ANNUAL REPORT

of the

ART GALLERY OF SOUTH AUSTRALIA

for the year

1 July 2009 – 30 June 2010

North Terrace
ADELAIDE SA 5000
www.artgallery.sa.gov.au

ISSN 0728-7925
The Hon. Mike Rann MP, Minister for the Arts

Sir, I have the honour to present the seventieth Annual Report of the Art Gallery Board of South Australia for the Gallery’s 129th year, ended 30 June 2010.

Michael Abbott QC, Chairman

Art Gallery Board 2009–10

<table>
<thead>
<tr>
<th>Chairman</th>
<th>Michael Abbott QC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Members</td>
<td></td>
</tr>
<tr>
<td>Mrs Sue Tweddell</td>
<td>(Deputy Chair) (until 13 July 2009)</td>
</tr>
<tr>
<td>Mr Andrew Gwinnett</td>
<td>(Deputy Chair)</td>
</tr>
<tr>
<td>Emeritus Professor</td>
<td>Anne Edwards AO</td>
</tr>
<tr>
<td>Ms Frances Gerard</td>
<td></td>
</tr>
<tr>
<td>Mr Philip Speakman</td>
<td>(until 20 August 2009)</td>
</tr>
<tr>
<td>Ms Sandra Sdraulig</td>
<td></td>
</tr>
<tr>
<td>Mr Peter Ward</td>
<td>(until 7 February 2010)</td>
</tr>
<tr>
<td>Mrs Tracey Whiting</td>
<td></td>
</tr>
<tr>
<td>Ms Zena Winser</td>
<td>(from 11 November 2009)</td>
</tr>
<tr>
<td>Robert Whittington</td>
<td>(from 11 November 2009)</td>
</tr>
</tbody>
</table>
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PRINCIPAL OBJECTIVES

Vision

To be a leading art museum in Australia and the Asia Pacific Region which:

- is highly respected for the quality and display of its collection and exhibitions and its curatorship
- engages South Australians from all walks of life in the visual arts
- is a major attraction for interstate and international visitors to South Australia.

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 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 and 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 2009–10

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

Community Engagement

- 480,363 people visited the Gallery, free of charge, to see the permanent collection and exhibitions. 31% of all visitors came from outside the metropolitan Adelaide area: from regional South Australia, interstate or overseas (SASP Objective 1: Growing Prosperity – Tourism industry; SASP Objective 4: Fostering Creativity and Innovation – Cultural engagement – institution).

- An additional 88,494 people visited the Gallery’s touring exhibitions interstate (SASP Objective 1: Growing Prosperity – Tourism industry; SASP Objective 4: Fostering Creativity and Innovation – Cultural engagement – arts activities).

- A total of 10,924 visitors attended the Gallery’s 100 regular gallery floor-talks, twenty-two special lectures, two forums, eight special tours and three Members/Adult Education Workshops; 6,675 visitors attended the Gallery’s children’s and family programs and events; and, 23,552 school students visited the Gallery as part of the Schools Support Services and 405 teachers received professional development (SASP Objective 4: Fostering Creativity and Innovation – Cultural engagement – arts activities).

- A total of 12,884 visitors undertook tours by the Gallery’s Volunteer Guides. (SASP Objective 1: Growing Prosperity – Tourism industry; SASP Objective 5: Building Communities – Volunteering).

- There were 8,360,000 hits to the Gallery website. (SASP Objective 4: Fostering Creativity and Innovation – Cultural engagement – institution).

Artistic Program

- The Gallery lent a total of 119 works of art to exhibitions, including major national touring exhibitions (SASP, Objective 1: Growing Prosperity – Tourism Industry; SASP Objective 4: Fostering Creativity and Innovation – Cultural Engagement – arts activity).

- Six exhibitions were staged at the Gallery: Making Nature: Masters of European Landscape Art; John Brack; Bravura: 21st Century Australian Craft & Design; Before and After Science: 2010 Adelaide Biennial of Australian Art; Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos; Candid Camera: Australian Photography 1950s–1970s (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).

- Fifteen special collection displays were staged at the Gallery: Artistic Personalities; Fred Williams: Experimental Printmaker; Eric Thake; The Divine Imagination: Spiritual Art in the 20th Century; Contemporary Australian Prints; Ivor Hele: Master Draughtsman; Ex Libris: The printed image and the art of the book; Ian North Photographs; South Australian Living Artists’ Festival; Common Ground: Rethinking the Contemporary Australian landscape; Contemporary Australian and International Art; Shaun Gladwell; Big Mother; Objects in Translation: European sixteenth and seventeenth century earthenware; A tribute to Doreen Reid Nakamarra (SASP Objective 1: Growing Prosperity – Tourism industry; SASP Objective 4: Fostering Creativity and Innovation – Cultural engagement – institution; Cultural engagement – arts activities).

**Collection Development**

- 361 works of art were acquired (SASP Objective 4: Fostering Creativity and Innovation – Cultural engagement – institution).

- Major Australian acquisitions included: paintings by Knut Bull and Louis Buvelot, prints by William Fernyhough, a rare Henry Goldfinch chair, two major Lloyd Rees paintings, a late South Australian landscape by Dorrit Black, paintings by Horace Treerney and Peter Purves Smith, a drawing by John Brack, lithograph by Will Dyson, etchings by Barbara Hanrahan; twentieth-century photographs, a large-scale sculpture by Patricia Piccinini, sculpture by Ben Armstrong, drawings by Mira Gojak, Ian Friend and Brent Harris; contemporary works by Sue Kneebone, Tom Moore, Darren Siwes, Deborah Pauwee, Ian North, Daryl Austin and Olga Sankey; major Aboriginal paintings by Nyurapayia Nampitjinpa, Walangkura Napanangka, Mabel Juli, Clinton Nain, etc. (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 international art acquisitions included: Old Master European paintings by Peeter Claes and Peeter Neeffs, etchings by Canaletto, Giandomenica Tiepolo, GB Castiglione and Stefano della Bella, prints by Mortimer Menpes, and a lithograph by Pablo Picasso; a Chelsea Porcelain vase, pair of empire-style Regency vases and a neo-classical silver epergne (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).

- Major Asian acquisitions included: a Japanese hanging scroll, a Japanese ornamental screen, an Indonesian Toraja Coffin, errong, eleven India-Indonesia and Europe-Indonesia trade textiles, twenty-nine Kalimantan masks, and four woodcuts on paper by Hodaka Yoshikda (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-check of the Gallery’s high-value items was commenced.

- 3,429 digital images were added to the Gallery’s collections database and 2,640 images made available online

**Audience Development**

- The Gallery staged six DepARTure events, aimed at the 18-35 year old age group, attracting 2,261 participants. (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 2 visitor intercept surveys, one omnibus survey, and participated in an additional customer satisfaction survey with other Arts agencies (SASP Objective 1: Growing Prosperity – Tourism industry; Performance in the public sector – customer and client satisfaction with government services).

**Benefaction and Fund-raising**

- The combined value of gifts of cash to fund purchases of works of art and donations of works of art was $3,383,100.
- In total, the Gallery raised $8,697,000 in revenue, exceeding total revenues from the South Australian Government of $7,860,000.
- 215 volunteers contributed to the Gallery’s operations (SASP Objective 5, Building Communities – Volunteering).

**Strategic Development**

- The Gallery exceeded targets for energy savings by the ongoing use of solar panels and upgrading the air-conditioning plant in the Gallery’s Elder and Melrose Wings to more energy efficient technologies (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).
KEY CHALLENGES FACING THE GALLERY

The Art Gallery faces a number of challenges in achieving its goals and progressing the full potential of the South Australian Government cultural agenda. These challenges include:

- The Gallery’s most serious challenge is the accessibility of the collection for display given the lack of public display space and the capacity to manage its collection storage facility which is critically in need of expansion and improvement.

- Successfully developing and maintaining audiences in an increasingly competitive leisure market.

- Continuing to develop and secure international exhibitions given the escalating costs and the competitive market of exclusive exhibitions in Australia.

- Maintaining the Gallery’s buildings to a high standard and meeting the expectations of the community given the competing demands of limited recurrent funding.

- Ensuring the Gallery is sufficiently resourced to respond to the expectations of an international standard museum including adequate childrens’ programs, public programs, Web presence and multi-media applications.

- Continue to grow and transform revenue raising activities and membership given the current economic climate.
MAJOR OBJECTIVES 2010–11

Community Engagement

- Maintain audience visitiors at 550,000 for the year even though the Elder Wing and Vestibule will be closed for up to eleven months of the year.
- Present a program of activities to engage younger audiences building on the START program with greater emphasis on family activities.
- Review and develop the Gallery’s website to include more multi-media applications thereby increasing the Gallery’s Web profile.

Artistic Program

- Undertake a major rehang of the Australian art collection to incorporate relevant Aboriginal art throughout the collection displays.
- Stage four significant exhibitions from primary research: *A Beautiful Line: Italian Prints from Mantegna to Piranesi*; *Desert Country*; *The Miseries and Disasters of War: Callot to Goya*; *Patricia Piccinini Survey 1995–2010*.
- Supplement the artistic program with key travelling exhibitions including *Rupert Bunny: Artist in Paris*; *Robert Dowling*; and *Tracey Moffatt Survey*.
- Produce from primary research three major publications on Italian printmaking, Aboriginal art and a survey publication on Patrici Piccinini.
- Tour *Desert Country* and *Thai Ceramics* exhibitions and complete the tour of the *Hans Heysen* exhibition.

Collection Development

- Secure major works in the three collecting areas: Australian art, European art and Asian art to commemorate the Gallery’s 130th anniversary.

Audience Development

- Stage at least four DepARTure events aimed at the 18–35 age group.
- Continue to develop the Graduate Program in Art History in conjunction with the University of Adelaide.

Benefaction and Fund-raising

- To raise at least $1.5 m to support acquisitions.
- Implement a review of the Bookshop operations.
- Focus on growing the sponsorship and grant program.
- Assist the refurbishment of the Vestibule and Elder Wing with philanthropic support.

Strategic Development

- Commence a focus on Gallery presentation with the refurbishment of the Elder Wing.
• Review and implement a redesign of the Gallery’s North Terrace vestibule to better support visitor orientation and information.

• Undertake further studies in the options for the Gallery’s collection storage needs.

• Develop a ten year plan to improve Gallery capital infrastructure.
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 2010 were: Mr Michael Abbott QC (Chairman), Mr Andrew Gwinnett (Deputy Chair), Emeritus Professor Anne Edwards AO, Ms Frances Gerard, Ms Sandra Sdraulig, Mrs Tracey Whiting, Ms Zena Winser and Mr Robert Whittington QC

FINANCIAL MANAGEMENT AND RESOURCES

<table>
<thead>
<tr>
<th>Revenue</th>
<th>2009 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods</td>
<td>862</td>
</tr>
<tr>
<td>Fees and Charges</td>
<td>702</td>
</tr>
<tr>
<td>Bequests and Donations</td>
<td>2 831</td>
</tr>
<tr>
<td>Donations of Heritage Assets</td>
<td>1 428</td>
</tr>
<tr>
<td>Grants</td>
<td>373</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>1 028</td>
</tr>
<tr>
<td>Resources Received Free of Charge</td>
<td>506</td>
</tr>
<tr>
<td>Interest and Investment Income</td>
<td>409</td>
</tr>
<tr>
<td>Rent and Facilities Hire</td>
<td>295</td>
</tr>
<tr>
<td>Net gain from disposal of non current assets</td>
<td>95</td>
</tr>
<tr>
<td>Other</td>
<td>168</td>
</tr>
<tr>
<td>Revenue from SA Government – Recurrent Operating Grant</td>
<td>6 344</td>
</tr>
</tbody>
</table>

ACCOUNT PAYMENT PERFORMANCE

<table>
<thead>
<tr>
<th>Number of Accounts Paid</th>
<th>% of Total Accounts Paid</th>
<th>Value of Accounts Paid</th>
<th>% $ of Total Accounts Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paid by due date*</td>
<td>2 784</td>
<td>68.3%</td>
<td>7 376 799.92</td>
</tr>
<tr>
<td>Paid late &amp; paid &lt; 30 days from due date</td>
<td>1 187</td>
<td>29.1%</td>
<td>1 353 924.38</td>
</tr>
<tr>
<td>Paid late &amp; paid &gt; 30 days from due date</td>
<td>106</td>
<td>2.6%</td>
<td>105 125.73</td>
</tr>
<tr>
<td>Total</td>
<td>4 077</td>
<td>100%</td>
<td>8 835 850.03</td>
</tr>
</tbody>
</table>

* 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, ETC.

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 2009–10 financial year included:

CASH:

Adelaide Festival Corporation  Macquarie Private Wealth
Australian Motors Peugeot     Omega Appliances - Smeg
BankSA                         Santos Ltd
DEPARTURE                      SMAC Technologies
Ernst & Young

Total cash sponsorship as at 30 June 2010: $462,500
IN-KIND:

891 ABC Adelaide
Aesop
Adshel
Advertiser Newspapers Pty Ltd
Angelakis Bros.
BankSA
Channel 9
Fosters Australia – Carlton and United Breweries
Gray Management Group
Hardys
Heggies Vineyard
Jansz Tasmania
Penny’s Hill
Screencheck
Sebel Playford Hotel
Sono Advertising
Splitrock
Starvedog Lane
Tiro
Typespace Design
Visualcom

Total in-kind sponsorship as at 30 June 2010: $583,065

GRANTS:

ArtsSA
Australia Council for the Arts
AsiaLink Centre
Balnaves Foundation
Gordon Darling Foundation
Ian Potter Foundation
The Royal Thai Embassy
Sidney Myer Foundation

Total grants 2009–10 as at 30 June 2010: $373,115

DONATIONS FOR ACQUISITIONS

There was a total of $2,831,000 in bequests and donations and $1,428,000 in donations of heritage assets.

FOUNDATION

There was a total of $1,700,000 cash donated to the Foundation.

CONTEMPORARY COLLECTORS

There was a total of $294,000 raised from membership subscriptions, events, sponsors and donations.

BOARD MEMBER FEES

The overwhelming proportion of Board fees have been donated or forgone by Board Members.

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 engaged Ms Jane Hylton as a consultant during this financial year.

CONTRACTORS

The Gallery contracted Alex Maurici from Sono Advertising for ongoing graphic design in support of the Gallery’s programs and activities. Paul Verbeeck was engaged to assist with the development of a Risk Register.

The Gallery contracted Charlotte Day and Sarah Tutton to co-curate the 2010 Adelaide Biennial of Australian Art.

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. Hearing loops are installed on the Information Desk, North Terrace cloaking desk and in the Radford Auditorium.

Opportunities for consultation
The Art Gallery consulted with disability support groups.

GREENING OF GOVERNMENT OPERATIONS REPORTING

The Gallery commenced the upgrade to its lighting and air-conditioning infrastructure with the aim of achieving better environmental conditions and improved energy efficiency. The Greening of the Gallery Project commenced in July 2009 with stage one, the upgrade of the air-conditioning system in the Melrose Wing Plant Room, completed in January 2010. A tender has been let for stage two, the upgrade to the lighting system in the Elder Wing.

ENERGY EFFICIENCY ACTION PLAN

The Art Gallery’s energy efficiency statistics are captured in the Department of Premier and Cabinet Annual Report.

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.
### Annual Asbestos Management Report

<table>
<thead>
<tr>
<th>Category</th>
<th>Number of Sites</th>
<th>Category Description</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>0</td>
<td>Remove</td>
<td>Should be removed promptly.</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>2</td>
<td>Remove as soon as practicable</td>
<td>Should be scheduled for removal at a practicable time.</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>0</td>
<td>Use care during maintenance</td>
<td>May need removal during maintenance works.</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>0</td>
<td>Monitor condition</td>
<td>Has asbestos present. Inspect according to legislation and policy</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>0</td>
<td>No asbestos identified/identified asbestos has been removed</td>
<td>(All asbestos identified as per OHS&amp;W 4.2.10(1) has been removed)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>0</td>
<td>Further information required</td>
<td>(These sites not yet categorised)</td>
</tr>
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</table>

### OVERSEAS TRAVEL

<table>
<thead>
<tr>
<th>Name</th>
<th>Destination</th>
<th>Reasons for travel</th>
<th>Total cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Bennett</td>
<td>Bangkok</td>
<td>Collection acquisition</td>
<td>$3 584</td>
</tr>
<tr>
<td>Robert Reason</td>
<td>Japan</td>
<td>Muscon, Tokyo. Design Week, Tokyo Funded by Asialink/ Japan Foundation</td>
<td>$6 600</td>
</tr>
<tr>
<td>Christopher Menz</td>
<td>Germany</td>
<td>Negotiate loan of Bauhaus exhibition from the Bauhaus-Archiv, Berlin</td>
<td>$6 425</td>
</tr>
<tr>
<td>Jane Messenger</td>
<td>London, New York</td>
<td>Observe major international collections and exhibitions, with a particular emphasis on British and International Modern and Contemporary art by visiting London and New York. Meet with leading London dealers to assess the current art market and the availability of potential acquisition items pertinent to the Gallery’s Ten-Year Acquisition Strategy 2001-2011.</td>
<td>$1 000</td>
</tr>
</tbody>
</table>
EXECUTIVE EMPLOYMENT, STAFF EMPLOYMENT AND OTHER HUMAN RESOURCES MATTERS

Details of employment in the Art Gallery of SA as at 30 June 2010 are provided in the tables below.

<table>
<thead>
<tr>
<th>Agency</th>
<th>Art Gallery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persons</td>
<td>52</td>
</tr>
</tbody>
</table>

| FTE's          | 46.41       |

<table>
<thead>
<tr>
<th>Gender</th>
<th>% Persons</th>
<th>% FTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>34.62</td>
<td>36.13</td>
</tr>
<tr>
<td>Female</td>
<td>65.38</td>
<td>63.87</td>
</tr>
</tbody>
</table>

Number of Persons Separated from the agency during the last 12 months: 12

Number of Persons Recruited to the agency during the 09/10 financial year: 19

Number of Persons Recruited to the agency during the 09/10 financial year AND who were active/paid at June 2010: 8

Number of Persons on Leave Without Pay at 30 June 2010: 1

### NUMBER OF EMPLOYEES BY SALARY BRACKET

<table>
<thead>
<tr>
<th>Salary Bracket</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
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<tr>
<td>$0 - $49 199</td>
<td>5</td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td>$49 200 - $62 499</td>
<td>7</td>
<td>12</td>
<td>19</td>
</tr>
<tr>
<td>$62 500 - $80 099</td>
<td>5</td>
<td>12</td>
<td>17</td>
</tr>
<tr>
<td>$80 100 - $100 999</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>$101 000+</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td><strong>Total</strong></td>
<td>18</td>
<td>34</td>
<td>52</td>
</tr>
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</table>

### STATUS OF EMPLOYEES IN CURRENT POSITION

<table>
<thead>
<tr>
<th>Gender</th>
<th>FTE's</th>
<th>Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ongoing</td>
<td>Short-term contract</td>
</tr>
<tr>
<td>Male</td>
<td>14</td>
<td>0.6</td>
</tr>
<tr>
<td>Female</td>
<td>25.13</td>
<td>0.6</td>
</tr>
<tr>
<td>Total</td>
<td>39.13</td>
<td>1.2</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Gender</th>
<th>FTE's</th>
<th>Persons</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ongoing</td>
<td>Short-term contract</td>
</tr>
<tr>
<td>Male</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>Female</td>
<td>28</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
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### AVERAGE DAYS LEAVE PER FULL TIME EQUIVALENT EMPLOYEE

<table>
<thead>
<tr>
<th>Leave Type</th>
<th>2006-07</th>
<th>2007-08</th>
<th>2008-09</th>
<th>2009-10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sick Leave</td>
<td>8.81</td>
<td>8.68</td>
<td>6.7</td>
<td>6.58</td>
</tr>
<tr>
<td>Family Carer’s Leave</td>
<td>1.78</td>
<td>1.10</td>
<td>1.8</td>
<td>1.78</td>
</tr>
<tr>
<td>Miscellaneous Special Leave</td>
<td>0.51</td>
<td>0.10</td>
<td>0.5</td>
<td>1.61</td>
</tr>
</tbody>
</table>

### NUMBER OF ABORIGINAL AND/OR TORRES STRAIT ISLANDER EMPLOYEES

<table>
<thead>
<tr>
<th>Salary Bracket</th>
<th>Aboriginal Employees</th>
<th>Total employees</th>
<th>% Aboriginal employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $49,199</td>
<td>0</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>$49,200 - $62,499</td>
<td>1</td>
<td>19</td>
<td>5.26</td>
</tr>
<tr>
<td>$62,500 - $80,099</td>
<td>0</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>$80,100 - $100,999</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>$101,000+</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>0</td>
<td>52</td>
<td>1.92</td>
</tr>
</tbody>
</table>

### NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER

<table>
<thead>
<tr>
<th>Age Bracket</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 - 19</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20 - 24</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1.92</td>
</tr>
<tr>
<td>25 - 29</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1.92</td>
</tr>
<tr>
<td>30 - 34</td>
<td>1</td>
<td>9</td>
<td>10</td>
<td>19.23</td>
</tr>
<tr>
<td>35 - 39</td>
<td>1</td>
<td>5</td>
<td>6</td>
<td>11.54</td>
</tr>
<tr>
<td>40 - 44</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>7.69</td>
</tr>
<tr>
<td>45 - 49</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>23.08</td>
</tr>
<tr>
<td>50 - 54</td>
<td>2</td>
<td>5</td>
<td>7</td>
<td>13.46</td>
</tr>
<tr>
<td>55 - 59</td>
<td>3</td>
<td>4</td>
<td>7</td>
<td>13.46</td>
</tr>
<tr>
<td>60 - 64</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>7.69</td>
</tr>
<tr>
<td>65+</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>34</td>
<td>52</td>
<td>100</td>
</tr>
</tbody>
</table>

### CULTURAL AND LINGUISTIC DIVERSITY

<table>
<thead>
<tr>
<th>Name</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Employees born overseas</td>
<td>5</td>
<td>5</td>
<td>10</td>
<td>19.23</td>
</tr>
<tr>
<td>Number of Employees who speak language(s) other than English at home</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3.85</td>
</tr>
</tbody>
</table>
TOTAL NUMBER OF EMPLOYEES WITH DISABILITIES (ACCORDING TO COMMONWEALTH DDA DEFINITION)

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

TYPES OF DISABILITY (WHERE SPECIFIED)

<table>
<thead>
<tr>
<th>Disability</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
<th>% of Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disability Requiring Workplace Adaptation</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Physical</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Intellectual</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Sensory</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Psychological/Psychiatric</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

NUMBER OF EMPLOYEES USING VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS BY GENDER

<table>
<thead>
<tr>
<th>Leave Type</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchased Leave</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Flexitime</td>
<td>15</td>
<td>28</td>
<td>43</td>
</tr>
<tr>
<td>Compressed Weeks</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Part-time</td>
<td>0</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Job Share</td>
<td>1</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Working from Home</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

PERFORMANCE MANAGEMENT

DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT

<table>
<thead>
<tr>
<th>Documented Review of Individual Performance Management</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>% Reviewed within the last 12 months</td>
<td>0</td>
</tr>
<tr>
<td>% review older than 12 months</td>
<td>71.15</td>
</tr>
<tr>
<td>% Not reviewed</td>
<td>28.85</td>
</tr>
</tbody>
</table>

LEADERSHIP AND MANAGEMENT TRAINING EXPENDITURE

<table>
<thead>
<tr>
<th>Training and Development</th>
<th>Total Cost</th>
<th>% of Total Salary Expenditure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Training and Development expenditure</td>
<td>$1 789.00</td>
<td>0%</td>
</tr>
<tr>
<td>Total Leadership and Management Development</td>
<td>$0.00</td>
<td>0%</td>
</tr>
</tbody>
</table>
ACCREDITED TRAINING PACKAGES BY CLASSIFICATION

<table>
<thead>
<tr>
<th>Classification</th>
<th>Number of Accredited Training Packages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nil</td>
<td>Nil</td>
</tr>
</tbody>
</table>

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, Safety & Welfare Committee, chaired by the Manager Operations, Syd Bower. He also acted as the Art Gallery staff representative with Kaj Lindstrom, General Manager on the Arts SA Arts Central Consultative Committee (ACCC). The continuous review of OHS&W policies, procedures and work practices is now an integral part of the workplace.
KEY ACHIEVEMENTS

- The Safety Action Management Plan (SMAP) and the Safety in the Public Sector (SIPS) reports were reviewed by the AGSA OHS&W Committee to ensure the relevance of their scope and content. Both documents are reported on in accordance with the Monitoring and Reporting Framework. Policies and procedures continue to be reviewed in consultation with employees to ensure their continued sustainability and effectiveness.

- The Internal Audit and Workplace Inspection Procedure has been enhanced with the introduction of the SafetyPaC audit software to ensure injury management processes are conducted in accordance with legislative requirements and internal policies and procedures.

- Twenty-two employees received a flu vaccination as part of the Flu Vaccination Program.

OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT INFORMATION

<table>
<thead>
<tr>
<th></th>
<th>2009-10</th>
<th>2008-09</th>
<th>2007-08</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 OHS legislative requirements</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of notifiable occurrences pursuant to OHS&amp;W Regulations Division 6.6</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Number of notifiable injuries pursuant to OHS&amp;W Regulations Division 6.6</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Number of notices served pursuant to OHS&amp;W Act s35, s39 and s40</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>2 Injury Management legislative requirements</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total number of employees who participated in the rehabilitation program</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total number of employees rehabilitated and reassigned to alternative duties</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total number of employees rehabilitated back to their original work</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>3 WorkCover Action Limits</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of open claims as at 30 June</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Percentage of workers compensation expenditure over gross annual remuneration</td>
<td>0.01</td>
<td>0.01</td>
<td>0.12</td>
</tr>
<tr>
<td><strong>4 Number of claims</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of new workers compensation claims in the financial year</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Number of fatalities, lost time injuries medical treatment only</td>
<td>(F) 0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(MTO) 1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(LTI) 2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total number of whole working days lost</td>
<td>60</td>
<td>222</td>
<td>2</td>
</tr>
<tr>
<td><strong>5 Cost of workers compensation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of new claims for financial year</td>
<td>21 145</td>
<td>36 375</td>
<td>2 457</td>
</tr>
<tr>
<td>Cost of all claims excluding lump sum payments</td>
<td>28 062</td>
<td>36 375</td>
<td>2 457</td>
</tr>
<tr>
<td>Amount paid for lump sum payments s42</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>s43, s44 0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total amount recovered from external sources (s54)</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Budget allocation for workers compensation</td>
<td>6 000</td>
<td>6 000</td>
<td>6 000</td>
</tr>
<tr>
<td><strong>6 Trends</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Injury frequency rate for new lost-time injury/disease for each million hours worked</td>
<td>13 420</td>
<td>14 775</td>
<td>0</td>
</tr>
<tr>
<td>Most frequent cause (mechanism) of injury</td>
<td>Body Stress</td>
<td>Mental Stress</td>
<td>Mental Stress</td>
</tr>
<tr>
<td>Most expensive cause (mechanism) of injury</td>
<td>Body Stress</td>
<td>Mental Stress</td>
<td>Mental Stress</td>
</tr>
</tbody>
</table>
BUILDING RESOURCES

The focus of building and maintenance projects was directed at improving visitor access. An improved disability lift was installed in Gallery 6, Tactile Indicators for the vision impaired were installed at the Western Entrance and a section of the Sculpture Courtyard granite pavers were relaid to provide an even surface. Registration staff took delivery of a mobile scaffold to provide a safe and stable platform for servicing exhibition programs.

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 256 functions were held in the Art Gallery function spaces. The events staged over the past year included workshops, 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 ISS Facility Services.

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

VOLUNTEERS

The Art Gallery has integrated the Information Desk and Ticket Sales Desk Volunteers under the day-to-day coordination of the Front of House and Volunteer Coordinator, Jacky Smith. This work group was combined with the security, building services, cleaning and functions operations to create the Front of House team managed by Syd Bower, Manager Operations.

The Art Gallery has 215 registered Volunteers who regularly provide their time and expertise.

In May 2010, the Art Gallery celebrated National Volunteer Week with events to thank their volunteers. This included the presentation of ten year and twenty year certificates to 14 Volunteers.

Visitor Services & Ticketing Volunteers

The Art Gallery continued to be supported by 103 Front of House Volunteers. They welcome, provide information, sell tickets and merchandise to visitors to the Art Gallery. Front of House Volunteers staff the three desks at the Art Gallery seven days a week. On average Front of House Volunteers provide three hours of service per week. This is over 16 000 hours over the last 12 months.

The Information desk in the SANTOS Atrium had 44 105 enquiries. There were 35 815 enquiries at the Front Desk in the North Terrace Vestibule.
At the Annual General Meeting on 5 November 2009, Justice John Mansfield AM was re-elected to continue his successful Chairmanship of the Art Gallery of South Australia Foundation. Max Carter AO was elected to continue serving as Deputy-Chairman. The Foundation continued to increase its funds through encouraging financial donations, membership subscriptions, cash sponsorship and generating income from fundraising events. The Foundation raised $3 313 000 in total for 2009-2010, which comprised works of art given under the Cultural Gifts Program valued over $1 629 000 and income raised of $1 684 000.

The Foundation hosted five events throughout the year, giving members the opportunity to engage closer with the Art Gallery, while also raising essential funds for works of art. The Foundation Collectors’ Club dinner, held on 6 November, was the major fundraising event for the Gallery this year, raising $225 000.

A Parisian Idyll, a fundraising dinner planned for July 2010 in association with the Rupert Bunny: artist in Paris exhibition, raised income of $5 518 in 2009-2010, as well as sponsorship from Smeg of $14 000.

Rae Grierson was the Executive Officer of the Foundation from July to October 2009. In January 2010 Charlotte Smith commenced as Executive Officer of the Foundation.

During the past twelve months, fifteen Foundation members pledged additional financial commitment to the Foundation and as a result were upgraded to higher levels of the Foundation. Twenty-eight members renewed their membership to the Foundation, and there were fifteen new members.

<table>
<thead>
<tr>
<th>At 30 June 2010 active membership of the Foundation was as follows:</th>
<th>Active memberships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Founders (over $1M)</td>
<td>9</td>
</tr>
<tr>
<td>Governors (over $250 000)</td>
<td>11</td>
</tr>
<tr>
<td>Principals (over $100 000)</td>
<td>11</td>
</tr>
<tr>
<td>Guardians (over $50 000)</td>
<td>11</td>
</tr>
<tr>
<td>Benefactors (over $25 000)</td>
<td>37</td>
</tr>
<tr>
<td>Fellows (over $5000)</td>
<td>100</td>
</tr>
<tr>
<td>Members (over $1500)</td>
<td>206</td>
</tr>
<tr>
<td>Collectors’ Club members 2009 (over $5000)</td>
<td>36</td>
</tr>
<tr>
<td><strong>TOTAL MEMBERSHIP</strong></td>
<td><strong>421</strong></td>
</tr>
</tbody>
</table>

**CONTEMPORARY COLLECTORS**

The membership of Contemporary Collectors (CC) continued to grow as an active membership group of the Art Gallery of South Australia.

Contemporary Collectors provided an annual program of activities for members, which included educational, social and travel opportunities for members to meet collectors, curators and artists. The primary objective of this program is to connect members with the Art Gallery. Of special interest to CC members is the opportunity to view private art collections of prominent collectors. ‘Eat Your Art Out’ events in the homes of private collectors continued to be popular. Each event ran at a healthy surplus and they are in high demand. Tours were organised to the 26th Telstra National Aboriginal & Torres Strait Islander Art Awards in Darwin, to the Asia Pacific Triennial in Brisbane, and to the 17th Sydney Biennale. Four Eat Your Art Out events were held.

In the past financial year, Patricia Piccinini’s Big mother was acquired, a ground breaking addition to the collection purchased entirely from donations of CC members. Over 50 000 people visited Big mother in the first six weeks of display, including many first time visitors to the Gallery. During this time ‘contemporary art’ was cited as the primary reason for visiting the Gallery.

Each year, through the Art Gallery, Contemporary Collectors commissions an artist to create an edition of forty works of art. These works of art are available exclusively to CC members for purchase at an end of year
In May, Sonia Berry-Law resigned from her position of Coordinator Contemporary Collectors. Charlotte Smith is acting in the role until a replacement is appointed.

<table>
<thead>
<tr>
<th>At 30 June 2010 active membership of Contemporary Collectors was as follows:</th>
<th>Active memberships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Memberships</td>
<td>27</td>
</tr>
<tr>
<td>Joint Memberships</td>
<td>77</td>
</tr>
<tr>
<td>Corporate Memberships</td>
<td>4</td>
</tr>
<tr>
<td>Circle – Individual</td>
<td>9</td>
</tr>
<tr>
<td>Circle – Joint</td>
<td>7</td>
</tr>
<tr>
<td>Circle - Corporate</td>
<td>4</td>
</tr>
</tbody>
</table>

**TOTAL MEMBERSHIP** 128

In the 2009-2010 financial year, Contemporary Collectors raised $294,000 from Membership subscriptions, events, sponsors and donations. In addition, Contemporary Collectors sourced $28,110 from the following in-kind sponsors:

Aesop, Angelakis Bros, Constellation Wines, Splitrock & Tiro, Screencheck, and Type Space Design.

**MEMBERS OF THE ART GALLERY OF SOUTH AUSTRALIA**

The Art Gallery Membership continued to grow with changes occurring in staffing and program delivery.

Members’ events proved very popular, often booking to capacity. A program offering a selection of educational and social events catered for varying interests. The program included welcome orientation tours for new members, lectures and escorted excursions such as a *SALA Festival Crawl* visiting a selection of metropolitan galleries and studios accompanied by Jane Messenger, AGSA Curator of European Art and Philip LaForgia, AGSA Gallery Guide. The Members’ End of Year Party was very well attended and included an after-dark viewing of the *John Brack* exhibition and an exclusive talk in the exhibition by Helen Brack. Members and their guests were able to join Charlotte Day and Sarah Tutton, curators of *Before and After Science: 2010 Adelaide Biennial of Australian Art* in discussion about the content and themes for the Adelaide Biennial and enjoy an exclusive tour of the exhibition.

A three-day interstate tour was organised for Members and led by Gallery Guides, Christine Guille and Pam Ward, to Canberra in March. Members visited the *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* exhibition at the National Gallery of Australia including some of the best-known works of modern art drawn from the Musée d’Orsay, Paris. The itinerary also included visits to Old Parliament House, the National Museum of Australia and the National Portrait Gallery.

The promotion at the exhibition ticket desk to ‘Join as a Member today, and see the exhibition free’ continues to encourage new memberships and the attractively packaged Gift of Membership on offer in the Bookshop or available to purchase online from the Art Gallery website remains popular. As at 30 June 2010, the total number of Members was 2351.
COLLECTIONS

COLLECTIONS DEVELOPMENT

It has been another very significant year for major acquisitions. The Gallery acquired 361 works of which 114 were gifts, 244 were purchased and three were bequeathed. Of these, 203 were European, Asian and Australian heritage works produced before 1960 and 158 were works produced after 1960.

The total value of gifts and purchases this year was $3 383 100.

ACQUISITIONS OF AUSTRALIAN ART

A diverse range of substantial works was acquired for the Australian collection this year, including several remarkable gifts.

Significant colonial acquisitions included a major painting of Hobart by Knut Bull as a gift of the Foundation; the Gallery was also donated a late landscape by painting by Louis Buvelot and purchased thirteen prints by William Fernyhough. A group of important South Australian portrait ambrotypes was acquired including two by Edward Farnell, one by Professor Robert Hall and six by unknown photographers. The South Australian colonial decorative arts collection benefited from the substantial gifts of Grant Jorgensen, who gave six examples of Biedermeier furniture, including a rare Henry Goldfinch chair.

Several key twentieth century paintings were gifted to the Gallery, significantly strengthening its modern art collection. These included a late South Australian landscape by Dorrit Black, and two major Lloyd Rees paintings – one a gift of Douglas and Barbara Mullins and the other donated by Brian and Barbara Crisp. The Foundation Collectors’ Club enabled the Gallery to secure two rare paintings: a Sydney subject by Horace Trenerry and a portrait by Peter Purves Smith.

Donations to the twentieth century prints and drawings collection included a drawing by John Brack which was donated by the Foundation Collectors’ Club, a lithograph by Will Dyson, two etchings by Barbara Hanranah and two photographs by Doris C Barnes. Twentieth-century Australian photography was a priority area for acquisitions this year and included photographs by Frank Hurley, Max Dupain, David Moore, Mervyn Bishop, Roger Scott, Robert McFarlane, Ingeborg Tyssen and John Williams. A group of photographs by Rennie Ellis were acquired, four of which were donated by the Rennie Ellis Archive.

Significant additions were made to the Gallery’s contemporary art collection. A major large-scale sculpture by Patricia Piccinini was secured for the collection with funds raised by the Gallery’s Contemporary Collectors. The Contemporary Collectors also funded a large sculpture by Ben Armstrong. Drawings by Mira Gojak, Ian Friend and Brent Harris were acquired. The Gallery’s South Australian contemporary collection was augmented with a three-dimensional work by South Australian artist, Sue Kneebone, and with three glass sculptures by Tom Moore, all of which were acquired through the Ed & Sue Tweddell Fund; and an early Anna Platten self-portrait painting bequeathed by Maurice A. Clarke. Photographs included works by Darren Siwes, Deborah Pauuwe and Ian North, a drawing by Daryl Austin, prints by Olga Sankey, and the Tranfigured night portfolio, featuring inkjet prints by Di Barrett, Greg Donovan, Andrew Hill, Mark Kimber, Toby Richardson and Olga Sankey.

Through the Maude Vizard-Wholohan Art Purchase Award, three contemporary Australian ceramics were acquired, including a major new work by Stephen Benwell; and the Rhianon Vernon-Roberts Memorial Collection of jewellery continued to grow with the purchase of pieces by Phoebe Porter and senior artist, Beresford White.

Aboriginal paintings continued to be a focus of acquisition this year, and nineteen major paintings were secured for the collection. Several were remarkable gifts, including an outstanding painting by Nyurapayia Nampitjinpa from Susan Armitage; the 26th National Aboriginal and Torres Strait Islander Art Award - General Painting Award winning work by Yinarupa Nangala from the Foundation Collectors’ Club; a collaborative painting by the Spinifex women from Ann Vanstone; a painting by Walangkura Napanangka from Mark and Jill Awerbuch; a painting by Mabel Juli from the Foundation and a key painting by Clinton Nain from the Hon. Diana Laidlaw. Several significant South Australian Aboriginal paintings were secured encompassing works by Dicki Minyintiri, Ruby Tjangawa Williamson, Ginger Wikilyiri, Bernard Tjalkuri, Milatjari Pumani, Tjungkara Ken, Tommy Mitchell and Tjampawa Katie Kawiny.
ACQUISITIONS OF INTERNATIONAL ART

The Gallery’s holdings of Old Master European paintings were substantially strengthened through two significant acquisitions: Peeter Claesz *Still life with a roemer, a crab and a lemon* which was acquired through the Fargher Foundation with assistance from the Art Gallery of South Australia Foundation, and Peeter Neeffs and Frans Francken II *A church interior with elegant figures strolling and figures attending mass* which was donated by the James and Diana Ramsay Foundation through the Art Gallery of South Australia Foundation.

The Gallery’s European decorative arts collection was augmented with the purchase of three key acquisitions:

- A rare and early vase by Chelsea Porcelain
- A pair of substantial empire-style Regency vases
- An elegant neo-classical silver epergne

The Chelsea vase was acquired with funds from the Walker Lowe Collection and Alastair Hunter generously supported the latter two works of art.

Major purchases to the gallery’s European print collection included etchings by Canaletto and Giandomenico Tiepolo, two etchings by GB Castiglione, nine etchings by Stefano della Bella, forty prints by Mortimer Menpes, a lithograph by Honoré Daumier and a lithograph by Pablo Picasso. Gary and Michael Morgan donated an engraving by Giulio Bonasone.

The contemporary international collection was augmented by Anthony Dickey’s donation of a print by Felix Gonzales-Torres; and the purchase of porcelain platter by Takeshi Yasuda.

ACQUISITIONS OF ASIAN ART

The generous support of Andrew and Hiroko Gwinnett enabled the continuing development of the collection through major gifts of the Japanese 17th-18th century hanging scroll *Buddhist map of the world*. A further additional acquisition to the Japanese collection was the Art Gallery of South Australia Foundation gift of the ornamental screen *Buddha and disciples* presented by Alan Myren and Lee Grafton. The Elizabeth and Tom Hunter Fund enabled the acquisition of the major ceramic *Lidded vase, geese in winter* by Fukagawa Seiji Company. In Thai art, Michael Abbott QC, Max Carter AO, Lady Downer, Andrew Gwinnett, Hon. Dr. Kemeri Murray AO and Sue Tweddell through the Collectors Club gifted the c1835 *Manuscript Cabinet*.

Michael Abbott QC presented twenty-eight works of art through the Cultural Gifts Program and the highlight of the gift was the spectacular Indonesian Toraja *Coffin, errong*. These include eleven outstanding India-Indonesia and Europe-Indonesia trade textiles, dating from 14th to late 19th century, and the rare *Patchwork jacket, baju*. The five Indonesian textiles consisted of Islamic batik as well as Sumatra, Javanese and Nusa Tenggara textiles. Among the decorative items were two Balinese masks, three Madura masks, Malaysian and Indonesian metal objects intended for ceremonial use and a *Set of three stupas* from Nepal.

Dr. Peter Elliott presented, through the Cultural Gifts Program, a collection of twenty-nine Kalimantan masks depicting *hudog*, hornbill birds, monkeys, pig and spirit beings. The generous gift from Dr. Elliott was completed with two carved Toraja *Window shutter*.

In the medium of Asian prints, Paul Greenaway gifted four woodcuts on paper by Hodaka Yoshida (1926–1995).

RE-FRAMING AND PEDESTALS PROGRAM

The Gallery continued an active program of reframing and pedestal construction and improvement. A total of five plinths, one pedestal and twelve frames were constructed.

COLLECTIONS MANAGEMENT

3 599 images added to the database (total of 31 155).

ACCESS TO COLLECTIONS & RESOURCES

The David Murray Print Viewing Room was visited by a total of 126 visitors, including tertiary students and individual scholars undertaking research. These visits 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 11 404 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 2 015 works to and from the offsite store.

RESEARCH LIBRARY

1 262 items were accessioned, over half of which were donations, following the pattern of previous years. This year’s donors included the National Gallery of Australia Research Library, Peter Ward and Naomi Williams. The archival collection has been boosted by the acquisition of Marjorie Hann’s papers. The total of catalogued items stands at 36 500; a stocktake was conducted in early 2010. The continual growth of the collective Library, Archives and Records is causing a shelving problem.

While keeping up with current tasks, library staff and volunteers are also involved in various projects. The retrospective cataloguing project of books and exhibition catalogues begun in 1988 is nearing completion, thus enabling the launch of another long-term project: the cataloguing of the sales catalogues collection, which had been recalled from the offsite store in 2007. AGSA Library is adding bibliographic records with holdings for this category of material to the Australian National Bibliographic Database via Libraries Australia.

Much work has been done on archival documents. The indexing of the AGSA Bulletin has been completed, similarly the AGSA Newsletter from 1975-2009. *GRG 19/51 Letters sent by the Curator of the Art Gallery, 21 September 1892–5 July 1909* has been fully transcribed, and the transcription of *GRG 19/2 Letters received by the Curator of the Art Gallery, 1892-1906, 1908* has begun.

Ju Phan attended the ALIA National Library and Information Technicians Conference in September 2009.

GRADUATE STUDIES IN ART HISTORY

The joint Art Gallery and University program is now in its tenth year, with renewed demand for the various courses. In a new development, initiated by Associate Professor Catherine Speck, 2010 also witnessed the program’s venture into online teaching, making Australian Art accessible to students who are unable to visit Adelaide University and the Art Gallery on a weekly basis. Renaissance scholar Dr Lisa Mansfield also continued to bring distinction to the course, receiving the Faculty of Humanities & Social Sciences 2009 ‘Award for Outstanding Student Feedback in Learning and Teaching’.

ENROLMENTS

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<td>Australian Art online</td>
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<tr>
<td>Modern Art</td>
<td>30</td>
<td>European Art</td>
<td>28</td>
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<td>Research Project (part-time)</td>
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<td>Curatorial &amp; Museum Studies B</td>
<td>4</td>
<td>Research Project (full-time)</td>
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<td></td>
<td>Research Project (part-time)</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Curatorial &amp; Museum Studies (A)</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>54</strong></td>
<td><strong>Total</strong></td>
<td><strong>85</strong></td>
</tr>
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</table>
PUBLIC PROGRAMS
The Public Program at the Art Gallery of South Australia was developed to enhance the visitor experience and audience development. A broad and engaging range of high quality educational and experiential activities included talks, children & family programs, workshops, lectures, films, performances and symposia. Presented largely free throughout the year in association with our collection and temporary exhibitions, the most comprehensive and best supported programs were developed for the exhibitions Making Nature: Masters of European Landscape Art, John Brack, Before and After Science: 2010 Adelaide Biennial of Australian Art, Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos and Candid Camera: Australian photography 1950s- 1970s. Additional programming included workshops for Members, events based around music and dining, culture days and studio visits.

Two highly successful Culture Days were presented in support of the collection display of Aboriginal Art (6 September) and the Southeast Asian Culture Day, presented in conjunction with Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos (6 June). Both events were well attended. In particular, members of the Thai community of South Australia provided entertainment and performances that considerably enhanced public enjoyment of the event.

During the year 11,953 patrons participated in a public program event. Including free Guided tours, in excess of 24,000 patrons enjoyed the educational opportunities provided by the Gallery.

On the basis of its long-standing commitment to children and family programs, the Gallery secured funding support from the Balnaves Foundation to enhance its programs. Beginning in July, the START at the Gallery program proved instantly popular and has continued to be impressively supported. The START program provides an integrated experience to encourage learning and understanding of the Gallery's collections and exhibitions.

Especially significant collection tours and performances were conducted during Easter and just prior to Christmas.

The Gallery hosted a range of events in partnership with the South Australian Living Artists Festival, University of Adelaide, Contemporary Art Centre of South Australia and Jam Factory Contemporary Craft & Design in support of the visual arts in South Australia.

This year the Art Gallery presented a program of six major exhibitions, the SALA exhibition and ten significant collections displays. Public Programs coordinated the national tours of Hans Heysen and Misty Moderns: Australian Tonalists 1915 -1950, for which funding from Visions of Australia was secured. National tour itineraries were also developed for forthcoming exhibitions Desert Country and Reflections of the Lotus.

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

THE BOOKSHOP
The 2009-2010 financial year has been a difficult one for the Bookshop. There were no exhibitions that could be accompanied by special shops and this limited sales opportunities. Also current troubling retail conditions acted as a dampener on sales, which even affected the usually buoyant Christmas season.

INFORMATION TECHNOLOGY
The Art Gallery is on a continuing replacement policy of renewing its client PC infrastructure with four personal computer being replaced each quarter.

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 collection, exhibitions, education services, membership and function facilities.

From the statistics it can be seen that the Gallery website is being used regularly 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 4% of the Gallery’s collection and the majority of the Gallery’s major works.
As you can see from the following graphs the Art Gallery’s website is still experiencing an upward trend of usage.

The usage of the online collection is still being patronized very well with 393,010 views of works online for the last 186 days working out to an average of 2,103 detailed views of works online in one 24 hour period, or 1.5 works every minute of the day.

**PUBLICATIONS**

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

The Gallery had a successful year with its publishing program, particularly due to the sales of the *Hans Heysen* book that needed to be reprinted to meet the sales demands of the tour. A number of titles, in varying formats, were produced to accompany exhibitions. Also a varying range of merchandise was produced. A complete list of titles and merchandise can be found in Appendix L.

Image Sales continues to grow as the Gallery’s works of art are requested more often. Seventy-eight requests for high-quality colour images were processed along with four black & white images and five transparencies. Over eighty digital images were supplied via email for research purposes to academics, guides and other galleries. Images were provided to national and international magazines for promotion of the Gallery. Many images were supplied free of charge for curatorial, educational and promotional purposes as a means of
providing access to the Gallery’s collections. As a condition of reproduction many complimentary copies of books were added to the Gallery’s Library.

EDUCATION SERVICES

The Gallery based Education Manager, 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 (DECS). It is part of Outreach Education, a team of DECS teachers seconded to public organisations. The Education Manager supports student learning by delivering learning programs to student groups from reception to Year 13 (R-13), creatively connecting the Gallery collection, temporary exhibitions / displays, and DECS curriculum. The volunteer Education Guides, who were trained and coordinated by the Education Manager, also provided invaluable visual art learning support for (R-13) school groups. Learning areas supported by Education Services included Visual Arts, Society and Environment, Science, English and Languages. A series of practical based Studio Workshop programs were offered for both students and teachers, aimed at developing practical skills in relation to works of art within the collection and / or temporary exhibitions.

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. Eleven percent of total school bookings were related to studies of Aboriginal art and to Indigenous’ perspectives within the colonial to modern period within Australia.

1,274 primary and senior secondary students participated in learning programs with practicing South Australian artists, including a Video Art Seminar.

The ‘Small Talk’ program encouraged primary school students to have a voice about the works of art they viewed when visiting the Gallery. As part of ‘Small Talk’, students were invited to write labels for the exhibits. The best writing was displayed as a blue label next to the works of art. The ‘Small Talk’ program continued to engage and support primary student literacy with 756 students participating. Education Services offered specialised programs for senior secondary language students studying German, French, Spanish or Indonesian. The Education Services program included a series of interpretative performances, where students gained insights into works of art through the use of 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 502 teachers participated in the professional learning 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.

Three Teacher Briefings were conducted by the Outreach Education Manager with support of Gallery Curators for the following exhibitions:

John Brack (19 October 2009,) Adelaide Biennial: Before and After Science (02 March 2010), Candid Camera/Reflections of the Lotus (03 June 2010).

A total of 142 teachers participated in these briefings.

This professional learning program was enhanced by a series of seven practical based Studio Workshops for 91 educators linked to the AGSA collection and / or temporary exhibitions.

CURRICULUM RESOURCES

Access and engagement of young people through on-line strategies continues to be a focus with the production of education resources (print and online) produced for:
Making Nature: Masters of European Landscape Art, and Adelaide Biennial: Before and After Science. The ‘Learning’ area of the website totalled 42760 hits, with Learning Downloads totalling 11 533. Education Services online pre-visit learning object ‘Unpacking Agsa’ continued to engage middle years students to look and learn about various elements in works of art from the AGSA collection, with over 765 downloads.

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

**VOLUNTEER GALLERY GUIDE SERVICE**

Sixty-two persons contributed to the Volunteer Guide Service at the Gallery in 2009-10.

Special language tours were offered in Armenian, Farsi, French, German, Italian and Spanish.

Guides provided 1,455 total tours for 12,884 visitors over the course of the year. These figures include START at the Gallery children’s tours, numbering 42 tours for 626 children with 484 adults.

Forty-five new Members were given a special tour of the general collection. Additionally, 256 Members took advantage of special topic tours provided.

Gallery Guide, Robyn Cowan was acknowledged for 15 years work as a volunteer Guide. Hasmik Balayance, Ann Blandford, Christine Bowman, Jessica Gosnell, Gordon Goulding, Philip Laforgia, Helga Linnert, Jan McKinlay-Moss, Mary Rivett, Jenni Scrymgour were recognised for 10 years’ service.

The Gallery guiding service offered General Tours at 11am and 2pm every day except Christmas Day, regular booked group tours for community groups, special request tours for private groups, Members tours, Volunteers tours, Collection in-Focus tours and Children’s tours.

During this period the guiding service worked closely with the Education section conducting school group tours. Education Guides participated in the Continuing Education Programme, which featured presentations by leading South Australian visual artists and scholars. Gallery Guides also participated in the training of the first intake of indigenous school guides via Outreach Education. Guides have also been recruited to respond to specific written enquiries from students.

Guides presented events for Members including an interstate trip to the National Gallery of Australia to view the Masterpieces exhibition and historical walking tours of the North Terrace precinct and Port Adelaide.

In August, twenty guides were offered support from the Gallery to enable them to participate in the biennial AAGGO (Association of Australian Gallery Guiding Organisations) Conference on the theme of ‘Passion and Patronage’ in Melbourne.

Other major highlights of the year were developing a web based secure on-line database of guides’ research papers, improving our ability to respond to tour enquiries and the late openings during the Adelaide Festival where guides provided 11 tours of the Biennial at 6pm for 221 visitors.
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 seven ordinary meetings of the board during the year, attended as indicated.

<table>
<thead>
<tr>
<th>Name</th>
<th>Attendance</th>
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</thead>
<tbody>
<tr>
<td>Mr Michael Abbott QC (Chairman)</td>
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<tr>
<td>Mrs Sue Tweddel (Deputy Chair) (until 13 July 2009)</td>
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<tr>
<td>Emeritus Professor Anne Edwards AO</td>
<td>6</td>
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<tr>
<td>Ms Frances Gerard</td>
<td>7</td>
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<tr>
<td>Mr Andrew Gwinnett (Deputy Chair)</td>
<td>4</td>
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<tr>
<td>Mr Philip Speakman (until 20 August 2009)</td>
<td>0</td>
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<tr>
<td>Ms Sandra Sdraulig</td>
<td>6</td>
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<td>Mr Peter Ward (until 7 February 2010)</td>
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<tr>
<td>Mrs Tracey Whiting</td>
<td>7</td>
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<tr>
<td>Ms Zena Winser (from 11 November 2009)</td>
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<tr>
<td>Mr Robert Whittington QC (from 11 November 2009)</td>
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**APPENDIX B2**

**ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2009–10:**

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<tr>
<td>Chairman:</td>
<td>Hon Justice John R Mansfield AM</td>
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<tr>
<td>Deputy Chair:</td>
<td>Max Carter AO</td>
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<td>Representing Founders:</td>
<td>Diana Ramsay AO</td>
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<td>Mary Abbott</td>
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<td>Representing Guardians:</td>
<td>Hiroko Gwinnett</td>
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<td>Representing Benefactors:</td>
<td>Neil Verringer, Rob Patterson</td>
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<td>Representing Ordinary Members:</td>
<td>Loene Furler</td>
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<tr>
<td>Appointed Members:</td>
<td>Charles Bagot, Ann Preston Flint, Max Tomkins, Richard Walsh, Naomi Williams</td>
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<tr>
<td>Ex Officio:</td>
<td>Michael Abbott QC (until September 2009), Fran Gerard (from September 2009), Christopher Menz (resigned February 2010)</td>
</tr>
<tr>
<td>Executive Officer:</td>
<td>Sonia Berry-Law (acting until January 2010), Charlotte Smith (from January 2010)</td>
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**CONTEMPORARY COLLECTORS COMMITTEE 2009-10:**

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<td>Tracey Whiting</td>
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<tr>
<td>Deputy Chair:</td>
<td>Marc Allgrove</td>
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<td>Members:</td>
<td>Silvana Angelakis, Candy Bennett, Cherise Conrick (from October 2009), Scott Elvish, Vicki Niehus (from October 2009), Mary Ann Santin (from March 2010), Thelma Taliangis, Tom Twopeny (from October 2009), Jane Yuile</td>
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<tr>
<td>Ex Officio:</td>
<td>Tracey Lock-Weir, Jane Messenger (from March 2010), Maria Zagala (to February 2010)</td>
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<td>Coordinator:</td>
<td>Sonia Berry-Law (to May 2010)</td>
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APPENDIX B4
ART GALLERY STAFF

SENIOR MANAGEMENT
Christopher Menz, BA(Hons), Director (to 5 February 2010)
Kaj Lindstrom, BA(Hons),GradDiplLS, 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
Rebecca Capes-Baldwin (nee Andrews) BA (Hons), Associate Curator of Australian Paintings and Sculpture
Nici Cumpston, BA(Visual) (Hons), Assistant Curator of Australian Art
Maria Zagala, BA(Hons), MA(Art History, Research), Associate Curator, Prints Drawings & Photographs
Jennifer Harris, MA(ArtHistory),BA,DipEd, (temporary part-time from June-June 2010)
Sally Foster, MA(Museum and Curatorial Studies),BA(Fine Arts), Assistant Curator, Prints, Drawings & Photographs
Russell Kelty, BA(Art History), Asian Art Research Assistant (temporary part-time appointment)

PUBLIC PROGRAMS/EDUCATION/MEMBERS
David O’Connor, DipT (FineArts), BEd(FineArts), Grad DipArtsAdmin, Exhibitions and Public Program Manager
Ken Orchard, BA (Fine Arts), MFA, Exhibitions & Public Programs Coordinator
Megan McEvoy, Cert2ArtsAdmin, (GradDip-Arts & Cultural Mngt) continuing, Exhibitions & Public Programs Officer (p/t)
Monique Farchione, BBus (Mgmt), PostGradDip (Arts Mgmt), MA (Art History) & MA (Curatorial & Museum Studies) continuing, Exhibitions & Public Programs Officer (p/t) (from Oct 2009)
Karina Morgan, Education Support Officer (p/t)
Mark Fischer, DipEd (Fine Art), BA, Education Officer (seconded)

PUBLICATIONS
Antonietta Iropico, 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 Young, MMktg, GradDip (Art History), BA (Hons), Manager, Marketing & Communication
Emma Fey, BMan (Marketing), Manager Development
Heidi Chamberlain, BA, GradCert (Art History), Marketing & Development Officer
Allison Kane, MBus (AdminMgmt), BMgmt (Mktg), Senior Marketing & Development Officer (until October 2009)
Elisabeth Alexander, Marketing Assistant (until October 2009)

BENEFACTION & MEMBERSHIP
Charlotte Smith, MA (Museum and Curatorial Studies), BA, DipLang, Executive Officer, Benefaction and Membership (from January 2010)
Rae Grierson, Executive Officer, Foundation (resigned October 2009)
Sonia Berry-Law, BComm, GradCertMgt, Coordinator, Contemporary Collectors (resigned May 2010)
Robyn Lademan, Membership/Foundation Officer
Bradley Lay, Bookings and Database Officer BAppSc, BA(Visual)(Hons), (April-June 2010)

REGISTRATION AND ART SERVICES
Jan Robison, BA(Hons),GradDipEd MSc, Registrar
Vicki Petrusевичs,BA(Visual Arts), Grad Dip Manag. Art, Associate Registrar Exhibitions & Loans
Georgia Hale, BA(DesCeramics), AssDipGraphicDes, Associate Registrar Collection Management
Anne Wright, Registration Assistant
Sue Smith, Collection Database Officer
Tim Tyler, Senior Registration Officer
Stephen Oates, Registration Officer
John Webster, Registration Officer
Noel White, Registration Officer

WORKSHOP
Franz Nieuwenhuizen, Artisan/Painter
Nick Didenko, Artisan/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
John O’Rieley, IT Support Officer
Lindsay Brookes, Assistant to Director
Margaret Bicknell, Administrative Services Coordinator
Heather Brooks, Curatorial Administrative Assistant (p/t)
Miranda Comyns, Curatorial Administrative Assistant (p/t)

BOOKSHOP
Letitia Ashworth, Bookshop Manager
Suzanne Clift, Bookshop Supervisor
Anika Williams, Bookshop Assistant
Anna Burdin, Casual Bookshop Assistant
Alicia Kaye, Casual Bookshop Assistant
Elizabeth Pascale, Casual Bookshop Assistant
Rosanna Barson, Casual Bookshop Assistant
Lorinda Curnow, Casual Bookshop Assistant
Ammie Phillips, Casual Bookshop Assistant
Chandan Bala Jain, Casual Bookshop Assistant
Romi Graham, Bookshop Assistant

PHYSICAL RESOURCES
Syd Bower, Operations Manager
VOLUNTEERS

GALLERY GUIDES - Executive Committee
Pamela Harding – Coordinator
Jenni Scrymgour – Coordinator-elect
Jo Thyer – Secretary/Treasurer
Perla Soberon-Brittle – Roster Coordinator
Sandra Winder – Eye Spy Coordinator
Wendy Parsons – Continuing Education Coordinator
Barbara Humphries – Guiding Promotions Coordinator
Margaret Payne – Technology Coordinator

GALLERY GUIDES

FRONT OF HOUSE INFORMATION DESK
Val Allen, Anne Ballard, Patricia Church, Judy Clarke, Kathleen Crockett, Kathy Crosby, Barbary Day, Bice Della Putta, Gai Dudely, Lorna Elcombe, Conxita Ferrer, Genevieve Forster, Kay Gill, Mary Hogan, Geraldine Jennings, Dee Jones, Deborahal Martin, Patricia McGaffin, Jane McGregor, Barbara Mellor, Violetta Mount, Margaret Neagle, Christine O’Connor, Rita Pemberton, Bert Browse, Diana Roberts, Ian Rowell, Julie Tammo, Angela Tizard, Rebecca Tuck, Lorraine White, Christine Wiles, Naomi Williams, Nombasa Williams, Pauline Wood

TICKET SALES DESKS
Diana Anderson, Mary Angove, Margaret Archer, Ganesh Balakrishnan, Anne Ballard, Juliet Barnett, Fran Beales, Elle Bertagnino, Patsy Brebner, Isabelle Bryce, Virginig Bungey, Suzanne Butterworth, Sandra Byrne Gilbert, Frances Cumminng, Doreen Dare, Lois Davey, Erin Davidson, Faye Duncan, Sheila Edwards, Cynthia Elford, Christine Fidock, Lorraine Franzin, Mary Gaillard, Tracey Gajewski, Beverley Goldberg, Cheryl Green, Jennifer Greening, Karen Hammond, Maureen Heaver, Robyn Herczeg, Olga Hoepner, Lusifer Laila, Renate Leak, Margaret Lord, Anh Mai, Deborahal Martin, Julia Myayfield, Susan Mitchell, Apryl Morden, Margaret Neagle, Pamela Norman, April Olores, Heather Pearce, Rhonda Perriam, Barbara Phillips, Lorraine Phillips, Kunakorn Pokalai, Elizabeth Pritchard, Alexandra Reinhold, Ruth Retallack, Caroline Reynolds, Sandra Richardson, Eric Ross, Kyoko Schultz, Merryl Scott, Chris Short, Joan Shortt-Smith, Julie Smith, Margaret Stevens, Marie Strauss, Miwa Stynes, Ayaka Sumita, Glennis Syddell, Julie Tammo, Sally Twisk, Paul Verbeeck, Maxie Walker, Yvonne Waller, David Washington, Xuna, Yuer Zhao

PUBLIC PROGRAMS
Kay Gill – Administration, Cecilia O’Neil – Administration, Danna Slessor-Cobb, Jennifer Greening, Bridget Sweetman, Carol Watson and Ann Fuss – START at the Gallery

START & SCHOOL HOLIDAY PROGRAMS
Ann Fuss, Ingeborg Gentie, Jennifer Greening, Jessica Knight, Brian Knott, Julia Mayfield, Gillian Morris, Margaret Neagle, Alexandra Reinhold, Chris Short, Carol Watson

EDUCATION GUIDES
Catherine Bagot, Kay Bennetts, Alma Daehn, Sue Kent, Kirsty Kurfinkus, Ann Noble, Trish Roche, Barbara Tanner, Carol Watson

TRAINEE GUIDES
Bente Andermahr, Jenny Cunningham, Gai Dudley, Brian Knott, Pam Norman

GALLERY GUIDES SUPPORTING EDUCATION SERVICES
Kay Bennetts, John Brookong, Rosemary Collins, Julienne Keane, Jenny Klenner, Helga Linnert, Maureen Nimon, Rosemary Nurse-Bray, Wendy Parsons, Margaret Payne, Pamela Terry, Christabel Saddler, Mary Schinella, Nel Steele, Jill Swann, Ruth Walter, Pamela Ward, and Sandra Winder

CURATORIAL
Skye Bennett, Gaye Beswick, Karen Blum, Susie Boyle, Annette Chalmers, Rong Fan, Barbara Fargher, Sally Foster, Russell Kelty, Alicia Morrow, Gary Morgan, Barry Patton, Jenna Randall, Gloria Sztreceleki, Jessica Telfer, Terry Teusner, Tony Wynne

LIBRARY
Kathy Boyes, Stella Collum, Judy Gall, Lesley Lynn, Annette Masters, Peggy Molloy, Sharon Mosler, Trish O’Connor, Jacqueline Polasec, José White, Susan Woodburn

REGISTRATION
Conxita Ferrer, David Gill, Peter Lane

MARKETING & PUBLIC RELATIONS
Elisabeth Alexander, Jessica Bostock, Jordan de Blasio, Nick Butchart, Lotti Dunsford, Angela Flynn, Prue Gramp, Emma Groves, Jade Harlin, Emily Humphreys, Allison Kane, Suzanne Karagiannis, Daniel Martinovich, Beck Pearce, Melissah Picca, Jeremy Ryder, Gloria Sztreceleki, Akira Tamura, Anne Weckert, Nicola Zuckerman

ADMINISTRATION
Melissa Durdin, Cecelia O’Neil

INFORMATION TECHNOLOGY
Anton Perera

CURATORIAL & MUSEUM STUDENT INTERNS:
Susan Boyle
APPENDIX C

STAFF PUBLIC COMMITMENTS

CHRISTOPHER MENZ
Two lectures for Graduate Studies in Art History
One talk to Gallery Guides
Two lunchtime talks on the collection
Three radio interviews
Three newspaper interviews
One television interview
Opened one exhibition
COMMITTEES: Art Exhibitions Australia, National Cultural Heritage Committee
Council of Australian Art Museum Directors (Chair), Collections Council of Australia
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, UniSA Art, Architecture & Design Advisory Committee, UniSA Arts Management Program Advisory Committee
PUBLICATIONS: Foreword for Before and After Science: 2010 Adelaide Biennial of Australian Art (AGSA, 2010)
OVERSEAS VISITS: Berlin and Frankfurt, Germany, 31 August – 9 September 2009

KAJ LINDSTROM
COMMITTEE: OHS&W, AGSA

JULIE ROBINSON
Four lectures for the Art History Course
Three lunchtime talks
One talk for teachers preview
One talk for South Australia Printmaking Forum
One radio interview
Three interviews for print media
Three television interviews
COMMITTEES: Graduate Studies in Art History Joint Committee
PROFESSIONAL: Attended Museum Leadership Program, Macquarie University, Sydney; attended South Australia Printmaking Forum
PUBLICATIONS: Julie Robinson, Candid Camera: Australian Photography 1950s – 1970s, (exhibition booklet), AGSA, 2010

TRACEY LOCK-WEIR
Three lectures for the online Graduate Studies in Art History
Four lectures for the Graduate Studies in Art History
Five lunchtime talks
One public talk
One interstate opening speech
One interstate exhibition floor talk
Five exhibition floor talks
One tour of the Gallery
Two newspaper interviews
One magazine interview
Common Ground display Gallery 9
Big Mother display Gallery 10
Coordinating curator, John Brack

ROBERT REASON
Five lectures for Graduate Studies in Art History
Six lunchtime talks
One talk to the Gallery Guides
Two radio interviews
Three newspaper interviews
Four specialist floor talks
Two external lectures
One Bravura forum
COMMITTEES: Board Member, Craft Australia
PROFESSIONAL: Asialink/ Japan Foundation, Australian Design Curators’ in Japan 27 October – 11 November 2009

JAMES BENNETT
Three public talks
One Teacher Preview evening
Six lunchtime talks
One Gallery Guides talk
One television interview
Overseas acquisition trip, Bangkok 31 August – 9 September 2009
Two University Doctorate candidate theses cosupervision
PUBLICATION: Reflections of the lotus: Ceramics of Thailand, AGSA, 2010

JANE MESSENGER
Six lectures for Graduate Studies in Art History
Five lunchtime talks
One talks to Gallery guides
Two public lectures
Two Radio interviews
One Newspaper interview
One Teachers briefing
Two Sponsors talks
COMMITTEES: Contemporary Collectors; Graduate Studies in Art History Joint Committee.

REBECCA CAPES-BALDWIN (nee Andrews)
Four lectures for Graduate Studies in Art History
Two lectures for Curatorial and Museum Studies
Two lunchtime talks
One public lecture
Two interstate exhibition floor talks
One interstate exhibition opening speech
Two interstate exhibition Public Lectures
Two tours of the Gallery
One newspaper interview
One radio interview

Exhibitions/major displays: Hans Heysen exhibition national tour, SALA display Gallery 9, Coordinating Curator for Adelaide Biennial
COMMITTEES: Trustee of the Nora Heysen Foundation
Artlab Liaison Officer
JUDGING: Heppell Academy Graduate Exhibition

NINCINGA LEWIS

Two lunchtime talks
One talk to DepARTure First Class
One talk to Gallery Guides
Three lectures for Graduate studies in Art History
Four specialist floor talks
Facilitated planning, training and delivery to a group of Aboriginal Guides with Education and AGSA Gallery Guides
Two external guest lectures
Opened one exhibition
PUBLICATIONS: Menagerie, Niningka Lewis Object Gallery, contributing author;
Artlink – Changing Climates in Arts Publishing, Nyukana Baker: Retrospective vol 29 no4 2009, contributing author; Artlink - Blak on Blak, Beaver Lennon: painting country vol 30 no1 2010, contributing author
COMMITTEES: Selection panel for Our Mob – annual exhibition at Artspace, Adelaide Festival Centre;
Art for Public Places – ArtsSA;
National Indigenous Arts Reference Group – Australia Council; Board Member – Tandanya
INTERSTATE VISITS: 5 – 18 August Kununurra, Wyndham, Warmun, Turkey Creek in the East Kimberley, Western Australia and Darwin, Northern Territory;
3 – 20 September Alice Springs-Desert Mob Symposium and exhibition. Travel to the Anangu PitjantjatjaraYankunytjatjara Lands; 30 November – 4 December Internship in the Indigenous Art Department, National Gallery of Victoria, Melbourne
OTHER: Masters of Museum and Curatorial Studies B Adelaide University - assessor; University of South Australia – SA School of Art, Bachelor of Visual Art Program evaluation and Re-accreditation review panel; Interview panel, Flinders University Art Museum, Indigenous Curatorial trainee position

MARIAGAGAL

Six lectures for Graduate Studies in Art History, plus filming two lectures
Two lunchtime talks
Two talks
One newspaper interviews
COMMITTEES: Contemporary Collectors Committee, Board Member Experimental Art Foundation, Artlink Editorial Advisory Committee
PUBLICATIONS: Author, A beautiful line: Italian prints from Mantegna to Piranesi, 144 pp; “A beautiful line”, IMPRINT, forthcoming, 2010
TRAVEL: Gordon Darling Foundation Travel Grant, Brisbane (4 days), Sydney (5 days)
OTHER: Courir Ern Malley The Hoax and Beyond, Heide Museum of Modern Art Heide, July 2009

DAVID O’CONNOR

One Lunchtime talk
Two talks for Curatorial and Museum Studies
Curatorial Studies Assessment panel
BOARDS & COMMITTEES: Adelaide Central School of Arts: Academic Board Member (until Nov 2009)
Contemporary Arts Centre of South Australia, Board Member, Art Association of Australia & New Zealand
2010 Conference organising committee
PUBLICATIONS: Art Gallery colouring book for children

MARK FISCHER

2009 SALA Launch and SALA Awards
SALA Festival, ‘Senior Secondary Drawing exhibition’, Carclew Youth Arts Centre
DECS ‘MOVE’ Video Art in Schools for teachers, (John Kaldor)
Officially opened two secondary school exhibitions ‘Science Week’, precinct collaboration: ArtLab, SLSA, SAM
Strategic Direction Review, SALA Board
Presentation to Curatorial and Museum Studies B, Art History students
Presentation to Northern Adelaide State Schools
Secondary Alliance
Two presentations to the Gallery Guides
Meeting with Ayumu Ota, Researcher, Museum Education, National Museum of Japanese History
Presentation to TafeSA Gilles Plains
COMMITTEES: Member, SALA Inc.Board
SALA Education sub-committee
Chair, Education Guides Committee, AGSA
Member, ARTSsmart Steering Committee
Member, Outreach Education Advisory Group Committee
PUBLICATIONS: Two Education Services resources produced for temporary exhibitions, including an Adelaide Biennial: Before and After Science Children’s Trail.

MIRANDA STARKE

Four radio interviews
Two public talks
One lecture for Master of Curatorial & Museum Studies
COMMITTEES: Vitalstatistix Theatre Company Board Member; Chair, DepARTure, AGSA; Disaster Plan, AGSA; Speakers in Schools participant, Advantage SA
PROFESSIONAL: Attended National Collecting Institutions Development & Marketing Forum, Canberra 2010

EMMA FEY

One talk for Graduate Studies in Art History
COMMITTEES: Executive Pffocer – Sponsorship Sub-committee of the Art Gallery Board

JAN ROBISON

Two lectures, Graduate Studies in Art History
COMMITTEES: Member, Australian Registrars Committee; Team Leader, Disaster Plan, AGSA; Speakers in Schools participant, Advantage SA
PROFESSIONAL: Attended National Collecting Institutions Development & Marketing Forum, Canberra 2010

VICKI PETRUSEVICS

COMMITTEE: Member, Australian Registrars Committee; OHS&W Committee, AGSA

GEORGIA HALE

Two lectures, Graduate Studies in Art History
COMMITTEES: Member, Australian Registrars Committee; Member, Disaster Plan, AGSA
JIN WHITTINGTON
COMMITTEES: Secretary/Treasurer, ARLIS/ANZ SA Chapter
OHS&W Staff Representative, AGSA

CHARLOTTE SMITH
COMMITTEES: AGSA Foundation and AGSA Contemporary Collectors (from January 2010)

RAE GRIERSON
COMMITTEES: AGSA Foundation and AGSA Contemporary Collectors (July-October 2009)

STEPHEN OATES
COMMITTEE: OHS&W, AGSA

SONIA BERRY-LAW
COMMITTEES: AGSA Foundation (acting Executive Officer July-January 2009), AGSA Contemporary Collectors (resigned May 2010)

SYD BOWER
COMMITTEES: OHS&W, AGSA; Front of House, AGSA; Café, AGSA; Disaster Recovery Group; ACCC; Arts SA Facilities Management (FM) Forum; Protection of Australasian Cultural Assets (PACA); Adelaide Business Watch

MARGARET BICKNELL
COMMITTEE: Member, Disaster Plan, AGSA

TRACEY DALL
COMMITTEE: OHS&W, AGSA

HEIDI CHAMBERLAIN
One radio interview
COMMITTEES: DepARTure, AGSA

ALLISON KANE
COMMITTEES: DepARTure, AGSA; Adelaide Crows Foundation; Juvenile Diabetes Research Foundation, Ride for a Cure; Royal Flying Doctors, Wings.

KEN ORCHARD
One Lunchtime talk - Making Nature exhibition
One newspaper interview – START at the Gallery

MONIQUE FARCHIONE
Two radio interviews - START at the Gallery

KARINA MORGAN
Six AUSLAN Guided tours
COMMITTEES: Richard Llewellyn Arts and Disability Trust

SUE SMITH
COMMITTEE: Member, Disaster Plan, AGSA

ANNE WRIGHT
COMMITTEE: Member, Disaster Plan, AGSA
APPENDIX D

CONSERVATION

A total of 93 paintings, 22 sculptures and 10 watercolours were conserved. 27 works underwent conservation preparation for outward loan.

AUSTRALIAN PAINTINGS
Thomas Clark *The horse master* CP
Will Ashton *Boulevard Montparnasse, Paris* CP/ET
Billy Stockman *Budgerigar dreaming* ET/MP
Emily Kame Kngwarrie *Untitled 1-5* ET/MP
Tommy Mitchell *Walu* ET/MP
Dorrit Black *The bridge* ET/GL
Frederick McCubbin *Self portrait* LB
Kaapa Tjampitjinpa *Untitled* ET/MP
James Shaw *The rescue* LB/GL
Grace Crowley *Three women in a landscape* ET/MP
Robert Dowling *Group of natives Tasmania* ET/GL/LB
Rupert Bunny *A summer morning* LB/ET
Sydney Ball *Strata span* MP

AUSTRALIAN SCULPTURES
Frank Hinder *Dark Triptych* RR
Clifford Last *Standing figures* RR
Mike Parr *Barrel I* JG/PQ
Julie Gough *Malahide* PQ/JG
Michael Kutschbach *Go you little dynamo, Go!* JG/PQ

EUROPEAN PAINTINGS, SCULPTURE & WATERCOLOURS
William Holman HUNT *Christ and the two Marys* ET/LB/CP
circle of Beurrugue, St John the Baptist JG/PQ
Francesco SOLIMENA, *Madonna and Child* LB/ET
Innocenzo TACCONI LB
Philips WOUWERMAN ET/LB
Gillis van TILBORGH the younger *Village Kermis*, ET
Edward BURNE-JONES *Perseus & Andromeda* ET/LB
Scipione Pulzone, Cardinal Ferdinando de’ Medici, later Grand Duke Ferdinando I of Tuscany ET

DECORATIVE ARTS
16 decorative arts items required general exhibition preparation
3 decorative arts items required general storage preparation
The Lace Collection was rehoused into four new box trays
The colonial furniture in the Elder Wing was cleaned and rewaxed
Barossa, South Australia, Pair of Birthday addresses RR
Walter Burley Griffin, Ceiling light JG
Adelaide School of Design, Stirling settle JG
William Morris, Apple tree Embroidery abnd silk backing KP

WORKS ON PAPER
Mount cutting and framing of works on paper in preparation for exhibitions and collection displays, as well as general collections maintenance, has continued to be an ongoing process. This year 506 prints, drawings and photographs underwent preparation, framing or conservation.

ASIAN ART
Indian *Portrait of the prophet Muhammad* GL
Indonesian *Ceremonial cloth and sacred hanging, kain sembagi* KP
Indonesian *Ceremonial cloth and sacred hanging, kain dodot* KP
Indonesian *Ceremonial cloth and sacred hanging, Ramayana* KP
Indonesian *Ceremonial waistcloth, batik prada* KP
Indonesian *Coffin, errong* JG
Indonesian *Ceremonial waist cloth* KP
Japanese *Pair of temple guardians, nio* JG
Japanese *Buddhist priest’s mantle* KP
Thai *Buddhist manuscript cabinet* JG

This year a total of ten Indonesian, Cambodian, Japanese and Thai objects underwent treatment and preparation.

One furniture, two sculptures, six textiles, one work on paper

Key to Conservators:

<table>
<thead>
<tr>
<th>Code</th>
<th>Conservator</th>
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</thead>
<tbody>
<tr>
<td>MP</td>
<td>Marek Pacyna</td>
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<tr>
<td>ET</td>
<td>Eugene Taddeo</td>
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<tr>
<td>CP</td>
<td>Charlotte Park</td>
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<tr>
<td>GL</td>
<td>Gillian Leahy</td>
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<tr>
<td>PQ</td>
<td>Philipa Quintilla</td>
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<tr>
<td>JP</td>
<td>Jodie Proud</td>
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<tr>
<td>KP</td>
<td>Kristin Phillips</td>
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<tr>
<td>JG</td>
<td>Justin Gare</td>
</tr>
<tr>
<td>LB</td>
<td>Lisette Burgess</td>
</tr>
<tr>
<td>RR</td>
<td>Renita Ryan</td>
</tr>
</tbody>
</table>
APPENDIX E

DONORS, FUNDS, SPONSORSHIPS, GRANTS

DONORS

Michael Abbott QC, South Sulawesi Sculpture, Three Balinese, Malayesian and Nepalese Decorative Arts Items, Eighteen Indonesian and European Textiles, Six Balinese and Javanese Masks

Michael Abbott QC, Max Carter AO, Lady Downer, Andrew Gwinnnett, Hon. Dr Kemeri Murray AO and Sue Tweddell, Thai Manuscript Cabinet

Geoff and Vicki Ainsworth, Photograph by Deborah Paauwe

Beverley Anderson, Ann Croser, Michael Drew, Ulrike Klein, Mark Livesey QC and David McKee, Drawing by John Brack

Susan Armitage, Two Photographs by Darren Siwes, Painting by Nyurapayia Nammitjipina

Art Gallery of South Australia Contemporary Collectors, Two Photographs by Darren Siwes, Sculpture by Benjamin Armstrong, Sculpture by Patricia Piccinini

Art Gallery of South Australia Foundation, Painting by Mabel Juli, Painting by Knut Bull

Mark and Jill Awerbuch, Painting by Walangkura Napanangka

Joan Beer, Colin Cowan, Shirley Crinion, Shane le Plastrier, Anne Prior, Philip Speakman and Ann Vanstone, Painting by Peter Purves-Smith

Margaret Bennett, Pam McKee, Marion Wells and Janet Worth, Six Etchings by Stefano Della Bella

HR Bonython, Mrs DM Evans, Andrew Gwinnnett, Michael Hayes, Lady Porter, Graham Prior, Painting by Horace Treonerry

Janet Callum, Six Paintings by Alfred Sells

Max Carter AO, Painting by Louis Buvelot

Tanya Court, Two Photographs by Doris C Barnes Brian and Barbara Crisp, Painting by Lloyd Rees

James and Barbara Crompton, Painting by Dorrit Black, Painting by Louis Buvelot

Robyn Daw, Two Drawings By Ian Friend

Anthony Dickey, Prints by Félix González-Torres, Print by David Hockney

Peter Dobson, Frances Gerard, Jennifer Hallett, Antonietta Iropico, Joan Lyons, John Mansfield AM, John von Doussa and Dick Whittington, Painting by Yinarupa Nangala

Claire Eacott, Print by Barbara Hanranah

Peter Elliott, Thirty Kalimantan Masks, Two South Sulawesi Window Shutters

Rennie Ellis Archive, Four Photographs by Rennie Ellis

Farher Foundation, Painting by Pieter Claesz.

Paul Greenaway, Four Prints by Hodaka Yoshida

Andrew and Hiroko Gwinnnett, Japanese Map Scroll Painting

Brent Harris, Drawing by Brent Harris

Haslam & Whiteway Ltd, Print by Mortimer Menpes

Alistair Hunter, Pair of Vases by Worcester Porcelains, Epergne by Thomas Pitt

Anthony Hurl, Music Cabinet by the Adelaide School of Design

Grant Jorgensen, High Chair, Cutlery Box, Miniature Cabinet, Three Chairs

Hon. Diana Laidlaw AM, Painting by Clinton Nain

Jenny Legoe, Length of Silk Fringe and Three Tassels by Morris and Company

Gary and Michael Morgan, Print by Giulio Bonasone after Michaelangelo

Douglas and Barbara Mullins, Painting by Lloyd Rees

Alan Myren and Lee Grafton, Japanese Carved Screen

Bill Nuttall and Annette Reeves, Painting by Angelina Pwerle

Diana Ramsay AO, Coffee Pot, Milk Jug, Sugar Bowl and Spoon by Georg Jensen Inc, Woodbox by The Arts and Crafts Society of Tasmania

James and Diana Ramsay Foundation, Painting by Peeter Neeffs the Elder

Jim Schoff, Painting by Ruth Tuck

Family and Friends of Gwen Slade, painting by Ruby Tjangawa Williamson, painting by Daryl Austin

South Australian Government Grant with the assistance of Ann Vanstone, Painting by Estelle, Hogan, Myrtle Pennington, Tjadau Woods, Nulbingka Simms, Yarangka Elaine Thomas

The Walker Lowe Collection assisted by the Art Gallery of South Australia Foundation, Vase by Chelsea Porcelain Factory

John Williams, Four Photographs by Ingeborg Tyssen

VBF Young Bequest Fund with assistance from Mark and Jill Awerbuch, Print by Pablo Picasso

BEQUESTS

Bequest of Maurice A Clarke

BEQUEST FUNDS

Maude Vizard-Wholohan Art Purchase Award

JC Earl Bequest Fund

VBF Young Bequest Fund

Shirely Cameron Wilson Fund

Elizabeth and Tom Hunter Bequest Fund

d’Auvergne Boxall Bequest Fund

AR Ragless Bequest Fund

DONORS OF PURCHASE FUNDS

Public Donations Fund

Ed and Sue Tweddell Fund for South Australian Contemporary Art

Board Members Fund

Rhianon Vernon-Roberts Memorial Collection

CC CIRCLE DONORS

Susan Armitage, Mark and Jill Awerbuch, Core Energy Group, James Darling AM and Lesley Forwood, Richard and Jan Frolich, Paul Greenaway OAM, Gryphon Partners, John
McBride, Peter McEvoy, David and Pam McKee, Macquarie Private Wealth, Hugo Michell, Jane Michell, Jan Minchin, William Nuttall, Roslyn Oxley, Maureen Ritchie, Taylor Collison, Michael and Tracey Whiting

SPONSORSHIPS
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Australian Motors Peugeot
BankSA
Channel 9
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Fosters Australia – Carlton and United Breweries
Gray Management Group
Hardys
Heggies Vineyard
Jansz Tasmania
Macquarie Private Wealth
Omega Appliances - Smeg
Penny’s Hill
Santos Ltd
Screencheck
Sebel Playford Hotel
SMAC Technologies
Sono Advertising
Splitrock
Starvedog Lane
Tiro
Typespace Design
Visualcom

GRANTS
ArtsSA
Australia Council for the Arts
AsiaLink Centre
Balnaves Foundation
Gordon Darling Foundation
Ian Potter Foundation
The Royal Thai Embassy
Sidney Myer Foundation
ACQUISITIONS

AUSTRALIAN PAINTINGS

Billy Benn, Australia, born 1943, Untitled, 2005, Alice Springs, Northern Territory, synthetic polymer paint on linen; AR Ragless Bequest Fund and South Australian Government Grant 2009

Gordon Bennett, Australia, born 1955, Home décor (after M Preston) #3, 2009, Brisbane, synthetic polymer paint on paper; South Australian Government Grant 2009

Gordon Bennett, Australia, born 1955, Home décor (after M Preston) #7, 2009, Brisbane, synthetic polymer paint on paper; South Australian Government Grant 2009

Dorrit Black, Australia, 1891-1951, The golden shore, c1949-51, South Australia, oil on card on board; Gift of James and Barbara Crompton 2010. Donated through the Australian Government’s Cultural Gift Program

Knut Bull, Australia, 1811-1889, View of Hobart Town, 1853, Hobart, oil on canvas; Gift of the Art Gallery of South Australia Foundation 2010

Louis Buvelot, Australia, 1814-1888, Gardiners Creek, Hawthorn, 1881, Melbourne, oil on canvas on board; Gift of James and Barbara Crompton 2010. Donated through the Australian Government’s Cultural Gift Program

Louis Buvelot, Australia, 1814-1888, Upper Falls on the Wannon, c1872, Melbourne, oil on canvas laid on composition board; Given to mark with esteem the notable successes of Christopher Menz, Curator (1989-2001) and Director (2005-10) of the Art Gallery of South Australia. MJM Carter AO Collection 2010. Donated through the Australian Government’s Cultural Gifts Program

Bessie Davidson, Australia, 1879-1965, Guéthary Cote d’Espagne, c1930, Guéthary, France, oil on board; Maurice A. Clarke Bequest Fund 2010

Estelle Hogan, Australia, born 1937, Myrtle Pennington, Australia, 1939, Tjaduwa Woods, Australia, c1954, Nulbingka Simms, Australia, 1945, Yarangka Elaine Thomas, Australia, 1939, Minyma Tjutaku, 2009, Tjuntjuntjara, Western Australia, synthetic polymer paint on linen; South Australian Government Grant with the assistance of Ann Vanstone through the Art Gallery of South Australia Foundation 2009

Simon Hogan, Australia, born c1930, Tjitji Wirriryba, 2009, Tjuntjuntjara, Western Australia, synthetic polymer paint on linen; South Australian Government Grant 2009

Mabel Juli, Australia, born 1933, Garrkiny Ngarrangkarni - Moon Dreaming, 2009, Turkey Creek, Western Australia, natural ochre and pigment on linen; Gift of the Art Gallery of South Australia Foundation 2009

Tjampawa Katie Kawiny, Australia, born c1921, Kapi Tjukula - rock hole, 2008, Amata, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2009

Tjampawa Katie Kawiny, Australia, born c1921, Kapi Tjukula - rock hole, 2008, Amata, South Australia, synthetic polymer paint on canvas; South Australian Government Grant 2009

Tjungkara Ken, Australia, born 1969, Ngayuku ngura - My country, 2010, Amata, South Australia, synthetic polymer paint on linen; d’Auvergne Boxall Bequest Fund 2010

Dickie Minyintiri, Australia, born c1915, Kapi Tjukula, 2009, Ernabella, South Australia, synthetic polymer paint on linen; d’Auvergne Boxall Bequest Fund 2009

Tommy Mitchell, Australia, born 1943, Walu Tjukurrpa, 2010, Warakurna, Western Australia, synthetic polymer paint on canvas; d’Auvergne Boxall Bequest Fund 2010

Clinton Nain, Australia, born 1971, aeiou - they try to stop you, 2005, Melbourne, ink, pencil, charcoal, colonial créme and white synthetic polymer paint on canvas; Gift of the Hon. Diana Laidlaw AM through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government’s Cultural Gifts Program

Enos Namatjira, Australia, 1920-1966, Central Australian landscape, c1950s, Northern Territory, watercolour on paper; d’Auvergne Boxall Bequest Fund 2010

Nyurarapayi Namatjira, Australia, born 1935, Untitled, 2003, Kintore, Northern Territory, synthetic polymer paint on linen; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government’s Cultural Gifts Program
Yinarupa Nangala, Australia, born c1958, Untitled, 2009, Kiwirrkura, Western Australia, synthetic polymer paint on linen; Gift of Peter Dobson, Frances Gerard, Jennifer Hallett, Antonietta Itropico, Joan Lyons, John Mansfield AM, John von Doussa and Dick Whittington through the Art Gallery of South Australia Foundation Collectors' Club 2009

Wolangkura Napanangka, Australia, born c1946, Untitled, 2004, Kintore, Northern Territory, synthetic polymer paint on linen; Gift of Mark and Jill Awerbuch through the Art Gallery of South Australia Contemporary Collectors 2009. Donated through the Australian Government's Cultural Gifts Program

Anna Platten, Australia, born 1957, Self portrait, 1987, Adelaide, oil on canvas; Bequest of Maurice A. Clarke 2009

Milatjari Pumani, Australia, born 1928, Ngura Walytja - This is my place, 2009, Mimili, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2009

Peter Purves Smith, Australia, 1912-1949, The blue head, 1937, Melbourne, oil on canvas; Gift of Joan Beer, Colin Cowan, Shirley Crinion, Shane Le Plastrier, Anne Prior, Philip Speakman and Ann Vanstone through the Art Gallery of South Australia Foundation Collectors' Club 2009, assisted by the Foundation

Angelina Pwerle, Australia, born c1952, Bush plum, 2007, Utopia, synthetic polymer paint on linen; Gift of Bill Nuttall and Annette Reeves through the Art Gallery of South Australia Contemporary Collectors 2009. Donated through the Australian Government's Cultural Gifts Program.

Lloyd Rees, Australia, 1895-1988, The quiet road, 1944-54, Sydney, oil on canvas; Gift of Brian and Barbara Crisp in memory of their son Andrew through the Art Gallery of South Australia Foundation 2009. Donated through the Australian Government's Cultural Gifts Program.

Alfred Sells, Australia, 1824-1908, Near Pewsey Vale, 1881, South Australia, watercolour on paper; Gift of Janet Callum 2010

Alfred Sells, Australia, 1824-1908, At Belair, 1886, South Australia, watercolour and gouache on paper; Gift of Janet Callum 2010

Alfred Sells, Australia, 1824-1908, At Belair, 1886, South Australia, watercolour and gouache on paper; Gift of Janet Callum 2010

Bernard Tjalkuri, Australia, born c1930, Wati Punyu, 2009, Watarru, South Australia, synthetic polymer paint on canvas; South Australian Government Grant 2009

Horace Trenerry, Australia, 1899-1958, A sunny day, Sydney Harbour, 1923, Sydney, oil on canvas; Gift of HR Bonython, Mrs DM Evans, Andrew Gwinnett, Michael Hayes, Lady Porter, Graham Prior through the Art Gallery of South Australia Foundation Collectors' Club 2009

Ruth Tuck, Australia, 1914-2008, Onkaparinga Woollen Mill, early 1940s, Lobethal, Adelaide Hills, watercolour and pencil on paper; Gift of Jim Schoff in memory of his aunt Lilian Mavis Wright 2009

Roy Underwood, Australia, born 1937, Ungunkitji & Munparn, 2009, Tjuntjuntjara, Western Australia, synthetic polymer paint on linen; South Australian Government Grant 2009

Ginger Wikilyiri, Australia, born c1932, Kunumata, 2009, Nyapari, South Australia, synthetic polymer paint on canvas; d'Auvergne Boxall Bequest Fund 2009

Ruby Tjangawa Williamson, Australia, born c1940, Puli murpu - mountain range, 2009, Amata, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2009

AUSTRALIAN SCULPTURES

Benjamin Armstrong, Australia, born 1975, Hold everything dear II, 2009, Melbourne, fabric, blown glass, wax and wood; Gift of the Art Gallery of South Australia Contemporary Collectors 2010

Sue Kneebone, Australia, born 1963, Unnatural causes, 2010, Adelaide, assemblage of coat tails, dinner shirt, emu feathers, horse tail, metal shears, iron pot, skull, muslin, rams horns; Ed & Sue Tweddell Fund for South Australian Contemporary Art 2010
Patricia Piccinini, Australia, born 1965, *Big mother*, 2005, Melbourne, silicone, fibreglass, leather, human hair; Gift of the Art Gallery of South Australia

Contemporary Collectors, S. Angelakis, John Ayers, Candy Bennett, Cherise Conrick, James Darling AM and Lesley Forwood, Rick Frolich, Frances Gerard, Patricia Grattan French, Stephanie Grose, Gryphon Partners Advisory, Janet Hayes, Ulrike Klein, Edwina Lehnmann, Ian Little, David and Pam McKee, Dr Peter McEvoy, Hugo and Brooke Michell, Jane Michell, Paul Taliangis, Michael and Tracey Whiting and anonymous donors 2010

**AUSTRALIAN DRAWINGS**


Ian Friend, England/Australia, born 1951, *A thousand leaves (Mille-Feuilles) # 3*, 2002-07, Brisbane, pen & ink, gouache, coloured crayons on paper; Gift of Robyn Daw 2010. Donated through the Australian Government’s Cultural Gifts Program

Mira Gojak, Australia, born 1963, *Another ground II*, 2009, Melbourne, pencil, pen & ink, fibre-tipped pen, gouache, watercolour on paper; South Australian Government Grant 2009

Brent Harris, Australia, born 1956, *Drawing no.25 (Deluge)*, 2008, Melbourne, charcoal on paper; Gift of the artist 2009

**AUSTRALIAN PRINTS**

Di Barrett, Australia, born 1954, *Give them Heaven #1*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Di Barrett, Australia, born 1954, *Give them Heaven #2*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Di Barrett, Australia, born 1954, *Give them Heaven #3*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Di Barrett, Australia, born 1954, *Give them Heaven #4*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Greg Donovan, Australia, born 1953, *Defer to white wall 1*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Greg Donovan, Australia, born 1953, *Defer to white wall 2*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Greg Donovan, Australia, born 1953, *Defer to white wall 3*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Greg Donovan, Australia, born 1953, *Defer to white wall 4*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Will Dyson, Australia, 1880-1938, *Seated female nude*, 1929, Melbourne, lithograph on paper; Bequest of Maurice A Clarke 2009

William Fernyhough, Australia, 1809-1849, *Bill Worrall, Five Islands tribe*, from *A series of twelve profile portraits of Aborigines of New South Wales*, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Bungaree, Late Chief of the Broken Bay tribe* Sydney, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Callabaa, native of Lake George, Five Islands tribe*, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Gooseberry, widow of King Bungaree*, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Jemmy, Newcastle tribe*, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Mary, Botany Bay tribe*, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009


William Fernyhough, Australia, 1809-1849, *Native dance*, 1836, Sydney; published by John Austin, Sydney, lithograph on yellow paper; J.C. Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Piper, the native who accompanied Major Mitchell in his expedition to the interior*, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Punch, wife of Callabaa, Broken Bay tribe*, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Toby, Broken Bay tribe*, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009

William Fernyhough, Australia, 1809-1849, *Tommy, Broken Bay tribe*, from A series of twelve profile portraits of Aborigines of New South Wales, 1836, Sydney; published by John Austin, Sydney, lithograph on paper; JC Earl Bequest Fund 2009


Andrew Hill, Australia, born 1952, *Transfigured factory*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Andrew Hill, Australia, born 1952, *Transfigured Gallery*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Andrew Hill, Australia, born 1952, *Transfigured house*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Andrew Hill, Australia, born 1952, *Transfigured skyscrapers*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Mark Kimber, Australia, born 1954, *Airport back road*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009
Mark Kimber, Australia, born 1954, *Container tracks*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Mark Kimber, Australia, born 1954, *Eclipse of the moon*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Mark Kimber, Australia, born 1954, *Encounter Bay*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Toby Richardson, Australia, born 1969, *Buyers, sellers and dealers #1*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Toby Richardson, Australia, born 1969, *Buyers, sellers and dealers #2*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Toby Richardson, Australia, born 1969, *Buyers, sellers and dealers #3*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Toby Richardson, Australia, born 1969, *Buyers, sellers and dealers #4*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009


Olga Sankey, Australia, born 1950, *Glossolalia #1*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Olga Sankey, Australia, born 1950, *Glossolalia #2*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Olga Sankey, Australia, born 1950, *Table of content*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Olga Sankey, Australia, born 1950, *Tongue in ear*, from the portfolio *Transfigured night*, 2009, printed by David Hobbs, Atkins Technicolour; published by Digital Art Research Experiment (DARE), Adelaide, inkjet print on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Gosia Wlodarczak, Australia, born 1959, *Process capsule Ezri, Day 1, 2009*, Melbourne, colour inkjet print on paper; Print Council of Australia Member Print 2010

**AUSTRALIAN PHOTOGRAPHS**


Doris C. Barnes, Australia, 1894 - 1994, *Majesty, c1940s?, near Albany, Western Australia*, gelatin-silver photograph; Gift of Tanya Court 2009


Gosia Wlodarczak, Australia, born 1959, *Process capsule Ezri, Day 1, 2009*, Melbourne, colour inkjet print on paper; Print Council of Australia Member Print 2010

**AUSTRALIAN PHOTOGRAPHS**


Doris C. Barnes, Australia, 1894 - 1994, *Majesty, c1940s?, near Albany, Western Australia*, gelatin-silver photograph; Gift of Tanya Court 2009


Mervyn Bishop, Australia, born 1945, *Life and death dash*, 1971, Sydney, gelatin-silver photograph; South Australian Government Grant 2009

Mervyn Bishop, Australia, born 1945, *The bus stop, Yalambie Reserve, Mt Isa*, 1974, Queensland, gelatin-silver photograph; Board Members Fund 2009

Mervyn Bishop, Australia, born 1945, *Prime Minister Gough Whitlam pours soil into the hand of traditional owner Vincent Lingiari*, 1975, Northern Territory, gelatin-silver photograph; Board Members Fund 2009


Nicholas Caire, Australia, 1837-1918, *Group portrait of Bishop Laurence B. Shiel and clergy*, c1866-68, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009


Rennie Ellis, Australia, 1940-2003, *Daddy Cool, Sunbury*, 1974, Melbourne, gelatin-silver photograph; South Australian Government Grant 2009

Rennie Ellis, Australia, 1940-2003, *The lads*, 1974, Melbourne, gelatin-silver photograph; South Australian Government Grant 2009

Rennie Ellis, Australia, 1940-2003, *Yobbos, Sunbury Pop Festival*, 1974, Melbourne, gelatin-silver photograph; Gift of the Rennie Ellis Archive 2009

Rennie Ellis, Australia, 1940-2003, *Bay City Roller fans*, 1975, Melbourne, gelatin-silver photograph; South Australian Government Grant 2009

Rennie Ellis, Australia, 1940-2003, *Dino Ferrari, Toorak Road*, 1976, Melbourne, gelatin-silver photograph; South Australian Government Grant 2009

Rennie Ellis, Australia, 1940-2003, *Hare Krishna Procession*, 1976, Melbourne, gelatin-silver photograph; South Australian Government Grant 2009

Rennie Ellis, Australia, 1940-2003, *Bon Scott backstage, Atlanta, Georgia*, 1978, United States, gelatin-silver photograph; South Australian Government Grant 2010

Rennie Ellis, Australia, 1940-2003, *Kerford Road Beach, Albert Park*, 1981, Melbourne, gelatin-silver photograph; South Australian Government Grant 2009


Rennie Ellis, Australia, 1940-2003, *Cosmetics salesgirl, Toorak Road*, c1970, Melbourne, gelatin-silver photograph; South Australian Government Grant 2009

Rennie Ellis, Australia, 1940-2003, *Filling up*, c1970, Western Australia, gelatin-silver photograph; South Australian Government Grant 2009


Edward Farndell, Australia, 1837-1874, *Pair of portraits: Margaret Farndell with child; Edward Farndell*, c1864, Adelaide, two ambrotypes in maroon leather case; JC Earl Bequest Fund 2009

Edward Farndell, Australia, 1837-1874, *The balloon ascent*, c1871, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009

Professor Robert Hall, Australia, c1821-1866, *Lydia Featherstone, 1865-66, Adelaide*, ambrotype, colour dyes; JC Earl Bequest Fund 2010

Frank Hurley, Australia, 1885-1962, *Royal penguins sunning themselves, Nuggets Beach, Macquarie Island, 1911-14, Nuggets Beach, Macquarie Island*, brown-toned carbon photograph; JC Earl Bequest Fund 2010


Frank Hurley, Australia, 1885-1962, *Haunt of the wild duck*, 1914, Northern Territory, green-toned carbon photograph; JC Earl Bequest Fund 2010

Philip J Marchant, Australia, 1846-1910, *Studio portrait of Thomazine Marchant with arm resting on table, left shoulder closest to camera, c1875, Adelaide*, albumen-silver photograph (carte de visite) JC Earl Bequest Fund 2009

Philip J Marchant, Australia, 1846-1910, *Studio portrait of Mary Jane Dellow (nee Marchant) with arm resting on chair, c1878, Adelaide; printed c1882-87, Gawler, South Australia*, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009

Philip J Marchant, Australia, 1846-1910, *Studio portrait of Mary Jane Dellow (nee Marchant) with hand on wicker chair, c1880, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009

Philip J Marchant, Australia, 1846-1910, *Studio portrait of man standing between tree stumps, landscape scene in background, c1882-1904, Gawler, South Australia, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009


David Moore, Australia, 1927-2003, *Painting the 'Himalaya', 1950, Sydney, gelatin- silver photograph; South Australian Government Grant 2009*

David Moore, Australia, 1927-2003, *Before the coronation, 1953, London; printed 2009, Sydney, gelatin-silver photograph; South Australian Government Grant 2009*

David Moore, Australia, 1927-2003, *Coronation Crowd, Trafalgar Square, 1953, London, gelatin-silver photograph; South Australian Government Grant 2009*

David Moore, Australia, 1927-2003, *President Johnson and Prime Minister Holt at Canberra airport, 1966, Canberra, gelatin-silver photograph, South Australian Government Grant 2009*


David Moore, Australia, 1927-2003, *Christmas Day swim, the Serpentine, c1955, London, gelatin-silver photograph; South Australian Government Grant 2009*
Charles Niesche, Australia, c1852-1891, *Studio portrait of man sitting on a chair*, 1872, Adelaide, albumen-silver photograph (carte de visite); J.C. Earl Bequest Fund 2009

Charles Niesche, Australia, c1852-1891, *Studio portrait of three men with hats, one seated with legs crossed*, 1872, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009

Stephen Edward Nixon, Australia, 1842-1910, *View of S.E. Nixon’s Kapunda Studio*, c1890, Kapunda, South Australia, albumen-silver photograph (cabinet card); JC Earl Bequest Fund 2009

Ian North, Australia, born 1945, *Wallaroo, Yorke Peninsula*, 1974, Wallaroo, Yorke Peninsula, South Australia, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Near St. Kilda*, 1975, St Kilda, South Australia, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Goolwa*, 1976, Goolwa, South Australia, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Goolwa (curtain)*, 1976, Goolwa, South Australia, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Kingscote*, 1976, Kingscote, Kangaroo Island, South Australia, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled (Oleander)*, 1976, St. Peters, Adelaide, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Beijing*, 1977, Beijing, China; printed Adelaide, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Seminar, Shanghai University*, 1977, Shanghai, China; printed Adelaide, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled (Shanghai University)*, 1977, Shanghai, China; printed Adelaide, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Vienna*, 1977, Vienna; printed Adelaide, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled*, 1978, Adelaide, polaroid photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled (bus, Gilberton)*, 1978, Gilberton, Adelaide, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled (southern Fleurieu Peninsula)*, 1978, near Callawonga Hill, Fleurieu Peninsula, South Australia, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled (street corner, St. Peters)*, 1978, St. Peters, Adelaide, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled (washing line)*, 1978, Medindie, Adelaide, gelatin-silver photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled no. 2*, from the *Canberra Suite*, 1980, Canberra, type C photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled no. 12*, from the *Canberra Suite*, 1980, Canberra, type C photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled no. 16*, from the *Canberra Suite*, 1980, Canberra, type C photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled no. 17*, from the *Canberra Suite*, 1981, Canberra, type C photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled no. 18*, from the *Canberra Suite*, 1981, Canberra, type C photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled no. 20*, from the *Canberra Suite*, 1981, Canberra, type C photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *Untitled no. 21*, from the *Canberra Suite*, 1981, Canberra, type C photograph; South Australian Government Grant 2010

Ian North, Australia, born 1945, *St. Kilda*, SA, from the *Canberra Suite*, St Kilda, South Australia, gelatin-silver photograph; South Australian Government Grant 2010


Roger Scott, Australia, born 1944, *Ghost train*, 1972, Sydney, gelatin-silver photograph; South Australian Government Grant 2009
Roger Scott, Australia, born 1944, *Hippies, Circular Quay*, 1972, Sydney, gelatin-silver photograph; South Australian Government Grant 2009

Roger Scott, Australia, born 1944, *Malcolm Fraser, dismissal rally, Randwick*, 1975, Sydney, gelatin-silver photograph; South Australian Government Grant 2009

Darren Siwes, Australia, born 1968, *I am standing*, 1999, Adelaide, type C photograph; Gift of the Art Gallery of South Australia Contemporary Collectors 2010


Ingeborg Tyssen, Australia, 1945-2002, *Luna Park, St Kilda, Melbourne*, 1975, Melbourne, pigment print on paper; Gift of John Williams 2010


Unknown Photographer, working 1860s, *William Rowland and wife Eleanor (nee Harrison) and children George Taylor, Francis Henry and baby Alice Mary*, 1863, Adelaide, ambrotype, colour dyes; JC Earl Bequest Fund 2010

Unknown Photographer, working 1850s, *Ann Taylor (nee Collis Pratt)*, c.1856?, Adelaide, ambrotype; JC Earl Bequest Fund 2010

Unknown Photographer, working 1850s, *Pair of portraits: George Taylor, his wife Ann (nee Collis Pratt)*, c.1856?, Adelaide, two ambrotypes, colour dyes, gold paint; JC Earl Bequest Fund 2010

Unknown Photographer, Australia, working 1850s-60s, *Brothers William Paul and Benjamin Featherstone*, c.1860?, Adelaide, ambrotype, gold paint; JC Earl Bequest Fund 2010

Unknown Photographer, Australia, working 1860s, *Lydia Featherstone*, c.1860, Adelaide, ambrotype, gold paint; JC Earl Bequest Fund 2010

Unknown Photographer, working 1860s, *Charlotte Cameron, early 1860s*, Adelaide, ambrotype; JC Earl Bequest Fund 2010

John Williams, Australia, born 1933, *Clovelly Beach*, 1964, Sydney, pigment print on paper; South Australian Government Grant 2010


John Williams, Australia, born 1933, *The Rocks, Sydney*, 1973, Sydney, pigment print on paper; South Australian Government Grant 2010

John Williams, Australia, born 1933, *Hofburg, Vienna*, 1976, Vienna, pigment print on paper; South Australian Government Grant 2010

**AUSTRALIAN DECORATIVE ARTS**


Barossa Valley, South Australia, Australia, *High chair*, c1850-55, Barossa Valley, South Australia, pine, metal; Gift of Grant Jorgensen 2009

Barossa Valley, South Australia, Australia, *Chair*, 1855-75, Barossa Valley, South Australia, painted pine; Gift of Grant Jorgensen 2010. Donated through the Australian Government’s Cultural Gifts Program
Barossa Valley, South Australia, Australia, Cutlery box, 1860-70, Barossa Valley, South Australia, painted kauri pine; Gift of Grant Jorgensen 2010. Donated through the Australian Government's Cultural Gifts Program

Barossa Valley, South Australia, Australia, Chair, 1880s, Barossa Valley, South Australia, pine, eucalyptus, metal, replacement fabric; Gift of Grant Jorgensen 2010. Donated through the Australian Government's Cultural Gifts Program

Barossa Valley, South Australia, Australia, Miniature cabinet, Barossa Valley, painted pine, glass; Gift of Grant Jorgensen 2010. Donated through the Australian Government's Cultural Gifts Program.

Beresford White, Australia, born 1932, Neckpiece, 2007, Gilberton, South Australia, gold, tungsten carbide, tektite; Rhianon Vernon-Roberts Memorial Collection 2010

Stephen Benwell, Australia, born 1953, Large flared vase, 2008, St Kilda, Melbourne, earthenware, white slip, glazed; Maude Vizard-Wholohan Art Purchase Award 2009

Sandra Black, Australia, born 1950, Hardenbergia 1, 2008, Perth, porcelain; Maude Vizard-Wholohan Art Purchase Award 2009

Steve Davies, Australia, born 1964, Companion Planting - in flagrante (caught in the act), 2010, South Golden Beach, New South Wales, clay, underglaze slips and stains, decals, ceramic pencil, clear glaze; South Australian Government Grant 2010

attribution to Henry Goldfinch, Strathalbyn, South Australia, Chair, c.1880, Strathalbyn, South Australia, red gum, casuarina, umber; Gift of Grant Jorgensen 2010. Donated through the Australian Government's Cultural Gifts Program.

John Goodchild, Australia, 1898-1980, Vase [fish design], c1931, Kensington Gardens, Adelaide, earthenware; Public Donations Fund 2010

Tom Moore, Australia, born 1971, Hammergirl, 2007, Blue Pony Studio, Stepney, hot joined, blown and solid glass, iron, timber; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2010

Tom Moore, Australia, born 1971, The Weasel, 2007, Blue Pony Studio, Stepney, hot joined, blown and solid glass, iron; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2010

Tom Moore, Australia, born 1971, Massive Hooligan, 2009, Blue Pony Studio, Stepney, hot joined, blown and solid glass; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2010

Morris & Company, London, Britain, 1861-1940, Length of silk fringe, c.1900, London, silk, on original card; Gift of Jenny Legoe 2010


Phoebe Porter, Australia, born 1979, Transit necklace 'gold line', 2009, Studio C2.33, Abbotsford Convent, Melbourne, anodised aluminium, gold, titanium, stainless steel; Rhianon Vernon-Roberts Memorial Collection 2009

Bluey Roberts, Australia, born 1948, Bennett's Magill Pottery, Australia, Bush spirits, 2009, Magill and Waterfall Gully, South Australia, stoneware, oxides; South Australian Government Grant 2010

Vipoo Srivilasa, Australia, born 1969, Memoirs of coral, 2009, St Kilda, Melbourne, porcelain, cobalt; Maude Vizard-Wholohan Art Purchase Award 2009

South Australia, Australia, Miniature chest, c.1900, South Australia, cedar, pine, glass; JC Earl Bequest Fund 2010

EUROPEAN PAINTINGS

Pieter Claesz, The Netherlands, 1597/8-1661, A still life with a roemer, a crab and a peeled lemon, 1643, Haarlem, The Netherlands, oil on panel; Gift of the Fargher Foundation in memory of Philip Fargher with assistance from the Art Gallery Foundation 2010

Peeter Neeffs The Elder, Flanders, c1578-1656/1661, Frans Francken II, Flanders, 1581-1642, A church interior with elegant figures strolling and figures attending mass, c.1630s, Haarlem, The Netherlands, oil on panel; Gift of the James and Diana Ramsay Foundation through the Art Gallery of South Australia Foundation 2010

EUROPEAN PRINTS


Mortimer Menpes, Britain/Australia, 1855-1938, A back canal, Osaka, 1914, Pangbourne, United Kingdom, etching, drypoint, fount-bite on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855 - 1938, In the city of Jeypole, 1914, Pangbourne, United Kingdom, etching, drypoint, fount-bite on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, Jeypole, 1914, Pangbourne, United Kingdom, drypoint, fount-bite on paper; Gift of Haslam & Whiteway Ltd 2009
Mortimer Menpes, Britain/Australia, 1855-1938, *Jeypore*, 1914, Pangbourne, United Kingdom, etching, drypoint, foul-bite on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Leading to the temple*, 1914, Pangbourne, United Kingdom, etching, drypoint, foul-bite on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Mattra*, 1914, Pangbourne, United Kingdom, etching, drypoint, foul-bite on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Osaka, a bridge*, 1914, Pangbourne, United Kingdom, etching, drypoint, foul-bite on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Osaka, landing stage on the river*, 1914, Pangbourne, United Kingdom, etching, drypoint, foul-bite on paper; VBF Young Bequest Fund 2009


Mortimer Menpes, Britain/Australia, 1855-1938, *Nagasaki: upstream from harbour*, 1897, London, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *The Venice of Japan (2)*, 1897, London, etching, drypoint on paper VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Under the bridge, Japan*, 1897, London, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Rich only in colour*, 1907, London or Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A village woman, China*, 1907-08, London or Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Sunshine and shadow*, 1907-08, London or Pangbourne, United Kingdom, drypoint, etching on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *The pulse of life beats faintly*, 1907-08, London or Pangbourne, United Kingdom, drypoint on paper VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *At Jeypore*, 1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Hay barges*, 1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Indian standard bearer*, 1908, London or Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Victoria embankment*, 1908, London or Pangbourne, United Kingdom, etching, drypoint on paper VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Waterside, teahouse*, 1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Bronze workers, Japan*, 1908-13, Pangbourne, United Kingdom, etching, drypoint on chine collé on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Goring*, 1911, Pangbourne, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A bridge at Srinagar*, 1912, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Horsemen on a bridge, Srinagar*, 1912, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A river scene, Japan*, 1912-13, Pangbourne, United Kingdom, drypoint, etching on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A river scene, Japan*, 1912-13, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Osaka*, 1913, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Street scene, Jeypore*, 1913, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Bronze workers, Japan*, 1913, Pangbourne, United Kingdom, drypoint on chine collé on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *At Jeypore*, 1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Hay barges*, 1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Indian standard bearer*, 1908, London or Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Victoria embankment*, 1908, London or Pangbourne, United Kingdom, etching, drypoint on paper VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Waterside, teahouse*, 1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Bronze workers, Japan*, 1908-13, Pangbourne, United Kingdom, etching, drypoint on chine collé on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Goring*, 1911, Pangbourne, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A bridge at Srinagar*, 1912, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Horsemen on a bridge, Srinagar*, 1912, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A river scene, Japan*, 1912-13, Pangbourne, United Kingdom, drypoint, etching on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A river scene, Japan*, 1912-13, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Osaka*, 1913, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Street scene, Jeypore*, 1913, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009
Mortimer Menpes, Britain/Australia, 1855-1938, *The carpenter*, c1913, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Stall under a tree, Jeypore*, c1914, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A cloisonné worker*, c1915-16, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Canton*, c1915-16, Pangbourne, United Kingdom, drypoint on paper VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Jaipur: midday sun*, c1915-16, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Srinagar, river*, c1915-16, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Srinagar: river front*, c1915-16, Pangbourne, United Kingdom, drypoint, etching on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Workers in silver and gold*, c1915-16, Pangbourne, United Kingdom, drypoint on paper VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Shot Tower*, c1916, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *A tea house, Shanghai*, c1917, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Mortimer Menpes, Britain/Australia, 1855-1938, *Srinagar*, c1917, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009

Honoré Daumier, France, 1808-1879, *Lower the curtain, the farce is ended*, 1834, printed by Aubert & Cie, Paris; published in ‘La Caricature’, 11 September 1834, lithograph on paper; VBF Young Bequest Fund 2010

Giulio Bonasone, Italy, c1510-after 1576, after Buonarroti MICHELANGELO, Italy, 1475-1564, *Last Judgement*, c1546, Rome, engraving on paper; Gift of Gary and Michael Morgan 2009

Antonio Canal, called Canaletto, Italy, 1697-1768, *The portico with a lantern*, c1740-44, Venice, etching on paper; VBF Young Bequest Fund 2009

Giovanni Benedetto Castiglione, Italy, 1609-1664, *Circe with companions of Ulysses changed in to animals*, 1650-51, Rome, etching on paper; VBF Young Bequest Fund 2009

Giovanni Benedetto Castiglione, Italy, 1609-1664, *The Nativity with God the Father and angels*, after 1647, Rome, etching on paper; VBF Young Bequest Fund 2009

Stefano della Bella, Italy, 1610-1664, *Entrance of the Polish ambassador into Rome 27 November 1633*, 1633, Rome, 6 etchings on paper; Gift of Margaret Bennett, Pam McKee, Marion Wells and Janet Worth through the Art Gallery of South Australia Foundation Collectors' Club 2009

Stefano della Bella, Italy, 1610-1664, *A child teaching a dog to sit*, 1655-60, Florence, etching, drypoint, lavis on paper; VBF Young Bequest Fund 2009

Stefano della Bella, Italy, 1610-1664, *Child carrying a puppy on his left shoulder*, c1655-60, Florence, etching, drypoint, lavis on paper; VBF Young Bequest Fund 2009

Giandomenico Tiepolo, Italy, 1727-1804, *Holy Family escorted by an angel*, c1750-53, Venice, Italy or Würtzburg, Germany, etching on paper; VBF Young Bequest Fund 2009

**EUROPEAN DECORATIVE ARTS**

Chelsea Porcelain Factory, London, Britain, Britain, 1745-1769, *Vase [three friends pattern]*, 1745-49, Chelsea, porcelain, enamel; The Walker Lowe Collection assisted by the Art Gallery of South Australia Foundation 2010


Thomas Pitts, Britain, 1737-1793, Epergne, 1790, London, silver; Gift of Alastair Hunter in memory of his parents Elizabeth and Tom Hunter 2010

Worcester Porcelains, Worcester, Britain, Britain, est. 1751, Flight, Barr & Barr, Britain. 1813-1840, Pair of vases, c1813-20, Worcester, porcelain, enamel gilding; Gift of Alastair Hunter in memory of his parents Elizabeth and Tom Hunter 2010

Takeshi Yasuda, Japan/Britain, 1943, Platter, 2009, Pottery Workshop Experimental Factory, Jingdezhen, porcelain, yingqing glaze; South Australian Government Grant 2009

INTERNATIONAL PRINTS

ASIAN PAINTINGS
Edo Period, 1615-1868 Japan, Buddhist map of the world, 17th-18th century, Kyoto, hanging scroll, ink and colours on paper; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2009

ASIAN PRINTS
Hodaka Yoshida, Japan, 1926-1995, One Summer Day, 1966, Japan, woodcut on paper; Gift of Paul Greenaway through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Hodaka Yoshida, Japan, 1926-1995, Pachamama, 1968, Japan, woodcut on paper; Gift of Paul Greenaway through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program


Hodaka Yoshida, Japan, 1926-1995, Landscapes, No. 4, 1971, Japan, woodcut on paper; Gift of Paul Greenaway through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

ASIAN DECORATIVE ARTS
China, Funeral blanket depicting turtle motif, mid 20th century, Hainan Island, handspun and commercial cotton, natural and synthetic dyes; South Australian Government Grant 2009

Europe-Indonesia, Ceremonial cloth and sacred heirloom, six panels depicting Chinese altar hanging, 19th century, Europe, found in Indonesia, cotton, synthetic dyes, machine print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

India-Indonesia, Ceremonial cloth and sacred heirloom depicting stylised forest, 14th-15th century, Gujarat, cotton, block printed resist and mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

India-Indonesia, Ceremonial cloth and sacred heirloom cloth, with quatrefoil design, 15th-early 17th century, Gujarat or South India; found in Indonesia, cotton, mordant block; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

India-Indonesia, Ceremonial cloth and sacred heirloom, three panels, 17th-18th century, India, found in Indonesia, cotton, mordant dye, woodblock; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

India-Indonesia, Ceremony cloth and sacred heirloom, palampore, 17th-18th century, India, found in Indonesia, cotton, hand-painted mordant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

India-Indonesia, Jacket, baju, 18th century, India-Indonesia, cotton, mordant print with resist dye, factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

India-Indonesia, Ceremonial cloth and sacred heirloom, depicting floral bouquet motif, early - mid 18th century, Coromandel Coast, India, found in Indonesia, cotton, mordant dyes, hand drawn Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

India-Indonesia, Ceremonial cloth and sacred heirloom, depicting floral repeat design, early - mid 18th century, Coromandel Coast, India, found in Indonesia, cotton, mordant dye, woodblock print; Gift
of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia-Indonesia, *Ceremonial cloth and sacred heirloom, depicting poppy flowers*, early-mid 18th century, Coromandel Coast, India, found in Indonesia, cotton, mordant dyes, block print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

India-Indonesia, *Ceremonial cloth and sacred heirloom, kain sembagi in the style of dodot cloth*, late 18th - mid 19th century, Coromandel Coast, India, found in Indonesia, cotton, mordant dye, woodblock print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia-Indonesia, *Ceremonial cloth and sacred heirloom, kain sembagi with VOC stamp*, mid - late 18th century, Coromandel Coast, India, found in Indonesia, cotton, mordant dye, woodblock print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, red and black trade paint, rattan, iron; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, red, black, orange trade paint, rattan, iron; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white natural pigment, red and black trade paint, cotton, boar tusk, rattan, feathers and two copper coins (British denomination with indecipherable dates); Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white and black natural pigment, red trade paint, rattan; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, black and red trade paint, rattan, mirrors; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, red and black pigment, metal rings; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood with red and black natural pigment; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood with red and black natural pigment; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white natural pigment, red, black and yellow trade paint, rattan, glass with foil backing; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white and black natural pigment, red trade paint; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white and black natural pigment, red trade paint; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, red and black trade paint; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, red and black trade paint; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program
Indonesia, *Mask*, 20th century, Kalimantan, wood, white, red and black trade paint, iron nails; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, Wood, white, red and black trade paint, cotton, shell, iron nails; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white natural pigment, red and black trade paint, rattan; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white natural pigment, red and black trade paint; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white and black natural pigment, red possibly trade paint; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, red and black trade paint, rattan, aluminium or tin; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, natural pigment or trade paint, red and black trade paint, cloth; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, red and black trade paint, rattan; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask*, 20th century, Kalimantan, wood, white, red and black trade paint, boar tusk, brass; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask, in the form of a man*, 20th century, Kalimantan, wood; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask, in the form of boar*, 20th century, Kalimantan, wood (handheld not attachments); Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Mask, in the shape of a boar's head*, 20th century, Kalimantan, wood, pigment, red-black, grey cane and teeth; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Patchwork jacket, baju*, c.1800, Sumatra, cotton, natural dyes, woodblock print, mordant dyes, copper-roller factory print; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Dance mask, topeng, depicting refined character, early - mid 20 century, Bali, wood, paint, mother-of-pearl shell inlay; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Cloth wrap or shroud, depicting Islamic calligraphy, early - mid 20th century, North coast Java, cotton, indigo dye, hand tulis batik; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program


Indonesia, *Holy water container and spoon, wadah*, early-mid 20th century, Bali, silver alloy, sea coconut; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program
Indonesia, *Man’s scarf, lafa*, late 20th century, Roti, cotton, natural dyes, warp ikat; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Cloth wrap*, mid-late 19th century, North Sumatra, hand spun cotton, natural dyes supplementary weft weave; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

East Java Indonesia, *Mask depicting a grotesque character, topeng*, late 19th-20th century, Madura, East Java, wood, paint, metallic pigment; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

East Java Indonesia, *Mask depicting malevolent character, topeng*, late 19th-early 20th century, Madura, East Java, wood, paint, metallic pigment; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

East Java Indonesia, *Mask depicting Petrok, topeng*, late 19th-early 20th century, Madura, East Java, wood, paint; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

East Java Indonesia, *Mask depicting Semar, topeng*, late 19th-late 20th century, Madura, East Java, wood, paint; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, or Malaysia, *Pouring vessel, kendi*, late 19th -early 20th century, Indonesia, or Malaysia, silver alloy; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, South Sulawesi, Indonesia, *Coffin, errong*, 16th-17th century, Tanah Toraja, South Sulawesi, wood; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, South Sulawesi, Indonesia, *Window shutter*, early 20th century, Tanah Toraja, South Sulawesi, wood with traces of pigment; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, South Sulawesi, Indonesia, *Jacket, baju*, late 19th century, Tanah Toraja, South Sulawesi, cotton, wool, natural and commercial dyes, factory print and paste resist dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Indonesia, South Sulawesi, Indonesia, *Window shutter*, Tanah Toraja, South Sulawesi, carved wood, cow on front, geometric design on back; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

West Java, Indonesia, *Skirt wrap, kain panjang, depicting Ayam alas gunung jati motif*, c1975, attributed to the Masina workshop, Trusmi. Cirebon, West Java, cotton, natural dyes, hand tulis batik; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

West Java, Indonesia, *Skirt wrap, kain panjang, with split gate design*, c1975, attributed to the Masina workshop, Trusmi. Cirebon, West Java, cotton, natural dyes, hand tulis batik; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Japan, Meiji Period 1868-1912, *Buddha and Disciples*, c1900, Japan, wood, lacquer, metal (2 panels); Gift of Alan Myren and Lee Grafton through the Art Gallery of South Australian Foundation 2010. Donated through the Australian Government's Cultural Gifts Program


Fukagawa Seijii Company, Japan, est. 1894, *Lidded vase, geese in winter*, c1900-20, Arita, porcelain, underglaze decoration; Elizabeth and Tom Hunter Bequest Fund 2010

Thailand, Ayutthaya Region, early Rattanankosin Period 1782-1851, Reign of King Rama III 1824-1851, *Manuscript cabinet*, c1835, Ayutthaya region, wood, lacquer, gold leaf, red pigment; Gift of Michael Abbott QC, Max Carter AO, Lady Downer, Andrew Gwinnett, Hon. Dr Kemerri Murray AO and Sue Tweddell through the Art Gallery of South Australia Foundation Collectors' Club 2009

Indonesia, *Mask*, 20th century, Kalimantan, wood, white natural pigment, red and black trade paint, rattan, plastic; Gift of Peter Elliott through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program
APPENDIX G

INWARD LOANS

During the year 86 works were borrowed for five exhibitions and eight for collection display.

INWARD LOANS TO THE COLLECTION

Private Collection: *Pair of copper minar*

Private Collection: Stephen Bird, *Farmers teapot*

Private Collection: CE Firnhaber, *Chalice & Paten*; CE Firnhaber, *Monstrance*

Private Collection: Nora Heysen, *Still life*; Ivor Francis, *Nostalgic landscape*

Private Collection: India, *Parviti*

Private Collection: Doreen Reid Nakamarra, *Untitled*

Private Collection: William Ricketts, *Bust of an Indigenous woman*

Private Collection: Hossein Valamanesh, *Dot painting for beginners I*

INWARD LOANS TO EXHIBITIONS

For: **2010 Adelaide Biennial of Australian Art: Before & After Science**, Art Gallery of South Australia, 26 February to 2 May 2010:

Hany Armanious, Sydney, NSW: Hany Armanious, *Template*

Benjamin Armstrong, Melbourne, Vic: Benjamin Armstrong, *Hold Everything Dear III*

Ben Armstrong, *Old Enemies*

John Barbour, Adelaide, SA: John Barbour, *Sunrise...no plan B... I close my eyes*

Matthew Bradley, Adelaide, SA: Matthew Bradley, *The Aesthetics of Amateur Astro-Imaging*

Mikala Dwyer, Sydney, NSW: Mikala Dwyer, *The Additions and Subtractions*

Simryn Gill, Melbourne, Vic: Simryn Gill, *9 Volumes of the Collected Works of Mahatma Gandhi*

Diena Georgetti, Brisbane, Qld: Diena Georgetti, *Community of the People / collection*; Diena Georgetti, *Community of the People / collection*; Diena Georgetti, *Community of the People / collection*

Newell Harry, Sydney, NSW: Newell Harry, *Reverse Missionary (Geist)*; Newell Harry, *Reverse Missionary (As Venereal Theists Rest - the Natives are Restless)*; Newell Harry, *Reverse Missionary (Easy rider)*

Nicholas Mangan, Melbourne, Vic: Nicholas Mangan, *Dowiyogo’s ancient coffee coral table*; Nicholas Mangan, "*Notes From a cretaceous world*"; Nicholas Mangan, "*Notes From a cretaceous world*"; Gabriella & Silvana Mangano, Melbourne, Vic: Gabriella & Silvana Mangano, *Time Lapse 1-3*

Martumili Artists, Newman, WA: Martumili Artists, *Ngayarta Kajarra*


Callum Morton, Melbourne, Vic: Callum Morton, *Monument #26 Settlement*

Museum of Contemporary Art, Sydney, NSW: Michelle Nikou, *Hanging glow bulb*

Michelle Nikou, Adelaide, SA: Michelle Nikou, *Open*

David Noonan and Victorian Tapestry Workshop, Melbourne, Vic: David Noonan, *Untitled*

Papunya Tula Artists, Alice Springs, NT: Doreen Reid Nakamarra, *Women Ceremonies at Marrapinti*

Stuart Ringholt, Melbourne, Vic: Stuart Ringholt, *AUM*

Sandra Selig, Brisbane, Qld: Sandra Selig, *special mechanism for universal uncertainty*

Christian Thompson, Brisbane, Qld: Christian Thompson, *Decent Extremist*

Louise Weaver, Melbourne, Vic: Louise Weaver, *Object of the Sun*; Louise Weaver, *Crystal Satellite: Satellite Crystal*; Louise Weaver, *Plume*; Louise Weaver, *Capsize*; Louise Weaver, *Mirage*


For: **Reflections of the Lotus: The Art of Thailand, Burma & Laos**, Art Gallery of South Australia, 21 May to 4 July 2010:

Michael Abbott, Adelaide, SA: Cambodia or northwest Thailand, *Vajrasattva*; Burma, *Seated Buddha*

Rod Hartley & Mary Jose, Adelaide, SA: Thailand, *Standing Buddha with 'calming the ocean' mudra*; Laos, *Head of a large Buddha image*; Cambodia, *Head of Buddha in the Bayon style*; Burma, *Door panel depicting celestial deity*
Barrie & Judith Heaven, Adelaide, SA: Burma, *Meditation on the decay of the body; Burma, Small figure of a vulture*

Alan Myren & Lee Grafton, Flagstaff Hill, SA: *Laotian standing Buddha Abhaya Mudra; Bagan period bronze Buddha; Throne (for Bagan period bronze Buddha); Shan statue with five elephants; Gilded and gem stone with coloured glass Sun Ok lacquer bowl with hams finial inside the receptacle; Hamsa box with silver bell; Lacquer Apsara wooden image of a guardian or possibly Vajrapani; Thai manuscript box lacquered wood; Large Shan dry lacquer and gilt seated Buddha; Standing Shan wooden Buddha; Seated lacquer monk or disciple / devotee; Encrusted lacquer box Sun Ok; Bagan reclining Buddha; Burmese throne backing*

**For:** *Candid Camera: Australian Photography, 1950s–1970s, Art Gallery of South Australia, 28 May to 1 August 2010:*

National Gallery of Australia, Canberra, ACT: Carol Jerrems, *Flying dog; Carol Jerrems, ‘From School’s out’; Carol Jerrems, Vale Street; Carol Jerrems, Melbourne Show; Carol Jerrems, Sharpie couples in front of poster*

**For:** *Ian North Photographs 1974-2009, Art Gallery of South Australia, 5 June to 26 September 2010:*

Ian North, Adelaide, SA: Ian North, *Untitled no.2; Ian North, Untitled no.5; Ian North, Untitled no.6; Ian North, Untitled no.9; Ian North, Untitled no.16*

**For:** *SALA Festival 2010, Art Gallery of South Australia, 30 July to 22 August 2010:*

Julie Blyfield, Adelaide, SA: Julie Blyfield, *Pink desert acacia with quandong seeds; Julie Blyfield, Scorched green; Julie Blyfield, Scorched black; Julie Blyfield, Scorched apricot*

Leslie Matthews, Adelaide, SA: Leslie Matthews, *Than oars divide the ocean, too silver for a seam; Leslie Matthews, Than oars divide the ocean, too silver for a seam; Leslie Matthews, Than oars divide the ocean, too silver for a seam; Leslie Matthews, Than oars divide the ocean, too silver for a seam; Leslie Matthews, Than oars divide the ocean, too silver for a seam; Leslie Matthews, Scapula vessels*

Catherine Truman, Adelaide, SA: Catherine Truman, *Red Gut Neckpiece #1; Catherine Truman, Hybrid Red Tree #1; Catherine Truman, Hybrid Red Tree #2; Catherine Truman, Hybrid Red Tree #3*
APPENDIX H

OUTWARD LOANS

LOANS FROM THE COLLECTION

During the year 119 works were lent to 23 exhibitions, four of which were major national touring exhibitions.

LOANS TO EXHIBITIONS

Adelaide, SA, Migration Museum, Remember the Holocaust exhibition, Migration Museum, 1 June to 29 August 2010:

Yosl Bergner, Warsaw Ghetto Uprising, 2009

Adelaide, SA, JamFactory Contemporary Art, Nyukana Baker Retrospective exhibition, JamFactory Contemporary Craft & Design, 1 August to 7 September 2009.

Nyukana Baker; Yanyi Baker, Emu and Bush-Turkey Tjukurpa, 1989

Nyukana Baker, Malilanya (The woman Malila), 1992

Nyukana Baker, Mulayangu Munu Ikarka, 1994


Nyukana Baker, Plate, 1998

Makinti Minutjukur; Yilpi Adamson; Nyuwara Tapaya; Nunguika Stanley; Nyukana Baker; Pantjiti Lionel; Tjunkaya Tapaya, Kampurarpa, 2002

Ernabella Arts Inc, Nyukana, Jar, 2004

Nyukana Baker, Robin Best, Two vessels, 2007

Adelaide, SA, Carrick Hill, Adrian Feint exhibition, Carrick Hill, 5 August to 22 November 2009:

Adrian Feint, Scarf dance, 1920

Adrian Feint, On the balcony, 1922

Adrian Feint, The bathers, 1922

Adrian Feint, Basket Willows, 1922

Thea Proctor, Portrait of Adrian Feint, 1926

Adrian Feint, Morning in Onslow Avenue, 1940

Adrian Feint, Happy Landing, 1944

Adrian Feint, Foliage, 1947

Adrian Feint, Embarkation, 1953

Adrian Feint, The Apple Tree, 1955


Sydney Ball, Strata Span, 1968-9

Adelaide, SA, South Australian Museum, Tjukurpa Pulkatjara (the Power of the Law) exhibition, South Australian Museum, 3 March to 16 March 2010:

Milatjari Pumani, Nguar Walytja, 2009

Adelaide, SA, Carrick Hill, Horace Trenerry Retrospective exhibition, Carrick Hill, 7 March to 27 June 1010:

Horace Trenerry, A sunny day, Sydney Harbour, 1923

Horace Trenerry, Lovely Gally, 1930

Horace Trenerry, Arona Valley, Flinders Ranges, 1930

Horace Trenerry, Magnolia, c1933

Horace Trenerry, Towards Port Willunga, c1935

Horace Trenerry, The road to Maslins, c1935

Horace Trenerry, Port Willunga, 1937

Horace Trenerry, Seas Piece, Grey Day, 1937

Horace Trenerry, Landscape, Port Willunga, 1937

Horace Trenerry, Port Willunga landscape, c1938

Horace Trenerry, Landscape with houses, c1940

Horace Trenerry, Still life with flowers, c1940

Horace Trenerry, Winter landscape, c1940

Horace Trenerry, Haystooks, Port Willunga, c1942

Horace Trenerry, Pines, c1942

Horace Trenerry, Military Surveillance, Port Willunga Beach, c1942

Horace Trenerry, Flower piece, c1945

Horace Trenerry, Winter landscape, late afternoon light, c1946

Horace Trenerry, Still Life with Coffee Pot, c1947

Bendigo, Vic, Bendigo Art Gallery, Australian Landscapes of Hilda Rix Nicholas exhibition, Bendigo Art Gallery, 23 January to 14 March 2010:

Hilda Rix Nichols, The Monaro Pioneer, c1922-23

Brisbane, University of Queensland Art Museum, Rosemary Laing exhibition, University of Queensland Art Museum, 18 September to 15 November 2009:

Rosemary Laing, How we lost poor Flossie, 1988

Bulleen, Vic, Heide Museum of Modern Art, These things are real: Ern Malley returns to Heide exhibition, Heide Museum of Modern Art, 22 July to 15 November 2009:

Sidney Nolan, Portrait of Ern Malley, 1973

Sidney Nolan, Brighton Road State School or Perspective Love song, 1944

Sidney Nolan, Petit Testament, 1974

Sidney Nolan, Sonnets for the Novachord, 1974

Sidney Nolan, Photo montage Ern Malley - Coda, (18) 1973-74

Sidney Nolan, Lublin, 1944

Sidney Nolan, Young Prince of Tyre (E.M.)
Sidney Nolan, *The Loaded Zodiac (E.M.)*

Sidney Nolan, *Paradise Garden*

Douglas Roberts, *The tribunal*, 1949


Douglas Roberts, *Exhibit No 1 (The boult upright candle)*, 1944

Douglas Roberts, *Exhibit No 5 (One reason)*, 1944

Douglas Roberts, *Exhibit No 6 (The sedate quadville)*, 1944

Douglas Roberts, *Exhibit No 8 (the famous meeting)*, 1944

Douglas Roberts, *Exhibit No 2 (The man carrying his twankydillo)*, 1944

Douglas Roberts, *Exhibit No 3 (Max Harris splitting the infinitive)*, 1944

Douglas Roberts, *Exhibit No 4 (Detective Vogelwangler ‘sticking it’)*, 1944

Douglas Roberts, *Exhibit No 7 (The woman opening her drawers)*, 1944

**Bulleen, Vic, Heide Museum of Modern Art, Kathy Temin exhibition, Heide Museum of Modern Art, 1 August to 8 November 2009:**

Kathy Temin, *Spearmint problem*, 1995

**Bulleen, Vic, Heide Museum of Modern Art, Cubism and Australian Art exhibition, Heide Museum of Modern Art, 21 November 2009 to 8 April 2010:**

Dorrit Black, *Still life*, c1928

Dorrit Black, *Study with two figures*, 1929

Dorrit Black, *The bridge*, 1930

Dorrit Black, *French landscape with farmhouses*, c1935-36

Dorrit Black, *Study for Corner of the garden*, c1936

James Cant, *Merchants of death*, 1938

Frank Hinder, *Subway escalator*, 1953

Andre Lhote, *Church at Normandy, (Église de Normandie)*, 1911

Godfrey Miller, *Still Life*, c1950

Dick Watkins, *Figure with Still Life*, 1991

**Canberra, ACT, National Gallery of Australia, McCubbin: Last Impressions 1907-17, National Gallery of Australia 14 August to 1 November 2009; Art Gallery of Western Australia, 12 December 2009 to 28 March 2010; Bendigo Art Gallery, 24 April to 25 July 2010:**

Frederick McCubbin, *Winter sunlight*, 1908

Frederick McCubbin, *The stone crusher*, 1911

Frederick McCubbin, *Sunrise*, c1912

Frederick McCubbin, *Williamstown landscape*, c1912

Frederick McCubbin, *Williamstown*, c1909

Frederick McCubbin, *Self Portrait*, c1912

**Canberra, ACT, National Gallery of Australia, Robert Dowling 1827-1886 exhibition, Queen Victoria Museum & Art Gallery, Launceston, 6 March to 25 April 2010; Geelong Art Gallery, 8 May to 11 July 2010; National Gallery of Australia, August to October 2010 (exact dates to be confirmed):**

Robert Dowling, *Francis Butler*, c1853

Robert Dowling, *Jeremiah Ware’s stock on Minjah Station*, 1856

Robert Dowling, *Group of Natives of Tasmania*, 1860

**Canberra, ACT, National Gallery of Australia, Hans Heysen exhibition, National Gallery of Australia, 30 April to 4 July 2010:**

**Hans Heysen, Study for Mystic Moon, 1904**

Geelong, Vic, Geelong Gallery, *Adrian Feint – Cornucopia exhibition*, Geelong Gallery, 5 December 2009 to 14 February 2010:

Adrian Feint, *Scarf dance*, 1920

Adrian Feint, *On the balcony*, 1922

Adrian Feint, *The bathers*, 1922

Adrian Feint, *Basket Willows*, 1922

Thea Proctor, *Portrait of Adrian Feint*, 1926

Adrian Feint, *Morning in Onslow Avenue*, 1940

Adrian Feint, *Happy Landing*, 1944

Adrian Feint, *Foliage*, 1947

Adrian Feint, *Embarkation*, 1953

Adrian Feint, *The Apple Tree*, 1955

**Healesville, Vic, TarraWarra Museum of Art Ltd, George Baldessin: Sculptures and Etchings exhibition, TarraWarra Museum of Art Ltd, 29 November 2009 to 14 March 2010:**

George Baldessin, *Performer and Bouquet*, 1969

**Langwarrin, Vic, McClelland Gallery + Sculpture Park, John Ford Paterson exhibition, McClelland Gallery + Sculpture Park, 21 February to 18 April 2010:**

John Ford Paterson, *Moonrise*, 1908

John Ford Paterson, *The lake*, 1910

**Melbourne, Vic, National Exhibitions Touring Support (NETS), Trevor Nickolls, a survey of paintings and drawings 1972-2007, Araluen Centre for Arts and Entertainment, 13 November 2009 to 30 January 2010; Benalla Art Gallery, 12 March to 2 April 2010; Drill Hall Gallery, Australian National University, 8 April to 23 May 2010; Latrobe Regional Gallery, 24 July to 19 September 2010; Anne & Gordon Samstag Museum of Art, 22 October to 17 December 2010:**

Trevor Nickolls, *Australian worker’s portrait*, 1972

**Mornington, Vic, Mornington Peninsula Regional Gallery, Icons of the Mornington Peninsula exhibition, Mornington Peninsula Regional Gallery, 9 December 2009 to 8 March 2010:**

Eugene von Guerard, *Castle Rock, Cape Schanck*, 1865

**Mount Gambier, SA, Riddoch Art Gallery, SS Admella Commemoration exhibition, Riddoch Art Gallery, 6 August to 20 September 2009:**

James Shaw, *The Admella*, 1858

James Shaw, *The Admella Wreck, Cape Banks*, 6th August, 1859

James Shaw, *The Rescue*, 1860

Charles Hill, *Wreck of the Admella*, 1859
Board of Trade Silver medal awarded to Benjamin Germein
Board of Trade Silver Medal awarded to John Leach
Board of Trade Bronze Medal awarded to William Mabin
Board of Trade Bronze Medal awarded to John Morgan
Wreck of the Admella Silver Medal awarded to John Morgan

Newcastle, NSW, Newcastle Region Art Gallery, CLASH: contemporary sculptural ceramics exhibition, Newcastle Region Art Gallery, 13 February to 18 April 2010:
Margaret Dodd, Hoon Holden from the series ‘This woman is not a car’, 1977
Margaret Dodd, Holden with hair curlers from the series ‘This woman is not a car’, 1977
Margaret Dodd, Ravaged Holden from the series ‘This woman is not a car’, 1977

Sydney, NSW, Art Gallery of New South Wales, Rupert Bunny (1864-1947) Retrospective exhibition, Art Gallery of New South Wales, 20 November 2009 to 21 February 2010; National Gallery of Victoria, 26 March to 4 July 2010; Art Gallery of South Australia, 23 July to 4 October 2010:
Rupert Bunny, Cactus, c1883
Rupert Bunny, Ancilla Domini, c1896
Rupert Bunny, Descending angels, c1897
Rupert Bunny, A summer morning, 1897
Rupert Bunny, An idyll, 1901
Rupert Bunny, Midwinter night’s dream, c1938
Rupert Bunny, Grass hills Tintaldra, 1926
Rupert Bunny, Danse de bacchantes, 1921

Sydney, NSW, Historic Houses Trust of New South Wales, Hungry Times: surviving the Great Depression, Museum of Sydney on site 1st Government House, 27 March to 25 July 2010:
722P1, Yosl Bergner, Citizen, c1940s

FURNISHING LOANS
Minister Jay Weatherill, Adelaide, SA
Betty Munti, Kapi Tjukula – Rockhole, 2004
Tali Tali Pompey, Untitled, 2004

Attorney-General Department, Adelaide, SA
Rod Taylor, The garden, 1987
APPENDIX I

EXHIBITIONS AND PUBLIC PROGRAMS

This year the Art Gallery presented a program of six major exhibitions attracting 62,268 patrons. Additionally the Gallery mounted the SALA Festival exhibition and official launch and ten significant collections displays.

Two exhibitions toured nationally- Misty Moderns: Australian Tonalists 1915-1950; The University of Queensland Art Museum (17 July - 13 September, 2009); Newcastle Region Art Gallery (9 October - 29 November, 2009) and Hans Heysen; Ballarat Fine Art Gallery (11 July - 2 October, 2009), Tasmanian Museum and Art Gallery (27 November 2009 - 14 February 2010) and the National Gallery of Australia (14 May - 11 July, 2010)

Making Nature: Masters of European Landscape Art
until 6 September 2009
Admission: Adult $10, Concession $8, Member $6, Student $8, Children U16 Free,
Member Season Ticket $15
Guided Tours: Wednesday, Thursday, Saturday, Sunday and public holidays at 12 noon
Curator: Jane Messenger, Curator of European Art
Opening Speaker: David Malouf, author
Exhibition Sponsor: Ernst & Young
Media Sponsors: Channel 9, The Advertiser, 891 ABC Adelaide, Van Gastel
Wine Sponsors: Jansz, Penny’s Hill, Rymill Coonawarra, Fosters Group
Total Attendance to exhibition: 10 245
Total Attendance this financial year: 9 774

South Australian Living Artists’ Festival
7 – 23 August 2009
Admission: Free
Curator: Tracey Lock-Weir, Curator, Australian Paintings & Sculpture, Art Gallery of South Australia
Total Attendance to exhibition: 12 217

John Brack
2 October 2009 – 26 January 2010
Admission: Adult $14, Concession $12, Member $10, Student (16+) $10, Child (U16) Free,
Free, Member Season Ticket $20, Joint John Brack and Bravura $18
Guided Tours: Wednesdays, Fridays, Saturdays, Sundays and public holidays at 12 noon
Exhibition Organiser: National Gallery of Victoria
Curator: Kirsty Grant, Senior Curator, Australian Art, National Gallery of Victoria
Coordinating Curator: Tracey Lock-Weir, Curator, Australian Paintings and Sculpture, Art Gallery of South Australia
Opening Speaker: Gerard Vaughan, Director, National Gallery of Victoria
Total Attendance to exhibition: 18 155

Bravura: 21st Century Australian Craft & Design
4 December 2009 – 31 January 2010
Admission: Adult $10, Concession $8, Member $6, Student (16+) $6, Child (U16) Free, Member Season Ticket $20, Joint John Brack and Bravura $18
Guided Tours: Thursdays, Saturdays, Sundays and public holidays at 1pm
Curator: Robert Reason, Curator, European & Australian Decorative Arts, Art Gallery of South Australia
Opening Speaker: Joanne Cys, Associate Professor, University of South Australia, President, Design Institute of Australia
Total Attendance to exhibition: 2 889
Before and After Science: 2010 Adelaide Biennial of Australian Art
27 February – 2 May 2010
Admission: Free
Guided Tours: Daily, 11am & 2pm (Sat 27 Feb – Sun 14 Mar), then Wednesday 1pm, Saturday, Sunday and public holidays, 12noon (Mon 15 March – Sun 2 May)
Co-curators: Charlotte Day and Sarah Tutton
Opening Speaker: Mr Paul Grabowsky, Artistic Director, 2010 Adelaide Festival of Arts
Sponsors: Adelaide Festival corporation, the Australian Government through the Australia Council, its arts funding and advisory body, the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments, Departure
Total Attendance to exhibition: 22 909

Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos
21 May – 4 July 2010
Admission: Adult $10, Concession $8, Member $6, Student (16+) $6, Child (U16) Free, Member Season Ticket $10, Reflections of the Lotus and Candid Camera Joint Ticket $15
Guided Tours: Wednesday, Saturday, Sunday and Public Holidays at 12noon
Opening speaker: Dick Richards, former Curator of Asian Art, Art Gallery of South Australia.
Curator: James Bennett, Curator, Asian Art
Sponsors: Australian Government; Australia - Thailand Institute
Total Attendance to exhibition: 3 274

Candid Camera: Australian photography 1950s-1970s
28 May - 30 June 2010
Admission: Adult $10, Concession $8, Member $6, Student (16+) $6, Child (U16) Free, Member Season Ticket $10, Candid Camera and Reflections of the Lotus Joint Ticket $15
Guided Tours: Wednesday, Saturday, Sunday and Public Holidays at 1 pm
Opening speaker: David Marr, journalist, author, political and social commentator.
Curator: Julie Robinson, Senior Curator, Prints, Drawings & Photographs.
Sponsors: Australian Government; Australia - Thailand Institute
Total Attendance: 5 390

COLLECTION DISPLAY EXHIBITIONS

Gallery 6
Artistic Personalities, 31 July–25 October 2009, curated by Julie Robinson, Senior Curator, Prints, Drawings & Photographs, Art Gallery of South Australia
Fred Williams: Experimental Printmaker, 27 October 2009–16 March 2010, curated by Maria Zagala, Associate Curator, Prints, Drawings & Photographs, Art Gallery of South Australia
Eric Thake, 16 March – 26 June 2010 curated by Maria Zagala, Associate Curator, Prints, Drawings & Photographs, Art Gallery of South Australia

Gallery 8
The Divine Imagination: Spiritual Art in the 20th Century, 4 April–26 July 2009, curated by Elspeth Pitt, Assistant Curator, Noye Collection, Art Gallery of South Australia
Contemporary Australian Prints, 31 July–25 October 2009, curated by Julie Robinson, Senior Curator, Prints, Drawings & Photographs, Art Gallery of South Australia
Ivor Hele: Master Draughtsman, 30 October 2009–7 February 2010, curated by Julie Robinson, Senior Curator, Prints, Drawings & Photographs, Art Gallery of South Australia
Ex Libris: The printed image and the art of the book, 13 February–30 May 2010, curated by Elspeth Pitt, Curatorial volunteer, Art Gallery of South Australia
Ian North Photographs 1974-2009, 5 June - 26 September 2010, curated by Maria Zagala, Associate Curator, Prints, Drawings & Photographs, Art Gallery of South Australia

**Gallery 9**
*South Australian Living Artists’ Festival*, 7–23 August 2009, curated by Tracey Lock-Weir, Curator, Australian Paintings & Sculpture, Art Gallery of South Australia

*Common Ground: Rethinking the Contemporary Australian Landscape*, 9 October 2009 - 8 February 2010, curated by Tracey Lock-Weir, Curator, Australian Paintings & Sculpture, Art Gallery of South Australia

*Contemporary Australian and International Art*, 18 February–21 July 2010, curated by Jane Messenger, Curator, European Art, and Maria Zagala, Associate Curator, Prints, Drawings & Photographs, Art Gallery of South Australia

**Gallery 11**
*Shaun Gladwell*, 2 July – 3 September 2009, curated by Maria Zagala, Associate Curator, Prints, Drawings & Photographs, Art Gallery of South Australia

*Big Mother* by Patricia Piccinini, 18 February – 1 August 2010, curated by Tracey Lock-Weir, Curator, Australian Paintings & Sculpture, Art Gallery of South Australia

**Gallery 19a**

*Galeries Attra*um
*A tribute to Doreen Reid Nakamarra*, 13 February–August 2010, curated by Nici Cumpston, Assistant Curator, Australian Art

**NATIONAL EXHIBITION TOURING**

*Misty Moderns: Australian Tonalists 1915-1950*
University of Queensland Art Museum
17 July–13 September 2009 5 108
Newcastle Region Art Gallery
9 October – 29 November 2009 7 982
Total Visitation: 13 090

*Hans Heysen*
Ballarat Fine Art Gallery
11 July–2 October 2009 26 626
Tasmanian Museum & Art Gallery
27 November 2009–14 February 2010 11 691
National Gallery of Australia
14 May–7 July 2010 37 087
Total Visitation:
75 404
Total attendance at Art Gallery exhibitions touring nationally: 88 494

**LUNCHTIME TALKS AND FLOOR TALKS**

A total of sixty-six floor talks were presented, comprising lunchtime talks by artists and guest speakers, curators and guides, either about the collection or temporary exhibitions. Several talks were accompanied by an AUSLAN interpreter for deaf and hearing-impaired patrons. Overall attendance: 2 640

**Exhibition floor Talks**

*Making Nature: Masters of European Landscape Art* (8, total attendance: 364)
*South Australian Living Artists’ Festival* (1, total attendance: 30)
*John Brack* (5, total attendance 240)
Bravura: 21st Century Australian Craft & Design (2, total attendance 67)

Before and After Science: 2010 Adelaide Biennial of Australian Art (14, total attendance 658)

Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos (3, total attendance 190)

Candid Camera: Australian Photography 1950s-1970s (1, total attendance 80)

Total Attendance: 1629

INTERNATIONAL LECTURES

Multicultural and multigenerational: new audience development for museums
Friday 3 July 2009, 12.30pm
Speaker: Donna Williams, Chief Audience Development Officer, The Metropolitan Museum of Art
Attendance: 90

The Art of Takeshi Yasuda
Saturday 4 July 2009, 2.30pm
Speaker: Takeshi Yasuda, artist
Attendance: 75

The Love of Light and the Light of Love: A Biography of Turner’s Artistic Inspiration
Wednesday 21 October 2009, 6pm
Speaker: Andrew Wolpert, lecturer and scholar
Attendance: 116

LECTURES

Making Nature: Masters of European Landscape Art
Saturday 4 July 2009, 1pm
Speaker: Jane Messenger, exhibition curator and Curator, European Art, Art Gallery of South Australia
Attendance: 75

Before and After Science: 2010 Adelaide Biennial of Australian Art
Sunday 28 February 2010, 3pm
Speaker: Antonia Syme, Director, Victorian Tapestry Workshop
Attendance: 40

Before and After Science: 2010 Adelaide Biennial of Australian Art
Saturday 24 April 2010, 2pm
Speaker: Charlotte Day, exhibition co-curator
Attendance: 45

Human Nature: The Art of John Brack
Saturday 10 October, 2pm
Speaker: Kirsty Grant, curator John Brack and Senior Curator, Australian Art, National Gallery of Victoria
Attendance: 80

IN CONVERSATION, SYMPOSIA, FORUMS

In Conversation: Place - yours or mine presented in association with Bravura: 21st Century Australian Craft
Saturday 30 January 2 pm-4 pm
Speakers: Robert Reason, Jeff Mincham, Angela Valamanesh, Kirsten Coelho and Stephen Bowers.
Attendance: 43

Meet the Artist: The Art of Patricia Piccinini
Saturday 20 February, 2pm
Speaker: Patricia Piccinini, artist
Attendance: 120

Artist Week Floor Talks
Saturday 27 and Sunday 28 February from 12 noon
Speakers: Martumilli women artists, Simon Yates, Newell Harry, Mikala Dwyer, Callum Morton,
James Morrison, Justene Williams, Christian Thompson, Louise Weaver, Antonia Syme.
Attendance: 55

In Conversation: Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos
Sunday 27 June 2010, 2pm
Speaker: Lee Grafton, collector and education expert
Attendance: 45

In Conversation: Robert MacFarlane
Sunday 27 June 2010, 12 noon
Speaker: Robert MacFarlane, photographer
Attendance 110
SPRING LECTURE PROGRAM

Lecture 1: *Human Nature: The Art of John Brack*
Saturday 10 October 2009, 2pm
Speaker: Kirsty Grant, exhibition curator and Senior Curator, Australian Art, National Gallery of Victoria
Attendance: 120

Lecture 2: *An image of the Prophet: art and heresy*
Saturday 17 October 2009, 2pm
Speaker: James Bennett, Curator, Asian Art, Art Gallery of South Australia
Attendance: 50

Lecture 3: *Then, now and things to come: the photography of Mark Kimber*
Saturday 24 October 2009, 2pm
Speaker: Mark Kimber, artist
Attendance: 55

AUTUMN LECTURE PROGRAM

Lecture 1: *Death and Disease in Renaissance Art*
Saturday 8 May 2010, 2pm
Speaker: Dr Louise Marshall, Department of History and Film Studies, University of Sydney
Attendance: 76

Lecture 2: *Domestic Eroticism: Sexual Symbolism in Seventeenth-Century Dutch Genre Painting*
Saturday 15 May 2010, 2pm
Speaker: Georgina Cole, Art History and Film Studies, University of Sydney
Attendance: 75

Lecture 3: *Looking for Love*
Saturday 22 May 2010, 2pm
Speaker: Associate Professor John Armstrong, Philosopher in Residence, Melbourne Business School and Senior Advisor, Office of the Vice-Chancellor, University of Melbourne
Attendance: 75

Lecture 4: *Beauty and Australian Contemporary Art*
Saturday 29 May 2010, 2pm
Speaker: Dr Jacqueline Millner, Senior Lecturer, School of Humanities and Languages, University of Western Sydney
Attendance: 85

GETSMART LECTURE PROGRAM

*Windows on world*
Lecture 1: *Italian Art*
Saturday 25 July 2009, 10am-1pm
Speakers: Wendy Parsons & Jennifer Palmer, Gallery Guides
Attendance: 55

Lecture 2: *French Art*
Saturday 1 August 2009, 10am-1pm
Speakers: Pamela Ward & Christine Bowman, Gallery Guides
Attendance: 60

Lecture 3: *British Art*
Saturday 8 August 2009, 10am-1pm
Speakers: John Brooking & Robyn Cowan, Gallery Guides
Attendance: 35

Lecture 4: *The Art of Germany and The Netherlands*
Saturday 15 August 2009, 10am-1pm
Speakers: Ruth Walter & Beverley Jager, Gallery Guides
Attendance: 35

DEPARTURE

Friday 28 August 2009
Kick Push
Collection: Contemporary Australian and international art, galleries 9, 10, 11
Speaker: Maria Zagala
Attendance: 509
Sponsors: BankSA (Major Sponsor); Australian Motors Peugeot; Asahi; Heggie’s; Penny’s Hill; Art Gallery Restaurant; Lumaluxe; Sono Advertising

Thursday 15 October 2009
First Class
Collection: Contemporary Indigenous art, gallery 7; European art, galleries 15, 16, 17
Speakers: Nici Cumpston, Andrew Durham
Attendance: 85
Sponsors: BankSA (Major Sponsor); Australian Motors Peugeot; Skyy Vodka; Penny’s Hill; Jansz; Art Gallery Restaurant; Sono Advertising
OTHER EVENTS AND PROGRAMS

START AT THE GALLERY

START at the Gallery is a free program for children and families of art and craft activities, art tours for children, talks, music and entertainment. Held on the first Sunday of the month from 12noon-3pm. Suitable for ages 5-12 years.

Made possible by the generous support of The Balnaves Foundation.

Sunday 2 August, Theme: Wild Weather, Exhibition: Making Nature: Masters of European Landscape Art
Sunday 6 September, Theme: Aboriginal Art, AGSA Collection
Sunday 4 October, Theme: Suburban Life – John Brack, Exhibition: John Brack
Sunday 1 November, Theme: Heirlooms & Treasure, Annual Family Fun Day, AGSA Collection
Sunday 6 December, Theme: It’s almost Christmas, AGSA Collection
Sunday 3 January, Theme: Artists and Designers, AGSA Collection
Sunday 7 February, Theme: Summertime, AGSA Collection
Sunday 7 March, Theme: On the Moon, Exhibition: Before and After Science: the Adelaide Biennial of Australian Art
Sunday 4 April, Theme: This is my book, Exhibition: Ex Libris: The Printed image and the art of the book
Sunday 2 May, Theme: The secret world of drawing, Exhibition: Before and After Science: the Adelaide Biennial of Australian Art
Sunday 6 June, Theme: Southeast Asian Culture Day, Exhibition: Reflections of the Lotus: Art from Thailand, Burma, Cambodia & Laos

ANNUAL FAMILY DAY

Sunday 1 November from 12 noon-3 pm
The Annual Family Fun Day comprised a range of free activities including tutored art & craft, performances, children's tours, topic trails, live music, face painting and free exhibition entry to John Brack Supported by the Government of South Australia: Community Arts Development fund.
Attendance: 690

Attendance: 4 959
ART TOURS FOR CHILDREN
Art Tours for children and families held on the third Sunday of the month at 2pm for ages 5-10 years. Each tour had a theme, which related to a current exhibition or the collection.
Attendance: 152

SCHOOL HOLIDAY ART & CRAFT PROGRAM
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: 874

PERFORMANCES
Live musical performances (Soundscapes), held on the first Sunday of every month, in conjunction with the START at the Gallery program. Sunday 5 July, Sunday 2 August, Sunday 6 September, Sunday 4 October, Sunday 1 November, Sunday 6 December, Sunday 3 January 2010, Sunday 7 February, Sunday 7 March Sunday 4 April, Sunday 2 May, Sunday 6 June.
Attendance: 1 689

IMAGE & WORDS
Sunday 18 October at 2 pm and Tuesday 26 January at 2 pm
Poetry readings by Adelaide's Friendly Street Poets in conjunction with the exhibition John Brack.
Attendance: 90

CHRISTMAS AT THE GALLERY
Sunday 6 December 2009, 2pm
Special tour of the collection by Bishop Ian George.
Attendance: 70

EASTER AT THE GALLERY
Special Tour of the Collection
Friday 2 April (Good Friday) 2010, 11am & 2pm
Speaker: Bishop Ian George
Attendance: 236

Easter Trail
Saturday 3 April 2010, 10am-4pm
Attendance: 150

Tour of the Collection
Saturday 3 April 2010, 11am
Speakers: Father Anthony Kain and Jo Laffin
Attendance: 85

SPECIAL TOURS
History Week Tours: From the Beginning
Sunday 23 May, Wednesday 26 May and Saturday 29 May 2010, 3pm
A special guided tour of the Art Gallery of South Australia, highlighting the early architecture and the origins of the collection. Tour conducted by gallery guide: Laurel Lawrence.
Attendance: 62

COLLECTION ON SHOW
Offered each Saturday and Sunday at 1pm by the Gallery Guides for visitors to explore aspects of our collection in depth. June 2010 theme: Great Australian Women Artists
Attendance: 110 (8 tours)

CULTURE DAYS
Two highly successful Culture Days were presented in support of the collection display of Aboriginal Art (6 September) and the Southeast Asian Culture Day, presented in conjunction with Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos (6 June)
Attendance: 1 146
FILM PROGRAM

A diverse program of free films, (documentary and feature) were offered in support of major exhibitions John Brack, The 2010 Adelaide Biennial of Australian Art, Candid Camera and START days
Attendance: 110

ADULT EDUCATION WORKSHOPS

The Lure of the Landscape
Saturday 22 & Sunday 23 August 2009, 10 am-4 pm
Presenter: Arthur Phillips
Attendance: 13

Just like Brack!
Saturday 28 and Sunday 29 November, 10 am -4 pm
Presenter: Chelsea Lehmann
Attendance: 20

Life Painting
Saturday 20 and Sunday 21 March 2010, 10 am-4 pm
Presenter: Peter Griffen
Attendance: 18
APPENDIX J

SCHOOLS SUPPORT SERVICES 2009/2010

AGSA EDUCATION SERVICES (SCHOOLS)

<table>
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<tr>
<th>GROUP VISITS/INQUIRIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total student Gallery numbers</td>
<td>22,218</td>
</tr>
<tr>
<td>Individual student research inquiries</td>
<td>60</td>
</tr>
<tr>
<td>Learning programs for students</td>
<td>1,274</td>
</tr>
<tr>
<td>Total (all students)</td>
<td>23,552</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TEACHER PROFESSIONAL DEVELOPMENT</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher Briefings (exhibitions)</td>
<td>142</td>
</tr>
<tr>
<td>Individual teacher assistance</td>
<td>65</td>
</tr>
<tr>
<td>Learning programs for teachers</td>
<td>108</td>
</tr>
<tr>
<td>Graduate teachers / Childcare workers /Other</td>
<td>97</td>
</tr>
<tr>
<td>Total (all teachers)</td>
<td>502</td>
</tr>
</tbody>
</table>

ANNUAL ATTENDANCES 2002 – 2010

Schools

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>23,552</td>
<td>22,142</td>
<td>21,012</td>
<td>33,351</td>
<td>27,759</td>
<td>20,140</td>
<td>22,696</td>
<td>26,296</td>
</tr>
</tbody>
</table>

Client Use – Percentage Analysis

<table>
<thead>
<tr>
<th></th>
<th>Government (DECS)</th>
<th>Catholic (CEO)</th>
<th>Independent (ISB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009 - 2010</td>
<td>50%</td>
<td>24%</td>
<td>26%</td>
</tr>
</tbody>
</table>
APPENDIX K

GALLERY GUIDE TOUR SERVICES

Total number of tours conducted this financial year including regular booked groups, Children’s Tours and corporate function tours: 1 455
Total persons toured this financial year: 12 884
Total number of tours conducted in previous financial year: 1 367
Total persons toured in previous financial year: 15 542

STATISTICS SUMMARY GUIDED TOURS 2009 – 2010

<table>
<thead>
<tr>
<th>Overseas</th>
<th>Interstate</th>
<th>Local</th>
<th>Total</th>
<th>No. Tours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 399</td>
<td>1 380</td>
<td>1 234</td>
<td>4 008</td>
<td>732</td>
</tr>
<tr>
<td>143</td>
<td>109</td>
<td>2 777</td>
<td>2 830</td>
<td>260</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1262</td>
<td>52</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>7</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>0</td>
<td>9</td>
<td>63</td>
<td>72</td>
<td>9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Over</th>
<th>Interstate</th>
<th>Local</th>
<th>Total</th>
<th>No. Tours</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Tours</td>
<td>Overseas</td>
<td>Interstate</td>
<td>Local</td>
<td>Total</td>
<td>No. Tours</td>
</tr>
<tr>
<td>0</td>
<td>3</td>
<td>166</td>
<td>169</td>
<td>16</td>
<td>732</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>298</td>
<td>307</td>
<td>36</td>
<td>732</td>
</tr>
<tr>
<td>107</td>
<td>177</td>
<td>811</td>
<td>1 089</td>
<td>99</td>
<td>732</td>
</tr>
<tr>
<td>95</td>
<td>210</td>
<td>1475</td>
<td>1 777</td>
<td>112</td>
<td>732</td>
</tr>
<tr>
<td>10</td>
<td>63</td>
<td>196</td>
<td>269</td>
<td>41</td>
<td>732</td>
</tr>
<tr>
<td>15</td>
<td>55</td>
<td>605</td>
<td>675</td>
<td>60</td>
<td>732</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>90</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>256</td>
<td>256</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>9</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Overseas</th>
<th>Interstate</th>
<th>Local</th>
<th>Total</th>
<th>No. Tours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 775</td>
<td>2 013</td>
<td>7 933</td>
<td>12 884</td>
<td>1 455</td>
</tr>
</tbody>
</table>

Children's Tours 2009 – 2010

<table>
<thead>
<tr>
<th>Number of Tours</th>
<th>Children</th>
<th>Adult</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>START Tour</td>
<td>42</td>
<td>626</td>
<td>484</td>
</tr>
<tr>
<td>3rd Sunday Tour</td>
<td>10</td>
<td>79</td>
<td>73</td>
</tr>
<tr>
<td>Total</td>
<td>52</td>
<td>705</td>
<td>557</td>
</tr>
</tbody>
</table>
### Before and After Science: 2010 Adelaide Biennial of Australian Art

**6pm Tours, Feb 27 – March 11, 2010**

<table>
<thead>
<tr>
<th></th>
<th>Overseas</th>
<th>Interstate</th>
<th>Local</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>7</td>
<td>38</td>
<td>176</td>
<td>221</td>
</tr>
</tbody>
</table>
APPENDIX L

GALLERY PUBLICATIONS

BOOKS

Making Nature: Masters of European Landscape Art
Author: Jane Messenger
256 pp, 287 colour illus.
ISBN 978 0 7308 3055 9 hardback
Designer: Antonietta Itropico

Bravura: 21st century Australian Craft & Design
Author: Robert Reason
32 pp, 94 colour illus.
ISBN 978 0 7308 3071 9 paperback
Designer: Antonietta Itropico

Before and After Science: 2010 Adelaide Biennial of Australian Art
Authors: Charlotte Day and Sarah Tutton
112 pp, 23 colour illus.
ISBN 978 1921 66800 5 paperback
Designer: Antonietta Itropico

Reflections of the Lotus: Ceramics of Thailand
Author: James Bennett
16 pp, 22 colour illus.
Designer: Antonietta Itropico

Candid Camera: Australian Photography 1950s –1970s
Author: Julie Robinson
16 pp, 17 illus.
Designer: Antonietta Itropico

People: Colouring book
Author: David O’Connor, Illustrator: Richard Dall
32 pp, 18 colour illus.
Designer: Antonietta Itropico

Authors: Chairman, Director and staff
Coordinator: Margaret Bicknell
93 pp, ISSN 0728–7925

Authors: John Mansfield, Christopher Menz, assisted by Kerry de Lorme
36 pp, 16 colour illustrations, 1 black & white illus.
Designer: Antonietta Itropico

NEWSLETTER

Designer: Antonietta Itropico
**MERCHANDISE**

A range of merchandise was produced this year:

- The book and merchandise produced for *Hans Heysen* last year was reprinted having sold out halfway through the tour season.
- *Ex Libris –* A gold box containing twelve bookplates
- *Candid Camera –* Twelve greeting cards in a boxed set, and twelve post cards
- Thirteen greeting cards and three postcards were produced of images in the collection.
- Three linen boxes (Australian, European, Asian) were produced to allow the Gallery to collate an arrangement of twelve assorted cards to be sold as packs.
- A pack of twelve coloured pencils in a tube with AGSA branding.
- The wooden jigsaw puzzles that were produced last year were reprinted.
- 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

<table>
<thead>
<tr>
<th></th>
<th>2005/06</th>
<th>2006/07</th>
<th>2007/08</th>
<th>2008/09</th>
<th>2009/10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallery day attendance</td>
<td>468 803</td>
<td>477 816</td>
<td>433 796</td>
<td>442 328</td>
<td>436 365</td>
</tr>
<tr>
<td>including Cafe</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gallery after hours attendance</td>
<td>29 854</td>
<td>25 534</td>
<td>23 114</td>
<td>18 382</td>
<td>20 446</td>
</tr>
<tr>
<td>attendance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gallery School attendance</td>
<td>27 884</td>
<td>33 515</td>
<td>21 526</td>
<td>22 142</td>
<td>23 552</td>
</tr>
<tr>
<td>attendance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>526 541</td>
<td>536 865</td>
<td>478 436</td>
<td>482 852</td>
<td>480 363</td>
</tr>
</tbody>
</table>

Additional Visitors to AGSA

| Travelling exhibitions         |         |         |         |         |         |
| Visitors to AGSA exhibitions   | 90 810  | 8 904   | 27 012  | 133 710 | 88 494  |
| at other venues                |         |         |         |         |         |

Total website hits for the year were:

Unique Visitors                  193 240 (43 pages per unique visitor)
Webpage hits                      8 360 000

There were 79 920 enquiries at the Visitor Information Desks.
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 2008–2009 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 7004
WHISTLEBLOWERS PROTECTION ACT 1993

The Art Gallery of South Australia has appointed a responsible officer for the purposes of the Whistleblowers Protection Act 1993 pursuant to Section 7 of the Public Sector Act 2009.

There has been no instances of disclosure of public interest information to a responsible officer of the Art Gallery of South Australia under the Whistleblowers Protection Act 1993.
APPENDIX O

Financial Statement of Art Gallery Board Funds for the year ended 30 June 2010