

# ANNUAL REPORT

*of the*

**ART GALLERY OF SOUTH AUSTRALIA**

*for the year*

**1 July 2007 – 30 June 2008**

North Terrace  
ADELAIDE SA 5000  
[www.artgallery.sa.gov.au](http://www.artgallery.sa.gov.au)



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The Hon. Mike Rann MP, Minister for the Arts

Sir, I have the honour to present the sixty-ninth Annual Report of the Art Gallery Board of South Australia for the Gallery's 127th year, ended 30 June 2008.

Michael Abbott QC, Chairman

Art Gallery Board 2007–08

Chairman Michael Abbott QC

Members Mrs Sue Tweddell (Deputy Chair)  
Emeritus Professor Anne Edwards (from 20 February 2008)  
Ms Frances Gerard  
Mr Andrew Gwinnett  
Mr Philip Speakman  
Mr Peter Ward  
Mrs Tracey Whiting  
Mr Adam Wynn (until 25 May 2008)

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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 2007–08

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

- 505 448 people visited the Gallery to see the permanent collection, free of charge, and exhibitions. Of these visitors, 9% were from regional South Australia, interstate or overseas. (SASP, Objective 1: Growing Prosperity —Tourism industry; SASP, Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution)
- 27 000 people visited the Gallery’s touring exhibitions (SASP, Objective 1: Growing Prosperity — Tourism industry; SASP, Objective 4: Fostering Creativity and Innovation — Cultural engagement – arts activities)
- 494 works of art were acquired (SASP, Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution)
- Major Australian twentieth-century and contemporary acquisitions included: paintings by E. Phillips Fox, Adelaide Perry, Kathleen Sauerbier, Eileen Yaritja Stevens, Imants Tillers and Wimmitji Tjapangarti; sculptures by Clement Meadmore, Michelle Nikou, Kate Rhode, Gulumbu Yunupingu and Wukun Wanambi; prints by Fred Williams; decorative arts by Nyukana Baker, Susan Cohn, Khai Liew Design and Gwyn Hanssen Pigott. Major international twentieth-century and contemporary acquisitions included: a sculpture by Mona Hatoum; a drawing by Henry Moore; prints by Chris Ofili and Kiki Smith; photographs by Vik Muniz and Paul Strand. (A complete list of acquisitions is at Appendix F) (SASP, Objective 1: Growing Prosperity — Tourism industry; SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution; Understanding of Aboriginal culture; SASP Objective 6: Expanding Opportunity — Aboriginal wellbeing)
- Major Australian heritage acquisitions included: oil paintings by Martha Berkeley, Henry Mundy and George Peacock; watercolours by Louis Buvelot and John Skinner Prout; photographs by Bayliss, AW Dobbie and JW Lindt; decorative arts by Simpson & Son Ltd and an early colonial secretaire chest. Major European heritage acquisitions included: paintings by Paul Bril, Angelica Kauffmann, Esias van de Velde, Joseph Wright of Derby; sculptures by Antoine-Louis Barye and Frederick Leighton; drawings by Eugène Carrière, Gasparo Diziani, Eugène Delacroix, Francesco Guardi, Charles Le Brun and Antonio Tempesta; decorative arts by Morris & Company and MacKay Hugh Baillie Scott. Major Asian heritage acquisitions included: a pair of Japanese screens, a Japanese sculpture, Japanese ceramics and lacquer; Indian textiles and objects; Indonesian textiles, sculptures, objects; a Balinese painting; and a Thai sculpture. (a complete list of acquisitions is at Appendix F) (SASP, Objective 1: Growing Prosperity — Tourism industry; SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution; SASP Objective 5: Building Communities — Multiculturalism)
- Stock-checks were completed for the Gallery’s high-value items, drawings and furniture
- The total value of acquisitions was \$7 000 000, and the combined value of gifts of cash to fund purchases of works of art and donations of works of art was \$2 253 000.
- In total, the Gallery raised \$10 268 000 in revenue, in support of acquisitions, exhibitions and programs, from non state-Government sources, exceeding the total Government allocation of \$5 869 000.
- Nine exhibitions were staged at the Gallery: *Egyptian Antiquities from the Louvre: Journey to the Afterlife*, *Grace Crowley: Being Modern*, *Freestyle: New Australian Design for Living*, *A Century in Focus: South Australian Photography 1840s–1940s*, *War: The Prints of Otto Dix*, *2008 Adelaide Biennial of Australian Art: Handle with Care*, *Ballets Russes in Australia*, *Empires & Splendour: The David Roche Collection*, *Culture Warriors: National Indigenous Art Triennial* (a complete list of exhibitions and public programs is at Appendix I) (SASP Objective 1: Growing Prosperity — Tourism industry; SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution; Cultural engagement – arts activities)

- Seven special collection displays were staged at the Gallery: *SALA Festival*, *Bea Maddock: Terra Spiritus ... with a darker shade of pale*, *Cruel Radiance: Streetscapes in Photography*, *Abstract Art*, *Aboriginal and Torres Strait Island Prints*, *Figurines and Frippery: 18<sup>th</sup> and 19<sup>th</sup> century English Porcelain*, *The Rhianon Vernon-Roberts Memorial Collection of Contemporary Australian Jewellery* (SASP Objective 1: Growing Prosperity — Tourism industry; SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution; Cultural engagement – arts activities)
- The Gallery staged one exhibition at Carrick Hill: *S.T. Gill's South Australian Landscapes* (SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – arts activities)
- Recruited Indigenous Assistant Curator, Australia Art (SASP Objective 6: Expanding Opportunity — Aboriginal employees)
- The Gallery produced the following publications: *A Century in Focus: South Australian Photography 1840s–1940s*, *2008 Adelaide Biennial of Australian Art: Handle with Care*, *Empires & Splendour: The David Roche Collection*, *Ballets Russes in Australia* (SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution; Cultural engagement – arts activities)
- The publication *M.J.M Carter AO Collection* was awarded a silver medal Art Reproductions in the Twenty-Fifth National Print Awards and also won the PICA (Printing Industries Craftsmanship Award) SA & NT in two categories: Gold award in art reproduction and Silver award in limp bound books. (SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – arts activities)
- The *Unpacking AGSA* game, developed by the TAFE Advanced Diploma of Multimedia 2006 class in conjunction with Education Services won the Best Student Developed Content category of the 14<sup>th</sup> Annual AIMIA (Australian Interactive Media Industry Association) Awards. (SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – arts activities)
- A total of 11 759 visitors attended the Gallery's ninety-one regular gallery floor-talks and twenty-three special lectures, two forums and one symposium (SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – arts activities)
- A total of 8683 visitors attended the Gallery's children's and family programs and events (SASP, Objective 4: Fostering creativity and Innovation — Cultural engagement – institution; Cultural engagement – arts activities)
- A total of 21 012 school students visited the Gallery as part of the Schools Support Services and 514 teachers received professional development. (SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – arts activities)
- A total of 10 231 visitors undertook tours by the Gallery's Volunteer Guides. (SASP: Objective 1: Growing Prosperity — Tourism industry; SASP Objective 5: Building Communities — Volunteering)
- The Gallery ran four *DepARTure* events, aimed at the 18 to 35 year old age group, attracting 1993 visitors. (SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution; Cultural engagement – arts activities)
- 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 and Innovation — Creative industries)
- The Gallery conducted two exit surveys (SASP, Objective 1: Growing Prosperity — Tourism industry; Performance in the public sector – customer and client satisfaction with government services)
- The Gallery implemented online booking and payment facilities for exhibitions and events (SASP, Objective 1: Growing Prosperity — Performance in the public sector – customer and client satisfaction with government services; SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – institution; Cultural engagement – arts activities)

- 1 767 digital images were added to the Gallery's collections database and 1 353 images made available online
- There were 7 353 688 hits to the Gallery website. (SASP Objective 4: Fostering Creativity and Innovation — Cultural engagement – institutions)
- Two hundred and twenty volunteers contributed to the Gallery's operations (SASP, Objective 5, Building Communities — Volunteering)
- The Gallery exceeded targets for energy savings by ongoing use of solar panels and air-conditioning upgrades (SASP, Objective 3: Attaining Sustainability — Energy efficiency – government buildings)
- 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 and store the Gallery's collection adequately.
- Funding the exhibition program.
- Securing sponsorship for exhibitions and programs.
- Increasing costs for staging exhibitions.
- Increasing 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 education services.
- Funding the digitisation of the collection.
- Making the collection available online.
- Increasing demand for a more sophisticated website.
- Further improvements in energy efficiency.



## MAJOR OBJECTIVES 2008–09

- To secure full Government funding for core Gallery activities.
- To continue to implement the Ten-Year Acquisition Strategy, targeting works of the highest quality suitable for permanent display.
- To raise at least \$1.5M to support acquisitions.
- Greening of the Gallery (air-conditioning and lighting upgrades of the Elder and Melrose Wings).
- To stage at least five exhibitions: *Misty Moderns: Australian Tonalists 1915–1950*; *Multiplicity: Prints and Multiples*; *Hans Heysen*; *The Golden Journey: Japanese art from Australian Collections*; *Making Nature: European Landscape painting*.
- To produce publications to accompany the following exhibitions: *Misty Moderns: Australian Tonalists 1915–1950*; *Hans Heysen*; *The Golden Journey: Japanese art from Australian Collections*; *Making Nature: European Landscape painting*.
- To tour two exhibitions nationally: *Misty Moderns: Australian Tonalists 1915–1950* and *Hans Heysen*.
- To stage six DepARTure events.
- 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 continue sponsorship and grant strategy, and to recruit sponsorship person.
- To present a broad range of public events and activities by staging: the Spring Lecture series, regular lunchtime talks, guided tours of the collections and exhibitions, symposia, workshops.
- To continue Art History and Curatorial and Museum Studies courses.
- To present a program of events and activities to encourage younger audiences, by staging Family Drop-in Days, a Family Fun Day, School Holiday programs, Eye Spy program, Small Talk and Family Trails.
- To conduct ongoing audience surveys and market research to better understand user needs by conducting two audience exit surveys.
- To expand Internet access to the collection images and collection information by further developing online access to the collection.
- To implement redesigned Gallery website.
- To review and improve Gallery security.
- Improve the storage of the collection.
- To continue the stock-check of the Gallery's collection by stock-checking all High-value Items, Painting, Miscellaneous and Furnishing Loans.

## 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 2008 were: Michael Abbott QC (Chairman), Mrs Sue Tweddell (Deputy Chair), Emeritus Professor Anne Edwards, Ms Frances Gerard, Mr Andrew Gwinnett, Mr Philip Speakman, Mr Peter Ward, Mrs Tracey Whiting

### FINANCIAL MANAGEMENT AND RESOURCES

Revenue	2008 \$'000
Sale of goods	949
Revenue from Fees and Charges	565
Bequests and Donations	2 253
Donations of Heritage Assets	3 538
Grants and subsidies	345
Resources Received Free of Charge	628
Interest and Investment Income	646
Rent and Facilities Hire	470
Net gain from disposal	158
Other Revenue	175
Revenue from SA Government – Recurrent Operating Grant	5 869

### ACCOUNT PAYMENT PERFORMANCE

	Number of Accounts Paid	% of Total Accounts Paid	Value of Accounts Paid	% \$ of Total Accounts Paid
Paid by due date*	2 704	72%	\$5 532 189	74%
Paid late & paid < 30 days from due date	766	21%	\$1 566 520	21%
Paid late & paid > 30 days from due date	268	7%	\$388 817	5%
<b>Total</b>	<b>3 738</b>	<b>100%</b>	<b>\$7 487 526</b>	<b>100%</b>

\* 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

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

The Art Gallery of South Australia sought to enlist the support of many partners for its programs. Support secured during the 2007–2008 financial year included:

#### CASH:

Total cash sponsorship as at 30 June 2008: \$48 000

**IN-KIND:**

891 ABC Adelaide	Penny's Hill
Adshel	Resin
Advertiser Newspapers Pty Ltd	Rymill Coonawarra
Aura Design	Screencheck
BankSA	Sebel Playford Hotel
Channel 9	Adelaide
Foster's Australia	Splitrock
Fusion Branding	Starvedog Lane
Jansz	Tynte Flowers
Nexus Print Solutions	Van Gastel & Dunne
	Visualcom

Total in-kind sponsorship as at 30 June 2008: \$595 744

**GRANTS:**

Gordon Darling Foundation	7 000
Federal Government	197 000

Total grants 2007–08 as at 30 June 2008: \$204 000

**DONATIONS FOR ACQUISITIONS**

There was a total of \$4 091 000 in direct gifts and bequests of money for acquisitions apart from money given to the Foundation.

**FOUNDATION**

There was a total of \$1 700 000 cash donated 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.

**FRAUD**

There have been no instances of fraud detected.

**MEASURES TO PREVENT FRAUD**

The Art Gallery reviewed and maintained risk management systems throughout the year and conducted reviews of security arrangements.

**CONSULTANCIES**

The Gallery did not engage consultants during this financial year.

**CONTRACTORS**

The Gallery contracted Felicity Fenner to curate the 2008 Adelaide Biennial of Australian Art and CTG Security Matrix to undertake a Security Master Plan for the Art Gallery of South Australia.

**DISABILITY ACTION PLAN**

The Art Gallery endeavours 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 and toilets for the disabled.

## **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 Gallery started the process of upgrading its lighting and air-conditioning plant with the aim of achieving better environment conditions and improved energy efficiency.

## **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.

<b>Annual Asbestos Management Report</b>				
Category	Number of Sites		Category Description	Interpretation One or more item(s) at these sites...
	At start of year	At end of year		
1	0	0	Remove	should be removed promptly.
2	2	4	Remove as soon as practicable	should be scheduled for removal at a practicable time.
3	0	0	Use care during maintenance	may need removal during maintenance works.
4	0	0	Monitor condition	has asbestos present. Inspect according to legislation and policy
5	0	0	No asbestos identified / identified asbestos has been removed	(All asbestos identified as per OHS&W 4.2.10(1) has been removed)
6	0	0	Further information required	(These sites not yet categorised)

## OVERSEAS TRAVEL

Name	Destination	Reasons for travel	Total cost
Christopher Menz	Christchurch, New Zealand	Officially open the <i>Morris &amp; Co.</i> exhibition at the Christchurch Art Gallery; present a lecture on the exhibition and speak at the media preview; inspect new art museum building.	\$2000
Christopher Menz	London, Berlin, Leipzig	Visit dealers in London and Berlin to search for major European and Asian works for the Gallery's collection; visit museum buildings and meet with dealers; negotiate exhibitions.	\$5900
Jane Messenger	Milan, Bologna, Florence, Rome, London, Maastricht	Courier to Palazzo Reale, Milan, with Francis Bacon <i>Study for figure no. 4</i> . Visit museums and meet with dealers	\$4155 (no cost to AGSA, funded by Palazzo Reale)
James Bennett	Malaysia and Indonesia	Gordon Darling Travel Grant 28 October-24 November 2007, including:  'Traditional textiles of Indonesia: Today and Tomorrow' National Museum of Indonesia conference, Jakarta. 19-21 November 2007	\$7000 (no cost to AGSA, funded by Gordon Darling Foundation)
James Bennett	New Zealand	Guest lecturer, Department of Malay Studies, University of Victoria, Wellington, 11-14 March 2008	No cost to AGSA
Vicki Petrusевичs	Christchurch, New Zealand	Courier to the Christchurch Art Gallery, Christchurch, New Zealand for <i>Morris &amp; Co.</i> exhibition and oversee the installation of all works, March 2008	\$3674
Robert Reason	Christchurch, New Zealand	Courier to the Christchurch Art Gallery, Christchurch, New Zealand for <i>Morris &amp; Co.</i> exhibition, March 2008	\$3489
Vicki Petrusевичs	Christchurch, New Zealand	Courier the works in the <i>Morris &amp; Co.</i> exhibition at the Christchurch Art Gallery back to AGSA, July 2008	\$2746
Georgia Hale	Christchurch, New Zealand	Oversee the deinstallation of works in the <i>Morris &amp; Co.</i> exhibition at the Christchurch Art Gallery and courier the works back to AGSA, July 2008	\$2330
Jan Robison	Christchurch, New Zealand	Oversee the deinstallation and condition reporting on all works in the <i>Morris &amp; Co.</i> exhibition, July 2008	\$2770

## EQUAL EMPLOYMENT OPPORTUNITY

The Art Gallery upholds Equal Employment Opportunity principles.

## EXECUTIVE EMPLOYMENT, STAFF EMPLOYMENT AND OTHER HUMAN RESOURCES MATTERS

Details of employment in the Art Gallery of SA as at 30 June 2008 are provided in the tables below.

### EMPLOYEE NUMBERS, GENDER AND STATUS

Total Number of Employees				
Persons		55		
FTEs		49.81		

**NUMBER OF EMPLOYEES  
BY SALARY BRACKET**

Salary Bracket	Gender	% Persons		% FTEs		Total
		Male	Female	Male	Female	
\$0 - \$46 399	Male	30.91		14	34.09	21
\$46 400 - \$58 999	Female	69.09		11	65.91	14
\$59 000 - \$75 499		3		10		13
\$75 500 - \$94 999		3		3		6
\$95 000+		1		0		1
<b>TOTAL</b>		17		38		55

Number of Persons at 30 June 2008					
On Leave without Pay					0
FTEs	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	15	0	1	0.98	16.98
Female	26.74	4.2	2	0.89	32.83
<b>TOTAL</b>	41.74	4.2	2	1.87	49.81

**STATUS OF EMPLOYEES  
IN CURRENT POSITION**

PERSONS	Ongoing	Short-Term Contract	Long-Term Contract	Casual	Total
Male	15	0	1	1	17
Female	30	5	1	2	38
<b>TOTAL</b>	45	5	2	3	55

### EXECUTIVES

#### Number of executives by status in current position gender and classification

Classification	Ongoing		Contract Tenured		Contract Untenured		Casual	
	Male	Female	Male	Female	Male	Female	Male	Female
SAES1	0	0	0	0	1	0	0	0
<b>Total</b>	0	0	0	0	1	0	0	0

**LEAVE MANAGEMENT****Average days leave taken per full time equivalent employee**

Leave Type	2004-05	2005-06	2006-07	2007-08
Sick Leave	5.51	6.55	8.81	8.68
Family Carer's Leave	0.56	0.9	1.78	1.10
Special Leave with Pay	0.27	0.53	0.51	0.10

**WORKFORCE DIVERSITY****Age Profile**

Age Bracket	Male	Female	Total	% of Total
15-19	0	0	0	0
20-24	0	2	2	3.64
25-29	0	4	4	7.27
30-34	0	6	6	10.91
35-39	2	5	7	12.73
40-44	3	5	8	14.55
45-49	4	9	13	23.64
50-54	2	4	6	10.91
55-59	4	2	6	10.91
60-64	2	1	3	5.45
65+	0	0	0	0
<b>TOTAL</b>	<b>17</b>	<b>38</b>	<b>62</b>	<b>100</b>

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

**Aboriginal And/Or Torres Strait Islander Employees**

Male	Female	Total	% of Agency	Target*
0	1	1	1.82%	2%

\* Target from South Australia's Strategic Plan

**Cultural And Linguistic Diversity**

	Male	Female	Total	% Agency
Number of employees born overseas	4	5	9	16.36
Number of employees who speak language(s) other than English at home	0	1	1	1.82

**Number Of Employees With Ongoing Disabilities Requiring Workplace Adaptation**

Male	Female	Total	% of Agency
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
Flexitime	13	30	43
Compressed Weeks	0	2	2
Part-time Job Share	1	3	4
Working from Home	0	1	1

## PERFORMANCE MANAGEMENT

### DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT

Employees with ...	% Total Workforce
a plan reviewed within the past 12 months	100%
a plan older than 12 months	0
% not reviewed	0

### LEADERSHIP AND MANAGEMENT TRAINING EXPENDITURE

	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$10 019.67	0.38%
Total Leadership and Management Development	\$628.09	0.02%

### 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 organisation. 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)

### AGSA OHS&W MANAGEMENT SYSTEM

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). Syd Bower is the ACCC staff representative on the Department of Premier and Cabinet Consultative Committee (DPCCC) which is the body set up to ensure that all the DPC divisions conform to the audit requirements of WorkCover for self-insurers. The continuous review of OHS&W policies, procedures and work practices is an integral part of the workplace.

### KEY ACHIEVEMENTS

- Action Plan Progress Report and the KPI Progress Report were reviewed by the Arts Central Consultative Committee (ACCC) to ensure the relevance of their scope and content. Updated documents included employee consultation prior to endorsement. Both documents are reported on in accordance with the Monitoring and Reporting Framework and presented to the ACCC for review.
- The OHSW Statement of Commitment was reviewed and the content updated as a result of employee consultation.
- The OHS&W Responsibilities Policy was reviewed and the content updated as a result of employee consultation.
- Policies and procedures continue to be reviewed in consultation with employees to ensure their continued sustainability and effectiveness.
- An audit process has been incorporated into the Internal Audit and Workplace Inspection Procedure to ensure injury management processes are conducted in accordance with legislative requirements and internal policies and procedures.
- 20 employees received a flu vaccination as part of the Flu Vaccination Program.



## OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT INFORMATION

		2007-08	2006-07	2005-06
<b>1</b>	<b>OHS legislative requirements</b>			
	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
<b>2</b>	<b>Injury Management legislative requirements</b>			
	Total number of employees who participated in the rehabilitation program	1	0	1
	Total number of employees rehabilitated and reassigned to alternative duties	1	0	0
	Total number of employees rehabilitated back to their original work	0	0	0
<b>3</b>	<b>WorkCover Action Limits</b>			
	Number of open claims as at 30 June	1	1	1
	Percentage of workers compensation expenditure over gross annual remuneration	0.12	0.12	0.21
<b>4</b>	<b>Number of claims</b>			
	Number of new workers compensation claims in the financial year	1	0	5
	Number of fatalities, lost time injuries medical treatment only	(F) 0 (MTO) 1 (LTI)	0 0 1	0 3 2
	Total number of whole working days lost	2	25	3
<b>5</b>	<b>Cost of workers compensation</b>			
	Cost of new claims for financial year	2457	5578	5758
	Cost of all claims excluding lump sum payments	2457	5578	5758
	Amount paid for lump sum payments	s42 0 s43, s44 0	0 0	0 0
	Total amount recovered from external sources (s54)	0	0	0
	Budget allocation for workers compensation	6000	6000	6000
<b>6</b>	<b>Trends</b>			
	Injury frequency rate for new lost-time injury/disease for each million hours worked	0	0	26.6
	Most frequent cause (mechanism) of injury	Mental Stress	Muscular Stress	Muscular Stress
	Most expensive cause (mechanism) of injury	Mental Stress	Muscular Stress	Muscular Stress

## BUILDING RESOURCES

Building improvements this financial year addressed the two discrete areas of collections storage equipment and the greening of the gallery project. A number of collections storage issues were addressed with the installation of a relocatable racking system and fixed storage racks in the curatorial preparation area in the sub-basement. Existing space in the Crypt has been reallocated and refurbished as a decorative arts store with the installation of multi-use storage modules. Additional fixed racking systems were installed in the Unley Store textile storage room and in the ground floor area created by the removal of the mezzanine floor.

The on-going greening the gallery project was further enhanced by the replacement of all the toilets with dual flush units saving many hundreds of litres of water per day. The emergency lighting and fire exit signs have been upgraded. The existing fluorescent exit signs have been replaced with LED illuminated signs reducing energy consumption by 80%.

Other improvements included laying new carpet in the functions rooms and the Radford Auditorium and the installation of four retractable sunblinds in the café courtyard dining area replacing the umbrellas.

### **ART GALLERY CAFÉ**

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

### **FACILITIES HIRE**

The Gallery continued to be a popular hire venue for a wide range of functions. This year 247 functions were held in the various Art Gallery function spaces. The events staged over the past year included award presentations, product launches, conferences, cocktail and birthday parties, wedding receptions, formal dinners, theatrical productions, and concerts.

### **CLEANING CONTRACT**

The contract for the provision of Cleaning Services to the Gallery is provided by Menzies International (Australia) Pty Ltd.

### **SECURITY**

The contract for the provision of Security Services to the Gallery is provided by Wilson Security.

### **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 the media
- Dealing with national and other arts organisations

## ART GALLERY OF SOUTH AUSTRALIA FOUNDATION

At the Annual General Meeting on 8 November 2007, 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. Income raised by the Foundation in 2007-08 was \$2 471 152 (an increase of over \$900 000 on last year). In addition, works of art given under the Cultural Gifts Program through the Foundation total \$2.9M, including a \$2 million gift of rare textiles and objects from AGSA Chairman, Michael Abbott QC.

The Foundation hosted twelve events throughout 2007/08, for its members, giving them the opportunity to engage closer with the Art Gallery, whilst also raising essential funds for works of art. The Foundation Collectors' Club, has become the pinnacle fundraising event for the Gallery, this year raising \$175,000 and acquiring six major works of art for the collection.

During the past twelve months, twenty-two Foundation members pledged additional financial commitment to the Foundation and as a result they have been upgraded to higher levels of Foundation membership. This area of continued support from existing donors is particularly pleasing as newer donors are increasing difficult to obtain.

<b>At 30 June 2008 active membership of the Foundation was as follows:</b>	<b>Active Memberships</b>
Founders (over \$1M)	6
Governors (over \$250 000)	11
Principals (over \$100 000)	8
Guardians (over \$50 000)	9
Benefactors (over \$25 000)	36
Fellows (over \$5000)	109
Members (over \$1000)	236
Collectors Club members 2007 (\$5000)	35
<b>TOTAL MEMBERSHIP</b>	<b>450</b>

## CONTEMPORARY COLLECTORS

The membership of Contemporary Collectors (CC) continued to grow as an active membership group of the Art Gallery of South Australia. The group is committed to attracting members with an interest in contemporary art and raising funds for the Art Gallery of South Australia to acquire contemporary art. In the past financial year, Membership has grown by 20 percent.

Contemporary Collectors provided an annual program of activities for members, which included social, educational and travel opportunities for members to meet collectors, curators and artists. 'Eat Your Art Out' events in the homes of private collectors continued to be popular. With each event running at a healthy surplus and in high demand, an extra Eat Your Art Out was incorporated into the program. The CC Co-ordinator arranged a travel program for members based around the Biennale of Sydney, which also included viewings of private art collections of prominent interstate collectors, a great benefit for members.

Through the Gallery, each year Contemporary Collectors commissions a contemporary artist to create an edition of forty works of art (CC Editions). These works of art are then available exclusively to CC members for purchase at the end of year function. This year, a series of works by another prominent South Australian artist, Sally Smart, were all sold. CC Editions raised \$26 375.

The Committee is currently working on launching a new Contemporary Collectors' category, with the working title of 'Contemporary Collectors Circle' Recognising donations over ten thousand dollars, this new category is expected to provide the acknowledgement needed for higher level of donors, as well as encouraging new donations.

At 30 June 2008 membership of Contemporary Collectors was as follows:

Individual Memberships	36
Joint Memberships	65
Individuals under 30	2
Joint members under 30	1
Corporate Membership	1

In the 2007–08 financial year, Contemporary Collectors raised \$112 585 from membership subscriptions, events and donations. In addition, Contemporary Collectors sourced \$6700 from four in-kind sponsors.

### MEMBERS OF THE ART GALLERY OF SOUTH AUSTRALIA

The Art Gallery Membership continued to grow with significant changes occurring in terms of new staff, a renovated Members' Lounge, program delivery and the introduction of programs and strategies to attract new members and encourage retention.

In January the **Members' Lounge** was completely refurbished with the generous assistance of Diana Ramsay AO and Khai Liew Design. Consequently the Lounge is now a much more appropriate venue to host Members events and has also seen a marked increase in daily usage.

**Members' events** proved very popular, often booking to capacity. The Membership section offered a selection of educational and social events to cater for the varying needs of Members, including private after hours viewings, tours of the collections, lectures, escorted day-time excursions, including visits to artist studios and local galleries. Practical art workshops were well received and have provided an excellent incentive for participants to join as a Member.

Two **Interstate tours** were organised and led by Membership Coordinator. In July 2007 Members visited the National Gallery of Victoria to view the exhibition *The Guggenheim Collection: 1940s to Now* and to see the exhibition at the Melbourne Museum, the *Great Wall of China: Dynasties, Dragons and Warriors*. In May 2008 Members enjoyed a four-day tour to Brisbane to visit the new Gallery of Modern Art (GoMA), the Queensland Art Gallery, as well as a full program of cultural venues, tours and activities.

The commitment to the Gallery of long-standing Members was recognised with a special event hosted by the Director for those Members with 30 or more years service while Members who have held continuous Membership from between 15 and 29 years received the offer of a gift in the form of a season exhibition pass or carry bag.

Other initiatives include the availability of attractively packaged **Gift Memberships** and the introduction of the option for existing Members to renew their subscriptions for two or three year periods.

## COLLECTIONS

### COLLECTIONS DEVELOPMENT

It has been another very significant year for major acquisitions. The Gallery acquired 494 works of which 316 were gifts and 178 were purchased. Of these 351 were European, Asian and Australian heritage works and produced before 1960, and 143 were works produced after 1960.

The total value of gifts and purchases this year was \$7 000 000.

### ACQUISITIONS OF AUSTRALIAN ART

A wide range of works was acquired for the Australian collections this year. Significant colonial acquisitions included a rare oil painting by Martha Berkeley, *Georgina, Emily and Augusta Rose* donated by Max Carter AO; Barbara Mullins donated a Tasmanian portrait, *Mary Ann Raven*, by Henry Mundy and a coastal subject by George Peacock; an album of forty-four watercolours of South Australian wildflowers by Sarah Kay was donated by Robert Brummit and important watercolours by Louis Buvelot and John Skinner Prout were purchased.

Twentieth-century Australian acquisitions included a cor-ten steel sculpture, *Cotter*, by Clement Meadmore donated by Lesley Lynn; an early Sydney painting by Roy de Maistre donated by the Foundation Collectors' Club; and paintings by E Phillips Fox, Justin O'Brien and Anton Riebe and a watercolour by Max Ragless, were all donated by Brian and Barbara Crisp. A portrait by Adelaide Perry and other paintings by Thea Proctor, Kathleen Sauerbier and Dusan Marek also entered the collection. Other significant works include a donation of colonial portraits by WP Dowling (two) by Peter and Louise Howell.

A significant donation by Lyn Williams AM of twenty-six prints by Fred Williams transformed the Gallery's holdings of the artist. In addition, a donation by Brian and Barbara Crisp of thirteen prints and drawings includes major works by: Hans Heysen (one), Lloyd Rees (one), Russell Drysdale (four).

Numerous major contemporary acquisitions were made: a painting by Imants Tillers, *Shadow of the hereafter* was donated by the Contemporary Collectors; sculptures by Michelle Nikou and Michael Kutschbach were funded by the Ed and Sue Tweddell Fund for South Australian Contemporary Art, and a sculpture by Kate Rhode was purchased. Indigenous acquisitions included a major early Balgo painting, *Kutu*, by Wimmitji Tjapangarti; paintings by Eileen Yaritja Stevens and Ngipi Ward, donated by the Members of the Art Gallery of South Australia; a larrikitj sculpture by Wukun Wanambi was donated by Harold and Neriba Gallasch and one by Gulumbu Yunupingu was donated by the Foundation Collectors' Club; three paintings, including one by Kathleen Petyarre were donated by Lauraine Diggins. Drawings by Christopher Orchard (three), and photographs by James Darling (one) and Mark Kimber (one) were also acquired.

The Gallery's photography collection was strengthened with the acquisition of nineteenth- and-early-twentieth century works by AW Dobbie (twenty-six), JW Lindt (ten), Bayliss (one), D Darian Smith (five), Harry Krischock (one) and Harold Brock (three).

The Australian decorative arts collection has grown steadily and acquisitions of particular note include *Float*, Gwyn Hanssen Pigott purchased by Lillemor Andersen Bequest Fund and an early colonial *Secrétaire chest* from Sydney funded through the JC Earl Bequest. Brian and Barbara Crisp donated three ceramics by Milton Moon, and Shane Le Plastrier donated furniture by Khai Liew and a ceramic by Gerry Wedd. Indigenous acquisitions included batiks by Imiyari Adamson and Tjunkaya Tapaya; woven objects by Kantjupayi Benson, Lorraine Connelly-Northey and Ellen Trevorrow; ceramics by Nyukana Baker; and jewellery by Jeanette James. The Rhianon Vernon-Roberts Memorial Collection of contemporary Australian jewellery acquired new work by Susan Cohn, Jeanette James, Vicki Mason, Leslie Matthews and Zoe Jay Veness.

### ACQUISITIONS OF INTERNATIONAL ART

The Gallery's holdings of European Paintings and Sculpture were substantially strengthened through significant gifts and purchases. These include: three outstanding paintings, by Esaias van de Velde, Joseph Wright of Derby and Angelica Kauffmann, all acquired through the James and Diana Ramsay fund; a sculpture by Antoine-Louis Barye, funded by the Foundation Collectors' Club; a sculpture by Frederick Leighton; a

superb painting by Paul Bril funded by the Roy and Marjory Edwards Bequest Fund and the Foundation; and an important sculpture by the contemporary British artist Mona Hatoum.

A significant donation by William Bowmore AO OBE of old master drawings and one modern drawing by Henry Moore transformed the Gallery's European drawing collection. The gift includes works by: Antonio Tempesta (one), Francesco Guardi (one), Gasparo Diziani (one), Charles Le Brun (one), a group of French Romantic and Symbolist works by Eugène Delacroix (three), Gustave Moreau (one), Eugène Carrière (two).

Other significant works include a donation by Garry Morgan of five drawings by Mortimer Menpes and two watercolours.

Twentieth-century and contemporary acquisitions include: Paul Strand's *The Mexican Portfolio* (twenty photographs), a portfolio of Surrealist prints *La mysticité charnelle de René Crevel* (fourteen), prints by William Nicholson (eleven). In the contemporary area important acquisitions included a photograph by New York-based artist Vik Muniz, prints by Kiki Smith (three), and a portfolio of prints by Chris Ofili (thirteen). Acquisitions of International Art

In International decorative arts an important Frank Lloyd Wright, *Chair*, designed originally for the Hillside Home School in Wisconsin, was made possible through the Jean McGregor Reid Bequest Fund and the Foundation.

In European decorative arts further Morris & Co. acquisitions included an important *Bric-a-brac cabinet* attributed to the designer George Jacks; and Lalla Rymill's gift of two *Compton curtains*. The Mary Teasdale Smith Bequest Fund acquired a significant English Arts and Crafts Movement *Manxman piano* by architect and designer Mackay Hugh Baillie Scott. Senior contemporary English potter, Elizabeth Fritsch, is now represented with *Optical vase*.

## ACQUISITIONS OF ASIAN ART

The generous support of Andrew and Hiroko Gwinnett enabled the development of the Japanese collection through the following major gifts: *Nagasaki to Osaka Sea Route* pair of screens, the sculpture *Zao Gongen*, Yayoi period *Pot, Tea bowl* by Raku Keinyu and eighteenth century *Writing box [suzuribako]*.

Further additional acquisitions to the Japanese collection included the gift of sixteen *netsuke* and *Pair of vases* as well as seven miniature bronze statues from Japan, China, Nepal, India and Southeast Asia from Brian and Barbara Crisp in memory of their son Andrew. The Art Gallery also acquired two woodblock prints by Toyohara Kunichika and the woodblock publication *Life in art of Kyosai [Kyosai Gadan]* by Uryu Masakuzu.

Michael Abbott QC donated a spectacular collection of sixty-six Indian, Dutch and Japanese trade cloths and Indonesian textiles dated from the fourteenth to the early twentieth century. He also donated a rare, early *Megalithic sculpture depicting two joined anthropomorphic figures*, and Balinese *Door with lintel* as well as nine other Indonesian and Indian works of art including sculptures, bronze objects and the fine Indian manuscript illumination *Surah 1-2 from Al Qur'an*.

The Southeast Asian collection was greatly expanded with a number of outstanding gifts and acquisitions; the Collectors' Club funded the Khmer *Siva Lingam* and the late eighteenth century Burmese sculpture *Buddha Shakyamuni*; Mary Abbott donated seven Indian trade textiles and four Indonesian textiles; Geoffrey Hackett-Jones generously gifted the *Royal Keris* in memory of his brother Frank; Lesley Lynn gifted the Auythaya bronze *Head of Buddha Sakyamuni*; Professor Bill Routt presented four Burmese Buddhist manuscripts and two associated objects from the Estate of Elizabeth S. Routt; and the nineteenth century Balinese painting *Landing at Tuban, from 'The Story of Malat' [Kidung Malat]* was acquired through the d'Auvergne Boxall Bequest Fund.

The Art Gallery's collection of South Asian art was further developed with the gift of Nepalese sculptures of *Kubera with consort* and *Janguli* from Edward Roberts. An unusual Mughal *Huqqa base, in the form of a dolphin* was gifted by Barrie and Judith Heaven.

## **COLLECTION MAINTENANCE & CONSERVATION**

Thirty-six Decorative Arts items were treated by Artlab Australia.

### **RE-FRAMING AND PEDESTALS PROGRAM**

The Gallery continued an active program of reframing and pedestal construction and improvement. Two hundred and sixty-five frames, fifty-three plinths, fifty display boxes, four travelling frames and five strainer frames were constructed.

### **COLLECTIONS MANAGEMENT**

The addition of 1 767 images to the KE EMu database (total of 24 215).

### **ACCESS TO COLLECTIONS & RESOURCES**

The David Murray Print Viewing Room was closed for access for 9 months (January-September 2007) due to the intensive cataloguing of the Noye collection in preparation for the department's major exhibition *A Century in Focus*. Since re-opening, there have been a total of fifty-four visitors to the Print Viewing Room, including tertiary students and individual scholars undertaking research. These were supervised by the Associate Curator of Prints, Drawings & Photographs. In addition the Education Officer has facilitated access to the collection by school students.

### **INSTALLATION AND OFFSITE STORE**

During the year the Gallery's installation team were responsible for the movement of 9 647 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 off-site store team moved 3 244 works to and from the offsite store.

### **RESEARCH LIBRARY**

Besides running the Library, AGSA Library staff also has the responsibility of looking after the gallery's Archives and Records. Many old files are being sorted and indexed. Without any increase in staff, the Library relies on the assistance of a small army of volunteers. The occasional Library Studies student on work experience has also been helpful.

The Library received a technology upgrade in the form of a Fuji Xerox multi-function machine. The ability to scan documents has meant a more efficient, greener document delivery service. It has also opened up possibilities for digital archival storage.

Library Technician Ju Phan started a course *Certificate III in Business (Recordkeeping)* in order to acquire skills in Records Management.

Acquisitions have been steady, and the collection has grown to over 33 000 catalogued volumes, with its accompanying pressure on shelving. A stocktake was conducted in 2007.

### **GRADUATE STUDIES IN ART HISTORY**

The collaborative program of Graduate Studies in Art History between the Gallery and University of Adelaide is now in its eighth year. The program is based in the School of history and Politics in the Faculty of Humanities and Social Sciences, and offers students Professional Certificate, Graduate Certificate, Graduate Diploma and Master of Arts qualifications. The program developed significantly in 2008 with the appointment of Dr. Lisa Mansfield to Lecturer. Dr. Catherine Speck is the full-time co-ordinating lecturer.

In accordance with the agreement between the two institutions, a third of the teaching was conducted by the gallery's curatorial staff and Director with the gallery's collection. Registration, Public programs and Public Relations staff were also involved in the teaching of Curatorial/Museum Studies A & B.

## ENROLMENTS

Semester 2 - 2007	Students	Semester 1 - 2008	Students
Studies in Indigenous Art	25	Studies in European Art	23
Studies in Australian Art	27	Studies in Contemporary Art	16
Curatorial/Museum Studies B	6	Curatorial/Museum Studies A	10
MA	4	MA	5
Total	62	Total	54

## PUBLIC PROGRAMS

Art Gallery of South Australia patrons and visitors were provided with a broad range of high-quality educational events, exhibitions, practical workshops, lectures, films, children trails and labels, performances and symposia. These programs and events were presented to stimulate, engage and enrich the experience of the Gallery and to encourage repeat visits.

All of our exhibitions were accompanied by a mixture of free and low fee paying programs.

Extensive programs were developed for the following exhibitions: *Grace Crowley: Being Modern, A Century in Focus: South Australian photography 1840s-1940s, War: the Prints of Otto Dix, 2008 Adelaide Biennial of Australian Art: Handle with Care* and *Culture Warriors: National Indigenous Art Triennial*.

For the first time the Gallery presented a highly successful Autumn Lecture program, exploring visual art within the great faiths of Islam, Buddhism, Christianity and Hinduism. Successful culture days were presented in support of our Asian collection and for the exhibition *Culture Warriors*. A symposium was also conducted for *Culture Warriors*.

Regular children's and family activities included Eye Spy tours for children, an Annual Family Day, regular Family Drop-in-days, school holiday art & craft programs and a children's Christmas party. Throughout the Easter weekend the Gallery offered an extended program, including special collections tours, adult and children's workshops, topic trail and Easter treats. A tour was conducted just prior to Christmas.

Public Programs worked with the University of Adelaide, Jam Factory Contemporary Craft & Design, Contemporary Arts Centre of South Australia, South Australian Museum, Experimental Art Foundation and Craftsouth on a broad range of cultural and lecture programs.

Appendix I gives a complete list of Exhibitions and Public Programs.

## VISITOR SERVICES & TICKETING VOLUNTEERS

The Gallery enjoyed the support of eighty-seven Visitor Services Volunteers. Thirty-nine Information Desk volunteers continued to provide a valuable service to visitors and a reception service for the Gallery. There were 22 434 enquiries at the visitor Information Desk. Team Leaders continued to provide valuable support for volunteers. Fifty-eight Ticket Seller volunteers provided a high standard of service to Gallery visitors attending exhibitions.

## THE BOOKSHOP

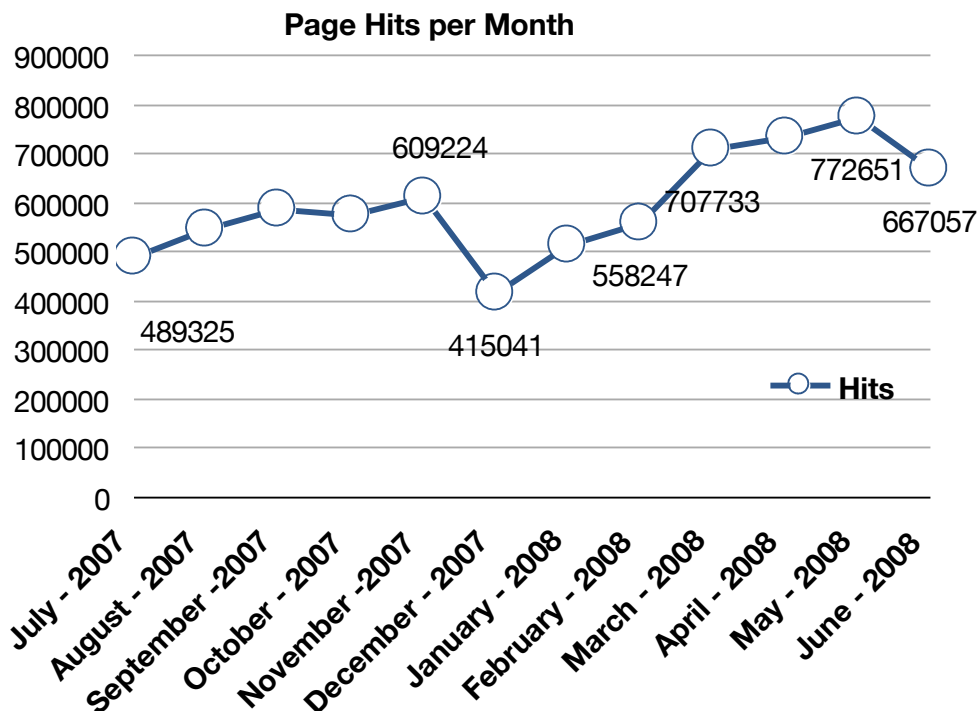
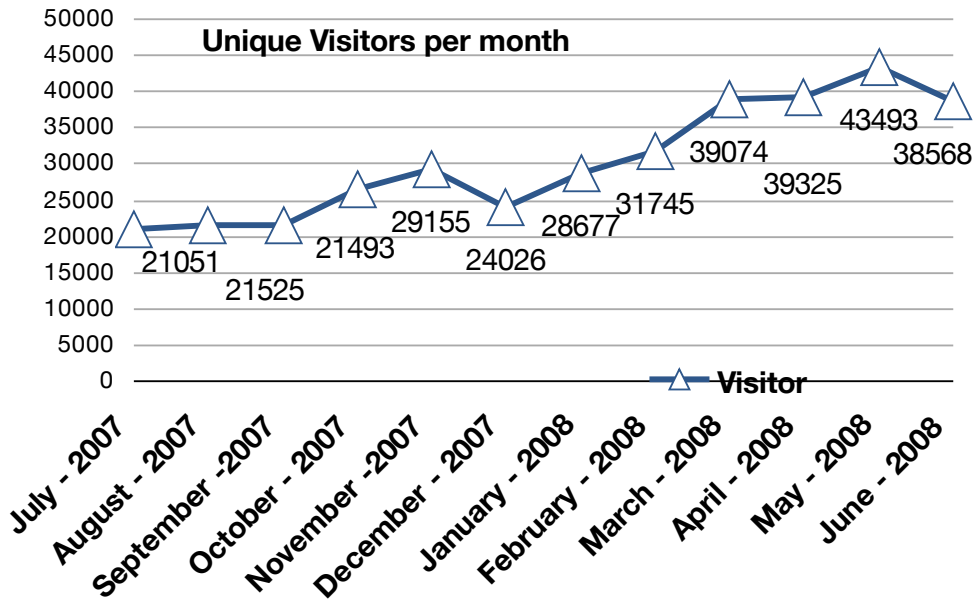
The 2007-08 financial year has been an interesting year for the Bookshop and volunteer ticket sellers are now trained and managed through the Bookshop. Tickets are sold at the entry to exhibitions and in next year a ticket/information desk will be installed in the Vestibule. The aim is to increase the quality of information and service to the Gallery's patrons.



## ART GALLERY WEBSITE

The Gallery website is a key source of current and archived information, providing a valuable resource to the general public, students and media on gallery activities, the collections, including the Online Gallery, exhibitions, education services, membership and function facilities.

From the statistics it can be seen that the Gallery website is being frequented increasingly over time as people see the website as a primary source for information about the gallery and its collection. Part of this success is the Online Gallery that now displays more than 3% of the Gallery's collection and the majority of the Gallery's major works. Total website hits for the year is 7 353 688.



## PUBLICATIONS

The Publication section continues to work as an effective unit within the Gallery.

Image Sales continues to grow as the Gallery's works of art are requested more often. Two hundred and twenty-two requests for high-quality colour images were processed along with seventeen black & white images and five transparencies. One hundred and ninety-five laser prints were supplied for research purposes as well as 100 digital images via email. 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 Research Library.

The Gallery produced three diverse books this year to accompany the exhibitions it staged. Firstly, *A Century in Focus: South Australian Photography 1840s–1940s*, a comprehensive photographic record of the early years of our state's history. Secondly, *Handle with Care: 2008 Adelaide Biennial of Australian Art* which sold out in the first twelve days of the exhibition, an event never before experienced in the Gallery's publishing history. Lastly, *Empires & Splendour: The David Roche Collection*, a handsome, lavish publication befitting the importance of this collection. All publications were made possible by generous donations by Douglas and Barbara Mullins, the Australia Council and David Roche, respectively.

The Gallery continued its distribution arrangements with Thames & Hudson in Australia and Woodstocker Books, a division of The Antique Collector, in the United States.

Appendix L contains a full list of publications.

## EDUCATION SERVICES

The Gallery-based Education Officer, Mark Fischer, coordinated a diverse range of schools, programs assisted by Karina Morgan, Education Support Officer. The Education Services program is the result of a partnership between the Art Gallery of South Australia and the Department of Education and Children's Services. It is part of Outreach Education, a team of DECS teachers seconded to public organisations. The Education Officer supports student learning by creatively connecting the resources and priorities of the Art Gallery of South Australia. The volunteer Education Guides, trained and coordinated by the Education Officer, also provided invaluable visual art learning support for reception to senior secondary school groups. Learning areas supported by Education Services included Society and Environment, English and Languages.

## TEACHING & LEARNING

The Education Officer and Education Guides' learning programs were based on DECS priorities and cross-curricular perspectives for the full range of year levels, related to the Gallery's collection. Teaching and learning programs were presented for all temporary exhibitions.

Almost one-third of total school bookings were related to studies of Australian Indigenous art and to Indigenous perspectives within the colonial to modern period.

Four hundred and eleven primary and senior secondary students participated in a booked-out Studio Workshop program.

BankSA 'Small Talk' Label program has continued to be popular with 2287 students participating.

Education Services offered specialised programs for senior secondary language students studying German, French, Spanish or Indonesian.

The 2008 Adelaide Biennial of Australian Art was valued highly by school audiences with over 2461 students visiting the exhibition.

Two hundred and eighteen students were audiences to an interpretative performance that revealed insights into works of art using movement, sound and story-telling.

## TEACHER PROFESSIONAL DEVELOPMENT

Introductory and specialised training for teachers R–SACE, provided information about current programs and for developing skills in accessing and using the Gallery’s resources.

Over ninety-two teachers participated in the professional development program. A key outcome of this program is that teachers enhance their knowledge, skills and capabilities to support student cultural and visual arts education learning.

Five Teacher briefings were conducted by the Outreach Education Officer with support of Gallery curators for the following exhibitions: *Grace Crowley: Being Modern, Freestyle: New Australian Design for Living, A Century in Focus: South Australian Photography 1840s-1940s, War: the prints of Otto Dix, Handle with Care: 2008 Adelaide Biennial of Australian Art*. A total of 201 teachers participated in these briefings.

This training program was supplemented by a variety well-attended practical based Studio Workshops for educators.

Two Education Services resources were produced.

## CURRICULUM RESOURCES

Access and engagement of young people through online strategies continues to be a focus with the production of education resources (print and online) produced for: *A Century in Focus: South Australian Photography 1840s-1940s, Handle with Care: 2008 Adelaide Biennial of Australian Art*.

Education Services developed and launched an online learning object ‘*Unpacking AGSA*’ for middle years students to look and learn about various elements in works of art.

Five Education Services newsletters were produced and distributed to all Catholic, Independent and DECS schools. Newsletters were also distributed via an electronic subscriber list.

Trails were created for individual school groups. The *BankSA Small Talk* label program continued to engage and support student literacy through their creation and display in the Gallery.

## GALLERY GUIDES

Fifty-three persons contributed to the Volunteer Guide Service at the Gallery in 2007-08.

Guides provided 1250 tours for 10 231 people over the course of the year.

Tours continue to be offered for new Members, volunteers, the hearing-impaired and groups with special needs. The twice-monthly Eye Spy Club for children aged between 5 and 10 continued to provide a stimulating program for 673 children and their parents/carers throughout the year. Guides conducted a six-week GetsmART program with sixty-four attendees at each session.

The weekly Continuing Education Program continues to provide stimulation for the Volunteer Guides. Service Awards were presented for the first time in April 2008 to guides who have contributed 10, 15, 20 and 25 years service to the Gallery.

The year ended with the intake of thirteen new Trainee Guides to a revised 36-week program commencing on 4 June 2008.

Appendix K gives additional statistics and details.

## **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 (Deputy Chair)	6/6
Mr Adam Wynn (until 25 May 2008)	2/5
Mr Philip Speakman	5/6
Mr Andrew Gwinnett	4/6
Mr Peter Ward	6/6
Ms Frances Gerard	6/6
Mrs Tracey Whiting	6/6
Emeritus Professor Anne Edwards (from 20 February 2008)	1/2

## **APPENDIX B2**

### **ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2007–08:**

Chairman:	Hon Justice John R Mansfield
Deputy Chair:	Max Carter AO
Representing Founders:	Diana Ramsay AO
Representing Governors:	Mary Abbott, Julie Mitchell
Representing Guardians:	Hiroko Gwinnett
Representing Benefactors:	Neil Verringer, Rob Patterson
Representing Fellow:	Kate McFarlane
Representing Ordinary Members:	Loene Furler
Appointed Members:	Richard Walsh, Charles Bagot, Naomi Williams, Max Tomkins, Ann Preston Flint
Ex Officio:	Michael Abbott QC, Kerry deLorme, Christopher Menz

## **ART GALLERY ORGANISATIONAL CHART**

## APPENDIX B4

### ART GALLERY STAFF

#### SENIOR MANAGEMENT

Christopher Menz, BA(Hons), Director  
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), Curator European Art  
Robert Reason, BA, PostgradDipArtCurStud, MA, Curator of European & Australian Decorative Arts  
Julie Robinson, BA, MA prelim., GradDipMusStud., Senior Curator, Prints, Drawings & Photographs (on leave from 24 December 2007)  
Rebecca Andrews, BA(Hons), Acting Associate Curator of Australian Paintings & Sculpture (31 August 2006–28 September 2007); Assistant Curator of Australian Paintings and Sculpture  
Nici Cumpston, BA(Visual) (Hons), Assistant Curator of Australian Art (commenced 3 March 2008).  
Maria Zagala, BA(Hons), MA(Art History, Research), Associate Curator, Prints Drawings & Photographs  
Carolyn Lovitt, BA(Hons), MA, Grad.Dip.Mus.Stud., Curatorial Research Assistant (until December 2007)  
Elspeth Pitt, BA(Media), GradDip(Art History), MA Art History (continuing). Assistant Curator, Noye Collection (temporary appointment)  
Jennifer Harris, Temporary part-time Asian Art Research Assistant

#### PUBLIC PROGRAMS/EDUCATION

David O'Connor, DipT(FineArts), BEd(Fine Arts), Grad DipArtsAdmin, Exhibitions and Public Programs Manager  
Megan McEvoy, Exhibition & Public Programs Officer (p/t) (on leave from October 2007)  
Asher Faulkner, Exhibitions & Public Programs Officer (p/t) (until May 2008)  
Wendy Hudson, Volunteer Coordinator  
Karina Morgan, Education Support Officer (p/t)  
Mark Fischer, DipEd(Fine Art), BA, Education Officer (seconded)

#### MEMBERS

Cate Parkinson, DipBusiness, Membership Coordinator  
Yvonne Anderson, Bookings and Membership Officer (until April 2008)

#### PUBLICATIONS

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

#### MARKETING COMMUNICATIONS & DEVELOPMENT

Miranda Starke, MMktg, GradDip (Art History), BA (Hons), Manager, Marketing Communications & Development  
Heidi Chamberlain, BA, GradCert (Art History), Marketing and Development Officer (on leave from June 2008)

Allison Kane, Mbus(AdminMgmt), BMgmt(Mktg), Marketing and Development Officer (from June 2008)  
Elisabeth Alexander, Casual Marketing Assistant (from May 2008)

#### ART GALLERY FOUNDATION

Kerry deLorme, Executive Officer  
Sonia Berry-Law, Coordinator, Foundation & Contemporary Collectors

#### REGISTRATION AND ART SERVICES

Jan Robison, BA(Hons), GradDipEd MSc, Registrar  
Vicki Petrusевичs, BA(Visual Arts), Grad Dip Manag. Art, Assistant Registrar, Exhibitions & Loans  
Georgia Hale, BA(DesCeramics), AssDipGraphicDes, Assistant Registrar, Collection  
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  
Ken Orchard, Casual Installation Officer

#### WORKSHOP

Franz Nieuwenhuizen, Artisan/Painter  
Nick Didenko, Carpenter

#### LIBRARY

Jin Whittington, BMus(Hons), GradDipLibStud, Information Manager  
Ju Phan, AssocDipLibTech, Library Technician (p/t)

#### ADMINISTRATIVE AND IT SERVICES

Lance Learhinan, AssocDipElecEng, Manager Information Technology  
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, Front of House (Ticket Sales) Coordinator  
Anika Williams, Bookshop Assistant  
Anna Burdin, Casual Bookshop Assistant  
Alicia Kaye, Casual Bookshop Assistant  
David Finch, Casual Bookshop Assistant  
Daniel Watson, Casual Bookshop Assistant  
Charlotte Guidolin, Casual Bookshop Assistant  
Suzanne Clift, Casual Bookshop Assistant  
Elizabeth Pascale, Casual Bookshop Assistant  
Rosanna Barson, Casual Bookshop Assistant  
Romi Graham, Casual Bookshop Assistant

#### PHYSICAL RESOURCES

Syd Bower, Operations Manager

# VOLUNTEERS

## **GALLERY GUIDES** - Executive Committee

Kathy Crockett - Coordinator  
Jo Ben-Tovim - Assistant Program Coordinator  
Pamela Terry - Secretary/Treasurer  
Estelle Farwell - Program Coordinator  
Joan Allister/Mary Rivett - Roster Coordinator

## **GALLERY GUIDES**

Joan Allister, Hasmik Balayance, Josephine Ben-Tovin, Kay Bennetts, Sarah Black, Ann Blandford, Christine Bowman, John Brooking, Annette Chalmers, Rosemary Collins, Robyn Cowan, Kathleen Crockett, Gillian Davis, Estelle Farwell, Patricia Finnimore, Lorraine Franzin, Jessica Gosnell, Gordon Goulding, Ann Guster, Julian Hafner, Judith Hale, Jennifer Harris, John Hayes, John Hown, Beverly Jager, Jenny Jarvis, Jenifer Klenner, Philip LaForgia, Laurel Laurence, Helga Linnert, Judith Lloyd, Betty McIlwham, Jan McKinlay Moss, Robyn Mullins, Christopher Nance, Jennifer Palmer, Wendy Parsons, Margaret Payne, Veronika Petroff, Barbara Prowse, Marion Queale, Mary Rivett, Jenni Scrymgour, Michael Shepherd, Perla Soberon-Brittle, Eileen Taylor, Janet Taylor, Pamela Terry, Terry Teusner, Jo Thyer, Ruth Walter, Pamela Ward, Christine Wigg, John Woodrow

## **TRAINEE GUIDES** - commenced 4 June 2008:

Christine Briggs, Christine Guille, Barbara Humphries, Julianne Keane, Gillian Morris, Maureen Nimon, Rosemary Nursey-Bray, David Roach, Christabel Saddler, Mary Schinella, Nel Steele, Jill Swann, Sandra Winder

## **INFORMATION DESK**

Val Allen, Bev Anderson, Anne Ballard, Patricia Church, Judy Clark, Kathy Crockett, William Cronin, Kathy Crosby, Betty Cross, Alan Cross, Barbara Day, Bice Della Putta, Lorna Elcombe, Conxita Ferrer, Jarmila Flaherty, Genevieve Forster, Ann Fuss, Kay Gill, David Gosnell, Mary Hogan, Barbara Humphries, Geraldine Jennings, Dee Jones, Joan Key, Jane McGregor, Evelyn McLaren, Patricia McGaffin, Barbara Mellor, Violetta Mount, Christine O'Connor, Sofia Orfanos, Rita Pemberton, Bert Prowse, Diana Roberts, Margaret Shaw, Elizabeth Stalley, Julie Tammo, Angela Tizard, Marcella Urbasius, Glynis Varvounis, Lorraine White, Bill Whitson, Nombasa Wilkinson, Pauline Wood, Brigitte Yallen

## **TICKET SELLERS**

Jackie Allert, Rowena Allert, Diana Andersen, Loretta Archer, Anne Ballard, Juliet Barnett, Fran Beales, Inge Borg Entie, Patsy Brebner, Suzanne Butterworth, Kristin Clark, William Cronin, Doreen Dare, Alexander Dathe, Lois Davey, Mellisa Durdin, Sheila Edwards, Cynthia Elford, Christine Fidock, Richard Flynn,

Lorraine Franzin, Mary Gaillard, Giorgio Gemignani, Beverley Harding, Maureen Heaver, Nola Hill, Enid Hills, Olga Hoepner, Barbara Humphries, Chandan Jain, Sandy Kalz, Aileen Kearns, Renate Leak, Margaret Lord, Apryl Morden, Sandra Morrison, Margaret Neville, Heather Newland, April Olores, Barbara Phillips, Elizabeth Pritchard, Ruth Retallack, Sandra Richardson, Trish Roberts, Jessilla Rogers, Eric Rossi, Kyoko Schultz, Lisa Smith, Trish Staker, Elizabeth Stalley, Sylvia Swart, Glennis Syddell, Julie Tammo, Anne Turnbull, Paul Verbeeck, Maxie Walker, Judith Ward, Yasmin Washbrook

## **PUBLIC PROGRAMS**

Alma Daehn, Conxita Ferrer, Kay Gill, Paula Lebedew, Barbara Mellor, Margaret Neagle, Trish Roche, Elizabeth Stalley, Carol Watson

## **EDUCATION GUIDES**

Education Guides: Catherine Bagot, Alma Daehn, Lesley Jorgensen, Sue Kent, Kirsty Kurlinkus, Paula Lebedew, Ann Noble, Ann Preston Flint, Trish Roche, Barbara Tanner, Carol Watson.  
Gallery Guides supporting Education Services: Kay Bennetts, John Brooking, Jennifer Harris, Judith Lloyd, Helga Linnert, Wendy Parsons, Margaret Payne, Pamela Terry, Ruth Walter, Pamela Ward

## **CURATORIAL**

Gaye Beswick, Karen Blum, Annette Chalmers, Sharon Cooper-Whiting, Rong Fan, Barbara Fargher, Naomi Horritch, Rusty Kelty, Lance McCarthy, Gary Morgan, Gloria Strzelecki, Charlotte Smith, Terry Teusner

## **LIBRARY**

Kathryn Boyes, Val Essery, Judy Gall, Pat Howard, Anne Lord, Lesley Lynn, Annette Masters, Peggy Molloy, Sharon Mosler, Joan Newman, Trish O'Connor, Jacqueline Polasec, Jose White, Marisa Young

## **REGISTRATION**

Conxita Ferrer, David Gill, Peter Lane

## **MARKETING & PUBLIC RELATIONS**

Elisabeth Alexander, Jessica Bostock, Jordan de Blasio, Andrew Dolley, Georgina Dunsford, Lotti Dunsford, Angela Flynn, Danielle Frolich, Stephanie Gold, Prue Gramp, Jade Harlin, Emily Humphreys, Gloria Strzelecki, Jeremy Ryder, Akira Tamura, Anne Weckert, Simon Zappia, Nicola Zuckerman

## **ADMINISTRATION**

Barbara Humphries



## APPENDIX C

### STAFF PUBLIC COMMITMENTS

#### CHRISTOPHER MENZ

Seven lectures for Graduate Studies in Art History  
Two public lectures  
Two talks to Gallery Guides  
Two lunchtime talks on the collection  
Three radio interviews  
Five newspaper interviews  
Two television interviews  
Opened two exhibitions  
COMMITTEES: Art Exhibitions Australia  
National Cultural Heritage Committee  
Council of Australian Art Museum Directors (Chair)  
Arts SA Senior Management Group  
Graduate Studies in Art History Joint Committee  
Helpmann Academy Board  
Campus Design Panel, University of Adelaide  
South Australian School of Art Advisory Committee  
PUBLICATIONS: *Empires & Splendour: The David Roche Collection* (AGSA, 2008), contributing author  
Foreword for *A Centenary in Focus: South Australian Photography 1840s–1940s* (AGSA, 2007)  
Foreword for *Handle with care: 2008 Adelaide Biennial of Australian Art* (AGSA, 2008)  
*Modern Britain* (NGV, 2007), contributing author  
*A Farewell to Ronald de Leeuw* (Rijksmuseum, 2008), contributing author  
Two book reviews for *Australian Book Review*  
OVERSEAS VISITS: March 2008 – Christchurch, New Zealand. Officially opened the *Morris & Co.* exhibition at the Christchurch Art Gallery; presented a lecture on the exhibition and spoke at the media preview; inspected the Christchurch Art Gallery; and negotiated possible exhibition exchanges.  
April, May 2008 – Great Britain, Germany  
Visited dealers in London and Berlin to search for major European and Asian works for the Gallery's collection; inspected new art museum buildings; negotiated possible further exhibition exchanges.

#### JULIE ROBINSON

One Spring Lecture  
One public lecture  
Two lectures for the Art History Course  
One lunchtime talk  
One Members' preview  
One teachers' preview  
Two exhibition talks  
Five radio interviews  
One television interview  
COMMITTEES: Contemporary Collectors Committee;  
Graduate Studies in Art History Joint Committee  
PROFESSIONAL: Assisted by Maria Zagala, *A Century in Focus: South Australian Photography 1840s–1940s* (exhibition catalogue), Adelaide: Art Gallery of South Australia, 2007.  
OTHER: Evaluated photographs for Tresures Day (South Australian photography).

#### ROBERT REASON

Six lectures for Graduate Studies in Art History  
Six lunchtime talks  
Four talks to the Gallery Guides and Volunteer  
One Members' talk  
One Teacher Preview evening  
Five radio interviews  
One television interview  
Three newspaper interviews  
One specialist floor talk  
COMMITTEES: Steering Committee: Jewellery and Metalsmithing Group of Australia (South Australian branch) (concluded March 2008)  
Board Member, Craft Australia, elected February 2008  
PROFESSIONAL: Presented a paper at the International Ceramic Magazine Editor's Association conference, *An Appreciation of Ceramics*, Fuping, China, and attended the post-conference celadon ceramic tour, 2–18 November 2007; Presented a paper at the Jewellery and Metalsmithing Group of Australia conference, *Inside Out*, Adelaide, 25–27 January 2008  
Attended the Australian Craft Curators and *Design Island* conferences, Hobart, 30 April–2 May 2008  
Attended University of Adelaide *Ballets Russes: Our Cultural Revolution* conference, Adelaide, 23–25 May 2008  
PUBLICATIONS: 'Acquisition: Carl Meinzolt, Secretaire cabinet, 1895', *World of Antiques & Art*, (73), August 2007–February 2008, p. 182;  
'Acquisition: Hanson cup and salver, c.1862', *World of Antiques & Art*, (74), February–August 2008, pp. 164–5.  
*Empires & Splendour: The David Roche Collection*, (AGSA, 2008), contributing author  
OVERSEAS VISITS: Courier, *Morris & Co.*, travelling exhibition to Christchurch Art Gallery, New Zealand, March 2008.

#### JAMES BENNETT

One lecture for Graduate Studies in Art History  
Three lectures for Curatorial and Museum Studies  
Six lunchtime talks  
Two Gallery Guides talks  
One Springtime Lecture  
One Autumn Lecture  
One Gallery public talk  
Three public talks  
One university post-graduate masters dissertation supervision  
Two university doctorate candidate theses co-supervision.  
SYMPOSIUM PRESENTATIONS: 'Islamic Art in Southeast Asia: Defining the heritage.' Department of Malay Studies, Victoria University of Wellington, New Zealand. 13 March 2008  
'Presenting Islamic art to an Australian audience: the Crescent Moon beneath the Southern Cross.' *The Islamic Spectrum in Australia* symposium, Nexus

Multicultural Arts Centre and Hawke Centre,  
University of South Australia, 1 May 2007.  
PUBLICATIONS: 'A Commitment to Islamic Art: Art  
Gallery of South Australia.' *TAASA Review*, Vol. 16/4,  
December 2008, pp.16-18.  
COMMITTEE: Flinders University Art Museum  
Advisory Committee  
OVERSEAS VISITS: Malaysia and Indonesia to attend  
'Traditional textiles of Indonesia: Today and  
tomorrow', and National Museum of Indonesia  
conference. Guest lecturer, University of Victoria  
Wellington, New Zealand

### **TRACEY LOCK-WEIR**

Six lectures for Graduate Studies in Art History  
Four lunchtime talks  
Two talks to Gallery Guides  
One radio interview  
One magazine interview  
PUBLICATIONS: *Turner to Monet* (NGA 2008),  
contributing author

### **JANE MESSENGER**

Four lectures for Graduate Studies in Art History  
Six lunchtime talks  
Three talks to Gallery Guides  
One talk to Carrick Hill Guides  
One talk to Members  
One talk to DepARTure  
Two radio interviews  
PUBLICATIONS: *A Century in Focus* (AGSA 2007),  
contributing author. *Modern Britain* (NGV 2007),  
contributing author. *Turner to Monet*: (NGA 2008),  
contributing author. *Empires & Splendour: The David  
Roche collection* (AGSA 2008), contributing author.  
COMMITTEES: Contemporary Collectors; Graduate  
Studies in Art History Joint Committee  
OVERSEAS VISIT: Milan, Bologna, Florence, Rome,  
London, Maastricht, 2008

### **REBECCA ANDREWS**

Five lectures for Graduate Studies in Art History  
Two lectures for Curatorial and Museum Studies  
Three lunchtime talks  
Three exhibition floor talks  
Three exhibition floor talks at Carrick Hill  
One teacher's exhibition preview  
Two guided tours of the Gallery  
Four radio interviews  
Four newspaper interviews  
One magazine interview  
PUBLICATIONS: 'ST Gill, views of Burra Burra,  
1847-1850', *World of Antiques & Art*, February 2008-  
August 2008, pp. 168-69.  
COMMITTEES: Trustee of the Nora Heysen  
Foundation; Art for Public Places Committee; ArtLab  
Liaison Officer  
JUDGING: Helpmann Academy exhibition

### **NICI CUMPSTON**

One lunchtime talk  
Two talks to new Gallery Guides  
One lecture to Gallery Guides

COMMITTEES: Art for Public Places (Arts SA);  
National Indigenous Arts Reference Group (Australia  
Council)

### **MARIA ZAGALA**

Eight lectures for Graduate Studies in Art History  
One public lecture  
Four lunchtime talks  
Three talks  
One radio interview  
Two newspaper interviews  
COMMITTEE: Contemporary Collectors Committee  
PUBLICATIONS: Co-author, *A Century in Focus*  
(AGSA, 2007); 'Deborah Pauwee New Work', *Art  
World Magazine*, details; *Gosia Wlodarczak Shared  
Space New York* (New York: Kentler International  
Drawing Space) 2008.  
PROFESSIONAL: Attended CIHA Melbourne 13-18  
January 2008  
OVERSEAS VISITS: 12-29 March 2008, New York,  
Philadelphia, USA.  
OTHER: Supervisor of two Curatorial Interns,  
Curatorial & Museum Studies

### **ELSPETH PITT**

One public lecture  
PUBLICATIONS: Contributing author *A Century in  
Focus: South Australian Photography 1840s- 1940S*  
(AGSA 2007).  
OTHER: Co-supervisor of one AGSA curatorial  
volunteer.

### **DAVID O'CONNOR**

One exhibition opening  
One lecture to Project Management Students -  
University of South Australia.  
Three talks to Curatorial and Museum Studies Students.  
Judging Internal Scholarships Adelaide Central School  
of Art.  
Judging external scholarships for the Exeter  
Commission and the Pro Hart Scholarship, Adelaide  
Central School of Art.  
2008 Adelaide Fringe Visual Art judging Panel.  
Supervisor, University of Adelaide Curatorial &  
Museum Studies graduate intern.  
COMMITTEES: Arts & Culture Steering Committee -  
SA Great (until March 2008)  
Academic Board, Adelaide Central School of Art.  
Board Member, Contemporary Arts Centre of South  
Australia.  
PROFESSIONAL: Islamic Spectrum Forum

### **MIRANDA STARKE**

Eight radio interviews  
Five newspaper interviews  
One public talk  
Two lectures for Graduate Studies in Art History  
COMMITTEES: Chair, DepARTure, AGSA; Member,  
Disaster Plan, AGSA; Speakers in Schools participant,  
SA Great  
PROFESSIONAL: Attended Museum Leadership  
Program Refresher, Sydney 2007

**JAN ROBISON**

One lecture, Graduate Studies in Art History  
COMMITTEES: Member, Australian Registrars; Team  
Leader, Disaster Plan; Member, OHS&W, AGSA  
PROFESSIONAL: Attended Australian Registrars  
Committee Conference 2007

**VICKI PETRUSEVICS**

COMMITTEE: Member, Australian Registrars

**GEORGIA HALE**

One lecture, Graduate Studies in Art History  
COMMITTEES: Member, Australian Registrars;  
Member, Disaster Plan, AGSA  
PROFESSIONAL: Attended Australian Registrars  
Committee Conference 2007

**MARK FISCHER**

COMMITTEES: Member, SALA Inc. Board  
Chair, Education Guides Committee, AGSA  
Member, ARTSsmart Steering Committee  
Member, Outreach Education Advisory Group  
Committee  
PROFESSIONAL: 2007 SALA Launch, SALA Ball  
and SALA Awards  
ARTSsmart Secondary Arts Coordinators Conference  
TAFE/AGSA Online learning presentation  
Gallery Guides talk  
Four teachers' previews  
Two TAFE Diploma student talks  
One TAFE presentation  
Australian College of Educators presentation  
Graduate Studies in Art History presentation  
History Teachers Association Conference presentation

**JIN WHITTINGTON**

Treasurer, ARLIS/ANZ SA Chapter  
Deputy OH&S Staff Representative, AGSA

**KERRY DELORME**

COMMITTEES: Member, Fundraising Institute  
of Australia; AGSA Foundation and  
Contemporary Collectors

**SYD BOWER**

COMMITTEES: Chairman, OHS&W, AGSA;  
Adelaide Business Watch; Member, Protection of  
Australasian Cultural Assets (PACA); Member, ACCC;  
Member, DPCCC

**MARGARET BICKNELL**

COMMITTEE: Disaster Plan, Member AGSA

**STEWART ADAMS**

COMMITTEE: OHS&W, AGSA

**HEIDI CHAMBERLAIN**

COMMITTEE: DepARTure, AGSA

**ALLISON KANE**

COMMITTEE: DepARTure, AGSA

**JIM DAVENPORT**

COMMITTEE: OHS&W, AGSA

## APPENDIX D

### CONSERVATION

#### AUSTRALIAN PAINTINGS

Thomas Clark *The horse muster* CP  
Richard Dunn *Domestic Disorder and Figure no. 10* CP  
Arthur Boyd *Nebuchadnezzar dreaming of gold* ET & MP  
Richard Larter *Modern Olympia no. 2* MP & RB  
James Shaw *Harling House, Mitcham 1861* GL

#### AUSTRALIAN SCULPTURES

Clifford Last *Standing figures* JB

#### AUSTRALIAN WATERCOLOURS

Fifteen ST Gill watercolours and five Hans Heysen watercolours underwent conservation by FF

This year a total of twenty-eight paintings, twelve sculptures and twenty-eight watercolours underwent conservation or preparation.

#### EUROPEAN PAINTINGS

Mortimer Menpes *At Mandalay, Burma* RB  
JW Waterhouse *The favourites of the Emperor Honorius* RB  
Frank Auerbach *Head of Helen Gillespie III* ET

#### EUROPEAN SCULPTURES

O Andreoni *Queen Esther* RR  
Koen Wastijn *Puma* SP  
Duane Hanson *Woman with a laundry basket* JG  
Antoine-Louis Barye *Lion and the serpent, no. 1* JG  
Jean-Baptiste Carpeaux *The negress (La négresse)* JG  
Frederic Leighton *Maquette for Athlete wrestling with a python* JG  
Maurice Lambert *The golden pheasant* GL

#### EUROPEAN WATERCOLOURS

Anita de Caro *Grando Exodes* JP  
Samuel Prout *Old Tower at Le Havre* JP  
Reginald Jones *Landscape* JP  
Leonard Appelbee *Fish* JP  
Frederick J Williamson *Near Wareham, Dorset* JP  
William Kenneth Wood *Landscape* JP

#### DECORATIVE ARTS

Eight decorative arts items required general exhibition preparation. Sixteen decorative arts items required general storage preparation. Morris & Co., collection prepared for its international tour  
Continuation of the Earthquake Mitigation Project at Unley – European ceramics  
JM Wendt, *Centrepiece* RR, JB  
Frances Burke Fabrics, *Goanna; Fish and Rooster; Surf curtains* KP  
Morris & Co., *Carpet* KP & BF

#### WORKS ON PAPER

Matting and framing of 294 photographs in preparation for *A Century in Focus: South Australian Photography 1840s-1940s*. Conservation of and re-housing of four photographic albums in custom built boxes.

Matting and framing of a print by Josef Albers and three prints by Kiki Smith. Matting of large portfolios, including ten prints in the Warlayirtit Suite, twenty photographs in Paul Strand's *The Mexican Portfolio*, re-matting of Italian prints by Antonio Tempesta. This year 433 prints, drawings and photographs underwent preparation and conservation.

Anne Dineen at ArtLab carried out a year-long study over four seasons *Light Level Monitoring – Environmental Impact Report* tracking the light levels in AGSA galleries where works on paper are exhibited. The finding of this report will form the basis of future decisions about where it is appropriate to display light sensitive works.

#### ASIAN ART

Brunei – Philippines *Ceremonial urn* JD & RR  
Indonesia *Lime pot* MS  
Indonesia *Kala* JD  
Indonesia *Mortuary puppet [si gale gale]* RR, JD, JG, JD & KP  
Indonesia *Door with lintel* JG  
Indonesia *Landing at Tuban from the 'Tale of Panji' [Kidung Malat]* KP

This year a total of twenty-seven Indonesian, Iranian, Japanese, Thai and Chinese-Tibetan objects underwent treatment and preparation.

#### Key to Conservators

JD	Jo Dawe
FF	Fred Francisco
MP	Marek Pacyna
MS	Megan Sypek
SP	Sophie Parker
ET	Eugene Taddeo
CP	Charlotte Park
RB	Rita Bachmayer
JP	Jodie Proud
GL	Gillian Leahy
JB	Joanna Barr
RR	Renita Ryan
KP	Kristin Phillips
BF	Bee Flynn
JG	Justin Gare



## APPENDIX E

### DONORS, FUNDS, SPONSORSHIPS

#### DONORS

Mary Abbott, eleven Asian Textiles  
Michael Abbott QC, five Photographs by JW Lindt, seventy-one Asian Textiles, seven Asian Sculptures  
Michael Abbott QC and John R Mansfield, an Asian Sculpture  
Beverley Anderson, Peter Dobson, Elizabeth Finnegan, Shane LePlastrier, Joan Lons and Janice Pleydell, Sculpture by Antoine-Louis Barye  
Anonymous Donor, Scent bottle by Nick Mount  
Anonymous Donor, Cabinet by Morris & Company  
Art Gallery of South Australia Contemporary Collectors, Gosia Kudra-Schild and the Taliangis Family, painting by Imants Tillers  
Barbara Auld, Painting by HJ Johnstone  
Vera Baghurst, Vase by Doulton & Company  
Peggy Barker, Margaret Bennett, Diana Evans, the Hon. Dr Kemeru Murray AO and Adam Wynn, Painting by Roy de Maistre  
Joan Beer, Anne Kidman, Douglas Le Messurier, Belinda Morgan, Richard Walsh and Janet Worth, Asian Sculpture  
William Bowmore AO OBE, Drawing by Eugène Carrière, three Drawings by Eugène Delacroix, Drawing by Gasparo Dizioni, Drawing in the style of John Constable, Drawing by Francesco Guardi, Drawing by Charles Le Brun, Drawing by Henry Moore, Drawing by Gustave Moreau, Drawing by Théophile-Alexandre Steinlen, Drawing by Antonio Tempesta, eleven Prints by William Nicholson, Print by Francis Bacon, Print by André Masson, Print by Dorothea Tanning, Print by Man Ray, Print by Sebastian Matta, Print by Camille Bryen, Print by Jorge Camacho, Print by Maria Elena Viera da Silva, Print by Robert Couturier, Print by Vladamir Velickovic, Print by Henry Moore, Print by Arpad Szenes, Print by Sonia Delaunay, Print by Max Ernst, Painting by a follower of Rosalba Carriera  
Dr Robert Brummitt, Album of forty-four watercolours by Sarah Kay  
Max Carter AO, Painting by Matha Berkeley  
Frank Choate, Lady Downer, Margaret Laidlaw and Judith Rischbieth, Photograph by Vik Muniz  
Colin Cowan, Pam McKee, Graham Prior, Ann Vanstone and John von Doussa, Sculpture by Gulumbu Yunupingu  
Brian and Barbara Crisp, seven Asian Sculptures, Painting by Max Ragless, Pair of Vases, sixteen Netsuke, three ceramics by Milton Moon, two Drawings by Russell Drysdale, two Prints by Russell Drysdale, Drawing by Hans Heysen, Drawing by Lloyd Rees, Drawing by Ivor Hele, two Prints by John Skinner Prout, Painting by Anton Riebe, Painting by E Phillips Fox, Painting by Justin O'Brien  
June Davies, Painting by Charles William Bush, Drawing by Charles William Bush  
Lauraine Diggins, painting by Joyreen Holmes  
Kngwarrey, painting by Kathleen Petyarre, painting by Margaret Ross Akemarr  
Barbara Fargher, Painting by Alice Hambidge  
Philip and Barabara Fargher, Print by Barbara Hanrahan  
Frances Gerard, Dr Michael Hayes, Mark Livesey QC, David McKee, Lady Porter and Sue Tweddell  
Painting by Doreen Reid Nakamarra  
Andrew and Hiroko Gwinnett, Japanese Pot, Japanese tea bowl, Japanese writing box, Japanese Sculpture, Pair of Japanese screens  
Geoffrey Hackett-Jones, Royal Keris  
Mrs Max Harris, two Australian applied art items  
Judith and Barrie Heaven, Asian Huqqa base  
Brigette Hemmett, five Photographs by JW Lindt, Photograph by Charles Bayliss, Photograph by an unknown Photographer  
Peter and Louise Howell, two Drawings by WP Dowling, Photograph by John Mathieson Sharp  
Jane and Rob Hylton, Rocking chair by Douglas B Snelling  
Laima Jomantas, Drawing by Vincas Jomantas  
Gwenda Kent and Bill Purvis, Photograph by Blodwen Thomas Studio, five Photographs by D Darin Smith  
The Hon. Diana Laidlaw AM, Vessel by Ernabella Arts  
The Leason Family, Painting by Percy Leason  
Shane Le Plastrier, Ceramic by Gerry Wedd, Furniture By Khai Liew Design, Painting by Mick Namerari Tjapaltjarri  
Lesley Lynn, ceramic by Tim Edwards, Sculpture by Clement Meadmore, Asian Sculpture  
Frankie MacGowan, Ewer by William Edwards  
The Members of the Art Gallery of South Australia, Painting by Eileen Yaritja Stevens, Painting by Ngipi Ward  
Douglas and Barbara Mullins, Painting by Henry Mundy, Painting by George Peacock  
The Netherlands Embassy Canberra, Print by Karen Casey, Print by Djalinda Yunupingu, Print by Allan Mansell, Print by Dhuwarrwarr Marika, Print by Janice Murray, Print by Garry Namponan, Print by Laurel Nannup, Print by Chris Pease print by Leonie Pootchemunka  
The Print Council of Australia. Print by Iona Johnson, Print by David Nixon  
Ian Ridgeway, Photograph by Townsend Duryea Snr, Edward B Roberts, two Asian Sculptures  
David Roche, Pair of day beds by Simpson & Son Limited  
Lalla Rymill, Two Morris & Company curtains

The Estate of Mrs Elizabeth S. Routt, 4 Buddhist manuscripts, Manuscript chest and ribbon  
Terry Smith and Jennifer Harris, Drawing by Ichikawa Beian and Utan Kaburagi  
Taylor Collison Limited, Multiple by Sally Smart  
Max Tomkins, Photograph by Mark Kimber  
Ann Vanstone, Sculpture by Anniebell Marrngamarrnga  
Lyn Williams AM, twenty-six prints by Fred Williams  
Paul and Kaye Williams, Painting by Dusan Marek  
Janet Worth, Painting by Putjina Monica Waston

#### **BEQUEST FUNDS**

AR Ragless Bequest Fund  
Roy and Marjorie Edwards Bequest Fund  
Lillemor Andersen Bequest Fund  
Ellen Christensen Bequest Fund  
JC Earl Bequest Fund  
d'Avergne Boxall Bequest Fund  
Shirley Cameron Wilson Bequest Fund  
Mary Teasdale Smith Bequest Fund  
VBF Young Bequest Fund

#### **DONORS OF PURCHASE FUNDS**

Andrew and Hiroko Gwinnett Fund  
James and Diana Ramsay Fund  
Ed and Sue Tweddell Fund for South Australian Contemporary Art  
Public Donations Fund  
Rhianon Vernon-Roberts Memorial Collection

## APPENDIX F

### ACQUISITIONS

#### AUSTRALIAN PAINTINGS

Margaret Ross Akemarr, Australia, *Countryside*, 2002, Ampilatwatja, Northern Territory, synthetic polymer paint on linen; Gift of Lauraine Diggins 2008

Martha Berkeley, Australia, 1813–1899, *Georgina, Emily and Augusta Rose*, c.1848, Adelaide, oil on metal; MJM Carter AO Collection 2007. Given in memory of Betty McIlwham and fellow Gallery Guides' education programs for children

Charles William Bush, Australia, 1919–1989, *Tree trunk trapped in rocks*, 1949, Airey's Inlet, Victoria, watercolour, pen & coloured inks on paper; Gift of June Davies 2008

Louis Buvelot, Australia/Switzerland/Brazil, 1814–1888, *Hanging rock*, 1869, Victoria, watercolour on paper; d' Auvergne Boxall Bequest Fund 2008

Ian Chandler, Australia, 1942–2004, *Pagoda*, 1997, Adelaide, oil on canvas; South Australian Government Grant 2007

Timothy Cook, Australia, born 1958, *Kulama*, 2004, Melville Island, Northern Territory, natural ochres on linen; South Australian Government Grant 2008

Kuntjil Cooper, Australia, born c.1920, *Wani Wani*, 2007, Nyapari, South Australia, synthetic polymer paint on canvas; AR Ragless Bequest Fund 2008

Roy de Maistre, Australia, 1894–1968, *Berry's Bay, Sydney Harbour*, c.1920, Berry's Bay, Sydney, oil on board; Gift of Peggy Barker, Margaret Bennett, Diana Evans, the Hon Dr Kemer Murray AO and Adam Wynn through the Art Gallery of South Australia Foundation Collectors' Club 2007

E Phillips Fox, Australia, 1865–1915, *Still life*, c.1905–13, Paris, oil on canvas; Gift of Brian and Barbara Crisp in memory of their son Andrew through the Art Gallery of South Australia Foundation 2007

Alice Hambidge, Australia, 1869–1947, *The young gardener*, 1926, Adelaide, watercolour on paper; Gift of Barbara Fargher 2008

HJ Johnstone, Australia, 1835–1907, *Twilight on the Murray*, 1881, London, oil on canvas; Gift of Barbara Auld, the artist's great-granddaughter 2007

Sarah Kay, Australia, 1830–1906, *South Australian Wildflowers Volume 1*, 1880–93, Adelaide, watercolour on paper in bound album; Gift of Dr. Robert Brummitt, the artist's great-grandson 2007

Joyreen Holmes Kngwarrey, Australia, born 1977, *Seeds*, 2000, Ampilatwatja, Northern Territory, synthetic polymer paint on linen; Gift of Lauraine Diggins 2008

Percy Leason, Australia, 1889–1959, *B & O Tracks and Bayonne*, 1953, New York, oil on canvas board; Gift of the Leason family 2008

Edith Lungley, Australia, 1876–?, *Thorburn Brailsford Robertson stained glass window design* (Mitchell building, University of Adelaide), c.1930, Adelaide, watercolour, pencil, pen & ink on paper JC Earl Bequest Fund 2007

Dusan Marek, Australia, 1926–1993, *Spaceship*, c.1950, Adelaide, oil on board; Gift of Paul and Kaye Williams 2007

Henry Mundy, Australia, c.1798–1848, *Mary Ann Raven*, mid 1840s, Launceston, Tasmania, oil on canvas; Gift of Douglas and Barbara Mullins 2008

Doreen Reid Nakamarra, Australia, born c.1955, *Rockholes at Marrapinti*, 2007, Kiwirrkura, Western Australia, synthetic polymer paint on canvas; Gift of Frances Gerard, Dr Michael Hayes, Mark Livesey QC, David McKee, Lady Porter and Sue Tweddell through the Art Gallery of South Australia Foundation Collectors' Club, 2007

Emma Nelson Nakamarra, Australia, born 1970, Shelia Dixon Nungurrayi, Australia, born 1975, *Kalipinyapa Water Dreaming*, 2007, Papunya, Northern Territory, synthetic polymer paint on linen; South Australian Government Grant 2007

Lorna Brown Napanangka, Australia, born c.1960, *Warren Creek*, 2007, Warren Creek, Northern Territory, synthetic polymer paint on linen; South Australian Government Grant 2007

Justin O'Brien, Australia, 1917–1996, *The boy in the yellow straw hat*, c.1967, Greece?, oil on board; Gift of Brian and Barbara Crisp in memory of their son Andrew through the Art Gallery of South Australia Foundation 2007



George Peacock, Australia, c.1835–c.1900, *The red bluff*, 1860, Victoria, oil on board; Gift of Douglas and Barbara Mullins 2008

Adelaide Perry, Australia, 1891–1973, *Marilla*, 1932, Sydney, oil on canvas; Lillemor Andersen Bequest Fund 2007

Kathleen Petyarre, Australia, born c.1940, *My country-Sandhills after hailstorm*, 2002, Adelaide, synthetic polymer paint on linen; Gift of Lauraine Diggins 2008

Thea Proctor, Australia, 1879–1966, *The pink balloon*, c.1922, Sydney, watercolour & pencil on paper; Lillemor Andersen Bequest Fund 2008

John Skinner Prout, Australia, 1805–1876, *St Mary's Pass, Tasmania*, 1846, Tasmania, watercolour & gouache on Paper; d' Auvergne Boxall Bequest Fund 2008

Max Ragless, Australia, 1901–1981, *Melrose*, c.1930s, Melrose, Flinders Ranges, South Australia, watercolour on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Cliff Reid, Australia, born 1947, *Wati Kutjarra*, 2006, Blackstone/Papulankutja, Western Australia, synthetic polymer paint on linen; South Australian Government Grant 2008

Anton Riebe, Australia, 1905–1987, *Riverside SA*, c.1950s, Myponga, South Australia, oil on board; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Kathleen Sauerbier, Australia, 1903–1991, *Port Willunga looking north*, c.1935, Port Willunga, South Australia, oil on canvas on cardboard; Lillemor Andersen Bequest Fund 2007

Eileen Yaritja Stevens, Australia, c.1915–2008, *Minyma Kutjara munu Wati Kutjara*, 2008, Nyapiri, South Australia, synthetic polymer paint on canvas; Gift of the Members of the Art Gallery of South Australia 2008

Imants Tillers, Australia, born 1950, *Shadow of the hereafter*, 2007, Cooma, New South Wales, synthetic polymer paint & gouache on 72 canvas boards; Gift of the Art Gallery of South Australia Contemporary Collectors, Gosia Kudra-Schild and Taliangis Family 2007

Bill Whiskey Tjapaltjarri, Australia, born c.1920, *Rock holes near the Olgas*, 2007, Mt Liebig, Northern Territory, synthetic polymer paint on canvas; South Australian Government Grant 2007

Mick Namerari Tjapaltjarri, Australia, born c.1926–1998, *Wallaby Dreaming*, 1971, Papunya, Northern Territory, synthetic polymer paint on board; Gift of Shane Le Plastrier through the Art Gallery of South Australia Foundation 2008

Wimmitji Tjapangarti, Australia, c.1924–2000, *Kutu*, 1989, Balgo, Western Australia, synthetic polymer paint on canvas; d' Auvergne Boxall Bequest Fund 2008

Harry Tjutjuna, Australia, born c.1930s, *Spiderman Wati Wangka*, 2007, Ernabella, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2008

Ngipi Ward, Australia, born 1949, *Kapitu Kapitu*, 2007, Patjarr/Karilywara, Western Australia, synthetic polymer paint on linen; Gift of the Members of the Art Gallery of South Australia 2008

Putjina Monica Watson, Australia, born 1940, *Wirrku Wirrku*, 2008, Pipalyatjara, South Australia, synthetic polymer paint on canvas; Gift of Janet Worth through the Art Gallery of South Australia Foundation 2008

Nyayati Stanley Young, Australia, born c.1949, *Pukara*, 2007, Kalka, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2008

Gulumbu Yunupingu, Australia, born 1945, *Gan 'yu - stars*, 2006, Yirrkala, north east Arnhem Land, Northern Territory, natural ochres on bark; South Australian Government Grant 2007

#### **AUSTRALIAN SCULPTURES**

David Bell, Australia, working 2000s, *Large dugong*, 2006, Aurukun, Queensland, synthetic polymer paint and natural ochres on milkwood; South Australian Government Grant 2007

Jack Bell, Australia, born 1951, *Ghost man and ghost woman*, 2006, Aurukun, Queensland, synthetic polymer paint and natural ochres on milkwood; South Australian Government Grant 2007

Lorraine Connelly-Northey, Australia, born 1953, *O'Possum skin cloak*, 2007, Swan Hill, Victoria, woven rusted barbed wire; South Australian Government Grant 2007

Julie Gough, Australia, born 1965, *Malahide*, 2008, Hobart, coal, antlers; Lillemor Andersen Bequest Fund 2008

Michael Kutschbach, Australia, born 1975, *Go you little dynamo, go!*, 2008, Adelaide, plastic coated fibreglass, chromed steel, steel, flocking; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2008

Anniebell Marrngamarrnga, Australia, born 1968, *Crocodile*, 2008, Maningrida, Northern Territory, natural dyes, woven pandanus (*pandanus spiralis*); Gift of Ann Vanstone through the Art Gallery of South Australia Foundation 2008

Clement Meadmore, Australia, 1929–2005, *Cotter*, 1970, New York, cor-ten steel; Gift of Lesley Lynn through the Art Gallery of South Australia Foundation 2007

Michelle Nikou, Australia, born 1967, *Lead landscape*, 2007, Adelaide, lead and rocks in 21 parts; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2007

Kate Rohde, Australia, born 1980, *In my nature*, 2008, Melbourne, synthetic polymer resin, synthetic polymer paint, enamel paint, clay, composition board, pine, acrylic, rice paper, pastel paper, papier mâché, tape, aluminium, faux fur, polymer clay, chicken wire, glitter, flock; Lillemor Andersen Bequest Fund 2008

Yhonnice Scarce, Australia, born 1973, *What they wanted*, 2007, Adelaide, glass and cord in 15 pieces; Shirley Cameron Wilson Bequest Fund 2007

Wukun Wanambi, Australian, born 1962, *Bamurrunu*, 2003, Yirrkala, north-east Arnhem Land, Northern Territory, natural pigments on carved wood; Gift of Harold and Neriba Gallasch 2007

Gulumbu Yunupingu, Australia, born 1945, *Gan'yu (stars)*, 2007, Yirrkala, north-east Arnhem Land, Northern Territory, natural pigments on carved wood; Gift of Colin Cowan, Pam McKee, Graham Prior, Ann Vanstone and John von Doussa through the Art Gallery of South Australia Foundation Collectors' Club 2007

#### AUSTRALIAN DRAWINGS

Charles William Bush, Australia, 1919–1989, *Self-portrait*, c.1943–45, Melbourne, pen & ink, brush & ink, on paper; Gift of June Davies 2008

Ian Chandler, Australia, 1942–2004, *Seed pods*, 1977, Flinders Ranges, South Australia, pastel on paper; South Australian Government Grant 2007

Ian Chandler, Australia, 1942–2004, *Diptych*

*landscape*, 1979, Flinders Ranges, South Australia, pastel on paper; South Australian Government Grant 2007

Ian Chandler, Australia, 1942–2004, *Triptych landscape*, 1980, Adelaide, pastel on paper; South Australian Government Grant 2007

WP Dowling, Australia, c.1824–1877, *Portrait of JR Buckland's three daughters*, 1850, Hobart, coloured chalks on brown paper; Gift of Peter and Lousie Howell 2008

W P Dowling, Australia, c.1824–1877, *Portrait of JR Buckland's son William Harvey Buckland*, c.1860s, Hobart, coloured chalks on brown paper; Gift of Peter and Lousie Howell 2008

Russell Drysdale, Australia, 1912–1981, *Study for the painting 'Golden Gully'*, c.1949, Victoria, pen & ink, fibre-tipped pen on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Russell Drysdale, Australia, 1912–1981, *Study for the painting 'Boy running in Cooktown'*, c.1952, Sydney, pen & black and red inks on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Ivor Hele, Australia, 1912–1993, *Woman and two children playing in surf*, 1955, Aldinga?, South Australia, pen & brown ink, brown wash on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Hans Heysen, Australia, 1877–1968, *Mt Patawarta*, 1930, Flinders Ranges, South Australia, brown crayon, charcoal, pencil on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Vincas Jomantas, Lithuania/Australia, 1922–2001, *Study for the Chieftain*, 1982, Melbourne, fibre-tipped pen on paper; Gift of Laima Jomantas in memory of her husband 2007

Christopher Orchard, Australia, 1950, *Callot variation #8*, 2007, Adelaide, charcoal on prepared paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2007

Christopher Orchard, Australia, born 1950, *Callot variation #9*, 2007, Adelaide, charcoal on prepared paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2007

Christopher Orchard, Australia, born 1950, *Callot*

variation #12, 2007, Adelaide, charcoal on prepared paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2007

Lloyd Rees, Australia, 1895–1988, *Rocks and the artist*, 1973–74, Omega Headland, New South Wales, pen & ink, brush & ink, white gouache on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

#### AUSTRALIAN PRINTS

Karen Casey, Australia, 1956, *The record keepers*, 2006, printed by Martin King, Australian Print Workshop, Melbourne, photo-lithograph on paper; Gift of the Netherlands Embassy, Canberra 2007

Russell Drysdale, Australia, 1912–1981, *Old Dan*, 1964, Sydney?, lithograph on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Russell Drysdale Australia, 1912–1981, *Blacks' camp*, c.1964, New South Wales, lithograph on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Barbara Hanrahan, Australia, 1939–1991, *Floral figure*, 1974, London, linocut printed on yellow paper; Gift of Philip and Barbara Fargher 2007

Iona Johnson, Australia, 1967, *Regrowth*, 2007, Hobart, linocut, etching on paper; Print Council of Australia Member Print 2008

Allan Mansell, Australia, 1957, *i*, 2006, printed by Warren Cooke at the Australian Print Workshop, Melbourne, colour etching on paper; Gift of the Netherlands Embassy, Canberra 2007

Dhuwarrwarr Marika, Australia, c.1946, *The Macassan prahu*, 2006, printed by Rosalind Atkins at the Australian Print Workshop, Melbourne, linocut on paper; Gift of the Netherlands Embassy, Canberra 2007

Janice Murray, Australia, 1966, *Jilamara*, 2006, printed by Martin King at the Australian Print Workshop, Melbourne, colour etching and aquatint on paper; Gift of the Netherlands Embassy, Canberra 2007

Garry Namponan, Australia, 1960, *Untitled*, 2006, printed by Martin King at the Australian Print Workshop, Melbourne, etching printed in black, silver and yellow inks on paper; Gift of the Netherlands Embassy, Canberra 2007

Laurel Nannup, Australia, 1943, *Old spirit of the sea*,

2006, printed by Martin King at the Australian Print Workshop, Melbourne, etching and aquatint printed in brown and black inks, hand-coloured with red and blue watercolour, on paper; Gift of the Netherlands Embassy, Canberra 2007

David Nixon, Australia, 1969, *Nebula*, 2007, Brisbane, linocut on paper; Print Council of Australia Member Print 2008

Chris Pease, Australia, 1969, *Thoughts on first contact*, 2006, printed by Martin King at the Australian Print Workshop, Melbourne, lithograph printed in blue and black inks on paper; Gift of the Netherlands Embassy, Canberra 2007

Leonie Pootchemunka, Australia, 1962, *Winchanum (Moon sisters story)*, 2006, printed by Rosalind Atkins at the Australian Print Workshop, Melbourne, linocut printed in orange and black inks on paper; Gift of the Netherlands Embassy, Canberra 2007

John Skinner Prout, Australia, 1805–1876, *Cape Pillar and Tasman's Island*, 1844, Tasmania, lithograph on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

John Skinner Prout, Australia, 1805–1876, *Cape Raoul*, 1844, Tasmania, lithograph on paper; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Sally Smart, Australia, 1960, *Exquisite pirate (self)*, 2007, Melbourne, colour screenprint and collaged fabrics on canvas; Gift of Taylor Collison Ltd through the Art Gallery of South Australia Contemporary Collectors 2007

Fred Williams, Australia, 1927–1982, *The St. George River, Lorne*, 1956–60, 1966, Melbourne, etching, aquatint, engraving and drypoint on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Forest*, 1958, Melbourne, etching, aquatint and engraving on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Forest*, 1958, Melbourne, etching and engraving on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Landscape with a building*, 1959–60, Melbourne, aquatint, etching, drypoint and flat biting on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Echuca*

*landscape*, 1961, Melbourne, drypoint, engraving and aquatint printed in sepia ink on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Echuca landscape*, 1961, Melbourne, drypoint, engraving on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Echuca landscape*, 1961, Melbourne, drypoint, engraving and aquatint, touched with pencil on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Echuca landscape*, 1961, Melbourne, drypoint, engraving and aquatint on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Echuca landscape*, 1961, Melbourne, drypoint, engraving and aquatint, printed in sepia ink on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Echuca landscape*, 1961, Melbourne, drypoint, engraving and aquatint on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Echuca landscape*, 1961, Melbourne, drypoint, engraving and aquatint on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Echuca landscape*, 1961, Melbourne, drypoint, engraving and aquatint printed in sepia ink on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Sherbrooke Forest no. 1*, 1961, Melbourne, engraving, aquatint, and rough biting, printed in sepia on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Sherbrooke Forest no. 1*, 1961, Melbourne, engraving, aquatint and rough biting on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Landscape diptych no. 2*, 1962, Melbourne, sugar aquatint, engraving and drypoint printed in sepia ink on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Landscape triptych no. 2*, 1962, Melbourne, aquatint, engraving and drypoint, printed in sepia ink from three plates on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Forest of*

*gum trees*, 1965–66, Melbourne, etching, flat biting and mezzotint rocker on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Gum trees in landscape, Lysterfield*, 1965–66, Melbourne, etching, aquatint, sugar aquatint and drypoint, touched with printing ink on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Hillside no. 1*, 1965–66, Melbourne, etching, aquatint, drypoint and mezzotint rocker on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Ferns diptych no. 5*, 1971, Melbourne, etching, aquatint and drypoint, printed from two plates on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Silver and grey landscape*, 1971, Melbourne, drypoint with electric hand engraving tool and roulette on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Plenty Gorge*, 1973, Melbourne, drypoint and engraving with electric hand engraving tool, roulette and scraping on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Canberra triptych*, 1974, Melbourne, drypoint with electric hand engraving tool, printed in sepia ink from three plates on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Cottlesbridge*, 1975, Melbourne, drypoint and engraving with electric hand engraving tool and roulette on paper on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Roads and saplings, Cottlesbridge*, 1975, Melbourne, aquatint, drypoint and engraving with electric hand engraving tool and roulette on paper; Gift of Lyn Williams AO 2008

Fred Williams, Australia, 1927–1982, *Yarra Billabong, Kew no. 2*, 1975, Melbourne, aquatint, drypoint and engraving with electric hand engraving tool on paper; Gift of Lyn Williams AO 2008

Djalinda (Dulamari) Yunupingu, Australia, born 1954, *Gawarrak (Woman turned into rock)*, 2006, printed by Rosalind Atkins at the Australian Print Workshop, Melbourne, linocut printed in orange and black inks on paper; Gift of the Netherlands Embassy, Canberra 2007

**AUSTRALIAN PHOTOGRAPHS**

Charles Bayliss, Australia, 1850-1897, *Hornby Lighthouse*, c.1880s, Sydney, albumen-silver photograph on paper; Gift of Brigitte Hemmett 2008

Blodwen Thomas Studio, Studio active 1946–1966, *Studio portrait of a servicewoman*, c.1940s, Adelaide, gelatin-silver photograph on paper; Gift of Glenda Kent and Bill Purvis 2008

Harold Brock, Australia, active c.1925–1957, *End of a city landmark*, 1950s?, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Harold Brock, Australia, active c.1925–1957, *Testing fireproof suits*, 1950s?, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Harold Brock, Australia, active c.1925–1957, *Truck - train smash at Unley Park*, 1950s?, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Hedley K Cullen, Australia, 1915–1994, *Centennial Hall*, 1936, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Hedley K Cullen, Australia, 1915–1994, *Illuminations from Savery's kiosk, Centennial Exhibition*, 1936, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Hedley K Cullen, Australia, 1915–1994, *Showgrounds, Centennial Exhibition*, 1936, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Hedley K Cullen, Australia, 1915–1994, *The rocket car, Centennial Exhibition*, 1936, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Hedley K Cullen, Australia, 1915–1994, *Adelaide*, 1930s, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Hedley K Cullen, Australia, 1915–1994, *Is it the Bunyip?*, 1950s/60s, Tanunda, South Australia, gelatin-silver photograph; JC Earl Bequest Fund 2007

D Darian Smith, Australia, 1900–1984, *Colonel W de Basil's Monte Carlo Russian Ballet performance of 'Le beau Danube'*, 1936-37, Adelaide, gelatin-silver photograph; Gift of Glenda Kent and Bill Purvis 2008

D Darian Smith, Australia, 1900–1984, *The Covent Garden Russian Ballet performance of 'Le coq d'or'*, 1940, Adelaide, gelatin-silver photograph; Gift of Glenda Kent and Bill Purvis 2008

D Darian Smith, Australia, 1900–1984, *Barovansky*

*Ballet performance of 'Giselle'*, 1944, Adelaide, gelatin-silver; Gift of Glenda Kent and Bill Purvis 2008

D Darian Smith, Australia, 1900–1984, *Munitions worker stacking practice bombs*, 1943, Adelaide, gelatin-silver photograph; Gift of Glenda Kent and Bill Purvis 2008

D Darian Smith, Australia, 1900–1984, *Perry*, 1944, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

D Darian Smith, Australia, 1900–1984, *Ballets Russes performance of 'Les Sylphides'*, c1936–40, Adelaide, gelatin-silver photograph; Gift of Glenda Kent and Bill Purvis 2008

James Darling, Australia, born 1946, *Circle 1 - Roots across the world (Arc de Triomphe)*, 2006, Paris, giclée print; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2007

AW Dobbie, Australia, 1843–1912, *A bushman and his wife near Frederick Wilhelms haven*, 1899, gelatin-silver photograph; JC Earl Bequest Fund 2007

AW Dobbie, Australia, 1843–1912, *A group of Fijian teachers and their families*, 1899, Papua New Guinea, gelatin-silver photograph; JC Earl Bequest Fund 2007

AW Dobbie, Australia, 1843–1912, *A headhunter and his wife, Rubiana Lagoon*, 1899, Rubiana Lagoon, gelatin-silver photograph; JC Earl Bequest Fund 2007

AW Dobbie, Australia, 1843–1912, *At Reverend Hunt's mission house, Port Moresby*, 1899, Port Moresby, gelatin-silver photograph; JC Earl Bequest Fund 2007

AW Dobbie, Australia, 1843–1912, *At the Mission house of Reverend Fellman, Ralvana*, 1899, Ralvana, New Britain, gelatin-silver photograph; JC Earl Bequest Fund 2007

AW Dobbie, Australia, 1843–1912, *Elevala island viewed from the Reverend Hunt's mission house*, 1899, near Port Moresby, gelatin-silver photograph; JC Earl Bequest Fund 2007

AW Dobbie, Australia, 1843–1912, *Fijian teachers in New Britain*, 1899, New Britain, gelatin-silver photograph; JC Earl Bequest Fund 2007

AW Dobbie, Australia, 1843–1912, *Five little waifs and their nurses at Dobu Island Mission Station*, 1899, Dobu Island, gelatin-silver photograph; JC Earl Bequest Fund 2007

AW Dobbie, Australia, 1843–1912, *Indigenous*

- peoples cooking vegetables on Normanby island*, 1899, Normanby Island, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Marine village at Port Moresby*, 1899, Port Moresby, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Missionaries and Islanders at Dobu island*, 1899, Dobu Island, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Papua New Guineans against their dwellings*, 1899, Port Moresby, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Passengers on route to Papua New Guinea*, 1899, near Papua New Guinea, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Picnic of Steamer Moresby passengers on Thursday Island*, 1899, Thursday Island, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Sacred place on one of the many head hunters' islands, Rubiana Lagoon*, 1899, Rubiana Lagoon, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Seven village belles and one married woman, Dobu Island*, 1899, Dobu Island, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Several of the one hundred and seven wives of the Chief Wari, Mokusai island*, 1899, Solomon Islands, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *The chief Wari of Mokusai Island*, 1899, Solomon Islands, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *View of Elevala Island, near Port Moresby*, 1899, Elevala Island, near Port Moresby, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Village near Mission Station, Port Moresby*, 1899, Port Moresby, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Village on Dobu island*, 1899, Dobu Island, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Village on Matapit Island*, 1899, Motapit Island, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Village on one of the small islands near Frederick Wilhelms haven*, 1899, near Frederick Wilhelms haven, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Village two miles north form Bunama Mission Station*, 1899, Normanby Island, gelatin-silver photograph; JC Earl Bequest Fund 2007
- AW Dobbie, Australia, 1843–1912, *Wesleyan Chapel at Dobu Mission Station*, 1899, Dobu Island, gelatin-silver photograph; JC Earl Bequest Fund 2007
- Mark Kimber, Australia, 1953, *Moonrise #32*, 2007, Adelaide, giclée print; Gift of Max Tomkins through the Art Gallery of South Australia Foundation 2007
- Harry Krischock, 1875–1940, *Olympia rink, Adelaide*, 1909, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007
- JW Lindt, Australia, 1845–1926, *"Typical Fijians"*, 1890–92, Fiji, lantern slide; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- JW Lindt, Australia, 1845–1926, *Waterfall at Vitoga*, 1890–92, Fiji, lantern slide; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- JW Lindt, Australia, 1845–1926, *Tropical jungle, near Vitoga*, 1892, Fiji, lantern slide; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- JW Lindt, Australia, 1845–1926, *Nemani N'Dreu, the Roko of Bar*; c.1890–92, Fiji, lantern slide; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- JW Lindt, Australia, 1845–1926, *Adelaide Botanical Gardens*, c.1900–08, Adelaide, albumen-silver photograph on paper; Gift of Brigette Hemmett 2008
- JW Lindt, Australia, 1845–1926, *Adelaide Exhibition Building*, c.1900–08, Adelaide, albumen-silver photograph on paper; Gift of Brigette Hemmett 2008
- JW Lindt, Australia, 1845–1926, *Adelaide from*

*Town Hall, north*, c.1900–08, Adelaide, albumen-silver photograph on paper; Gift of Brigitte Hemmett 2008

JW Lindt, Australia, 1845–1926, Adelaide, *King William Street*, c.1900–08, Adelaide, albumen-silver photograph on paper; Gift of Brigitte Hemmett 2008

JW Lindt, Australia, 1845–1926, Adelaide, *King William Street, from Victoria Square*, c.1900–08, Adelaide, albumen-silver photograph on paper; Gift of Brigitte Hemmett 2008

JW Lindt, Australia, 1845–1926, *Fern Tree Gully*, c.1890s, Ferntree Gully, Melbourne, lantern slide; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

John Mathieson Sharp, Australia, 1823–1899, Frederick Frith, Australia, 1817–1871, *Portrait of a Annie Nixon Buckland*, 1856, Tasmania, chromatype photograph; Gift of Peter and Lousie Howell 2008

Unknown photographer, *Australia, 20th century, Workers at Wiles Chromium and Electro-plating Company*, 1931–34, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

Unknown Photographer, Australia, 19th century, *Splitter River*, c.1880s, Otway Ranges, Victoria, albumen-silver photograph on paper; Gift of Brigitte Hemmett 2008

KH Wollaston, Australia, active c1914–24, *Factory exterior*, c.1920, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2007

#### AUSTRALIAN DECORATIVE ARTS

Imiyari (Yilpi) Adamson, Australia, born 1954, *Length of fabric*, 2008, Ernabella, South Australia, silk batik; South Australian Government Grant 2008

Adelaide School of Design, Australia, 1861–1916, *Stirling settle*, c.1900, Adelaide, blackwood; JC Earl Bequest Fund 2007

Abi Alice, designer, Australia, born 1972, Alessi, Italy, est. 1921, *Resonance centrepiece*, 2007, designed 2006, Italy, stainless steel; South Australian Government Grant 2007

Barossa Valley, South Australia, 19th century, *Birthday address from Minna Gebhardt to her husband Gustav Gebhardt*, 1864, Barossa Valley, South Australia, wool, velvet, pen and ink; Gift of Mrs Max Harris 2007

Barossa Valley, South Australia, 19th century,

*Birthday address from Gustav Gebhardt to his wife Minna Gebhardt*, 1865, Barossa Valley, South Australia, wool, velvet, pen and ink; Gift of Mrs Max Harris 2007

Kantjupayi Benson, Australia, born 1930s, *Basket*, 2005, Papulankutja (Blackstone), Western Australia, minarri grass and raffia; South Australian Government Grant 2008

Robin Best, Australia, born 1953, Nyukana (Daisy) Baker, Australia, born 1943, *Vessel*, 2008, Araluen Centre, Alice Springs, Northern Territory, terracotta, underglaze; Lillemor Andersen Bequest Fund 2008

Julie Blyfield, Australia, born 1957, *Acacia vessel*, 2007, Gray Street Workshop, Adelaide, sterling silver; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2007

Julie Blyfield, Australia, born 1957, *Dog Wattle vessel*, 2007, Gray Street Workshop, Adelaide, blackened copper vessel; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2007

Susan Cohn, Australia, born 1952, *New precious: Blood for oil #1*, 2008, Melbourne, oil, fake blood, silastic tubing, silver, ABS plastic; Rhianon Vernon-Roberts Memorial Collection 2008

Lorraine Connelly-Northey, Australia, born 1953, *Narrbong (string bag)*, 2008, Swan Hill, Victoria, steel; Lillemor Andersen Bequest fund 2008

Tim Edwards, Australia, born 1967, *Diffuse #10*, 2005, JamFactory Contemporary Craft and Design, Adelaide and Blue Pony Studio, Stepney, glass, wheel-cut; Gift of Lesley Lynn assisted by South Australian Government Grant 2007

William Edwards, Australia, c.1859–c.1873, after a design by Edward & John Barnard, Britain, 1851–1868, *Ewer*; c.1865, designed 1854, Melbourne, silver; Gift in memory of Noel and Conway Crofton Seymour of South Killanoola, South Australia, by their family 2008

Ernabella Arts Inc., Ernabella, South Australia, Australia, est. 1948, Peter Ward, Australia, born 1950, Nyukana (Daisy) Baker, Australia, born 1943, *Vessel*, 2004, Ernabella, South Australia, terracotta, underglaze decoration; Gift of the Hon. Diana Laidlaw AM through the Art Gallery of South Australia Foundation 2008

Robert Foster, Australia, born 1962, *Vase*, 2007, Canberra, anodized aluminium; South Australian Government Grant 2007

Gwyn Hanssen Pigott, Australia, born 1935, *Float*,

2007, Ipswich, Queensland, porcelain; Lillemor Andersen Bequest Fund 2007

LH Howie, Australia, 1876–1963, *Artichoke panel*, c.1902, Adelaide, blackwood; JC Earl Bequest Fund 2008

LH Howie, Australia, 1876–1963, *Vase*, 1915, Adelaide, painted porcelain blank; JC Earl Bequest Fund 2008

Jeanette James, *Blackcrow and kelp shell necklace*, 2007, Moonah, Tasmania, blackcrow and kelp shells on nylon thread; Rhianon Vernon-Roberts Collection 2007

Jeanette James, Australia, *Echidna quill necklace*, 2007, Moonah, Tasmania, echidna quill on hand made flax thread; Rhianon Vernon-Roberts Memorial Collection 2007

Khai Liew Design, Australia, est. 1996, Khai Liew, designer, Australia, born 1952, *Love cube*, 2008, designed 2004, Norwood, Adelaide, blackwood; Gift of Shane Le Plastrier through the Art Gallery of South Australia Foundation 2008

Khai Liew Design, Australia, est. 1996, Khai Liew, designer, Australia, born 1952, *Spoehr chair*, 2007, Norwood, South Australia, American walnut; South Australian Government Grant 2007

Vicki Mason, Australia, born 1966, *Hybrid cluster (black/red) brooch*, 2007, Melbourne, PVC, polyester thread, sterling silver; Rhianon Vernon - Roberts Memorial Collection 2007

Vicki Mason, Australia, born 1966, *Red and blue whorl*, 2007, Melbourne, PVC, polyester thread, nylon, sterling silver; Rhianon Vernon-Roberts Memorial Collection 2007

Leslie Matthews, Australia, born 1964, *Scapula vessel*, 2007, Gray Street Workshop, Adelaide, silver; Rhianon Vernon-Roberts Memorial Collection 2008

Leslie Matthews, Australia, born 1964, *Scapula vessel*, 2007, Gray Street Workshop, Adelaide, blackened silver; Rhianon Vernon-Roberts Memorial Collection 2008

Milton Moon, Australia, born 1926, *Dish*, 1982, Summertown, Adelaide Hills, stoneware, glazed; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Milton Moon, Australia, born 1926, *Large jar*,

c.1984, Summertown, Adelaide Hills, stoneware, glazed; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Milton Moon, Australia, born 1926, *Salad bowl*, c.1985, Summertown, Adelaide Hills, stoneware, glazed; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Nick Mount, Australia, born 1952, *Scent bottle*, 2006, Leabrook, South Australia, glass, steel; Gift of an anonymous donor 2008

Gladys Reynell, Australia, 1881–1956, *Vase*, 1921, Reynella, South Australia, earthenware, glazed; JC Earl Bequest Fund 2007

Jane Robertson, Australia, 1881–1966, *Flowering gum portière*, 1900–10, Adelaide Hills, South Australia, linen, silk, wool; JC Earl Bequest Fund 2007

Simpson & Son Ltd, Australia, est. 1853, *Pair of day beds*, c.1880s, Adelaide, cast iron; Gift of David Roche 2007

Douglas B Snelling, designer, Australia, 1916–1985, Functional Products, St. Peters, Sydney, Australia, 1947–1986, *Rocking chair*, c.1955, St Peters, Sydney, woodframe, cotton upholstery (replacement); Gift of Jane and Rob Hylton 2007

Sydney, *Secretaire chest*, c.1840, Sydney, cedar, musk, rosewood, ebony, tulipwood, brass, cloth; JC Earl Bequest Fund 2008

Tjunkaya Tapaya, Australia, born 1947, *Length of fabric*, 2008, Ernabella, South Australia, silk batik; South Australian Government Grant 2008

Ellen Trevorrow, Australia, born 1955, *Sister basket*, 2005, Meningie, South Australia, sedge grass; South Australian Government Grant 2008

Zoe Jay Veness, Australia, born 1973, *Sun*, 2007, Callala Beach, Sydney, paper, oxidized sterling silver, stainless steel cable; Rhianon Vernon-Roberts Memorial Collection 2007

Zoe Jay Veness, Australia, born 1973, *Yellow square II*, 2007, Callala Beach, Sydney, oxidized sterling silver, stainless steel cable; Rhianon Vernon-Roberts Memorial Collection 2007

Victorian Art Pottery, Australia, 1898–1912, William Ferry, Australia, 1861–1934, *Grotesque*, 1898–1912, Brunswick, Victoria, earthenware, majolica glaze; Ellen Christensen Bequest Fund 2007

Gerry Wedd, Australia, born 1957, *Teapot*, Port Elliott, South Australia; Gift of Shane Le Plastrier



2007

### EUROPEAN PAINTINGS

Paul Bril, Flanders/Italy, c.1554–1626, *View of Bracciano*, early 1620s, Rome, oil on canvas Roy and Marjory Edwards Bequest Fund and the Art Gallery of South Australia Foundation 2007

follower of Rosalba Carriera, Italy/France, 1675–1757, *Personification of winter*; c.1730–50s?, Europe/Britain, oil on canvas; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2008

style of John Constable, 1828–1887, *Sunrise on the sea*, c.1850?, Britain, oil on wood panel; Gift of William Bowmore AO OBE 2008

Angelica Kauffmann, Switzerland/Britain/Italy, 1741–1807, *Diana and her nymphs bathing*, c.1778–82, London or Rome, oil on canvas; James & Diana Ramsay Fund through the Art Gallery of South Australia Foundation 2007

Mortimer Menpes, Britain/Australia, 1855–1938, *Marie Jeanne*, c.1880, Pont Aven, Brittany, pencil, watercolour on card; VBF Young Bequest Fund 2008

Mortimer Menpes, Britain/Australia, 1855–1938, *Japanese woman carrying a baby on her back*, c.1896, Japan, watercolour, pencil on card; VBF Young Bequest Fund 2008

Esaias van de Velde, The Netherlands, 1587–1630, *A landscape with travellers crossing a bridge before a small dwelling, horsemen in the foreground*, 1622, The Hague, oil on panel; James & Diana Ramsay Fund 2008

Joseph Wright of Derby, Britain, 1734–1797, *A view of Vesuvius from Posillipo, Naples*, c.1789–90, Derby, Britain, oil on canvas; James & Diana Ramsay Fund 2008

### EUROPEAN SCULPTURES

Antoine-Louis Barye, France, 1796–1875, *Lion and the serpent, no.1*, 1838, Paris, bronze; Gift of Beverley Anderson, Peter Dobson, Elizabeth Finnegan, Shane Le Plastrier, Joan Lyons and Janice Pleydell through the Art Gallery of South Australia Foundation Collectors' Club 2007

Mona Hatoum, Britain, born 1952, *Traffic*, 2002, London, compressed card, plastic, metal, beeswax, human hair; Lillemor Andersen Bequest Fund 2007

Frederic Leighton, Britain, 1830–1896, *Maquette for 'Athlete wrestling with a python'*, c.1874, London, bronze; d'Auvergne Boxall Bequest Fund 2007

### EUROPEAN DRAWINGS

Eugène Carrière, France, 1849–1906, *Studies for motherhood*, c.1890, Paris, recto & verso: black chalk heightened with white pastel on brown paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Eugène Delacroix, France, 1798–1863, recto: *Horse studies*; verso: *Bearded monk with arm raised*, c.1850s, Paris, recto: pencil on paper; verso: pencil, brush & brown inks on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Eugène Delacroix, France, 1798–1863, *Moroccan fishermen on the sea shore*, c.1830s, Morocco?, brush & brown ink, watercolour on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Eugène Delacroix, France, 1798–1863, *Study of Diogenes, after Raphael's 'School of Athens'*, c.1860s, Paris, pen & brown ink on paper; laid down; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Gasparo Dizioni, Italy, 1689–1767, *The assumption of the Virgin*, early 18th century, Italy, pen & brown ink on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Francesco Guardi, Italy, 1712–1793, *Fishermen in the Venetian lagoon*, mid 18th century, Venice, pen & brown ink over traces of black chalk on blue paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Charles Le Brun, France, 1619–1690, *Fountain design*, mid 17th century, Paris?, brush & brown & black inks over traces of pencil on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Mortimer Menpes, Britain/Australia, 1855–1938, *Double portrait of Sir Henry Irving*, c.1899, London, pencil, watercolour, oil on card; VBF Young Bequest Fund 2008

Mortimer Menpes, Britain/Australia, 1855–1938, *Double portrait of Sir Henry Irving, left profile*, c.1899, London, pencil, watercolour, oil on card;

VBF Young Bequest Fund 2008

Mortimer Menpes, Britain/Australia, 1855–1938, *Portrait of Sir Henry Irving, frontal*, c.1899, London, pencil, watercolour, oil on card; VBF Young Bequest Fund 2008

Mortimer Menpes, Britain/Australia, 1855–1938, *Portrait of Sir Henry Irving, left profile*, c.1899, London, pencil, watercolour, oil on card; VBF Young Bequest Fund 2008

Mortimer Menpes, Britain/Australia, 1855–1938, *Portrait of Sir Henry Irving, looking left*, c.1899, London, pencil, watercolour, gouache on card; VBF Young Bequest Fund 2008

Mortimer Menpes, Britain/Australia, 1855–1938, *Portrait of Sir Henry Irving looking up*, c.1899, London, pencil, watercolour, gouache on card; VBF Young Bequest Fund 2008

Mortimer Menpes, Britain/Australia, 1855–1938, *Triple portrait of Sir Henry Irving*, c.1899, London, pencil, watercolour, oil on card; VBF Young Bequest Fund 2008

Henry Moore, Britain, 1898–1986, *Reclining form*, 1934, London, pen & ink, brush & ink, charcoal, pencil on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Gustave Moreau, France, 1826–1898, *The centaur Nessus - Study for the rape of Deianeira*, c.1870–75, Paris, pen & brown ink, pencil on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Théophile-Alexandre Steinlen, France, 1859–1923, *The market*, c.1890s, Paris, charcoal, heightened with white & yellow chalks on brown paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Antonio Tempesta, Italy, 1555–1630, *Battle scene*, 1605, Rome, pen & brown ink over traces of black chalk on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

#### EUROPEAN & NORTH AMERICAN PRINTS

Francis Bacon, Britain, 1909–1992, *Plate 1, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, colour etching, aquatint on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007  
Camille Bryen, France, 1907–1977, *Plate 6 from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, spit-bite and colour etching

on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Robert Couturier, France, born 1905, *Plate 9, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, soft ground etching, sugar lift, printed on chine collé on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Sonia Delaunay, France, 1885–1979, *Plate 13, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, colour etching, aquatint on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Max Ernst, France, 1891–1976, *Plate 14, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, colour soft ground etching printed on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

André Masson, France, 1896–1987, *Plate 2, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, etching, aquatint, printed in purple ink on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Sebastian Matta, France, 1911–2002, *Plate 5, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, colour etching, open bite, aquatint on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Henry Moore, Britain, 1898–1986, *Plate 11, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, etching on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Man Ray, United States, 1890–1976, *Plate 4, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *B for Beggar*, 1897, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *C is for Countess*, 1897, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art

Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *E is for Earl*, 1897, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *F is for Flowergirl*, 1897, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *N for Nobleman*, 1897, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *Q for Quaker*, 1897, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *T for Trumpeter*, 1897, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *W for Waitress*, 1897, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *Horse guard*, 1898, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *Kensington*, 1898, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

William Nicholson, Britain, 1872–1949, *Trafalgar Square*, 1898, London, colour lithograph on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Chris Ofili, Britain, born 1968, *'Black kiss' portfolio plus title page and colophon*, 2006, New York, 13 gravure etchings with chine collé, South Australian Government Grant 2008

Arpad Szenes, France, 1897–1985, *Plate 12, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, sugar lift, aquatint

printed on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Vladimir Velickovic, Belgrade, born 1935, *Plate 10, from the series 'La mysticité charnelle de René Crevel'*, 1976, Paris, colour etching, aquatint on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Maria Elena Vieira da Silva, France, 1908–1992, *Plate 8, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, etching, aquatint on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

#### EUROPEAN DECORATIVE ARTS

Doulton & Co, Britain, est. 1815, Hannah B Barlow, decorator, Britain, 1851–1916, *Tilling the fields vase*, c.1880, Lambeth, stoneware; Gift of Vera Baghurst 2008

Elizabeth Fritsch, Britain, born 1940, *Optical vase*, 2006–07, London, stoneware; Lillemor Andersen Bequest Fund 2007

Morris & Company, London, Britain, 1861–1940, JH Dearle, designer, Britain, 1860–1932, *Compton curtain*, designed 1896, London, colour woodblock print on cotton, woven silk and wool fringe; Gift of Lalla Rymill 2008

Morris & Company, London, Britain, 1861–1940, JH Dearle, designer, Britain, 1860–1932, *Compton curtain*, designed 1896, London, colour woodblock print on cotton, woven silk and wool fringe; Gift of Lalla Rymill 2008

Morris & Company, Britain, 1861–1940, attributed to George Jack, designer, Britain, 1855–1932, *Bric-a-brac cabinet*, c.1884, London, walnut, glass; Gift of an anonymous donor through the Art Gallery of South Australia Foundation 2008

MacKay Hugh Baillie Scott, designer, Britain, 1865–1945, John Broadwood & Sons, est. 1728, *Manxman piano*, c.1900, designed 1896, London, oak, copper iron, ivory, silk (replacement); Mary Teasdale Smith Bequest Fund 2008

Unknown, European, *Adelaide Jubilee International Exhibition plate*, 1887, Europe, porcelain with overglaze transfer; JC Earl Bequest Fund 2007

#### INTERNATIONAL PRINTS

Jorge Camacho, Cuba/France, born 1934, *Plate 7, from the series 'La mysticité charnelle de René*

*Crevel'*, 1974 (published 1976), Paris, colour etching, aquatint on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Kiki Smith, United States, born 1954, *Spinster series II*, 2002, New York, giclée print from two plates, double printed on paper; Lillemor Andersen Bequest Fund 2008

Kiki Smith, United States, born 1954, *Spinster series V*, 2002, New York, giclée print from two plates, double printed on paper; Lillemor Andersen Bequest 2008

Kiki Smith, United States, born 1954, *Spinster series VII*, 2002, New York, giclée print from two plates, double printed on paper; Lillemor Andersen Bequest 2008

Dorothea Tanning, United States, born 1910, *Plate 3, from the series 'La mysticité charnelle de René Crevel'*, 1974 (published 1976), Paris, colour etching on paper; Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

#### **INTERNATIONAL PHOTOGRAPHS**

Vik Muniz, Brazil/United States, 1961, *Prisons III, after the round tower; after Piranesi*, 2002, New York, direct positive colour photograph; Gift of Frank Choate, Lady Downer, Margaret Laidlaw and Judith Rischbieth through the Art Gallery of South Australia Foundation Collectors' Club 2007

Paul Strand, United States, 1890–1976, *The Mexican portfolio*, 1932–33 (printed 1967), Mexico, portfolio of 20 photogravure on paper; South Australian Government Grant 2008

#### **INTERNATIONAL DECORATIVE ARTS**

Frank Lloyd Wright, United States, 1867–1959, *Chair from the Hillside Home School, Spring Green, Wisconsin*, c.1904, United States, oak, leather, upholstery (later replacement); Jean McGregor Reid Bequest Fund and the Art Gallery of South Australia Foundation 2008

#### **ASIAN PAINTINGS**

Indonesia, Klungkung Kingdom 1710–1908, *Landing at Tuban, from the 'Tale of Panji' (Kidung Malat)*, c.1875, Kamasan, Klungkung, Bali, pigments on cotton; d'Auvergne Boxall Bequest Fund 2007

#### **ASIAN SCULPTURES**

Cambodia, Middle Angkor Period c.1080–c.1181,

*Siva lingam*, c.12th century, Angkor region, sandstone; Gift of Michael Abbott QC and John R Mansfield through the Art Gallery of South Australia Foundation Collectors Club 2007

India, *Parvati*, 17th century, southern India, bronze; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Indonesia, *Door with lintel*, 18th century, Bali, wood; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Indonesia, Don Song Period 600BCE–100CE, *Megalithic sculpture depicting two joined anthropomorphic figures*, 600BCE–100CE, Poso region, central Sulawesi, stone; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Indonesia, *Ancestral figure*, c.18th–19th century, Central–South Sulawesi, stone; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Indonesia, *Architectural gable*, late 19th–early 20th century, Lake Toba region, North Sumatra, wood, pigment; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Indonesia, *Mayasa grave marker*, late 19th–early 20th century, Buton Island, South East Sulawesi, wood, traces of white pigment; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Indonesia, *Mayasa grave marker*, late 19th–early 20th century, Buton Island, South East Sulawesi, wood; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Jakugen, Japan, active early 18th century, *Zao Gongen*, 1704, Edo (Tokyo), wood, inlaid glass, traces of pigment; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2007

Japan, Edo–Meiwa Period 1764–1775, *Giyoran Kannon with a basket of flowers*, late 18th century, Japan, bronze; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Myanmar, *Seated Buddha*, 17th century, Myanmar, bronze; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Myanmar (Burma), Taungoo Dynasty 1486–1752, Kongsung Dynasty 1752–1885, *Buddha*

*Shakyamuni*, late 18th century, Myanmar, dry lacquer, gold leaf, paint, glass; Gift of Joan Beer, Anne Kidman, Douglas Le Messurier, Belinda Morgan, Richard Walsh and Janet Worth through the Art Gallery of South Australia Foundation Collectors' Club 2007

Nepal, Three Kingdoms Period 1382–1769, *Seated deity*, 17th century, Nepal, bronze; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Nepal, Three Kingdoms Period 1382–1769, *Tara*, 17th century, Nepal, bronze with traces of gold; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Nepal, *Goddess, possibly Janguli or Ekajati*, 17th century, Nepal, schist stone; Gift of Edward B Roberts 2008

Nepal, *Kubera with consort*, 19th century, Nepal, gilt copper alloy; Gift of Edward B Roberts 2008

Thailand, Ayudhya Kingdom 1350–1767, *Head of Buddha Sakyamuni*, late 16th century, Angkor region, bronze with traces of gold leaf; Gift of Lesley Lynn through the Art Gallery of South Australia Foundation 2008

Thailand, Cakri Dynasty 1782–present, *Pra Malai*, late 19th century, Thailand, bronze; Gift of Brian and Barbara Crisp

#### ASIAN DRAWINGS

Ichikawa Beian, Japan, 1779–1858, Untan Kaburagi, Japan, 1783–1852, Unto Kaburagi, Japan, 1814–1891, Joshi Shunsen, Japan, active mid 19th century, *Fan*, c.1850, Edo (Tokyo), brush & ink on paper; Gift of Terry Smith and Jennifer Harris 2008

#### ASIAN PRINTS

Toyohara Kunichika, Japan, 1835–1900, *Three actors with tattoos*, c.1880, Tokyo, colour woodcut on paper, oban triptych; South Australian Government Grant 2008

Toyohara Kunichika, Japan, 1835–1900, *The actor Ichikawa Danjuro IX meditating in front of a painting of Fudo Myoo*, 1892, Tokyo, colour woodcut on paper, oban triptych; Public Donations Fund 2008

Masakazu Uryu, Japan, active mid–late 19th century, *Life in art of Kyosai (Kyosai Gadan)*, 1887, Tokyo, woodblock print on paper (4 volumes); South Australian Government Grant 2008

#### ASIAN DECORATIVE ARTS

China, Independent Tibet, c.7th century–1950, *Manjusri*, 17th century, Tibet, bronze; Gift of Brian

and Barbara Crisp in memory of their son Andrew 2007

China, Qing Dynasty 1644–1911, *Liu Hau with golden toad*, 19th century, China, ivory and wood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

China, Malaysia or Singapore, *Shrine cabinet*, 19th century, Guangdong region, China, Malaysia or Singapore, lacquer and gold leaf on wood; Public Donations Fund 2007

Hidemasa II, Japan, active 1830–1870, *Okimono, oni and man preparing mochi rice cakes*, late 19th century, Japan, ivory; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

India, Late Mughal Period 1628–1858, *Huqqa base, in the form of a dolphin*, 17th century, Deccan Region, cast bronze with traces of tin; Gift of Judith and Barrie Heaven 2007

India, *Surah 1–2 from Al Qur'an*, c.1700, Deccan region, gouache with gold leaf on paper; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India, Late Mughal Period 1628–1858, *Sword*, 18th century, north India, metal alloy with niello decoration; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting female dancers*, 14th–15th century, Gujarat, cotton, block printed resist and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting female dancers*, 14th–early 15th century, Gujarat, cotton, block printed resist and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting hamsa geese*, 15th–16th century, Gujarat, cotton, block printed resist and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting leaf motif*, 15th–17th century, Gujarat, cotton, batik; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting stylised tree motif in three panels*, 16th century, Gujarat, cotton, batik; Gift of Michael

Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting interlocking geometrical and floral motifs in central field*, 17th century or earlier, Gujarat, cotton, batik; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting tie-dyed inspired design in three panels*, 17th century or earlier, Gujarat, cotton, block printed resist and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting rhombic pattern in two panels*, 17th century, Gujarat, cotton, block printed, batik and mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom with central diamond field [dodot]*, 17th century, Coromandel Coast, cotton, block printed, batik and mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom with central field depicting patchwork motif [dodot]*, 17th century, Coromandel Coast, cotton, block printed, batik, painted and mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting patola imitation in one panel*, mid 17th–mid 18th century, Gujarat, cotton, block printed and mordant dyed; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting chintz type of design*, 17th–18th century, Coromandel Coast, cotton, mordant printed and dyed; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting hunting scene*, 17th–18th century, Gujarat, cotton, block printed resist and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom palampore depicting interlocking geometrical design around rosette*, 18th century

or earlier, Coromandel Coast, cotton, batik with mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Textile depicting the tree of life with standing figures*, 18th century or earlier, possibly Orissa, cotton, hand-drawn batik, indigo dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom celamprang imitation patola print*, 18th century, Gujarat, cotton, woodblock print, mordant dyes; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting chintz design*, 18th century, Coromandel Coast, cotton, mordant painted; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting chintz motif [kain sembagi]*, 18th century, Coromandel Coast, cotton, batik, mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting exotic floral design*, 18th century, Coromandel Coast, cotton, mordant painted; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting floral design*, 18th century, Coromandel Coast, cotton, drawn outline, mordant dye painted; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting geometrical pattern including whirling cakra*, 18th century, Coromandel Coast, cotton, block printed and mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting inspired design imitating Indonesian west ikat textile [kain sembagi]*, 18th century, Coromandel Coast, cotton, mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting Ramayana story*, 18th century, Coromandel Coast, cotton, hand-painted mordant

dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom imitation print [patola]*, 18th century, Gujarat, cotton woodblock print, mordant dyes; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom [patola]*, 18th century, Gujarat, silk, double ikat weave; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom, section of palampore depicting interlocking geometrical design around rosette*, 18th century, Coromandel Coast, cotton, batik with mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom, short length depicting diamond design [patola]*, 18th century, Gujarat, silk, double ikat weave; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom with black celamprang design [patola]*, 18th century, Gujarat, silk, double ikat weave, traces of metallic thread; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom with classic celamprang design [patola]*, 18th century, Gujarat, silk, double ikat weave; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom with fret design [patola]*, 18th century, Gujarat, silk, double ikat weave; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom with half section of palampore*, 18th century, Coromandel Coast, cotton, mordant printed and dyed; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom with red celamprang design [patola]*, 18th century, Gujarat, silk, double ikat weave, metallic

thread; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting centre field of geometrical stars [patola]*, 18th–19th century, Gujarat, silk, double ikat weave, silver thread; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting quatrefoil design [patola]*, 18th–19th century, Gujarat, silk, double ikat weave, silver thread; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting trefoil design [patola]*, 18th–19th century, Gujarat, silk, double ikat weave, four stitched panels joined; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting variant quatrefoil design [patola]*, 18th–19th century, Gujarat, silk, double ikat weave; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting quatrefoil design [patola]*, 19th century, Gujarat, silk, double ikat weave; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom batik motif*, late 18th–19th century, Coromandel Coast, cotton, batik, mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting design imitating patola [kain sembagi]*, late 18th–19th century, Coromandel Coast, cotton, mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting floral and vegetal motifs [kain sembagi]*, late 18th–19th century, Coromandel Coast, cotton, batik, mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

India–Indonesia, *Ceremonial cloth and sacred heirloom depicting floral motif [kain sembagi]*, late 18th–19th century, Coromandel Coast, cotton, batik,

- mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- India–Indonesia, *Ceremonial cloth and sacred heirloom depicting geometrical pattern [kain sembagi]*, late 18th–19th century, Coromandel Coast, cotton, mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- India–Indonesia, *Ceremonial cloth and sacred heirloom depicting endless knot motif [kain sembagi]*, late 18th century, Coromandel Coast, cotton, mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- India–Indonesia, *Ceremonial cloth and sacred heirloom depicting floral and endless knot motifs [kain sembagi]*, late 18th century, Coromandel Coast, cotton, mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- India–Indonesia, *Ceremonial cloth and sacred heirloom depicting patchwork motif [kain sembagi]*, late 18th century, Coromandel Coast, cotton mordant painted, print and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- India–Indonesia, *Ceremonial cloth and sacred heirloom [dodot]*, late 18th century, Coromandel Coast, cotton, block printed, batik and mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- India–Indonesia, *Ceremonial cloth and sacred heirloom [dodot]*, late 18th century, Coromandel Coast, cotton, block printed, batik and mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- India–Indonesia, *Ceremonial cloth and sacred heirloom with parang motif [dodot]*, late 18th century, Coromandel Coast, cotton, block printed, batik and mordant dyes; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- India–Indonesia, *Jacket [baju]*, late 18th century, Coromandel Coast, cotton, mordant printed and dyed, batik, hand stitched; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Lime pot*, 600BCE–100CE, East Java, bronze; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Ritual implement [vajra]*, 10th century, Central Java, bronze; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Ritual implement [vajra]*, 12th century, Central Java, bronze; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Royal keris*, 16th–early 17th century, Bima, Sumbawa, West Nusa Tenggara, gold, ruby, diamond, nickel, iron; Gift of Geoffrey Hackett–Jones in memory of his brother Frank through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Breast scarf [kemben]*, late 18th or early 19th century, Indonesia, cotton, batik; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Ceremonial cloth and sacred heirloom [ma'a]*, 19th century or earlier, probably South Sulawesi, cotton, hand painted dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Ceremonial cloth wrap [kain limar]*, 20th century, Sumatra, silk, weft ikat, supplementary weft weave, gold thread; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Ceremonial waist cloth [saput]*, 20th century, Bali, silk, weft ikat weave, natural and aniline dyes; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Ritual scarf [pesejutan]*, 20th century, Lombok, West Nusa Tenggara, cotton, handspun and commercial thread, commercial dye, supplementary weft and plain weave, coins; Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008
- Indonesia, *Ritual scarf [umbaq]*, 20th century, Lombok, West Nusa Tenggara, cotton, natural dyes, plain weave Gift of Mary Abbott through the Art Gallery of South Australia Foundation 2008
- Indonesia–Japan, *Ceremonial wrap [saput] backed with Japanese printed textile*, 1920s–30s, Bali, obverse: cotton, weft ikat; reverse: cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008
- Isshinsai, Japan, active mid 19th century, *Netsuke, mask depicting the witch Hannya*, mid 19th century, Japan, boxwood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007



Japan, Yayoi period, *Pot*, 3rd century, Tokai region, Honshu, earthenware; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2008

Japan, Edo period, 1615–1868, *Osaka to Nagasaki Sea Route*, c.1620, Japan, pair of six panel screens, colour and gold on paper; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia 2008

Japan, Edo period, 1615–1868, *Netsuke, goat*, 18th century, Japan, ivory with horn; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Edo period, 1615–1868, *Netsuke, Rakkan and shishi*, 18th century, Japan, ivory; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Edo period, 1615–1868, *Netsuke with seal, Korean dog, koma inu*, 18th century, Japan, boxwood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Edo period, 1615–1868, *Writing box (suzuribako)*, 18th century, Japan, lacquer, gold leaf, silver; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2007

Japan, Edo period, 1615–1868, *Netsuke, Shojo sprite with tub*, 18th–19th century, Japan, boxwood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Edo period, 1615–1868, *Netsuke, Fukusuke*, late 18th century, Japan, boxwood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Edo period, 1615–1868, *Netsuke, Rat on a basket of mushrooms*, late 18th century, Japan, boxwood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Meiji period, 1868–1912, *Pair of window screens*, c.1880, Japan, keyaki wood with mulberry wood frame; South Australian Government Grant 2007

Japan, Edo period 1615–1868, *Netsuke, Daruma being carried*, early 19th century, Japan, boxwood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Edo period, 1615–1868, *Netsuke, ginko nuts, containing miniature landscapes and leaf*, early 19th century, Japan, ivory; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Meiji period, 1868–1912, *Netsuke, Daikoku, god of wealth*, late 19th century, Japan, ivory; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Edo period, 1615–1868, *Netsuke, Hotei with children*, mid 19th century, Japan, ivory; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Meiji period, 1868–1912, *Netsuke, mother and child*, c.1900, Japan, casein; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan, Meiji period, 1868–1912, *Pair of vases*, c1900, Japan, gold, shakudo and wood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Japan–Indonesia, *Ceremonial hanging assembled with Japanese printed textile*, 1920s–30s, Japan, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Japan–Indonesia, *Fabric length*, 1920s–30s, Japan, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Kazuyuki (?), Japan, active 19th century, *Netsuke, three rats*, 19th century, Japan, persimmon wood; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Raku Keinyu, Japan, 1817–1902, *Tea bowl*, mid–late 19th century, Kyoto, earthenware; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2007

Masanao, active 19th century, *Okimono, man cutting large melon*, late 19th century, Japan; Gift of Brian and Barbara Crisp in memory of their son Andrew 2007

Myanmar, British Colonial Period 1824–1948, *Buddhist manuscript [kamawa-sa]*, late 18th early–19th century, Myanmar, wood, palm leaf, pigment; Gift of the Estate of Mrs Elizabeth S Routt 2008

Myanmar, British Colonial period, 1824–1948, *Buddhist manuscript [kamawa-sa]*, late 19th–early 20th century, Myanmar, wood, fabric, lacquer, gold leaf; Gift of the Estate of Mrs Elizabeth S Routt 2008

Myanmar, British Colonial period, 1824–1948, *Buddhist manuscript [kamawa-sa]*, late 19th–early 20th century, Myanmar, wood, tin, lacquer, gold, fabric; Gift of the Estate of Mrs Elizabeth S Routt 2008

Myanmar, British Colonial period, 1824–1948, *Buddhist manuscript [kamawa-sa]*, late 19th–early 20th century, Myanmar, wood, fabric, lacquer, gold leaf; Gift of the Estate of Mrs Elizabeth S Routt 2008

Myanmar, British Colonial period, 1824–1948, *Manuscript chest [sadaik]*, late 19th–early 20th century, Sadaik–tan District, Mandalay, wood, gold leaf, garnet; Gift of the Estate of Mrs Elizabeth S Routt 2008

Myanmar, British Colonial period, 1824–1948, *Manuscript ribbon [sa-si-gyo]*, late 19th–early 20th century, Myanmar, cotton; Gift of the Estate of Mrs Elizabeth S Routt 2008

Netherlands–Indonesia, *Ceremonial cloth and sacred heirloom depicting design imitating batik ceplok motif [kain sembagi]*, 19th century, Netherlands, cotton, copper roller print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Ceremonial cloth and sacred heirloom depicting floral pilaster design*, 19th century, Netherlands, cotton, copper roller print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Ceremonial cloth and sacred heirloom depicting linked floral motif [kain sembagi]*, 19th century, Netherlands, cotton, copper roller print, lead rings; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Ceremonial cloth and sacred heirloom depicting scattered floral motif [kain sembagi]*, 19th century, Netherlands, cotton, copper roller print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Hanging depicting mosque and flower motif*, mid 19th century, Netherlands, cotton, copper roller print, lead rings; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Cloth length depicting motif of exotic flowers*, late 19th century, Netherlands, cotton, copper roller print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Ceremonial cloth and sacred heirloom depicting design imitating batik ceplok motif [kain sembagi]*, late 19th–early 20th century, Netherlands, cotton, copper roller print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Ceremonial cloth and sacred heirloom depicting design imitating batik ceplok motif [kain sembagi]*, late 19th–early 20th century, Netherlands, cotton, copper roller print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Ceremonial hanging, imitation palampore depicting Dutch royal coat of arms*, late 19th–early 20th century, Netherlands, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Fabric length depicting motif of double fans*, late 19th–early 20th century, Netherlands, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Fabric length imitation of batik tube skirt [sarong]*, late 19th–early 20th century, Netherlands, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Fabric length imitation of batik tube skirt [sarong]*, late 19th–early 20th century, Netherlands, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Square cloth or head cloth depicting design of arabesques including peacock feathers and steamships*, mid to late 19th century, Netherlands, cotton, copper roller print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Fabric length depicting Balinese dancers and musicians*, 1930s, Netherlands, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Fabric length depicting motif of elephants and camels*, early 20th century, Netherlands, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Fabric length depicting Semar*, early 20th century, Europe, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Fabric length depicting wayang shadow puppet motif*, early 20th century, Netherlands, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

Netherlands–Indonesia, *Fabric length in style of Central Javanese floral batik*, early 20th century, Netherlands, cotton, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2008

#### **ARCHIVAL**

Townsend Duryea Snr, Australia, 1823–1888, *South Australian pioneers*, Adelaide, facsimilie of original photograph; Gift of Ian Ridgway 2008

Mortimer Menpes, Britain/Australia, 1855–1938, *Sir Henry Irving*, book, published 1906, London; VBF Young Bequest Fund 2008

## APPENDIX G

### INWARD LOANS

During the year 361 works were borrowed for eight exhibitions and nineteen for collection displays.

#### INWARD LOANS TO THE COLLECTION

Private Collection, *Hugga base; Mango amulet; Archer's ring; Wine cup; Lidded box; Dish; Archer's ring; Archer's ring*

Private Collection, Unknown, 10<sup>th</sup>c, *Vajra*; Unknown 10<sup>th</sup>c, *Vajra*

Private Collection, Robert Motherwell, *London Series 1: Untitled*

Private Collection, Tony Tuckson, *Untitled*

Private Collection, Pamela Kouwenhoven, *Sub-Artesian Basin*

Private Collection, Horace Trenerry, *Coffee Pot*; Col Levy, *Bottle*

Private Collection, Gustav Kleemann, *Miniature chest of drawers*

Private Collection, *Tasmanian sabre leg chairs; Tasmanian settee*; Morris & Company, London, *Sussex chair*

#### INWARD LOANS TO EXHIBITIONS

##### **For South Australian Living Artists Festival, Art Gallery of South Australia, 3 August 2007 to 19 August 2007:**

James Darling and Lesley Forwood, Keith, SA:  
James Darling & Lesley Forwood, *Circle 1- Roots across the world*

Julie Blyfield, Adelaide, SA: Julie Blyfield, *Paris Collection: Acacia Wattisana Brooch*; Julie Blyfield, *Paris Collection: Pierced desert plant Vessel*; Julie Blyfield, *Paris Collection: Black dog wattle Vessel*; Julie Blyfield, *Paris Collection: Pierced black desert plant Vessel*; Julie Blyfield, *Paris Collection: Acacia Oraria Vessel*; Julie Blyfield, *Paris Collection: Spiky desert plant Vessel*; Julie Blyfield, *Paris Collection: Small Eucalypt Vessel*

##### **For Freestyle New Australian Design for Living, Art Gallery of South Australia, 17 August 2007 to 14 October 2007:**

Khai Liew, Adelaide, SA: Khai Liew, *Love Cube table and chairs*

##### **For A Century in Focus: South Australian Photography: 1840s-1940s, Art Gallery of South Australia, 9 November 2007 to 28 January 2008:**

Australian War Memorial, Canberra, ACT: Hedley K Cullen, *Barmera SA [grave with candles, food and drink]*; Hedley K Cullen, *Barmera SA [scene at a Japanese internee funeral]*; Hedley K Cullen, *Barmera SA [Japanese internees at train station]*; Hedley K Cullen, *Barmera SA [Japanese clogs outside a hut]*; Frank A McNeill, *Studio portrait of 4542 Private John Waters*; George Hubert Wilkins, *A damaged lighter from 1915 on the beach with Gaba Tepe in the background, Gallipoli peninsula, Turkey*; George Hubert Wilkins, *A view of the moat surrounding Ypres, Belgium, with Captain Frank Hurley on the bridge*; George Hubert Wilkins, *Brown's Dip No 1 and No 2 cemeteries, looking west, Gallipoli peninsula, Turkey*; George Hubert Wilkins, *A platoon commander addresses his men 1918*; George Hubert Wilkins, *Taking shelter*; George Hubert Wilkins, *Gassed Australian soldiers lying out in the open at an overcrowded aid post near Bois de l'Abbe, France, 27 May 1918*

Allan Peters, Adelaide, SA: Unknown photographer, *Photo album*

Ayers House, Adelaide, SA: Rembrandt Studio, *Jarvey family portrait*; Unknown photographer, *Jemima, wife of Jacky and William T. Mortlock*; Unknown photographer, *Jacky, known as Master Mortlock*; Kopsch & May, *William Ranson Mortlock*; Unknown photographer, *Mr WR Mortlock*; Dailey & Fox, *Edward Stevenson*; Unknown photographer, *Margaret Mortlock and her daughter Mary*

Robert Finlay, Adelaide, SA: att. to Duryea Brothers Studio, *Maryanne Blood with her children John, Mary and Suzannah*; attributed to Duryea Brothers Studio, *Dr Matthew Blood with his children Matthew jnr, Elizabeth and Frederica*

Museum Victoria, Melbourne, Vic: Baldwin Spencer, *Camp in open country between George Hill and Winnall Ridge Central Australia*; Baldwin Spencer, *Ayers Rock, Northern Territory*; Baldwin Spencer, *Kaytetye girl having upper incisor tooth knocked out by her mother's classificatory sister, Barrow Creek, 13 June 1901*; Baldwin Spencer, *Warumungu youth passing through initiation ceremonies*; Baldwin Spencer, *Arrernte woman resting on a digging stick as she drinks from a waterhole, Finke River*

Royal Geographical Society of South Australia, Adelaide, SA: Frederick Elliot, *First natives met with after leaving Birksgate Range*; Frederick Elliot, *Native girl surprised in desert*; R T Maurice, *Rear view of two Aboriginal men, taken in studio*; R T Maurice, *Stuart Creek – cattle branding*; *Stuart Creek*; James Taylor, *Mounted constables Willshire and Wurmbrand*; James Taylor, *Group of native prisoners, May 17 1888*; James Taylor, *Five Aboriginal policemen with five Aboriginal women who were witnesses for court cases*; Unknown photographer, *Cubadgee*

Mike Sheehan, Nairne, SA: Edmund Diederich, *Tradesmen building the new Savings Bank, Murray Bridge*

National Gallery of Australia, Canberra, ACT: Charles Bayliss, *Group of Aborigines at Chowilla Station, Lower Murray River, South Australia*; Harold Cazneaux, *Now and then* ; Samuel Sweet, *Captain Sweet taking photos in the far north*; John Kauffmann, *The butterfly*; John Kauffmann, *A chestnut grove in Autumn*; John Kauffmann, *Nocturne*; John Kauffmann, *The winchman*; Esther Baylis, *Miss Janet Eccles*; Esther Baylis, *Skis*; Doric C Barnes, *When daylight comes*; Townsend Duryea, *'Noarlunga' Horseshoe Bend, Onkaparinga Creek, South Australia*; Townsend Duryea, *View on Mt Barker Road, near Adelaide, SA*; Townsend Duryea, *Waterfall near Beaumont, Mt Barker Rd, SA*; Townsend Duryea, *Rundle Street, Adelaide, South Australia*; Townsend Duryea, *Hindley Street, Adelaide, South Australia*; Townsend Duryea, *Summer houses, Botanical Gardens, Adelaide, South Australia*; Townsend Duryea, *Orangery, Botanical Gardens, Adelaide, South Australia*; Townsend Duryea, *Hot house, Botanical Gardens, Adelaide, South Australia*; Samuel Sweet, *Murray Bridge*; Bernard Goode, *Triple self-portrait*; Unknown photographer, *Mrs Mary Nottage*; Harold Cazneaux, *Memories*; Unknown photographer, *Conrad's butcher shop*; Townsend Duryea, *Adelaide, South Australia from Mount Lofty Range*; Unknown, *Iron Bridge, near Newcastle, New South Wales*

National Gallery of Victoria, Melbourne, Vic: Fred T Radford, *Shearers starting*; William Millington Nixon, *Family portrait*; Francis E Wear, *Nellie Labeu, deceased baby*

National Library of Australia, Canberra, ACT: Unknown photographer, *German Club, Adelaide, decorated for Hitler's 50th birthday*; Colin Ballantyne, *Portrait of Rita Watson, South Australian contralto*; George Freeman, *Bank of Australasia*; Bernard Goode, *Portrait of Aboriginal man with beard and folded arms, South Australia*;

Bernard Goode, *Portrait of old Aboriginal woman, South Australia*; Bernard Goode, *Portrait of seated Aboriginal man with beard, South Australia*

Ken Orchard, Adelaide, SA: *The illustrated London News, 25th January 1868 (front page)*

Scottish National Portrait Gallery, Edinburgh, Scotland: Robert Tennent, *North Parade, Port Adelaide*; Robert Tennent, *Port Adelaide*; Robert Tennent, *Burra Burra copper mine*; Robert Tennent, *Hindley Street, Adelaide*; Robert Tennent, *Bundaleer Station, South Australia*; Robert Tennent, *Landscape with river and leaning trees*; Robert Tennent, *Banksia, Honeysuckle of the colonists*; Robert Tennent, *Landscape with gum trees*

South Australian Museum, Adelaide, SA: Douglas Mawson, *Sledging across the Adelie Land plateau*; Douglas Mawson, *Face of the Shackleton Shelf showing conchoidal fracture and stratification*; Douglas Mawson, *Adelie penguins basking at the sea front on arrival in spring*; Douglas Mawson, *The shore of the boat harbour in winter - wooden dredging bucket in the foreground*; Douglas Mawson, *Weather-worn pack ice near the northern margin of the pack: north west of the Balleny Islands*; Percy Correll, *Drifting floe ice off the end of the Termination Tongue*; Percy Correll, *The face of the ice sheet, Commonwealth Bay facing the anchorage*; Saul Solomon, *Studio portrait of Aboriginal woman and child*; Paul Foelsche, *Public ceremony by Larrakia men [detail]*; Paul Foelsche, *Public ceremony by Larrakia men [detail]*; Paul Foelsche, *Charly, 24 yrs*; Paul Foelsche, *Minnie or Mary River woman, aged 19*; Paul Foelsche, *Iwaidja people in camp, Port Essington*; FJ Gillen, *Arunta girl, Strangways Range*; FJ Gillen, *Group of Arunta men*; FJ Gillen, *A family in camp, Arunta tribe*; FJ Gillen, *Arunta woman carrying a child and digging stick while balancing a pitchi on her head*; FJ Gillen, *Ilyarnmpa altherta dance, MacDonnell Ranges*; attributed to Samuel Sweet, *Photographs taken at the Mission Station, Point McLeay, South Australia*

State Library of New South Wales, Sydney, NSW: EG Tims, *Steamer, 'Nil Desperandum'*; Townsend Duryea, *Prince Alfred starting for Kangaroo Hunt at Campbell House Station, South Australia*; Townsend Duryea, *Group of natives, Wellington, South Australia*

State Library of South Australia, Adelaide: Ernest Gall, *"Miss Siam" in the Zoological Gardens*; Ernest Gall, *Adelaide Hospital nursing staff*; Ernest Gall, *Port Adelaide*; Ernest Gall, *Jetty, Milang*; Ernest Gall, *Grenfell Street*; Ernest Gall, *King William Street*; Ernest Gall, *King William Street*; Ernest Gall,

*Flinders Street*; Ernest Gall, *Rundle Street*; John Gazard, *North Terrace, Armistice Day*; John Gazard, *A fire at John Martin's*; John Gazard, *Election night outside the Advertiser office*; John Gazard, *King William Street during the visit of the Duke of York*; Harry Krischock, *First successful aeroplane flight over Adelaide*; Krischock Studios, *SA Fire Brigade personnel wearing gas masks*; Krischock Studios, *Fire Fighters at work*; Krischock Studios, *Fire fighter running for help*; Krischock Studios, *Cars en route to the Oakbank races*; Krischock Studios, *Sir Donald Bradman*; Krischock Studios, *Flinders Street School children doing air raid exercises*; Krischock Studios, *Nailsworth school boys collecting rubber*; Krischock Studios, *Christmas shopping crowd*; Krischock Studios, *Crowd boarding a tram in Victoria Square*; Krischock Studios, *Couple at Glenelg beach*; Krischock Studios, *Surf life saving competition*; Krischock Studios, *Elizabeth Bronner at Parafield Airport*; Krischock Studios, *Wheel barrow race at the Royal Show*; Krischock Studios, *Debutante ball*; 'News & Mail' photographer, *A hot night at Hurtle Square*; 'News & Mail' photographer, *A hot night at Glenelg*; D Darian Smith, *Foreshore, Henley Beach*; D Darian Smith, *Colonial Mutual Life Building*; D Darian Smith, *Aerial view of Adelaide*; D Darian Smith, *Dancing the 'Palais glide'*; D Darian Smith, *Inspecting anti-aircraft shell cases*; D Darian Smith, *Stacking practice bombs*; D Darian Smith, *Arc welding part of an anti-tank gun*; D Darian Smith, *Women draftsmen*; Terence McGann, *Meeting of Whist Club at Mr Finlayson's*; D Darian Smith, *Wedding of Sub Lieutenant Colin Thompson and Miss Billie Pound*; Mayfair Studio, *Wedding group: Mrs Errol P. Schwerdt and her nine sisters*; Unknown photographer, *Bride, Mrs Ruby Litchfield*; Blodwen Thomas Studio, *Debutante, Miss Geraldine Jay*; Colin Ballantyne, *Rolling out barrels at Seppeltsfield*; EG Tims, Henry Davis, *Steamer 'Nil Desperandum'*; James Taylor, *Hunting scene: Aboriginals of Musgrave Ranges*; Townsend Duryea, *Panorama of Adelaide*; Unknown photographer, *Sir Henry Ayers*; Unknown photographer, *Actors*; Unknown photographer, *James Lawrence Stapleton*; Unknown photographer, *George Aldridge*; attributed to Duryea Brothers Studio, *John and Rebecca Ross with their children*; Unknown photographer, *William and Rebecca Fisk and their children*; Henry Jones, *Women old colonists*; Henry Jones, *Old colonists banquet group*; P Schourup, *Port Adelaide postman*; Robert S Stacy, *John McDouall Stuart*; Charles Newling, *John McDouall Stuart's expedition; the explorers*; Townsend Duryea, *King William St*; Townsend Duryea, *King William Street*; George Freeman, *Royal visit June 1881 (opening of the Art Gallery of South Australia)*; George Freeman, *S.S. Sorata on the rocks off Cape Jervis*; Townsend Duryea, *Self portrait*; Charles P Mountford, *Tjalerina holding a*

*perentie*; Charles P Mountford, *Boy climbing tree, Ernabella*; Charles P Mountford, *Woman carrying child on her back*; Charles P Mountford, *Crow track in sand*; Charles P Mountford, *Kangaroo and Lizard Hill, Mt Olga*; Charles P Mountford, *The wall of Mutigulana Gorge, Ayers Rock*; Charles P Mountford, *View of Ayers Rock from distance with TGH Strehlow in foreground*; Terence McGann, *Lord Sheffield's team of English Cricketers*; Terence McGann, *Australian team of cricketers*; Charles P Mountford, *Girl twisting her hair*; Saul Solomon, *South Australian Bicycle Club*; James Uren, *Member of the Kapunda Football Club*; att. to George Freeman, *South Adelaide Football*; att. to Henry Davis, *Cricket, St Peter's College (Poonindie batting)*; Paul Foelsche, *Public ceremony by Larrakia men*

Uniting Care Wesley Port Adelaide, Adelaide, SA: Unknown photographer, *Photo album*

**For 2008 Adelaide Biennial of Australian Art: Handle with Care, Art Gallery of South Australia, 29 February 2008 to 4 May 2008:**

Alfredo & Isabel Aquilizan, Annerley, Qld: Alfredo & Isabel Aquilizan, *Address*

Bett Gallery, Hobart, TAS: Lorraine Connelly-Northey, *O Possum Skin Cloak*

Lorraine Connelly-Northey, Melbourne, Vic: Lorraine Connelly-Northey, *O Possum Skin Cloak*

Dadang Christanto, Ferny Hill, Qld: Dadang Christanto, *Never Ending Stories*

James Darling & Lesley Forwood, Adelaide, SA: James Darling & Lesley Forwood, *Troubled Water: Didicoolum Drain Extension*

Dennis del Favero, Paddington, NSW: Dennis Del Favero, *Eclipse (280208)*

Private Collection, Warlimpirrnga Tjapaltjarri, *Untitled*

Private Collection, Anthony Mannix, *A Cerebral Odyssey*

Private Collection, Lorraine Connelly-Northey, *O Possum Skin Cloak*

Private Collection, Bronwyn Oliver, *Untitled*; Bronwyn Oliver, *Rose*

Private Collection, Bronwyn Oliver, *Stroke*

Private Collection, Catherine Woo, *Blue Sky Project –puff!*  
Private Collection, Bronwyn Oliver, *Warp*

Holmesglen Institute of Tafe, Melbourne, Vic:  
Lorraine Connelly-Northey, *O Possum Skin Cloak*

Janet Laurence, Chippendale, NSW: Janet Laurence, *Heart Shock*  
Janet Laurence, *Carbon Capture*

Anthony Mannix, Blackheath, NSW: Anthony Mannix, *Bert's Story*; Anthony Mannix, *Merging into greater beyond*; Anthony Mannix, *Merging into the landscape...*; Anthony Mannix, *Journal*

Tom Muller, Perth, WA: Tom Muller, *Liquid Empires*

Dorothy Napangardi, Alice Springs, NT: Dorothy Napangardi, *Mina Mina*; Dorothy Napangardi, *Mina Mina*; Dorothy Napangardi, *Mina Mina*; Dorothy Napangardi, *Sandhills*

James Newitt, Hobart, TAS: James Newitt, *Altered state*

Gregory Pryor, Perth, WA: Gregory Pryor, *Black Noise (Ghost of Tongcao)*

Kate Rohde, Richmond, Vic: Kate Rohde, *In my nature*

Sandra Selig, Woolloongabba, Qld: Sandra Selig, *Universes*; Sandra Selig, *Wall recordings*

Kylie Stillman, Surrey Hills, Vic: Kylie Stillman, *Red Maple*

Warwick Thornton, Sydney, NSW: Warwick Thornton, *Nana*

Utopia Art, Sydney, NSW: Warlimpirrnga Tjapaltjarri, *Untitled*; Warlimpirrnga Tjapaltjarri, *Untitled*

Hossein Valamanesh, Forestville, SA: Hossein Valamanesh, *Leave Your Shoes Here*

Suzann Victor, Katoomba, NSW: Suzann Victor, *Contours of a Rich Manoeuvre III*

Guan Wei, Glenfield, NSW: Guan Wei, *"Transcendence"*

Catherine Woo, Battery Point, Tas: Catherine Woo, *Blue Sky Project – make my day II*

Ken Yonetani, Katoomba, NSW: Ken Yonetani, *Sweet Barrier Reef*

**For S.T. Gill's South Australian Landscapes, Carrick Hill, Springfield, SA, 9 April 2008 to 29 June 2008:**

Private Collection, ST Gill, *The opening of Lode in Stock's Air-Hole*; ST Gill, *Leading from Stock's to Paxton's Lode, Burra Burra Mine, April 12 1847*

Private Collection, ST Gill, *On the Sturt, Coromandel Valley*; ST Gill, *Onkaparinga Valley*

**For Ballets Russes in Australia, Art Gallery of South Australia, 2 May 2008 to 6 July 2008:**

The Australian Ballet, Melbourne, Vic: Loudon Sainthill, *Le Carnaval*; Gabriella Tylesova, *Shah costume from Scheherazade*; Geoffrey Harmans after Leon Bakst, *The lady costume from Le Spectre de la rose*; Loudon Sainthill, *Tatiana Riabouchinska in Le Coq d'Or*; Greg Irvine, *Shah Sharyar turban with feather from Scheherazade*; Greg Irvine, *Sultana hat and veil from Scheherazade*; Jim McFarlane, *Steven Heathcote as the Shah in Scheherazade*; Justin Smith, *Rachel Rawlins as the Young girl in La Spectre de la Rose*; Spencer Shier, *Dimitri Rostoff as Shah in Scheherazade*; unknown, *Irina Baronova as Young Woman in La Spectre*

National Library of Australia, Canberra, ACT: Max Dupain, *Ludmilla Lvova out of doors, Frenchs Forest*; Max Dupain, *Igor Youskevitch in Le carnaval*; Max Dupain, *David Lichine in L'apres-midi d'un faune*; Max Dupain, *Valentina Blinova and Valentin Froman, Ballets Russes, 1938, in The Firebird*; Max Dupain, *Helene Kirsova in Petrushka*  
University of Adelaide, Barr Smith Library, Adelaide, SA: Savva Andreieff, *Harlequin from Carnaval*; William Constable, *A Street Dancer from Petrouchka*; William Constable, *Symphonie Fantastique*; William Constable, *Symphonie Fantastique*; William Constable, *Symphonie Fantastique*; Leon Bakst, *An Odalisque, Scheherazade, plate 29*; Roberto Montenegro, *Plates 3, 4, 8 from Vaslav Nijinsky*; Trevor H. Clare, *Ballet art and photography (copy one)*; *Ballets Russes de Monte Carlo, Australia & New Zealand; Covent Garden Russian Ballet Programme, Adelaide season*; *Ballets Russes de Monte Carlo [Cast list-October 20, 1936]*; *Ballets Russes de Monte Carlo [Cast list-October 24, 1936]*; *Ballets Russes de Monte Carlo [Cast list-October 27, 1936]*; *Ballets Russes de Monte Carlo [Cast list-October 28, 1936]*; *Souvenir, Col. W. de Basil's Ballet, Australia New Zealand 1939-40 [display centre map]*; *J.C. Williamson Ltd Magazine Programme,*

*Colonel W. de Basil's Monte Carlo Russian Ballet, Theatre Royal, Adelaide, 13-28 October 1936; Farewell Concert, Covent Garden Russian Ballet, Midnight performance, April 27, 1939; Col. W. de Basil's Ballet, in aid of Red Cross Funds, 20 June 1940, South Australian Hotel; Ballets Russes dancers and teachers in Adelaide, October 1936*

**For Empires & Splendour The David Roche Collection, Art Gallery of South Australia, 6 June 2008 to 27 July 2008:**

National Library of Australia, ACT: Richard Goodman, *HMS Resolution table*

Private Collection, Anthelme Francois Lagrenee, *Gentleman on horseback with his wife and children in the park at Pavlovsk palace*; Meissen Porcelain Factory, Meissen, Germany; Kandler, Johann Joachim, *Plate from the Swan service*; Meissen Porcelain Factory, Meissen, Germany, *Plate*; Meissen Porcelain Factory, Meissen, Germany, *Tea bowl and saucer from the Foscari service*; Meissen Porcelain Factory, Meissen, Germany; *Three coffee pots*; Tournai Porcelain Factory, Tournai, Belgium; *Two pot-pourri vases*; Chelsea Porcelain Factory, London, Britain, Willems, *Joseph The carpenter*; Chelsea Porcelain Factory, London, Britain, *Madonna and Child*; Chelsea Porcelain Factory, London, Britain, after Boucher, *Francois The music lesson*; Bow China Works, Stratford, West Ham, London, Britain, *Pair of jugs (one only)*; Sevres National Porcelain Factory, Paris, France, Armand, attributed to Louis-Denis, *Teapot*; Zurich Porcelain Factory, Schooren, Switzerland *Balkan soldier with Turkish captive*; Worcester Porcelains, Worcester, Britain *Plate*; Foullet, attributed to Pierre-Antoine, *Commode*; Gardner Porcelain Factory, Verbilki District, Moscow, Russia, *Plate from the Order of St George service*; Gardner Porcelain Factory, Verbilki District, Moscow Russia, *Plate from the Order of St Vladimir service*; Feodorovna, *Grand Duchess Maria Catherine the Great*; Paris *Secrtaire (Secrtaire a abbatant)*; England *Pier table*; France, *Pair of vide poche torcheres*; Quarenghi, attributed to Giacomo *Pair of Hercules armchairs*; *A pair of Russian candelabra*; Egg, Durs, *Flintlock pistol*; France, *Pair of candelabra*; Meissen Porcelain Factory, Meissen, Germany, Juchtzer, *Christian Gottfried Orestes and Pylades*; Coalport Porcelain Works, Coalport, Shropshire, Britain, *Spotted opossum dessert plate*; Pierre Neppel Factory, Paris, France, *Vue du Jardin des Plantes plate*; Paris Porcelain, Paris, France, *La Hamster cup and saucer*; Paris Porcelain, Paris, France, *La Kangaroo cup and saucer*; Barr, Flight & Barr, Worcester, Britain, *Patience and Feathers, plates from the Duke of Gloucester Service*; Barr, Flight & Barr, Worcester, Britain, *Patience and Feathers, plates from the Duke of Gloucester Service*; Ludwigsburg

Porcelain Factory, Ludwigsburg, Germany, *Tray from the Egyptian service for Pavlovsk Palace*; John Broadwood & Sons, *Sofa table pianoforte*; Chippendale the younger, attributed to Thomas, *Sofa table*; Chippendale the younger, attributed to Thomas, *Pair of pole fire screens (one only)*; Chippendale the younger, attributed to Thomas, *Pair of armchairs (one only)*; Hope, Thomas, *Pair of pole firescreens*; Hope, Thomas, *Isis clock*; France, *Pair of candelabra*; Vienna Porcelain, Vienna, Austria, Imperial Porcelain Factory 1744-1864, *Cup and saucer*; Cooke, Richard, Makepeace & Harker, London, retailers, Britain, *Edward Falkner presentation vase*; Clemente, Ciuli, Percier, Charles, *Centre table* (Naples, Italy, *Pair of armchairs (one only)*); Moinet, Louis, *Urn clock*; Italy, *Nurture of Jupiter clock*; England, *Pair of ewers*; England, *Console table*; Thomire, Pierre-Philippe, *Pair of Candelabra*; England, *Mirror*; Bullock, George, *Cabinet*; Bullock, attributed to George, *Table*; England, *Hand seal, 11th Earl of Kinnoull*; England, *Salon chair*; England, *Pair of girandoles*; Paris Porcelain, Paris, France, attributed to Perche Factory, Paris, *Pair of vases*; Scheeche, Carl, Carl Christian Inhulsen Workshop, Oldenburg, Germany, *Games table*; Russia, *Imperial hand seal belonging to Tsar Alexander I*; Galberg, *Tripod vase*; France or Russia, *Cigar box*; Faberge, Carl, Henrik Wigstrom workshop, St Petersburg, *Russia Parasol handle*; Faberge, Carl, *Cigarette holder*; Faberge, Carl, *Paperknife*; Cotes, Francis, *Mrs George Reynolds*; Girodet School, *Death of Paris*; LeFevre, Robert-Jacques Francois, *Anatole Demidoff*; Landseer, Edwin, *Border terrier with a rabbit*; Leighton, Frederic, *Study for Perseus oon Pegasus hastening to the rescue of Andromeda*; England, *Brighton Pavilion nutmeg grater*; United States, *Punch and Judy bank*; England, *Cow money box*; United States, *Skipping girl*; England, *Kettle and stand*; *Two Percheron horses*; United States, *Flowers in a basket*; United States, *Flowers in an urn*; United States, *Bald eagle and American flag*; *Lord Nelson*; *Lord Nelson*; *General on a horse*; *Nero*; *Zebra plate*; *Pair of cockerels and hen*; *Three hen tureens (large hen only)*; Australia, New South Wales, *Mary MacKillop headstone*; *Duke of Wellington*; *Rovensky armchair (one only)*; Russia, *Pedestal columns (pair)*; attributed to James Pollard, *The Exeter Travelling Menagerie*

**For Misty Moderns: Australian Tonalists 1910-1950, Art Gallery of South Australia, 14 August 2008 to 19 October 2008:**

Private Collection, Percy Leason, *Mt Baldy, California*; Percy Leason, *New York from Stapleton with railroad tracks*

Xavier College, Kew, Vic: Colin Colahan, *Gum study*; Colin Colahan, *Tarczynski on the beach*;



Colin Colahan, *Lorne*; Colin Colahan, *Ursula and Mimi*

## APPENDIX H

### OUTWARD LOANS

#### LOANS FROM THE COLLECTION

During the year 128 works were lent to twenty exhibitions, two of which were a major national touring exhibition and three of which were international exhibitions.

#### LOANS TO EXHIBITIONS

**Adelaide, SA, Carrick Hill, *Natural Eye: the art of Robert Hannaford*, Carrick Hill, 1 November 2007 to 2 March 2008:**

Robert Hannaford, *Maslin Beach*

**Adelaide, SA, South Australian Museum, *Following Garkman, the frog, in N.E. Arnhem Land* exhibition, South Australian Museum, 15 December 2007 to 10 February 2008:**

Birrikitji Gumana, *Kalparimu, Barama and Laitjun*  
Birrikitja Gamana, *Banaitja*

**Adelaide, SA, Adelaide Festival Centre, *Don Dunstan: Renaissance Man* exhibition, Adelaide Festival Centre, 11 February 2008 to 25 February 2008:**

Clifton Pugh, *Don Dunstan*

**Adelaide, SA, Carrick Hill, *S.T. Gill's South Australian Landscapes*, Carrick Hill, 9 April 2008 to 29 June 2008:**

ST Gill, *Extinct Crater, North of Spencer Gulf, South Australia*

ST Gill, *Adelaide Plains from Sleep's Hill*

ST Gill, *Entrance to a Gorge*

ST Gill, *Penny's Stopes, Burra Burra Mine, April 12th 1847*

ST Gill, *Neales's Stopes, Burra Burra Mine, April 12th 1847*

ST Gill, *Kapunda Mine 1845*

ST Gill, *Glen Osmond Mine 1845*

ST Gill, *Invalid's tent, salt lake 75 miles north-west of Mount Arden*

ST Gill, *Near Mount Crawford, South Australia*

ST Gill, *South Australian landscape*

ST Gill, *Adelaide Plains from Sleep's Hill*

ST Gill, *General view of the Burra Burra Mine*

ST Gill, *Kooringa, the Burra Burra Township, from the Quarry...*

ST Gill, *Kooringa, the Burra Burra Township*

ST Gill, *Mount Arden from North West Bluff, across neck of Spencers Gulf, S.A.*

ST Gill, *Dares Hut, on McVitties Flat, near Hallett.*

ST Gill, *Stony Creek, Mount Remarkable Survey, from above the fall*

ST Gill, *Flinders Range, north of Mount Brown*

ST Gill, *Near Mount Arden, Flinders Range, South Australia*

ST Gill, *Flinders Range, near Mount Brown, South Australia, looking east-south-east*

ST Gill, *Sketch from summit of Flinders Range*

ST Gill, *Halt on Stoney [sic] ... August 31st*

ST Gill, *View of Lake Torrens, August 22nd*

ST Gill, *On the Sturt, Coromandel Valley*

ST Gill, *Onkaparinga Valley*

ST Gill, *The opening of Lode in Stock's Air-Hole*

ST Gill, *Leading from Stock's to Paxton's Lode, Burra Burra Mine, April 12, 1847*

**Bendigo, Vic, Bendigo Art Gallery, *The Long Weekend: Australian artists in France 1918-1939* exhibition, Bendigo Art Gallery, 8 December 2007 to 10 March 2008:**

Bessie Davidson, *An interior*

Ethel Carrick Fox, *View in Paris*

*La Legion d'Honneur*

**Brisbane, Qld, Queensland Art Gallery / Gallery of Modern Art, *Kenneth MacQueen* exhibition, Queensland Art Gallery, 7 November 2007 to 8 March 2008:**

Kenneth MacQueen, *The Seed-drill's Track*

Kenneth MacQueen, *The lagoon by the Sea*

Kenneth MacQueen, *Seaside afternoon*

**Bulleen, Vic, Heide Museum of Modern Art, *Those who made and those who saw: Portraits of the Heide circle* exhibition, Heide Museum of Modern Art, 3 November 2007 to 15 June 2008:**

Sidney Nolan, *A.T.*

Sidney Nolan, *S.R.*

Sidney Nolan, *J.R.*

Sidney Nolan, *S.N.*

Sidney Nolan, *M.H.*

Sidney Nolan, *J.P.*

Sidney Nolan, *S.N.*

**Canberra, ACT, National Portrait Gallery, *John Brack* exhibition, National Portrait Gallery, 24 August 2007 to 18 November 2007:**

John Brack, *Fred Williams*

John Brack, *Still-life with self-portrait*

Canberra, ACT, National Gallery of Australia, *Culture Warriors: National Indigenous Art Triennial* exhibition, National Gallery of Australia, 12 October 2007 to 10 February 2008; Art Gallery of South Australia, 20 June 2008 to 31 August 2008; Art Gallery of Western Australia, 20 September 2008 to 23 November 2008; Queensland Art Gallery, 1 March 2009 to 31 May 2009:

Maringka Baker, *Anmangunga*  
Jimmy Baker, *Wanampi Kutjara*

Canberra, ACT, National Gallery of Australia, *The triumph of landscape: Turner to Monet* exhibition, National Gallery of Australia, 14 March 2008 to 9 June 2008:

Eugene von Guerard, *Stony Rises, Lake Corangamite*  
JMW Turner, *Alnwick Castle*  
JMW Turner, *Scarborough town and castle...*  
Arthur Streeton, *Early summer – gorse in bloom*  
Samuel Palmer, *Summer Storm near Pulborough, Sussex*  
John Glover, *A View of the artist's house and garden...*  
John Glover, *A Corrobory of Natives in Mill's Plains*  
John Glover, *View of Mills Plains, Van Diemen's Land*  
Peter De Wint, *Kenilworth Castle*  
Charles Daubigny, *Banks of the Seine*  
Charles Conder, *Hayfield, France*

Canberra, ACT, National Gallery of Australia, *Richard Larter: a retrospective* exhibition, National Gallery of Australia, 20 June 2008 to 14 September 2008:

Richard Larter, *Modern Olympia no.2*  
Richard Larter, *Mode 4*  
Richard Larter, *Untitled*  
Richard Larter, *Dead Goebbels he say*

Dunedin, New Zealand, Dunedin Public Art Gallery, *The Colour of Every Day: The European Watercolours of Frances Hodgkins* exhibition, Dunedin Public Art Gallery, 25 April 2008 to 8 March 2009:

Frances Hodgkins, *At the window*

Geelong Art Gallery, Geelong, Vic on 3 June 2008 until 10 September 2008 for inclusion in the *Print traditions - sources of Australian printmaking* exhibition, Geelong Art Gallery, 14 June 2008 to 10 August 2008:

Giovanni Battista Piranesi, *Prisoners on a projecting platform*

Melbourne, Vic, National Gallery of Victoria, *Art Deco 1910-1939* exhibition, National Gallery of Victoria, 27 June 2008 to 5 October 2008:

Rayner Hoff, *Lion* (produced for the Holden Motor Company)  
Rayner Hoff, *Lion* (produced for the Holden Motor Company)

Melbourne, Vic, National Gallery of Victoria, *Modern Britain 1900-1960* exhibition, National Gallery of Victoria, 15 November 2007 to 24 February 2008:

Leonard Appelbee, *Whiting*  
Vanessa Bell, *Monte Oliveto*  
Vanessa Bell, *Bedroom, Gordon Square*  
Stella Bowen, *Selfportrait*  
Edward Burra, *Silence*  
James Cant, *Merchants of Death*  
Roy de Maistre, *Studio interior with figures*  
Lucian Freud, *Boy with white scarf*  
Roger Fry, *Still life: jug and eggs*  
Harold Gilman, *Interior with a washstand*  
Charles Ginner, *Battersea Park, No.1*  
Duncan Grant, *Pair of chairs (a&b)*  
Duncan Grant, *Lily pond table*  
Anthony Gross, *The Battle of Egypt – "at immediate"*  
Tristram Hillier, *The road to Pylie*  
Frances Hodgkins, *Landscape with still life*  
James Dickson Innes, *Spanish landscape*  
Augustus John, *Caspar John*  
Gwen John, *The convalescent*  
Henry Lamb, *Eleven o'clock on deck*  
Maurice Lambert, *The golden pheasant*  
Derewent Lees, *Lyndra by the Blue Pool, Dorset*  
Bernard Meninsky, *Nude*  
John Minton, *Cornish Landscape*  
Paul Nash, *Metamorphosis*  
Victor Pasmore, *The park*  
Samuel John Peploe, *Still life with pears and wineglass*  
Alan Munro Reynolds, *Moth Barn II, September morning*  
William Roberts, *The model*  
William Roberts, *The Salute*  
Walter Sickert, *Mornington Crescent nude, contre-jour*  
Walter Sickert, *The Raising of Lazarus*  
Jack Smith, *White shirt and check tablecloth*  
Stanley Spencer, *Self portrait*  
Stanley Spencer, *Hilda Welcomed, 1953*  
Graham Sutherland, *City. Ruined Buildings*  
John Tunnard, *Moa*  
Keith Vaughan, *Raven Cottage, Yorkshire*  
Arthur J Wilkinson (Ltd), *Circus dinner set*

**Milan, Italy, Municipality of Milan and Skira, *Francis Bacon Retrospective* exhibition, Palazzo Reale, 4 February 2008 to 24 August 2008:**

Francis Bacon, *Study for figure no.4*

**Perth, WA, Art Gallery of Western Australia, *James Angus* exhibition, Art Gallery of Western Australia, 14 December 2007 to 2 March 2008:**

James Angus, *Rhinoceros*

**Sydney, NSW, Art Gallery of New South Wales, *Sidney Nolan Retrospective* exhibition, Art Gallery of New South Wales, 3 November 2007 to 3 February 2008; National Gallery of Victoria, 22 February 2008 to 18 May 2008; Queensland Art Gallery / Gallery of Modern Art, 6 June 2008 to 28 September 2008:**

Sidney Nolan, *Deserted homestead*

Sidney Nolan, *Convict in swamp*

Sidney Nolan, *Ern Malley*

Sidney Nolan, *Miner*

**Sydney, NSW, Art Gallery of New South Wales, *The Intimate Encounters: India Paintings from Australian Collections* exhibition, Art Gallery of New South Wales, 22 February 2008 to 8 May 2008:**

India, Dehli, *Dara Shikoh as a boy*

Abbasi Shaikh, *Girl holding a parrot*

India, Rajasthan, *Majnun among the Wild animals*

India, Dehli, *Mirza Salim the young son of Akbar Shah II*

Unknown, *A portrait of Mirza Mohammed Salim Shah*

**Sydney, NSW, Museum of Contemporary Art, *Fiona Hall: when my boat comes* exhibition, Museum of Contemporary Art, 6 March 2008 to 1 June 2008; City Gallery Wellington, 4 July 2008 to 2 November 2008; Christchurch Art Gallery Te Puna O Waiwhetu, 4 December 2008 to 1 March 2009:**

Fiona Hall, *Occupied territory*

Fiona Hall, *Cell culture*

Fiona Hall, *Viola /violet*

Fiona Hall, *Quercus robur / oak*

Fiona Hall, *Capsicum annuum / chili*

Fiona Hall, *Rosa multiflora / rambling rose*

Fiona Hall, *Zea mays / corn*

Fiona Hall, *Artemisia absinthium / wormwood*

Fiona Hall, *Dianthus caryophyllus / clove pink*

Fiona Hall, *Yucca brevifolia / Joshua tree*

Fiona Hall, *Vitis vinifera/ grape*

## FURNISHING LOANS

**Ayers House, Adelaide, SA**

Robert Tait, *Admiral Sir Pulteney Malcolm*

**Government House, Adelaide, SA**

James Ashton, *The Moon enchanted sea*

Will Ashton, *Rotterdam*

d'Auvergne Boxall, *Spring*

Robert Campbell, *The orchard, Launceston*

John Eldershaw, *Farm in the mountains*

Goodchild, *Faversham Creek at low tide*

Ivor Hele, *Sir Hans Heysen, O.B.E.*

WD Knox, *From the mountain slopes*

Lisette Kohlhagen, *Flower study*

Charles Meere, *Dry spell near Lismore*

John Rowell, *Winter Sunlight*

Roland Wakelin, *St John's wood, London*

**Minister Zollo, Adelaide, SA**

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

**Minister Foley, Adelaide, SA**

Pablo Byass, *Untitled (Interior)*

Barbara Weir, *Untitled*

**Parliament House, House of Assembly, Adelaide, SA**

Helen Nelson Napaltjarri, *Honey-ant Dreaming*

Eileen Stevens, *Piltarti*

## APPENDIX I

### EXHIBITIONS AND PUBLIC PROGRAMS

This year the Art Gallery presented a program of nine major exhibitions, the SALA exhibition and official launch and seven significant collection displays. Two exhibitions were toured - *ST Gill's South Australian Landscapes*, Carrick Hill House (9 April–29 June 2008) and *Morris & Co*, Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand (14 March–29 June 2008).

The Gallery was successful in obtaining two touring support grants from Visions of Australia for the national tours of *Misty Moderns: Australian Tonalists 1915-1950* and *Hans Heysen*.

#### *Egyptian Antiquities from the Louvre: Journey to the Afterlife*

until 1 July 2007

Admission: Adult \$18, Concession \$14, Members \$14, Students \$10, Family (2+2) \$43, Children 5 & under Free

Guided tours: Tuesday, Wednesday, Thursday at 2pm, Saturday, Sunday and public holidays at 11am & 2pm

Opening Speaker: The Honourable, Mike Rann, Premier of South Australia

Exhibition Organiser: Art Exhibitions Australia and the Louvre

Coordinating Curators: Robert Reason, Curator European & Australian Decorative Arts and Christopher Menz, Director

Principal Tour Sponsor: Mazda

National Tour Sponsors: Singapore Airlines, Channel 7, Triple M, George Patterson/Y&R

Other Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Nexus Print Solutions, Visualcom

Wine Sponsors: Jansz, Penny's Hill, Rymill Coonawarra, Fosters Group

#### *Grace Crowley: Being Modern*

27 July – 28 October 2007

Admission: Adult \$10, Concession \$8, Members \$6, Children 16 and over \$6, Children under 16 Free, Season ticket available to Members only \$10

Guided tours: Wednesday, Saturday, Sunday and public holidays at 2 pm

Opening Speaker: Daniel Thomas, Emeritus Director, Art Gallery of South Australia.

Exhibition Organiser: National Gallery of Australia Travelling Exhibition

Curator: Elena Taylor, Curator of Australian Art, National Gallery of Australia

Coordinating Curator: Rebecca Andrews, Acting Associate Curator of Australian Paintings and Sculpture

National Tour Sponsors: National Gallery of Australia Travelling Exhibition, Australian Air Express

Major South Australian Sponsor: Cinzano, Nexus

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Nexus Print Solutions

Wine Sponsors: Jansz, Penny's Hill, Rymill Coonawarra, Fosters Group

#### *SALA Festival display*

3 August – 19 August 2007

Opening Speaker: Libby Raupach, Executive Director, Helpmann Academy

Admission: Free

#### *Freestyle: New Australian Design for Living*

17 August – 14 October 2007

Admission: Adult \$10, Concession \$8, Members \$6, Children 16 and over \$6, Children under 16 Free, Season ticket available to Members only \$10

Guided tours: Wednesday, Saturday, Sunday and public holidays at 1 pm

Opening Speaker: Professor Kay Lawrence AM, Head of the School of Art, University of South Australia

Exhibition Organiser: Presented jointly by Melbourne Museum and Object Gallery, Sydney

Coordinating Curator: Robert Reason, Curator of Decorative Arts

National Tour Sponsors: Melbourne Museum and Object Gallery, Sydney, Victoria Government, Visions

Australia, Frost\*, Australia Council for the Arts, ArtsNSW, The Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.

Major South Australian Sponsor: Nexus

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Nexus Print Solutions

Wine Sponsors: Jansz, Penny's Hill, Rymill Coonawarra, Fosters Group

*A Century in Focus: South Australian Photography 1840s-1940s*

9 November 2007 – 28 January 2008

Admission: Adult \$10, Concession \$8, Members \$6, Children 16 and over \$6, Children under 16 Free, Season ticket available to Members only \$15

Guided tours: Wednesday, Saturday, Sunday and public holidays at 3pm

Opening Speaker: Scott Hicks, Director and Filmmaker

Curator: Julie Robinson, Senior Curator of Prints, Drawings and Photographs

Assistant Curator: Maria Zagala, Associate Curator of Prints, Drawings and Photographs

Major Sponsor: Gordon Darling Foundation

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Nexus Print Solutions

Wine Sponsors: Jansz, Penny's Hill, Rymill Coonawarra, Fosters Group

*War: The Prints of Otto Dix*

30 November 2007 – 28 January 2008

Admission: Adult \$10, Concession \$8, Members \$6, Children 16 and over \$6, Children under 16 Free, Season ticket available to Members only \$15

Guided tours: Wednesday, Saturday, Sunday and public holidays at 2pm

Opening Speakers: Martin Hamilton-Smith MP

Exhibition Organiser: National Gallery of Australia Travelling Exhibition

Curator: Mark Henshaw, National Gallery of Australia

Coordinating Curator: Jane Messenger, Curator of European Art

National Tour Sponsors: National Gallery of Australia Travelling Exhibition, Australian Air Express

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Nexus Print Solutions

Wine Sponsors: Jansz, Penny's Hill, Fosters Group

*2008 Adelaide Biennial of Australian Art: Handle with Care*

29 February – 4 May 2008

Admission: Free

Guided tours: 3-16 March, daily at 11am and 2pm. From 17 March, Wednesday 1pm, Saturday, Sunday and public holidays at 12noon.

Opening Speaker: Brett Sheehy, Artistic Director, 2008 Adelaide Bank Festival of Arts

Curator: Felicity Fenner

Major Sponsor: Adelaide Bank Festival of Arts, Australia Council for the Arts, The Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments, Art Gallery of South Australia,

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Nexus Print Solutions

Wine Sponsors: Jansz Tasmania, Penny's Hill, Penfolds, Skyy Vodka

*Ballets Russes in Australia*

2 May – 6 July

Admission: Free

Guided tours: Wednesdays throughout May and June at 1 pm and during the official symposium 23, 24, 25 May.

Curator: Christopher Menz, Director with Robert Reason, Curator European & Australian Decorative Arts.

Sponsor: The Australian Ballet; Ballets Russes in Australia, Our Cultural Revolution; The University of Adelaide Australia; National Library of Australia; Australian Government, Australian Research Council; Adelaide Festival Centre.

*Empires & Splendour: The David Roche Collection*

6 June – 27 July 2008

Admission: Adult \$10, Concession \$8, Members & Students \$8, Children under 16 Free, Members Season ticket \$10, Family fun day \$10 (2 adults and 2 children)

Guided tours: Wednesday, Saturday, Sunday and public holidays at 12noon

Opening Speaker: Hon John Hill MP

Curator: Robert Reason, Curator European & Australian Decorative Arts

Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Nexus Print Solutions

Wine Sponsors: Jansz, Penny's Hill, Fosters Group

*National Indigenous Art Triennial: Culture Warriors*

20 June – 31 August 2008

Admission: Free

Guided tours: Wednesday, Saturday, Sunday and public holidays at 2 pm  
Exhibition Organiser: National Gallery of Australia  
Coordinating Curator: Nici Cumpston, Assistant Curator of Australian Art  
National Sponsors: BHP Billiton, Australia Council for the Arts, Visual Arts and Craft Strategy Vision of Australia Contemporary Touring Initiative, Queensland Government, National Gallery of Australia, Australian Air Express.  
Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Nexus Print Solutions  
Wine Sponsors: Jansz, Penny's Hill, Fosters Group

## COLLECTION DISPLAY EXHIBITIONS

Curated by Maria Zagala:

*Cruel Radiance: Streetscapes in Photography*, 30 July–28 September 2007, gallery 8.  
*Abstract Art*, 17 December 2007–21 May 2008, gallery 8.  
*Aboriginal and Torres Strait Island Prints*, 23 May–4 August 2008, gallery 8.  
*Bea Maddock: Terra Spiritus...with a darker shade of pale*, 17 September–11 November 2007, gallery 9.

Curated by Robert Reason:

*Figurines and Frippery: 18<sup>th</sup> and 19<sup>th</sup> Century English Porcelain*, 2 June 2007–27 April 2008, gallery 19a  
*The Rhianon Vernon-Roberts Memorial Collection of Contemporary Australian Jewellery* 19 January–2 April 2008, gallery 10

Curated by Rebecca Andrews:

SALA display, August 2007, gallery 9  
*ST Gill's South Australian Landscapes*, 9 April–29 June 2008, Carrick Hill House

## EXHIBITION TOURING

*ST Gill's South Australian Landscapes*,  
Carrick Hill House  
9 April–29 June 2008

*Morris & Co.*,  
Christchurch Art Gallery Te Puna o Waiwhetu,  
New Zealand  
14 March–29 June 2008

## LUNCHTIME TALKS AND FLOOR TALKS

A total of ninety-one were presented, comprising lunchtime talks by artists and guest speakers, curators and guides, either about the collection or temporary exhibitions.  
Overall attendance: 8922

Lunchtime talks included many exhibition floor talks:

*Grace Crowley: Being Modern* (4)  
*SALA Festival display: talks by contemporary South Australian artists* (7)  
*Freestyle: New Australian Design for Living* (3)  
*A Century in Focus: South Australian Photography 1840s-1940s* (4)  
*War: The Prints of Otto Dix* (4)  
*2008 Adelaide Biennial of Australian Art: Handle with Care* (19)  
*Ballets Russes in Australia* (1)  
*Empires & Splendour: The David Roche Collection* (1)  
*National Indigenous Art Triennial: Culture Warriors* (6)

## LECTURES

Saturday 21 July at 2pm

*Nick Mount*

Speaker: Nick Mount, glass artist

Attendance: 30

Saturday 28 July at 2pm

*Grace Crowley: Being Modern*

Speaker: Elena Taylor, Curator of Australian Art, National Gallery of Australia and Curator of the exhibition

Attendance: 100

Saturday 18 August at 1.30pm

*Design for Living – more than an object*

Speaker: Brian Parkes, Associate Director Object Gallery

Attendance: 30

Wednesday 22 August at 5.30pm

*International Lecture: The Nature of Islamic Art*

International speaker: Dr Oliver Watson, Keeper, Department of Eastern Art, Ashmolean Museum, Oxford

Attendance: 75

Saturday 8 September at 2pm

*Studio: Australian painters on the Nature of Creativity*

Speaker: John McDonald, Sydney Morning Herald and R Ian Lloyd, National Geographic

Attendance: 55

Saturday 15 September at 2pm

*Klaus Moje Glass*

Speaker: Klaus Moje, glass artist

Attendance: 80

Sunday 28 October at 2pm

*Life in the abstract*

Speaker: Dr Catherine Speck

Attendance: 22

Saturday 17 November at 2pm

*A Century in Focus: South Australian Photography 1840s-1940s*

Speaker: Julie Robinson

Attendance: 36

Sunday 18 November at 2pm

*A Captain of Photography*

Speaker: Karen Magee

Attendance: 45

Wednesday 5 March at 2.30pm

In Conversation with Hossein Valamanesh

*2008 Adelaide Biennial of Australian Art: Handle with Care*

Speaker: Hossein Valamanesh

Attendance: 400

Saturday 22 March at 1.30pm

*Holy Saturday: Easter*

Speaker: Bishop Ian George

Attendance: 16

Monday 28 April at 1pm

*Cultural Conversation: New Trends in Museums*

Speaker: Dr Christopher Marshall, Senior Lecturer, art History & Museum Studies, University of Melbourne

Attendance: 70

Saturday 3 May at 1.30pm

*2008 Adelaide Biennial of Australian Art: Handle with Care*

Speaker: Felicity Fenner

Attendance: 100

Monday 5 May at 1pm

*Cultural Conversation: Museums: Winning Hearts and Minds*

Speaker: Dr Suzanne Miller, Director, South Australian Museum

Attendance: 80

Thursday 5 June at 6pm

*Soft Power: Asian Attitudes*

Speaker: Shuxia Chen, Shanghai Zenda Museum of Modern Art, in conversation with Alan Cruickshank, Executive Director, Contemporary Art Centre of South Australia and David O'Connor, Manager Public Programs, Art Gallery of South Australia.

Attendance: 35

## SYMPOSIA AND FORUMS

Monday 3 March at 10.30am

*Artists Week Forum*

Convenor: Georgina Downey

Speakers: Felicity Fenner, Curator of the 2008 Adelaide Biennial of Australian Art: Handle with Care and Biennial artists Alfredo and Isabel Aquilizan and Janet Laurence.

Attendance: 400



Wednesday 5 March at 2.30pm

Artists Week Forum

*IN CONVERSATION with Hossein Valamanesh*

Speakers: Hossein Valamanesh in discussion with curator and writer Sarah Thomas.

Attendance: 400

Saturday 21 June at 10am

*Culture Warriors Symposium*

Speakers: Brenda L Croft, Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia, Hetti Perkins, Senior Curator, Aboriginal and Torres Strait Islander Art, Art Gallery of New South Wales, Franchesca Cubillo, Senior Curator, Aboriginal Art and Material Culture, Museum and Gallery of the Northern Territory, Daniel Mellor and Christopher Pease, artists.

Attendance: 106

## SPRING LECTURE PROGRAM

Saturday 13 October at 2pm

*TERRA SPIRITUS ... a darker shade of pale*

Speaker: Bea Maddock, artist and Maria Zagala, Associate Curator of Prints, Drawings and Photographs

Attendance: 60

Saturday 20 October at 2pm

*The heritage of India in Asia and beyond: global art before the modern era*

Speaker: James Bennett, Curator of Asian Art

Attendance: 60

Saturday 27 October at 2pm

*A Century in Focus: South Australian Photography 1840s-1940s*

Speaker: Julie Robinson, Senior Curator of Australian Prints, Drawings and Photographs

Attendance: 60

Tuesday 30 October at 6pm

*Joseph Beuys and Social Sculpture*

Speaker: Shelley Sacks, Reader in Art & Director of the Social Sculpture Research Unit, School of Humanities and Art, Oxford Brookes University, England.

Attendance: 75

## AUTUMN LECTURE PROGRAM

*The Spirit of Art*

Saturday 3 May at 2pm

Christianity

Presenter: Bishop Ian George

Attendance: 170

Saturday 10 May at 2pm

*Buddhism*

Presenter: James Bennett, Curator of Asian Art

Attendance: 109

Saturday 17 May at 2pm

*Islam*

Presenter: Associate Professor Samer Akkach.

Attendance: 116

Saturday 24 May at 2pm

*Hinduism*

Presenter: Pandit Rami Sivan, Australian Council of Hindu Clergy

Attendance: 107

## DEPARTURE

Friday 13 July 2007

*Tainted*

Collection: Melrose Wing of European Art

Speakers: Jane Messenger; Ken Orchard; Maria Zagala

Attendance: 470

Sponsors: BankSA (Major Sponsor); Kronenbourg 1664; Penny's Hill; Rymill Coonawarra; Aura Design

Friday 19 October 2007

*Revolution*

Collection: Australian Art 1960s-1980s (gallery 6)

Speaker: John Neylon

Attendance: 490

Sponsors: BankSA (Major Sponsor); Cougar;  
Penny's Hill; Rymill Coonawarra

Friday 8 February 2008

*Live*

Performance Artists: Bianca Barling; Sebastian  
Carboncini

Attendance: 513

Sponsors: BankSA (Major Sponsor); Carlton Dry;  
Penny's Hill; Jansz; Aura Design

Friday 2 May 2008

*Handle with Care*

Exhibition: *2008 Adelaide Biennial of Australian  
Art: Handle with Care*

Speaker: Felicity Fenner

Attendance: 520

Sponsors: BankSA (Major Sponsor); Cascade  
Green; SKYY Vodka; Penfolds; Penny's Hill;  
Resin

## **OTHER EVENTS AND PROGRAMS**

### **SCHOOL HOLIDAY ART & CRAFT PROGRAMS**

Art & Craft activities themed to exhibition content were held during each school holiday period. Presented by qualified arts and crafts tutors, activities for children involved various forms of art and craft including drawing, painting and printing.

Attendance: 1023

### **FAMILY DROP-IN-DAYS**

Sunday 22 July, 26 August, 23 September, 28 October, 25 November, 24 February, 23 March, 27 April, 25 May, 22 June, from 12 noon – 3 pm.

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

Supported by the Government of South Australia: Health promotion through the Arts.

Attendance: 1189

### **EYE SPY CLUB**

The Eye Spy Club is a dedicated program to encourage young people (ages 5-10) to learn and experience more of the Art Gallery collections. Continuing to grow in popularity, the Eye Spy Club is presented by the Art Gallery Guides on the second and fourth Sunday of each month (excluding Dec/Jan). Twenty themed tours were held including the annual Eye Spy Christmas Party.

Attendance: 673

### **ANNUAL FAMILY FUN DAY**

Saturday 10 November from 12noon – 3pm

The Art Gallery held the Annual Family Fun Day with live entertainment and music performances, Eye Spy Club tours, art and craft activities, topic trails, live music, face painting and discounted admission to the exhibition *A Century in Focus: South Australian Photography 1840s-1940s*.

Supported by the Government of South Australia: Health promotion through the Arts.

Attendance: 800.

### **TREASURES DAY**

*A Century in Focus*

6 December at 1–4pm

An opportunity for the assessment of old original  
pre-1940s photographs.

Attendance: 21

*Auslan Tours*

Attendance: 200

## CHRISTMAS IN THE GALLERY

Sunday 9 December at 2pm  
Bishop Ian George highlighted works of art that evoked the spirit and meaning of Christmas  
Attendance: 65

## EASTER AT THE GALLERY

Friday 21 March at 11am & 2 pm  
Bishop Ian George gave two tours of the collection.  
Attendance: 160

Friday 21 March at 1pm  
The Corinthian Singers performed in concert  
Attendance: 126

*Exploring the Divine in Art*  
Saturday 22 March 1.30 - 4.30pm  
Presented by Father Anthony Kain and Bishop Ian George  
Attendance: 30

*Easter trail and treat*  
Saturday 22 March at 12noon – 3pm  
Attendance: 100

## PERFORMANCES

*Soundscapes*  
Sunday 26 August, 23 September, 28 October, 25 November, 24 February, 23 March, 27 April, 25 May, 22 June.  
Performances by students from the Elder Conservatorium of Music.  
Attendance: 1800

*OTTO – To der Banke!*  
Saturday 1 December and Sunday 2 December at 3pm  
Attendance: 38

*Poetry Reading*  
Sunday 2 December at 1pm

A poetic response to the First World War and the works of Otto Dix  
Attendance: 54

*Triadic Memories performed by Stephen Whittington*  
presented in association with Recitals Australia  
Sunday 9 March at 4.30 pm  
Attendance: 95  
*The Corinthian Singers - Good Friday*  
Attendance: 126

*Indofest 2008*  
Gamelan Sekar Laras,  
Saturday 12 April at 2pm  
Attendance: 135

## CULTURE DAY

*Indofest 2008*  
Celebrating the Indonesian art collection  
Saturday 12 April at 12noon–3pm  
Attendance: 645

*Culture Warriors: 2007 National Indigenous Art Triennial Culture Day*  
Sunday 22 June at 12noon–3pm  
Attendance: 954

## FILM PROGRAM

A diverse program of free films, (documentary and feature) were offered in support of major exhibitions, including *A Century in Focus: South Australian Photography 1840s-1940s*, *War: The Prints of Otto Dix*, *2007 National Indigenous Art Triennial: Culture Warriors*. A special program *Early South Australia: Reel-to-Reel* was presented in support of *A Century in Focus*.  
Attendance: 360

## ADULT WORKSHOPS

### *Abstract painting*

Saturday 6 October at 10am

Presenter: Mary Jean-Richardson

Attendance: 20

### *The Natural World: Illustration*

Saturday 3 May and Sunday 4 May at 10am

Presenter: Gilbert Dashorst

Attendance: 12

### *The Magic of Bronze*

Saturday 28 and Sunday 29 June

Presenter: Steve James

Attendance: 15

### *GetsmART*

Saturdays 28 July, 4,11,18,25 August and 1  
September.

10am – 1pm

Attendance: 42

## APPENDIX J

### SCHOOLS SUPPORT SERVICES

#### GROUP VISITS/INQUIRIES

Total student numbers	20 526
Individual student research inquiries	75
Studio Workshops for students	411
<b>Total (all students)</b>	<b>21 012</b>

#### TEACHER PROFESSIONAL DEVELOPMENT

Teacher Briefings (exhibitions)	201
Individual teacher assistance	79
Studio Workshops for teachers	92
Graduate teachers/Childcare Workers/Other	85
Collection sessions	57
<b>Total (all teachers)</b>	<b>514</b>

#### ANNUAL ATTENDANCES 2005 – 2008

##### Schools

2007-08	2006-2007	2005-2006
21 012	33 515	27 759

##### Client Use – Percentage Analysis

	Government (DECS)	Catholic (CEO)	Independent (ISB)
2007 - 2008	63%	15%	22%
2006 – 2007	57%	22%	21%
2005 – 2006	57%	21%	22%

## APPENDIX K

### GALLERY GUIDE TOUR SERVICES

Total number of tours conducted including regular booked groups, Eye-Spy and corporate function tours	1 250
Total of tours conducted in previous year	1 320
Total number of persons toured to end June 2008	10 231
Persons toured previous year (figure includes <i>Egyptian Antiquities from the Louvre</i> exhibition)	18 927

General tours continued to be offered daily, at 11am and 2 pm throughout the year. In addition tours were offered for the following exhibitions: *Grace Crowley: Being Modern*; *Freestyle: New Australian Design for Living*; *A Century in Focus-Australian Photography 1840s-1940s*; *War: The prints of Otto Dix*; *2008 Adelaide Biennial of Australian Art-Handle with Care*; *The Ballet Russes in Australia*; *Empires & Splendour: The David Roche Collection* and *National Indigenous Art Triennial: Culture Warriors*. On the final day of the exhibition *Egyptian Antiquities from the Louvre: Journey to the Afterlife*, fifteen guides toured more than 750 visitors.

## APPENDIX L

### GALLERY PUBLICATIONS

#### BOOKS

*A Century in Focus: South Australian Photography 1840s–1940s*

Authors: Julie Robinson assisted by Maria Zagala

232 pp, 124 colour illustrations, CD included on inside back cover, paperback

ISBN 978 0 7308 30702

Designer: Antonietta Itropico

*2008 Adelaide Biennial of Australian Art: Handle with care*

Author: Felicity Fenner

84 pp, 35 colour illustrations, 3 black & white illustrations, hardback

ISBN 978 0 7308 3078 8

Designer: Antonietta Itropico

*Empires & Splendour: The David Roche Collection*

Authors: Christopher Menz and Robert Reason

276 pp, 192 colour illustrations, hardback with dust jacket

ISBN 978 0 7308 30078

Designer: Antonietta Itropico

*Annual Report of the Art Gallery of South Australia 2006–2007*

Authors: Chairman, Director and staff

Coordinator: Margaret Bicknell

84 pp, ISSN 0728–7925

*27th Annual Report of the Art Gallery of South Australia Foundation 2006–2007*

Authors: John Mansfield, Christopher Menz, assisted by Kerry de Lorme

32 pp, 14 colour illustrations, 3 black & white illustrations

Designer: Antonietta Itropico

#### BROCHURES

*Ballets Russes in Australia*

Author: Christopher Menz assisted by Mark Carroll

6 pp folder, 3 colour illustrations, 1 black & white illustration

Designer: Antonietta Itropico

#### NEWSLETTER

August/September 2007, vol. 16, no. 4; October/November 2007, vol. 16, no. 5; December 2007/January 2008, vol. 16, no. 6; February/March 2008, vol. 17, no. 1; April/May 2008, vol. 17, no. 2; June/July 2008, vol. 17, no. 3; ISSN 1448-062X

Sponsor: Nexus Print Solutions

Designer: Antonietta Itropico

#### MERCHANDISE

Eleven greeting cards were produced. Canvas and watercolour prints continued to be produced for private use through the Bookshop.

#### EPHEMERA

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

## APPENDIX M

### ANNUAL ATTENDANCES

	<b>TOTAL 2007-2008</b>
Gallery day attendance including Café	433 796
Gallery after hours attendance	23 114
Gallery School attendance	21 526
Subtotal	478 436
Visitors to AGSA exhibition at other venues: <i>Morris &amp; Co.</i> at Christchurch Art Gallery Te Puna o Waiwhetu	24 142
<i>ST Gill</i> at Carrick Hill	2 870
<b>TOTAL</b>	<b>505 448</b>

Total website hits for the year is 7 353 688.

There were 22 434 enquiries at the Visitor Information Desk.

## **APPENDIX N**

### **INFORMATION STATEMENT — FREEDOM OF INFORMATION ACT, 1991, PART II SECTION 9(2)**

#### **Structure and Functions of the Art Gallery of South Australia**

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*. The Contact Officer is accredited and responsible for any Freedom of Information requests made to the Art Gallery of South Australia. No applications were received in the 2007/08 financial year.

The Gallery aims to contribute to the economic, cultural and environmental development of the state in a socially inclusive manner, consistent with South Australia's Strategic Plan.

#### **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 2007–2008 are included elsewhere in the Annual Report.

#### **Arrangements for Public Participation in Policy Formulation**

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

The public has the opportunity to participate in the department's policy development in a number of ways, including community consultation forums, panels, surveys, membership and committees. The AGSA Board has community representation and these views are taken into consideration.

#### **Description of Kinds of Documents Held by the Agency)**

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:

Contact Officer  
Freedom of Information  
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 2008