

# 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](http://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

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

## TABLE OF CONTENTS

Principal Objectives	4
Major Achievements 2009-10	5
Key Challenges Facing the Gallery	8
Major Objectives 2010–11	9 - 10
Resources and Administration	11 - 22
Collections	23 - 29

## APPENDICES

Appendix A	Charter and Goals of the Art Gallery of South Australia	30
Appendix B1	Art Gallery Board	31
Appendix B2	Art Gallery of South Australia Foundation Council and Contemporary Collectors Committee	32
Appendix B3	Art Gallery Organisational Chart	33
Appendix B4	Art Gallery Staff and Volunteers	34 - 35
Appendix C	Staff Public Commitments	36 - 38
Appendix D	Conservation	39
Appendix E	Donors, Funds, Sponsorships	40 - 41
Appendix F	Acquisitions	42 - 57
Appendix G	Inward Loans	58 - 59
Appendix H	Outward Loans	60 - 62
Appendix I	Exhibitions and Public Programs	63 - 70
Appendix J	Schools Support Services	71
Appendix K	Gallery Guide Tour Services	72 - 73
Appendix L	Gallery Publications	74 - 75
Appendix M	Annual Attendances	76
Appendix N	Information Statement	77 - 78
Appendix O	Financial Statements	79 - 103

## 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 20<sup>th</sup> 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).

- The Gallery produced the following publications: *Bravura: 21st Century Australian Craft & Design*; *Before and After Science: 2010 Adelaide Biennial of Australian Art*; *Reflections of the Lotus: Ceramics of Thailand*; *Candid Camera: Australian Photography 1950s–1970s*; *People Colouring book* (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 Trenerry 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 Pauuwe, 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, Giandomenico 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 Yoshikida (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 visitors 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 Moffat Survey*.
- Produce from primary research three major publications on Italian printmaking, Aboriginal art and a survey publication on Patricia Piccinini.
- Tour *Desert Country* and *Thai Ceramics* exhibitions and complete the tour of the *Hans Heysen* exhibition.

### Collection Development

- Develop a new Ten Year Acquisition Strategy 2011–2021.
- Secure major works in the three collecting areas: Australian art, European art and Asian art to commemorate the Gallery's 130<sup>th</sup> 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

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

### ACCOUNT PAYMENT PERFORMANCE

	Number of Accounts Paid	% of Total Accounts Paid	Value of Accounts Paid	% \$ of Total Accounts Paid
Paid by due date*	2 784	68.3%	7 376 799.92	83.5%
Paid late & paid < 30 days from due date	1 187	29.1%	1 353 924.38	15.3%
Paid late & paid > 30 days from due date	106	2.6%	105 125.73	1.2%
<b>Total</b>	<b>4 077</b>	<b>100%</b>	<b>8 835 850.03</b>	<b>100%</b>

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

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

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

**GRANTS:**

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

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

#### **OVERSEAS TRAVEL**

<b>Name</b>	<b>Destination</b>	<b>Reasons for travel</b>	<b>Total cost</b>
James Bennett	Bangkok	Collection acquisition	\$3 584
Robert Reason	Japan	Muscon, Tokyo. Design Week, Tokyo	Funded by Asialink/ Japan Foundation \$6 600
Christopher Menz	Germany	Negotiate loan of <i>Bauhaus</i> exhibition from the Bauhaus-Archiv, Berlin	\$6 425
Jane Messenger	London, New York	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.	\$1 000

## 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.

Agency	Art Gallery
Persons	52

FTE's	46.41
-------	-------

Gender	% Persons	% FTE
Male	34.62	36.13
Female	65.38	63.87

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

Salary Bracket	Male	Female	Total
\$0 - \$49 199	5	9	14
\$49 200 - \$62 499	7	12	19
\$62 500 - \$80 099	5	12	17
\$80 100 - \$100 999	1	1	2
\$101 000+	0	0	0
Total	18	34	52

### STATUS OF EMPLOYEES IN CURRENT POSITION

		<i>FTE's</i>				Total
		Ongoing	Short-term contract	Long-term contract	Casual	
Gender	Male	14	0.6	1.8	0.37	16.77
	Female	25.13	0.6	3.31	0.6	29.64
	Total	39.13	1.2	5.11	0.97	46.41

		<i>Persons</i>				Total
		Ongoing	Short-term contract	Long-term contract	Casual	
Gender	Male	14	1	2	1	18
	Female	28	1	4	1	34
	Total	42	2	6	2	52

### AVERAGE DAYS LEAVE PER FULL TIME EQUIVALENT EMPLOYEE

<i>Leave Type</i>	<b>2006-07</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>
Sick Leave	8.81	8.68	6.7	6.58
Family Carer's Leave	1.78	1.10	1.8	1.78
Miscellaneous Special Leave	0.51	0.10	0.5	1.61

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

Salary Bracket	Aboriginal Employees	Total employees	% Aboriginal employees
\$0 - \$49,199	0	14	0
\$49,200 - \$62,499	1	19	5.26
\$62,500 - \$80,099	0	17	0
\$80,100 - \$100,999	0	2	0
\$101,000+	0	0	0
Total	0	52	1.92

### NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER

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

### CULTURAL AND LINGUISTIC DIVERSITY

Name	Male	Female	Total	% of Agency
Number of Employees born overseas	5	5	10	19.23
Number of Employees who speak language(s) other than English at home	1	1	2	3.85



**TOTAL NUMBER OF EMPLOYEES WITH DISABILITIES (ACCORDING TO COMMONWEALTH DDA DEFINITION)**

Male	Female	Total	% of Agency
0	0	0	0

**TYPES OF DISABILITY (WHERE SPECIFIED)**

Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	0	0	0	0
Physical	0	0	0	0
Intellectual	0	0	0	0
Sensory	0	0	0	0
Psychological/Psychiatric	0	0	0	0

**NUMBER OF EMPLOYEES USING VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS BY GENDER**

Leave Type	Male	Female	Total
Purchased Leave	0	1	1
Flexitime	15	28	43
Compressed Weeks	0	2	2
Part-time	0	3	3
Job Share	1	3	4
Working from Home	0	1	1

**PERFORMANCE MANAGEMENT**

**DOCUMENTED REVIEW OF INDIVIDUAL PERFORMANCE MANAGEMENT**

Documented Review of Individual Performance Management	Total
% Reviewed within the last 12 months	0
% review older than 12 months	71.15
% Not reviewed	28.85

**LEADERSHIP AND MANAGEMENT TRAINING EXPENDITURE**

Training and Development	Total Cost	% of Total Salary Expenditure
Total Training and Development expenditure	\$1 789.00	0%
Total Leadership and Management Development	\$0.00	0%

## ACCREDITED TRAINING PACKAGES BY CLASSIFICATION

Classification	Number of Accredited Training Packages
Nil	Nil

## 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

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

## **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.

## ART GALLERY OF SOUTH AUSTRALIA FOUNDATION

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.

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

## 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 26<sup>th</sup> Telstra National Aboriginal & Torres Strait Islander Art Awards in Darwin, to the Asia Pacific Triennial in Brisbane, and to the 17<sup>th</sup> 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

function. This year, another prominent South Australian artist, Darren Siwes, was commissioned for this project. CC Editions raised \$30 301.

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.

<b>At 30 June 2010 active membership of Contemporary Collectors was as follows:</b>	<b>Active memberships</b>
Individual Memberships	27
Joint Memberships	77
Corporate Memberships	4
Circle – Individual	9
Circle – Joint	7
Circle - Corporate	4
<b>TOTAL MEMBERSHIP</b>	<b>128</b>

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 Farndell, 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 Hanrahan 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 Pauwe and Ian North, a drawing by Daryl Austin, prints by Olga Sankey, and the *Transfigured 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 26<sup>th</sup> 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 Spinfex 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. Kemerli 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 stupa* from Nepal.

Dr. Peter Elliott presented, through the Cultural Gifts Program, a collection of twenty-nine Kalimantan masks depicting *hudoq*, 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

Semester 2 - 2009	Students	Semester 1 - 2010	Students
Australian Art	15	Australian Art online	8
Modern Art	30	European Art	28
Research Project (part-time)	5	Contemporary Art	37
Curatorial & Museum Studies B	4	Research Project (full-time)	1
		Reserch Project (part-time)	5
		Curatorial & Museum Studies (A)	6
<b>Total</b>	<b>54</b>	<b>Total</b>	<b>85</b>

## **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.

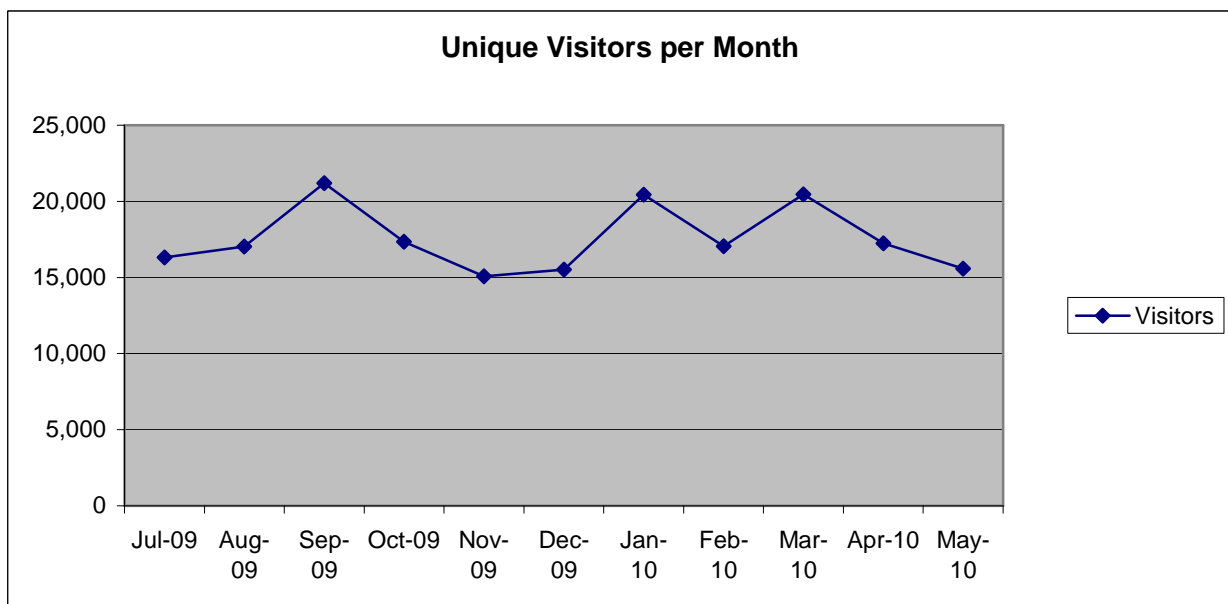
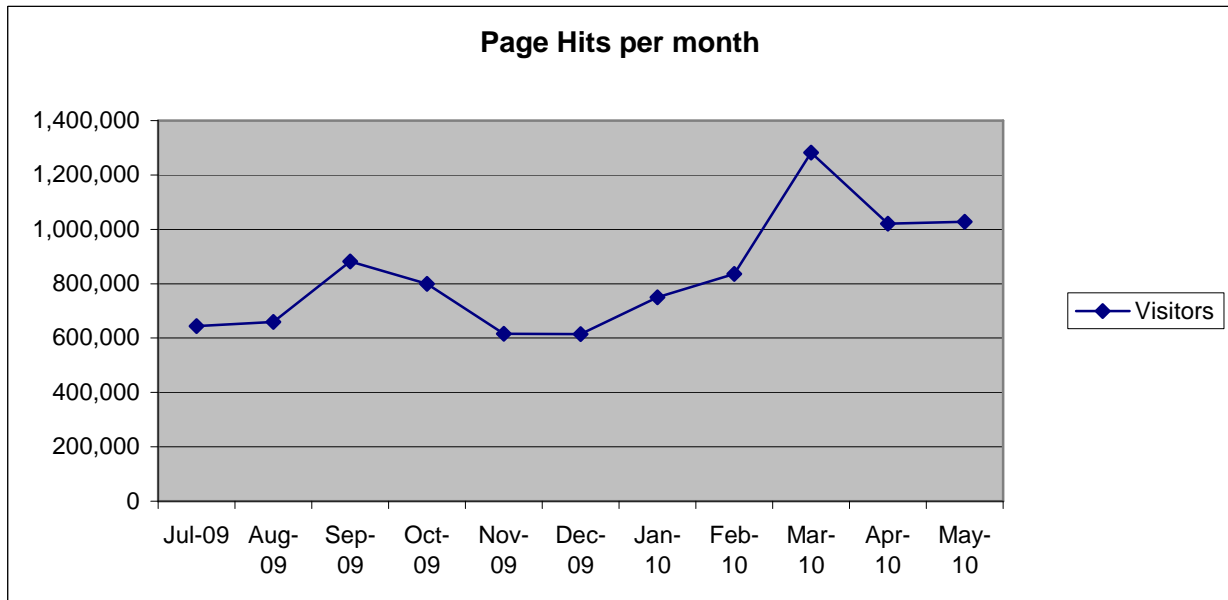
## **ART GALLERY WEBSITE**

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.

Mr Michael Abbott QC (Chairman)	6
Mrs Sue Tweddell (Deputy Chair) (until 13 July 2009)	0
Emeritus Professor Anne Edwards AO	6
Ms Frances Gerard	7
Mr Andrew Gwinnett (Deputy Chair)	4
Mr Philip Speakman (until 20 August 2009)	0
Ms Sandra Sdraulig	6
Mr Peter Ward (until 7 February 2010)	3
Mrs Tracey Whiting	7
Ms Zena Winser (from 11 November 2009)	4
Mr Robert Whittington QC (from 11 November 2009)	3

## APPENDIX B2

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

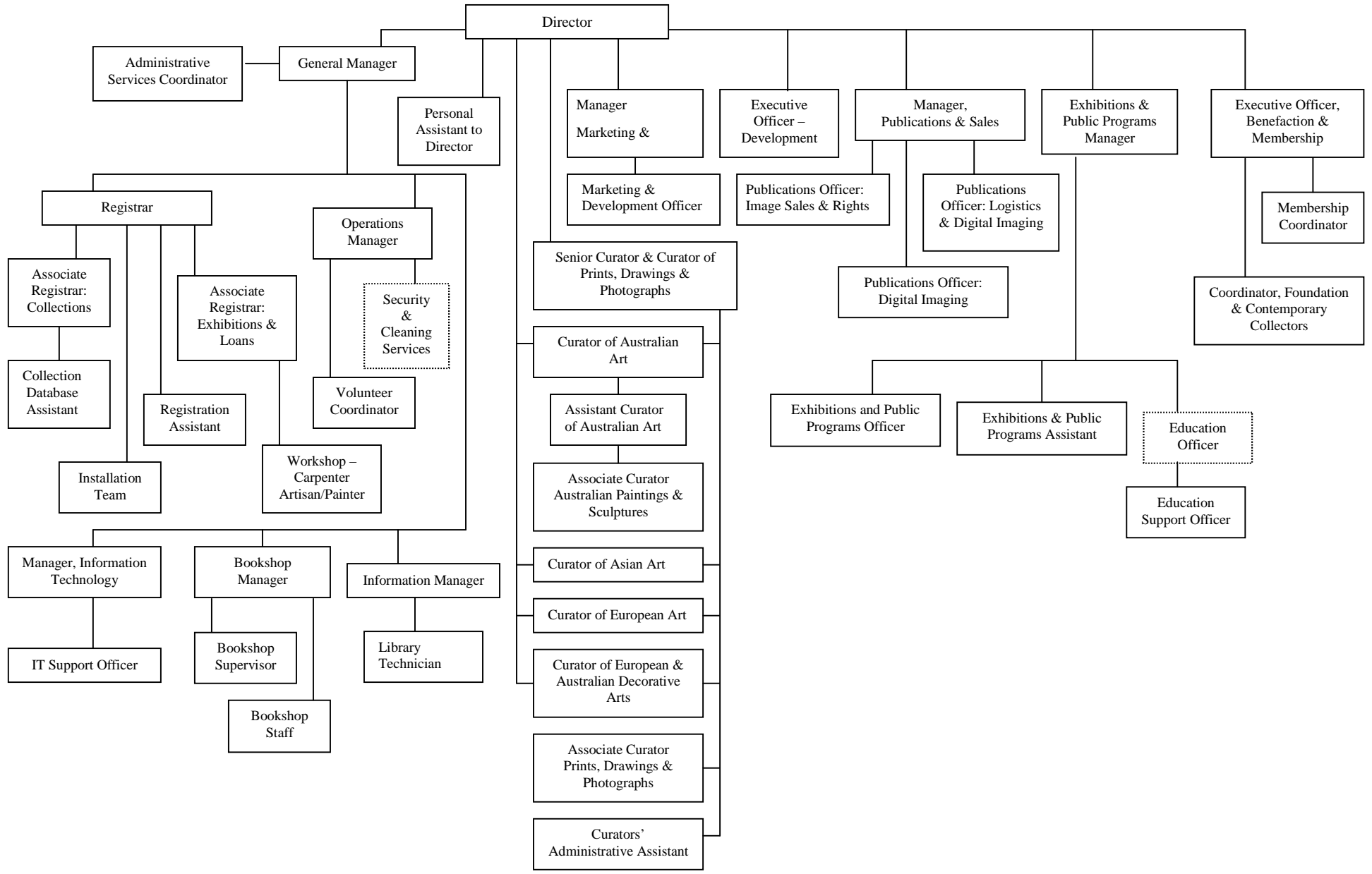
Chairman:	Hon Justice John R Mansfield AM
Deputy Chair:	Max Carter AO
Representing Founders:	Diana Ramsay AO
Representing Governors:	Mary Abbott
Representing Guardians:	Hiroko Gwinnett
Representing Benefactors:	Neil Verringer, Rob Patterson
Representing Ordinary Members:	Loene Furler
Appointed Members: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

### CONTEMPORARY COLLECTORS COMMITTEE 2009-10:

Chairperson:	Tracey Whiting
Deputy Chair:	Marc Allgrove
Members:	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
Ex Officio:	Tracey Lock-Weir, Jane Messenger (from March 2010), Maria Zagala (to February 2010)
Coordinator:	Sonia Berry-Law (to May 2010)



ART GALLERY OF SOUTH AUSTRALIA  
ORGANISATIONAL CHART



## APPENDIX B4

### ART GALLERY STAFF

#### SENIOR MANAGEMENT

Christopher Menz, BA(Hons), Director (to 5 February 2010)  
Kaj Lindstrom, BA(Hons), GradDipLIS, General Manager

#### COLLECTION CURATORS

James Bennett, DipArtEd, Curator of Asian Art  
Tracey Lock-Weir, BA(Visual art), GradDipEd, Curator of Australian Art  
Jane Messenger, BA(Hons), MA(ArtCurStud), Curator European Art  
Robert Reason, BA, PostgradDipArtCurStud, MA, Curator of European & Australian Decorative Arts  
Julie Robinson, BA, MA prelim., GradDipMusStud., Senior Curator, Prints, Drawings & Photographs  
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 2009-June 2010)  
Sally Foster, MA(Museum and Curatorial Studies), BA(Fine Arts), Assistant Curator, Prints, Drawings & Photographs (temporary appointment from February 2010)  
Russell Kelty, BA(Art History), Asian Art Research Assistant (temporary part-time appointment)

#### PUBLIC PROGRAMS/EDUCATION/MEMBERS

David O'Connor, DipT (FineArts), BEd(Fine Arts), 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 Itropico, BA, Manager, Publications & Sales  
Tracey Dall, Publications Officer – Image Sales & Rights  
Stewart Adams, Publications Officer – Logistics & Digital Imaging  
Saul Steed, Publications Officer – Digital Imaging

#### MARKETING COMMUNICATIONS & DEVELOPMENT

Miranda Starke 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'Rielly, 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**

Joan Allister, Hasmik Blayance, Kay Bennetts, Josephine Ben-Tovim, Sarah Black, Ann Blandford, Christine Bowman, Christine Briggs, John Brooking, Annette Chalmers, Rosemary Collins, Robyn Cowan, Kathleen Crockett, Gillian Davis, Patricia Finnimore, Lorraine Franzin, Gordon Goulding, Christine Guille, Robert Hafner, Jennifer Harris, John Hayes, John Hown, Beverley Jager, Jenny Jarvis, Julianne Keane, Jenifer Klenner, Jessica Knight, Philip LaForgia, Laurel Laurence, Helga Linnert, Judith Lloyd, Jan McKinlay-Moss, Gillian Morris, Robyn Mullins, Christopher Nance, Maureen Nimon, Rosemary Nursey-Bray, Jennifer Palmer, Joanna Parkes, Veronika Petroff, Marion Quela, Mary Rivett, David Roach, Josie Robertson, Christabel Saddler, Mary Schinella, Michael Shepherd, Nel Steele, Jill Swann, Eileen Taylor, Janet Taylor, Pamela Terry, Terry Teusner, Ruth Walter, Christine Wigg, Naomi Williams, John Woodrow

## **FRONT OF HOUSE**

### **INFORMATION DESK**

Val Allen, Anne Ballard, Patricia Church, Judy Clarke, Kathleen Crockett, Kathy Crosby, Barbara Day, Bice Della Putta, Gai Dudley, Lorna Elcombe, Conxita Ferrer, Genevieve Forster, Kay Gill, Mary Hogan, Geraldine Jennings, Dee Jones, Deborah Martin, Patricia McGaffin, Jane McGregor, Barbara Mellor, Violetta Mount, Margaret Neagle, Christine O'Connor, Rita Pemberton, Bert Prowse, Diana Roberts, Jan 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 Bertagno, Patsy Brebner, Isabelle Bryce, Virginia Bungey, Suzanne Butterworth, Sandra Byrne Gilbert, Frances Cumming, Doreen Dare, Lois Davey, Erin Davidson, Faye Duncan, Sheila Edwards, Cynthia Elford, Christine Fidock, Lorraine Franzin, Mary Gaillard, Tracey Gajewski, Beverley Golding, Cheryl Green, Jennifer Greening, Karen Hammond, Maureen Heaver, Robyn Herczeg, Olga Hoepner, Lusifer Laila, Renate Leak, Margaret Lord, Anh Mai, Deborah Martin, Julia Mayfield, 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 Rossi, 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'Neill – 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 Kurlinkus, 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 Brooking, Rosemary Collins, Julianne Keane, Jenny Klenner, Helga Linnert, Maureen Nimon, Rosemary Nursey-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 Strzelecki, 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, Melissa Picca, Jeremy Ryder, Gloria Strzelecki, Akira Tamura, Anne Weckert, Nicola Zuckerman

## **ADMINISTRATION**

Melissa Durdin, Cecelia O'Neill

## **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  
Exhibitions/Displays: *Misty Moderns: Australian  
Tonalists 1915-1950*, exhibition national tour  
*Common Ground* display Gallery 9  
*Big Mother* display Gallery 10  
Coordinating curator, *John Brack*

Re-hang of Elder Wing for 'Greening of the Gallery'  
project

Re-hang Gallery 5

PUBLICATIONS: *Catalogue essay for McCubbin: Last  
Impressions 1907-17*, NGA, 2009.

COMMITTEES: Art for Public Places (Arts SA);  
Contemporary Collectors Committee

#### ROBERT REASON

Five lectures for Graduate Studies in Art History  
One online lecture for Graduate Studies in Art History  
Six lunchtime talks  
One talk to the Gallery Guides  
One television interview  
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  
PUBLICATIONS: *Bravura: 21<sup>st</sup> Century Australian  
Craft*; 'Acquisition: Nymphenburg Porcelain, Tureen and  
cover, c.1755-58', *World of Antiques & Art*, Issue 78,  
February – August 2010, p.139; 'Durs Egg: Flintlock  
Pistol', *Caps & Flints*, vol.21, no.2, June 2010.

#### 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  
Exhibition *Reflections of the lotus: Art of Thailand,  
Burma, Cambodia and Laos*. AGSA, 2010.  
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  
Publications: Five catalogue essays for *McCubbin: Last Impressions 1907-17*, NGA 2009.  
COMMITTEES: Trustee of the Nora Heysen Foundation  
Artlab Liaison Officer  
JUDGING: Helpmann Academy Graduate Exhibition

#### **NICI CUMPSTON**

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 Pitjantjatjara Yankunytjatjara 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

#### **MARIA ZAGALA**

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  
PROFESSIONAL: Attended Imprint forum ‘SA Printmaking’ Tafe SA, September 2009; Co-Judge Hutchins Works on Paper Prize Hobart 2009  
TRAVEL: Gordon Darling Foundation Travel Grant, Brisbane (4 days), Sydney (5 days)  
OTHER: Courier *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  
COMMITTEE: Executive Pffocer – Sponsorship Sub-committee of the Art Gallery Board

#### **JAN ROBISON**

Two lectures, Graduate Studies in Art History  
COMMITTEE: Member, Australian Registrars Committee; Team Leader, Disaster Plan, AGSA; Member, OHS&W Committee, AGSA

#### **VICKI PETRUSEVICS**

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

#### **GEORGIA HALE**

Two lectures, Graduate Studies in Art History  
COMMITTEE: 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 muster* **CP**  
Will Ashton *Boulevard Montparnasse, Paris* **CP/ET**  
Billy Stockman *Budgerigar dreaming* **ET/MP**  
Emily Kame Knangwarrie *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 *Barred 1* **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 Beurruguete, *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 and 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**  
Thailand, *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:

MP	Marek Pacyna
ET	Eugene Taddeo
CP	Charlotte Park
GL	Gillian Leahy
PQ	Philipa Quintilla
JP	Jodie Proud
KP	Kristin Phillips
JG	Justin Gare
LB	Lisette Burgess
RR	Renita Ryan

## APPENDIX E

### DONORS, FUNDS, SPONSORSHIPS, GRANTS

#### DONORS

Michael Abbott QC, South Sulawesi Sculpture, Three Balinese, Malaysian and Nepalese Decorative Arts Items, Eighteen Indonesian and European Textiles, Six Balinese and Javanese Masks  
Michael Abbott QC, Max Carter AO, Lady Downer, Andrew Gwinnett, Hon. Dr Kemeru 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 Nampitjinpa  
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 Gwinnett, Michael Hayes, Lady Porter, Graham Prior, Painting by Horace Trenerry  
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 Itropico, Joan Lyons, John Mansfield AM, John von Doussa and Dick Whittington, Painting by Yinarupa Nangala  
Claire Eacott, Print by Barbara Hanrahan  
Peter Elliott, Thirty Kalimantan Masks, Two South Sulawesi Window Shutters  
Rennie Ellis Archive, Four Photographs by Rennie Ellis  
Fargher Foundation, Painting by Pieter Claesz.  
Paul Greenaway, Four Prints by Hodaka Yoshida  
Andrew and Hiroko Gwinnett, 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 Guilio 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, Tjaduwa 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**

891 ABC Adelaide  
Adelaide Festival Corporation  
Aesop  
Adshel  
Advertiser Newspapers Pty Ltd  
Angelakis Bros.  
Australian Motors Peugeot  
BankSA  
Channel 9  
DEPARTURE  
Ernst & Young  
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

## APPENDIX F

### 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 Wirrirryba*, 2009, Tjuntjuntjara, Western Australia, synthetic polymer paint on linen; South Australian Government Grant 2009

Mabel Juli, Australia, born 1933, *Garnkiny 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 crème 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

Nyurapayia Nampitjinpa, 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

Walangkura 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, Northern Territory, 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.

Lloyd Rees, Australia, 1895-1988, *Boy on a bridge, Paramatta*, c1922, Sydney, oil on canvas; Gift of Douglas and Barbara Mullins 2010

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

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

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

Alfred Sells, Australia, 1824-1908, *On the Barossa Ranges*, 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 Trenergy, 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 c.1940, *Ngayuku Ngura - My Country*, 2008, Amata, South Australia, synthetic polymer paint on linen; Gift in memory of Gwen Slade (1926-2009) by her family and friends 2010

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, 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 Lehmann, 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

Daryl Austin, Australia, born 1964, *The lost*, 2009, Adelaide, charcoal on paper; Gift in memory of Gwen Slade (1926-2009) by her family and friends 2010

John Brack, Australia, 1920-1999, *Study for 'Reflection in the window'*, 1964, Melbourne, conté crayon on paper; Gift of Beverley Anderson, Ann Croser, Michael Drew, Ulrike Klein, Mark Livesey QC and David McKee through the Art Gallery of South Australia Foundation Collectors' Club 2009

Ian Friend, England/Australia, born 1951, *For JHP #8*, 1998-2001, Brisbane, pen & ink, gouache, coloured crayons on paper; Gift of Robyn Daw 2010. Donated through the Australian Government's Cultural Gifts Program

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 below 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, 1953, *Defer to white paint*, 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 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 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, *Boardman, Lake Macquarie 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, *Cullabaa, 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, *Mickie, Lake Macquarie, 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, *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 Cullabaa, 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
- Barbara Hanrahan, Australia, 1939-1991, *Adam*, 1964, London; printed 1977, London, etching, sugar-lift aquatint, fowl bite printed in red and pink inks on paper; Bequest of Maurice A Clarke 2009
- Barbara Hanrahan, Australia, 1939-1991, *Sweet dreams*, 1975, Adelaide, etching, drypoint printed in black and red inks on paper; Gift of Claire Eacott 2010
- 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 trucks*, 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, *Neverending story*, 2004, Adelaide, relief etching on 14 sheets of paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Olga Sankey, Australia, born 1950, *Forked tongue*, 2007, Adelaide, inkjet print on two sheets of paper, sandblasted Perspex; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2009

Olga Sankey, Australia, born 1950, *Prayer for an inland sea*, 2007, 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, *Evening glow*, c1940?, Walkerville, Adelaide, gelatin-silver photograph; Gift of Tanya Court 2009

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, *Town picnic, Brewarrina*, 1966, New South Wales, gelatin-silver photograph; Board Members Fund 2009

Mervyn Bishop, Australia, born 1945, *Lionel Rose at his press conference*, 1968, Sydney, gelatin-silver photograph; Board Members Fund 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
- Mervyn Bishop, Australia, born 1945, *Is there an Aboriginal photography? Self-portrait*, 1989, Sydney?; printed c1991, Sydney, gelatin-silver photograph; South Australian Government Grant 2009
- Louis Buvelot, Australia, 1814-1888, *Man standing beside chair*, 1865-66, Melbourne, albumen-silver photograph (carte de visite); JC Earl Bequest 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
- Hedley K Cullen, Australia, 1915-1994, *North view of Gawler Place, Adelaide*, c1936, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2009
- Hedley K Cullen, Australia, 1915 - 1994, *North-west view of Gawler Place and Featherstone Place intersection, Adelaide*, c1936, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2009
- Hedley K Cullen, Australia, 1915-1994, *West view of Featherstone Place, Adelaide*, c1936, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2009
- D Darian Smith, Australia, 1900 - 1984, *Aerial view of North Terrace, Adelaide*, 1929, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2009
- D Darian Smith, Australia, 1900-1984, *Aerial view of Adelaide*, c1929-39, Adelaide, gelatin-silver photograph; JC Earl Bequest Fund 2009
- Max Dupain, Australia, 1911-1992, *At Newport*, 1952, Sydney, gelatin-silver photograph; d' Auvergne Boxall Bequest Fund 2009
- Max Dupain, Australia, 1911-1992, *Vanity Fair paper stand in Hunter Street*, 1960, Sydney, gelatin-silver photograph; South Australian Government Grant 2009
- Rennie Ellis, Australia, 1940-2003, *Auntie Mame, Kings Cross*, 1970-71, Sydney, gelatin-silver photograph; South Australian Government Grant 2009
- Rennie Ellis, Australia, 1940-2003, *Midnight show, Kings Cross*, 1970-71, Sydney, gelatin-silver photograph; Gift of the Rennie Ellis Archive 2009
- Rennie Ellis, Australia, 1940-2003, *Boneless mutton*, 1973, Sydney, gelatin-silver photograph; South Australian Government Grant 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 2010
- Rennie Ellis, Australia, 1940-2003, *Bon Scott backstage, Atlanta, Georgia*, 1978, United States, gelatin-silver photograph; South Australian Government Grant 2009
- 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, *Union Jack, Lorne*, c1968, Victoria, 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
- Rennie Ellis, Australia, 1940-2003, *Hippie, Kings Cross*, c1970-71, Sydney, gelatin-silver-photograph; Gift of the Rennie Ellis Archive 2009
- Rennie Ellis, Australia, 1940-2003, *MC, Paradise Club, Kings Cross*, c1970-71, Sydney, gelatin-silver photograph; Gift of the Rennie Ellis Archive 2009

- Rennie Ellis, Australia, 1940-2003, *Working girl, Kings Cross*, c1970-71, Sydney, 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, *Summer, Adelie Land*, 1911-14, Adelie Land, green-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*, c.1865, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009
- Philip J. Marchant, Australia, 1846-1910, *Childhood portrait of Mary Jane Marchant*, c1868, 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) facing camera, arm resting on a pillar*, c1872, 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 pillar*, c1874, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009
- Philip J Marchant, Australia, 1846-1910, *Close-up studio portrait of Thomazine Marchant*, c1875, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009
- Philip J Marchant, Australia, 1846-1910, *Studio portrait of Thomazine Marchant standing beside chair*, c1875, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2009
- 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 Thomazine Marchant with arm resting on table, right 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
- Robert McFarlane, Australia, 1942, *Anzac Memorial damaged after storm, Brighton, Adelaide*, 1961, Brighton, Adelaide, pigment print on paper; Public Donations Fund 2010
- 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, *Battersea fun fair*, c1952, London, 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, SA*, 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, *Wedding, Los Angeles*, 1976, Los Angeles, California; printed 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
- Deborah Paauwe, Australia, born 1972, *Wonder wish*, 2002, Adelaide, type C photograph; Gift of Geoff and Vicki Ainsworth 2010. Donated through the Australian Government's Cultural Gifts Program
- 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

Darren Siwes, Australia, born 1968, *Alternative Rein'actment*, 2002, Adelaide, direct positive colour photograph; Gift of the Art Gallery of South Australia Contemporary Collectors 2010

Darren Siwes, Australia, born 1968, *Bronze female*, 2008, Adelaide, type C photograph; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2009

Darren Siwes, Australia, born 1968, *Silver female*, 2008, Adelaide, type C photograph; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2009

Ingeborg Tyssen, Australia, 1945-2002, *Anti-Fraser demonstration, Melbourne*, 1975, Melbourne, pigment print on paper; Gift of John Williams 2010

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

Ingeborg Tyssen, Australia, 1945-2002, *People series - city light*, 1977, Sydney, pigment print on paper; Gift of John Williams 2010

Ingeborg Tyssen, Australia, 1945-2002, *Wonderland, Sydney*, 1978, Sydney, 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)*, c1856?, Adelaide, ambrotype; JC Earl Bequest Fund 2010

Unknown Photographer, working 1850s, *Pair of portraits: George Taylor, his wife Ann (nee Collis Pratt)*, c1856?, Adelaide, two ambrotypes, colour dyes, gold paint; JC Earl Bequest Fund 2010

Unknown Photographer, Australia, working 1850s-60s, *Brothers William Paul and Benjamin Featherstone*, c1860?, Adelaide, ambrotype, gold paint; JC Earl Bequest Fund 2010

Unknown Photographer, Australia, working 1850s-60s, *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, *Brighton, Sussex*, 1967, Brighton, England, 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

Adelaide School of Design, Australia, est 1861-1916, *Music cabinet*, c1910, Adelaide, walnut, brass, iron; Gift of Anthony Hurl 2010. Donated through the Australian Government's Cultural Gifts Program

Arts and Crafts Society of Tasmania, Launceston, Tasmania, Australia, 1903-c1925, *Woodbox (Olde wude to burne. Olde friends to trust)*, 1913, Launceston, blackwood, copper; Gift of Dianna Ramsay AO 2009. Donated through the Australian Government's Cultural Gifts Program.

Babbarra Designs, Maningrida, Australia, est. c1995, Susan Marrawarr, Australia, born 1967, *Fish trap, basket and mat*, 2009, designed 2008, Maningrida, Northern Territory, screenprint on cotton; Shirley Cameron Wilson Bequest Fund 2010

Babbarra Designs, Maningrida, Australia, est. c1995, Debra Wurrkidj, Australia, born 1971, *Wayuk*, 2010, Maningrida, Northern Territory, colour linocut printed on silk; Shirley Cameron Wilson Bequest Fund 2010

Babbarra Designs, Maningrida, Australia, est. c1995, Jennifer WURRKIDJI, Australia, 1973, *Mimi*, 2010, Maningrida, Northern Territory, colour linocut printed on silk; Shirley Cameron Wilson Bequest Fund 2010

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, clearglaze; South Australian Government Grant 2010

attributed 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]*, c.1931, 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

Morris & Company, London, Britain, 1861-1940, *Three silk tassels*, c.1900, London, silk, wire; 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, c.1578-1656/1661, 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

David Hockney, Britain, born 1937, *Two apples & one lemon & four flowers*, 1997, London; published in 'The Independent' newspaper, London, off-set lithograph on paper; Gift of Anthony Dickey 2009

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

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

Mortimer Menpes, Britain/Australia, 1855-1938, *Jeypore*, 1914, Pangbourne, United Kingdom, drypoint, fowl-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, *Muttra*, 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, *A tranquil waterway, Japan*, c1897, London, drypoint on paper VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Nagasaki: upstream from harbour*, c1897, London, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *The Venice of Japan (2)*, c1897, London, etching, drypoint on paper VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Under the bridge, Japan*, c1897, London, etching, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Rich only in colour*, c1907, London or Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *A village woman, China*, c1907-08, London or Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Sunshine and shadow*, c1907-08, 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*, c1907-08, London or Pangbourne, United Kingdom, drypoint on paper VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *At Jeypore*, c1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Hay barges*, c1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Indian standard bearer*, c1908, London or Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Victoria embankment*, c1908, London or Pangbourne, United Kingdom, etching, drypoint on paper VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Waterside, teahouse*, c1908, London or Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Bronze workers, Japan*, c1908-13, Pangbourne, United Kingdom, etching, drypoint on chine collé on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Goring*, c1911, Pangbourne, etching, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *A bridge at Srinagar*, c1912, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Horsemen on a bridge, Srinagar*, c1912, Pangbourne, United Kingdom, drypoint, etching on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *A river scene, Japan*, c1912-13, Pangbourne, United Kingdom, drypoint on chine collé on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *A river scene, Japan*, c1912-13, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Osaka*, c1913, Pangbourne, United Kingdom, etching, drypoint on paper; VBF Young Bequest Fund 2009
- Mortimer Menpes, Britain/Australia, 1855-1938, *Street scene, Jeypore*, c1913, 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

Pablo Picasso, Spain/France, 1881-1973, *Composed figure II (Figure composée II)*, 1949, Paris; printed by Fernand Mourlot, published by Galerie Simon, Paris, lithograph on paper; VBF Young Bequest Fund with assistance from Mark and Jill Awerbuch 2009

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 Würzburg, 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

Georg Jensen Inc., Copenhagen, Denmark, est. 1904, Georg Jensen, Denmark, 1866-1935, *Milk -jug, Sugar bowl and Spoon*, c1980, designed c1917, Copenhagen, silver; Gift of Diana Ramsay AO 2009. Donated through the Australian Government's Cultural Gifts Program.

Georg Jensen Inc., Copenhagen, Denmark, est. 1904, Harold Nielsen, Denmark, 1892-1977, *Coffee pot*, c1980, Copenhagen, silver, ebony; Gift of Diana Ramsay AO 2009. Donated through the Australian Government's Cultural Gifts Program.

Morris & Company, London, Britain, 1861-1940, JH Dearle, Britain, 1860-1932, *Severn [length of fabric]*, c1900, designed c1887-90, London, colour wood-block print on cotton; South Australian Government Grant 2009

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

Félix González-Torres, United States of America, 1957-1996, *Untitled (Death by gun)*, 1990, New York, off-set lithograph on paper; Gift of Anthony Dickey 2009

## 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, *Nonsense Mythology*, 1970, 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 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, *Ceremonial 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

India-Indonesia, *Cermonial 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 sytle 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

India-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, animal hair (boar), glass backed with foil?, 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 with red and black 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 pigment (hanging earrings & jaw), fabric hat; 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, natural white pigment applied without fixative, 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, 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, red and black 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, white, black and red trade paint, rattan, 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, 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, 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, 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 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 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, red, white 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, black and red 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

Indonesia, *Mask*, 20th century, Kalimantan, wood, trade paint, rattan, glass bead, two coins; 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, *Dance mask, topeng, depicting Dutch man*, early-mid 20th century, Bali, wood, paint, fabric thread; 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 Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Nepal, Nepal, *Set of three brass stupa*, early 20th century, Nepal, brass; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2010. Donated through the Australian Government's Cultural Gifts Program

Fukagawa Seiji 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 Rattanakosin 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 Kujarra*
- James Morrison, Melbourne, Vic: James Morrison, *Worm Blood dripping (Man)*; James Morrison, *Worm Blood dripping (Devil)*; James Morrison, *Worm Blood dripping (Swan)*
- 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, *Womens 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*; Louise Weaver, *Satellite Crystal*; Louise Weaver, *Plume*; Louise Weaver, *Capsize*; Louise Weaver, *Mirage*
- Justene Williams, Sydney, NSW: Justene Williams, *Garbageface*; Justene Williams, *Headcam*; Justene Williams, *Tauberguard freak mix*; Justene Williams, *Derr Sonata*; Justene Williams, *Bighead*
- Simon Yates, Sydney, NSW: Simon Yates, *Anti Gravity*; Simon Yates, *Anti Gravity (spare robot)*
- 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, *Length of fabric*, 1995

Nyukana Baker, *Plate*, 1998

Makinti Minutjukur; Yilpi Adamson; Nyuwara Tapaya; Nungaika 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

**Adelaide, SA, The Anne & Gordon Samstag Museum of Art, *Sydney Ball: The Colour Paintings* exhibition, The Anne & Gordon Samstag Museum of Art, 11 November 2009 to 29 January 2010:**

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 2010:**

Horace Trenerry, *A sunny day, Sydney Harbour*, 1923

Horace Trenerry, *Lovely Gully*, 1930

Horace Trenerry, *Aroona 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, *Haystacks, 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 Nicholls, *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, *The trial of Max Harris – 2. Nightmare*, 1944  
 Douglas Roberts, *The Trial of Max Harris – 1. Hilarity*, 1944  
 Douglas Roberts, *Exhibit No 1 (The bolt 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 twanky-dillo)*, 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, *Scarfdance*, 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, 6<sup>th</sup> 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 Tintaldrá*, 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 Gestel

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, Member Season Ticket \$20, Joint *John Brack* and *Bravura* \$18

Guided Tours: Wednesdays, Fridays, Saturdays, Sundays and public holidays at 12noon

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

Sponsors: The Advertiser, Adshel, Channel 9, 891 ABC Adelaide, Jansz, Heggies, Penny's Hill and Carlton & United Breweries, Visualcom and the Sebel Playford Adelaide.

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

Sponsors: The Advertiser, Adshel, Channel 9, 891 ABC Adelaide, Jansz, Heggies, Penny's Hill and Carlton & United Breweries, Visualcom and the Sebel Playford Adelaide.

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

Supporting Sponsors: The Advertiser, Adshel, Channel 9, 891 ABC Adelaide, Jansz, Heggies, Penny's Hill and Carlton & United Breweries, Visualcom, and the Sebel Playford Adelaide.

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

Supporting Sponsors: The Advertiser, Adshel, Channel 9, 891 ABC Adelaide, Jansz, Heggies, Penny's Hill and Carlton & United Breweries, Visualcom, and the Sebel Playford Adelaide.

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

Supporting Sponsors: The Advertiser, Adshel, Channel 9, 891 ABC Adelaide, Jansz, Heggies, Penny's Hill and Carlton & United Breweries, Visualcom, and the Sebel Playford Adelaide.

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 20<sup>th</sup> 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, Art Gallery of South Australia 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**

*Objects in Translation: European sixteenth and seventeenth century earthenware*, 23 January – 27 June 2010.

### **Santos Atrium**

*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 20 09–14 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

*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

*Before and After Science: 2010 Adelaide Biennial of Australian Art*

Saturday 24 April 2010, 2pm

Speaker: Charlotte Day, exhibition co-curator

Attendance: 45

### 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

James Morrison, Justene Williams, Christian Thompson, Louise Weaver, Antonia Syme.

Attendance: 55

*Meet the Artist: The Art of Patricia Piccinini*

Saturday 20 February, 2pm

Speaker: Patricia Piccinini, artist

Attendance: 120

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

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,

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

Friday 13 November 2009  
Suburbia  
Exhibition: *John Brack Retrospective*  
Speaker: Tracey Lock-Weir  
Attendance: 515  
Sponsors: BankSA (Major Sponsor); Australian Motors Peugeot; Strongbow; Carlton Dry; Heggie's; Penny's Hill; Art Gallery Restaurant; Sono Advertising

Friday 12 March 2010  
Before & After Science  
Exhibition: 2010 Adelaide Biennial of Australian Art: Before & After Science  
Collection: Contemporary Australian galleries 9, 10, 11 incorporating *Big mother* by Patricia Piccinini  
Speaker: Sarah Tutton  
Attendance: 527  
Sponsors: BankSA (Major Sponsor); Australian Motors Peugeot; Big Helga; Heggie's; Penny's Hill; Tiro; Splitrock; Art Gallery Restaurant; Sono Advertising

Thursday 20 May 2010  
First Class: Reflections of the Lotus  
Exhibition: *Reflections of the Lotus: Art from Thailand, Burma, Cambodia & Laos*  
Speaker: James Bennett  
Attendance: 118  
Sponsors: BankSA (Major Sponsor); Australian Motors Peugeot; Carlton United Breweries; Jansz; Heggie's; Penny's Hill; Tiro; Splitrock; Art Gallery Restaurant; Atmosphere Events; Sono Advertising

Friday 11 June 2010  
Candid Camera  
Exhibition: *Candid Camera: Australian Photography: 1950s-1970s*  
Speaker: John Neylon  
Attendance: 507  
Sponsors: BankSA (Major Sponsor); Australian Motors Peugeot; Crown Lager; Heggie's Vineyard; Penny's Hill; Tiro; Splitrock; 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 5 July, Theme: Making Nature, Exhibition: *Making Nature: Masters of European Landscape Art*

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, Exhibiton: *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 and Laos*

Attendance: 4 959

### 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

### **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

Easter Performance

Friday 2 April 2010, 2pm

Performers: The Corinthian Singers

Attendance: 126

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)

<b>GROUP VISITS/INQUIRIES</b>	
Total student Gallery numbers	22 218
Individual student research inquiries	60
Learning programs for students	1 274
Total (all students)	23 552
<b>TEACHER PROFESSIONAL DEVELOPMENT</b>	
Teacher Briefings (exhibitions)	142
Individual teacher assistance	65
Learning programs for teachers	108
Graduate teachers / Childcare workers /Other	97
Total (all teachers)	502

#### ANNUAL ATTENDANCES 2002 – 2010

##### Schools

2009-2010	2008-2009	2007-2008	2006-2007	2005-2006	2004-2005	2003-2004	2002-2003
23 552	22 142	21 012	33 3515	27 759	20 140	22 696	26 296

#### Client Use – Percentage Analysis

	<b>Government (DECS)</b>	<b>Catholic (CEO)</b>	<b>Independent (ISB)</b>
2009 - 2010	50%	24%	26%

## 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

Persons Participating In Tours 1 July 2009 – 30 June 2010					
Overseas	Interstate	Local	Total	No. Tours	
1 399	1 380	1 234	4 008	732	General Tours
143	109	2 777	2 830	260	Booked Private Tours
0	0	0	1262	52	Children's Tours
2	2	7	11	8	Collection on Show Tours
0	9	63	72	9	Patricia Piccinini, <i>Big Mother</i> display
0	3	166	169	16	<i>Candid Camera: Australian Photography 1950s–1970s</i> tours
4	5	298	307	36	<i>Reflections of the Lotus: Art from Thailand, Burma, Cambodia &amp; Laos</i> tours
107	177	811	1 089	99	<i>Before and After Science: 2010 Adelaide Biennial of Australian Art</i> tours
95	210	1475	1777	112	<i>John Brack</i> tours
10	63	196	269	41	<i>Bravura: 21<sup>st</sup> Century Australian Craft &amp; Design</i> tours
15	55	605	675	60	<i>Making Nature: Masters of European Landscape Art</i> tours
		45	45	9	New Members tours
		256	256	12	Members tours
			114	9	Volunteers
<b>1 775</b>	<b>2 013</b>	<b>7 933</b>	<b>12 884</b>	<b>1 455</b>	<b>Total</b>

Children's Tours 2009 – 2010				
	Number of Tours	Children	Adult	Total
START Tour	42	626	484	1,110
3 <sup>rd</sup> Sunday Tour	10	79	73	152
<b>Total</b>	<b>52</b>	<b>705</b>	<b>557</b>	<b>1,262</b>



<i>Before and After Science: 2010 Adelaide Biennial of Australian Art</i> <b>6pm Tours, Feb 27 – March 11, 2010</b>				
	Overseas	Interstate	Local	<b>Total</b>
<b>Total</b>	<b>7</b>	<b>38</b>	<b>176</b>	<b>221</b>

## 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: 21<sup>st</sup> 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

*Annual Report of the Art Gallery of South Australia 2008–2009*

Authors: Chairman, Director and staff

Coordinator: Margaret Bicknell

93 pp, ISSN 0728–7925

*29th Annual Report of the Art Gallery of South Australia Foundation 2008–2009*

Authors: John Mansfield, Christopher Menz, assisted by Kerry de Lorme

36 pp, 16 colour illustrations, 1 black & white illus.

Designer: Antonietta Itropico

#### NEWSLETTER

August/September 2009, vol. 18, no. 4; October/November 2009, vol. 18, no. 5; December 2009/January 2010, vol. 18, no. 6; February/March 2010, vol. 19, no. 1; April/May 2010, vol. 19, no. 2; June/July 2010, vol. 19, no. 3; ISSN 1448-062X

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

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

#### Additional Visitors to AGSA Travelling exhibitions

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

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