper interview
One audio-visual script and voice-over
COMMITTEES: Contemporary Collectors Committee; Graduate Studies in Art History Joint Committee
PUBLICATIONS: Julie Robinson, 'Delightful and disorientating', *Australian Book Review*, Issue No. 269, March 2005

ROBERT REASON

Eight lectures for Graduate Studies in Art History
Three lunchtime talks
Two talks to the Gallery Guides
Three floor talks
One radio interview
Presented public lecture on *Adelaide's Tiffany Windows* (GAS pre-conference)
Presented lecture in Melbourne to the Ceramic & Glass Circle of Australia on *Highlights from AGSA's English ceramic collection*
PROFESSIONAL: Attended GAS (Glass Art Society of America) Conference (Adelaide); Australian Lace Guild Conference (Adelaide); Australian Craft Curators' Annual Conference (Sydney)
OVERSEAS TRAVEL: Courier to Christchurch Art Gallery, New Zealand. Presented lecture to their Guides on *AGSA's Arts and Crafts Collection*. Travelled to Wellington and Wanganui to undertake research for the 2006 Gladys Reynell exhibition.
PUBLICATIONS: 'Marcel Breuer: The Long chair,' *The World of Antiques & Art*, 67th edition, August 2004 to February 2005, p185; Contemporary Australian Silver & Metalwork Award Buda 2005, *Buda Historic Home & Garden, Castlemaine, guest catalogue essay*, April 2005; 'Frank Bauer: Lichbild #016,' *Craft*

Australia webzine journal April 2005; 'Fabulous furnishings: Morris & Co. an Art Gallery of South Australia traveling exhibition,' *Powerline: the magazine of the Powerhouse museum*, Winter 05, pp8-9; 'Clare Belfrage: Shifting lines #1 & #2,' *Craft Australia* webzine journal June 2005.

JAMES BENNETT

Three lunchtime talks
One talk to Friends
One talk to Gallery Guides
Two newspaper interviews
One magazine interview
One radio interview
One teachers' preview
Two gallery talks
Four public lectures
Seven lectures for Graduate Studies in Art History, University of Adelaide
PUBLICATIONS: 'The Power of an Ancestor' *TAASA Review*, June 2005; 'Woven Voices' in *Speaking with Cloth: Cerita Dalam Kain* Exhibition Catalogue, Museum and Art Gallery of the Northern Territory.
OVERSEAS VISITS: Three curatorial visits to Indonesia, Malaysia & Singapore for *Crescent Moon: Islamic Art & Civilisations of Southeast Asia*.

TRACEY LOCK-WEIR

Three lunchtime talks
Eight lectures/workshops for Graduate Studies in Art History
Three radio interviews
One talk to the Art Gallery of New South Wales
One talk to the Friends, Carrick Hill
One talk to the Soroptomists Society
Two newspaper interviews
One magazine interview
One floor talk
One teachers' preview
One television interview
Opened one exhibition
PUBLICATIONS: *World of Antiques and Art*, 'Augustus Earle two new portraits', February-August 2005, 68th edition, pp129-130; *Art Monthly*, 'Painted Abundance in the Anangu Pitjantjatjara and Yankunytjatjara Lands, South Australia', april 2005, issue no. 178, pp19-21.
COMMITTEES: Art for Public Places, Arts SA; Assessment Panel Helpmann Academy Graduate Show; Nora Heysen Foundation; University of Adelaide Steering Committee, Reconciliation sculpture

JANE MESSENGER

Six lunchtime talks
Seven lectures for Graduate Studies in Art History
One talk to Gallery Guides
One talk for the Gallery Volunteers
One talk for the Friends of the Gallery
One talk for the Lyceum Club, South Australia
One talk for the Naval, Military and Air Force Club, South Australia
Four radio interviews
One television interview
COMMITTEE: Contemporary Collectors Committee

REBECCA ANDREWS

One lecture for Graduate Studies in Art History – Contemporary Australian Art
PUBLICATION: *Venezia Australia Australian Artists in Venice 1900-2000*, Castlemaine Art Gallery and Historical Museum, 2005.

DAVID O'CONNOR

One lunchtime talk
One talk to Masters of Project Management, University of South Australia
Opened one exhibition
COMMITTEES: SALA Festival Board Executive & Public Officer; Arts In Health Steering Committee; Flinders Medical Centre; Board Member: Contemporary Arts Centre of South Australia; Arts & Culture Committee: SA Great; AGSA Representative, Friends of the Art Gallery; Member OHS&W Committee, AGSA

MIRANDA STARKE

Twelve radio interviews
Three newspaper interviews
One talk to Gallery Guides
One talk to Volunteers
Winner, Best Public Relations Campaign, 2005 SA Media Awards
Mentor, SA Public Service Graduate Mentor Scheme
Supervisor, Masters student Graduate Studies in Art History

JAN ROBISON

COMMITTEES: Member, Australian Registrars Committee; Member, Disaster Plan for Collections Committee

VICKI PETRUSEVICS

COMMITTEE: Member, Australian Registrars Committee

GEORGIA HALE

COMMITTEES: Member, Australian Registrars Committee; Member, Disaster Plan for Collections Committee

JOANNA PARKES

COMMITTEES: Chair, Nexus Multicultural Arts Centre, Inc. Board (to August 2004); Chair, State Panel (SA), 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 workshop

Three lectures for Graduate Studies in Art History

COMMITTEES AND MEMBERSHIPS: Outreach Education Professional Development Committee

CONSULTANCY: Consultant for Country Arts SA (CASA), *Learning Connections Report*, a set of recommendations for CASA concerning the development of a strategic education plan

PUBLICATIONS: *Unpacking art*, an on-line professional development pack for teachers, produced by Access Media, the Open Access college, Department of Education and Children's Services, in partnership with the Art Gallery of South Australia

Education Pakc wre produced for the following exhibitions:

Persian Treasures, The Edwardians: Secrets and Desires, Island to Empire

AWARD: Recipient of the 2005 Ministers' Award for excellence in art education. The professional development outcomes of this Award were participation at the 'Sites of Communication' Symposium, Sydney (March) and travel to Japan, United Kingdom and Germany (April) establishing professional contacts and observing in the area of children's and youth art museum engagement programs.

ART WRITING: Co-author (with Jane Hylton), *Hans Heysen, Into the Light*, Wakefield Press, 2005. Art reviews: *The Adelaide Review, State of the Arts, Austrlian Art Review*

CURATING: Curator: *Open Borders*, 2004 Fleurieu Peninsula Biennale Heritage Exhibition

JIN WHITTINGTON

COMMITTEES: Treasurer, ARLIS/ANZ (SA Chapter); Deputy Staff Representative, OHS&W Committee, AGSA

KERRY DELORME

Two newspaper interviews

One radio interview

COMMITTEES: Member, Fundraising Institute of Australia, Council

SYD BOWER

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

LYNN BRYANT

COMMITTEE: Art Gallery Representative, Public Service Association

MARGARET BICKNELL

COMMITTEES: Staff Representative, OHS&W Committee, AGSA (until November 2004); Member, Disaster Plan Committee, AGSA

STEWART ADAMS

COMMITTEE: Staff Representative, OHS&W Committee, AGSA (from November 2004)

APPENDIX D

CONSERVATION

AUSTRALIAN PAINTINGS

Augustus Earle, *Mr & Mrs Barnett Levey* AS
Dora Meeson, *Titian's Place* RB
Max Meldrum, *Pont de Grenelle* ET
Emily Kngwarreye, *Untitled 1-5* ET
John Fry, *Adelaide Rowing Club* CP

AUSTRALIAN SCULPTURES

Clifford Last, *Standing figures* JB
Marjore Fletcher, *Lewis* HD
Bert Flugelman, *Torso Pot Plant* AT
Shaun Kirby, *Wreck of the Association* JG
Tony Bishop, *Interview* JG
Inge King, *Grand arch* RR

EUROPEAN PAINTINGS

Cornelius Johnson, *A lady, thought to be Catherine Fenn* MP
Nicolas de Largilliere, *Frances Woollascott, Augustinian nun* RB
Allan Ramsay and studio, *King George III in coronation robes* ET
Samuel Raven, *King William IV as Prince William* MP
Samuel Raven, *Queen Adelaide as Princess Adelaide* MP
Dominic Serres, *Foudroyant and pegase entering Portsmouth Harbour, 1782* MP

DECORATIVE ARTS

Morris & Co., *St James curtains and pelmet* KP, BF, MC
Morris & Co., *Rose and olive firescreen* KP
Rover Thomas, *Rug [When the sun goes down, another hill, he (the hill) comes shadow]* KP, BF, MC
JM Wendt, *Epergne* JB
Hermannsburg Potters, *Bush tucker dreaming* AT, ET
Great Britain, *Patience and the seven Christian virtues* KP, BF, MC
Neville French, *Helmut bowl* RR
Worcester Porcelain, *Indian vase and cover* AT
Seven decorative art items required exhibition preparation
Eleven decorative art items required storage preparation

ASIAN ART

China, unknown maker *Imperial Robe* CJ, MC
Toshikatsu Endo, *Canoe Allegory III* SP
Europe – Indonesia, *Jacket* CJ
India, unknown maker, *Gaurdian Figure* JD
India - Indonesia, unknown maker, *Jacket* CJ
Indonesia, unknown maker, *Tau Tau Ancestral Portrait of Male* JG
Indonesia, unknown maker, *Tau Tau Ancestral Portrait of Female* JG
Indonesia, unknown maker, *Batik Tube Skirt* CJ
Thailand, unknown maker *Gaurdian Figure* RR
Turkey, unknown maker *Fireplace* JD

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 172 prints, drawings and photographs and 49 watercolours underwent preparation or conservation.

Key to Conservators

KP	Kristin Phillips	BF	Bee Flynn
JG	Justin Gare	SP	Sophie Parker
RR	Renita Ryan	ET	Eugene Taddeo
AT	Ann Tadeo	MP	Marek Pacyna
JD	Jo Dawe	CP	Chris Payne
AS	Aman Sedik	RB	Rita Bachmayer
JB	Joanna Barr	HD	Helen Davis

APPENDIX E

DONORS, FUNDS, SPONSORSHIPS

DONORS

Michael Abbott QC through the Art Gallery of South Australia Foundation, Asian Art Ceramic, Asian Sculpture
Michael Abbott QC, Louise LeCornu, Pam McKee, Lady Porter, Sue Tweddell through the Art Gallery of South Australia Foundation Collectors' Club, Two Asian Sculptures
Beverley Anderson, Margaret Bennett & Geoffrey Hackett-Jones through the Art Gallery of South Australia Foundation Collectors' Club, Painting by Freda Robertshaw
Roger and John Andre, Textile by Mary Englehart
Mary Baker, Two Linocut Block by Mary Baker
Lajos Bartos, Two South Australian Colonial Silver items
Barbara Blackman, Painting by Charles Blackman
Kathy Booth, John Mansfield, Justice Ann Vanstone, Dick Whittington through the Art Gallery of South Australia Foundation Collectors' Club, Painting by Johnny Warangkula Tjupurrula
William Bowmore AO OBE through the Art Gallery of South Australia Foundation, Drawing by Thomas Gainsborough
MJM Carter AO, Two Paintings by John Glover, 147 Netsuke, Inro & Ornamental carvings, nine Asian Ceramics, sixteen European Ceramics
Dr David Crompton, Painting by Horace Trenerry
Bruce DeBelle, Fran Gerard, Belinda Morgan, Justice Kemer Murray & E & M Resek through the Art Gallery of South Australia Foundation Collectors' Club, Painting and Print by Dorrit Black.
Lauraine Diggins, Painting by Edie Holmes
Akemarr, Painting by Lily Morton Akemarr, Painting by Vicki Holmes Apwerl, Painting by Elizabeth Bonney Kngwarrey
Michael Drew, Penelope Hackett-Jones, Anne Kidman, David McKee and Graham Prior through the Art Gallery of South Australia Foundation Collectors' Club, Innovative lighting piece by Frank Bauer
Jeremy Gray Estate, Painting by artist after Joseph Vernet
Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation, Dragon and Tiger Screens
Mrs WM Harris, Archival photograph
Merrilyn Hughes, Two Prints by Frederick Carlier
Laima Jomantas, Sculpture by Vincas Jomantas

Diana Laidlaw AM through the Art Gallery of South Australia Foundation, Two Glass items by Clare Belfrage
Tracey Lock-Weir, Woven Sculptural Object
Miss FM Lowe, Ten European Ceramics
Peter McLennan, Four Curtains by Francis Burke Fabrics
Douglas and Barbara Mullins, Two paintings by Augustus Earle
Justice Kemer Murray AO through the Art Gallery of South Australia Foundation, British Presentation Silver Object, Two European Ceramics
Ann Newmarch, Print by Ann Newmarch
Mike Parr, Sculpture by Mike Parr
The Phillips Family, Sixteen Photographs by Keith P. Phillips
Potter's Guild of South Australia Inc., Two Australian Ceramics
Ron Radford, Painting by Johnny Warangkula Tjupurrula
Dick Richards, Three Asian Textiles
Tim Shaw, Glass by Tim Shaw
Philip Speakman, Carpet by Morris & Co.
State Library of South Australia, South Australian Institute Chair
Geoffrey Stephens, Australian Federation Beaker by Doulton & Co.
Professor George Szekeres, Print by Käthe Kollwitz.
Bill and Caroline Taylor, Ten Asian Trade Ceramics
Dr. Edward Tweddell assisted by Michael Abbott QC, Michael Hayes, Anne Kidman & David McKee, through the Art Gallery of South Australia Foundation, Asian Sculpture
Edward & Sue Tweddell, Michael Hayes & Adam Wynn through the Art Gallery of South Australia Foundation Collectors' Club, Drawing by James Hazel Adamson
Janet Worth, Painting by Nungalka Stanley, Painting by Tali Tali Pompey

BEQUEST FUNDS

DB Baker Bequest Fund
Shirley Cameron Wilson Bequest
Ellen Christensen Bequest Fund
d'Auvergne Boxall Bequest Fund
JC Earl Bequest Fund
Roy and Marjory Edwards Bequest Fund
VBF Young Bequest Fund

DONORS OF PURCHASE FUNDS

Alisa Bunbury Fund
Dr. Piroska-Magdolna Ligeti Fund
Ed and Sue Tweddell Fund for South Australian
Contemporary Art
Elizabeth and Tom Hunter Fund
Helen Bowden Gift Fund
James & Diana Ramsay Fund
Jane Hylton Fund
Julie Robinson Fund
Marjory Edwards Gift Fund through the Art
Gallery of South Australia Foundation
Mary Overton Bequest Fund assisted by the Art
Gallery of South Australia Foundation
Mayne Contemporary Art Fund
Public Donations Fund
Ron Radford Fund
Rhianon Vernon-Roberts Memorial Collection
Sarah Thomas Fund
South Australian Government Grant

APPENDIX F

ACQUISITIONS

AUSTRALIAN PAINTINGS

Edie Holmes Akemarr, Australia, born 20th century, *Seeds*, 2000, Ampilatwatja, Northern Territory, synthetic polymer paint on linen; Gift of Lauraine Diggins 2005

Lilly Morton Akemarr, Australia, born 20th century, *Seeds - Ntang*, 2000, Ampilatwatja, Northern Territory, synthetic polymer paint on linen; Gift of Lauraine Diggins 2005

Margaret Turner Apetyarr, Australia, born 1951, *Bush Orange Dreaming*, 2004, Utopia, Northern Territory, synthetic polymer paint on linen; Gift of the Art Gallery of South Australia Foundation 2005

Vicki Holmes Apwerl, Australia, born 20th century, *Wildflowers*, 2000, Ampilatwatja, Northern Territory, synthetic polymer paint on canvas; Gift of Lauraine Diggins 2005

Dorrit Black, Australia, 1891-1951, *Study for Aboriginal legend of creation - Adelaide childrens hospital and of a nude woman*, c1940-45, Adelaide, pencil on paper; Gift of Bruce Debelle, Fran Gerard, Belinda Morgan, Justice Kemer Murray & E & M Resek through the Art Gallery of South Australia Foundation Collectors' Club 2004

Dorrit Black, Australia, 1891-1951, *Study for the wool quilt makers*, c1940-41, Adelaide, gouache, pencil on paper; Gift of Bruce Debelle, Fran Gerard, Belinda Morgan, Justice Kemer Murray & E & M Resek through the Art Gallery of South Australia Foundation Collectors' Club 2004

Charles Blackman, Australia, born 1928, *Venetian Couple*, 1962, London, oil on canvas; Gift of Barbara Blackman in memory of Margaret Edhouse Cohen OA of Marbury School, Adelaide 2005

Colin Colahan, Australia, 1897-1987, [*Winter Landscape*], c1935? Melbourne?, oil on canvas; d'Auvergne Boxall Bequest Fund 2004

Augustus Earle, Great Britain/Australia, 1793- 1838, *Mr Barnett Levey*, c1826, Sydney, oil on canvas; Gift of Douglas & Barbara Mullins 2004

Augustus Earle, Great Britain/Australia, 1793- 1838, *Mrs Barnett Levey*, c1826, Sydney, oil on canvas; Gift of Douglas & Barbara Mullins 2004

H Glover, Australia, 1810-1858, *The Black Swan Yard*, 1857, Adelaide, watercolour on paper; JC Earle Bequest Fund 2004

John Glover, Great Britain/Australia, 1767-1849, *Cattle. The last gleam of the setting sun*, 1816, London, oil on canvas; Given to honour the achievements of Ron Radford AM as Curator and Director of the Art Gallery of South Australia (1980-2004) MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2005

John Glover, Great Britain/Australia, 1767-1849, *Kilgarren Castle, South Wales*, c1820, London, oil on canvas; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2005

Robert Hoddle, Australia, 1794-1881, *Near Mr Ryrie's Station, Yarra Yarra River*, c1850, Victoria, watercolour on paper; JC Earl Bequest Fund 2005

Elizabeth Bonney Kngwarrey, Australia, born 20th century, *Grand Mothers' Country*, 2000, Ampilatwatja, Northern Territory, synthetic polymer paint on linen; Gift of Lauraine Diggins 2005

Christian Lock, Australia, born 1969, *Kingswood Black vs Rock Boy*, 2003, Adelaide, polyester resin, acrylic paint, holographic sticker on board; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2005

Thomas Lyttleton, Australia, 1826-1876, *The 1869 Ballarat Autumn Steeplechase. At the water-jump with Birthday, Ingleside, Babblers and Sea King*, 1869, Ballarat, Victoria, oil on composition board; Roy and Marjory Edwards Bequest Fund 2004

Robert Macpherson, Australia, born 1937, *Mayfair: Xmas (Wildfire red) for Mrs Pretty*, 2001-2002, Brisbane, synthetic polymer paint on board; Gift of the Art Gallery of South Australia Contemporary Collectors 2004

Naminapu Maymaru-White, Yirrkala, north-east Arnhem Land, born 1952, *Milniyawuy/Milky way*, 2004, Australia, natural ochres on bark; d'Auvergne Boxall Bequest Fund 2004

Godfrey Miller, 1893-1964, *House in moonlight*, c1929, London, oil on canvas on board; d'Auvergne Boxall Bequest Fund 2005

Makinti Minutjukur, Australia, born 1957, Yilpi Adamson, Australia, born 1954, Nyuwara Tapaya, Australia, born 1971, Nungalka Stanley, Australia, born 1939, Nyukana Baker, Australia, born 1943, Pantjiti

Lionel, Australia, born c1930, *Tjunkaya Tapaya*, Australia, born 1947, *Kampurarpa, murpu, manu kali munu wiraku walka (Bush tomato, spine and boomerang with gathering dish pattern)*, 2002, Ernabella, South Australia, synthetic polymer paint on canvas; South Australian Government Grant 2004

Betty Munti, Australia, born 1942, *Kapi Tjukula - Rockhole*, 2004, Amata, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2004

Tali Tali Pompey, Australia, born 1945, *Untitled*, 2004, Fregon, South Australia, synthetic polymer paint on canvas; Public Donations Fund 2005

Tali Tali Pompey, Australia, born 1945, *Untitled*, 2004, Fregon, South Australia, synthetic polymer paint on canvas; Gift of Janet Worth 2005

Gladys Reynell, Australia, 1881-1956, *Farmyard*, 1916, England, oil on composition board; d'Avergne Boxall Bequest Fund 2005

Freda Robertshaw, Australia, 1916-1997, *Orchids*, 1940, Sydney, oil on canvas; Gift of Beverley Anderson, Margaret Bennett & Geoffrey Hackett-Jones through the Art Gallery of South Australia Foundation Collectors' Club 2004

Nungalka Stanley, Australia, born 1939, *Minyma, wali, tjukula, munu wala (women and their camps, waterholes and drainage channels)*, 2004, Ernabella, South Australia, synthetic polymer paint on canvas; Gift of Janet Worth 2005

William Starnes, Australia, 1815-1882, *Burial pyre*, 1860s? Adelaide, watercolour on paper; JC Earl Bequest Fund 2005

William Starnes, Australia, 1815-1882, *Humbug scrub (Aboriginal corroboree)*, 1860s? Adelaide, watercolour on paper; JC Earl Bequest Fund 2005

Billy Thomas, Australia, born c1920, *Three Wangkajinga Law Men*, 2001, Kununurra, Western Australia, natural pigments on linen; South Australian Government Grant 2004

George Tjungurrayi, Australia, born c1943, *Untitled*, 2003, Kintore, Northern Territory, synthetic polymer paint on linen; South Australian Government Grant 2004

Johnny Warangkula Tjupurrula, Australia, c1925-2001, *Bush Tucker Dreaming*, 1979, Papunya, Northern Territory, synthetic polymer paint on canvas; Gift of Kathy Booth, John Mansfield,

Justice Ann Vanstone, Dick Whittington through the Art Gallery of South Australia Foundation Collectors' Club 2004

Johnny Warangkula Tjupurrula, Australia, c1925-2001, *Women - Bush Tucker Growing*, c1974, Papunya, Northern Territory, synthetic polymer paint on canvas board; Gift of Ron Radford AM 2005

Horace Trenerry, Australia, 1899-1958, *Sea piece, grey day*, 1937, Port Willunga, South Australia, oil on board; Gift of David Crompton AO in memory of his late wife Mary Ella Crompton (née Isaachsen) through the Art Gallery of South Australia Foundation 2005

Gabriella Wallace, Australia, born 1955, *(Landscape)*, late 1960s, near Hermannsburg, Northern Territory, watercolour on paper; d'Auvergne Boxall Bequest Fund 2005

Percy Watson, Australia, 1919-1995, *Tapered forms*, 1951, Melbourne, oil on board; d'Avergne Boxall Bequest Fund 2005

Tommy Watson, Australia, born c 1935, *Wulpa*, 2004, Irrunytju, Western Australia, synthetic polymer paint on canvas; Marjory Edwards Gift Fund through the Art Gallery of South Australia Foundation 2004

AUSTRALIAN SCULPTURES

Melba Gunjarrwanga, Australia, born 1959, *Mimih Spirit*, 2004, Maningrida, central Arnhem Land, natural ochres on carved beach hibiscus wood; South Australian Government Grant 2004

James Iyuna, Australia, born 1959, *Mimih Spirit*, 2003, Maningrida, central Arnhem Land, natural ochres on carved peanut wood; South Australian Government Grant 2004

Vincas Jomantas, Lithuania/Australia, 1922-2001, *The Chieftain*, 1982, Melbourne, laminated, milled and carved wood; Gift of Laima Jomantas in memory of her late husband 2004

Ann Newmarch, Australia, born 1945, *Australia as the Serpent Struggles-1*, 2004, Adelaide, wool, leather, glass bottle, snake skin, plastic, glitter, synthetic polymer paint & wood; Mayne Contemporary Art Fund 2004

Mike Parr, Australia, born 1945, *Close the concentration camps*, 2002, Melbourne, DVD, 80 slides; Gift of the artist 2005

Neil Roberts, Australia, 1954-2002, *Agnes Northrop at the Gym*, 2000, Canberra, leather ball, lead-light & glass; d'Auvergne Boxall Bequest Fund 2004

Clifford Possum Tjapaltjarri, Australia, c 1934-2002, (*Snake sculpture*), 1974/75, Papunya, Northern Territory, synthetic polymer paint on carved wood; Public Donations Fund 2004

Wukun Wanambi, Australia, born 1962, *Bamurrunu*, 2003, Yirrkala, north-east Arnhem Land, natural pigments on carved wood; South Australian Government Grant 2004

Wukun Wanambi, Australia, born 1962, *Gurka'wuy Larrakitj*, 2003, Yirrkala, north-east Arnhem Land, natural pigments on wood; South Australian Government Grant 2004

Wukun Wanambi, Australia, born 1962, *Wawurritjpal*, 2003, Yirrkala, north-east Arnhem Land, natural pigments on carved wood; South Australian Government Grant 2004

AUSTRALIAN DRAWINGS

James Hazel Adamson, Australia, 1829-1902, *View of Goolwa with the 'Lady Augusta' approaching the jetty*, 1854, Goolwa, South Australia, pencil, brown watercolour wash, white gouache, black pen & ink on paper; Gift of Edward and Sue Tweddell, Michael Hayes & Adam Wynn through the Art Gallery of South Australia Foundation Collectors' Club 2004

Gladys Reynell, Australia, 1881-1956, *Gareth Ritchie*, 1919-22, South Australia, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Hand study*, 1919-22, South Australia, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Lying nude study*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Nude life study in profile on knees*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Nude life study with right knee raised*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Portrait study*, 1919-22, South Australia, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Portrait study of young girl*, 1919-22, South Australia, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Reaching nude life study*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Resting nude life study*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Seated nude life study*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Seated nude life study with head lowered*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Standing nude life study*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Suite of four small life studies*, 1919-22, South Australia, red crayon on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Coffee jug study*, 1922-27, Ballarat, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Drinking vessel study*, 1922-27, Ballarat, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Floral design and vase study*, 1922-27, Ballarat, Victoria, pen & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Floral design study for pots and jugs*, 1922-27, Ballarat, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Fruit and nut bowl study*, 1922-27, Ballarat, Victoria, photographic reproduction, Pen & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Jugs*, 1922-27, Ballarat, Victoria, photographic reproduction, pen & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Kangaroo and elephant motifs for pottery*, 1922-27, Ballarat, Victoria, brush & ink on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Monogram study for pottery (pink)*, 1922-27, Ballarat, Victoria, brush & red ink on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Repeated pattern design (pink)*, 1922-27, Ballarat, Victoria, brush & red ink on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Serving dish study*, 1922-27, Ballarat, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Abstract symbols*, 1927-41, Curdie Vale, Victoria, pen & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Cushion designs for patchwork*, 1927-41, Curdie Vale, Victoria, watercolour, pen & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Cushion designs for patchwork*, 1927-41, Curdie Vale, Victoria, watercolour, pencil, pen & ink on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Cushion designs for patchwork*, 1927-41, Curdie Vale, Victoria, watercolour, pen & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Cushion designs for patchwork*, 1927-41, Curdie Vale, Victoria, watercolour, pen & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Duck study*, 1927-41, Curdie Vale, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Duck study*, 1927-41, Curdie Vale, Victoria, brush & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Duck study*, 1927-41, Curdie Vale, Victoria, brush & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Fabric designs for block printing (abstract)*, 1927-41, Curdie Vale, Victoria, watercolour brush & ink on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Farm study*, 1927-41, Curdie Vale, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Landscapes with monogram study*, 1927-41, Curdie Vale, Victoria, brush & ink on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Linen cushion covers in patchwork*, 1927-41, Curdie Vale, Victoria, watercolour on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Linen cushion covers in patchwork*, 1927-41, Curdie Vale, Victoria, watercolour on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Naturalistic motifs*, 1927-41, Curdie Vale, Victoria, watercolour, pen & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Ocean motifs*, 1927-41, Curdie Vale, Victoria, ink on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Profile portrait study of Mrs G Rundle*, 1919-1922, Curdie Vale, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Sleeping dog study*, 1927-1941, Curdie Vale, Victoria, brush & ink on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Still life at window*, 1927-41, Curdie Vale, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Still life with sleeping dog*, 1927-41, Curdie Vale, Victoria, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Studies for artist's monogram*, 1927-41, Curdie Vale, Victoria, brush & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Study of Mantegna's painting 'Le Calvaire'*, 1927-41, Curdie Vale, Victoria, photographic reproduction, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Swainsonia*, 1927-41, Curdie Vale, Victoria, watercolour, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Tetralthea*, 1927-41, Curdie Vale, Victoria, watercolour, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Pterostylis Nutans (Victorian orchid)*, 1934, Curdie Vale, Victoria, watercolour, brush & ink, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Prostanthera Lasianthos (Christmas Bush)*, 1935, Curdie Vale, Victoria, watercolour, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Caladenia Patersonin*, 1938, Curdie Vale, Victoria, watercolour, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Pterostylis Barbata*, 1938, Curdie Vale, Victoria, watercolour, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Sprengelia incarnata (Pink Swamp Heath)*, 1938, Curdie Vale, Victoria, watercolour, pencil on cardboard; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Caladenia Patersonin*, c1938, Curdie Vale, Victoria, watercolour, pencil on cardboard; Ellen Christensen Bequest Fund 2004

AUSTRALIAN PRINTS

Topsy Bannington, Australia, born 1945, *Rapitaku Piti*, 2000, Indulkana, South Australia, colour linocut on paper; Jane Hylton Fund 2004

Topsy Bannington, Australia, born 1945, *Untitled*, 2000, Indulkana, South Australia, colour linocut on paper; Jane Hylton Fund 2004

Dorrit Black, Australia, 1891-1951, *The wool quilt makers*, c1940-41, Adelaide, colour linocut on paper; Gift of Bruce DeBelle, Fran Gerard, Belinda Morgan, Justice Kemer Murray & E&M Resek through the Art Gallery of South Australia Foundation Collectors' Club 2004

GW Bot, Pakistan/Australia, born 1954, *Garden*, 2004, Canberra or Sorrento, Victoria, colour linocut on paper; Print Council of Australia Member Print 2004

Priscilla Burton, Australia, born 1980, *Kalaya Ngumpu*, 2002, Amata, South Australia, wood-block print on paper; Alisa Bunbury Fund 2004

Frederick Carlier, Australia, 1908-1975, *The Veterans*, 1936, Adelaide, etching, aquatint on paper; Gift of Merrilyn Hughes 2005

Frederick Carlier, Australia, 1908-1975, *Robison's Bridge, Port Adelaide*, 1936, Adelaide, etching on paper; Gift of Merrilyn Hughes 2005

Alison Carroll, Australia, born 1958, *Rock holes and spinifex*, 2003 (printed by Basil Hall Editions) Ernabella, South Australia, linocut on paper; South Australian Government Grant 2005

Malcolm Helsby, Australia, 1888-1953, *Sunlight*, 1927, South Australia, etching on paper; Public Donations Fund 2005

Malcolm Helsby, Australia, 1888-1953, *St Paul's from Watling St*, 1933, London, etching on paper; Public Donations Fund 2005

Naomi Kantjuriny, Australia, born 1944, Iluwanti Ken, Australia, born 1944, Paniny Mick, Australia, born 1939, Katanari Nancy Tjilya, Australia, born c1939, Mary Katatjuku Pan, Australia, born c1944, Yaritiji Young, Australia, born c1955, *Wanampi - watersnake*, 2003, Amata, South Australia, wood-block print on six sheets of paper; Mayne Contemporary Art Fund 2004

Maisie Mungkari King, Australia, born 1932, *Untitled*, 2003, Indulkana, South Australia, trace monotype on paper; Sarah Thomas Fund 2004

Tina Lawton, Australia, 1944-1968, *Bun Fight 68*, 1968, Glasgow, Scotland, etching, aquatint, printed in red and black inks, on paper; Public Donations Fund 2005

Tina Lawton, Australia, 1944-1968, *Compromise*, 1968, Glasgow, Scotland, etching, aquatint, printed in green and black inks, on paper; Public Donations Fund 2005

Tina Lawton, Australia, 1944-1968, *Speak no evil*, 1968, Glasgow, Scotland, etching, aquatint, printed in black and red inks, on paper; Public Donations Fund 2005

Tina Lawton, Australia, 1944-1968, *See no evil, hear no evil*, 1968, Glasgow, Scotland, etching, aquatint, printed in red and black inks, on paper; Public Donations Fund 2005

Ann Newmarch, Australia, born 1945, *Jessie Jermina Foster Morgan Kerr*, 1982, Adelaide, colour screenprint on paper; Gift of the artist 2005
John Power, Australia, 1881-1943, *L'homme calculateur*, 1937, Paris, linocut on paper; Public Donations Fund 2004

Gladys Reynell, Australia, 1881-1956, *Abstract floral design*, 1927-41, Curdie Vale, Victoria, linocut on card; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Abstract design*, 1935, Curdie Vale, Victoria, linocut on blue card; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *'Green Correa', 'The Settler' and related studies*, 1935, Curdie Vale, Victoria, two linocuts, brush & ink, pencil on card; Ellen Christensen Bequest Fund 2004

Gladys Reynell, Australia, 1881-1956, *Pterostylis Nutans (Nodding greenhood)*, 1935, Curdie Vale, Victoria, linocut on card; Ellen Christensen Bequest Fund 2004

Nura Rupert, Australia, born 1933, *Mamu/spooky spirits*, 2003, Ernabella, South Australia, linocut, hand-coloured with red paint on paper; Julie Robinson Fund 2005

Michael Schlitz, Australia, born 1967, *Astronomer*, 2004, Hobart, drypoint on paper; Print Council of Australia Member Print 2004

Sadie Singer, Australia, born 1950, *Bush tucker*, 1999, Indulkana, South Australia, colour linocut on paper; Gift of Ron Radford 2004

Nyuwara Tapaya, Australia, born 1971, *Puli Hills*, 2003, Ernabella, South Australia, hand-coloured linocut on paper; Julie Robinson Fund 2004

Ungakini Tjangala, Australia, born c1934, Nyinguta Edwards, Australia, born c1931, Pantjiti Lionel, Australia, born c1930, *The Seven Sisters (Pleiades) and the man Nyiru (Orion) (Kungkarangalpa munu wati Nyirunya)*, 2003, Ernabella, South Australia, linocut printed in black and red inks on three sheets of paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2005

Jessie Traill, Australia, 1881-1967, *Evening, Mallacoota west*, 1924, Melbourne, etching, aquatint, pencil on paper; JC Earl Bequest Fund 2004

Jessie Traill, Australia, 1881-1967, *Organ pipes at dawn, Wilpena Mts, S.A.*, 1928, Melbourne, etching on paper; JC Earl Bequest Fund 2004

Henri van Raalte, Australia, 1881-1929, *Sailing ships*, c1900, London, etching on paper; JC Earl Bequest Fund 2004

Eugene von Guérard, Australia, 1811-1901, *Ben Lomond, Epping Forest, Tasmania*, plate 10 of *Eugene von Guérard's Australian Landscapes*, 1866-1868, Melbourne, colour lithograph on paper; JC Earl Bequest Fund 2005

Ruby Tjangawa Williamson, Australia, born c1940, *Utlukumpa-Grevillea Flower*, 2002, Amata, South Australia, colour woodcut on paper; Alisa Bunbury Fund 2004

Ruby Tjangawa Williamson, Australia, born c1940, *Utlukumpa-Grevillea Flower*, 2002, Amata, South Australia, colour woodcut on paper; Alisa Bunbury Fund 2004

AUSTRALIAN PHOTOGRAPHS

Attributed to George Burnell, Australia, 1830- 1894, *Portrait of an Aboriginal woman*, c1862, Point McLeay? South Australia, ambrotype; JC Earl Bequest Fund 2005

Juno Gemes, Australia, born 1944, *Gary Foley - Invasion Day, La Perouse*, 1988 (printed 2003), Sydney, gelatin-silver photograph; Public Donations Fund 2004

Juno Gemes, Australia, born 1944, *Remembering Bryon Syron*, 1993 (printed 2003), Sydney, gelatin-silver photograph; South Australian Government Grant 2004

Derek Kreckler, Australia, born 1952, *Holey 1*, 2003, Perth, two type C photographs, diptych, 6 floor spheres, spun aluminium & cast vinyl; South Australian Government Grant 2004

Ian North, Australia, born 1945, *Canberra no. 1*, 1980 (printed 1986), Canberra, type C photo-graph; Public Donations Fund 2005

Ian North, Australia, born 1945, *Vault*, 1998, Adelaide, laminated electrostatic computer print; Mayne Contemporary Art Fund 2004

- Mike Parr, Australia, born 1945, *We are all monochromes now*, 2003, Sydney, six Lambda prints; South Australian Government Grant 2004
- Keith P Phillips, Australia, 1898-1973, *The silver streak*, 1926, Adelaide, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Handrail handstand*, 1920s-30s, Adelaide, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Goolwa Barrage*, 1935-1940, Goolwa, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Garden view with sculpture 'Buddha, calling the earth to witness'*, *Mt Lofty House*, c1935-42, Mt Lofty, South Australia, gelatin-silver photograph on paper; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *'Buddha, calling the earth to witness'*, *Mt Lofty House*, c1935-42, Mt Lofty, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Near Mount Barker*, c1938, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Port Adelaide*, 1939, Adelaide, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Camels near Nazareth*, 1942, Nazareth, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Pyrotechny*, 1945, Adelaide, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Myall and blue bush*, c1946-1949, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Seagulls on rigging*, c1940s, Port Lincoln, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *The mouth of the River Onkaparinga*, 1953-56, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Homestead from the film 'Robbery under arms'*, c1957, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Balcanoona Station, near Italowie Gorge*, c1960, Flinders Ranges, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Cars on Noarlunga beach*, mid 1950s-60s, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Keith P Phillips, Australia, 1898-1973, *Gum tree*, 1950s-60s, Flinders Ranges, South Australia, gelatin-silver photograph; Gift of the Phillips Family 2004
- Attributed to Samuel Sweet, Australia, 1825-1886, *[House interior]*, c1868-1869, Adelaide, albumen-silver stereograph; JC Earl Bequest Fund 2004
- Attributed to Samuel Sweet, Australia, 1825-1886, *Survey team at camp*, 1869, Northern Territory, albumen-silver stereograph; JC Earl Bequest Fund 2004
- Attributed to Samuel Sweet, Australia, 1825-1886, *Bower birds playhouse*, c1869, Northern Territory, albumen-silver stereograph; JC Earl Bequest Fund 2004
- Attributed to Samuel Sweet, Australia, 1825-1886, *The landing at the South Arm township at low tide*, c1869, Northern Territory, albumen-silver stereograph; JC Earl Bequest Fund 2004
- Attributed to Samuel Sweet, Australia, 1825-1886, *Southern end of main camp, Fort Point*, c1869, Northern Territory, albumen-silver stereograph; JC Earl Bequest Fund 2004
- Attributed to Samuel Sweet, Australia, 1825-1886, *Stokes Hill*, c1869, Northern Territory, albumen-silver stereograph; JC Earl Bequest Fund 2004
- Attributed to Samuel Sweet, Australia, 1825-1886, *Survey team seated at camp*, c1869, Northern Territory, albumen-silver stereograph; JC Earl Bequest Fund 2004
- Samuel Sweet, Australia, 1825-1886, *Lady and child in the Saunders family garden*, 1868-1869, Adelaide, albumen-silver stereograph; JC Earl Bequest Fund 2004

Samuel Sweet, Australia, 1825-1886, *The Saunders family at Wayville*, 1868-1869, Adelaide, albumen-silver stereograph; JC Earl Bequest Fund 2004

Samuel Sweet, Australia, 1825-1886, *The Saunders family in the garden*, 1868-1869, Adelaide, albumen-silver stereograph; JC Earl Bequest Fund 2004

Samuel Sweet, Australia, 1825-1886, *Anthill with Dr Peel standing by*, 1869, Northern Territory, albumen-silver stereograph; JC Earl Bequest Fund 2004

Samuel Sweet, Australia, 1825-1886, *Government survey camp, Fort Point*, c1869, Northern Territory albumen-silver stereograph; JC Earl Bequest Fund 2004

Unknown, Australia, 19th century, *St Andrew's Church, Strathalbyn*, c1870s, Strathalbyn, South Australia, albumen-silver stereograph; JC Earl Bequest Fund 2004

Unknown, Australia, 19th century, *View towards the Adelaide hills from the roof of St Peter's College*, c 1870s, Adelaide, albumen-silver stereograph; JC Earl Bequest Fund 2004

Warren Vance, Australia, born 1964, *Mirror above the forest*, 2004, Adelaide, colour digital print; Mayne Contemporary Art Fund 2004

AUSTRALIAN DECORATIVE ARTS

Frank Bauer, Australia, born 1942, *Lichtbild #016*, 2003, Adelaide, stainless steel, perforated anodized aluminum, Xenon lamps; Gift of Michael Drew, Penelope Hackett-Jones, Anne Kidman, David McKee and Graham Prior through the Art Gallery of South Australia Foundation Collectors' Club 2004

Clare Belfrage, Australia, born 1966, *Shifting lines #1 & #2*, 2004, Blue Pony Studio, Stepney, blown glass with cane drawing, acid etched; Gift of the Hon Diana Laidlaw AM through the Art Gallery of South Australia Foundation 2005

Jane Bowden, Australia, born 1969, *Purple open wrapped bangle*, 2004, Zu design, Adelaide, silver, amethyst, peridots; Rhianon Vernon- Roberts Memorial Collection 2004

Carl Cooper, Australia, 1912-1966, *Plate [Aboriginal-style decoration]*, 1954, Melbourne, earthenware; DB Baker Bequest Fund 2005

Greg Daly, Australia, born 1954, *Cut rim tripod bowl*, 2004, Cowra, New South Wales, porcelain, glazed, gold & silver leaf; Public Donations Fund 2004

Joungmee Do, Australia, born 1966, *Brooch*, 2004, Sydney, steel, fine silver, 925 silver; Rhianon Vernon-Roberts Memorial Collection 2005

Joungmee Do, Australia, born 1966, *Brooch*, 2004, Sydney, stainless steel, fine silver; Rhianon Vernon-Roberts Memorial Collection 2005

Joungmee Do, Australia, born 1966, *Brooch*, 2004, Sydney, fine silver, copper; Rhianon Vernon-Roberts Memorial Collection 2005

Mary Engelhart, Australia, 1886-1979, *Curtain*, c1937, Mt Benson, near Robe, South Australia, woven wool; Gift of Roger Andre and John Andre, grandsons of Mary Engelhart 2005

Ernabella Arts Inc., est. 1948, *Floor rug*, c1960, Ernabella, South Australia, hand-knotted wool; South Australian Government Grant 2004

Ernabella Arts Inc., est. 1948, Nyukana Baker, Australia, born 1943, *Jar*, 2004, Ernabella, South Australia, terracotta with underglaze decoration; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2005

Ernabella Arts Inc., est. 1948, Alison Carroll, Australia, born 1958, *Mukata [Beanie]*, 2004, Ernabella, South Australia, handspun natural and dyed fleece, dyed emu feathers; Public Donations Fund 2004

Ernabella Arts Inc., est. 1948, Alison Carroll, Australia, born 1958, *Wati Nyirunya [Man Nyiru]*, 2004, Ernabella, South Australia, terracotta; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2005

Ernabella Arts Inc., est. 1948, Malpiya Davey, Australia, born 1959, *Seated emu*, 2004 Ernabella, South Australia, spinifex grass, punti, wire, hand-spun wool, string, gum leaves and twigs, card-board; Gift of Ron Radford 2004

Ernabella Arts Inc., est. 1948, Pantjiti Mckenzie, Australia, born 1949, *Mukata [Beanie]*, 2004, Ernabella, South Australia, handspun natural and dyed fleece, dyed emu feathers; Public Donations Fund 2004

Frances Burke Fabrics, Australia, est. 1937, *Surf curtain [two lengths]*, c1958, Melbourne, screen-print on cotton; Gift in memory of Dora H McLennan (1907-1995), wife of Sir Ian McLennan (1909-1998) 2005

Frances Burke Fabrics, Australia, est. 1937, *Goanna curtain [two lengths]*, c1958, Melbourne, screen-print on cotton; Gift in memory of Dora H McLennan (1907-1995), wife of Sir Ian McLennan (1909-1998)

Frances Burke Fabrics, Australia, est. 1937, *Fish and rooster curtain [two lengths]*, c1958, Melbourne, screenprint on cotton; Gift in memory of Dora H McLennan (1907-1995), wife of Sir Ian McLennan (1909-1998) 2005

Frances Burke Fabrics, Australia, est. 1937, *Fish and rooster curtain [two lengths]*, c1958, Melbourne, screenprint on cotton; Gift in memory of Dora H McLennan (1907-1995), wife of Sir Ian McLennan (1909-1998) 2005

Jim Hannon-Tan, Australia, born 1975, *Hinge chair/table*, 2003, Jam Factory, Craft and Design Centre, Adelaide, laminated plywood; Mayne Contemporary Art Fund 2004

Iwantja Arts & Crafts Aboriginal Corporation, Australia, est. 1970s, Mary Tjapukula Brumby, Australia, born 1958, *Toyota Dreaming*, 2004, Indulkana, South Australia, raffia; Gift of Tracey Lock-Weir 2004

Anette Kortenhaus, Australia, born 1968, *White neckpiece*, 2004, Melbourne, plastic, white pearls, sterling silver, stainless steel cable; Rhianon Vernon-Roberts Memorial Collection 2004

Vicki Mason, Australia, born 1966, *Revolute ring*, 2004, Melbourne, sterling silver & hand dyed PVC; Rhianon Vernon-Roberts Memorial Collection 2004

Leo Neuhofer, Australia, born 1958, *Moire*, 2004, Adelaide, paperclay; Gift of the Potters' Guild of South Australia Inc.; Winner of the South Australian Ceramics Award 2005

Premier Pottery, Australia, 1929-1956, Margaret Kerr, Australia, 1898-1959, *Vase*, c1935, Preston, Victoria, earthenware, glazed; South Australian Government Grant 2004

Margaret Preston, Australia, 1875-1963, *Jug*, 1917, London, earthenware with under-glaze decoration; Ellen Christensen Bequest Fund 2005

Jennifer Robertson, Australia, born 1962, *Landforms Kimberly*, 2004, Canberra, Australian fine merino wool; South Australian Government Grant 2004

Jennifer Robertson, Australia, born 1962, *Richea pandanifolia*, 2004, Canberra, Australian fine merino wool; South Australian Government Grant 2004

Tim Shaw, Australia, born 1959, *The wave*, 2004, Aldgate, South Australia, mould blown, carved glass; Gift of the artist 2005

Attributed to H. Steiner, Australia, c1860-1884, *Tree fern candlestick*, c1875, Adelaide, silver, wood; Gift of Mr Lajos Bartos 2004

Rover Thomas, Australia, 1926-1998, *Rug [When the sun goes down, another hill, he (the hill) comes shadow]*, 1995, Vietnam, hand-knotted wool pile; South Australian Government Grant 1996

Unknown Maker, South Australia, *South Australian Institute chair*, c1861, Adelaide, cedar; Gift of the State Library of South Australia 2005

Gerry Wedd, Australia, born 1957, *Arcadian still life*, 2004, Port Elliott, South Australia, earthenware; Gift of the Potters' Guild of South Australia Inc. 2005

JM Wendt, Australia, 1830-1917, *Challenge Cup*, 1878-79, Adelaide, silver, silver gilt; Gift to the State of South Australia by Lajos Bartos 2005

Nell Youlden, Australia, born 1975, *Violets brooch*, 2002, Surrey Hills, Sydney, sterling silver, stainless steel pin; Rhianon Vernon-Roberts Memorial Collection 2004

AUSTRALIAN MOVING IMAGES

David Rosetzky, Australia, born 1970, *Hothouse*, 2001, Melbourne, DVD; South Australian Government Grant 2004

EUROPEAN PAINTINGS

Pompeo Girolamo Batoni, Italy, 1708-1787, *Edward Weld*, c1761, Rome, oil on canvas; James & Diana Ramsay Fund 2004

Giovanni Battista Caracciolo (called Battistello), Italy, 1578-1635, *Two youths with grapes*, 1605-1610, Italy, oil on poplar panel; Roy and Marjory Edwards Bequest Fund 2004

Nathaniel Hone, Great Britain, 1717-1784, *Naval officer*, 1758, London, enamel on copper; Helen Bowden Gift Fund 2004

Cornelis Ketel, Great Britain, 1548-1616, *Richard Goodricke of Ribston, Yorkshire*, c1578, Yorkshire, oil on oak panel; Roy and Marjory Edwards Bequest Fund 2004

Isaac Oliver, Great Britain, c1565-1617, *Man with fair hair and beard*, c1590, London, watercolour on vellum backed with ivory; Mary Overton Bequest Fund assisted by the Art Gallery of South Australia Foundation 2004

After Joseph Vernet, France, 1744-1789, *Fortress and sunrise*, c1770, Europe or Great Britain, oil on canvas; Bequest of Jeremy Gray 2004

EUROPEAN DRAWINGS

Circle of Jan Both, The Netherlands, born 17th century, *Mountainous landscape with a distant town and peasants resting*, c1640s, Utrecht, The Netherlands, brush & grey wash, black chalk on paper; VBF Young Bequest Fund 2004

Thomas Gainsborough, Great Britain, 1727-1788, *Wooded landscape with a building and pool*, mid-late 1770s, London, black, red, cream & white chalks on blue paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2004

Jean-Baptiste-Marie Pierre, France, 1713-1789, *Study of Bacchante for the painting 'Bacchanale'*, c1740s, Paris, red & white chalks on brown paper; VBF Young Bequest Fund 2004

EUROPEAN PRINTS

Käthe Kollwitz, Germany, 1867-1945, *The prisoners (Die gefangenen)*, plate 7 from the series *Peasants' War (Bauernkrieg)*, 1908, Berlin, etching, drypoint & soft-ground etching on paper; Gift of Professor George Szekeres 2004

Pablo Picasso, Spain/France, 1881-1973, *Minotaur caressing a sleeping woman*, from the *Vollard Suite*, 1933, Boisgeloup, France, (printed 1939 by Roger Lacourière, Paris), drypoint on paper; Roy and Marjory Edwards Bequest Fund 2004

Pieter van der Heyden, Flanders, 1530-1576, after Pieter Bruegel the Elder, Flanders, c1525-1569, *Gluttony (Gula)*, from the series *The Seven Vices*, 1558, Antwerp, Flanders, engraving on paper; VBF Young Bequest Fund 2005

Pieter van der Heyden, Flanders, 1530-1576, after Pieter Bruegel the Elder, Flanders, c1525-1569, *Pride (Superbia)*, from the series *The Seven Vices*, 1558, Antwerp, Flanders, engraving on paper; VBF Young Bequest Fund 2005

EUROPEAN DECORATIVE ARTS

Barker Bros Ltd., Great Britain, est. 1876, *Pair of plates [floral sprays and butterflies]*, c1885, Staffordshire, porcelain, hand painted enamel gilding; MJM Carter AO Collection 2004

Chelsea Porcelain Works, Great Britain, 1745- 1769, *Bodkin case scent-bottle*, c1750-1754, Chelsea, porcelain, silver; The Walker Lowe Collection 2005

Chelsea Porcelain Works, Great Britain, 1745- 1769, *Cat seal*, c1755, Chelsea, porcelain, brass; The Walker Lowe Collection 2005

Chelsea Porcelain Works, Great Britain, 1745- 1769, *Children playing bonbonnière*, c1754, Chelsea, porcelain, gold; The Walker Lowe Collection 2005

Chelsea Porcelain Works, Great Britain, 1745- 1769, *Chinese cello player seal*, c1755, Chelsea, porcelain, gold; The Walker Lowe Collection 2005

Chelsea Porcelain Works, Great Britain, 1745- 1769, *Chinese lady with a parasol scent-bottle*, c1745-1754, Chelsea, porcelain, gold; The Walker Lowe Collection 2005

Chelsea Porcelain Works, Great Britain, 1745- 1769, *Parrot seal*, c1755, Chelsea, porcelain, gold; The Walker Lowe Collection 2005

Chelsea Porcelain Works, Great Britain, 1745- 1769, *Snuff box*, c1754, Chelsea, porcelain, gold; The Walker Lowe Collection 2005

Chelsea Porcelain Works, Great Britain, 1745- 1769, *Windmill seal*, c1755, Chelsea, porcelain, gold, pearl; The Walker Lowe Collection 2005

Coalport Porcelain Works, Great Britain, est. c1790s, *Plate [floral sprays with bird]*, c1820, Coalport, Shropshire, porcelain, hand painted enamel, gilding; MJM Carter AO Collection 2004

Attributed to Coalport Porcelain Works, Great Britain, est. c1790s, *Pair of ice pails*, c1820, Coalport, Shropshire, porcelain, hand-painted enamel, gilding, under-glaze blue; MJM Carter AO Collection 2005

Derby Porcelain Works, Great Britain, c1750- 1848, *Plate [floral sprays]*, c1813, Derby, porcelain, hand-painted enamel, gilding; MJM Carter AO Collection 2004

Doulton & Co, Great Britain, est. 1815, *Australian Federation beaker*, c1901, Burslem, Staffordshire, porcelain; Gift in memory of Mr Charles and Mrs Merle Stephens, Alice Springs, Northern Territory, 2005

Doulton & Co, Great Britain, est. 1815, Martha Rogers, Great Britain, working 1880s, Harriett Hibbut, Great Britain, working 1880s, Alice Eckenstein, Great Britain, working 1880s, *Pair of vases*, 1881, Lambeth, London; Gift of the Hon Justice Kemerli Murray AO through the Art Gallery of South Australia Foundation 2005

Christopher Dresser, Great Britain, 1834-1900, Minton, Great Britain, est. 1793, *Seau*, 1874, Stoke-on-Trent, bone china; MJM Carter AO Collection 2005

Christopher Dresser, Great Britain, 1834-1900, James Dixon and Sons, Great Britain, 1806-1976, *Toast rack*, designed c1880, Sheffield, Yorkshire, silver plate; Roy and Marjory Edwards Bequest Fund 2005

H F, working early 19th century, *Profile portrait of a man [miniature]*, 1816, England, glass paste; Bequest of Shirley Cameron Wilson 2003

Mappin Brothers, Great Britain, 1846-1902, Charles Mappin, London, working 1870s-80s, *Temple centrepiece*, 1884-85, Great Britain, silver, marble; Gift of the Hon. Justice Kemerli Murray AO through the Art Gallery of South Australia Foundation 2005

Meissen Porcelain Factory, Germany, est. 1710, after J J Kändler, Germany, 1706-1775, *The Tailor*, late 19th century, Meissen, porcelain, enamel colours, gilding; MJM Carter AO Collection 2004

Minton, Great Britain, est. 1793, Fred N. Sutton, Great Britain, working late 19th– early 20th century, *Garniture of a covered vase and two ewers*, 1905, Stoke-on-Trent, Staffordshire, porcelain, blue-ground, hand-painted figure panels, gilding; MJM Carter AO Collection 2004

Minton, Great Britain, est. 1793, *Vase with cover*, 1890, Stoke-on-Trent, Staffordshire, porcelain, blue-ground, enamel, gilding; MJM Carter AO Collection 2004

Minton, Great Britain, est. 1793, *Vase with foliage ring handles*, 1911, Stoke-on-Trent, Staffordshire, porcelain, turquoise ground, hand-painted panels, gilding; MJM Carter AO Collection 2004

Morris & Company, Great Britain, 1861-1940, William Morris, Great Britain, 1834-1896, *Rose and olive fire screen*, c1900, designed c1880, silk embroidery on cotton; Dr. Pirooska-Magdolna Ligeti Fund 2004

Morris & Company, Great Britain, 1861-1940, William Morris, London, 1834-1896, *Small Barr carpet*, c1890, Great Britain, hand-knotted wool pile; Gift of Philip Speakman 2005

Keith Murray, Great Britain, 1892-1981, Stevens & Williams Ltd, Great Britain, 1847-1967, *Vase [with vegetal decoration]*, c1938, Brierley Hill, Stourbridge, engraved glass; Dr Pirooska-Magdolna Ligeti Fund 2004

Josiah Spode, Great Britain, 1796-1833, *Barrel shape scent jar*, c1820, Stoke-on-Trent, Staffordshire, porcelain, enamel colours, gilding; MJM Carter AO Collection 2004

Josiah Wedgwood & Sons Ltd, Great Britain, est. 1759, *Teaset*, c1790, Staffordshire, tri-colour jasper; Gift of the Hon Justice Kemerli Murray AO through the Art Gallery of South Australia Foundation 2005

Worcester Porcelains, Great Britain, est. 1751, *Basket*, c1770-80, Worcester, porcelain, enamel colours, gilding; The Walker Lowe Collection 2005

Worcester Porcelains, Great Britain, est. 1751, *Basket*, c1770-80, Worcester, porcelain, enamel colours; The Walker Lowe Collection 2005

Worcester Porcelains, Great Britain, est. 1751, *Coffee cup & saucer [Chrysanthemum & flowering prunus]*, c1767, Worcester, porcelain, enamel colours, gilding; MJM Carter AO Collection 2004

Worcester Porcelains, Great Britain, est. 1751, Harry Davis, Worcester, 1885-1970, *Covered vase with sheep scene*, 1906, Great Britain, porcelain, hand-painted enamel, gilding; MJM Carter AO Collection 2004

Worcester Porcelains, Great Britain, est. 1751, Barr, Flight & Barr, Worcester, 1807-1813, *Tea cup, saucer & coffee cup*, c1810, Great Britain, porcelain, enamel colours, gilding; MJM Carter AO Collection 2004

Worcester Porcelains, Great Britain, est. 1751, *Tea bowl & saucer [Mansfield pattern]*, c1770, Worcester, porcelain, underglaze blue with clear overglaze; MJM Carter AO Collection 2004

Worcester Porcelains, Great Britain, est. 1751, Flight, Barr & Barr, Worcester, 1813-1840, *Tea cup, saucer & coffee cup [chinoiserie decoration]*, c1825, Great Britain, porcelain, enamel colours, gilding; MJM Carter AO Collection 2004

AMERICAN PHOTOGRAPHS

Diane Arbus, United States, 1923-1971, *Lady bartender at home with a souvenir dog*, 1964 New Orleans (printed after 1971 by Neil Selkirk, New York), gelatin-silver photograph; Roy and Marjory Edwards Bequest Fund 2005

INTERNATIONAL PRINTS

William Kentridge, South Africa, born 1955, *Untitled*, plate 1 from the suite *Zeno II*, 2003, Johannesburg (printed by Randy Heminghaus, New York), photogravure, drypoint on paper; South Australian Government Grant 2004

William Kentridge, South Africa, born 1955, *Untitled*, plate 2 from the suite *Zeno II*, 2003, Johannesburg (printed by Randy Heminghaus, New York), photogravure, drypoint on paper; South Australian Government Grant 2004

William Kentridge, South Africa, born 1955, *Untitled*, plate 3 from the suite *Zeno II*, 2003, Johannesburg (printed by Randy Heminghaus, New York), photogravure, drypoint on paper; South Australian Government Grant 2004

William Kentridge, South Africa, born 1955, *Untitled*, plate 4 from the suite *Zeno II*, 2003, Johannesburg (printed by Randy Heminghaus, New York), photogravure, drypoint on paper; South Australian Government Grant 2004

William Kentridge, South Africa, born 1955, *Untitled*, plate 5 from the suite *Zeno II*, 2003, Johannesburg (printed by Randy Heminghaus, New York), photogravure, drypoint on paper; South Australian Government Grant 2004

William Kentridge, South Africa, born 1955, *Untitled*, plate 6 from the suite *Zeno II*, 2003, Johannesburg (printed by Randy Heminghaus, New York), photogravure, drypoint on paper; South Australian Government Grant 2004

William Kentridge, South Africa, born 1955, *Untitled*, plate 7 from the suite *Zeno II*, 2003, Johannesburg (printed by Randy Heminghaus, New York), photogravure, drypoint on paper; South Australian Government Grant 2004

ASIAN PAINTINGS

Japan, Edo period 1615-1868, *Dragon and Tiger*, c1850, black ink and paper; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2005

ASIAN SCULPTURES

Sesean District, South Sulawesi, Indonesia, *Tau-tau portrait sculpture of a man*, 1979, jackfruit wood with inlaid bone, factory and hand spun cotton with commercial and natural dyes; Gift of Michael Abbott QC, Louise LeCornu, Pam McKee, Lady Porter, Sue Tweddell through the Art Gallery of South Australia Foundation Collectors' Club 2004

West Toraja Regency, South Sulawesi, Indonesia, *Tau-tau portrait sculpture of a woman*, 1984, jackfruit wood with inlaid bone and traces of human hair, factory and handspun cotton with commercial and natural dyes; Gift of Michael Abbott QC, Louise LeCornu, Pam McKee, Lady Porter, Sue Tweddell through the Art Gallery of South Australia Foundation Collectors' Club 2004

India, *Temple Guardian*, c1835, hardwood; Gift of Dr. Edward Tweddell assisted by Michael Abbott QC, Michael Hayes, Anne Kidman & David McKee, through the Art Gallery of South Australia Foundation 2004.

Madhya Pradesh, India, Medieval Period 8th-13th century, *Agni, God of Fire*, 12th century, sand-stone; Gift of Mr Michael Abbott QC through the Art Gallery of South Australia Foundation 2005

ASIAN CERAMICS

China, Qing dynasty (1644-1911), *Pair of plates with foliated rims*, 19th century (?), porcelain, blue oxide underglaze; MJM Carter AO Collection 2004

China, Qing dynasty (1644-1911), *Pair of large dishes with scalloped rim*, 18th -19th century, porcelain, blue oxide underglaze; MJM Carter AO Collection 2004

China, Qing dynasty (1644-1911), *Mug*, mid 18th century, porcelain, blue oxide underglaze and enamel glazes; MJM Carter AO Collection 2004

China, Ming Dynasty (1368-1644), *Kendi in the shape of a rooster*, late 16th - early 17th century, porcelain, blue underglaze; MJM Carter AO Collection 2004

China, Ming Dynasty (1368-1644), *Bowl with raised foot on wooden stand*, c1500, stoneware, chun glaze, wood; MJM Carter AO Collection 2004

China, Ming Dynasty (1368-1644), *Ewer with overhead handle*, late Ming Dynasty, blue and white glaze; Elizabeth and Tom Hunter Fund 2005

China, Ming Dynasty (1368-1644), *Bowl*, blue and white glaze; Gift of Bill and Caroline Taylor 2005

China, Late Ming Dynasty (1368-1644), *Large dish*, enamel glaze; Gift of Bill and Caroline Taylor 2005

China, Qing dynasty (1644-1911), *Small plate*, late 19th century, blue and white glaze; Gift of Bill and Caroline Taylor 2005

China, Ming Dynasty (1368-1644), *Small cup*, China, blue and white glaze; Gift of Bill and Caroline Taylor 2005

China, Ming Dynasty (1368-1644), *Bowl*, China, blue and white glaze; Gift of Bill and Caroline Taylor 2005

China, Ming Dynasty (1368-1644), *Bowl*, blue and white glaze; Gift of Bill and Caroline Taylor 2005

Japan, Meiji Period (1868-1912), *Large vase*, late 19th - early 20th century, porcelain, enamel and gold; MJM Carter AO Collection 2004

Japan, Edo period (1615-1868), *Plate*, 18th century, enamel and blue underglaze; Gift of Bill and Caroline Taylor 2005

Japan, Edo period (1615-1868), *Large plate*, 17th century, celadon glaze; Gift of Bill and Caroline Taylor 2005

Japan, Edo period (1615-1868), *Celadon plate*, 17th century, celadon glaze; Gift of Bill and Caroline Taylor 2005

Japan, Edo period (1615-1868), *Kendi*, 17th-18th century, blue and white glaze; Gift of Bill and Caroline Taylor 2005

Jingdezhen, China, Qing dynasty (1644-1911), *Large vase with lid*, 19th century, porcelain, blue underglaze; MJM Carter AO Collection 2004

Jingdezhen, China, Qing dynasty (1644-1911), *Large plate*, 19th century, porcelain, blue underglaze; MJM Carter AO Collection 2004

Jingdezhen, China, Qing dynasty (1644-1911), *Large dish*, 19th century, porcelain, blue oxide underglaze; MJM Carter AO Collection 2004

ASIAN TEXTILES

North Central Timor, East Nusa Tenggara province, Indonesia, *Tube skirt or shroud*, c 1995, ikat and buna embroidery weave, natural and synthetic dyes, hand spun and factory cotton; Gift of Dick Richards 2005

Biboki, North Central Timor, Nusa Tenggara Province, Indonesia, *Scarf*, warp ikat, natural and synthetic dyes, hand spun and factory cotton; Gift of Dick Richards 2005

Ana Hamu, Umbu Tunggu Kaburu, Hau Rimu: Rende, East Sumba, Indonesia, *Lau Pahudu Hada woman's tube skirt*, 2002, warp ikat with natural dyes, handspun thread & beads; South Australian Government Grant 2004

Agus Ismoyo, Nia Fliam, Indonesia, Utopia Batik Artists, Alice Springs/Yogyakarta, Australia, *Wayang Cahaya*, 1998, hand & cap batik on silk; South Australian Government Grant 2004

Keke Hendrike, Luniup, North Central Timor, Nusa Tenggara Timur, Indonesia, active c2000, *Beti Naek man's wrap cloth*, warp ikat with natural dyes & handspun thread; South Australian Government Grant 2004

Leu Luisa, Saniup, North Central Timor, Nusa Tenggara Timur, Indonesia, active c2000, *Tais Hae Ma'buna woman's tube skirt*, warp ikat & supplementary warp wrap patterning with natural dyes in hand spun silk & cotton thread, metal bell; South Australian Government Grant 2004

Malaysia, *Ceremonial skirt cloth*, c1900, weft ikat and songket, silk and gold metallic thread, natural dyes; Gift of Dick Richards 2005

Monika, Kalumpang, South Sulawesi, Indonesia, active c2000, *Sekomandi Ritual Cloth Hanging*, 1999, warp ikat with natural dyes & commercial thread; South Australian Government Grant 2004

ASIAN ART - OTHER

Hogyoku, Japan, Meiji Period 1868-1912, *Decorated Emu egg*, late 19th century, gold, silver, black, hiramaki-e and takamaki-e, mother-of-pearl; Ellen Christensen Bequest Fund 2004

East Java, Indonesia, Singosari period (122-1292), *Makara waterspout fragment*, sandstone; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2005

Japan, Late Edo-Meiji period, *Kneeling man with mouse on back*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Kneeling woman*, 19th century, ceramic?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Laughing Chinese sage - Hotei*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Lion standing on triangular base*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man at desk*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man balanced on ? with rope in right hand*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man bathing?*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man fanning brazier*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man - head resting on hands*, 19th century, wood?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man holding bag*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man holding basket with small boy*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man holding bottle*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man holding pipe (right hand) and bag (left hand)*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man hugging tree*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man in boat?*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man in hat, hands on knees*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man placing utensil in mouth*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man riding horse - three men below*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man rowing boat*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man seated weaving basket*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man sipping from bowl with double gourd*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man standing with knee on bale*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with empty box*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, *Man with fan - painting inscription*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with fishing net*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with mask and child*, 19th century, ivory & red?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with monkey and dog*, 19th century, ivory with jade insert; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with monkey on right shoulder*, 19th century, ivory with wooden base; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with monkey on shoulders*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with scroll at feet and three rats*, 19th century, ivory?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with two boys playing*, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Man with two children (girl on back, boy at feet)*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Mask*, 19th century, ivory; MJM Carter AO Collection 2004

- Japan, Late Edo-Meiji period, *Masked lion dancer with three figure*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Monkey with two small monkeys*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Mouse on corn cob*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Mushroom*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Narrator accompanying self on samisen*, 19th century, ivory & metal insert?; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Old man with stick in left hand, bag in right hand*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *One man, two boys and dragon (one boy holding biwa/other boy holding Buddhist rosary)*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Puppy seated on upturned roof tile?*, 19th century, wood; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Rat on abalone shell*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Rat on bean pod?*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Rat on bird wing feather fan*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Reclining man with faggots*, 19th century, ivory?; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Sage with sack*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seal with mythical creature*, 19th century, wood with lacquer; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated Badger*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated boy pointing to right eye with right hand, holding mask behind back with left hand*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated boy with drum*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated Chinese general (sword behind back)*, 19th century, wood with jade? inlay; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated man asleep with head on barrel*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated man with child and four turtles*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated man with children*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated man with large fish*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated man with left hand raised, two smaller boys behind him and creature*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated monk*, 19th century, wood with ivory inlay; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seated monk*, 19th century, wood & ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Seven children beneath dragon-lion masked dancer*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Slipper with two goblins*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Squash*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Standing figure with frog behind head*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Standing fisherman with cormorant*, 19th century, ivory?; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Standing man, monkey on left shoulder*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Standing man with basket of vegetables on right shoulder*, 19th century, ivory?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Standing man with frog on head*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Standing monkey general*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Tavern scene*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Three boys tying eagle*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Three children around screen, one wearing mask*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Thunder god*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Tiger*, 19th century, wood & ivory inlay; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toad with inlaid eyes*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle - figure & child scene (obverse)/ back view of traveller with pine branch (reverse)*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle: figure of warrior (obverse)/ ghost with maple leaves (reverse)*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle - view of Fuji*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle with man's face*, 19th century, ivory & inlaid materials; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle (with metal centre) - dragon*, 19th century, ivory & silver?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle (with metal centre) - man with two figures*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle with peacock ? and foliage*, 19th century, ivory & gold?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle with radish, tea kettle, foliage (millet) and inscription*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Toggle with tiger and dragon*, 19th century, wood & silver; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Seal with landscape & inscription*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Morning glory*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Two badgers? playing*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Two children with monkey*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Unidentified object: handle*, 19th century, lead/ metal; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Walking man with kyogen mask*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Walnut - carved with figure, dragon*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Walnut?; woman crouching, carved on obverse*, 19th century, wood ? & ivory?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Water goblin beneath lotus leaf with frog*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Wolf*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Woman playing biwa*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, 1868-1912, *Aubergine*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Bird cage*, 19th century, wood; MJM Carter AO Collection 2004

- Japan, Late Edo-Meiji period *Boar and three boys*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Boat with Chinese God of longevity and two children*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Bodhidharma*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Bodhidharma*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Bodhidharma*, 19th century, wood-ivory & jade?; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Bodhidharma*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, *Mushroom*, 19th century, Japan, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Boy seated (legs folded) pointed to left eye, right hand behind back holding mask*, 19th century, wood with ivory inlay; MJM Carter AO Collection 2004
- Japan, *Buddhist sage*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Buddhist sage with basket of children*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Buddhist sage with child on his right shoulder*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Buddhist sage with sack on shoulders?*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Cat seated on broom*, 19th century, wood; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Child with drum*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Child with fan in left hand*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese coins*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese dragon crouching on small box*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese God of longevity with mushrooms and deer*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese lion*, 19th century, wood; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese-lion performing 'hand stand'*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese-lion standing on all four legs*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese lion with ball*, 19th century, wood; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese lion with balls in mouth*, 19th century, ceramic; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese poet*, 19th century, wood; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese sage*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Chinese sage (Han Shan)*, 19th century, wood; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Cicada*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Crouching goblin with broom*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Daoist*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Deer with seal on base*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Demon with vajra beneath umbrella (lightening god?)*, 19th century, ivory; MJM Carter AO Collection 2004
- Japan, Late Edo-Meiji period, *Dragon*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Eagle with monkey*, 19th century, ivory?; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Eight Chinese children with screen*, 19th century, ivory with inlaid materials; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Engraved wave pattern with flying goose*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Figure holding child in left arm, sword in right*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Five figures in a circle playing musical instruments - three wearing masks*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Food vendor*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Four wooden bases and one fragment*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Frog and eggplant*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Girl with cage*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Goblin riding toad*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Gourd with rat*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Inro cardholder: snake and frogs*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Inro, depicting foliage, with ivory toggle, depicting pine tree, plum and bamboo and metal netsuke*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Inro - metal imitating reptile skin, with netsuke of Chinese god of longevity*, 19th century, wood; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Inro - tiger with bamboo, ivory netsuke - deer antler*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Inro - with Chinese sage beneath willow tree - small netsuke depicting bird and blossoms*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Inro - with horse netsuke - continuous landscape scene*, 19th century, ivory; MJM Carter AO Collection

Japan, Late Edo-Meiji period, *Inro with netsuke (two frogs): obverse - two farmers with eagle attacking crane and Mount Fuji in background; reverse - eel fisherman*, 19th century, wood, ivory & various; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Ivory ball (10 inner balls?)*, 19th century, ivory; MJM Carter AO Collection 2004

Japan, Late Edo-Meiji period, *Ivory ball depicting creature and foliage*, 19th century, ivory; MJM Carter AO Collection 2004

Lucknow, India, Moghul Oudh Dynasty (1722-856), *Two presentation knives with scabbards*, late 18th-early 19th century, red and green glass, gold & silver gilt, steel; Ellen Christensen Bequest Fund 2004

ARCHIVAL

Mary Baker, Australia, born 1922, *Linocut block [for handkerchief sachet]*, c1953, Sydney, linoleum; Gift of Mary Baker 2004

Mary Baker, Australia, born 1922, *Linocut block [for repeat pattern fabric]*, c1953, Sydney, masonite, steel; Gift of Mary Baker 2004

South Australia, *Untitled [George Hamilton testimonial casket]*, c1881, Adelaide, gelatin-silver photograph on card; Gift of Mrs WM Harris 2004

APPENDIX G

INWARD LOANS

During the year 104 works were borrowed for 5 exhibitions and 3 for collection display.

INWARD LOANS TO THE COLLECTION

Private Collection, Unknown Japanese, *Haniwa* (sculpture)

Private Collection, Julia Robinson, *Red Riding Hood, her grandmother and the wolf*; Julia Robinson, "Wolfred"

INWARD LOANS TO EXHIBITIONS

For the exhibition *Eric Thake, Carrick Hill*, 4 August 2004 to 26 September 2004:

Private Collection, Eric Thake, *The Chinese shop, Little Bourke Street (Wing Hing Loongs)*

Private Collection, Eric Thake, *Sloth bear*

Private Collection, Eric Thake, *The bathers; Crucifixion; Fish and chips café in Lonsdale Street; Bass and Flinders; Ladies... About Turn; Preening swan; Preening swan; Bernard Smith; Alberto's elephants and Newcastle's pokies...; Airlines resume; John Batman's House, Parramatta NSW; Wattle & Daub*

Private Collection, Eric Thake, *Airscrews; Antiquity disarmed; Sleeping hippopotamus; Design for 2 ½ d Australian postage stamp; We've been chosen to represent our country at the Olympic...; The black bunyip; Returned empty; Still life on the lease; Cold iron; The coffin life-buoy (Moby Dick); Koepang Bajous; Epstein, Einstein? I can never remember!; Sunshine and rain, Lygon Street; Figure in a rocky landscape; A word from our sponsor; Hippobottomi; Roadside bunyip; Heels and heeler, Charleville; Nuns on the Geelong Road; John, where's all your 30,000...; She's a beautiful pig; Mr Thake, Dr So and so; She's late today; The wrong horse; The rock and the flies; Desiderata or that hollow log at Alice Springs*

For *Australians in Hollywood*, Art Gallery of South Australia, 11 November 2004 to 6 February 2005:

Private Collection, J P McGowan, [copy-print photograph]; JP McGowan, [copy-print photograph]

For the exhibition *Wagner's Ring: An Artistic Vision* exhibition, Art Gallery of South Australia, 13 November 2004 to 30 January 2005:

Private Collection, Professor Max Bruckner, *The Rhinegold, nrb 3: The rainbow*; Professor Max Bruckner, *The Valkyries, nrb. 1: Hunding's hut*; Professor Max Bruckner, *Siegfried, nrb 3: a wild pass...*; Professor Max Bruckner, *Twilight of the Gods, nrb 1...*; Professor Carl Emil, *Loge, god of Fire. Ring Bayreuth 1876*; Carl Emil Dopler, *Siegfried, Ring Bayreuth 1876*; Joseph Albert, *Wagner portrait, original lithograph...*; A. Darjou, *Le Charivari (cartoon)*; Hugo Braune, *The Rhinegold - The Rhine daughters...*; Hugo Braune, *The Rhinegold - The giants Fasolt and Fafner*; Hugo Braune, *The Rhinegold - Wotan and Loge in Nibelheim*; Hugo Braune, *The gods take the rainbow bridge to reach Walhalla*; Hugo Braune, *The Valkyries - Brunnhilde, Wotan's favourite daughter*; Hugo Braune, *The Valkyries - The fight between Hunding and Siegmund*; Hugo Braune, *The Valkyries - Wotan rides in pursuit of Brunnhilde*; Hugo Braune, *The Valkyries - Brunnhilde begs Wotan to save her...*; Hugo Braune, *Siegfried and Mime in the forge*; Hugo Braune, *Siegfried succeeds in re-forging Notung, the sword*; Hugo Braune, *Siegfried - Wotan: Alberich what are you doing...*; Hugo Braune, *Siegfried sees Brunnhilde lying on top of a rock*; Hugo Braune, *Twilight of the Gods - Siegfried, disguised as Gunther*; Hugo Braune, *Twilight of the Gods-Alberich comes to visit his son...*; Hugo Braune, *Twilight of the Gods - Brunnhilde rides Grane*; Hugo Braune, *Twilight of the Gods-Valhalla burns with all the Gods*; Richard Wagner's last portrait; Porcelain bust of Richard Wagner; Programme: French National Academy of Music and dance.; Wagner's Music drama of the Ring with wood Engravings; Richard Wagner's Heldengestalten Richard by Angerer and Goschl; Richard Wagner's Frauengestalten; Bayreuther Festblatter in Wort and bild.; A series of four silver medals... by Thomas Weczerek; Hermann Hendrich, *Der Ring des Nibelungen...*; La Caricature, Richard Wagner's music.... by A Robida; Le Theatre, Miss Agnes Borgo as Brunnhilde in the Valkyrie...; Le Rire, Loud tempests: Concerts at the Chatelet Theatre by C Leandre; La Vie Parisienne, Sigurd at the Paris Opera; Cautin and Berger, Le Theatre; Comedia illustre by Gill and Cham; Wotan, costume design for the Chatelet Ring 1994, Patrice Cauchetier; Erda and the three norns, costume designs, Patrice Cauchetie

The State Opera of South Australia, Adelaide, SA:
Costume design: The Ring, Adelaide 2004; Costume design: The Ring, Adelaide 2004;
Costume design: The Ring, Adelaide 2004; Costume design: The Ring, Adelaide 2004; Costume design: The Ring, Adelaide 2004;
Costume design: The Ring, Adelaide 2004;
Scale model of set design: The Ring, Adelaide 2004;
Scale model of set design: The Ring, Adelaide 2004

For MORRIS & Co tour, Powerhouse Museum, Sydney, 2 September 2005 to 6 November 2005; Museum of Victoria, Melbourne, 25 November 2005 to 12 February 2006:

Private Collection, Morris & Company, London,
Brer Rabbit [length of fabric];
Tudor rose cushion; Cushion

Private Collection, Morris & Company, Adelaide
[two panels from a screen, framed]; Table cover;
Orchard/Fruit Garden portiere

Carrick Hill, Springfield, SA: Morris & Company,
Three-fold screen: Pomegranate, Vine, Apple tree

State Library of South Australia, SA: *The works of Geoffrey Chaucer now newly printed*

Private Collection: William Morris; Chiswick Press,
The Roots of the Mountain (book); Morris & Company, *Carpet*

For *Visions of Adelaide: 1836-1886*, Art Gallery of South Australia, 28 October 2005 to 5 February 2006:

Private Collection, John Fry, *Adelaide Rowing Club*, c1882

Private Collection, ST Gill, *Hindley Street, Adelaide*, 1849

Private Collection, John Musgrave, *Victoria Theatre, Adelaide*

APPENDIX H

OUTWARD LOANS

LOANS FROM THE COLLECTION

During the year 170 works were lent to 26 exhibitions, 5 of which were major national touring exhibitions and 1 of which was a major international exhibition.

LOANS TO EXHIBITIONS

Adelaide, Carrick Hill, Eric Thake exhibition, Carrick Hill, 4 August 2004 to 26 September 2004:

Eric Thake, *The bathers*
Eric Thake, *Crucifixion*
Eric Thake, *Fish and chips café in Lonsdale Street*
Eric Thake, *Bass and Flinders*
Eric Thake, *Preening swan*
Eric Thake, *Preening swan*
Eric Thake, *Bernard Smith*
Eric Thake, *Alberto's elephants and Newcastle's pokies...*
Eric Thake, *Airlines resume*
Eric Thake, *John Batman's House, Parramatta NSW*
Eric Thake, *Wattle & Daub*
Eric Thake, *Sloth bear*
Eric Thake, *Airscrews*
Eric Thake, *Antiquity disarmed*
Eric Thake, *Sleeping hippopotamus*
Eric Thake, *We've been chosen to represent our country at the Olympic..*
Eric Thake, *The black bunyip*
Eric Thake, *Returned empty*
Eric Thake, *Still life on the lease*
Eric Thake, *Cold iron*
Eric Thake, *The coffin life-buoy (Moby Dick)*
Eric Thake, *Koepang Bajous*
Eric Thake, *Epstein, Einstein? I can never remember!*
Eric Thake, *Sunshine and rain, Lygon Street*
Eric Thake, *Figure in a rocky landscape*
Eric Thake, *A word from our sponsor*
Eric Thake, *Hippobottomi*
Eric Thake, *Roadside bunyip*
Eric Thake, *Heels and heeler, Charleville*
Eric Thake, *Nuns on the Geelong Road*
Eric Thake, *John, where's all your 30,000...*
Eric Thake, *She's a beautiful pig*
Eric Thake, *Mr Thake, Dr So and so*
Eric Thake, *She's late today*
Eric Thake, *The wrong horse*
Eric Thake, *The rock and the flies*
Eric Thake, *Desiderata or that hollow log at Alice Springs*
Eric Thake, *Chinese shop, Little Bourke Street (Wing Hing Loongs)*
Eric Thake, *Golden wedding*

Eric Thake, *The habitat of the dodo*
Eric Thake, *The inhabitants of this country*
Eric Thake, *"She's warm alright!"*
Eric Thake, *An opera house in every home*
Eric Thake, *The Banner with a Strange Device*
Eric Thake, *Kate and Oscar*
Eric Thake, *Linocut block for 'Desiderata' or 'That Hollow Log....'*
Eric Thake, *The plume hunter*
Eric Thake, *Roadside crucifix*
Eric Thake, *Bird bride*
Eric Thake, *Woman of the world*
Eric Thake, *Howard Hughes dies! – Beer war hots up!*
Eric Thake, *Lion monkey*
Eric Thake, *Latin-American jive*
Eric Thake, *Bookplate: George Godwin*
Eric Thake, *Revolving beacon, Alice Springs*
Eric Thake, *Anthill women*
Eric Thake, *Bookplate: John Gartner*
Eric Thake, *Bookplate: Eric Johnston*
Eric Thake, *Bookplate: Jean Daley*
Eric Thake, *Bookplate: H.B. Muir*
Eric Thake, *New Guinea Profile – Korossa, Lugger Boy, Port Moresby*
Eric Thake, *Bookplate: Alexander Robert Turnbull*
Eric Thake, *Bird watching*
Eric Thake, *Bookplate: Eric Thake*
Eric Thake, *"What a cow!"*
Eric Thake, *"Ho Joe!"*
Eric Thake, *Guide lecture*
Eric Thake, *Gallery Director or "This way to Pharlap"*
Eric Thake, *Bookplate: P. Neville Barnett*

Adelaide, South Australian Museum, *The Policeman's Eye. Paul Foelsche's frontier photography* exhibition, National Archives of Australia, 17 November 2004 to 6 February 2005; South Australian Museum, 19 February 2005 to 17 April 2005; Western Australian Museum, 15 July 2005 to 30 September 2005; Museum & Art Gallery of the Northern Territory, 1 November 2005 to 14 February 2006:

Paul Foelsche, *family album*
Unknown, *Wooden box*
Unknown, *3 paper sleeves*

Adelaide, Carrick Hill, Hans Heysen: *The Watercolours* exhibition, Carrick Hill, 27 October 2004 to 26 January 2005:

Hans Heysen, *The wet road*, 1894
Hans Heysen, *Rocks and Gumtree*, 1897
Hans Heysen, *Hillside*, 1898
Hans Heysen, *Adelaide Railway Station*, 1906
Hans Heysen, *Gums under mist*, 1917
Hans Heysen, *The Toilers*, 1920
Hans Heysen, *Ploughing the field*, 1920
Hans Heysen, *Bronzewings and saplings*, 1921
Hans Heysen, *The Land of the Oratunga*, 1932
Hans Heysen, *The Yappalas, Flinders Ranges*, 1932
Hans Heysen, *Summer, Ambleside*, 1938
Hans Heysen, *A Summer afternoon*, 1942
Hans Heysen, *The Two white gums, Ambleside*, 1944
Hans Heysen, *Hills of Rapid Bay*, 1957

Adelaide, South Australian Museum, *Instep with Time* exhibition, South Australian Museum, 3 November 2004 to 23 November 2004:

Baby boys walking boots
Ladies espadellets
Art Deco, ladies shoes with strap
Worth, Paris and London, *Court presentation gown*
Greg Leong, *Shoes for bound feet III*
Greg Leong, *Shoes for bound feet II*
Greg Leong, *Shoes for bound feet I*
Charles Jourdan, *Evening shoes*
Henry Gare, *Ladies suede button boots*
Joseph Box, *Ladies Edwardian boots*
Babies Christening shoes
Ladies wedding shoes
Evening dress (shoes)

Adelaide, Carrick Hill, *French Festival*, Carrick Hill, 20 November 2004 to 21 November 2004:

Pierre Auguste Renoir, *Coco*, c1905

Adelaide, Royal South Australian Society of Arts, *Mervyn Smith Exhibition*, Royal South Australian Society of Arts, 28 November 2004 to 12 December 2004:

Mervyn Smith, *Sydney Cove*, 1981
Mervyn Smith, *Easter*, c1958
Mervyn Smith, *Dockyards*, 1964
Mervyn Smith, *The Sydney Opera House*, 1965

Adelaide, South Australian Museum, *The Policeman's Eye. Paul Foelsche's frontier photography* exhibition, South Australian Museum, 19 February 2005 to 17 April 2005; Western Australian Museum, 15 July 2005 to 30 September 2005; Museum and Art Gallery of Northern Territory, 26 November 2005 to 5 February 2006:

Paul Foelsche, *Deans (No.1 tin mining) camp near Burrunda*

Paul Foelsche, *View in Table-land 20 miles N.E. from Katherine...*

Paul Foelsche, *Boabab tree, Gregory's expedition camp...*

Paul Foelsche, *Fort Hill from Jame's (Stokes Hill)*

Paul Foelsche, *[Portrait of assembled children in costume]*

Adelaide, South Australian Maritime Museum, *Wrecked! Tragedy and the Southern Seas* exhibition, South Australian Maritime Museum, 24 March 2005 to 2 September 2005.

Charles Hill, *Wreck of the Admella, 1859*

Adelaide, South Australian Museum, *Maralinga* exhibition, Australian Aboriginal Cultures Gallery, South Australian Museum, 8 April 2005 to 30 May 2005.

Jonathan Kumintjara Brown, *Poison country*

Jeffrey Queama, Hilda Moodoo, *Untitled 1*

Jeffrey Queama, Hilda Moodoo, *Untitled 11*

Bathurst, Bathurst Regional Art Gallery, *Jean Bellette Retrospective*, Bathurst Regional Art Gallery, 10 December 2004 to 5 March 2005; S.H. Ervin Gallery, 12 March 2005 to 24 April 2005; University Art Museum, University of Queensland, 6 May 2005 to 12 June 2005; Mornington Peninsula Regional Gallery, 12 July 2005 to 28 August 2005; Drill Hall Gallery, Australian National University, 3 November 2005 to 18 December 2005:

Jean Bellette, *The Poet and Claudia*, c1950

Jean Bellette, *Oedipus*, 1945

Brisbane, Queensland Art Gallery, *Fiona Hall: A Retrospective* exhibition, Queensland Art Gallery, 19 March 2005 to 5 June 2005; Art Gallery of South Australia, 8 July 2005 to 11 September 2005.

Fiona Hall, *Inferno, canto XIII: The Forest of the Suicides*

Fiona Hall, *Cell culture*

Fiona Hall, *Occupied Territory*

Bundoora, Victoria, Bundoora Homestead Art Centre, *Premier Pottery Preston* exhibition, Bundoora Homestead Art Centre, 3 February 2005 to 27 March 2005; Ballarat Fine Art Gallery, 6 April 2005 to 5 May 2005; Geelong Art Gallery, 30 June 2005 to 28 August 2005; The Exhibitions Gallery, Wangaratta, Vic, 9 December 2005 to 15 January 2006:

Margaret Kerr, *Vase*

Canberra, National Gallery of Australia, ACT, *Malangi Retrospective* exhibition, National Gallery of Australia, 31 July 2004 to 5 December 2004:

Dr David Malangi, *Bustard*

Dr David Malangi, *At the Yatahalarra waterhole*

Dr David Malangi *Burala / Djalambu [Hollow log coffin and diverducks]*

Canberra, National Gallery of Australia, *Grace Cossington Smith* exhibition, National Gallery of Australia, 4 March 2005 to 13 June 2005; Art Gallery of South Australia, 29 July 2005 to 10 October 2005; Art Gallery of New South Wales, 29 October 2005 to 15 January 2006; Queensland Art Gallery, 11 February 2006 to 30 April 2006.

Grace Cossington Smith, *Landscape at Pentecost*

Grace Cossington Smith, *Poinsettias...*

Grace Cossington Smith, *The artist's sister* (NGA & AGSA only)

Grace Cossington Smith, *Still life with banksia* (NGA & AGSA only)

Grace Cossington Smith, *Bridge Pillar* (NGA & AGSA only)

Canberra, National Portrait Gallery, Parkes, *The World of Thea Proctor* exhibition, National Portrait Gallery, 8 April 2005 to 19 June 2005.

Thea Proctor, *Portrait of Mary Baker*

George W. Lambert, *The bathers*

Thea Proctor, *Adrian Feint*

Castlemaine, Castlemaine Art Gallery, *Venezia Australis Australian Artists in Venice* exhibition, Castlemaine Art Gallery, 2 April 2005 to 1 May 2005; Mornington Peninsula Regional Gallery, 17 May 2005 to 3 July 2005; Carrick Hill, 3 August 2005 to 18 September 2005; Geelong Art Gallery, 1 October 2005 to 20 November 2005:

d' Auvergne Boxall, *St. Marks, Venice*

Arthur Streeton, *Santa Maria della Salute, Venice*

Arthur Streeton, *S. Maria Della Salute, Venice, with Gondolas*

John Eldershaw, *Nocturne, Venice*

John Charles Goodchild, *Fish market, Venice 1959*

Dora Meeson, *Titian's Palace on the Grand Canal*

Hans Heysen, *Venice, Doges palace, Grand Canal, gondoliers...*

Arthur Streeton, *Canal Scene with Bridges, Venice*

Arthur Streeton, *The Grand Canal*

Christchurch, New Zealand, Christchurch Art Gallery Te Puna O Waiwhetu, *Simplicity & Splendour: The Canterbury Arts & Crafts*

***Movement from 1882*, Christchurch Art Gallery, 19 November 2004 to 27 February 2005:**

William Reynolds-Stephen, *Youth or Happy...*, 1896

R Li.B.Rathbone, & Alfred Huges, *Candlestick*, 1896

Guild of Handicraft, White & Baily, *Chalice and paten*, 1903/4

Josef A Hodel, *Card tray*

Arthur Gaskin, *Altar cross*, 1905

Richard Garbe, *Casket*, 1905

Alexander Fisher, *Casket*, c1906

Clayton, Vic. Monash University Gallery, *Arts Projects / Store 5 / 1st Floor* exhibition, Monash University Gallery, 22 June 2005 to 27 August 2005:

John Nixon, Imants Tillers, *Honour and Glory*, 1982

Melbourne, National Gallery of Victoria, International, *The Frieze of Life - Edvard Munch: Known and Unknown Places* exhibition, National Gallery of Victoria, International, 13 October 2004 to 12 January 2005:

Edvard Munch, *Self-portrait*

Edvard Munch, *Mourning visit*

Melbourne, National Gallery of Victoria, Ian Potter Centre, *James Gleeson: A Retrospective* exhibition, Ian Potter Centre, NGV, 29 October 2004 to 27 February 2005:

James Gleeson, *Oedipus and the Sphinx*

Mornington, Mornington Peninsula Regional Gallery, *Emma Minnie Boyd* exhibition, Mornington Peninsula Regional Gallery, 26 October 2004 to 5 December 2004:

Emma Minnie Boyd, *The Letter*, 1989

Sydney, Art Gallery of New South Wales, *Crossing Country: the alchemy of western Arnhem Land* art exhibition, Art Gallery of New South Wales, 25 September 2004 to 12 December 2004:

Unknown, *Mimi spirits*, 1948

Unknown, *Garkin*, 1948

Bardayal Nadjamerrek, *Dead man*, c1968

Jimmy Njiminjuma, *Male figure*, 1994

Jimmy Njiminjuma, *Mimi spirit at Dilebang*, c1994

Jimmy Njiminjuma, *Skeletal figure*, 1994

Jimmy Njiminjuma, *Female figure*, 1994

Jimmy Njiminjuma, *Mermaid*, 1999

Sydney, Museum of Contemporary Art, *Rosemary Laing Exhibition*, Museum of Contemporary Art, 23 March 2005 to 29 May 2005:

Rosemary Laing, *bulletproofglass #3*
Sydney, Powerhouse Museum, *Pathways to paradise: Oriental rugs from Australian collections* exhibition, Powerhouse Museum, 18 August 2004 to 10 October 2004:

The Yakob 'Polonaise' carpet, c1625-30

Townsville, Qld, Perc Tucker Regional Gallery, *Batik and Kris. Duality of the Javanese cosmos* exhibition, Perc Tucker Regional Gallery, 10 September 2004 to 7 November 2004:

Skirt cloth, kain sarong, tambal... , North Java, c1900
Banner (Image of Kuei-Sing), Semarang, Java, c1900
Unknown, Breast cloth, kemben, c1910
Cloth wrap, kain panjang, Cirebon, Java, 20thC
Breast cloth, kemben, Cenral Java, 20thC

Darwin, Museum and Art Gallery of the Northern Territory, 20th Telstra National Aboriginal & Torres Strait Islanders Art Award Exhibition, Tandanya National Aboriginal Cultural Institute, 21 August 2004 to 7 November 2004; RMIT Gallery, 31 December 2004 to 26 February 2005; Cairns Regional Gallery, 1 July 2005 to 28 August 2005:

Lynette Corbey, *Womens meeting place, 2003*

FURNISHING LOANS

Ayers House, Adelaide

Unknown artist, *Landscape with farm-folk and haystacks, with ruined castle in the distance*

Government House, Adelaide:

Marjorie Gwynne, *Landscape farm by the sea*
Nora Heysen, *Spring Flowers*
James Ashton, [*Sand dunes*]
George Whinnen, *Still life*

Minister Karlene Maywald, Adelaide

Paul Aldis, *River Murray at Bow Hill*
Pro Hart, *Ghost polo players on the Campaspe River*

APPENDIX I

EXHIBITIONS AND PUBLIC PROGRAMS

Edwardians: Secrets and Desires

9 July–12 September 2004

Gallery: 22-25

Admission: Adult \$12, Concession \$10, Member \$8, Child under 16 free, School Group \$20

Guided tours: Wednesday, Thursday, Friday at 1pm, Saturday & Sunday at 3pm

Opening Speaker: Hon Mike Rann MP, Premier

Exhibition organiser: The National Gallery of Australia, curated by Dr Anna Gray, Assistant Director, Australian Art

Coordinating curator: Adam Free, Curator of European Art

Tour Sponsors: Art Indemnity Australia, EMC², Ord Minnett

Major Sponsor: Bank SA

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide

Wine Sponsors: Jansz, Penny's Hill, Rymill

Rover Thomas: I want to paint

24 September–28 November 2004

Gallery: 22

Admission: Adult \$6, Concession \$5, Member \$4, Students 16 and over \$4, Children under 16 free, School Group \$20

Guided tours: Wednesday at 1pm, Saturday & Sunday at 3pm

Opening Speaker: Martin Hamilton Smith MP, Shadow Minister for the Arts

Kaurna welcome: Josie Aguius

Exhibition organiser: The Holmes à Court Collection, Heytesbury Pty Ltd

Coordinating curator: Tracey Lock-Weir, Curator of Australian Art

Tour Sponsors: The Holmes à Court Collection, Heytesbury Pty Ltd, International Art Services

Major Sponsor: Bank SA

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide

Wine Sponsors: Jansz, Penny's Hill, Rymill

Donald Judd in Adelaide

30th Anniversary display

15 October–13 February 2005

Gallery 8

Admission: Free

Persian Treasures: Islamic Ceramics from the William Bowmore Collection

4 November–6 February 2004

Gallery: 24

Admission: Adult \$8, Concession \$7, Member \$5, Students 16 and over \$5, Children under 16 free, School Group \$20. Special Offers: Persian Culture Day, 2 Adults & 2 Children \$10.

Visit on a Monday and see two exhibitions for only \$8 per adult

Guided tours: Thursday at 1pm, Saturday & Sunday at 3pm

Opening Speaker: Hon. Jane Lomax-Smith MP

Curator: James Bennett, Curator of Asian Art

Major Sponsor: Bank SA

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide

Wine Sponsors: Jansz, Penny's Hill, Rymill

Australians in Hollywood

1 November–20 February 2005

Gallery 23 & 24

Admission: Adult \$8, Members \$5, Concession \$7, Student over 16 \$5, Children free under 16 free, School Groups \$20. Special offers: Visit on a Monday and see two exhibitions for only \$8 per adult.

Exhibition organiser: The National Portrait Gallery, Canberra: curated by Simon Elliott, Assistant Director

Coordinating curator: Jane Messenger, Associate Curator Prints Drawings and Photographs

Tour Sponsor: National Portrait Gallery

Major Sponsor: Bank SA

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide

Wine Sponsors: Jansz, Penny's Hill, Rymill

Wagner's Ring: An Artistic Vision

13 November–6 February 2005

Gallery: 19b

Admission: Free

Curators: Robert Reason, Curator of European and Australian Decorative Arts & Dr Christine Rothauser

Re*activate

As part of the 2005 Adelaide Film Festival

Function room 1

17 February–3 March 2005

Admission: Free

Curator: Antoanetta Ivanova

Everyday Addictions

As part of the 2005 Adelaide Film Festival

Gallery 8

17 February–14 April 2005

Admission: Free

Curator: Cherie Prosser, Assistant Curator of European Art

Island to Empire: 300 Years of British Art 1550–1850

11 March–11 June 2005

Gallery: 23 & 24

Admission: Adults \$8, Members \$5, Concession \$7, Student over 16 \$5, Children Under 16 free, School Group \$20. Special offers: Family Drop in Day, 2 Adults & 2 Children \$10

Guided Tours: Wednesday 1pm, Saturday and Sunday at 3pm

Curator: Ron Radford AO

Opening Speaker: His Excellency the Rt Hon. Sir Alistair Goodlad KCMG

Major Sponsors: Gordon Darling Foundation & Bank SA

Media Sponsors: NWS Channel 9, The Advertiser, 891 ABC Adelaide

Wine Sponsors: Jansz, Penny's Hill, Rymill

Identity & Desire: Australian Contemporary Art

30 April–21 June 2005

Gallery: 22

Admission: Free

Curator: Jane Messenger, Associate Curator Prints Drawings and Photographs

Australian Contemporary Glass

20 May 2005

Gallery 19

Curator: Robert Reason, Curator of European and Australian Decorative Arts

Admission: Free

COLLECTION DISPLAY EXHIBITIONS

The Nuremburg Chronicle, Gallery 12
Contemporary Australian Decorative Arts, until 7 November 2004, Gallery 19b
European Art Pottery of the early 20th Century, until 17 April 2005, Gallery 19a
SALA Festival, 30 July–8 August 2004, throughout the Gallery
European Tapestries: March–15 June 2005, Gallery 14
Old Master Prints: March–15 June 2005, Galleries 12 and 14
Anzac Day: 21 April–1 May 2005, Galleries 3c, 4 and 5
International Photography: May–June 2005 Gallery 8
Contemporary Australian Decorative arts, from 7 April 2005, Gallery 10

TOURING EXHIBITIONS

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 SH Ervin Gallery, Sydney (19 June–8 August 2004), Queensland University of Technology (27 August–7 November 2004), New England Regional Art Gallery (26 November 2004–6 February 2005)

SH Ervin Gallery, Sydney, NSW	2000
Queensland University of Technology Art Museum, QLD	8299
New England Regional Art Museum, Armidale, NSW	5314

Clifford Possum Tjapaltjarri

Initiated and toured by the Art Gallery of South Australia with support from SANTOS (National Tour Sponsor), Visions of Australia and the Gordon Darling Foundation. This remarkable and important touring exhibition travelled to the Art Gallery of New South Wales (14 May–11 July 2004), Queensland Art Gallery (7 August–24 October 2004), Araluen Arts Centre (18 December 2004–13 March 2005)

Art Gallery of New South Wales	11 412
Queensland Art Gallery	68 101
Araluen Arts Centre, NT	4563

Eric Thake (1904-1982): An Individual View

4 August–26 September 2004 at Carrick Hill	1963
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Total attendance:	101 652
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LUNCHTIME TALKS

A total of sixty-seven talks were presented, comprising lunchtime talks by artists and guest speakers, guides and curators, either about the collection or temporary exhibitions. Artists gave talks in the Gallery to celebrate the SALA festival (South Australian Living Artists)

Overall attendance: 3 102

Lunchtime talks included many exhibition floor talks:

Edwardians: Secrets and Desires (11)
Rover Thomas: I want to paint (2)
Wagner's Ring: An Artistic Vision (1)
Australians in Hollywood (2)
Persian Treasures (3)
Donald Judd in Adelaide (1)
*Re*activate!* (1)

Everyday Addictions (1)
Island to Empire: 300 Years of British Art (11)
Identity & Desire: Australian Contemporary Art (1)
Australian Contemporary Glass (1)

LECTURES

Saturday 10 July at 2pm

Edwardians: Secrets and Desires: An Introduction

Speaker: Dr. Anna Gray, Assistant Director, Australian Art, National Gallery of Australia

Attendance: 140

Sunday 11 July at 2pm

Dining in Edwardian Adelaide

Speaker: Dr Barbara Santich, Senior Lecturer in the Graduate Program in Gastronomy, University of Adelaide and Le Cordon Bleu

Attendance: 85

Saturday 17 July at 2pm

Sex and Morality in Edwardian Adelaide

Speaker: Dr. Susan Lemar, Associate Lecturer, History & Politics, University of Adelaide

Attendance: 150

Saturday 24 July at 2pm

Links across Empire: India and Australia

Speaker: Dr. Margaret Allen, Associate Professor, Gender & Labour Studies, University of Adelaide

Attendance: 90

Saturday 7 August at 2pm

Model Readers

Speaker: Dr. Heather Kerr, Lecturer, English, University of Adelaide

Attendance: 80

Saturday 14 August at 1.30pm

Upstairs and Downstairs

Speaker: Dr. Anna Gray, Curator

Attendance: 126

Saturday 28 August at 2pm

Behind Closed Doors: Interiors, Modernity and the Edwardians

Speaker: Georgia Downey, PhD candidate, University of Adelaide

Attendance: 70

Wednesday 23 March at 11am

The History of Development of British Food

Speaker: Cath Kerry, Art Gallery Restaurant owner & chef

Attendance: 43

Sunday 3 April at 2pm

The Satirical Prints of William Hogarth (1697–1764)

Speaker: Dr Robert Phiddian, Head of the School of Humanities, Department of English, Flinders University

Attendance: 25

Sunday 10 April at 2pm

Picture and Image: Allegorical Portraiture of Elizabeth 1

Speaker: Robyn Douglass, journalist and visual arts graduate

Attendance: 60

Saturday 30 April at 2pm

The Peculiarities of the English: British National Character as seen by Artists and Others

Speaker: Professor Wilfrid Prest, ARC Australian Professorial Fellow, University of Adelaide

Attendance: 65

Sunday 1 May at 2pm

JMW Turner: Witness for our Time

Speaker: Adjunct Professor, Ian North, Hawke Research Institute & South Australian School of Art and Visiting Research Fellow, Department of History, University of Adelaide

Attendance: 30

Saturday 7 May at 2pm

Watercolour Techniques

Speaker: Arthur Phillips, watercolour artist and lecturer at the Adelaide Central School of Art

Attendance: 65

Sunday 22 May at 11am–1.30pm

The Reynells: an intriguing history

Speakers: Dr Helen Payne and Georgina Downey

Attendance: 80

Saturday 11 June at 2pm

The English Reformation

Speaker: Bishop Ian George

Attendance: 130

SPRING LECTURE PROGRAM

Tuesday 5 October at 6.15pm

Islamic Art of Southeast Asia

Speaker: James Bennett, Curator of Asian Art

Spoke on the profound influence of Islam on the arts of the Southeast Asian and how artists redefined indigenous artistic traditions while continuing to articulate cultural continuities.

Attendance: 55

Thursday 14 October at 6.15pm

Donald Judd in Adelaide

Speaker: Ian North

Recounted Donald Judd's visit to Adelaide in May 1974 by to install the minimalist rectangular cement sculpture located in the rear garden of the Gallery.

Attendance: 24

Tuesday 19 October at 6.15pm

Island to Empire: 300 Years of British Art

Speaker: Ron Radford, Director

Gave a presentation on the gallery's extensive collection of British paintings, prints, watercolours, sculpture and decorative arts.

Attendance: 66

Tuesday 26 October at 6.15pm

Khai Liew – Pride without Prejudice

Speaker: Khai Liew furniture designer, conservator and restorer

Spoke about the development of his practice, influences and future directions.

Attendance: 57

OTHER EVENTS AND PROGRAMS

School Holiday Art and Craft Program

Art and 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, and various other forms of art and craft.

Attendance: 847 participants

Family Drop-in days

Sunday 25 July, 22 August, 26 September, 24 October, 28 November 27 February, 27 March, 24 April, 22 May and 26 June from 12 noon–3pm

Nine family drop-in days continued throughout the year offering entertainment, discount entry to exhibitions and art and craft activities for children.

Attendance: 974 children

Edwardians Children's Day

Sunday 22 August

Inspired by the *Edwardians* exhibition, the Gallery hosted an afternoon of free activities with an Edwardian theme. Activities included storytelling, a Punch and Judy puppet show, art and craft, appropriate children's films and games children would have played at the turn of the twentieth century.

Attendance: 200 children

Family Fun Day

Sunday 24 October

The Gallery held another successful Annual Family Day with live entertainment and music performances, Eye Spy Club tours, storytelling, art and craft activities, free sample bags, face painting, sausage sizzle and free admission to the exhibition, *Rover Thomas: I want to paint*. This year the Gallery shared Family Day with the State Library's Open Day and some cross-promotion occurred. Supported by Bank SA, ETSA, Channel 9, The Advertiser, 891 ABC Adelaide, Health Promotions SA and the Art Gallery Café.

Attendance: approximately 1500 with 400 children attending activities.

Persian Culture Day

Sunday 28 November

To complement the exhibition, *Persian Treasures*, the Gallery arranged an afternoon of talks, live music, poetry, film, food and dance focussing on and celebrating the art of Islam.

Attendance: approximately 200 with 50 children attending activities

Easter in the Gallery

Friday 25 March 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: 300

Easter in the Gallery

Saturday 26 March at 11am

Art for Easter Monday

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: 55

Empire Day

Sunday 24 April

To celebrate the exhibition, *Island to Empire: 300 Years of British Art*, an afternoon of free entertainment with a British theme was organised. Activities included art and craft, children's tours and games of the era, a lace making demonstration, film screening and musical performances including a brass band. Families could view the exhibition at a reduced price as is for family drop in days.

Attendance: approximately 500 with 80 children attending activities

FILM PROGRAM

An extensive program of free films, which related to the Gallery's exhibitions, was held throughout the year. Highlights included a special program of seven feature films for the exhibition, *The Edwardians: Secrets and Desires*, and two film viewings to augment *Australians in Hollywood*. The first session including some rare films from the first half of the twentieth century, the second featured three popular films from the 1970 to 1990s. Other films included a documentary on Rover Thomas and a selection of artist documentaries to accompany *Island to Empire: 300 Years of British Art*, shown every day throughout the exhibition season in gallery 25.

Overall estimated attendance: 4500

APPENDIX J

SCHOOLS SUPPORT SERVICES

GROUP VISITS/INQUIRIES

Total student numbers	20 140
Individual research inquiries	110
Total (all students)	20 250

TEACHER PROFESSIONAL DEVELOPMENT

Teacher Briefings attendees (exhibitions)	360
Individual teacher assistance	166
Conferences/Lectures	125
Graduate teachers	34
Sundown sessions	78
Total (all teachers)	763

ANNUAL ATTENDANCES 2000 – 2005

Schools

2004-2005	2003-2004	2002-2003	2001-2002	2000-2001
20 140	22 696	26 296	26 366	24 331

Client Use – Percentage Analysis

	Government (DECS)	Catholic (CEO)	Independent (ISB)
2004 – 2005	67%	10%	23%
2003 - 2004	59%	18%	23%
2002 – 2003	68%	13%	19%
2001 – 2002	61%	18%	21%
2000 – 2001	62%	16%	22%
1999 – 2000	66%	14%	20%

APPENDIX K

GALLERY GUIDE TOUR SERVICES

Total number of tours conducted including regular booked groups, Eye-Spy and corporate function tours	1108
Total of tours conducted in previous year	1402
Total number of persons toured to end June 2005	12 094
Persons toured previous year	12 956

APPENDIX L

GALLERY PUBLICATIONS

BOOKS

Island to Empire: 300 Years of British Art 1550–1850

Author: Ron Radford

336 pp, 127 colour illustrations, 303 black & white illustrations, casebound ISBN 0 7308 3014 4

Designer: Antonietta Itropico

Annual Report of the Art Gallery of South Australia 2003–2004

Authors: Chairman, Director and staff

78pp, ISSN 0728–7925

24th Annual Report of the Art Gallery of South Australia Foundation 2003–2004

Authors: John Mansfield, Ron Radford, assisted by Kerry de Lorme

38 pp, 18 colour illustrations

Designer: Antonietta Itropico

NEWSLETTER

August/September 2003, vol. 13, no. 4; October/November 2003, vol. 13, no. 5, December 2004/January 2005, vol. 13, no. 6; February/March 2005, vol. 14, no. 1; April/May 2005, vol. 14, no. 2; June/July 2005, vol. 14, no. 3; ISSN 1448–062X.

Sponsor: van Gastel Printing Pty Ltd

Designer: Antonietta Itropico

MERCHANDISE

This year a range of merchandise was produced to support the exhibition program ie cards, reproduction prints on canvas and watercolour paper, bookmarks and giftwrap.

EPHEMERA

Various leaflets and brochures promoting exhibitions were produced for distribution to the public, schools, sponsors, the Friends and the Foundation.

APPENDIX M

ANNUAL ATTENDANCES

	TOTAL 2004-2005
Gallery day attendance including Café	451 945
Gallery after hours attendance	28 042
Gallery School attendance	20 140
Subtotal	500 127
Visitors to AGSA exhibition at other venues	101 652
TOTAL	601 779

There was a record number of visits to the Gallery's newly designed website totalling 2 301 115 hits.

There were 20 323 enquiries at the Visitor Information Desk.

APPENDIX N

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 O

Financial Statement of Art Gallery Board Funds for the year ended 30 June 2005