

ANNUAL REPORT

of the

ART GALLERY OF SOUTH AUSTRALIA

for the year

1 July 2011 – 30 June 2012

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



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The Hon John Hill 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 131st year, ended 30 June 2012.

Michael Abbott AO QC, Chairman

Art Gallery Board 2011–12

Chairman Michael Abbott AO QC

Members Mr Andrew Gwinnett (Deputy Chair)

Emeritus Professor Anne Edwards AO

Ms Frances Gerard Ms Sandra Sdraulig Mrs Tracey Whiting Mrs Zena Winser Robert Whitington QC

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PRINCIPAL OBJECTIVES

Objectives

The Art Gallery of South Australia's objectives and functions are effectively prescribed by the Art Gallery Act 1939 and can be summarised as the preservation, research and communication associated with heritage and contemporary works of art of aesthetic excellence and historical or regional significance.

Mission

The mission of the Art Gallery of South Australia is to serve the South Australian and wider communities by providing access to original works of art of the highest quality. Through its permanent collections, temporary exhibitions and other public programs, the Art Gallery seeks to foster, promote and enhance understanding and enjoyment of the visual arts in general.

Vision

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

- is highly respected for the quality and display of its collection, exhibitions, programs, interpretation and research;
- engages South Australians from all walks of life in the visual arts;
- enlivens and enriches the cultural dimension of the city and the state; and
- is a major attraction for interstate and international visitors to South Australia.

Government Objectives

In addition, the Art Gallery plays a significant role in delivering specific elements of the South Australian Government's seven strategic priorities:

• Creating a vibrant city

Creating an eclectic and exciting artistic program attracts local and interstate visitors to the North Terrace precinct, greatly increasing the numbers of people in the city while bringing vibrancy to the city streets, which in turn will both enhance the city's atmospheric appeal and build upon the South Australian brand.

Every chance for every child

Learning and children's programs are at the core of the Art Gallery's artistic program, as it is recognised that building a lifelong love of the visual arts and the Art Gallery begins at an early age.

MAJOR ACHIEVEMENTS 2011–2012

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

Community Engagement

615 538 people visited the Gallery, free of charge, to see the permanent collection and exhibitions an increase from the 531,564 visitors in the last financial year which represents a 16% increase (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions).

An additional 63,070 people visited the Gallery's touring exhibitions interstate (SASP Target 4: Tourism industry; SASP Target 3: Cultural vibrancy – arts activities).

A total of 11,790 visitors attended the Gallery's 53 regular gallery floor-talks, 27 special lectures, 4 forums, 6 special Gallery tours, 3 culture days and 3 Members/Adult Education Workshops; 7,300 visitors attended the Gallery's children's and family programs and events; and, 26,050 school students visited the Gallery as part of the Schools Support Services and 551 teachers received professional development (SASP Target 3: Cultural vibrancy – arts activities).

A total of 13,707 visitors undertook tours by the Gallery's Volunteer Guides (SASP Target 4: Tourism industry; SASP Target 24: Volunteering).

The Gallery Website had 207,226 visits, an increase of 17.7% from previous financial year, and the Website had 853,125 pages viewed, an increase of 8.3% from previous financial year.

Artistic Program

The Gallery lent a total of 61 works of art to 26 exhibitions, including major national touring exhibitions (SASP Target 4: Tourism Industry; SASP Target 3: Cultural vibrancy – arts activity).

Seven temporary exhibitions were staged at the Gallery: SAATCHI Gallery in Adelaide: British Art Now; Beneath the Winds: Masterpieces of Southeast Asian Art & The Eko Chamber; Inspired Design: Love and Death; International Art Series; Parallel Collisions: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise and From the Street; Bounty: Nineteenth-century South Australian gold and silver (a complete list of exhibitions and public programs is at Appendix I) (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions; SASP Target 3 Cultural vibrancy – arts activities).

Sixteen special collection displays were staged at the Gallery: Terrain: Landscape and Country in the collection; Water Mark; The Sleep of Reason: the prints of Louise Bourgeois, Benjamin Armstrong and Brent Harris; La Belle Époque: French prints and drawings from the 1880s to 1910s; Inspired Design: Love and Death; Deep Space: new acquisitions from the Australian contemporary art collection; Cinematic: Australian Photography; AES+F, Allegoria Sacra; Grand Design: Architecture's influence on European decorative arts; NEW: Australian Contemporary Decorative Arts; 20 Years: Rhianon Vernon-Roberts Memorial Collection; Krishna and visions of Sri Nathji: Indian temple paintings from the collection of Barrie and Judith Heaven; New acquisitions of Asian Art; Teeth of the Rice Plant: Political art from Indonesia and China; Expressions in Clay: 125 years of Japanese Ceramics; From the Continent: the Art of China and Korea (SASP Target 4: Tourism industry; SASP Target 3: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

The Gallery produced the following publications: Saatchi Gallery in Adelaide: British Art Now; Beneath the Winds: Masterpieces of Southeast Asian Art from the Art Gallery of South Australia; Inspired Design: European and North American Decorative Arts from the Art Gallery of South

Australia; Parallel Collisions: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise; Bounty: Nineteenth-century South Australian gold and silver; Winter and Spring 2011, Summer 2011-12 and Autumn Articulate magazines; children's activity trails; and a range of merchandise including calendars, boxed greeting cards and postcards and various leaflets and brochures promoting exhibitions (SASP Target 99: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

Collection Development

277 works of art were acquired across all areas of the collection. Details of significant additions to the collection are available in the section Collections Development with a complete list of acquisitions at Appendix F (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions; SASP Target 27: Understanding of Aboriginal culture; SASP Target 6: Aboriginal wellbeing).

Stock-check of the Gallery's high-value items has been completed and the non-Asian Applied Arts was commenced.

2,520 digital images were added to the Gallery's collections database with 9,564 images now available online.

Audience Development

The Gallery staged five DepARTure events, aimed at the 18-40 year old age group, attracting 1,860 participants (SASP Target 99: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

The Gallery continued to run the Graduate Program in Art History in conjunction with the University of Adelaide (SASP Target 47: Jobs).

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 \$7.2 million, increased from \$5.6m in the 2010/11 year.

207 volunteers contributed to the Gallery's operations (SASP Target 24: Volunteering).

Strategic Development

The Gallery developed a Strategic Plan outlining the focus for 2012-15 which also includes key Government priorities.

The opening of the Elder Wing of Australian Art followed the replacement of the lighting system with a full rehang of the Australian collection to 1950. This rehang included for the first time Aboriginal and Torres Strait Islander works within the historical narrative of Australian art.

The refurbishment of the Vestibule was undertaken which included new cloaking, toilets and reception and set a new tone for the institution maintaining the historic integrity of the building while presenting a 21st century welcome for visitors.

The Gallery continued to implement Occupational Health, Safety and Welfare policies and systems and make improvements as necessary (SASP Target 21: Greater safety at work).

KEY CHALLENGES FACING THE GALLERY

The Art Gallery faces a number of challenges in delivering upon its artistic vision and building upon gained success.

The Gallery's most serious challenge is its ability to meet financial and administrative obligations and resolve the current funding issue. Without a solution to this issue, the Art Gallery will be unable to deliver upon the South Australian Government's cultural agenda, its obligations under the Art Gallery Act, or respond to community requirements in a meaningful way.

Further, strategic organisational and structural change is required to ensure the operational effectiveness of the Art Gallery, and provide a foundation for the institution moving into the future, where a strong focus on robust financial management, effective staffing and core operational compliance is critical.

A serious test for the Gallery is the accessibility of all collecting areas for display given the lack of public display space and the capacity to manage its collection storage facility which is critically in need.

The building infrastructure of the Art Gallery is the physical embodiment of South Australia's commitment to the visual arts and as such, the interior and exterior spaces of the Art Gallery are paramount. The Art Gallery requires constant maintenance and improvement to ensure excellence in presentation of the collection, and a physical infrastructure that allows accessibility for all visitors regardless of age or ability.

Developing commercial operations, and increasing revenue through retail, publishing and licensing income streams requires much needed investigation to grow. A strategy to address the lack of specialist merchandising expertise, improve the current retail activity and increase revenue in these areas must be established.

Finally, the development of a long-term major exhibitions partnership is critical to ensuring that the Art Gallery remains relevant on a national and international stage, and delivers upon the goal to develop South Australia as a cultural tourism destination. A long term planning cycle with appropriately supported funding is critical to achieving this aim.

STRATEGIC GOALS 2012–2015

1. Present a dynamic artistic program and build our collection

The goal is to have a collection and an artistic program that:

- are unique to Australia and increase the profile of both the Art Gallery and the state as cultural tourism destinations:
- place the Art Gallery at the forefront of the nation's art museums, such that it is highly respected for the quality and innovation of its collection and exhibitions, and its curatorship;
- build upon the reputation of the Art Gallery as a hub for research on South Australian art and artists, utilising both the collection and archival resources;
- enable the careful management, research and preservation of the collection to maintain its relevance and accessibility to a wide and diverse audience; and
- engage a global audience through a dynamic online experience of the Art Gallery's collection and exhibitions.

2. Inspire new audiences

The Art Gallery perceives audience engagement to be at the heart of its role as an initiator of innovative exhibitions and visual arts-based public programs in South Australia, and as such must:

- deliver one major, international and unique annual exhibition that restores South Australia to its rightful place as a national leader in the visual arts;
- develop the Adelaide Biennial of Australian Art as a nationally recognised landmark event;
- engage with and attract people with a different demographic profile in the community, specifically focusing on children and young families, with the aim of educating, informing and inspiring South Australians about all aspects of the visual arts;
- generate long-term relationships with the Art Gallery by introducing children to art and encouraging them to engage with the collection through interactive activities, thereby establishing the foundations for a lifelong love of the arts, specifically, the visual arts;
- entice young adults into the Art Gallery by creating tailored events such as Departure, for an
 urban professional demographic who will be be nurtured into the next generation of
 supporters and benefactors;
- communicate using focused and innovative digital marketing strategies to attract visitors with a different demographic profile to the Art Gallery; and
- create an online presence for the Art Gallery to extend the reach of the artistic program.

3. Enrich the cultural life of all South Australians

Communication and connection with audiences are at the heart of building a lifelong relationship with the visual arts. Therefore, the Art Gallery's public programs must:

- recognise diversity and promote cultural understanding, by creating an artistic program and collection that will attract audiences with diverse demographic profiles in the community;
- establish stronger connections and strategic partnerships with festivals, regional programs and cultural institutions to collaborate on shared goals and promote the arts throughout the state;
- engage and inspire students of all ages by embedding targeted learning in our artistic program;
- collaborate with all tiers of the education sector to both nurture artistic talent in our young people and confirm the Art Gallery's position as the educational hub for visual arts within South Australia; and
- contribute to the economic and cultural development of South Australia by promoting the state as a cultural tourism destination, and contributing to the broader government agendas.

4. Nurture collective achievement

The Art Gallery recognises that creating an artistic program that inspires, educates and provides aesthetic enjoyment relies on a broad community of participants and supporters, especially those who support the Art Gallery through sponsorship and benefaction. As such, the central focus must always be on:

- delivering an eclectic and rich artistic program that attracts and enhances community support through benefaction, attendance and volunteering;
- attracting significant contributions from private benefaction to enable the ongoing expansion of the collection, while encouraging broader support for the Art Gallery's artistic program;
- building membership by developing targeted programs that extend into new and different audiences and encourage online interaction; and
- strengthening relationships with the corporate sector to create mutually beneficial and relevant partnerships.

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 2011 were: Mr Michael Abbott AO 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 Whitington QC

FINANCIAL MANAGEMENT AND RESOURCES

Revenue	2012 \$'000
Sale of goods	838
Fees and Charges	783
Bequests and Donations	2,119
Donations of Heritage Assets	3,662
Grants	1,173
Sponsorships	1,261
Resources Received Free of Charge	552
Interest and Investment Income	415
Rent and Facilities Hire	260
Net gain from disposal of non current assets	2
Other	15
Revenue from SA Government – Recurrent Operating Grant	8,008

ACCOUNT PAYMENT PERFORMANCE

	Number of Accounts Paid	% of Total Accounts Paid	Value of Accounts Paid	% \$ of Total Accounts Paid
Paid by due date*	4,167	95.8%	\$12,956 054	95.8%
Paid late & paid < 30 days from due date	147	3.4%	\$484 744	3.6%
Paid late & paid > 30 days from due date	35	0.8%	\$87 749	0.6%
Total	4.349		\$13,528 548	

^{*} 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 2011–12 financial year included:

CASH:

ANZ Macquarie
ARUP Robert Walters
BankSA Santos
Ernst & Young Travelex
ETSA University College of London
MINI Garage Adelaide

Total cash 2011-2012 as at 30 June 2012: \$554 000

IN-KIND:

891 ABC Adelaide Intercontinental Adelaide

Accolade Wines- Hardy's Jansz Tasmania Adshel Kwik Kopy Norwood

Advertiser Newspapers Ltd M&C Saatchi

Aesop MINI Garage Adelaide

BankSA Osram
Bang & Olufsen Penny's Hill
Carlton & United Breweries Qantas
Channel 7 Rip It Up
Charming Waters Santos

Dulux Group (Selleys) South Australian Tourism Commission

Fresh FM Typespace Heggies Vineyard Visualcom

Hot Beam

Total in-kind 2011–12 as at 30 June 2012: \$703,545

GRANTS:

Adelaide City Council Gordon Darling Foundation
James & Diana Ramsay Foundation The Balnaves Foundation

Total grants 2011–12 as at 30 June 2012: \$492,228

FOUNDATION

There was a total of \$1.4 million cash donated to the Foundation.

CONTEMPORARY COLLECTORS

There was a total of \$369,285 cash donated to Contemporary Collectors.

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 the following distinct divisions: Directorial, Curatorial, Public Programs, Administration and Corporate 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

No consultancies were engaged during this financial year.

CONTRACTORS

The Gallery contracted Total Design.

The Gallery contracted Hassells.

The Gallery contracted Alexie Glass-Kantor and Natasha Bullock to co-curate the 2012 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 in the Radford Auditorium.

GREENING OF GOVERNMENT OPERATIONS REPORTING

Mark Horton, Associate Director, has been appointed to the Department of Premier and Cabinet Sustainability and Greenhouse Gas Reduction Task Group which is responsible for the development of an Environmental Sustainability Policy and the Sustainability Action Plan.

ENERGY EFFICIENCY ACTION PLAN

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

ASBESTOS MANAGEMENT

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

The Asbestos Register contains the Management Plan, Inspection Report and Register of Asbestos Containing Products.

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

OVERSEAS TRAVEL

Name	Destination	Reasons for travel	Total cost		
Nick Mitzevich	United Kingdom, Italy	Meeting with Tate Gallery re <i>Turner</i> exhibition and visiting Venice Biennale, 4–13 October 2011	\$7,890		
Nick Mitzevich	Indonesia	Exhibition development, 21–28 January 2012	Cost covered by grant from Gordon Darling Foundation		
Nick Mitzevich	ick Mitzevich New Zealand Meeting with Director, Auckland Art Gallery, 25–27 March 2012				
Nick Mitzevich	Hong Kong, China	Escorting Contemporary Collectors Group to the Hong Kong Art Fair, 15–19 May 2012	Cost covered by Contemporary Collectors		
Robert Reason	Japan	Courier trip, 2 - 10 September 2011	\$1,820 cost to AGSA remainder covered by Brain Trust Inc.		
James Bennett	Indonesia	Exhibition development, 20 January–1February 2012	Cost covered by grant from Gordon Darling Foundation		
Russell Kelty	Japan	Japan Foundation Language Program, 15 June– 15 August 2012	Grant, no cost to Gallery		
Antonietta Itropico	China	Press checking <i>Inspired Design</i> and <i>Beneath the Winds</i> publications, 18–25 September 2011	\$4,146		

Antonietta Itropico	China	Press checking South Australia Illustrated and Bounty publications, 25 March–1 April 2012	\$2,440
Lisa Slade	India	Assess possibility of presenting 12 th Adelaide Biennial of Australian Art at the National Gallery of Modern Art, New Delhi as part of Oz Fest 2012, 23 January–1 February 2012	Grant from Australian High Commission, New Delhi, no cost to Gallery
Jane Messenger	United Kingdom and The Netherlands	To research J.M.W. Turner at Tate Britain in order to write for the <i>Turner from the Tate: the making of a master</i> exhibition catalogue and develop the exhibition display with accompanying interpretative material. To visit Maastricht for TEFAF to seek possible acquisitions for the collection and develop networks with European Art dealers. 11 February – 17 March 2012	\$10,000

EXECUTIVE EMPLOYMENT, STAFF EMPLOYMENT AND OTHER HUMAN RESOURCES MATTERS

Details of employment in the Art Gallery of South Australia as at 30 June 2012 are provided in the tables below:

Agency	Arts SA
Persons	70
FTE's	62.3

Gender	% Persons	% FTE
Male	35.71	40.13
Female	64.29	59.87

Number of Persons Separated from the agency during the last 12 months	10
Number of Persons Recruited to the agency during the 2011/12 financial year	17
Number of Persons Recruited to the agency during the 2011/12	1,
financial year AND who were active/paid at June 2012	11

Number of Persons on Leave without Pay at 30 June 2012

NUMBER OF EMPLOYEES BY SALARY BRACKET											
Salary Bracket	Male	Female	Total								
\$0 - \$51,599	8	13	21								
\$51,600 - \$65,699	8	14	22								
\$65,700 - \$84,099	6	17	23								
\$84,100 - \$106,199	2	1	3								
\$106,200+	1	0	1								
Total	25	45	70								

STATUS OF EMPLOYEES IN CUI	RRENT POS	ITION			
	FTE's				
Gender	Ongoing	Short- term contract	Long- term contract	Casual	Total
Male	19	4	1	1	25
Female	24.23	6.6	4.8	1.67	37.3
Total	43.23	10.6	5.8	2.67	62.3
	Persons				
Gender	Ongoing	Short- term contract	Long- term contract	Casual	Total
Male	19	4	1	1	25
Female	27	8	5	5	45
Total	46	12	6	6	70

NUMBER OF EXECUTIVES BY STATUS IN CURRENT POSITION, GENDER AND CLASSIFICATION

Classif.	Ongoing		Term Tenured			erm enured	Other (Inc. Casual) Other		Total						
	M	F	M	F	M	F	M	F	M	F	M	% of total Execs	F	% of total Execs	Total
SAES1	0	0	1	0	0	0	0	0	0	0	1	100	0	0	1
Total	0	0	1	0	0	0	0	0	0	0	1	100	0	0	1

TOTAL DAYS LEAVE TAKEN		
Leave Type	2011/12	
1) Sick Leave Taken	81.51	
2) Family Carer's Leave Taken	11.2	
3) Miscellaneous Special Leave	1	

NUMBER OF ABORIGINAL AND/OR TORRES STRAIT ISLANDER EMPLOYEES

Salary Bracket	Aboriginal Employees	Total employees	% Aboriginal employees
\$0 - \$51,599	0	21	0
\$51,600 - \$65,699	0	22	0
\$65,700 - \$84,099	1	23	1.43
\$84,100 - \$106,199	0	3	0
\$106,200+	0	1	0
Total	0	70	1.43

NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER % of Female Total Age Bracket Male Total 15 - 19 0 0 20 - 24 5 6 8.57 1 25 - 29 0 4 4 5.71 30 - 34 2 6 8 11.43

35 - 39	1	7	8	11.43
40 - 44	6	4	10	14.29
45 - 49	5	5	10	14.29
50 - 54	4	8	12	17.14
55 - 59	2	4	6	8.57
60 - 64	3	2	5	7.14
65+	1	0	1	1.43
Total	25	45	70	100

CULTURAL AND LINGUISTIC DIVERSITY

Name	Male	Female	Total	% of Agency
Number of Employees born				
overseas	3	5	8	11.43
Number of Employees who				
speak language(s) other than				
English at home	0	2	2	2.86

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	18	31	49
Compressed Weeks	0	2	2
Part-time	0	17	17
Job Share	1	6	7
Working from Home	0	1	1

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	51.43
% Not reviewed	48.57

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 is also the Art Gallery Management representative with Tracey Dall, Employee Representative on the Arts SA Arts Coordinating Committee. Kym Hulme chaired the Art Gallery's Occupational Health, Safety & Welfare Committee from July to November 2011 and Syd Bower from December 2011 to June 2012. 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 ensured that injury management processes are conducted in accordance with legislative requirements and internal policies and procedures.

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

OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT INFORMATION

Workers Compensation Claims Statistics for the period July 2011 - June 2012

TOTAL COST OF ALL CLAIMS \$ Lump Sums (s43, 44) Common Law \$ \$ Medical Reports \$ Other Costs 11 368.72 Legal Expenses Rehabilitation Medical Expenses \$ 3 487.80 Redemptions (s42) Income Maintenance \$ 184.57 TOTAL EXPENDITURE 15 041.09 CURRENT OPEN CLAIMS 3 **NEW CLAIMS** 2 **Rejected Claims**

Undetermined Claims	0
Withdrawn	0
Provisional Liability	0
Medical Treatment only	1
Lost Time	1
Fatalities	0
Days Lost for New Claims	1
Total Days Lost	1
Number of new claims now closed	1

Causes of New Claims	Number of Claims	%	Costs to date
Being Hit by Moving Objects	0	0%	\$ -
Body Stressing	2	100%	\$ 794.83
Chemicals & Other substances	0	0%	\$ -
Falls, Trips & Slips	0	0%	\$ -
Heat, Radiation & Electricity	0	0%	\$ -
Mental Stress	0	0%	\$ -
Hitting Objects with Body	0	0%	\$ -
Other and unspecified	0	0%	\$ -
Sound & Pressure	0	0%	\$ -
Grand Total	2	100%	\$ 794.83

BUILDING RESOURCES

The program this year was focused on the Building Upgrade Project. These extensive works are directed at providing additional and enhanced infrastructure throughout the Art Gallery complex.

ART GALLERY RESTAURANT

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

OCCUPATIONAL HEALTH SAFETY & WELFARE

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. The continuous review of OHS&W policies, procedures and work practices is now an integral part of the workplace. Syd Bower is the management representative and Tracey Dall is the employee representative on the Arts SA WHS Coordinating Committee.

FACILITIES HIRE

The Gallery continued to be a popular hire venue for a wide range of functions. This year 190 events were held in the various Art Gallery function spaces. These events included workshops, conferences, cocktail parties, wedding receptions, formal dinners, theatrical productions, award presentations, product launches and concerts.

CLEANING CONTRACT

The contract for the provision of Cleaning Services to the Gallery 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 program of staff training in a range of areas including OH&S courses and information sessions to ensure had the necessary skills and information.

VOLUNTEERS

The Art Gallery values the contribution of its many volunteers who provide a variety of services to visitors and staff in the areas of guiding, education, public programs, front of house visitor services and ticket sales, curatorial research, registration and administration. For the year ending 2011-2012, the Art Gallery was supported by 207 registered volunteers.

On 29 November 2011, in recognition of the valuable contribution made throughout the year, the Gallery hosted the annual end of year celebration for all current volunteers. This year the Volunteer of the Year Award was presented to Gallery Guide, Laurel Laurence, to acknowledge 18 years of outstanding and sustained service. Volunteer Excellence certificates were awarded to David Gill, Gerri Jennings, Annette Chalmers and Terry Teusner in appreciation of their support to registration, visitor services and curatorial research respectively.

ART GALLERY OF SOUTH AUSTRALIA FOUNDATION

At the Annual General Meeting on 17 November 2011, Justice John Mansfield AM stepped down as Chairman of the Art Gallery of South Australia Foundation. Andrew Gwinnett was elected as Chairman of the Foundation and Max Carter AO was elected to continue serving as Deputy-Chairman.

The Foundation continued to increase its funds through encouraging financial donations, membership subscriptions, grants, bequests and generating income from fundraising events and investments. The Foundation raised \$5.8 million in total for 2011–2012 comprising of works of art given valued over \$4.4 million and income raised of \$1.4 million.

The Foundation hosted fifteen 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 28 October, was the major fundraising event for the Gallery this year, raising \$305 000. In 2011, there were 57 members, the most members in one year since its inception.

The Foundation continued to hold regular private viewings which highlighted recent gifts or acquisitions through the Foundation, also provided a forum to thank donors. All Foundation members are invited to learn about a recent acquisition through the Foundation. These break-even events are popular and eight were held in 2011–2012.

An event for Sydney-based donors was hosted by Andrew Gwinnett at his home situated on the harbour in October. This provided the opportunity for the Gallery to thank them for their support, and also discuss upcoming projects and was a successful event.

Foundation members received a preview of *Saatchi Gallery in Adelaide: British Art Now* together with a private tour by Natasha Hoare, Business Development Manager at Saatchi Gallery, London.

Foundation members attended the opening of *Beneath the Winds: Masterpieces of Southeast Asian Art* as their complimentary opening for the year, which followed the AGM.

The Foundation was delighted to create a new membership category called Patron, which recognises gifts over \$10 million. This is such an extraordinary level of giving that the Board believed it merited recognition through a position on Council. The Art Gallery of South Australia Foundation is the first in Australia to establish a category at this level.

The 2011 Art Gallery of South Australia Foundation work of art appeal was successfully concluded. A rare silver covered *Presentation cup*, Charles Jones, c1850, Hobart was acquired for the Art Gallery of South Australia's permanent collection. This work is a fitting tribute to commemorate the 130th anniversary of the Art Gallery. Its successful acquisition was celebrated at a morning tea for donors who contributed to it in March, hosted by the Director.

The Foundation successfully ran several other appeals during 2011–12. These included the Khai Liew Collec+ors Appeal, the George Hamilton Appeal, the Rosemary Laing Appeal and the Jun Takegoshi Appeal.

During the past twelve, twenty-six Foundation members pledged additional financial commitment to the Foundation and as a result were upgraded to higher levels of the Foundation. Forty-four members renewed their membership to the Foundation, and there were 82 new members.

At 30 June 2012 active membership of the Foundation was as follows:	Active memberships
Patron (over \$10M)	3
Founders (over \$1M)	11
Governors (over \$250 000)	21
Principals (over \$100 000)	25
Guardians (over \$50 000)	28
Benefactors (over \$25 000)	48
Fellows (over \$5000)	102
Members (over \$1500)	148
Collectors' Club members 2010 (over \$5000)	57
TOTAL MEMBERSHIP	443

CONTEMPORARY COLLECTORS

During the 2011–2012 financial year the Contemporary Collectors Benefaction group successfully increased annual fundraising through new initiatives, and a continuing program of Member activities and events. 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.

In the 2011–2012 financial year, Contemporary Collectors raised \$417 524 which comprised works of art given valued over \$48 239 and income raised of \$369 285 from Membership subscriptions, events, donations and sponsorship and support from Contemporary Collectors Program Sponsor Macquarie Private Wealth.

In addition, Contemporary Collectors sourced \$18 977 from the following in-kind sponsors:

Accolade Wines, Jansz, Penny's Hill, Kwik Kopy Norwood, Splitrock & Tiro, and TypeSpace Design

The Director's Project was launched in August 2011. The project seeks commitments of an annual donation for three subsequent years to support an acquisition or project chosen by the Director. The Project attracted pledges from 24 Members, and raised \$185,000 in cash donations, and a further \$20 000 of in-kind support for the acquisition of AES+F's *Allegoria Sacra*.

An intimate dinner was held for Director's Project donors to preview *Allegoria Sacra*, and donors were also invited to the official launch on 24 February at an outdoor screening on North Terrace which coincided with the opening of the 2012 Adelaide Fringe.

Fourteen Contemporary Collector Member events were held throughout the year. These included exhibition previews and curator talks, informative talks about collecting Contemporary Art, the introduction of 'What's Hot' educational evenings, and the continuation of the popular 'Eat Your Art Out' events held in the homes of private collectors. The Director also led a tour to the Honk Kong International Art Fair. A total of 34 Contemporary Collectors members attended, raising over \$10 000.

The Contemporary Collectors also contributed financial support to the 2012 Adelaide Biennial of Australian Art, and South Australia Illustrated: From the Street exhibitions.

At 30 June 2012 active membership of Contemporary Collectors was as follows:	Active memberships
Individual Memberships	25
Joint Memberships	72
Corporate Memberships	2
Circle – Individual	14
Circle – Joint	21
Circle - Corporate	2
TOTAL MEMBERSHIP	136

MEMBERS OF THE ART GALLERY OF SOUTH AUSTRLAIA

Membership of the Art Gallery has continued to grow this year due to attractive and relevant exhibitions as well as various promotions.

Thirty-one Members' events were presented including welcome orientation tours for new members, as well as a presentation by Jane Messenger, Curator of European Art of highlights of the Saatchi Gallery in Adelaide: British Art Now exhibition followed by morning tea. Exhibition previews were offered to Members of Beneath the Winds: Masterpieces of Southeast Asian Art by James Bennett, Curator of Asian Art and The Eko Chamber: Recent works by Eko Nurgroho by Russell Kelty, Assistant Curator, Asian Art. Seventy Members enjoyed a preview of Parallel Collisions: 12th Adelaide Biennial of Australian Art with the Curators before the official opening and Lisa Slade, Project Curator presented an illustrated talk to fifty-four Members about the Biennial exhibition over drinks and canapés. Members were also invited to preview the exhibition South Australia Illustrated: Colonial painting in the Land of Promise with a talk given by Jane Hylton, Emeritus Curator and Robert Reason, Curator of European and Australian Decorative Arts offered a talk of highlights of the exhibition Bounty: Nineteenth-century South Australian gold and silver.

The Members' End of Year Party was again well-attended and included an after-dark viewing of *Beneath the Winds* and *The Eko Chamber* with the Curators. The Gallery Shop was open and offered double discount to Members on the night.

The promotions of 'Join as a Member today, and see the exhibition free' and 'Join as a new Member and receive three months for free' were offered and received strong uptake.

Robyn Lademan and Kathryn Fulwood continued in their roles of Membership/Foundation Officer and Bookings and Database Officer respectively.

The attractively packaged Gift of Membership on offer in the Bookshop or available to purchase online from the Art Gallery website remains popular for gift giving.

At 30 June 2012 active membership of Members was as follows:	Active memberships
Friends Life Benefactor	57
Member	791
Member Concession	364
Member Corporate	3
Member Family	11
Member Joint	495
Member Joint Concession	128
Member Honorary	65
TOTAL MEMBERSHIP	1914

DEPARTURE MEMBERS

In July 2011 a new membership category called DEPARTURE Members was launched. Targeted at people in their 20s and 30s who enjoyed attending the Gallery's popular DEPARTURE events, DEPARTURE membership was sold in conjunction with event tickets.

The former DEPARTURE committee which comprised of external volunteers was disbanded in favor of an internal working group of Art Gallery Staff with the aim of maximising the interaction of DEPARTURE events with the Gallery's exhibition program and to increase the engagement of DEPARTURE audiences, including DEPARTURE Members, with the Gallery's broader programs.

The DEPARTURE membership category has had a successful uptake. This category is aligned with the Art Gallery Members program, and DEPARTURE Members receive the same benefits as Art Gallery Members. In addition to members' price DEPARTURE tickets (Members \$45/General admission \$60), DEPARTURE Members also receive invitations to their own member events in place of First Class events. The first DEPARTURE Members event was a preview of *Parallel Collisions: 12th Adelaide Biennial of Australian Art*.

At 30 June 2012 active membership of DEPARTURE was as follows:	Active Memberships
Individual memberships (only category)	193

In the 2011–2012 financial year, DEPARTURE raised \$130 750 from Membership subscriptions, events, and sponsors, inclusive of generous support from Presenting Sponsor BankSA.

In addition, DEPARTURE sourced in-kind support from the following sponsors:

Penny's Hill, Heggies, Jansz, Splitrock, TIRO, Carlton United Breweries, Asahi, Art Gallery Restaurant, Attitude Magazine

DEPARTURE Working Group (from January 2012)

Art Gallery staff member	Department
Tom Gordon	Publications
Ashlyn Jones	Development
Rusty Kelty	Curatorial
Marika Lucas	Senior Publicist
Aimee Phillips	Public Programs
Teegan Schurgott	Benefaction and Membership
Charlotte Smith	Benefaction and Membership
Luke Thurgate	Public Programs

ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2011–2012

Chairman:	Hon Justice John R Mansfield AM (until 17 November 2011)
	Andrew Gwinnett (from 17 November 2012)
Deputy Chair:	Max Carter AO
Representing Founders:	Diana Ramsay AO
Representing Governors:	Mary Abbott
Representing Guardians:	Hiroko Gwinnett
Representing Benefactors:	Neil Verringer, Rob Patterson
Appointed Members:	Charles Bagot, Ann Preston Flint, Richard Walsh, Naomi
	Williams
Ex Officio:	Michael Abbott AO QC, Fran Gerard, Nick Mitzevich
Executive Officer:	Charlotte Smith

CONTEMPORARY COLLECTORS COMMITTEE 2011–2012

Chairperson	Tracey Whiting	
Deputy Chair	Marc Allgrove	
Members	Silvana Angelakis	
	Candy Bennett	
	Cherise Conrick	
	Scott Elvish	
	Vicki Niehus	
	Mary Ann Santin	
	Thelma Taliangis	
	Tom Twopeny	
	Jane Yuile	
Ex Officio	Nick Mitzevich, Tracey Lock-Weir, Jane	
	Messenger, Lisa Slade	
Coordinator	Teegan Schurgott	

COLLECTIONS

COLLECTIONS DEVELOPMENT

The Gallery acquired 277 works of which 179 were gifts, 98 were purchased and there were no bequests. Of these 149 were European, Asian and Australian heritage works produced before 1960 and 128 were works produced after 1960.

The total value of gifts and purchases this year was \$7,264,286.

ACQUISITIONS OF AUSTRALIAN ART

A broad range of works was acquired for the Australian art collections this year. The Gallery's early colonial art collection was strengthened by the addition of a watercolour of an emu attributed to John Hunter. Other significant colonial acquisitions included a major donation of four rare 9 by 5 Australian Impressionist paintings and a Louis Buvelot painting from M.J.M. Carter AO. Also added to the nineteenth century collection were a German subject by Louis Tannert, an Australian genre subject painted by H.J. Johnstone in London, a rare book of lithographs by George Hamilton and two botanical watercolour studies by John Howard Angas. In the decorative arts a colonial South Australian silver presentation cup by Julius Schomburgk was acquired and an early tea caddy made in Sydney attributed to convict cabinetmaker, Lawrence Butler.

The twentieth century collection was enhanced with the addition of a cubist gouache, a drawing and a colour linocut by Dorrit Black and watercolours by Hans Heysen and James Cant. Estelle and David Farwell donated a major group of early-twentieth century works on paper including a drawing by Ivor Hele, watercolours by Mary P. Harris and Lionel Lindsay, prints by Charles Conder, Will Dyson, Tom Garrett, Hans Heysen, Norman Lindsay, J.C. Goodhart, Lionel Lindsay, Sydney Long, and Henri van Raalte. Other donations to the Gallery's twentieth century collection included two bronze sculptures from Diana Ramsay AO: one by Guy Boyd and the other by John Dowie. Further acquisitions included works on paper by May Grigg, Betty Jew, Franz Kempf, Joyce Waterhouse, Ludwik Dutkiewicz, Kerry Dundas and Wolfgang Sievers. Chairs designed by Eric Nicholls and Clement Meadmore were added to collection as well as an important ceramic by Anne Dangar and batik by Mavis MacDonald.

Important works were donated to the Gallery's contemporary art collection including a multi-panel painting by Ben Quilty, a painting and three prints by Tim Maguire, a diptych by Kathryn Del Barton, paintings by Helen Maudsley, Makinti Napanangka and Pungkai. Significant sculptural pieces were also added to the contemporary Australian art collection by artists Patricia Piccinini, Alexander Seton, Danie Mellor, Alec Mingelmanganu, Michelle Usher, and Sean Cordeiro and Claire Healy. Significant additions to the contemporary photography collection were photographs by Bill Henson, Jay Younger, Rosemary Laing, Brenda Croft. The Rhianon Vernon-Roberts memorial collection of contemporary Australian jewellery acquired new work by Christel van der Laan, Robert Baines, Dorothy Erickson and Manon van Kouswijk.

The Gallery's South Australian contemporary art collection was strengthened with the gift of two paintings by Anna Platten, a painting by Christian Lock and a sculpture by Ariel Hassan. Two gouaches and a sculpture by Louise Haselton and a sculpture by Julia Robinson were purchased, as were paintings by Hector Burton, Ginger Wikilyiri and Keith Stevens. Works on paper by Lidia Groblicka, Ann Newmarch, Ed Douglas and Deborah Paauwe were also acquired. The Gallery acquired a number of works of art from artists associated with Ernabella, including batiks by Nyukana Baker and Betty Munti, and ceramics by Alison Carroll, Pepai Carroll and Carol Williams. Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland and Janet Worth all contributed to the major acquisition of a suite of six one-off pieces of furniture designed by Khai Liew and the artists Julie Blyfield, Kirsten Coelho, Gwyn Hanssen Pigott, Jessica Loughlin, Bruce Nuske and Prue Venables.

ACQUISITIONS OF INTERNATIONAL ART

The Gallery's Old Master collection was substantially strengthened through Francisco Giralte's *The meeting at the Golden Gate*, c1550s which was acquired through the Art Gallery of South Australia Foundation Collectors

Club. The first British neoclassical object designed by Matthew Boulton, *Pair of candle vases*, c1775, was also acquired through the Art Gallery of South Australia Foundation Collectors Club.

The Contemporary collections were also enriched with targeted acquisitions that resonate with existing European collection strengths: AES+F's *Allegoria sacra* (*Sacred allegory*), launching the Director's Project through the South Australia Contemporary Collectors 2011; Jake and Dinos Chapman's *Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund!* (*Swings and roundabouts for the children? Yes? No! Pigface!*) through the Gwenda and Gerald Fischer Bequest Fund; Wim Delvoye's *Untitled (Robert)* through the Roy and Marjory Edwards Bequest Fund; and Thomas Hirschhorn's *Twin-subjecter* through the Art Gallery of South Australia Foundation. Ron Arad's *Raviolo chair*, 2011, designed for Magis, Italy, was acquired for the International furniture collection and funded by Lesley Lynn.

Prints by German Renaissance artist, Albrecht Dürer and by seventeenth-century Dutch artist, Anthonie Waterloo, were donated to the Gallery's old master print collection. Acquisitions to the gallery's nineteenth and twentieth century European print collection included two early etchings by Pablo Picasso, prints by French artists Henri Fantin-Latour and Alphonse Legros, prints by German artists Max Beckmann, Georg Grosz and Käthe Kollwitz, and prints by British artists Mortimer Menpes and Theodore Roussel.

ACQUISITIONS OF ASIAN ART

In the area of Southeast Asian art the most significant single acquisition was the Indonesian *Temple doors*, dated 18th–19th century, donated by the Art Gallery Foundation. Michael Abbott QC AO donated thirty-one works of art including 28 textiles from Sumatra and Java. Among the textiles were two South Sumatran *kain songket limar*, eight Javanese *kain bersurat* and *iket kepala* featuring Islamic motifs, and six Chinese *peranakan* altar cloths and a baby carrier. There were also two 15th century Vietnamese Cham ceramics and an Arita ware bowl, found in Indonesia, from Japan. The gift was completed with a carved Balinese *tiang agung* architectural column. Damon Moon gifted nine hand-printed political posters produced by Taring Padi artists' collective in Yogyakarta and a drawing by the Indonesian artist Eddie Hara. An East Javanese *Qur'an* was purchased. The continuing support of Andrew and Hiroko Gwinnett ensured that the Gallery acquired the early Vietnamese ceramic *Figure of a deity, identified as god of the wind* and the 18th century *Pair of columns* from the Philippines.

The East Asia collection continued to grow with notable gifts. Andrew and Hiroko Gwinnett gifted the Japanese *Portable storage chest (hasamibako)*. Diana Ramsay AO gifted the two-panel miniature screen *The Two Accomplishments* and the painting *Hunting scene* as well as an *okimono* sculpture. Anne Kidman gifted *Sake bottle (tokkuri) with five colour palette (go-sai), Kutani ware* by the Japanese contemporary ceramic artist Jun Takegoshi. The Emeritus Director of the Art Gallery of South Australia, Daniel Thomas, presented seven Chinese political propaganda posters from the Cultural Revolution era. A mid–19th century bronze sculpture *Eagle attacking monkeys* and four wooblock prints from the Meiji Era were purchased.

In the South Asian collection, the gift of six Indian-Indonesian trade cloths by Michael Abbott AO QC included the long *Ceremonial cloth and sacred heirloom (ma'a) with women musicians* as well as four *kain sembagi* decorated with gold leaf and a large *palampore* textile hanging. Barrie and Judith Heaven gifted the late 18th –19th century miniature painting titled *Portrait of a holy man*. Arthur Littlejohns presented the silver *Dish, with scalloped rim,* dated c1920, from Sri Lanka.

COLLECTIONS MANAGEMENT

2,751 images added to the database (total of 33 151).

ACCESS TO COLLECTIONS & RESOURCES

The collection of prints, drawings and photographs is accessible by appointment, to members of the public, primary, secondary and tertiary students and individual scholars. The collection was accessed by a total of 431 visitors. These were supervised by the Associate Curator of Prints, Drawings & Photographs (161 visitors) or the Education Officer (270 visitors).

INSTALLATION AND OFFSITE STORE

During the year the Gallery's installation team were responsible for the movement of 15 716 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 2 406 works to and from the offsite store.

RESEARCH LIBRARY

Records Management has been designated a priority in the coming years, with an Action Plan drawn up for 2012–2014. As a consequence of raising awareness within the gallery, substantial amounts of material from various sections are being deposited in the Library, putting extra pressure on records storage. Ju Phan, Library Technician, has embarked on a one-year course "Certificate IV in Recordkeeping" at the State Records of SA.

Good progress has been made by dedicated volunteers in several archival projects. The entire run of the *National Gallery of South Australia Bulletin* has been scanned and indexed. Long sequences of indexes to letters received and sent by the Public Library, Museum and Art Gallery (PLMAG) have been recalled from State Records, photocopied and scanned; selected correspondence relating to the Art Gallery has been selected and copied from the broader PLMAG series, and an index to these letters has been created. Transcription of fragile letters from the H.P. Gill years is continuing. The AGSA Exhibitions database has been re-designed to incorporate more information and create more flexibility in searching and reporting; data is being migrated to the new database.

1,126 items were accessioned, about three-quarters of which were donated. Donors included Barbara Fargher and Chris Bonython. John Neylon gave a large quantity of art ephemera as well as books. The number of catalogued volumes stands at 38,930.

GRADUATE STUDIES IN ART HISTORY

The Art History program, jointly delivered by the University of Adelaide and the Gallery is now in its 12th year. The program continues to gain momentum with new courses developed and increasing enrolments. In July 2011, the University in collaboration with the Gallery, launched the world's first Australian Indigenous Art online course. Developed by the University, the Gallery and consultant Dr Una Rey the online course draws on the comprehensive Indigenous collection of the Art Gallery of South Australia and on the expertise of the Gallery's curatorial staff. In 2011 students enrolled in Curatorial and Museum Studies participated in a 20 day internship with the Gallery hosting five students working across publications, public programs, curatorial, marketing and registration. Recent graduates from the course have gone on to work in curatorial and other positions in art galleries and museums in the state and nationally.

The Art Gallery is now, due its collaboration in the Art History program, a partner investigator in a large ARC project Linkage project: Australian Art Exhibitions 1968–2009: A Generation of Cultural Transformation. Funding is for three years. Lisa Slade and Jin Whittington are the two Art Gallery staff involved along with Catherine Speck from the University. AGNSW, NGA, NGV and Museums Australia are other partner investigators in the project.

ENROLMENTS

Semester 2 - 2011	Students	Semester 1 - 2012	Students
Curatorial and Museum Studies B Integrating Colonial Australian Art Asian Art Indigenous art online European art since the Renaissance online MA in Art History	11 17 18 9 10 8	Curatorial and Museum Studies A Modern Anstralian Art Contemporary Art Australian art online Japanese art online MA in Art History (including online)	13 19 17 9 8 13
Total	73	Total	79

PUBLIC PROGRAMS

The presentation of a wide range of events and activities to support the visitor experience and to develop new audiences has been a major focus of exhibitions and public programs. Programs for school children, families and young adults have been supported through talks, performances, art workshops, films, up-late nights, lectures and public spectacles.

The development and presentation of major exhibitions like Saatchi Gallery in Adelaide allowed the gallery to explore a range of new initiatives to attract audiences. These included a special activity centre, up-late program, talks by international artists and innovative education programs. The Gallery presented the nationally acclaimed Beneath the Winds: masterpieces of Southeast Asian Art and an inspired selection of work by Indonesian artist Eko Nugroho, also supported with an activity space, exploring Nugroho's design work. The exhibition was supported by a Culture Day attracting patrons from the culturally diverse regions of Southeast Asia.

The 2012 Adelaide Biennial of Australian Art employed innovative audience engagement strategies including the very popular installation of contemporary works of art in the Elder Wing of Australian Art. The highly successful International Art Series, presenting new works by major European contemporary artists was a highlight of the Adelaide Festival program. The exhibitions *South Australia Illustrated* and *Bounty* were supported by an extensive and multi-faceted public program and activity centre, to mark the significance of our colonial collection and to support curriculum studies by students in primary schools.

The Gallery presented three highly successful Culture Days - Magic India, Celebration Saturday and Let's Start again explored the art and culture of Asia and India. All events were well attended.

The START program for children and families continued to thrive, providing high quality art education and entertainment programs. Children's tours were particularly well supported and families were offered discount and free entry to our exhibitions. The Balnaves Foundation confirmed its ongoing commitment to the START program for a further three years.

In response to our steadfast aim to create a child friendly and educational environment, the James & Diana Ramsay Foundation announced that it would support the establishment of a children's activity centre at the Gallery, to commence in late 2012. This was a most welcome development and will ensure that the Gallery maintains it place as a vital centre for visual arts learning. Especially significant collection tours and performances were conducted during Easter and just prior to Christmas.

The majority of our programs were presented free of charge to ensure easy participation in the educational and cultural life of the Art Gallery of South Australia.

During the year 25 065 patrons participated in a public program event.

Including free Guided tours, in excess of 38,772 patrons enjoyed the educational opportunities provided by the Gallery.

The Gallery maintained supportive partnerships with the OzAsia Festival, South Australian Living Artists Festival, University of Adelaide, The Contemporary Art Centre of South Australia, South Australian Museum, South Australian Maritime Museum, Jam Factory Contemporary Craft & Design, the Adelaide Film Festival, The Adelaide Festival Corporation and the Adelaide Festival Centre in support of the visual arts in South Australia. Frequently, for visual art organisations this involved access to our function facilities at no charge.

This year the Art Gallery presented a program of 6 major exhibitions, the South Australian Living Artists Festival exhibition and 16 significant collections displays. Public Programs coordinated the continuing national tours of *DESERT COUNTRY* and the South Australian tour of works of art by Patricia Piccinini.

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

EDUCATION SERVICES

The Education Services program is the result of a partnership between the Art Gallery of South Australia and the newly named Department for Education and Child Development (DECD), [formerly known as Department of Education and Children's Services (DECS)]. It is part of Outreach Education, a team of DECD teachers

based in major South Australian public organisations. Their role is to bring together learner needs, curriculum and good pedagogy with the expertise, collections and events at their organisations to create exciting learning experiences for Reception to Year 12 (R–12) students and teachers.

The Gallery based DECD Education Manager, Mark Fischer, planned and delivered a range of learning programs in the period under review supported by Karina Morgan, AGSA Education Support Officer.

The volunteer Education Guides and Education Administration volunteers, were trained and coordinated by the DECD Education Manager to maximise face to face learning opportunities for students, and to cater for the increasing number of schools and from a variety of early childhood services visiting the Gallery.

The current development of the new National Australian curriculum from Foundation (the year of schooling prior to Year 1) to Year 12 will impact considerably on the future design and delivery of programs to suit the needs of schools and early childhood services. Cross curricula learning areas supported by Education Services included Visual Arts, Design, History, Society and Environment, Science, English and Languages.

TEACHING & LEARNING

Education Services learning programs were based on DECD priorities for teachers and students and children included: facilitated face-to-face interpretation of works of art for permanent and temporary exhibitions; creation of exhibition and display learning materials (including pre and post visit); exhibition activity space programs; artist led studio workshops; online learning materials; interactive performances; partner programs with related organisations - Artlab, SA Museum and State Library of South Australia; as well as support for self-guided group visits and individual student and teacher requests.

8% of total school bookings were related to studies of Aboriginal art and to Indigenous' perspectives within the colonial to modern period within Australia.

3 013 primary and senior secondary students participated in learning programs with practicing South Australian visual or performance artists.

Education Services offered a range of specialised learning programs:

Me, Myself, I self-portraiture program, Early Years

Art Alive interactive performances, Years 3–7

Science Week, a cross precinct partner program with Artlab and the State Library of South Australia,

Vears 4_7

Aboriginal Guided Sessions and connected practical workshops, Years 4–7

Life-drawing, self-portraiture, figurative and botanical illustration drawing workshops, Years 10–12

SALA does SAATCHI Workshops - Contemporary Sculpture with Roy Ananda, and - Contemporary Stitching with Sera Waters, Years 10-12

The Wacky Sticky Soaky Flowy Thing exhibition, held in the Radford Auditorium during National Water Week, a collaboration between SA Water and the State Library of South Australia

2012 Adelaide Biennial exhibition Contemporary Sculpture Workshop with Nicholas Folland, Years 10–12 Art Career Awareness Forum, Years 10–12

Year 12 Visual Arts Forums, Years 10-12

A secondary language program for students studying German, French, Spanish, Italian or Indonesian SALA Festival, *Secondary Drawing Exhibition*, Carclew Youth Arts Centre

TEACHER PROFESSIONAL LEARNING

Education Services actively promotes learning programs to DECD, Catholic and Independent teachers via the Gallery website and distributes via an electronic subscriber list a regular Learning e-News.

Introductory and specialised training for teachers R–12, provided information about current programs and supported development of skills in accessing and utilising the Gallery's resources, exhibitions and displays.

381 teachers participated in the professional learning program. A key outcome of this program was that teachers enhanced their knowledge and capabilities to support student cultural and visual arts education learning across a wide range of learning areas.

Five Teacher Briefings were coordinated by Education Services with support of Gallery Curators for the following exhibitions and displays: Saatchi in Adelaide; Beneath the Winds: Masterpieces of Southeast Asian Art; Parallel Collision: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise and supporting exhibitions Bounty: Nineteenth-century South Australian gold and silver, and South Australia Illustrated: From the Street.

A total of 301 teachers participated in these briefings.

The professional learning program included a two practical based Studio Workshops for 31 educators linked to the AGSA collection and temporary exhibitions including: Exploring Drawing Workshop facilitated by artist Christopher Orchard, and a Contemporary Stitching Workshop facilitated by artist Sera Waters.

A new *Connecting Histories* program was developed linked to the *Australian Curriculum: history* to support primary teachers. 49 teachers participated in this Outreach Education collaboration between Education Services at the Art Gallery of South Australia and South Australian Museum.

CURRICULUM RESOURCES

Access and engagement of young people through an on-line strategy continued to be a focus with the production of education resources (print and online) as well as children's activity trails produced for:

Saatchi in Adelaide; Beneath the Winds: Masterpieces of Southeast Asian Art; Parallel Collisions: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise and supporting exhibitions Bounty: Nineteenth-century South Australian gold and silver, and South Australia Illustrated: From the Street.

The Art Gallery's website statistics for the Learning home page totalled 12,848 hits.

VOLUNTEER GALLERY GUIDE SERVICE

Sixty Guides contributed to the Volunteer Gallery Guide Service 2011–2012.

Guides provided 1,824 tours for 13,707 persons over the course of the year providing approximately 144 tours per month.

Guides offered daily tours of the Art Gallery collection at 11 am and 2 pm and provided regular tours for all exhibitions. Presenting a new tour initiative, the Guides provided Lunch Time Talks every day (excluding Tuesdays) at 12.30 pm.

Due to public demand additional exhibition tours were provided for the major exhibitions: SAATCHI Gallery in Adelaide: British Art Now, Beneath the Winds: Masterpieces of Southeast Asian Art & The Eko Chamber, recent works by Eko Nugroho, Parallel Collisions: 12th Adelaide Biennial of Australian Art and South Australia Illustrated: Colonial painting in the Land of Promise and Bounty: Nineteenth-century South Australian gold and silver. The after-hours tours for SAATCHI proved popular for corporate tours and in addition bought a new visitor mix to the Gallery.

Guides provided five children's tours per day on the scheduled START family days as well as weekly children's tours on Sunday's at 2pm. The Guides also took tours for the Gallery's school holiday program. The guides escorted 777 children and 731 adults on 96 START tours.

The Guides provided special support for major collection displays and exhibitions including *Inspired Design*, *The Eko Chamber*, International Art Series, AES&F's *Allegoria Sacra*, *NEW: Australian Contemporary Decorative*, *Deep Space* and *La Belle Époque*.

During the year twenty two Guides also contributed to the education program providing tours for students from reception to year 12. The Guides toured 26% of tours provided to school groups.

In total they toured 132 School groups for a total of 3 168 students.

A highlight of the year was the celebration of 40 years of Guiding Services for the Art Gallery of South Australia. This significant milestone was celebrated with a special dinner attended by 120 Guides from the very first group to our most recent. A memorial booklet was created for the occasion.

The Guide's continuing education program was presented each Tuesday with talks and lecture presentations by Art Gallery Staff, Gallery Guides, invited guests and artists.

Curators also gave valuable information about forthcoming exhibitions and artist presented floor talks on related exhibitions.

The Director, Nick Mitzevich, attended the Tuesday morning business meetings once a month providing valuable updates about the Gallery and information of forthcoming exhibitions. David O'Connor attended monthly meetings of the Guide's executive group to advise of forthcoming public program events.

For the first time in three years, 16 new trainee guides commenced a 10 month education and training program supported by Gallery Curators, staff and Gallery Guides.

FRONT OF HOUSE

Visitor services to the Art Gallery continued to be provided by Front of House volunteers who staff the Visitor Desk at the main entrance in the Vestibule and the Information Desk in the Santos Atrium; welcoming visitors, receiving school groups and providing an information and reception service. Additionally, Front of House volunteers operated the Exhibition Ticket Desks selling tickets and merchandise during paying exhibitions.

In the year ending June 2012, Front of House volunteers assisted 81,278 visitors at the Visitor Desk, handled 42,126 enquiries from the Information Desk and sold over 45,000 exhibition tickets.

On average Front of House volunteers contribute three hours of service each week, amounting to approximately 15,000 hours of assistance to the Gallery over the past 12 months.

THE GALLERY SHOP

The 2011–12 financial year has been a difficult year for the Gallery Shop, but ended more successfully, with good sales of the books from the exhibitions *South Australia Illustrated: Colonial painting in the Land of Plenty* and *Bounty: Nineteenth-century South Australian gold and silver.* A full review of staffing levels, product mix and marketing is currently underway.

INFORMATION TECHNOLOGY

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

ART GALLERY WEBSITE

The Gallery website is a key source of visitor information, providing a valuable resource to the general public, students and media on gallery activities, the collections (including the online collection), as well as exhibitions, education services, membership and function facilities.

During the 2011–12 financial year, the gallery website had 207 226 visits, an increase of 17.7% from previous financial year; of which 127 125 were unique and 57.4% of the visits were new visitors, in addition 23 160 of these visits were from mobile devices; the website had 853 125 pages viewed, an increase of 8.3% from previous financial year and with an average of 4 pages viewed per visit; the average time a visitor was on the website was 4 minutes and 46 seconds.

The most popular areas that were viewed on the Art Gallery's web site were the Online Collection followed by Exhibitions and Events.

PUBLICATIONS

The Publication section continues to work as an efficient and effective unit within the Gallery. The publishing program continues to successfully raise revenue to fund more titles.

This year the catalogue produced to accompany the Saatchi exhibition sold out. The books produced last year for *Desert Country* and *Patricia Piccinini* continued to sell nationally through Thames & Hudson and resulted in further profits for the Gallery. *South Australia Illustrated* also sold well through its season and continues to do so. A complete list of titles can be found in Appendix L.

The new format for the Gallery's magazine *Articulate* is highly regarded both with our members and nationally with our peers.

The Gallery prides itself on the exceptional quality of its printed materials and was rewarded for its efforts in the 2011 Printing Industries Craftsmanship Awards with the following:

GOLD - (limp bound books) ARTICULATE issue no. 1

GOLD - (commercial posters, showcards) A beautiful line poster

GOLD - (Digital printing, wide format) Saatchi cloaking desk vinyl

SILVER - (booklets, magazines not saddle stitched) ARTICULATE issue no. 2

SILVER - (digital printing wide format) Piccinini Adshells

(note: products printed offshore are not eligible for these awards)

Image Sales continues to grow as the Gallery's works of art are requested more often. 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.

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 AO QC (Chairman)	7
Emeritus Professor Anne Edwards AO	6
Ms Frances Gerard	4
Mr Andrew Gwinnett (Deputy Chair)	5
Ms Sandra Sdraulig	5
Mrs Tracey Whiting	6
Mrs Zena Winser	7
Mr Robert Whitington QC	5

APPENDIX B2

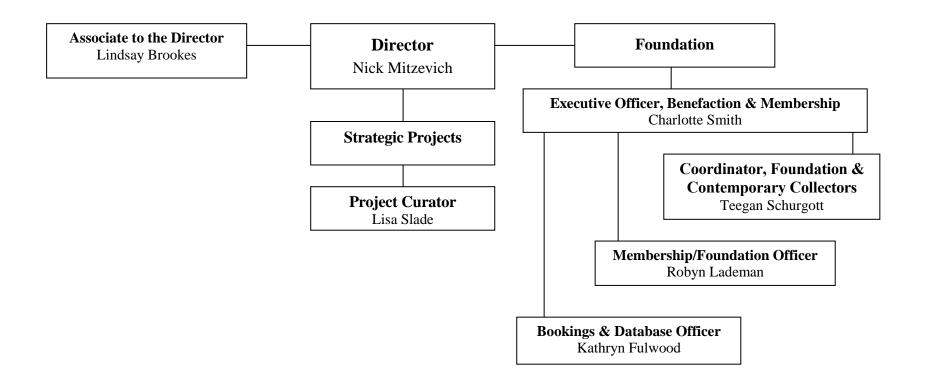
ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2011–2012

Chairman:	Hon Justice John R Mansfield AM (until 17 November 2011) Andrew Gwinnett (from 17 November 2012)
Deputy Chair:	Max Carter AO
Representing Founders:	Diana Ramsay AO
Representing Governors:	Mary Abbott
Representing Guardians:	Hiroko Gwinnett
Representing Benefactors:	Neil Verringer, Rob Patterson
Appointed Members:	Charles Bagot, Ann Preston Flint, Richard Walsh, Naomi
	Williams
Ex Officio:	Michael Abbott AO QC, Fran Gerard, Nick Mitzevich
Executive Officer:	Charlotte Smith

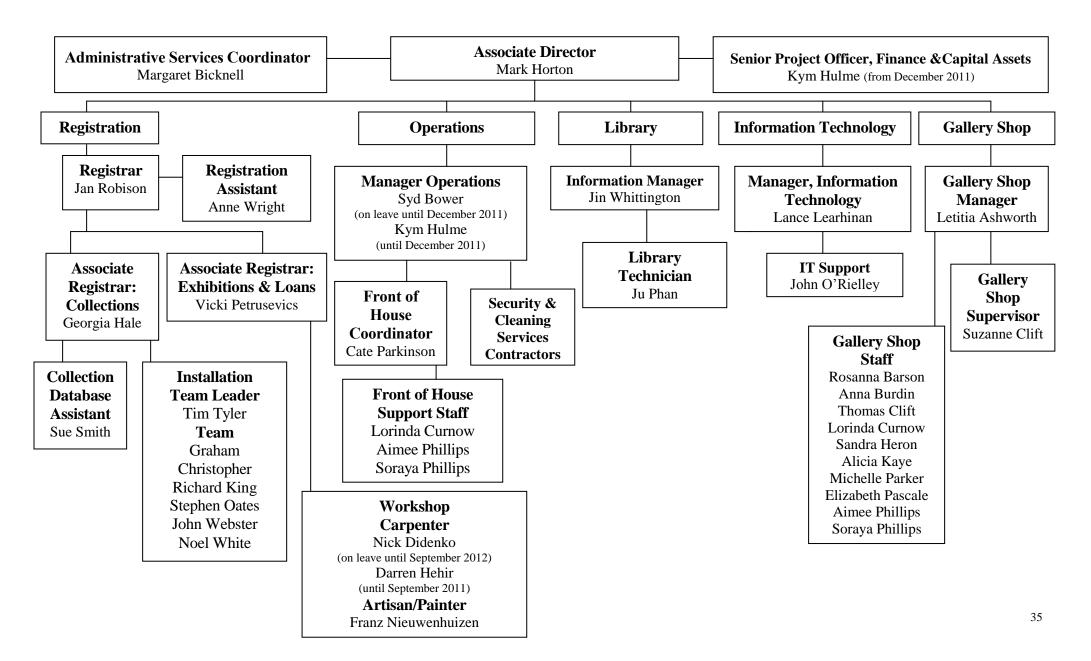
CONTEMPORARY COLLECTORS COMMITTEE 2011–2012

Chairperson	Tracey Whiting
Deputy Chair	Marc Allgrove
Members	Silvana Angelakis
	Candy Bennett
	Cherise Conrick
	Scott Elvish
	Vicki Niehus
	Mary Ann Santin
	Thelma Taliangis
	Tom Twopeny
	Jane Yuile
Ex Officio	Nick Mitzevich, Tracey Lock-Weir, Jane
	Messenger, Lisa Slade
Coordinator	Teegan Schurgott

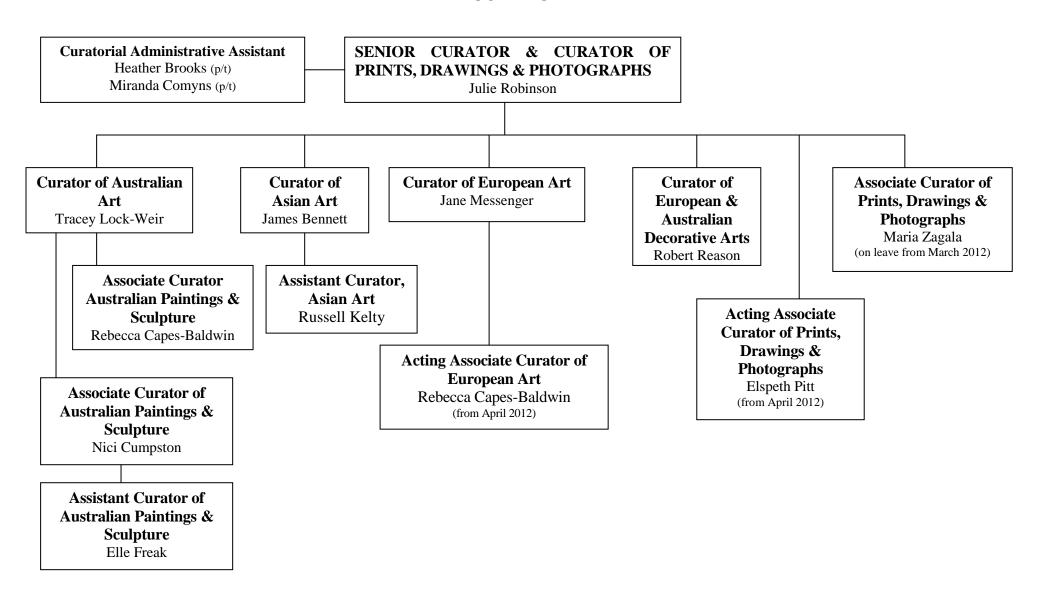
DIRECTORIAL



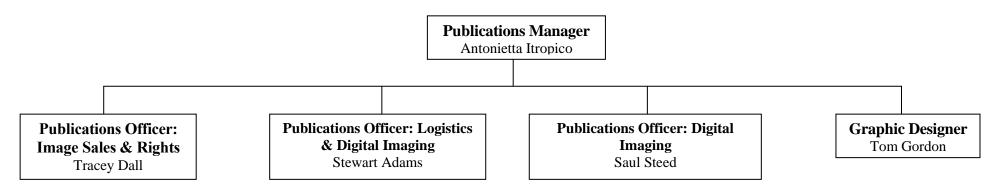
CORPORATE SERVICES



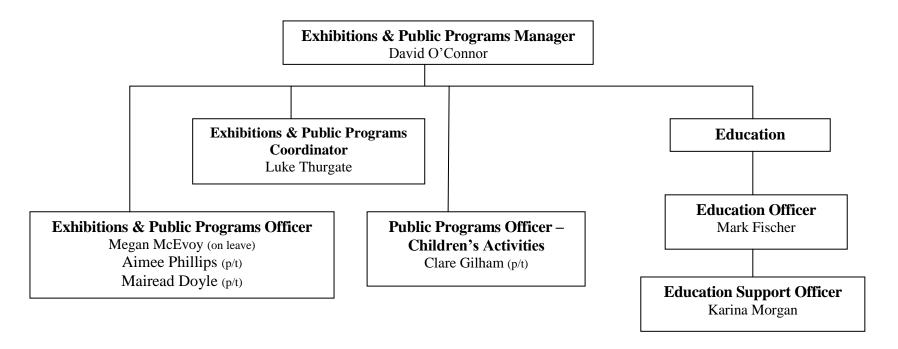
CURATORIAL



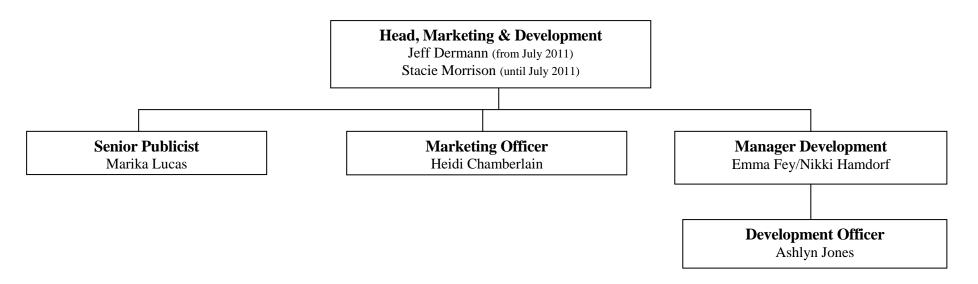
PUBLICATIONS



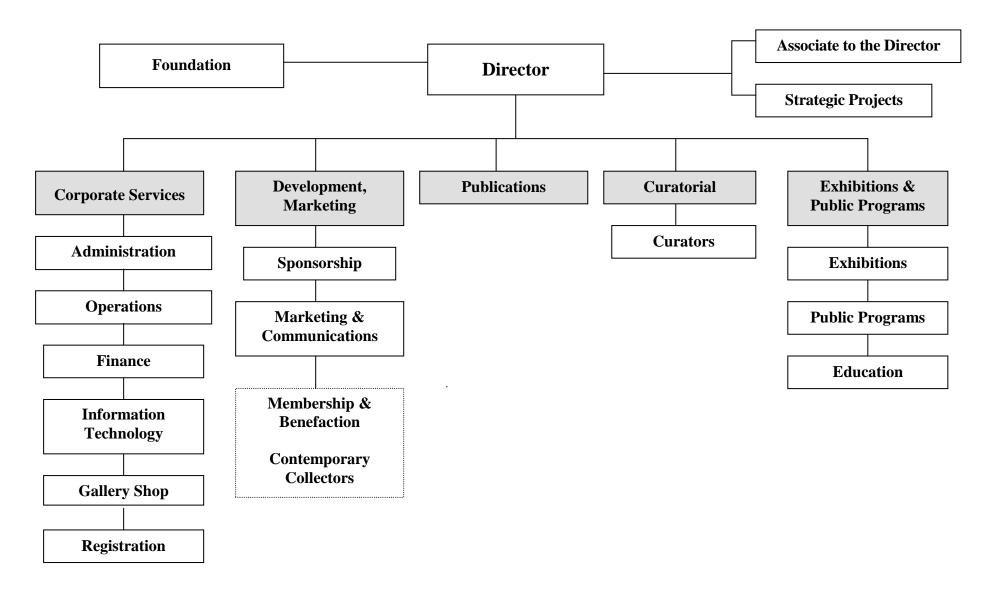
EXHIBITIONS & PUBLIC PROGRAMS



MARKETING & DEVELOPMENT



ART GALLERY OF SOUTH AUSTRALIA MANAGEMENT STRUCTURE



APPENDIX B4

ART GALLERY STAFF

SENIOR MANAGEMENT

Nick Mitzevich, BA(Fine Arts), Grad.Dip.FA(Hons), GradDipED

Mark Horton, DIPBus, MPA (ongoing), Associate Director

CURATORIAL

Julie Robinson, BA,MA prelim, GradDipMusStud., Senior Curator, Prints, Drawings & Photographs

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 of European Art

Robert Reason, BA,PostgradDipArtCurStud, MA, Curator of European & Australian Decorative Arts

Rebecca Capes-Baldwin BA (Hons), Associate Curator of Australian Paintings and Sculpture (maternity leave from April 2011 – April 2012), Acting Associate Curator of European Art (from April 2012)

Nici Cumpston, BA(Visual) (Hons), Associate Curator of Australian Paintings, Sculpture & Indigenous Art Maria Zagala, BA(Hons), MA(Art History, Research), Associate Curator, Prints Drawings & Photographs (on leave from March 2012)

Elspeth Pitt, BA(Media), MA(Art History), Acting Associate Curator, Prints Drawings & Photographs (from April 2012) Lisa Slade, BA,DipEd(Visual Arts & English), Ph.D. (continuing), Project Curator

Sally Foster, BA(Fine Arts), MA(Curatorial and Museum Studies), Assistant Curator, Prints, Drawings & Photographs/Assistant Curator Australian Paintings & Sculpture (until February 2012)

Elle Freak, BA(Visual arts), GradDip(Art History), MA(Curatorial and Museum Studies), Assistant Curator, Australian Paintings & Sculpture

Russell Kelty, BA(Art History), MA(Art History), Assistant Curator, Asian Art

PUBLIC PROGRAMS/EDUCATION

David O'Connor, DipT(FineArts), BEd(Fine Arts), Grad DipArtsAdmin, Exhibitions and Public Program Manager Megan McEvoy, Cert2ArtsAdmin, (GradDip-Arts & Cultural Mngt) continuing, Exhibitions & Public Programs Officer (p/t), (on Maternity Leave from February 2012) Luke Thurgate, Cert4, Training and Assessment; BA (Fine Art); Exhibitions & Public Programs Coordinator (from 4 July 2011)

Aimee Phillips, BA (continuing), Exhibitions & Public Programs Officer (p/t) (from May 2012)

Mairead Doyle, BVA, GradDip-Arts & Cultural Management, Exhibitions & Public Programs Officer (p/t), (from May 2012)

Clare Gilham, MA, Museum & Cultural Studies; Bachelor of fine Arts, Public programs: Children's Activities (p/t), (from December 2011)

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 Tom Gordon, Graduate Officer: Graphic Design

MARKETING & DEVELOPMENT

Jeff Dermann, Head Marketing & Development (from July 2011 to April 2012)

Stacie Morrison, Marketing Manager (until July 2011) Emma Fey, BMan (Marketing), Manager Development (on leave until May 2012)

Nikki Hamdorf, Manager Development (from April 2011 to May 2012)

Marika Lucas, GradDipComm(PubRel), BA, Senior Publicist

Ashlyn Jones, Development Officer Heidi Chamberlain, BA, GradCert (Art History), Marketing & Development Officer (on leave until June 2012)

BENEFACTION & MEMBERSHIP

Charlotte Smith, MA (Museum and Curatorial Studies), BA, DipLang, Executive Officer, Benefaction and Membership Robyn Lademan, Membership/Foundation Officer Teegan Shurgott, Coordinator Contemporary Collectors Kathryn Fulwood, Bookings and Database Officer, BA(Media)

REGISTRATION

Jan Robison, BA(Hons), GradDipEd MSc, Registrar Vicki Petrusevics, BA(Visual Arts), GradDip ManagArt, 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 Richard King, Registration Officer Graham Christopher, Registration Officer Daniel Schutt, Registration Officer Franz Nieuwenhuizen, Artisan/Painter Nick Didenko, Artisan/Carpenter Darren Hehir, Artisan/Carpenter

LIBRARY

 $\label{lem:condition} \mbox{Jin Whittington, BMus(Hons), GradDipLibStud, Information } \mbox{Manager}$

Ju Phan, AssocDipLibTech, Library Technician (p/t)

ADMINISTRATIVE AND IT SERVICES

Lance Learhinan, AssocDipElecEng, Manager Information Technology

John O'Rielley, IT Support Officer Lindsay Brookes, Associate to the Director Margaret Bicknell, Administrative Services Coordinator Heather Brooks, Curatorial Administrative Assistant (p/t) Miranda Comyns, Curatorial Administrative Assistant (p/t)

GALLERY SHOP

Letitia Ashworth, Shop Manager Suzanne Clift, Shop Supervisor Anika Williams, part-time Shop Assistant Anna Burdin, Casual Shop Assistant Chandan Bala Jain, Casual Shop Assistant Thomas Clift, Casual Shop Assistant Lorinda Curnow, Casual Shop Assistant Alicia Kaye, Casual Shop Assistant Elizabeth Pascale, Casual Shop Assistant Aimee Phillips, Casual Shop Assistant Soyara Phillips, Casual Shop Assistant

OPERATIONS

Kym Hulme, Operations Manager (until December 2011) Syd Bower, Operations Manager (on leave until December 2011)

Cate Parkinson, DipBus, DipArts, Front of House Coordinator

Lorinda Curnow, Casual Volunteer Support Aimee Phillips, Casual Volunteer Support

VOLUNTEERS

GALLERY GUIDES - Executive Committee

Pamela Harding (until September 2011)
Margaret Payne – Co-ordinator (from September 2011)
Jill Swann – Coordinator Elect
Maureen Nimon – Secretary / Treasurer
Pamela Harding – Roster Manager
Rosemary Collins – Continuing Education Manager
Barbara Humphries – Promotions Manager
Rosemary Nursey-Bray – Children's Tours Manager

GALLERY GUIDES

Joan Allister, Hasmik Balayance, Jo Ben Tovim, Kay Bennetts, Sarah Black, Ann Blandford, Chris Bowman, Christine Briggs, John Brooking, Annette Chalmers, Rosemary Collins, Robyn Cowan, Kathy Crockett, Gillian Davis, Estelle Farwell, Trish Finnimore, Lorraine Franzin, Gordon Goulding, Christine Guille, Julian Hafner, Pamela Harding, Jennifer Harris, John Hayes, John Hown, Barbara Humphries, Bev Jager, Jenny Jarvis, Julienne Keane, Jenifer Klenner, Jessica Knight, Philip La Forgia, Laurel Laurence, Helga Linnert, Judy Lloyd, Jan McKinlay Moss, Gillian Morris, Robyn Mullins, Christopher Nance, Maureen Nimon, Rosemary Nursey-Bray, Jennifer Palmer, Wendy Parsons, Margaret Payne, Veronika Petroff, Mary Rivett, David Roach, Christabel Saddler, Mary Schinella, Jenni Scrymgour, Michael Shepherd, Perla Soberon Brittle, Nel Steele, Jill Swann, Eileen Taylor, Janet Taylor, Pamela Terry, Jo Thyer, Ruth Walter, Chris Wigg, Sandra Winder, John Woodrow

FRONT OF HOUSE

INFORMATION DESK, VESTIBULE DESK & EXHIBITION TICKET SALES

Margaret Archer, Ganesh Balakrishnan, Anne Ballard, Elle Bertagno, Patsy Brebner, Isabelle Bryce, Virginia Bungey, Sandra Byrne Gilbert, Barry Carter, Patricia Church, Kristin Clark, Judy Clarke, Kathleen Crockett, Frances Cumming, Doreen Dare, Barbara Day, Kelly Day, Bice Della Putta, Anna De Minico, Gai Dudley, Faye Duncan, Lorna Elcombe, Cynthia Elford, Lesley Ewens, Conxita Ferrer, Christine Fidock, Genevieve Forster, Mary Gaillard, Kay Gill, Beverley Golding, Lucy Grey-Gardner, Karen Hammond, Debra Hassen, Maureen Heaver, Olga Hoepner, Mary Hogan, Geraldine Jennings, Dee Jones, Jenifer Klenner, Renate Leak, Julia Lesniewski, Margaret Lord, Deborah Martin, Jean Matthews, Patricia McGaffin, Jane McGregor, Violetta Mount, Margaret Neagle, Pamela Norman, Christine O'Connor, Heather Pearce, Rita Pemberton, Rhonda Perriam, Barbara Phillips, Lorraine Phillips, Jacqueline Polasec, Elizabeth Pritchard, Bert Prowse, Marion Queale, Alexandra Reinhold, Ruth Retallack, Caroline Reynolds, Sandra Richardson, Amelia Rieger, Diana Roberts, Eric Rossi, Jan Rowell, Kyoko Schultz, Merryl Scott, Dhanushka Senavirathne, Chris Short, Julie Smith, Libby Stalley, Margaret Stevens, Marie Strauss, Daisy Sugars,

Glennis Syddell, Julie Tammo, Angela Tizard, Rebecca Tuck, John Tuit, Sally Twisk, Yolande van Haalen, Paul Verbeeck, Maxie Walker, Yvonne Waller, David Washington, Lorraine White, Christine Wiles, Naomi Williams, Serena Wong, Pauline Wood, Xuna

PUBLIC PROGRAMS

Clare Gilham, Alexandra Reinhold, Harriet Geater-Johnson, Genevieve Dawson-Scott, Elle Dawson-Scott, Carol Watson, Gerri Jennings, Serena Wong, Julia Townsend, Margaret Neagle

START & SCHOOL HOLIDAY PROGRAMS

Clare Gilham, Gerri Jennings, Brian Knott, Michelle Lee, Julie Mayfield, Margaret Neagle, Alexandra Reinhold, Carol Watson

VOLUNTEER EDUCATION GUIDES

Bente Andermahr, Catherine Bagot, Jenny Cunningham, Alma Daehn, Gai Dudley, Sue Kent, Brian Knott, Kirsty Kurlinkus, Ann Noble, Pam Norman, Trish Roche, Barbara Tanner, Carol Watson

EDUCATION ADMINISTRATION VOLUNTEERS

Ann Keast, Lucy Macdonald, Caterina Pennestri

GALLERY GUIDES (supporting Education Services): Kay Bennetts, Christine Briggs, John Brooking, Rosemary Collins, Pamela Harding, Jennifer Harris, Julienne Keane, Helga Linnert, Maureen Nimon, Rosey Nursey-Bray, David Roach, Christabel Saddler, Nel Steele, Jill Swann, Pamela Terry, Sandra Winder

CURATORIAL

Meg Apsey, Kris Bisland, Annette Chalmers, Angela Dawes, Caitlin Eyre, Barbara Fargher, James Iannaccone, Kate Jordan-Moore, Heather Pearce, Lucy Belle Tesoriero, Terry Teusner, Susan Woodburn

CURATORIAL INTERNS

Viona Fung (VIC), Robert Fielding, Angela Dawes, Daniel Harkin

LIBRARY

Kathryn Boyes, Outi Brennan, Emily Catt, Sharon Frost, Judy Gall, Anne Hawkins, Hugo Latorre, Lesley Lynn, Annette Masters, Peggy Molloy, Sharon Mosler, Joan Newman, Patricia Paddick, Jacqueline Polasec, Jose White, Susan Woodburn

REGISTRATION

Conxita Ferrer, David Gill, Peter Lane

MARKETING & PUBLIC RELATIONS

Lauren Roberts, Cassie Young

ADMINISTRATION

Chris Doherty, Alexandra Reinhold, John Tuit

APPENDIX C

STAFF PUBLIC COMMITMENTS

NICK MITZEVICH

Nine talks to Gallery Guides

Four lunchtime talks on the collection

Ten radio interviews

Twenty-six newspaper and magazine interviews

Nine television interviews

Four talks to special interest groups in Adelaide

Opened four exhibitions

Judged The Alice Prize

Opened the touring Desert Country exhibition at two

interstate galleries

Opened the touring Patricia Piccinini: Road trip

exhibition at one regional gallery

COMMITTEES: Council of Australian Art Museum

Directors

Arts SA Senior Management Group

Helpmann Academy Board

Graduate Studies in Art History Joint Committee

PUBLICATIONS: Forewords for *Beneath the Winds: Masterpieces of Southeast Asian Art* (AGSA, 2011);

Inspired Design: Love and Death (AGSA, 2011);

Parallel Collisions: 12th Adelaide Biennial of Australian Art (AGSA, 2012); South Australia

Austratian Art (AGSA, 2012); South Australia Illustrated: Colonial painting in the Land of Promise

(AGSA, 2012) and *Bounty: Nineteenth-century South Australian gold and silver* (AGSA, 2012); Four

Director's Messages for the Articulate magazine.

OVERSEAS VISITS: London, Great Britain, and Venice, Italy, 4–13 October 2011; Jakarta, Cirebon and Denpasar, Indonesia, 21–28 January 2012; Auckland,

New Zealand, 25–27 March 2012; Hong Kong, China, 15–19 May 2012

MARK HORTON

One talk to the Gallery Guides

One talk to Piper Alderman

COMMITTEES: OHS&W Committee

DPC Sustainability & Greenhouse Gas Reduction

Task Force

JULIE ROBINSON

Five lectures for Graduate Studies in Art History

Two lunchtime talks

Two talks to the Gallery Guides

One talk for Foundation members

COMMITTEES: Graduate Studies in Art History Joint

Committee; Committee member Museums Australia

Art, Craft & Design Special Interest Group

PROFESSIONAL: Co-judge of the Print Council of

Australia Commissioned Prints for 2012

PUBLICATIONS: 'Rosemary Laing' in Bullock, N. & Glass-Kantor, A, *Parallel Collisions: 12th Adelaide*

Biennial of Australian Art, (AGSA, 2012), p. 320

TRACEY LOCK-WEIR

Two exhibition opening speeches

One floor talk

Three lectures for Graduate Studies in Art History

Six specialist floor talks

One Gallery Guide talk

Two lunchtime talks

One newspaper interview

One television interview

PUBLICATIONS: Sydney Long: The spirit of the land (National Gallery of Australia, 2012) contributing author

ROBERT REASON

Four lectures for Graduate Studies in Art History Six lunchtime talks

Three talks to the Gallery and Education Guides

Twelve specialist floor talks to Gallery Members;

Foundation; higher education

Three external lectures

One radio interview

COMMITTEES:

Craft Australia, President of the Board; Arts SA: Art in

Public Places committee member

PROFESSIONAL:

Attended State of Design, Melbourne 20-21 July 2011;

Presented 'Hammer & Tong: the secret life of South

Australian silver' at *South Australia Illustrated Symposium*, Art Gallery of South Australia.

PUBLICATIONS:

'The Presentation cup: a rare and important example of colonial Tasmanian silver', World of Antiques & Art, August 2011 – February 2012, pp.66-67; 'A masterwork of Louis Comfort Tiffany', Collectables trader, 100th edition issue, September – October 2011, pp. 14-15; Inspired Design: European and North American decorative arts from the Art Gallery of South Australia, (AGSA, 2011); Essay 'The Incursions: Nicolas Folland', in Bullock, N. and Glass-Kantor, A., Parallel Collisions: 12th Adelaide Biennial of Australian Art, (AGSA, 2012), p. 268; Essay 'Eminently Collectable: Tjanpi works in public collections, Art Gallery of South Australia, Adelaide', in Watson, P., Tjanpi desert

weavers, MacMillan, Australia, 2012, pp. 302-303; Bounty: Nineteenth-century South Australian gold and silver, (AGSA, 2012).

OVERSEAS VISITS:

Courier, Japan (Osaka and Kagoshima) 2 - 10 September 2011.

JAMES BENNETT

Two lectures for Graduate Studies in Art History

Three lunchtime talks

Four talks to the Gallery Guides

Three specialist floor talks Four exhibition talks

Four public lectures

PROFESSIONAL: Thesis supervision: two PhD

candidates, one Masters candidate

PUBLICATIONS: Beneath the Winds: Masterpieces of Southeast Asian art from the Art Gallery of South Australia (AGSA, 2011); 'Shadows of meaning in The Eko Chamber' Artlink Vol 32 No.1 March 2012 pp. 82-86; 'An Indonesian Qur'an at AGSA' TAASA Review Vol. 21, No. 1 March 2012 pp. 25; 'The changing meaning of research in professional development training for the museum worker' Museografia: Majalah Ilmu Permuseuman. Vol.V, No.7 July 2011 pp. 33–40

OVERSEAS VISIT: Exhibition development trip to

Indonesia 20 January–1 February 2012

RUSSELL KELTY

Three lectures for Graduate Studies in Art History

Two lunchtime talks

One talk to the Gallery Guides

One talk to Contemporary Collectors'

One talk to High School students

OVERSEAS VISIT: Japan Foundation grant to attend Language Program: Japan 15 June –15 August 2012

JANE MESSENGER

Three lectures for Graduate Studies in Art History

Four lunchtime talks

Three talks to Gallery Guides

Three radio interviews

One television interview

Two newspaper interviews

Two teachers' briefings

One public lecture

Five Sponsors' talks

Tive Sponsors tarks

One Foundation talk

PUBLICATIONS: *Tracey Emin, My bed* in Saatchi Gallery in Adelaide: British Art Now (AGSA, 2011) OVERSESAS VISITS: Exhibition and collection research, London, Maastricht, 11 February–17 March 2012

REBECCA CAPES-BALDWIN

One lecture for Curatorial and Museum Studies One lecture for Trainee Gallery Guides COMMITTEES: Trustee of the Nora Heysen Foundation; OHS&W Committee (AGSA)

NICI CUMPSTON

Four lectures for Graduate studies in Art History Two online lectures for Graduate studies in Art History Four lunchtime talks

Four talks to Gallery Guides

Four specialist floor talks

Two external guest lectures

One external exhibition opening speech

Four radio interviews

COMMITTEES: Selection panel for *Our Mob* – annual exhibition at Artspace, Adelaide Festival Centre; Board Member, Tandanya (resigned in January 2012) PROFESSIONAL: Judge, 28th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory; Mentor for Masters student SA School of Art, University of South Australia; Supervised student Masters in Art History; Supervised intern from Mimili Community, APY lands; Supervised intern from University of South Australia PUBLICATIONS: 'Breaking new ground' catalogue

essay in Manta Irititjangku ngura Kuttjupalakutu Ancient Land New Territory, Harvey Art Projects, Sun Valley, Idaho, USA, 2012; co-author with Fulvia Mantelli 'Blackfella Road, Lorraine Connelly-Northey' in Deadly: in –between heaven and hell, Tandanya National Aboriginal Cultural Institute, Adelaide, 2012; 'Jonathan Jones' and 'Richard Bell' in N. Bullock & A. Glass-Kantor, Parallel Collisions: 12th Adelaide Biennial of Australian Art (AGSA, 2012).

MARIA ZAGALA (Maternity leave from 3 March 2012)

Two lectures for Graduate Studies in Art History Four lunchtime talks Twelve exhibition talks One newspaper interview COMMITTEES: Board Member Australian Experimental Art Foundation (Deputy Chair) Artlink Editorial Advisory Committee; Helpmann Academy Selection Committee

PUBLICATIONS: Introductory essay in Saatchi Gallery in Adelaide: British Art Now, (AGSA, 2011); 'Marco Fusinato' in Bullock, N. & Glass-Kantor, A., Parallel Collisions: 12th Adelaide Biennial of Art, (AGSA, 2012); 'Saatchi Gallery in Adelaide: British Art Now', Artlink, vol. 31, no. 3, Sept. 2011, pp.4-7; Gosia Wlodarczak, 'Between Wander & Settlement', Western Gallery, Western Washington University, Bellingham, USA, 2011

PROFESSIONAL: Co-judge Hutchins Works on Paper Prize, Hobart October 2011; attended Impact 7 international print conference Melbourne, Monash University, September 2011

LISA SLADE

Ten lectures in Graduate Studies in Art History Two online lectures for Graduate Studies in Art History Five lunchtime talks

Three floor talks

Weekly presentations to Trainee Guides in 2012 Presentation at Gallery symposia and members events including Contemporary Collectors

Four external opening addresses

Regular radio interviews, in support of the Balnaves START program.

PUBLICATIONS: Writing for Parallel Collisions: 12th Adelaide Biennial of Australian Art, Art Gallery of South Australia 2012; Writing for NEW 2: selected recent acquisitions 2009-2011 University of Queensland Art Museum 2012 "Interview with Nicholas Folland" Das Superpaper Issue 22, 2012; "Crystal Voyager" Broadsheet Issue 40.4, 2012; "Speaking through the museum: Stephanie Radok at FUAM" Art Monthly Australia Summer, 2011

COMMITTEES: Artlink Editorial Advisory Committee PROFESSIONAL: Paper presented at *IMPACT 7* conference, Melbourne 2011; Session Chair at Artists' Week, Adelaide Festival 2012; Presentation for Queen Adelaide Club 2012; Chair of Artist's Panel for Annual event, Friends of SASA 2012

ELSPETH PITT (commenced 16 April 2012) One lecture for Graduate Studies in Art History One external lecture for South Australian School of Arts, Gallery

PUBLICATIONS: Walking with Alice, catalogue essay, South Australian School of Arts Gallery, Adelaide, 2012. Three catalogue entries for Sydney Long: the spirit of the land, National Gallery of Australia, Canberra 2012.

ELLE FREAK

One video interview with Service Skills SA, Career Snapshot

One talk to the Gallery Guides

DAVID O'CONNOR

Two talks for Curatorial and Museum Studies Member of Curatorial Studies Assessment panel Supervision of Art History intern, Clare Gilham COMMITTEES: Board Member Contemporary Art Centre of South Australia; Member, Art for Public Places Committee, Arts SA Judged 2011 Port Adelaide Rotary Art Prize

LUKE THURGATE

One workshop for University of South Australia Two volunteering presentations to University of South Australia

One presentation to Adelaide Central School of Art Judge for the 2011 Port Lincoln Art Prize Judge for the 2012 John Shaw Neilson Acquisitive Art

Prize
One installation workshop for Fleurieu Art Prize

MARK FISCHER

volunteers

Presentation Adelaide Decorative Fine Arts Society (ADFAS)

Water Week schools Exhibition Opening, Radford Auditorium

2011 SALA Launch and SALA Awards

SALA Festival, 'Secondary Drawing Exhibition'

Opening, Carclew Youth Arts Centre

SALA Festival Awards night

Lord Mayoral Reception for 2011 SALA - South

Australia Living Artists Festival

Opening, Mercedes Art Exhibition

Precinct 'Science Week' collaboration: Artlab and the

State Library of South Australia

Talk to the Association of Independent Schools of South Australia (AISSA)

Centre of Excellence and Innovation in Early Childhood Development- expert panel

Presentation to Curatorial and Museum Studies B, Art History students

Two presentations to the Gallery Guides

Presentation to TafeSA Gilles Plains

Attended Norwood Morialta High School Art exhibition at Pepper Street Gallery

COMMITTEES: Member, SALA Inc.Board;

Executive Committee SALA Board; Chair, Education Guides Committee, AGSA; Arts Advisory Group (ARTSAG), Consultation draft Shape of the

Australian Curriculum: Arts; Visual Arts Educators of South Australia (VAESA); Friends of SASA Board; ACSA Schools Program Advisory

Committee; Artists in Schools Advisory Panel,

Carclew Youth Arts

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

CHARLOTTE SMITH

COMMITTEES: AGSA Foundation, DEPARTURE (From January 2012)

TEEGAN SCHURGOTT

COMMITTEES: AGSA Contemporary Collectors, DEPARTURE (from January 2012)

SYD BOWER

COMMITTEES: OHS&W, AGSA; Disaster Recovery Group; AGSA CC; Arts SA Facilities Management (FM) Forum; Protection of Australasian Cultural Assets (PACA)

CATE PARKINSON

12 Volunteer Training Sessions

KYM HULME

COMMITTEES: OHS&W, AGSA; Front of House, AGSA; Café, AGSA; Disaster Recovery Group; ACCC; Precinct Risk Management; Arts SA Facilities Management (FM) Forum; Adelaide Business Watch

MARGARET BICKNELL

COMMITTEE: Member, Disaster Plan, AGSA

TRACEY DALL

COMMITTEE: OHS&W, AGSA

KARINA MORGAN

Opened the Norwood Morialta High School Art exhibition at Pepper Street Gallery SALA Festival, 'Secondary Drawing Exhibition' Opening, Carclew Youth Arts Centre 'Through Dead Fives' Opening, children's photography

'Through Deaf Eyes' Opening, children's photographic exhibition, Centre Gallery, Department of Children Services

COMMITTEE: Education Guides Committee, AGSA

SUE SMITH

COMMITTEE: Member, Disaster Plan, AGSA

ANNE WRIGHT

COMMITTEE: Member, Disaster Plan, AGSA

APPENDIX D

CONSERVATION

A total of 43 paintings, 28 sculptures, 38 decorative arts and 81 Asian art works were conserved. Two hundred and twenty eight paintings were reframed.

AUSTRALIAN PAINTINGS

Charles Hill, A Bargain, painting and frame, **CP** Andrew McCormac, Self Portrait, painting and frame **MP**

Louis Tannert, Woman Spinning, frame, **LB**John Upton, George Hamilton, Commissioner of police 1867-82, frame **LB**

John Irvine, *The Rev. Francis Cox, painting* **MP** James Shaw, *York Hotel, painting* **ET** JA Turner, *Oaklands Bridge, painting* **ET**

AUSTRALIAN SCULPTURES

Clifford Last, *Standing figures*, collections care **AMB/NF**

Michael Kutschbach, *Little big things*, treatment **RR** Ron Robertson-Swann, *Floor piece*, exhibition **FQ** Benjamin Armstrong, *Hold everything dear 2*, collections care **JG**

A total of 31 paintings and 19 sculptures were conserved. A total of eight paintings were reframed.

ABORIGINAL AND TORREST STRAIT ISLANDER ART

This year 27 Aboriginal and Torres Strait Islander items were treated by Artlab Australia. There were 10 boxes made for storage of fragile bark paintings and artefacts. There were four paintings stretched and four sculptures were prepared for display. There were four paintings prepared for loan including condition reporting and backing boards and five sculptural works were treated in the Freezer due to pests.

EUROPEAN PAINTINGS, SCULPTURE & WATERCOLOURS

This year European Art continued its program of undertaking major conservation treatments to key works of art in the collection, as well as preventative conservation and framing. The works include:

Gerard Richter, Abstract painting number 424 MP Pieter Neeffs the Elder and Frans Francken II, A church interior with elegant figures strolling and figures attending mass LB

circle of Alonso Berruguete, St. John the Baptist \mathbf{FQ} and \mathbf{JG}

George Frederick Watts, *Love and death*, **MP**, **ET** and **LB**

DECORATIVE ARTS

Three decorative arts items required general exhibition preparation.

Sixteen decorative arts items required general storage preparation.

Nineteen items were conserved.

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 199 prints, drawings & photographs underwent preparation, framing or conservation.

Major work included the framing of a large drawing by Locust Jones, three photographs by Trent Parke and an eighteen-part photographic work by Narelle Autio.

ASIAN ART

This year 88 Asian art items were treated by Artlab Australia. Asian works on paper that were prepared for storage and display included 24 Indian paintings prepared for storage and five Japanese woodblock prints, seven Indonesian and seven Chinese posters matted for framing and display.

Twenty three Indonesian textiles were prepared for exhibition and storage **KP**

Twelve Indian paintings on cloth were prepared for display and storage \boldsymbol{KP}

Ten Indonesia, Burmese, Thai, Japanese and Chinese objects were prepared for display and storage **JG**

Key to Conservators:

AMB	Abbie Maxwell-Brown
MP	Marek Pacyna
ET	Eugene Taddeo
CP	Charlotte Park
FQ	Filipa Quintilla
KP	Kristin Phillips
JG	Justin Gare
LB	Lisette Burgess
RR	Renita Ryan
NF	Nick Flood
DB	David Button (private conservator)
MJ	Mary Jose (private conservator)

APPENDIX E

DONORS, FUNDS, SPONSORSHIPS, GRANTS

DONORS

Michael Abbott AO QC

Carol Adams Ross Adler AC Veronica Aldridge Beverley Anderson Anonymous donor Susan Armitage

Art Gallery of South Australia Contemporary

Collectors

Art Gallery of South Australia Foundation

Philip Bacon Colin Beer Margaret Bennett Albert Bensimon Catherine Boros Daniel Brine MJM Carter AO Mary Choate Patrick Corrigan Jill Cottrell Colin Cowan

Colin & Robyn Cowan

Craft Australia Shirley Crinion Brenda Croft Ann Croser Ed Douglas Lady Downer Dr Michael Drew

Estate of Ludwick Dutkiewicz Professor Anne Edwards AO

Diana Evans Barbara Fargher

Barbara Fargher and Family Estelle and David Farwell Elizabeth Finnegan OAM

Frances Gerard

Paul Greenaway OAM

Andrew and Hiroko Gwinnett

Jennifer Hallett Brent Harris Dr Michael Hayes Barrie and Judith Heaven

Anne Hetzel Brian Jew Lipman Karas Anne Kidman Diana Laidlaw AM

Sonia Laidlaw Shane Le Plastrier Arthur Littlejohns Mark Livesey QC

Councillor Dr Michael Llewellyn-Smith

Lesley Lynn

Tim Maguire Pty Ltd Sashi Maharaj QC John Mansfield AM Helen Brack Skye McGregor Wayne McGeoch

Professor Jennifer McKay

David McKee Pamela McKee Peter McKee Danie Mellor

J Raymond Michell AM

Damon Moon

Hon Dr Kemeri Murray AO

Ian North
Tom Pearce
Janice Pleydell
Lady Porter
Graham Prior
Ben Quilty
Diana Ramsay
Judith Rischbieth
Patricia Ryan
Malgosia Schild

Peter & Mary Sutherland

The Macquarie Group Foundation

Daniel Thomas Janette Thornton Sue Tweddell

Louise and Virginia Ward

Peter Ward Richard T Walsh Jean Waterhouse Marion Wells

Dick Whitington QC

Zena Winser Janet Worth Tiffany Wood

Tiffany Wood-Ardnt Leonie Woolhouse Jay Younger Irena Zhang

DONORS OF PURCHASE FUNDS

Board Members Fund Public Donations Fund

Ed and Sue Tweddell Fund for South Australian

Contemporary Art

Rhianon Vernon-Roberts Memorial Fund Maude Vizard-Wholohan Purchase Award

BEQUEST FUNDS

DB Baker Bequest Fund

d'Auvergne Boxall Bequest Fund Dora Chapman Bequest Fund

JC Earl Bequest Fund

Roy and Marjory Edwards Bequest Fund Gwenda and Gerald Fischer Bequest Fund Jean McGregor Reid Bequest Fund

VBF Young Bequest Fund

CONTEMPORARY COLLECTORS CIRCLE

Silvana and Michael Angelakis

Susan Armitage

Dr Mark Awerbuch and Jill Awerbuch

Jane and John Ayers

Candy Bennett

James and Helen Carreker

Cherise Conrick

James Darling AM and Lesley Forwood

Scott and Zoë Elvish

Richard and Jan Frolich

Paul Greenaway OAM

Rob and Jane Greenslade

Julian and Stephanie Grose

Andrew and Hiroko Gwinnett

Dr Michael Hayes and Janet Hayes

Ulrike Klein

Ian Little and Jane Yuile

John McBride AM

Dr Peter McEvov

David and Pam McKee

Jane Michell and Sadie Michell

Hugo and Brooke Michell

Jan Minchin

Jane and Peter Newland

William Nuttall and Annette Reeves

Creagh and Patty O'Connor

Roslyn and Tony Oxley

John Phillips and Abram Phillips

Dr Dick Quan and John McGrath

Ben Quilty

Maureen Ritchie

Gosia Schild

Thelma and Paul Taliangis

Peter Weeks and Lisa Herbst

Tracey and Michael Whiting

Macquarie Private Wealth

2012 DIRECTOR'S PROJECT

John and Jane Ayers

Candy Bennett

Jim and Helen Carreker

Cherise Conrick

James Darling, AM and Lesley Forwood

Scott and Zoë Elvish

Richard and Jan Frolich

Rob and Jane Greenslade

Andrew and Hiroko Gwinnett

Dr Michael Hayes and Janet Hayes

Ulrike Klein

Ian Little and Jane Yuile

Dr Peter McEvoy

David and Pam McKee

Jane Michell

Hugo and Brooke Michell

Peter and Jane Newland

Creagh and Patty O'Connor

John Phillips

Dr Dick Quan

Gosia Schild

Paul and Thelma Taliangis

Tracey and Michael Whiting

Anonymous (x1)

APPENDIX F

ACQUISITIONS

AUSTRALIAN PAINTINGS

John Howard Angas, Australia, 1823–1904, *Papilio Pappsa*, 1838, Britain, ink & watercolour on card; d'Auvergne Boxall Bequest Fund 2012

John Howard Angas, Australia, 1823–1904, *Papilio Pylades*, 1838, Britain, ink & watercolour on card; d'Auvergne Boxall Bequest Fund 2012

Del Kathryn Barton, Australia, born 1972, for the feeling, 2011, Sydney, synthetic polymer paint, gouache, watercolour, ink on canvas; Gift of the Art Gallery of South Australia Foundation 2011

Dorrit Black, Australia, 1891–1951, *Two figures*, 1929, Paris, gouache on paper; d'Auvergne Boxall Bequest Fund 2011

Dorrit Black, Australia, 1891–1951, Study for 'The lawn mower' and studies for Modern Art Centre poster, verso: Study for 'Dutch Peasant', c1931–1932, Sydney, gouache, pencil, linocut on paper; Gift of Ross Adler AC, Albert Bensimon, Catherine Boros, Ann Croser, Elizabeth Finnegan OAM, Anne Hetzel, Skye McGregor, David McKee, Janice Pleydell and Graham Prior through the Art Gallery of South Australia Foundation Collectors Club 2011

Hector Burton, Australia, born c1939, *Anumara Tjukurpa*, 2011, Tjala Arts, Amata, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2011

Louis Buvelot, Australia, 1814–1888, *Sheep wash in the western district*, 1874, Melbourne, oil on canvas; MJM Carter AO Collection through the Art Gallery of South Australia Foundation to mark the 175th Anniversary of the founding of the Province of South Australia 2011

James Cant, Australia, 1911–1982, *Dream time landscape*, 1946, Melbourne, watercolour on paper; Public Donations Fund 2011

Charles Conder, Australia/Britain, 1868–1909, *A Dream of Handel's Largo*, 1889, Melbourne, oil on wood panel; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2012, to mark the 123rd anniversary of the *9 by 5 Impression Exhibition*, August 1889. Donated through the Australian Government's Cultural Gifts Program

Charles Conder, Australia/Britain, 1868–1909, Dandenongs from Heidelberg, c1889, Melbourne, oil on wood panel; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2012, to mark the 123rd anniversary of the *9 by 5 Impression Exhibition*, August 1889. Donated through the Australian Government's Cultural Gifts Program

Mary P Harris, Australia, 1891–1978, *Rain ancestor of Kaporilja*, 1956, South Australia, charcoal, watercolour on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Louise Haselton, Australia, born 1960, *Untitled #2*, 2008, Adelaide, correction fluid and butterfly wings on board; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2011

Louise Haselton, Australia, born 1960, *Untitled #3*, 2008, Adelaide, correction fluid and butterfly wings on board; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2011

Ariel Hassan, Australia, born 1977, *Monotonie*, 2011, Adelaide, wallpaper; Gift of the Art Gallery of South Australia Contemporary Collectors 2012

Hans Heysen, Australia, 1877–1968, *Hills landscape*, c1929, South Australia, watercolour on paper; Gift of Malgosia Schild through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

attributed to John Hunter, Britain/Australia, 1737–1821, *Emu of New South Wales*, c1800, Sydney, watercolour, pen & ink on paper; JC Earl Bequest Fund 2012

HJ Johnstone, Australia, 1835–1907, *Slab cottage with river rush roof*, c1880, London?, oil on board; Gift of Malgosia Schild through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Tjampawa Katie Kawiny, Australia, born c1921, *Seven Sisters*, 2011, Amata, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2011

Lionel Lindsay, Australia, 1874–1961, *Taormina*, c1920s, Taormina, Spain, watercolour on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Christian Lock, Australia, born 1969, *Taste the space candy*, 2011, Adelaide, synthetic polymer paint and oil on canvas; Gift of Paul Greenaway OAM and an anonymous donor through the Art Gallery of South Australia Foundation 2012

Tim Maguire, Australia, born 1958, *Falling snow*, 2007, London, oil on canvas; Gift of Tim Maguire Pty Ltd through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Helen Maudsley, Australia, born 1927, *Romantic Man*, 1956, Melbourne, gouache on paper; Gift of the artist through the Art Gallery of South Australia Foundation with assistance of the d'Auvergne Boxall Bequest Fund 2011

Helen Maudsley, Australia, born 1927, *Entitlement. Lordship. For ever and ever*, 2010, Melbourne, oil on canvas; Gift of the artist through the Art Gallery of South Australia Foundation with assistance of the d'Auvergne Boxall Bequest Fund 2011

Queenie McKenzie, Australia, c1915–1998, *Texas Downs*, 1993, Turkey Creek, east Kimberley, Western Australia, natural pigments and bush gum on canvas; Gift of the Art Gallery of South Australia Foundation 2012

Dickie Minyintiri, Australia, born c1915, *Wati* wiilu-ku inma Tjukurpa, 2011, Ernabella, South Australia, synthetic polymer paint on canvas; South Australian Government Grant 2011

Kumantjayi (Makinti) Napanangka, Australia, c1922–2011, *Untitled*, 2003, Kintore, Northern Territory, synthetic polymer paint on linen; Gift of Shane Le Plastrier through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Anna Platten, Australia, born 1957, (Mother and child), 1996, Adelaide, oil pastel on paper; Gift of Barbara Fargher and family through the Art Gallery of South Australia Foundation 2012

Anna Platten, Australia, born 1957, *Ourselves as Zoe. A dream, a web, a puzzle*, 2011, Adelaide, oil on linen; Gift of Michael Abbott AO QC, Carol Adams, Beverley Anderson, Jill Cottrell, Professor Anne Edwards AO, Diana Evans, Frances Gerard, Jennifer Hallett, Anne Kidman, Shane Le Plastrier, Lipman Karas, John Mansfield AM, Professor Jennifer McKay, Pamela McKee, Judith Rischbieth, Patricia Ryan, Janette Thornton, Sue Tweddell, Richard T Walsh and Irena Zhang through the Art Gallery of South Australia Foundation Collectors Club 2011

Pungkai, Australia, born 1958, *Boddington* = *BT*, 2009, Ceduna, South Australia, synthetic polymer paint on canvas; Gift of Wayne McGeoch through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Ben Quilty, Australia, born 1973, *Evening shadows, Rorschach after Johnstone*, 2011, Robertson, New South Wales, oil on linen, eight panels; Gift of Ben Quilty through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Tom Roberts, Australia, 1856–1931, *Andante*, 1889, Melbourne, oil on wood panel; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2012, to mark the 123rd anniversary of the *9 by 5 Impression Exhibition*, August 1889. Donated through the Australian Government's Cultural Gifts Program

Arthur Streeton, Australia, 1867–1943, *Orange, blue and white (portrait of Keith)*, 1889, Melbourne, oil on cardboard; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2012, to mark the 123rd anniversary of the 9 by 5 *Impression Exhibition*, August 1889. Donated through the Australian Government's Cultural Gifts Program

Louis Tannert, Australia, 1831–1915, *Woman spinning*, 1870, Düsseldorf, Germany, oil on canvas, mounted on composition board; JC Earl Bequest Fund 2011

Ginger Wikilyiri, Australia, born c1932, Keith Stevens, Australia, c1940, *Piltati*, 2011, Nyapari, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2012

AUSTRALIAN SCULPTURES

Guy Boyd, Australia, 1923–1988, *Lovers turning into a tree*, c1969, Adelaide, bronze; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2012

Sean Cordeiro, Australia, born 1974, Claire Healy, Australia, born 1971, *Reference (LACK)*, 2007, Berlin, customised reference books and IKEA (LACK) bookshelves; Gift of Patrick Corrigan AM through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program.

John Dowie, Australia, 1915–2008, (*Boy fountain*), 1980, Adelaide, bronze; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2012

Louise Haselton, Australia, born 1960, *Scrutineers*, 2011, Adelaide, copper, brass, rocks, mirrored discs; South Australian Government Grant 2011

Ariel Hassan, Australia, 1977, We were faster than life - Oh how we laughed - This was all the life on Earth #7, 2011–12, Adelaide, nickel-plated steel, dura tran, glass mirror, LED circuit; Gift of the Art Gallery of South Australia Contemporary Collectors 2012

Danie Mellor, Australia, born 1971, *A Rousseauian Authority* (*A parley with the chiefs*), 2009, Canberra, taxidermy possum with gilded branch, engraved brass plate & marble pedestal; Gift of the artist through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Alec Mingelmanganu, Australia, c1910–1981, Wandjina, c1977, Kalumburu, north west Kimberley, Western Australia, slate, incised; South Australian Government Grant 2011

Alec Mingelmanganu, Australia, c1910–1981, Wandjina, c1977, Kalumburu, north west Kimberley, Western Australia, slate, incised; South Australian Government Grant 2011

Patricia Piccinini, Australia, born 1965, *The lovers*, 2011, Melbourne, fibreglass, automotive paint, leather, scooter parts; Roy and Marjory Edwards Bequest Fund 2011

Julia Robinson, Australia, born 1981, *Legs eleven*, 2010, Adelaide, flywire, fibreglass, fabric, fixings, thread, timber, vinyl, plaster, chair, belt; South Australian Government Grant 2011

Alexander Seton, Australia, born 1977, *My concerns will outlive yours*, 2011, Sydney, Wombeyan marble, stainless steel eyelets, halyard; Gift of the Art Gallery of South Australia Foundation 2011

Michelle Ussher born 1975, *Amaurot's Mirror*, 2011–12, London, glazed porcelain; Maude Vizard-Wholohan Purchase Award 2012

AUSTRALIAN DRAWINGS

Dorrit Black, Australia, 1891–1951, *Study for two figures*, 1929, Paris, pencil on paper; d'Auvergne Boxall Bequest Fund 2011

Ludwik Dutkiewicz, Australia, 1921–2008, *Life drawing of seated nude, verso: life drawing of back view of standing nude*, c1952, Adelaide, red conté crayon on paper (recto & verso); Gift of the Estate of Ludwick Dutkiewicz through the Art Gallery of South Australia Foundation 2011

Ivor Hele, Australia, 1912–1993, *The grip of Mammon*, 1928, Adelaide, pencil, pen & ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Betty Jew, 1924–2011, *George Bates*, 1958, Adelaide, brown crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *Kathleen*, 1962, Adelaide, brown crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *Nichi*, 1965, Adelaide, brown crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *Malcolm Carbins*, 1967, Adelaide, black crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *Allan Glover*, 1968, Adelaide, black crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *James Cant*, 1968, Adelaide, dark brown crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *Mervyn Smith*, 1968, Adelaide, brown crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *Lawrence Daws*, 1969, Adelaide, brown crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *Mervyn Smith*, 1969, Adelaide, black crayon on paper; Gift of Brian Jew 2012

Betty Jew, 1924–2011, *Doug Roberts*, 1970, Adelaide, brown crayon on paper; Gift of Brian Jew 2012

Percy Lindsay, Australia, 1870–1952, *Man running from woman wielding a chair*, early 20th century, Sydney, pen & ink, brush & ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Danie Mellor, Australia, born 1971, *Postcards from the edge (in search of living curiosities)*, 2011, from the series *Multiple histories*, Canberra, mixed media on paper; d'Auvergne Boxall Bequest Fund 2011

Tom Nicholson, Australia, born 1973, *Evening shadows*, 2011–12, Melbourne, charcoal on paper, three DVDs, offset posters; Maude izard-Wholohan Purchase Award 2012

AUSTRALIAN PRINTS

Anna Austin, Australia, born 1981, *Adelaide, early autumn*, 2011, Adelaide, mezzotint printed in black and red inks on paper; Print Council of Australia Members Print 2012

Dorrit Black, Australia, 1891–1951, *The lawn mower*, c1932, Sydney, colour linocut on paper; Gift of Ross Adler AC, Albert Bensimon, Catherine Boros, Ann Croser, Elizabeth Finnegan OAM, Anne Hetzel, Skye McGregor, David McKee, Janice Pleydell and Graham Prior through the Art Gallery of South Australia Foundation Collectors Club 2011

Charles Conder, Australia/Britain, 1868–1909, Fantaise Espagnole [Spanish fantasy], from The carnival set, 1905, London, lithograph printed in red ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Will Dyson, Australia, 1880–1938, *Henry Lawson*, 1928, Melbourne, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Tom Garrett, Australia, 1879–1952, *Carrick, Tasmania*, 1930s?, Hobart?, monotype printed in coloured inks on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

JC Goodhart, Australia, 1875–1952, *German Charlie's shanty, Silverton*, 1927, Adelaide, etching, aquatint, printed in black and grey inks on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

JC Goodhart, Australia, 1875–1952, *Windswept*, 1930, Adelaide, etching, drypoint, printed with plate-tone on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

JC Goodhart, Australia, 1875–1952, *The hill, Port Lincoln*, 1920s, Adelaide, etching, aquatint, printed with plate-tone on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

May Grigg, Australia, 1885–1969, *A glimpse through the trees, Robe, South Australia*, c1929, Adelaide, etching, aquatint on paper; Gift of Brian Jew 2012

May Grigg, Australia, 1885–1969, *Age and youth*, c1920s, Adelaide, etching on paper; Gift of Brian Jew 2012

May Grigg, Australia, 1885–1969, *Four gum trees in a paddock*, c1920s, Adelaide, etching on paper; Gift of Brian Jew 2012

May Grigg, Australia, 1885–1969, *The crayfisher*, c1920s, Adelaide, etching on paper; Gift of Brian Jew 2012

May Grigg, Australia, 1885–1969, *Town hall, Ballarat*, c1930s, Ballarat, Victoria, etching on paper; Gift of Brian Jew 2012

Lidia Groblicka, Australia, 1933–2012, *Deluge* (*global*), 2005, Adelaide, woodcut on paper; South Australian Government Grant 2012

Lidia Groblicka, Australia, 1933–2012, *Rational economy II*, c1996, Adelaide, woodcut on paper; South Australian Government Grant 2012

George Hamilton, Australia, 1812–1883, *Colonial sketches*, c1848-60, printed by Penman & Galbraith, Adelaide, seven lithographs on paper; Gift of Tom Pearce through the Art Gallery of South Australia Foundation with the assistance of the JC Earl Bequest Fund 2012

Pro Hart, Australia, 1928–2006, *Wilcannia*, 1977, Broken Hill, New South Wales?, etching on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Harold Herbert, Australia, 1891–1945, *Brixham trawlers*, c1923, Melbourne, etching on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Hans Heysen, Australia, 1877–1968, *The cow*, c1910s, Hahndorf, South Australia, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Kei Kalak, Australia, born 1975, *Augud*, 2011, Cairns; printed by Theo Tremblay at Editions Tremblay NFP, Cairns, Queensland, linocut on paper; Print Council of Australia Members Print 2012

Franz Kempf, Australia, born 1926, *The prisoner*, 1969, Adelaide, etching, aquatint, drypoint, printed in black and brown inks on paper; Gift of Daniel Brine 2012

Lionel Lindsay, Australia, 1874–1961, *Morning tea*, 1924, Sydney, wood-engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Lionel Lindsay, Australia, 1874–1961, *The drover*, 1924, Sydney, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Lionel Lindsay, Australia, 1874–1961, *Philosophy*, 1925, Sydney, wood-engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Lionel Lindsay, Australia, 1874–1961, *Toucans*, 1925, Sydney, wood-engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Lionel Lindsay, Australia, 1874–1961, *An old Venetian house*, 1926, London, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Norman Lindsay, Australia, 1879–1969, *The butterfly*, 1922, Sydney, etching, soft-ground etching, engraving, stipple, engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Sydney Long, Australia, 1871–1955, *The camp in the forest*, 1920, London, etching, soft-ground etching printed in brown ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Sydney Long, Australia, 1871–1955, *Hawkesbury Landscape*, late 1920s?, Sydney, etching, aquatint printed in blue inks on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Tim Maguire, Australia, born 1958, *Falling snow I*, 2006, London, digital pigment print on paper; Gift of Tim Maguire Pty Ltd through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Tim Maguire, Australia, born 1958, *Falling snow II*, 2006, London, digital pigment print on paper; Gift of Tim Maguire Pty Ltd through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Tim Maguire, Australia, born 1958, Falling snow III, 2006, London, digital pigment print on paper; Gift of Tim Maguire Pty Ltd through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Ann Newmarch, Australia, born 1945, *Suburban window*, 1973, Adelaide, off-set lithograph on paper; Gift of Peter Ward 2011

Ann Newmarch, Australia, born 1945, *Queen of the home*, 1975, Adelaide, screenprint on paper; Gift of Peter Ward 2011

Ann Newmarch, Australia, born 1945, *Beer bottle spear tip - superimposition*, 1991, Adelaide, screenprint, coloured pencils on paper; Gift of Peter Ward 2011

Ann Newmarch, Australia, born 1945, *Beer bottle spear tip - superimposition*, 1991, Adelaide, colour screenprint on paper; Gift of Peter Ward 2011

Henri van Raalte, Australia, 1881–1929, *The farmhouse*, 1920, Adelaide, etching printed in brown ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Henri van Raalte, Australia, 1881–1929, *The far shore*, 1921, Adelaide, etching, drypoint printed in brown ink on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Henri van Raalte, Australia, 1881–1929, *Moonlit fields*, 1928, South Australia, aquatint printed in brown inks on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Max Ragless, Australia, 1901–1981, *Haystacks*, 1930s, Adelaide, etching, aquatint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Edward Warner, Australia, 1879–1968, *In the north-west*, c1925, Sydney?, etching on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Dora Whitford, Australia, 1898–1969, *Moonlight through the saplings*, 1931, Adelaide?, etching, aquatint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Dora Whitford, Australia, 1898–1969, *The Sentinel*, c1926, Adelaide, etching on paper; Gift of Peter Ward 2011

AUSTRALIAN PHOTOGRAPHY

Brenda L Croft, Australia, born 1964, *Brabiralung/mapping*, from the series *She'll be right mate: Strangers in a strange land*, 2009, Adelaide, inkjet print on paper; Gift of the artist in memory of Joseph Croft through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Brenda L Croft, Australia, born 1964, *Ngarigo/industry*, from the series *She'll be right mate: Strangers in a strange land*, 2009, Adelaide, inkjet print on paper; Gift of the artist in memory of Joseph Croft through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Brenda L Croft, Australia, born 1964, Walbanga/ exotic creatures, from the series She'll be right mate: Strangers in a strange land, 2009, Adelaide, inkjet print on paper; Gift of the artist in memory of Joseph Croft through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Ed Douglas, Australia, born 1943, *French image*, 1972, Arles, France, gelatin-silver photograph; Gift of Ian North 2011

Ed Douglas, Australia, born 1943, *Gael (a)*, 1973, Devonport, Tasmania; printed 2011, Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *Gael (b)*, 1973, Devonport, Tasmania; printed 2011, Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *Verandah composition A*, 1973, Nimbin, New South Wales;

printed 2011 Aldgate, South Australia, gelatin-silver photograph; Gift of the artist 2012

Ed Douglas, Australia, born 1943, *Verandah composition B*, 1973, Nimbin, New South Wales; printed 2011 Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *City-spaces # 1*, 1976, Sydney; printed 2011 Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *City-spaces # 21*, 1976, Sydney; printed 2011 Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *City-spaces # 28* (*John Williams*), 1976, Sydney; printed 2011, Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *City-spaces # 29* (*Ingeborg Tyssen*), 1976, North Sydney; printed 2011, Aldgate, South Australia, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *City-spaces # 39A* (*statues*), 1976, Sydney; printed 2011 Aldgate, South Australia, gelatin-silver photograph; Gift of the artist 2012

Ed Douglas, Australia, born 1943, *City-spaces # 45* (*Glen Osmond Rd*), 1977, Adelaide, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *City-spaces # 48B* (*self/other*), 1977, Adelaide, gelatin-silver photograph; Gift of the artist 2012

Ed Douglas, Australia, born 1943, *City-spaces # 49A* (*Grote Street*), 1977, Adelaide, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *City-spaces # 64* (*street view # 14*), 1978, Adelaide, gelatin-silver photograph; South Australian Government Grant 2012

Ed Douglas, Australia, born 1943, *City-spaces # 68* (*street view # 18*), 1978, Adelaide, gelatin-silver photograph; South Australian Government Grant 2012

Kerry Dundas, Australia, 1931–2010, *High octane tank, Kurnell Refinery, California Texas Oil Co.*, 1953, Kurnell Peninsula, New South Wales, gelatin-silver photograph; d'Auvergne Boxall Bequest Fund 2011

Kerry Dundas, Australia, 1931–2010, Floating lid, high octane fuel tank, Caltex oil refinery, c1956, Kurnell Peninsula, New South Wales, gelatin-silver photograph; d'Auvergne Boxall Bequest Fund 2011

Ludwik Dutkiewicz, Australia, 1921–2008, Ian DAVIDSON, Australia, 1928–2000, *Time in summer (film still)*, 1968, Adelaide, gelatin-silver photograph; Gift of the Estate of Ludwick Dutkiewicz through the Art Gallery of South Australia Foundation 2011

Bill Henson, Australia, born 1955, *Untitled (CL SH 686 NZ6)*, 2009–10, New Zealand, inkjet pigment print on paper; South Australian Government Grant 2012

Rosemary Laing, Australia, born 1959, *groundspeed* (*rose petal*) #17, 2001, New South Wales, type C photograph; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2012

Rosemary Laing, Australia, born 1959, *Jim*, 2010, New South Wales, type C photograph; Maude Vizard-Wholohan Purchase Award 2012

Deborah Paauwe, Australia, born 1972, *Black lilac*, 2000, Adelaide, durotran on lightbox; Gift of Paul Greenaway OAM through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Trent Parke, Australia, born 1971, *Flys, Opera Theatre*, 2008, Sydney, pigment print on paper South Australian Government Grant 2011

Wolfgang Sievers, Australia, 1913–2007, *New petrol bowsers line up side by side, Pope Industries*, 1958, Adelaide, gelatin-silver photograph; Board Members Fund 2011

Joyce Waterhouse, Australia, 1887–1966, Hermannsburg school children, 1931, Central Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Natives at Loves Creek*, 1931, Central Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *White gum by sand road*, 1931, Central Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Album of Central Australia*, 1956, Central Australia, 79 gelatin-silver photographs; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Approach to station*, 1910s–1930s, South Australia?, gelatinsilver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Bridge in the Adelaide Hills*, 1910s–1930s, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Foxgloves in garden*, 1910s–1930s, Mount Lofty House, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Foxgloves in garden*, 1910s–1930s, Mount Lofty House, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Garden path and foxgloves*, 1910s–1930s, Mount Lofty House, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Helen Waterhouse and her horse jumping a fence*, 1910s-1930s, Adelaide Hills, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, Homestead, Piccadilly, 1910s–1930s, South Australia, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012 Joyce Waterhouse, Australia, 1887–1966, *Pack of kangaroos, feeding*, 1910s-1930s, South Australia?, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Mrs Wheeler and officer patient*, c1939–1945, Britain, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Joyce Waterhouse, Australia, 1887–1966, *Thames Park*, c1939–1945, Britain, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Jay Younger, Australia, 1960, *The spin doctors' mirage VI*, 2004, Brisbane, direct positive colour photograph; Gift of the artist through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

AUSTRALIAN DECORATIVE ARTS

Robert Baines, Australia, born 1949, *Frisches fleisch, one giraffe, brooch*, 2011, Melbourne, silver, paint; Rhianon Vernon-Roberts Memorial Collection 2011

Nyukana (Daisy) Baker, Australia, born 1943, *Raiki wara [batik]*, 2005, Ernabella, South Australia, silk satin; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

attibuted to Lawrence Butler, Australia, 1750–1820, *Tea caddy*, c1810, Sydney, Casuarina and Huon pine veneers, pine carcass, gilt bronze, bone, paper; MJM Carter AO Collection and the Art Gallery of South Australia Foundation 2011

Dorothy Erickson, Australia, born 1939, *Hakea laurina* (*necklace*), 2011, Perth, steel mesh, tourmaline, steel cable, goldplated silver, oxidized silver; Rhianon Vernon-Roberts Memorial Fund 2012

Mavis McDonald, Australia, working 1930s, *Batik hanging*, 1933, Adelaide, printed silk batik, silk tassel, wooden rods; Gift of Leonie Woolhouse in memory of Mavis McDonald 2012

Betty Kutungu Munti, Australia, born 1942, *Batik*, c1980, Ernabella, South Australia, batik on silk; South Australian Government Grant 2011

Julius Schomburgk, Australia, 1819–1893, *Presentation cup*, 1861, Adelaide, silver, gilt (interior), malachite; JC Earl Bequest Fund 2011

Oliver Smith, Australia, born 1974, *Totem cultery* [knife, fork and spoon], 2011 (designed 2011), Canberra, stainless steel; South Australian Government Grant 2011

Stokes & Sons, Melbourne, Australia, est. 1856, *The Harry P Gill memorial medal for applied art founded 1916. Awarded to Mavis J McDonald 1933*, 1933, Melbourne, bronze; Gift of Leonie Woolhouse in memory of Mavis McDonald 2012

Christel van der Laan, Australia, born 1963, *Holier than thou (Brooch)*, 2009, Perth, painted silver, carved ceramic honeycomb block, micro geode agates, 18ct gold; Rhianon Vernon-Roberts Memorial Fund 2012

Manon van Kouswijk, The Netherlands, born 1967, Necklace, from the series Perles de Artiste, 2011, Melbourne, porcelain; Rhianon Vernon-Roberts Memorial Collection 2011

David Walker, Australia, 1941, *Eucalyptus* [articulated brooch], 2011, Perth, painted brass, stainless steel; DB Baker Bequest Fund 2012

Joyce Waterhouse, Australia, 1887–1966, *Blanket*, c1940s, wool; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2012

Alison Milyika Carroll, Australia, born 1958, Minyma kutjara #1, 2011, National Art School, Australian National University, Canberra, terracotta, terra sigillata, slips, sgraffito; South Australian Government Grant 2011

Pepai Jangala Carroll, Australia, born 1950, *Talisand dune vessel*, 2011, Ernabella, South Australia, raku clay with terra sigillata and ochres; South Australian Government Grant 2011

Greg Daly, Australia, born 1954, *Morning mist*, 2011, Cowra, New South Wales, white earthenware?, lustre glaze; South Australian Government Grant 2012

Anne Dangar, Australia, 1885–1951, *Aladin*, c1938–1951, Moly Sabata, France, glazed earthen ware; Gift of the Art Gallery of South Australia Foundation 2012

Thelma E Fisher, Australia, 1903 - ?, Bindara Pottery, Blackwood, Adelaide Hills, 1957–1969, *Vase*, c1959, Blackwood, South Australia, glazed earthenware; Dora Chapman Bequest Fund 2011

Carol (Anilyura) Williams, Australia, born 1977, *Ngayuku Walka*, 2011, National Art School, Australian National University, Canberra, terracotta, terra sigillata, slips, sgraffito; South Australian Government Grant 2011

Khai Liew, Australia, born 1952, Julie Blyfield, Australia, 1957, *Julie [cabinet on stand]*, 2010, from the *Collec+ors* series, Norwood, Adelaide, Queensland blackbean, sterling silver; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Kirsten Coelho, Australia, born 1966, *Kirsten [armchair]*, 2010, from the *Collec+ors* series, Norwood, Adelaide, American white oak, porcelain; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Gwyn Hanssen Pigott, Australia, born 1935, *Gwyn [serving table]*, 2010, from the *Collec+ors* series, Norwood, Adelaide, Queensland blackbean, kangaroo hide, waxed linen, porcelain; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Jessica Loughlin, Australia, born 1975, *Jessica [screen]*, 2010, from the *Collec+ors* series, Norwood, Adelaide, European limewood, glass; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Bruce Nuske, Australia, born 1949, *Bruce [cabinet on stand]*, 2010, from the *Collec+ors* series, Norwood, Adelaide, American white oak, porcelaneous stoneware, sgraffito decoration; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Khai Liew, Australia, born 1952, Prue Venables, Britain/Australia, born 1954, *Prue [cupboard]*, 2010, from the *Collec+ors* series, Norwood, Adelaide, Canadian rock maple, porcelain; Gift of Susan Armitage, Philip Bacon, Colin and Robyn Cowan, the Macquarie Group Foundation, Diana Laidlaw AM, Sonia Laidlaw, David McKee, Pamela McKee, Peter and Mary Sutherland, Janet Worth and TBC through the Art Gallery of South Australia Foundation 2012

Helmut Lueckenhausen, Australia, born 1950, Heimdall guardian desk, 1999, reconfigured 2003, Melbourne, Queensland silver ash, anodised aluminium; Gift of Craft Australia 2012

Clement Meadmore, Australia/United States, 1929–2005, Tecno Australia, *Sling chair*, c1984, designed 1963, Melbourne, leather, nickel plated steel; Gift of Lesley Lynn through the Art Gallery of South Australia Foundation 2012

Eric Nicholls, Australia, 1902–1965, *Study chair* [for Young men's bible study group, hall, Highbury Grove Wesleyan Church Kew], c1922, Melbourne, oak, wire, leatherette; Jean McGregor Reid Bequest Fund 2012

AUSTRALIAN MOVING IMAGES

Daniel Crooks, Australia, born 1973, *A Garden of Parallel Paths*, 2012, Melbourne, 9 mins 33 seconds, single-channel HD colour moving image with sound; Gift of the Art Gallery of South Australia Contemporary Collectors 2012

EUROPEAN PAINTINGS

Wim Delvoye, Belgium, born 1965, *Untitled* (*Robert*), 2004, Beijing, China and Ghent, Belgium, tattooed pig skin, glass, frame; Roy and Marjory Edwards Bequest Fund 2011

Thomas Hirschhorn, Switzerland, born 1957, *Untitled, George Orwell*, 1999, Paris, paper, plastic, adhesive tape, fibre-tipped pen, ball point pen on paper; Gift of Tiffany Wood-Arndt through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Thomas Hirschhorn, Switzerland, born 1957, *Mycoster*, 2005, Paris, paper, plastic, adhesive tape, fibre-tipped pen, ball point pen on paper; Gift of Tiffany Wood-Arndt through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Mortimer Menpes, Britain/Australia, 1855–1938, *Portrait (girl holding flowers)*, c1900, London, pencil, watercolour on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

EUROPEAN SCULPTURES

Jake and Dinos Chapman, Jake Chapman, Britain, born 1966, Dinos Chapman, Britain, born 1962, *Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No! Pigface!)*, 2011, London, glass-fibre, plastic, mixed media; Gwenda and Gerald Fischer Bequest Fund 2011

Francisco Giralte the Elder, Spain, c1510–c1576, *The meeting at the Golden Gate*, c1550s, Madrid, pine; Gift of Veronica Aldridge, Colin Beer, Shirley Crinion, Lady Downer, Dr Michael Drew, Andrew Gwinnett, Dr Michael Hayes, Mark Livesey QC, Councillor Dr Michael Llewellyn-Smith, Sashi Maharaj QC, Pam McKee, J Raymond Michell AM, Tom Pearce and Dick Whitington QC through the Art Gallery of South Australia Foundation Collectors Club 2011

Thomas Hirschhorn, Switzerland, born 1957, *Twinsubjecter*, 2011, Paris, model, nails, screws, plastic base, wood; Gift of the Art Gallery of South Australia Foundation 2011

EUROPEAN & NORTH AMERICAN PRINTS

Max Beckmann, Germany, 1884–1950, *The beggars* (*Die Bettler*), plate 7 from the series *Trip to Berlin* (*Berliner reise*), 1922, Berlin; printed by C Naumann's Drukerei, Frankfurt Am Main, Germany, lithograph on paper; VBF Young Bequest Fund 2011

Albrecht Dürer, Germany, 1471–1528, *Three peasants in conversation*, 1497, Nuremberg, Germany, engraving on vellum; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Henri Fantin-Latour, France, 1836–1904, *Parsifal et les filles-fleurs*, 1885, Paris; published by Imp Lemercier et Cie, Paris, lithograph on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Fèlix González-Torres, United States, 1957–1996, *Untitled (Passport #II)*, 1993, New York, off-set lithograph on paper bound in 12 page booklet; Gift of Brent Harris through the Art Gallery of South Australia Contemporary Collectors 2012

George Grosz, Germany, 1893–1959, *Ständche* (*Serenade*), 1922, Berlin, photolithograph on paper; VBF Young Bequest Fund 2011

Käthe Kollwitz, Germany, 1867–1945, Sharpening the scyth (Beim Dengeln), plate 3 from the series Peasants (Bauern Kreig), 1905 (printed 1908), Berlin, etching, soft-ground etching on paper; VBF Young Bequest Fund 2011

Alphonse Legros, France, 1837–1911, *Le Grand Espagnol (Vieillard)*, c1870s, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

Mortimer Menpes, Britain/Australia, 1855–1938, *Picnicking, Japan*, c1897–1907, Pangbourne, United Kingdom, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Mortimer Menpes, Britain/Australia, 1855–1938, *Reflective, Japan*, c1897–1908, London, drypoint on paper; South Australian Government Grant 2012

Mortimer Menpes, Britain/Australia, 1855–1938, Brighton Beach, Chain Pier, c1908, Pangbourne, United Kingdom, drypoint on paper; VBF Young Bequest Fund 2011

Mortimer Menpes, Britain/Australia, 1855–1938, *Richmond Park*, c1912, Pangbourne, United Kingdom, drypoint on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Paul Nash, Britain, 1889–1946, *Rufus Clay, the Foreigner*, 1921, Dymchurch, Kent, Britain; published by Yale University Press, wood-engraving on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Pablo Picasso, Spain/France, 1881–1973, *Salome*, plate 14 from the series *Les Saltimbanques*, 1905, Berlin, drypoint on Japan paper; Roy and Marjory Edwards Bequest Fund 2011

Pablo Picasso, Spain/France, 1881–1973, *Tete de Femme, de profil*, plate 6 from the series *Les Saltimbanques*, 1905, drypoint on Japan paper; Gift of the Art Gallery of South Australia Foundation 2011

Theodore Roussel, Britain, 1847–1926, *Battersea from Chelsea*, 1888–89, London, etching on paper; Gift of Barbara Fargher through the Art Gallery of South Australia Foundation, to commemorate the fortieth anniversary of the founding of the Gallery Guides 2012

Anthonie Waterloo, The Netherlands, 1609–1690, *Three fishermen on a small bridge*, c1637–50, Amsterdam or Utrecht, The Netherlands, etching on paper; Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012

EUROPEAN DECORATIVE ARTS

Boulton & Fothergill, Soho, Birmingham, Britain, 1762–1782, Matthew Boulton, Britain, 1728–1809, *Pair of candle vases*, c1775, Birmingham, gilt bronze, blue john; Gift of Margaret Bennett, Mary Choate, Colin Cowan, Peter McKee, Hon Dr Kemeri Murray AO, Lady Porter, Marion Wells and Zena Winser through the Art Gallery of South Australia Foundation Collectors Club 2011

Britain, *Tea caddy*, c1820, Britain, Australian casuarinas veneer and pine stringing, wood, silver, lacquer, brass, ivory, wool; JC Earl Bequest Fund 2011

Ron Arad, Britain, born 1951, Magis, Torre di Mosto, Italy, est. 1976, *Raviolo chair*, 2011 (designed 2011), Torre de Mosto, Italy, polyethylene; Gift of Lesley Lynn through the Art Gallery of South Australia 2011

EUROPEAN MOVING IMAGES

AES+F, Russia, est. 1987/1995, *Allegoria sacra* (*Sacred allegory*), 2010–11, Moscow, 39.39 minute, 3 channel moving image with sound; Director's Project through the Art Gallery of South Australia Contemporary Collectors 2011

INTERNATIONAL PHOTOGRAPHS

Alfred Burton, New Zealand, 1834–1914, *The great Ngatimaniopoto Chief Wahanui, family and friends*, 1885 (printed 1970), Alexandra, New Zealand, gelatin-silver photograph; Gift of Ian North 2012

Alfred Burton, New Zealand, 1834–1914, *Tuohu (a Maori belle in ball dress)*, c1885 (printed 1970), Parihaka, King Country, New Zealand, gelatinsilver photograph; Gift of Ian North 2012

ASIAN PAINTINGS

Eddie Hara, Indonesia, born 1957, *Postcards from the Alps: I'll shoot this dictator down*, 1998, Yogyakarta, Indonesia, ink, watercolour on envelope; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

India, Lucknow, *Portrait of a holy man*, late 18th–19thcentury, Lucknow, Uttar Pradesh, paper coloured pigments; Gift of Barrie and Judith Heaven 2012

Japan, *Hunting scene*, 17th–18thcentury, Japan, pigment and ink on paper; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2012

ASIAN SCULPTURES

Indonesia, Bali, *Temple doors*, 18th–19thcentury, Tejakula, Buleleng, Bali, wood, pigment, gold leaf; Gift of the Art Gallery of South Australia Foundation 2011

Indonesia, Bali, *Architectural column, with Wilmana and makara*, 20thcentury, Bali, wood; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Japan, Edo period, 1615–1868, *Eagle attacking monkeys*, c1850, Shikoku, Japan, bronze; d'Auvergne Boxall Bequest Fund 2012

Philippines, Mindanao, *Pair of columns*, 18thcentury, Mindanao, Philippines, walnut; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2012

ASIAN DRAWINGS

Eddie Hara, Indonesia, born 1957, *Postcards from the Alps: Good Morning Mr. Blowjob*, 1998, Yogyakarta, Indonesia, coloured pencil, news print on envelope; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

ASIAN PRINTS

Ogata Gekko, Japan, 1859–1920, With all his might General Odera Yasuzumi attacks the hundred foot cliff fortress (near Weihaiwei), 1895, Tokyo, three colour woodblock prints on paper (nishiki-e); d'Auvergne Boxall Bequest Fund 2011

Jiangsu People's Publishing House, Jiangsu, China, est. post 1949, Ke Xiang, party ''representative of the Farmers' Self-defence Army of Azalea Mountain, from the colour film of revolutionary modern opera 'Azalea Mountain', 1974, Jiangsu, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Kobayashi Kiyochika, Japan, 1847–1915, *Artillery Captain Ikeda*, 1895, Tokyo, three colour woodblock prints on paper (nishiki-e); Public Donations Fund 2011

Kobayashi Kiyochika, Japan, 1847–1915, Our torpedo hitting a Russian warship at the Great Navel Battle of Port Arthur, 1904, Tokyo, three colour woodblock prints on paper (nishiki-e); d'Auvergne Boxall Bequest Fund 2011

Kobayashi Kiyochika, Japan, 1847–1915, *Russian Tsar Nichoals II dreaming of forces eturning from battle*, 1904, Tokyo, colour woodblock print on paper (nishiki-e); Public Donations Fund 2011

People's Fine Art Publishing House, Beijing, China, est. 1951, *Chairman Mao Zedong, after photograph by Hou Bo, b. 1924*, 1968, Shanghai, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

People's Fine Art Publishing House, Beijing, China, est. 1951, Long Live, Long Live, Long Live the Great Leader Chairman Mao, after photograph by Hou Bo, b. 1924, 1969, Beijing, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Political Propaganda Group Of The Revolutionary Committee Of The Shanghai Electric Machinery Factory, Shanghai, China, est. post–1949, *Loving care, Great encouragement*, 1971–74, Shanghai, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Shaanxi Provincial Creative Art Group, Shaanxi, China, China, est. post–1949, *The hearts and minds of the sons and daughters of Yan'an go out to Chairman Mao*, 1974, Tianjin, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Taring Padi Collective, Indonesia, est. 1998, Bangun nusantara tanpa tetes darah (Develop the archipelago without drops of blood), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, *Bersatu dalam perbedaan (Unity in difference)*, 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Hentikan kekerasan (Stop the violence), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, *Perang hanya mempersulit keadaan!! (War only worsens the situation)*, 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, *Perang hanya mempersulit keadaan!! (War only worsens the situation)*, 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Rukun agawe sentosa: Senjata tidak berkuasa atas manusia (Harmony brings prosperity: Weapons don't overpower humanity), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Senjata bukan untuk demokrasi (Weapons not for democracy), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Senjata tak-selesaikan masalah (Weapons don't solve the problem), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Taring Padi Collective, Indonesia, est. 1998, Senjata tak-selesaikan masalah (Weapons don't solve the problem), 1998, Yogyakarta, Indonesia, woodcut on paper; Gift of Damon Moon through the Art Gallery of South Australia Foundation 2012

Migita Toshide, Japan, 1863–1925, *Japanese* torpedo boat firing at Russian ships, during the Battle of Port Arthur, 1904, Tokyo, three colour woodblock prints on paper (nishiki-e); d'Auvergne Boxall Bequest Fund 2011

Xinhua News Agency, Beijing, China, est. 1931, Unite to fight, advance together, from the Revolutionary modern opera, Raid on the White Tiger Regiment, 1974, Shanghai, China, colour offset lithograph on paper; Gift of Daniel Thomas through the Art Gallery of South Australia Foundation 1985

Liu Zhongfu, China, c1940, *People's Liberation Army uncles passing through our village on their way to camp and field training*, 1974, Heibei, China, colour offset lithograph on paper; Gift of Daniel
Thomas through the Art Gallery of South Australia
Foundation 1985

ASIAN DECORATIVE ARTS

India - Indonesia, *Ceremonial cloth and sacred heirloom [ma'a]*, with women musicians, 17thcentury, Gujarat, India; found in South Sulawesi, Indonesia, cotton, mordant and resist-dye, wood block print and batik; Gift of Michael Abbott QC in commemoration of the 130th anniversary of the Art Gallery of South Australia through the Art Gallery of South Australia Foundation 2011

India - Indonesia, *Ceremonial cloth and sacred heirloom (kain sembagi), with interlocking floral pattern and gold leaf,* 19thcentury, Coromandel coast, India, found in Lampung, Indonesia, cotton, mordant dye, woodblock print, gold leaf; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

India - Indonesia, *Ceremonial cloth and sacred heirloom (kain sembagi)*, with interlocking quatrefoil floral pattern and gold leaf, 19thcentury, Coromandel coast, India, found in Lampung, Indonesia, cotton, mordant dye, woodblock print, gold leaf; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

India - Indonesia, *Ceremonial cloth and sacred heirloom (kain sembagi)*, *with quatrefoil floral pattern and gold leaf*, 19thcentury, Coromandel Coast, India, found in Lampung, Indonesia, cotton, mordant dye, woodblock print, gold leaf; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

India - Indonesia, *Ceremonial cloth and sacred heirloom (kain sembagi), with quatrefoil motif and gold leaf*, 19thcentury, Coromandel coast, India, found in Lampung, Indonesia, cotton, mordant dye, woodblock print, gold leaf; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

India - Indonesia, *Ceremonial cloth and sacred heirloom (palampore)*, with three trees, 19thcentury, Machilipatam, Andhra Pradesh, India, found in Aceh, Indonesia, cotton, mordant dye, woodblock print; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Ceremonial drape (kain bersurat)*, with Arabic calligraphy and birds, mid-20thcentury, north coast Java or South Sumatra, Indonesia, cotton, natural dye, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Central Java, *Baby carrier, gendongan*, c1920, Central Java, Indonesia, cotton, synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, East Java, *Qur'an*, c1900, Bangkalan, Madura, East Java, paper, ink, pigment, gold leaf, leather; d'Avergne Boxall Bequest Fund 2011

Indonesia, Java, Wrap cloth (kain panjang), with zeppelin and palm trees, 1930s, Kudus, Central Java, Indonesia, cotton, natural and synthetic dyes, cap batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Ceremonial drape (kain bersurat)*, with three cartouche and birds, 20th century, north coast Java, Indonesia, cotton, natural dye, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Head cloth (iket kepala), with Arabic calligraphy and Zulfikar sword,* 20th century, north coast Java, Indonesia, cotton, indigo, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Head cloth (iket kepala), with birds in the form of Arabic calligraphy*, c1900, north coast Java, Indonesia, cotton, indigo, cap batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi), with qilin*, c1970s, north coast Java, possibly Pekalongan, Indonesia, cotton, natural and synthetic dyes, tulis batik, factory print; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi), with dragon guarding wish-fulfilling pearl*, early 20thcentury, north coast Java, possibly Cirebon, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi), with large phoenix*, early 20thcentury, north coast Java, possibly Pekalongan, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi), with qilin and phoenix*, early 20thcentury, north coast Java, possibly Pekalongan, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Altar cloth (tokwi), with Three Faiths*, early 20th century, north coast Java, possibly Pekalongan, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Ceremonial drape (kain bersurat)*, with crossed scimitars, early 20thcentury, north coast Java, Indonesia, Indonesia, cotton, natural dye, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Ceremonial drape (kain bersurat)*, with three cartouche and Zulfikar sword, early 20^{th} century, north coast Java, Indonesia, cotton, natural dye, tulis batik, metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Wrap cloth (kain panjang), with diagonal abstract motif*, early 20thcentury, Kudus, Central Java, Indonesia, cotton, natural and synthetic dyes, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Wrap cloth (kain panjang), with patolu motif*, early 20thcentury, north coast Java, possibly Cirebon, Indonesia, cotton, natural dye, tulis batik, metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Ceremonial drape (kain bersurat)*, with repeat rhombic pattern, early-mid 20thcentury, north coast Java, Indonesia, cotton, natural dye, tulis batik, metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Head cloth (iket kepala), with Arabic calligraphy*, mid 20thcentury, north coast Java, Indonesia, cotton, indigo, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Java, *Head cloth (iket kepala), with large cartouche with Arabic calligraphy*, mid 20thcentury, north coast Java, Indonesia, cotton, indigo, tulis batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, North Sumatra, *Manuscript scroll* [pustaha], 19thcentury, Lake Toba region, North Sumatra, bark paper, ink, pigment, wood; d'Auvergne Boxall Bequest Fund 2011

South Sumatra Indonesia, *Ceremonial wrap (kain limar lawon)*, 19thcentury, Palembang or Bangka, South Sumatra, Indonesia, silk, natural dyes, weft ikat, supplementary weave, gold metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

South Sumatra Indonesia, *Ceremonial wrap (kain limar lawon)*, 19thcentury, South Sumatra, Indonesia, silk, natural dyes, weft ikat, supplementary weave, gold metallic thread; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Indonesia, West Java, *Table runner, with shadow puppet figures*, early 20thcentury, Cirebon, West Java, Indonesia, cotton, natural and synthetic dyes, cap batik; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Japan, Edo period 1615–1868, *Portable storage chest (hasamibak)*, 18th century, Japan, wood, lacquer, gold leaf, metal, embossed paper; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2011 in recognition of Dick Richards as the first Curator of Asian Art (1968–2000)

Japan, Edo period 1615–1868, *The Two Accomplishments*, c1700, Japan, two-panel screen, paper, pigment, ink and gold leaf, silk supplementary weft weave, wood; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2012

Japan, *Okimono, Resting ox*, c1850, Japan, wood; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2012

Philippines, Mindanao, *Ceremonial cloth (kumo)*, c1965, Mindanao, Philippines, abaca, natural dyes, warp ikat; Gift of Louise and Virginia Ward in memory of their mother Margaret Ward through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Sri Lanka, *Dish*, *with scalloped rim*, c1920, Sri Lanka (possibly Kandy), silver; Gift of Arthur Littlejohns through the Art Gallery of South Australia Foundation 2012

Japan-Indonesia, *Bowl, with dragon and phoenix*, 17thcentury, Arita, Saga Prefecture, Japan, found in Indonesia, stoneware, underglaze blue decoration; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Jun Takegoshi, Japan, 1948, *Sake bottle (tokkuri)* with five colour palette (go-sai), Kutani ware, 2003, Ishikawa prefecture, porcelain, overglaze enamels; Gift of Anne Kidman through the Art Gallery of South Australia Foundation 2012

Vietnam, Figure of a deity, identified as God of the Wind, late 14th–15thcentury, Hanoi region, stone ware, underglaze blue decoration; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2011

Vietnam -Indonesia, *Large bowl, with floral stamped design*, 15thcentury, Champa, southern Vietnam, found in Indonesia, stoneware, olive glaze; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Vietnam -Indonesia, *Large bowl, with incised interior*, 15thcentury, Champa, southern Vietnam, found in Indonesia, stoneware, olive glaze; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

ARCHIVAL

Unknown, Europe, active 20th century, *Girls Hockey Club*, c1900, probably England, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2012

Unknown, Britain, active late 19th–20thcentury, *Girls hockey team*, c1900, England, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2012

Unknown, Europe, active 20thcentury, *Girls Hockey team*, c1900, England, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2012

Unknown, Europe, active 20thcentury, *Joyce Waterhouse on skis*, c1920s, Europe, gelatin-silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2012

APPENDIX G

INWARD LOANS

During the year 301 works were borrowed for 10 exhibitions and 14 for collection display.

INWARD LOANS TO THE COLLECTION

Adelaide Town Hall, Adelaide, SA: James Shaw, Opening ball in the Town Hall Adelaide 22nd June 1866

Ayers House Museum, Adelaide, SA: Charles Hill, *A Bargain*

Colin Burgin, Kent Town, SA: Bert Flugelman, *Spheres*

David Button, Basket Range, SA: Lacquer tray

Flinders University Art Museum, Adelaide, SA: Albert Namatjira, *Finke Gorge (woomera)*; Albert Namatjira, *Mt Sonder (woomera)*

Ian Friend, Woolloongabba, Qld: Ian Friend, *Une violente aventure sentimentale*

Neriba Gallasch, Hahndorf, SA: *Torres Strait Islander figure*

JB Hawkins, Hobart, TAS: Julius Schomburgk, JM Wendt, *Pair of epergnes*

Shane Le Plastrier, Adelaide, SA: Rosalie Gascoigne, *Tally I–V*

Mr Alan Myren, Adelaide, SA: Vishnu, Sri-Krishna, Indian, c850AD

Alan Myren & Lee Grafton, Adelaide, SA: Burma, *Buddhist offering vessel*, *Hsun ok*

Denis Savill, Sydney, SA: Henry Steiner, *Gold Adelaide Hunt Cup*

State Library of New South Wales, Sydney, NSW: Joseph Lycett, *Corroboree at Newcastle*

INWARD LOANS TO EXHIBITIONS

For: South Australian Living Artists (SALA) Festival 2011, Art Gallery of South Australia, 5 August to 28 August 2011:

Tracey Whiting, Adelaide, SA: Sue Kneebone, *Angelfire*

For: Krishna & Visions of Sri Nathji exhibition, Art Gallery of South Australia, 2 September 2011 to 29 January 2012:

Barrie & Judith Heaven, Adelaide, SA: India, Rajasthan, A Picchvai of Krishna with Gopis; India, Rajasthan, A Picchvai of Vallabhacharva's Descendents; India, Rajasthan, A Picchvai of the Rasalila; India, Rajasthan, A Pata of Krishna Viratrupa; India, South India, A large Pata of Krishna; India, Rajasthan, A Picchvai of Krishna and Radha; India, Rajasthan, A Picchavi of the Shri Nathji Temple Comlex; India, Rajasthan, A temple hanging of Krishna and Radha; Krishna; Haveli or Shrine Pichhavai for Gopasht; Haveli or Shrine Pichhavai for Birthday Celebrations; Temple Pichhavai of Pilgrimage Holy Sites for Vraja Yatra; Haveli or Shrine Pichhavai for Annakuta, Mountain of Food Festival

For: *Expressions in clay*, Art Gallery of South Australia, 19 September 2011 to 29 January 2012:

David Button, Adelaide, SA: Kobayashi Kiyochika, *Fukuchi Gen'ichiro*

Hamilton Art Gallery, Hamilton, Vic: Uchida Koichi, *Line scratched large vase*; Uchida Koichi, *Small sake cup*; Uchida Koichi, *Small dish x 2*

Russell Kelty, Adelaide, SA: Uchida Koichi, *Line scratched large vase*; Uchida Koichi, *Small sake cup*; Uchida Koichi, *Small dish x 2*; Uchida Koichi, *Small box*

For: Eko Nugroho Contemporary Indonesian, Art Gallery of South Australia, 18 November 2011 to 29 January 2012:

Eko Nugroho, Yogyakarta, Indonesia, Eko Nugroho, Invasion series 1; Eko Nugroho, Invasion series 2; Eko Nugroho, Invasion series 3; Eko Nugroho, Invasion series 4; Eko Nugroho, Invasion series 5; Eko Nugroho, Invasion series 6; Eko Nugroho, Invasion series 7; Eko Nugroho, Invasion series 8; Eko Nugroho, Invasion series 9; Eko Nugroho, Invasion series 10; Eko Nugroho, Invasion series 11; Eko Nugroho, Invasion series 12; Eko Nugroho, Invasion series 13; Eko Nugroho, Invasion series 14; Eko Nugroho, Invasion series 15; Eko Nugroho, Invasion series 16; Eko Nugroho, Invasion series 17; Eko

Nugroho, Invasion series 18; Eko Nugroho, Invasion series 19; Eko Nugroho, Invasion series 20; Eko Nugroho, Invasion series 21; Eko Nugroho, Invasion series 22; Eko Nugroho, Invasion series 23; Eko Nugroho, Invasion series 24; Eko Nugroho, Invasion series 25; Eko Nugroho, Invasion series 26; Eko Nugroho, Invasion series 27; Eko Nugroho, Invasion series 28; Eko Nugroho, Invasion series 29; Eko Nugroho, Invasion series 30; Eko Nugroho, Invasion series 31; Eko Nugroho, Invasion series 32; Eko Nugroho, Invasion series 33; Eko Nugroho, Invasion series 34; Eko Nugroho, Invasion series 35; Eko Nugroho, Invasion series 36; Eko Nugroho, Invasion series 37; Eko Nugroho, Invasion series 38; Eko Nugroho, Invasion series 39; Eko Nugroho, Invasion series 40; Eko Nugroho, Invasion series 41; Eko Nugroho, Skandal Jerut Purut; Eko Nugroho, Pelangi Di Bawah Batu

For: Parallel Collisions: 12th Adelaide Biennial of Australian Art. Art Gallery of South Australia, 2 March to 29 April 2012:

Australian Club, Melbourne, Vic: Rosemary Laing, after Heysen 2004

Richard Bell, Brisbane, Qld: Richard Bell, *Solidarity*

Jen Berean & Pat Foster, Brunswick, Vic: Jen Berean, Pat Foster, *Unity and fragments (how to be alone)*

Stephen Bram, Kew, Vic: Stephen Bram, Art Gallery of South Australia, north wing, basement

Pat Brassington, Hobart, Tasmania: Pat Brassington, *A heartbeat away*

Robert Cook & Max Pam, Perth, WA: Robert Cook & Max Pam, *Narcolepsy (a novella)*

Timothy Cook, Melville Islands, NT: Timothy Cook, *Kulama*; Timothy Cook, *Kulama*; Timothy Cook, *Tutini 1*; Timothy Cook, *Tutini 2*; Timothy Cook, *Tutini 3*

Daniel Crooks, Northcote, Vic: Daniel Crooks, *A Garden of Parallel Paths*

Nicholas Folland, Adelaide, SA: Nicholas Folland, *Untitled (map)*

Marco Fusinato, Melbourne, Vic: Marco Fusinato, Imperical Distortion; Marco Fusinato, Double Infinitive 5; Marco Fusinato, Parallel Collisions Shaun Gladwell, Melbourne, Vic: Shaun Gladwell, *Pacific Undertow Sequence (Bondi)*; Shaun Gladwell, *In a Station Metro*

Shaun Gladwell, London, UK: Shaun Gladwell, *The Pirate Bay*

Susan Jacobs, Princess Hill, Vic: Susan Jacobs, *Snake Drawing*

Jonathan Jones, Sydney, NSW: Jonathan Jones, untitled (illuminated tree); Jonathan Jones, untitled (marriny); S Prout, Corrobboree on the Banks of the Murray; unknown artist, View on the River Darling - Natives Fishing; MacLeod, Making a Bark Canoe;); Colonel Godfrey Charles Mundy, Mounted Police and Blacks

Yvonne Koolmatrie, Berri, SA: Yvonne Koolmatrie, *River dreaming*

Corbett & Yueji Lyon, Kew, Vic: Rosemary Laing, *Aristide 2010*; Rosemary Laing, *Eddie 2010*; Rosemary Laing, *Jim 2010*

Rob McLeish, Melbourne, Vic: Rob McLeish, Gravity stole my eyelid; Rob McLeish, Look up your concepts; Rob McLeish, Have a good time

Tom Nicholson, Melbourne, Vic: Tom Nicholson, Evening shadows; Tom Nicholson, [38 copies of Evening shadows]

Philip Samartzia, Melbourne, Vic: Philip Samartzia, *Microphonics*

Tim Silver, Sydney, NSW: Tim Silver, *Untitled* (object); Tim Silver, *Untitled* (trauma 3); Tim Silver, *Untitled* (trauma 4); Tim Silver, *Untitled* (trauma 5); Tim Silver, *Untitled* (trauma 6); *Untitled* (object); (Cedar Timbermate Woodfiller) #1-#4

Ricky Swallow, Los Angeles, USA: Ricky Swallow, Twin Pots / Malachite (after P.S.); Ricky Swallow, Red Pipe with Smoke; Ricky Swallow, Tube Lamp Study / Yellow; Ricky Swallow, Stacking Cup / tapered (bone); Ricky Swallow, Sled / Tower Forms with Hats; Ricky Swallow, Standing Figure with Pockets / Buttons; Ricky Swallow, Book with Two Pipes; Ricky Swallow, Cups / Caddy; Ricky Swallow, Split Relief (after GW); Ricky Swallow, Font Study; Ricky Swallow, Plate 43; Ricky Swallow, Plate 44; Ricky Swallow, Plate 45

Michelle Ussher, London, UK: Michelle Ussher, *Amaurot's Mirror*

For: South Australia Illustrated: Colonial painting in the Land of Promise, Art Gallery of South Australia, 2 June to 5 August 2012

Mr & Mrs A. Angas, Clare, SA: John Irvine, *George Fife Angas*

ANZ Banking Group Ltd., Melbourne, Vic.: Knut Bull, A view of Adelaide at sunset;

J.M. Crossland, George Fife Angas, founder of the South Australian Banking Company and the Union Bank of Australia

Botanic Gardens of Adelaide, Adelaide SA: Louis Tannert, *Richard Schomburgk*

Government House, Adelaide, SA: RE Minchin, *Illuminated manuscript, Lady Musgrave*

Mr & Mrs J. Jarvis, Adelaide, SA: Andrew MacCormac, *The Bushman*

Mr & Mrs David Lush, Victor Harbor, SA: John Lush, *The Burial*

Anne Morphett, Adelaide, SA: George Hamilton, *Colonel*

John Morphett, Adelaide, SA: EA Opie, *Glenelg Bay*; George Hamilton, *Darling*

National Gallery of Australia, Canberra, ACT: Charles Hill, *The back garden*;

Alexander Schramm, Adelaide, a tribe of natives on the banks of the River Torrens;

J.M. Crossland, Staffordshire bull terrier belonging to the Rev. John Gower;

Alfred Sells, *Album of sketches*; J.M. Crossland, *Portrait of Nannultera, a young Poonindie cricketer*

National Library of Australia, Canberra, ACT: J.M. Crossland, *Portrait of Samuel Kandwillan, a pupil of the natives' training institution, Poonindie, South Australia*;

ST Gill, Cydnus, the property of Mr A Malcolm, winner of the Adelaide Grand Steelpechase, 1851, ridden and trained by Mr J Prest; W.R. Thomas, Three Aboriginal men and three dogs on a rocky outcrop, South Australia; W.R. Thomas, A night in the Mount Barker Ranges, near Adelaide, South Australia

Mrs Toffee Perkins, Adelaide, SA: JM Skipper, King Charles Spaniel; John Michael Skipper, There's Nothing Like Contrast

Dr John Skipper, North Adelaide, SA: John Michael Skipper, *Sketches in GB Wilkinson's South Australia its advantages and resources 1849*; JM Skipper, *The Skipper family at Islington, 1851*

South Australian Maritime Museum, Port Adelaide, SA: Mounted Murray cod head; Portrait of David Bower; Yatala; Murray; Ship model of Hesperus; Sepik River mask

South Australian Museum, Adelaide, SA: George French Angas, Portraits of the Aboriginal Inhabitants; George French Angas, Native weapons and implements; George French Angas, Portraits of the Aboriginal Inhabitants; George French Angas, The Aboriginal Inhabitants: Implements and utensils; Oscar Frimstrom, Polpalingada Booboorowie (King Tommy Walker);

HF Schrader, Tenberry, a chief of The Murray;

HF Schrader, Wife of Tenberry

South Australian Museum – Division of Science. Adelaide, SA: Crocodile Skin; Lion skull: Taxidermic mount Grey-Headed Albatross; Taxidermic mount Crested pigeon; Taxidermic mount Butcherbird; Taxidermic Sulphur Crested Cockatoo; Taxidermic mount Yellow winged honeyeater; Taxidermic mount Barn Owl; Taxidermic mount Black backed magpie; Taxidermic mount Black tailed native hen; Taxidermic mount Common Bronze wing; Taxidermic mount Mutton bird; Taxidermic mount Buff Branded Rai; Taxidermic mount Cockatie; Taxidermic mount narrow billed Bronze Cuckoo; Taxidermic mount Spotted Crake; Taxidermic mount Redrumped Parrot - male and female; Taxidermic mount Noisy Miner; Caste Elephant Bird egg; Taxidermic mount Glass dome containing Wrens; Taxidermic mount Kingfisher display case; Three large volutes and one balier shell; Four replic clubs & four replica spears; Shell (large pink conch)

State Library of New South Wales, Sydney, NSW: William Cawthorne, Forty-five natives driven to the Police Court, by the Police trespassing; Eugene von Guerard, Sketchbook XXIV DGB 16/vol. 3

State Library of South Australia, Adelaide, SA: Colonel William Light, *Sketch for Landing Place* at Glenelg, 16 June 1837, Glenelg, South Australia University of Adelaide, SA: ST Gill, Race meeting at Adelaide; ST Gill, Hunt Meet at Dry Creek near Adelaide; H.P. Gill, Evening, mouth of the Onkaparinga

University of Adelaide, Barr Smith Library, Adelaide, SA: John Stevens, *The Land of Promise*; Edward Gibbon Wakefield, *The new British Province of South Australia*; TJ Masien, *The friend of Australia*

Mrs Michele Virgo, Adelaide, SA: Andrew MacCormac, *Caroline Chevalier as Lady Rubens*

For: Bounty: Nineteenth-century South Australian gold and silver, Art Gallery of South Australia, 2 June to 5 August 2012:

Adelaide City Council, Adelaide, SA: CE Firnhaber, *Toddy [punch ladle]*; CE Firnhaber, Robert Tapley Andrews, *Trowel [Adelaide Town Hall]*; Henry Steiner, *City of Adelaide mace*; Henry Steiner, *City of Adelaide mayoral chain*

Botanic Gardens of Adelaide, Adelaide, SA: Schomburgk, *The Schomburgk Cup*; Rosa Fiveash, *Eremophilae*; Rosa Fiveash, *Droseras (sundew)*; Rosa Fiveash, *Xanthorrhoea semiplana (grass tree)*; Rosa Fiveash, *Dipodium punctatum*; Rosa Fiveash, *Kennedya prostrate*; Julius Schomburg, Wendt, JM, *Schomburgk cup*

Christ Church Parish, North Adelaide, SA: CE Firnhaber, after William Butterfield, Joshua Payne, Flagon; CE Firnhaber, after William Butterfield, Joshua Payne, Chalice & chalice & paten

Mrs Pauline Coulls, Blackwood, SA: Julius Schomburgk, *Adelaide German Rifle Club kingship medal [for E. Lellmann]*; Unknown photographer, *Adelaide German Rifle Club team [with E. Lellmann]*

Freemasons SA, Adelaide, SA: JM Wendt, Lodge of Friendship Past Master jewel [for P Sansom]; F Basse & Co. Lodge of Harmony Past Master jewel [for HM Addison]; C.E. Firnhaber, Collar jewel [for John Lazar]; C.E. Firnhaber, Lodge of Truth Masonic cup [for Aulay Macaulay]

Hahndorf Rifle Club, Hahndorf, SA: Hahndorf Rifle Club Kingship Apron; Kingshoot ring-target for 1860 Brian Hennig, Athelstone, SA: Otto von Hartitzsch, Alfred von Doussa [wearing the Hahndorf Rifle Club Kingship apron in 1879]; unknown photographer, Richard Borchers wearing the Kingship apron at the Hahndorf Rifle club 1918

Kapunda Historical Society Inc Museum, Kapunda, SA: CE Firnhaber, *The Bagot Cup*

Peter Lane, Adelaide, SA: AD Loewenstark, Ancient Order of Foresters, Court of Happy Home medallion (for William Cornish] Khai Liew, Norwood, SA: Khai Liew, The Paterson Table

Lutheran Archives, Bowden, SA: Julius Schomburg, Wendt, JM, *Muecke cup*

Migration Museum, Adelaide, SA: Hunt and Roskell, London, *The Tinline salver*

Pauline Payne, North Adelaide, SA: Otto von Hartitzsch, *Julius Schomburgk*

Dick Phillips, Adelaide, SA: John Henry Pace, [Set of egg spoons]; John Henry Pace, Firnhaber spoon; CE Firnhaber, Odd fellows medallion; CE Firnhaber, Duke of York Lodge medallion; CE Firnhaber, Rose of Sharon Lodge medallion; att. Julius Schomburgk, Spoon; att. Henry Muirhead, Spoon

Powerhouse Museum, Haymarket, NSW: Henry Steiner, August L. Brunkhorst, *Epergne [mode of the Broken Hill mine]*

Royal Agricultural & Horticultural Society of SA Inc., Adelaide, SA: Julius Schomburgk, JM Wendt, *The Mount Barker centrepiece*

South Australian Museum, Adelaide, SA: Native copper; Native copper; Galena [Silver-lead ore]; Azurite [Copper carbonate]; Malachite [Copper carbonate]; Native silver; Gold on quartz; Gold

John & Wendy St Alban, Adelaide, SA: CE Firnhaber, *Covered cup [for Thomas Graves]*; Schomburgk, Julius, Steiner, Henry, *Covered cup*; JM Wendt, *Inkstand*; William Hutton & Sons, London, *The Jobson salver*

The University of Adelaide, Adelaide, SA: Julius Schomburgk, *John Ridley Testimonial Candelabrum*

For: Teeth of the Rice plant: Political Art from Indonesia and China, Art Gallery of South Australia, 8 June to 3 December 2012:

Dr Dick Quan, Darlinghurst, NSW: Eko Nugroho, *The New Flower Generation*

For: Anna Platten, The devil is in the detail, Art Gallery of South Australia, 2 August to 18 November 2012:

Dee Jones, Torrens Park, SA: Anna Platten, Self portrait in studio, 1992

For: *Dorrit Black*, Art Gallery of South Australia, 2013 (dates to be confirmed):

Mrs Hilary Knuepffer, Adelaide, SA: Dorrit Black, *The Avenue*; Dorrit Black, *The sisters*; Dorrit Black, *The cyclamen*; Dorrit Black, *Sicilian mountain*; Dorrit Black, *The white belladonnas*; Dorrit Black, *Wings*, c1927

Margaret Michelmore, Adelaide, SA: Dorrit Black, Group of cottages, Corfe Coast; Dorrit Black, Reclining nude; Dorrit Black, Study for sketchclub; Dorrit Black, At the cafeteria; Dorrit Black, The acrobats; Dorrit Black, Dutch peasant; Dorrit Black, The cloth cutters; Dorrit Black, Under the pergola; Dorrit Black, Through the window

APPENDIX H

OUTWARD LOANS

LOANS FROM THE COLLECTION

During the year 61 works were lent to 26 exhibitions, six of which were major national touring exhibitions and one of which was a major international touring exhibition. Eleven works were lent to seven Government Departments under the furnishing loans programme.

LOANS TO EXHIBITIONS

Aachen, Germany, Suermondt-Ludwig-Museum & Berlin, Germany, National Museums in Berlin, 'Gemaldegalerie', *Cornelis Bega* (1631/32–1664) exhibition, Suermondt-Ludwig-Museum, 15 March to 10 June 2012; National Museums in Berlin, 'Gemaldeglaerie' 1 July to 2 October 2012:

Cornelis Bega, Study for 'The Old Hostess", c1660

Adelaide, SA, South Australian Museum, Australian Muslim Cameleers: Pioneers of the Inland exhibition, Islamic Arts Museum Malaysia, 20 October 2011 to 20 January 2012;

Indian, Shawl, c1850

Ballarat, Vic, Art Gallery of Ballarat Vic, *Alternative persona* exhibition, Art Gallery of Ballarat, 19 May to 30 June 2012:

Gareth Sansom "Yes?", 1976

Brisbane, Qld, Queensland Art Gallery / Gallery of Modern Art, *Daphne Mayo: Let There Be Sculpture*, Queensland Art Gallery, 5 November 2011 to 12 February 2012:

Daphne Mayo, *A student's head*, 1921 Daphne Mayo, *Man in the street*, c1943

Brisbane, Qld, University of Queensland Art Museum, *Return to sender* exhibition, University of Queensland Art Museum, 22 June to 9 September 2012:

Rosemary Laing, Untitled, 1992

Canberra, ACT, National Gallery of Australia, Fred Williams Retrospective exhibition, National Gallery of Australia, 12 August to 6 November 2011; Ian Potter Centre, NGV, 7 April to 22 July 2012; Art Gallery of South Australia, 31 August to 4 November 2012

Fred Williams, *The little man*, 1955-57 Fred Williams, *You Yang Pond*, 1963 Fred Williams, *Silver and grey*, 1969 Fred Williams, *Forest Pond*, 1974 Fred Williams, *Flood bound cattle*, 1975

Canberra, ACT, National Portrait Gallery, Impressions: Painting light and life, National Portrait Gallery, 25 November 2011 to 4 March 2012:

Arthur Streeton, Orange, blue and white (portrait of Keith), 1889

Canberra, ACT, National Portrait Gallery, *Elegance in exile* exhibition, National Portrait Gallery, 1 June to 26 August 2012:

Thomas Bock, *Wortabowigee*, 1837 Thomas Bock, *Tunnaminnerwate*, 1837 Thomas Bock, *Jessie Robertson*, 1849

Caulfield South, Vic, Glen Eira City Gallery, *A Visible Likeness: Robert Baines Survey Exhibition 1969–2011*, Glen Eira City Gallery, 22 September to 17 October 2011:

Robert Baines, Gold Box, 1992-93

Geelong, Vic, Geelong Gallery, *The picturesque ruin - in prints, painting and photography*, Geelong Gallery, 21 April to 24 June 2012:

Claude Lorrain, *Capriccio with ruins of the Roman Forum*, c1634

Heide, Vic, Heide Museum of Modern Art, *Ken Whisson* exhibition, Heide Museum of Modern Art, 17 March to 15 July 2012; Museum of Contemporary Art, Sydney, 28 September to 25 November 2012:

Ken Whisson, Figures and dark sea, 1963 Ken Whisson, Two animals, 1964 Ken Whisson, Ship and flag, 1976 Ken Whisson, From the newspapers no.4, 2002

Melbourne, Vic, National Gallery of Victoria, *Tjukurrtjanu: Origins of Western Desert Art* exhibition, The Ian Potter Centre, NGV, 30 September 2011 to 12 February 2012:

Kaapa Mbitjana Tjampitjinpa, *Untitled*, 1971 Shorty Lungkata Tjungurrayi, *(Man Dreaming)*, c1971–72

Kaapa Mbitjana Tjampitjinpa, *Budgerigar Dreaming*, 1972

Uta Uta Tjangala, Old Man's Dreaming, 1983

Mornington, Vic, Mornington Peninsula Regional Gallery, Sea Fever: Images of Port Phillip Bay1801–1914, Mornington Peninsula Regional Gallery, 7 December 2011 to19 February 2012:

Ludwig Becker, Melbourne from across the Yarra, 1854

Ambrose Patterson, *On the beach, Brighton*, c1913–14

Ambrose Patterson, Beach scene, c1913-14

Mornington, Vic, Mornington Peninsula Regional Gallery, *Controversy: the power of art* exhibition, Mornington Peninsula Regional Gallery, 21 June to 12 August 2012:

Hans Baldung, *The bewitched groom*, c1544 Francisco Goya, *And there's no help for it*, 1810–20

Francisco Goya, Bury them and keep quiet, 1810–20

Murray Bridge, SA, Murray Bridge Regional Gallery, *Trevor Nickolls* exhibition, Murray Bridge Regional Gallery, 11 May to 10 June 2012:

Trevor Nickolls, Australian worker's portrait, 1972

Trevor Nickolls, *Dreamtime machinetime*, 1979 Trevor Nickolls, *Machine Time Madonna*, 1981

Parkside, SA, Contemporary Art Centre of South Australia Inc., *CACSA@70* exhibition, Contemporary Art Centre of South Australia, 18 May to 30 June 2012:

Ian North, The olive plantation, 1996

Sale, Vic, Gippsland Art Gallery, William Delafield Cook: A Survey exhibition, Gippsland Art Gallery, 16 July to 11 September 2011; TarraWarra Museum of Art, 15 October 2011 to 26 February 2012:

William Delafield Cook, *Kiah River near Eden*, 1977

Sale, Vic, Gippsland Art Gallery, *Nicholas Chevalier*, *Australian Odyssey* exhibition, Gippsland Art Gallery, 17 September to 13

November 2011; Geelong Art Gallery, 26 November 2011 to 12 February 2012:

Nicholas Chevalier, Caroline Chevalier, c1860 Nicholas Chevalier, Review and encampment of Victorian volunteers at Werribee, 1st April 1861, 1861

Nicholas Chevalier, The Grampians, 1863

Shepparton, Vic, *Sir John Longstaff* exhibition, Shepparton Art Gallery, 18 February to 22 April 2012:

John Longstaff, The artist's wife, c1896

Springfield, SA, Carrick Hill, *Russell Drysdale Centenary* exhibition, SH Ervin Gallery, 17 February to 25 March 2012; Carrick Hill, 5 April to 17 June 2012; Mornington Peninsula Regional Gallery, 30 June to 5 August 2012:

Russell Drysdale, *Studies of Heads and Figures*, 1947

Russell Drysdale, *Church and Building, Hill End*, 1948

Springfield, SA, Carrick Hill, Russell Drysdale Centenary Drawing Exhibition, Carrick Hill, 5 April to 17 June 2012:

Russell Drysdale, *Local VDC Parade*, 1943 Russell Drysdale, *Woman in a landscape*, 1949

Sydney, NSW, Art Gallery of New South Wales, *Australian Symbolism* exhibition, Art Gallery of New South Wales, 11 May to 29 July 2012:

James Walter Linton, *Australian landscape casket*, 1949

Charles Conder, A Dream of Handel's Largo, 1889 David Davies, Moonrise, 1893 Sydney Long, Fleur de luce, 1898 Sydney Long, The valley, 1898 Alice Hambidge, By the light of the candle, 1899

Sydney, NSW, Australian National Maritime Museum, Fish and fishing in Australian Art and Craft exhibition, Australian National Maritime Museum, 5 April to 26 August 2012:

Ken Whisson, *Tobias and the Angel II*, 1973 Brian Blanchflower, *Nocturne 3 (Whale Rock)*, 1982

Lorraine Jenyns, Shark vase, 1987

Sydney, NSW, Historic Houses Trust of New South Wales, *Home front: wartime Sydney 1939–1945* exhibition, Museum of Sydney on site 1st Government House, 31 March to 9 October 2012:

Margaret Preston, General Post Office, Sydney. 1942

Sydney, NSW, Museum of Contemporary Art, *Gulumbu Yunupingu* exhibition, Museum of Contemporary Art, 30 March to 3 June 2012:

Gulumbu Yunupingu, *Ganyu series*, 2002 Gulumbu Yunupinga, *Gan'yu-stars*, 2006 Gulumbu Yunupinga, *Gan'yu (stars)*, 2007 Gulumbu Yunupinga, *Garak, the universe*, 2007

Sydney, NSW, State Library of New South Wales, *Mr J W Lewin: Painter & Naturalist* exhibition, State Library of New South Wales, 5 March to 27 May 2012; National Library of Australia, 26 July to 28 October 2012:

JW Lewin, View from Governor Bligh's farm, Hawkesbury, New South Wales, c1806–10 JW Lewin, The grey opossum of New Holland, c1807 JW Lewin, Fish catch and Dawes Point, Sydney

FURNISHING LOANS

Harbour, c1813

Classics Museum, Adelaide, SA:

Attic red figure column-krater, 450–425 BC– Classical Chalcidian black figure neck amphora, 550–525 BC–Classical

Minister Fox, Adelaide, SA:

Laurent Matius Auguste Mattio, Barques a Toulon

Minister O'Brien, Adelaide, SA:

John Rowell, Winter Sunlight, c1925 Max Ragless, Barossa Valley, 1940s

Minister Portolesi, Adelaide, SA:

Nyayati Stanley Young, *Pukara*, 2007 Tjampawa Katie Kawiny, *Kapi tjukula - rock hole*, 2008

Minister Snelling, Adelaide, SA:

Ian W Abdulla, Finding frogs in the night to put on the cross line to catch a Ponde or Pilarkie over night, 1990

Parliament House, House of Assembly, Adelaide, SA:

James Shaw, Residence of FB Carlin, Flinders St., Kent Town, 1860

Parliament House, Legislative Council, Adelaide, SA:

Ron Hawke, *Suburban shadows*, c1991 Barney Wangin, *Wanampi - Water or rainbow snake*, 2008

APPENDIX I

EXHIBITIONS AND PUBLIC PROGRAMS

This year the Art Gallery presented a program of seven major exhibitions attracting a total of 602 224 patrons. Additionally the Gallery presented the official launch of the 2011 SALA Festival and 16 significant collection displays.

Two exhibitions toured nationally - *Desert Country*: Lawrence Wilson Gallery (ended 31 July 2011 – 4 088 visitors); Mornington Peninsular Regional Gallery (17 August–2 October 2011 – 8 036 visitors); Perc Tucker Regional Gallery (18 November 2011–30 January 2012 – 8 744 visitors); Newcastle Regional Art Gallery (17 March–17 June 2012 – 15 378 visitors); Patricia Piccinini: Riddoch Art Gallery (30 November 2011 - 18 March 2012 – 23 238 visitors; Signal Point Gallery Goolwa (5 April - 6 May 2012 – 2 525 visitors); Murray Bridge Regional Gallery (10 May–10 June 2012 – 1 061 visitors).

SAATCHI Gallery in Adelaide: British Art Now

30 July-23 October 2011

Admission: Adult \$20, Concession \$15, Member \$12, Student (16+) \$10, Child (U16) Free,

Member Season Ticket \$30, School Group \$30

Guided Tours: Wednesdays, Thursdays, Saturdays, Sundays and public holidays at 1pm

Opening speaker: Hon. Mike Rann, MP, Premier and Minister for the Arts

Coordinating Curators: Jane Messenger, Curator of European Art and Maria Zagala, Associate Curator of

Prints, Drawings and Photographs

Major Sponsors: Government of South Australia, Tourism Australia, South Australian Tourism Commission,

ANZ, Robert Walters, Qantas, M&C Saatchi, Channel 7 Adelaide, Intercontinental Adelaide

Supporting Sponsors: ETSA, Travelex, Mini, ARUP, UCL University College of London, Adelaide City

Council

Total attendance to exhibition: 31 179

Beneath the Winds: Masterpieces of Southeast Asian Art & The Eko Chamber, recent works by Eko

Nugroho

8 November 2011–29 January 2012

Admission: Free

Guided Tours: Wednesdays, Thursdays, Saturdays, Sundays and public holidays at 12 noon. Opening speaker: Hieu Van Le, Chairman, SA Multicultural & Ethnic Affairs Commission Curator: James Bennett, Curator, Asian Art & Russell Kelty, Assistant Curator of Asian Art

Major Sponsors: Santos and Asahi Total attendance to exhibition: 87 582

Inspired Design: Love and Death

2 December 2011–9 April 2012

Admission: Free

Guided Tours: 11am & 2pm daily

Curator: Robert Reason, Curator European & Australian Decorative Arts Major Sponsor: Publication supported by The Copland Foundation

Total attendance to exhibition: 173 568

International Art Series

25 February-3 June 2012

Admission: Free

Guided Tours: 11am & 2pm daily

Curator: Jane Messenger, Curator of European and North American Art

Included works of art by Thomas Hirschorn and Wim Delvoye as well as two new major acquisitions:

AES+F, Allegoria Sacra (Sacred allegory) and Jake Chapman & Dinos Chapman, Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No! Pigface!)

Total attendance to exhibition: 137,843

Parallel Collisions: 12th Adelaide Biennial of Australian Art

2 March-29 April 2012

Admission: Free

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

Opening speaker: Paul Grabowski, Director of the 2012 Adelaide Festival

Curators: Natasha Bullock and Alexie Glass-Kantor

Artists: Richard Bell, Stephen Bram, Pat Brassington, Philip Brophy, Robert Cook vs. Max Pam, Timothy Cook, Daniel Crooks, Nicholas Folland, Pat Foster & Jen Berean, Marco Fusinato, Sean Gladwell, Susan Jacobs, Jonathon Jones, Yvonne Koolmatrie, Rosemary Laing, Rob McLeish, Tom Nicholson, Philip Samartzis Tim Silver, Ricky Swallow, Michelle Ussher

Major Sponsors: Arts SA, Australia Council for the Arts, The Adelaide Festival, The Balnaves Foundation

Supporting Sponsors: Minifie van Schaik Architects, Fabio Ongarato Design

Total attendance to exhibition: 103 674

South Australia Illustrated: Colonial painting in the Land of Promise and From the Street

2 June-5 August 2012

Admission: Adult \$12, Concession \$10, Member \$8, Student (14+) \$6, Child (U14) Free, START family ticket \$10, Member Season Ticket \$10, Opening weekend 2 for 1 ticket offer, School Groups Free Guided Tours: daily at 12 noon & 2pm.

Opening speaker: The Hon. Jay Weatherhill, Premier of South Australia

Curators: Jane Hylton (South Australia Illustrated), Robert Reason (Bounty) & Lisa Slade (From the Street)

Major Sponsor: Ernst & Young

Supporting sponsors: publication supported by The Gordon Darling Foundation

Total attendance to exhibition: 3 484 (2011–12 financial year only)

Bounty: Nineteenth-century South Australian gold and silver and From the Street

2 June-5 August 2012

Admission: Adult \$12, Concession \$10, Member \$8, Student (14+) \$6, Child (U14) Free, START family ticket \$10, Member Season Ticket \$10, Opening weekend 2 for 1 ticket offer, School Groups Free Guided Tours: daily at 12 noon and 2pm.

Opening speaker: The Hon Jay Weatherhill, Premier of South Australia

Curators: Jane Hylton (South Australia Illustrated), Robert Reason (Bounty) & Lisa Slade (From the Street)

Major Sponsor: Ernst & Young

Supporting sponsors: publication supported by The Gordon Darling Foundation

Total attendance to exhibition: 3 484 (2011–12 financial year only)

COLLECTION DISPLAY EXHIBITIONS

Gallery 6

Terrain: Landscape and Country in the collection, 30 November 2011–24 June 2012, curated by Nici Cumpston and Lisa Slade

Gallery 7 Atrium

Water Mark, from 30 November 2011, curated by Nici Cumpston and Lisa Slade

Gallery 8

The Sleep of Reason: the prints of Louise Bourgeois, Benjamin Armstrong and Brent Harris, 25 November 2011–1 April 2012, curated by Maria Zagala

La Belle Époque: French prints and drawings from the 1880s to 1910s, from 6 April 2012, curated by Maria Zagala and Julie Robinson

Galleries 9, 10 & 11

Inspired Design: Love and Death, 2 December 2011–9 April 2012, curated by Robert Reason

Galleries 9 & 10

Deep Space: new acquisitions from the Australian contemporary art collection, 23 April–15 July 2012, curated by Nici Cumpston, Lisa Slade, Nick Mitzevich, Elle Freak and Tracey Lock-Weir

Gallery 11

Cinematic: Australian Photography, 21 April–15 July 2012, curated by Julie Robinson

Galleries 14, 15 & 16

AES+F, Allegoria Sacra, 28 February-3 June 2012, curated by Jane Messenger

Gallery 19

Grand Design: Architecture's influence on European decorative arts, 23 December 2010–21 August 2012, curated by Robert Reason

NEW: Australian Contemporary Decorative Arts, 27 August 2011–25 March 2012, curated by Robert Reason

20 Years: Rhianon Vernon-Roberts Memorial Collection, from 31 March 2012, curated by Robert Reason

Gallery 21

Krishna and visions of Sri Nathji: Indian temple paintings from the collection of Barrie and Judith Heaven, 2 September 2011–29 January 2012, curated by James Bennett

New acquisitions of Asian Art, 10 February–4 June 2012, curated by James Bennett

Teeth of the Rice Plant: Political art from Indonesia and China, from 8 June 2012, curated by James Bennett

Gallery 20

Expressions in Clay: 125 years of Japanese Ceramics, 2 September 11–22 January 2012, curated by Rusty Kelty

From the Continent: the Art of China and Korea, from 26 January 2012, curated by Rusty Kelty

NATIONAL EXHIBITION TOURING PROGRAM

DESERT COUNTRY Lawrence Wilson Gallery at the University of Western Australia

Until 31 July	4,088
Mornington Peninsula Regional Art Gallery, Victoria 17 August–2 October	8,036
Perc Tucker Regional Art Gallery, Queensland 18 November 2011–30 January 2012	8,744
Newcastle Region Art Gallery, New South Wales 17 March – 17 June	15,378

SOUTH AUSTRALIAN REGIONAL TOURING PROGRAM

DATDICIA DICCININI

PATRICIA PICCININI	
Riddoch Art Gallery, Mt Gambier	
30 November 2011–18 March 2012	23,238
Signal Point Gallery, Goolwa	
2	2 525
5 April–6 May	2,525
Murray Bridge Regional Art Gallery	
10 May–10 June 2012	1,061
•	
Total attendance at Art Gallery exhibitions touring interstate	
and intrastate:	63,070

EXHIBITION TALKS

A total of 30 exhibition talks were presented by curators, artists and guest speakers.

Special exhibition talks were presented for major exhibitions and displays

Saatchi Gallery in Adelaide: British Art Now, 10 talks, 598 patrons

Beneath the Winds: Masterpieces of Southeast Asian Art & The Eko Chamber, recent works

by Indonesian artist, Eko Nugroho, five talks, 196 patrons *Inspired Design: Love & Death*, three talks, 172 patrons

Parallel Collisions: 12th Adelaide Biennial of Australian Art, 11 talks, 749 patrons

South Australia Illustrated: Colonial painting in the Land of Promise & Bounty: Nineteenth-century South

Australian gold and silver, four talks, 273 patrons

Attendance: 1 988

COLLECTION TALKS

A total of 23 collection talks were presented by curators, artists and guest speakers.

Weekly talks by curators and guest speakers were provided throughout the year.

Attendance: 972

INTERNATIONAL LECTURES

Yes, we're mad. No, we're not joking Tuesday 27 September 2011, 6 pm

Speaker: Michael Landy, celebrated British artist

Attendance: 43

The Art of Chiharu Shiota: In her own words

Monday 5 March 2012, 2pm

Speaker: Chiharu Shiota, contemporary Japanese artist and Cultural Ambassador to Australia

Attendance: 45

Seeing Beyond the Stunners

Wednesday 2 May 2012, 1pm

Speaker: Dr Pamela Gerrish-Nunn, Adjunct Professor in the School of Humanities, University of Adelaide,

works as an independent scholar in Christchurch, New Zealand

Attendance: 90

LECTURES

The Saatchi Effect: Contemporary Art Then and Now

Saturday 30 July 2011, 3pm

Speaker: Terry Smith, Andrew W. Mellon Professor of Contemporary Art History and Theory in the

Department of the History of Art and Architecture at the University of Pittsburgh

Attendance: 130

Just Who Are These YBAs?

Saturday 13 August 2011, 2pm

Speaker: Jane Messenger, Curator of European Art

Attendance: 20

Textile Conversation with Mary Jose

Sunday 20 November 2011, 2pm

Speaker: Mary Jose, conservator with a lifelong passion for textiles

Contemporary Indonesian Art

Saturday 21 January 2012, 2pm

Speaker: Dr Pam Zeplin, has had a passionate and long standing research career in contemporary visual culture

in Australia and the Asia-Pacific region

Attendance: 20

Colour Me Dead Part I: Historical Artists

Saturday 3 March 2012, 5.30 pm

Speaker: Philip Brophy

Attendance: 94

Colour Me Dead Part II: Cinema Psychos

Sunday 4 March 2012, 5.30pm

Speaker: Philip Brophy

Attendance: 63

Curators' Public Lecture

Saturday 28 April 2012, 2pm

Speakers: Natasha Bullock & Alexie Glass-Kantor

Attendance: 48

The Music of AES+F Allegoria Sacra

Sunday 3 June 2012, 3.15pm Speaker: Christabel Saddler

Attendance: 15

Bountiful & Beautiful: ST Gill and Australia's First Mining Era

Saturday 30 June 2012, 2pm

Speaker: Greg Drew, Geologist, Australian Mining History Association

Attendance: 45

IN CONVERSATION, SYMPOSIA, FORUMS

In Conversation: Pillow Talk

Saturday 30 July 2011, 12noon

Speakers: Nick Mitzevich, Jane Messenger and Maria Zagala

Attendance: 64

Forum: In Bed with Tracey Emin

Sunday 16 October 2011, 2pm

Speakers: Dr Jennifer McMahon, Head of Philosophy, and Dr Deirdre Michell, Lecturer in Gender, Work and

Social Inquiry, from the University of Adelaide

Attendance: 45

In Conversation

Nicholas Folland Untitled (Jump-up)

Saturday 10 March 2012, 2pm

Speakers: Nick Mitzevich, Director, Art Gallery of South Australia and Nicholas Folland, Adelaide based

artist

Attendance: 70

Symposium: Colonial Art

Saturday 3 June, 1pm-4.30pm

Speakers: Jane Hylton, Curator of South Australia Illustrated: Colonial painting in the Land of Promise; Robert Reason, Curator of Bounty: Nineteenth-century South Australian gold and silver; Lisa Slade, Curator of South Australia Illustrated: From the Street; Tom Gara, historian, Native Title Section of the South Australians Crown Solicitor's Office; David Hansen, Senior Researcher, Sotheby's Australia.

SPRING LECTURE PROGRAM

Henri Dono

Saturday 1 October 2011, 2pm

Speaker: Henri Dono, celebrated Southeast Asian contemporary artist

Attendance: 26

Barry Reigate

Saturday 8 October 2011, 2pm

Speaker: Barry Reigate, British contemporary artist collected by Charles Saatchi and represented in Saatchi

Gallery in Adelaide: British Art Now

Attendance: 34

Kay Lawrence

Saturday 15 October 2011, 2pm

Speaker: Kay Lawrence, AM, practicing artist and Professor of Visual Art in the School of Art Architecture

and Design at the University of South Australia

Attendance: 35

Caroline Rothwell

Saturday 22 October 2011, 2pm

Speaker: Caroline Rothwell, contemporary artist whose work Transmutation was recently acquired by the

Gallery

Attendance: 30

AUTUMN LECTURE PROGRAM

Decay

Saturday 5 May 2012, 2pm

Speaker: James Bennett, Curator of Asian Art

Attendance: 50

Mourning through Monuments - the case of Lady Franklin

Saturday 12 May 2012, 2pm Speaker: Dr Alison Inglis

Attendance: 44

Art After Death: Contemporary art and spirituality

Saturday 19 May 2012, 2pm Speaker: Rev Dr Rod Pattenden

Attendance: 50

Visions of What Could be: Art as the Expression of Freedom

Saturday 26 may 2012, 2pm

Speaker: Jennifer A McMahon, Adelaide University

Attendance: 51

START AT THE GALLERY

Family art program for children aged 5 -12. Supported by the Balnaves Foundation

3 July, Witty Wire: 343 children

7 August, Come fly with me: 450 children

4 September, What's he up to? : 270 children

2 October, Treasure chest: 500 children

6 November, Magical India: 300 children

4 December, Festive fun: 350 children

1 January, Let's START again: 200 children

5 February, Let's find Morris: 500 children

4 March, Parallel Collisions: 650 children

1 April, Fool's gold: 210 children

6 May, Heavenly beings: 370 children 3 June, Land of promise: 530 children

Attendance: 4 673

ART TOURS FOR CHILDREN

Art Tours for children and families held every Sunday at 2pm. These tours are free and a great way to introduce children to the magic and mystery of the visual arts

Attendance: 1 497

SCHOOL HOLIDAY ART & CRAFT PROGRAM

School holiday art & craft activities presented in conjunction with exhibitions.

July 11 – 15 2011: Treasure your copy – copy your treasure: 346

October 10 - 14: Heads up!: 284

January 9-13 2012: Puppets and Patterns: 214 April 16-20 2012: Soaring Sculptures: 286

PERFORMANCES

Live musical performances - 'Soundscapes', held on the first Sunday of the month at 2 pm, in conjunction with the START at the Gallery program.

Sunday July 3 2011, Sunday 7 August 2011, Sunday 4 September 2011, Sunday 2 October 2011, 6 November 2011, Sunday 4 December 2011, Sunday 1 January 2012, Sunday 5 February 2012, Sunday 4 March 2012, Sunday 1 April 2012, Sunday 6 May 2012.

Attendance: 4 915

Electric Britain: Psychedelic Rays of Sound

Sunday 25 September 2011, 3pm

Attendance: 150

Javanese gamelan musical performance & dance performance

Saturday 19 November 2011, 11am & 2pm

Performers: Gamelan In Situ ensemble & Ade Suharto

Attendance: 100

Balinese Dance Performance

Saturday 31 March 2012, 1.30pm and 2.30pm

Attendance: 140

Corinthian Singers

Friday 6 April, 11am & 2.30pm

Attendance: 630

Poetry readings Sunday 24 June 2012, 2pm Presenter: Friendly Street Poets

Attendance: 40

CHRISTMAS AT THE GALLERY

Sunday 11 December 2011, 2pm

Christmas Tour of the Gallery with Bishop Ian George

EASTER AT THE GALLERY

Friday 6 April 2012, 11am & 2.30pm

Easter Tours of the Gallery with Bishop Ian George

Attendance: 210

Saturday 7 April 2012, 11am

Easter Tour of the Gallery with Reverend Father Anthony Kain

Attendance: 30

Easter Children's Activities

Friday 6 April – Sunday 8 April, All Day

To celebrate Easter with Families, the Art Gallery offered tours, activities and a special Easter Trail for

children.

Attendance: 423

SPECIAL TOURS

SA History Month Tours

Wednesday 2 May and Saturday 5 May, 12 noon.

Free guided tours on the early history and architecture of the Gallery presented by Gallery Guide: Laurel

Lawrence.

Attendance: 30

CULTURE DAYS

Three culture days were presented at the Art Gallery, two of which were held in conjunction with the START at the Gallery program. Culture days were: 6 November 2011, 'Magical India'; 19 November 2011, 'Celebration Saturday'; and 1 January 2012, 'Let's START Again'. The 'Magical India' START day incorporated storytelling, and traditional Indian puppetry and music. 'Celebration Saturday' and 'Let's START again', held in conjunction with the exhibitions Beneath the Winds: Masterpieces of Southeast Asian Art and The Eko Chamber, recent works by Eko Nugroho, celebrated South-East Asian culture through interactive Indonesian dance and music performances, art activities, talks and tours.

Attendance: 600

FILM PROGRAM

BRITFILM – The Best of British contemporary film

A program of free films was offered in support of the major exhibition, Saatchi Gallery in Adelaide: British Art Now. The Film Program was presented in association with the BigPond Adelaide Film Festival and films were screened on Saturdays, from 6 August to 1 October.

Total Attendance: 136

ADULT EDUCATION WORKSHOPS

Big Draw

Sunday 11 September 2011 & Sunday 9 October 2011, 10am-4pm

Free open drawing sessions, where participants contribute to a large-scale communal drawing

Attendance: 94

Big Draw – Evening Shadows

Sunday 25 March 2012, 12 noon-4pm

Contribute to the biggest drawn version of Evening Shadows by HJ Johnstone

Attendance: 40

Sketch Up

Saturday 11 March 2012 and Saturday 22 April 2012, 1-4pm

Artist-led sketching Tour of Parallel Collisions: 12th Adelaide Biennial of Australian Art

SPECIAL PROGRAM - OPENING & CLOSING WEEKENDS

All Things British - Art Activities for children and families, held on the first and last weekends of Saatchi

Gallery in Adelaide: British Art Now

Sunday 31 July & Sunday 23 October, 10am-4pm

Attendance: 1 100

Meet the Artists - Opening Weekend of Parallel Collisions: 12th Adelaide Biennial of Australian Art

Saturday 3 and Sunday 4 March 2012, 1-6.30pm

Speakers: Curators Natasha Bullock and Alexie Glass-Kantor, and artists Shaun Gladwell, Stephen Braun, Tim Silver, Robert Cook, Max Pam, Philip Brophy, Tom Nicholson, Jonathon Jones, Daniel Crooks, Pat

Foster, Jean Berean, Philip Samartzis and Susan Jacobs.

Attendance: 650

AUSLAN

Five AUSLAN tours were presented free of charge for Deaf and hearing impaired patrons.

Attendance: 22

IMAGE & WORDS

Sunday 24 June, 2pm

Poetry readings by Adelaide Friendly Street Poets in conjunction with South Australia Illustrated: Colonial painting in Land of Promise and Bounty: Nineteenth-century South Australian gold and silver

Attendance: 64

MISCELLANEOUS

Magazine Launch: Das Superpaper

Saturday 3 March, 2012, 4pm

Speaker: Nick Mitzevich, Director, Art Gallery of South Australia

Attendance: 95

Artists in the Gallery: Colonial Portraiture

Sunday 3 June 2012

Presenter: South Australian artist Daryl Austin

Attendance: 500

Saatchi Up Late

Fridays 30 September and 7, 14, 21 October until 10pm

Attendance: 2 994

Speakers' Corner

Sundays, 7 August-23 October 2011, 1-4pm

Attendance: 500

Walking & Talking: Early Adelaide architecture

Thursday 14 June 2012, 10am Presenter: Carolyn Prime

Attendance: 22

Facts, Fiction & Food: Cathedral precinct, North Adelaide

Thursday 28 June 2012, 10am Presenter: Graham Jaunay

DEPARTURE

Friday 12 August 2011

DEPARTURE: UNDERGROUND

Exhibition: Saatchi Gallery in Adelaide: British Art Now

Speakers: Maria Zagala, Lisa Slade

Attendance: 490

Sponsors: BankSA (major sponsor), Penny's Hill, Heggies, Splitrock, TIRO, Carlton United Breweries, Art

Gallery Restaurant

Thursday 22 September 2011 DEPARTURE: First Class

Exhibition: Elder Wing of Australian Art (reopening)

Speakers: Tracey Lock-Weir

Attendance: 90

Sponsors: BankSA (major sponsor), Penny's Hill, Heggies, Splitrock, TIRO, Carlton United Breweries, Art

Gallery Restaurant

Friday 18 November 2011

DEPARTURE: Beneath the Winds

Exhibition: Beneath the Winds: Masterpieces of Southeast Asian Art

Speakers: James Bennett, Rusty Kelty

Attendance: 366

Sponsors: BankSA (major sponsor), Penny's Hill, Heggies, Jansz, Splitrock, TIRO, Carlton United Breweries,

Asahi, Art Gallery Restaurant

Friday 23 March 2012

DEPARTURE: Parallel Collisions

Exhibition: Parallel Collisions: 12th Adelaide Biennial of Australian Art

Speakers: Lisa Slade Attendance: 398

Sponsors: BankSA (major sponsor), Attitude Magazine, Penny's Hill, Heggies, Splitrock, TIRO, Carlton

United Breweries, Art Gallery Restaurant

Friday 15 June 2012

DEPARTURE: SA Illustrated

Exhibition: SA Illustrated: From the Street, South Australia Illustrated: Colonial painting in the Land of

Promise, Bounty: Nineteenth-century South Australian gold and silver

Speakers: Lisa Slade, James Dodd, Peter Drew

Attendance: 516

Sponsors: BankSA (major sponsor), Penny's Hill, Heggies, Splitrock, TIRO, Carlton United Breweries, Art

Gallery Restaurant

APPENDIX J

SCHOOLS SUPPORT SERVICES 2011/2012

AGSA EDUCATION SERVICES (SCHOOLS)

GROUP VISITS/INQUIRIES	
Student Gallery visitation	18 792
Support staff for Gallery visitation	2 832
Student workshops, forums and performances	3 013
Support staff for Student workshops, forums and performances	528
Individual student research inquiries	33
Sub-total (all students/support staff)	25 198
TEACHER PROFESSIONAL LEARNING	
Teacher Briefings (exhibitions/displays)	301
Individual teacher assistance	413
Teacher professional learning programs	80
Graduate teachers / Childcare workers / Other	58
Sub-total (all teachers)	852
TOTAL SCHOOL VISITATION	26 050

ANNUAL ATTENDANCES 2004 – 2012

Schools

2011-2012	2010-2011	2009-2010	2008-2009	2007-2008	2006-2007	2005-2006	2004-2005
26 050	36 394	23 552	22 142	21 012	33 351	27 759	20 140

Client Use – Percentage Analysis

	Government (DECS)	Catholic (CEO)	Independent (ISB)
2011–2012	41%	25%	34%
2010–2011	55%	20%	25%
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: 1,824

Total persons toured this financial year: 13,707
Total number of tours conducted in previous financial year: 1,646

Total persons toured in previous financial year: 13,786

TOTALS FOR YEAR ENDED 30 June 2012

Tour Type	Overseas	Interstate	Local	Total	No. of Tours
Articulate	937	865	1 128	2 930	720
Lunchtime	103	106	398	607	210
Weekenders	49	70	168	287	93
Exhibition – Saatchi	50	209	3 115	3 374	221
Exhibition – <i>Biennial</i>	82	127	371	580	72
Exhibition – <i>Beneath the Winds</i>	43	55	256	354	47
Exhibition – SA Illustrated	17	38	585	640	54
Total Unbooked	1 281	1 470	6 021	8 772	1 417
Booked Groups	62	25	2 177	2 264	216
Booked Exhibition	27	32	718	777	72
Members	0	0	275	275	16
New Members	0	0	126	126	5
Volunteers	0	0	22	22	1
Corporates	0	0	42	42	1
Total Booked	89	57	3 360	3 506	311
Total Booked and Unbooked	1 374	1 536	9 389	12 299	1 728
	Children	Adults			
START Tours	699	660	0	1,359	57
Children's Tours	0	78	71	149	39
Total of START and Children	0	777	731	1,508	96

APPENDIX L

GALLERY PUBLICATIONS

BOOKS

Saatchi Gallery in Adelaide: British Art Now

Authors: Patricia Ellis, Jane Messenger, Maria Zagala 232 pp, 139 colour illus., 30 black & white illus.

ISBN 978 1 921668 10 4 case bound Designer: Antonietta Itropico

Beneath the Winds: Masterpieces of Southeast Asian Art from the Art Gallery of South Australia

Author: James Bennett 252 pages, 158 colour illus.

ISBN 978 1 921668 074 case bound and limp bound

Designer: Antonietta Itropico

Inspired Design: European and North American Decorative Arts from the Art Gallery of South Australia

Author: Robert Reason

252 pages, 146 colour illus., 13 black & white illus. ISBN 978 1 921668 067 case bound and limp bound

Designer: Antonietta Itropico

Parallel Collisions: 12th Adelaide Biennial of Australian Art

Author: Natasha Bullock and Alexie Glass-Kantor 356 pages, 164 colour illus., 184 black & white illus.

ISBN 978 1 921668 111 case bound Designer: Fabio Ongarato Design

South Australia Illustrated: Colonial painting in the Land of Promise

Author: Jane Hylton

276 pages, 259 colour illus., 3 black & white illus.

ISBN 978 1 921668 081 case bound Designer: Antonietta Itropico

Bounty: Nineteenth-century South Australian gold and silver

Author: Robert Reason

136 pages, 214 colour illus., 28 black & white illus.

ISBN 978 1 921668 128 case bound Designer: Antonietta Itropico

Annual Report of the Art Gallery of South Australia 2010–11

Authors: Chairman, Director and staff Co-ordinator: Margaret Bicknell

ISSN 0728-7925

31st Annual Report of the Art Gallery of South Australia Foundation 2010–11

Authors: John Mansfield, Nick Mitzevich, assisted by Charlotte Smith

60 pages, 17 colour illustrations Designer: Antonietta Itropico

ARTICULATE

Winter 2011 Spring 2011 Summer 2011–12 Autumn 2012 ISSN 1838 627X

64 pages, full-colour throughout, paperback

Editor: Barry Patton

Designer: Antonietta Itropico

Ephemera

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

EDUCATION PUBLICATIONS

Coordinated four Education Services resources (print and online) including children's activity trails produced for: Beneath the Winds: Masterpieces of Southeast Asian Art, Saatchi Gallery in Adelaide: British Art Now, Parallel Collisions: 12th Adelaide Biennial of Australian Art; South Australia Illustrated: Colonial painting in the Land of Promise and supporting exhibitions Bounty: Nineteenth-century South Australian gold and silver, and South Australia Illustrated: From the Street.

ARTICULATE Learning articles

APPENDIX M

ANNUAL ATTENDANCES

	2007/08	2008/09	2009/10	2010/11	2011/12
Gallery day attendance	433 796	442 328	436 365	507 737	571 192
Gallery after hours attendance	23 114	18 382	20 446	24 027	18 296
Gallery School attendance	21 526	22 142	23 552	36 394	26 050
Total	478 436	482 852	480 363	531 564	615 538

Additional Visitors to AGSA Travelling exhibitions

Visitors to AGSA exhibitions at other	27 012	133 710	88 494	*181 430	63 070
venues					

^{*}Major Hans Heysen exhibition in 2010/11 which toured nationally

There were 123,404 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. Twelve applications were received in the 2011/12 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 2011/12 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 offer for the purposes of the *Whistleblowers Protection Act* 1993 pursuant to Section 7 of the *Public Sector Act* 2009.

There have 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

The Art Gallery Board

Annual Financial Statements

For the year ended 30 June 2012

The Art Gallery Board

Certification of the Financial Statements

We certify that the financial statements for the Art Gallery Board:

- · are in accordance with the accounts and records of the Art Gallery Board;
- comply with relevant Treasurer's Instructions;
- · comply with relevant accounting standards; and
- present a true and fair view of the financial position of the Art Gallery Board at the end of the financial
 year and the results of its operations and cash flows for the financial year.

Internal controls employed by the Art Gallery Board over its financial reporting and its preparation of the financial statements have been effective throughout the financial year.

Mr Michael Abbott QC

Chairman

Art Gallery Board

21 November 2012

Mr Nick Mitzevich

Director

Art Gallery of South Australia

2 / November 2012

Mr Mark Horton

Associate Director

Art Gallery of South Australia

21 November 2012

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Note	The Art Gallery B	3 oard		
Note 2012 2011	STATEMENT OF COMPREH	ENSIVE INCOME		
Section Sect				
Expenses Staff benefits 4 4 907 4 250 Supplies and services 6 6 752 2 501 Accommodation and facilities 7 2 333 2 246 Depreciation 8 1 365 1 247 Total expenses 15 357 13 254 Income Sale of goods 838 965 Fees and charges 10 783 1 055 Grants 9 (a) 1 173 888 Sponsorships 11 1 261 1 031 Resources received free of charge 12 552 605 Interest and investment income 13 415 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Recurrent operating grant 15 (b) 8 008		Note	2012	2011
Staff benefits 4 4 907 4 250 Supplies and services 6 6 752 5 511 Accommodation and facilities 7 2 333 2 246 Depreciation 8 1 365 1 247 Total expenses 15 357 13 254 Income Sale of goods 838 965 Fees and charges 10 783 1055 Grants 9 (a) 1 173 888 Sponsorships 11 1 261 1 031 Resources received free of charge 12 552 605 Interest and investment income 13 415 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government 15 (b) 8 008 6 594	Expanses		\$'000	\$'000
Supplies and services 6 6 752 5 511 Accommodation and facilities 7 2 333 2 246 Depreciation 8 1 365 1 247 Total expenses 15 357 13 254 Income Sale of goods 838 965 Fees and charges 10 783 1 055 Grants 9(a) 1 173 888 Sponsorships 11 1 261 1 031 Resources received free of charge 12 552 605 Interest and investment income 13 415 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 259 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 10 60<			4.000	
Accommodation and facilities 7 2 333 2 246 Depreciation 8 1 365 1 247 Total expenses 15 357 13 254 Income Sale of goods 838 965 Fees and charges 10 783 1 055 Grants 9(a) 1 173 888 Sponsorships 11 1 261 1 031 Resources received free of charge 12 552 605 Interest and investment income 13 445 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government 20 8 94 Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA				
Depreciation				
Total expenses				
Sale of goods	-	<u> </u>		
Sale of goods 838 965 Fees and charges 10 783 1 055 Grants 9(a) 1 173 888 Sponsorships 11 1 261 1 031 Resources received free of charge 12 552 605 Interest and investment income 13 415 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government 8 8 008 6 594 Capital grant 15 (b) 8 008 6 594 Capital grant 10 00 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781	1 otal expenses		15 357	13 254
Fees and charges 10 783 1 055 Grants 9 (a) 1 173 888 Sponsorships 11 1 261 1 031 Resources received free of charge 12 552 605 Interest and investment income 13 415 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government 8 8 008 6 594 Capital grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations	Income	3 3 3 3 3 3		
Grants 9 (a) 1 173 888 Sponsorships 11 1 261 1 031 Resources received free of charge 12 552 605 Interest and investment income 13 415 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government 10 035 7 647 Revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income - (42 809) Change in value of heritage collections 20	Sale of goods		838	965
Sponsorships	Fees and charges	10		
Resources received free of charge 12 552 605 Interest and investment income 13 415 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income - (42	Grants	9 (a)	1 173	
Interest and investment income 13 415 577 Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income 20 - (42 809) Change in value of heritage collections - (42 809)	Sponsorships	11	1 261	1 031
Rent and facilities hire 260 259 Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income 20 - (42 809) Change in value of heritage collections 20 - (42 809)	Resources received free of charge	12	552	
Net gain from the disposal of non-current assets 14 2 176 Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government 8 8008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Interest and investment income	13	415	577
Other 15 (a) 38 51 Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government 8 8 Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Rent and facilities hire		260	259
Total income 5 322 5 607 Net cost of providing services 10 035 7 647 Revenues from SA Government Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Net gain from the disposal of non-current assets	14	2	176
Net cost of providing services 10 035 7 647	Other	15 (a)	38	51
Revenues from SA Government Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income 20 - (42 809) Total other comprehensive income - (42 809)	Total income		5 322	5 607
Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Net cost of providing services		10 035	7 647
Recurrent operating grant 15 (b) 8 008 6 594 Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Revenues from SA Government			
Capital grant 1 060 1 882 Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income 20 - (42 809) Total other comprehensive income - (42 809)		15 (6)	8 008	6 504
Total revenues from SA Government 9 068 8 476 Net result before bequests and donations (967) 829 Bequests and donations Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)		,5 (5)		
Bequests and donations Bequests and donations Donations of heritage assets Total bequests and donations Net result after bequests and donations Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)				
Bequests and donations Bequests and donations Donations of heritage assets Total bequests and donations Net result after bequests and donations Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Net result before bequests and denotions		(007)	000
Bequests and donations 9 (b) 2 119 1 798 Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)			(907)	829
Donations of heritage assets 3 662 2 867 Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)				
Total bequests and donations 5 781 4 665 Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	·	9 (b)		
Net result after bequests and donations 4 814 5 494 Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Donations of heritage assets		3 662	2 867
Other Comprehensive income Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Total bequests and donations		5 781	4 665
Change in value of heritage collections 20 - (42 809) Total other comprehensive income - (42 809)	Net result after bequests and donations		4 814	5 494
Total other comprehensive income - (42 809)	Other Comprehensive income			
Total other comprehensive income - (42 809)	Change in value of heritage collections	20	-	(42 809)
Total comprehensive result * 4 814 (37 315)	Total other comprehensive income		-	(42 809)
	Total comprehensive result *		4 814	(37 315)

The net result and comprehensive result are attributable to the SA Government as owner

The above statement should be read in conjunction with the accompanying notes

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^{*} The total comprehensive result for the year includes capital grants, bequests and donations. Depending on the terms and conditions attributable to their receipt, these amounts are not available to fund the operating activities of the Gallery.

The Art Gal			
STATEMENT OF FIN			
As at 30 J	une 2012		
	Note	2012	20
Current assets	***	\$'000	\$20
Cash and cash equivalents	17	1 977	3 6
Receivables	18	664	4:
Inventories		578	8
Total current assets		3 219	48
Non-current assets			
Property, plant and equipment	19	34 160	34 4
Heritage collections	20	587 687	581 2
Investments	21	3 248	3 3
Total non-current assets		625 095	618 9
Total assets		628 314	623 8
Surrent liabilities			
Payables	22	1 132	1 6
Staff benefits	23	564	4
Provisions	24	28	
Other	25	15	
Total current liabilities		1 739	2 1
Ion-current liabilities			
Payables	22	62	
Staff benefits	23	665	5
Provisions	24	101	1
Other	25	4	
Total non-current liabilities		832	7
Total liabilities		2 571	2 9
Net assets		625 743	620 9
Equity			
Retained earnings		419 348	414 5
Asset revaluation surplus		206 395	206 3
Total equity		625 743	620 9
The total equity is attributable to the SA Government as	owner		
Unrecognised contractual commitments	26		
Contingent assets and liabilities	27		

The above statement should be read in conjunction with the accompanying notes

Som

The Art Gallery Board

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2012

	Asset revaluation surplus	Retained earnings	Total	
	\$'000	\$'000	\$'000	
Balance at 30 June 2010	249 204	409 040	658 244	
Net result for 2010-11	-	5 781	5 781	
Loss on revaluation of heritage collections	(43 096)	-	(43 096)	
Total comprehensive result for 2010-11	(43 096)	5 781	(37 315)	
Error correction to revaluation on heritage collections	287	(287)	-	
Total revised comprehensive result for 2010-11	(42,809)	5,494	(37,315)	
Balance at 30 June 2011	206 395	414 534	620 929	
Net result for 2011-12	•	4 814	4 814	
Total comprehensive result for 2011-12	-	4 814	4 814	
Balance at 30 June 2012	206 395	419 348	625 743	

All changes in equity are attributable to the SA Government as owner

The above statement should be read in conjunction with the accompanying notes

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Note 2012 2011	The Art Gallery Board			
Note 2012 2011 \$'000				
Cash flows from operating activities 2012 2011 2000 \$'000 Cash outflows (4 699) (4 362) (4 949) (4 475) Staff benefits (4 949) (4 475) (2 333) (2 213) Accommodation and facilities (2 333) (2 213) (2 213) Cash used in operations (11 981) (11 050) Cash inflows 868 1 091 Sale of goods 868 1 091 Fees and charges 772 1 056 Bequests and donations 2 106 1 728 Grants 1 054 887 Sponsorships 5 22 498 Interest and investment income 4 36 533 Rent and facilities hire 232 310 Other receipts 46 100 Cash generated from operations 6 038 6 203 Cash flows from SA Government 9 068 8 476 Cash generated from SA Government 9 068 8 476 Cash generated from SA Government 2 8 3 125 <td< th=""><th></th><th></th><th></th><th></th></td<>				
Cash flows from operating activities Cash outflows (4 699) (4 362) Staff benefits (4 694) (4 475) Supplies and services (4 949) (4 475) Accommodation and facilities (2 333) (2 213) Cash used in operations (11 981) (11 050) Cash inflows 868 1 091 Sale of goods 868 1 091 Fees and charges 772 1 056 Bequests and donations 2 108 1 728 Grants 1 054 887 Sponsorships 522 498 Interest and investment income 436 533 Rent and facilities hire 232 310 Other receipts 46 100 Cash generated from operations 6 038 6 203 Eash flows from SA Government 9 068 8 476 Receipts from SA Government 9 068 8 476 Net cash provided by operating activities 28 3 125 3 629 Cash iflows from investing activities <	For the year ended 30 June 2012			
Cash flows from operating activities Cash outflows (4 699) (4 362) Staff benefits (4 949) (4 475) Accommodation and facilities (2 333) (2 213) Cash used in operations (11 981) (11 050) Cash inflows (11 981) (11 050) Sale of goods 868 1 091 Fees and charges 772 1 056 Bequests and donations 2 108 1 728 Grants 1 054 887 Sponsorships 522 498 Interest and investment income 436 533 Rent and facilities hire 232 310 Other receipts 46 100 Cash generated from operations 6 038 6 203 Cash flows from SA Government 9 068 8 476 Receipts from SA Government 9 068 8 476 Net cash provided by operating activities 28 3 125 3 629 Cash flows from Investing activities 28 3 125 3 629 Cash used in investing activities (2 783) (2 18	N	lote	2012	2011
Cash outflows (4 699) (4 362) Staff benefits (4 949) (4 475) Accommodation and facilities (2 333) (2 213) Cash used in operations (11 981) (11 050) Cash inflows (11 981) (11 050) Sale of goods 868 1 091 Fees and charges 7772 1 056 Bequests and donations 2 108 1 772 Grants 1 054 887 Sponsorships 522 498 Interest and investment income 436 533 Rent and facilities hire 232 3110 Other receipts 46 100 Cash generated from operations 6 038 6 203 Cash flows from SA Government 9 068 8 476 Receipts from SA Government 9 068 8 476 Net cash provided by operating activities 28 3 125 3 629 Cash flows from investing activities 28 3 125 3 629 Cash outflows 2 2 733 (2 186)			\$'000	\$'000
Staff benefits (4 689) (4 362) Supplies and services (4 949) (4 475) Accommodation and facilities (2 333) (2 213) Cash used in operations (11 981) (11 050) Cash inflows 868 1 091 Sale of goods 868 1 091 Fees and charges 772 1 056 Bequests and donations 2 108 1 728 Grants 1 054 887 Sponsorships 1 054 887 Interest and investment income 436 533 Rent and facilities hire 232 310 Other receipts 46 100 Cash generated from operations 6 038 6 203 Cash generated from operations 8 476 Cash generated from SA Government 9 068 8 476 Net cash provided by operating activities 28 3 125 3 629 Cash flows from investing activities 2 3 125 3 629 Cash outflows 2 1 0 2 000 1 504 <td>Cash flows from operating activities</td> <td></td> <td></td> <td></td>	Cash flows from operating activities			
Cash generated from perations Cash generated from SA Government Sab generated from Investing activities Cash used in investing activities Cash used in investing activities Cash generated from the sale of heritage collections Cash generated from investing activities Cash generated from investing activities Cash generated from the sale of heritage collections Cash generated from investing activities Cash generated from the sale of heritage collections Cash generated from the sale of heritage collections Cash used in investing activities Cash generated from the sale of heritage collections Cash generated from the sale of heritage collections Cash used in investing activities Ca	Cash outflows			
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Cash and cash equivalents at the beginning of the financial year 3 622 3 477	Net cash used in investing activities		(4 770)	(3 484)
	Net increase / (decrease) in cash and cash equivalents		(1 645)	145
Cash and cash equivalents at the end of the financial year 28 1 977 3 622	Cash and cash equivalents at the beginning of the financial year		3 622	3 477
	Cash and cash equivalents at the end of the financial year	28	1 977	3 622

The above statement should be read in conjunction with the accompanying Notes.

and

Notes to and forming part of the Financial Statements

The Art Gallery Board

Note 1. Objectives of the Art Gallery Board

The Art Gallery Board (the Board) is constituted pursuant to section 4 of the Art Gallery Act 1939 (the Act). The Board is charged with the management of the Art Gallery of South Australia under the Act.

The objectives of the Art Gallery of South Australia are to:-

- Collect heritage and contemporary works of art of aesthetic excellence and historical or regional significance;
- Ensure the preservation and conservation of the Gallery's collections;
- Display the collections and to program temporary exhibitions;
- Research and evaluate the collections and to make the collections and documentation accessible to others for the purposes of research and as a basis for teaching and communications;
- Document the collections within a central cataloguing system;
- Provide interpretative information about collection displays and temporary exhibitions and other public programs;
- Promote the Gallery's collections and temporary exhibitions;
- Ensure that the Gallery's operations, resources and commercial programs are managed efficiently, responsibly and profitably; and
- Advise the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations.

Note 2. Summary of significant accounting policies

2.1 Statement of compliance

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian Accounting Standards and Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the *Public Finance and Audit Act 1987*. The Board has applied Australian Accounting Standards that are applicable for not-for-profit entities as the Board is not-for-profit.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective have not been adopted by the Board for the reporting period ending 30 June 2012. Refer to Note 3.

2.2 Basis of preparation

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Board's accounting
 policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements, these
 are outlined in the applicable Notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- compliance with Accounting Policy Statements issued pursuant to section 41 of the Public Finance and Audit Act 1987. In the interest of public
 accountability and transparency the Accounting Policy Statements require the following Note disclosures, which have been included in the
 financial statements:
 - a) income, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date and greater than \$100 000 are separately identified and classified according to their nature;
 - b) expenses incurred as a result of engaging consultants;
 - c) staff targeted voluntary separation package information;
 - d) staff whose normal remuneration is equal to or greater than the base executive remuneration level (within \$10 000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly, by the entity to those staff; and
 - e) board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

The Board's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets that were valued in accordance with the valuation policy applicable.

The Statement of Cash Flows has been prepared on a cash basis.

The financial statements have been prepared based on a twelve month operating cycle and are presented in Australian currency.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2012 and the comparative information presented for the year ended 30 June 2011.

2.3 Source of Funds

The Board's principal source of funds consists of grants from the State Government. In addition, the Board also receives monies from sales, admissions, donations, bequests, sponsorships, interest and investment income and other receipts, and uses the monies for the achievement of its objectives. Bequests, donations and grants can only be used in accordance with the terms and conditions attributable.

2.4 Income and Expenses

Income and expenses are recognised in the Board's Statement of Comprehensive Income when and only when it is probable that the flow of economic benefits to or from the entity will occur and can be reliably measured. Income and expenses have been classified according to their nature and have not been offset unless required or permitted by a specific Accounting Standard, or where offsetling reflects the substance of the transaction or other event.

Income from the sale of goods is recognised at the point of sale. Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets. Income from the rendering of a service is recognised when the Board obtains control over the income. Government grants are recognised as income in the period in which the Board obtains control over the grants.

Resources received free of charge

Resources received free of charge are recorded as income and expenditure in the Statement of Comprehensive Income at their fair value.

Under an arrangement with Arts SA and Artlab Australia, both divisions of the Department of the Premier and Cabinet, Artlab Australia receives SA Government appropriation to perform conservation services on the heritage collections of the Art Gallery. The value of the work performed is recognised as resources received free of charge in income (Note 12) and a corresponding amount included as conservation work expenditure in supplies and services (Note 6).

Under an arrangement with the Services Division of the Department of the Premier and Cabinet, financial services and human resources are provided free of charge to the Board. The value of these services is recognised as resources received free of charge in income (Note 12) and a corresponding amount included as a business services charge in supplies and services (Note 6).

2.5 Current and non-current classification

Assets and liabilities are characterised as either current or non-current in nature. The Board has a clearly identifiable operating cycle of 12 months. Therefore assets and liabilities that will be realised as part of the normal operating cycle have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

2.6 Cash & cash equivalents

Cash and cash equivalents in the Statement of Financial Position include cash at bank and on hand, and short-term deposits held with Bank SA. For the purposes of the Statement of Cash Flows, cash and cash equivalents are defined above.

Cash is measured at nominal value.

2.7 Receivables

Receivables include amounts receivable from trade, prepayments and other accruals.

Trade receivables arise in the normal course of selling goods and services to the public and other government agencies. Trade receivables are generally receivable within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

The ability to collect trade receivables is reviewed on an ongoing basis. Debts that are known to be uncollectable are written off when identified. An allowance for doubtful debts is raised when there is objective evidence that the Board will not be able to collect the debt.

2.8 Inventories

Inventories are measured at the lower of cost or their net realisable value. Cost of inventory is measured on the basis of the first-in, first-out method. Net realisable value is determined using the estimated sale proceeds less costs incurred in marketing, selling and distribution to customers. Inventories include books and publications held for sale.

The amount of any inventory write-down to net realisable value/replacement cost or inventory losses are recognised as an expense in the period the write-down or loss occurred. Any write-down reversals are recognised as an expense reduction.

2.9 Investments

Investments are brought to account at cost in accordance with Accounting Policy Framework IV Financial Asset and Liability Framework APS 2.1.

2.10 Non-current asset acquisition and recognition

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

All non-current assets with a value of \$10,000 or greater are capitalised.

Componentisation of complex assets is only performed when the complex asset's fair value at the time of acquisition is greater than \$5 million for infrastructure assets and \$1 million for other assets.

2.11 Valuation of non-current assets

All non-current assets are valued at written down current cost (a proxy for fair value); and revaluation of non-current assets or group of assets is only performed when its fair value at the time of acquisition is greater than \$1 million and estimated useful life is greater than three years.

Land and buildings and heritage collections are re-valued every 5 years. However, if at any time management considers the carrying amount of an asset materially differs from its fair value, then the asset will be revalued regardless of when the last valuation took place. Non-current assets that are acquired between revaluations are held at cost until the next valuation, where they are revalued to fair value.

Any revaluation increment is credited to the asset revaluation surplus, except to the extent that it reverses a revaluation decrement of the same asset class previously recognised as an expense in the Statement of Comprehensive Income, in which case the increase is recognised as income in the Statement of Comprehensive Income.

Any revaluation decrement is recognised as an expense in the Statement of Comprehensive Income, except to the extent that it offsets a previous revaluation increase for the same asset class, in which case the decrease is debited directly to the asset revaluation surplus to the extent of the credit balance existing in the revaluation surplus for that asset class.

Upon revaluation, the accumulated depreciation has been restated proportionately with the change in gross carrying amount of the asset so that the carrying amount, after revaluation, equals its revalued amount.

Upon disposal or derecognition, any revaluation surplus relating to that asset is transferred to retained earnings.

Land and building

An independent valuation of the land and buildings was conducted as at 30 June 2008 by the Australian Valuation Office. The valuation at 30 June 2008 was prepared on a fair value basis.

Plant and equipment

Plant and equipment including computer equipment, on acquisition, has been deemed to be held at fair value.

Heritage collections

Heritage collections were last revalued as at 30 June 2011. The heritage collections are large and diverse. They include many items for which valuations are complex, given considerations of market value and their uniqueness.

The Board adopted the following methodology for valuing heritage assets held as at 30 June 2011:-

Works of art were valued by the appropriate internal curator and external valuers with:

- (i) All collection items with a value greater than \$350,000 valued individually.
- (ii) The remaining collection items valued by establishing an average value through the random sampling of 2% of each collection area.

The policy of the Board, in the event of variations between the values of the internal curator and the external valuer, is to adopt the average value.

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

Collection	Industry Expert
Australian Paintings and Sculptures	Mr. J. Jones
Australian, European and International Decorative Arts	Mr. K. Rayment
Asian Art	Mr D. Button
European Art	
European collection Pre 1850	Mr. P. Matthiesen
British collection and European collection Post 1850	Mr. P. Nahum
Australian Prints and Drawings	Ms. S. Thomas
European Prints and Drawings	Ms. A. Kirker
Australian and International Photographs	Mr. J. Lebovic
Noye Collection of Photographic Material	Mr. M. Treloar
Numismatics	Mr. G. Morton
Krichauf and Murray Stamp Collection	Mr. B. Parker

The Research Library collections were valued by sampling 1% of the collections and providing a market valuation of the entire stock based on the sample. The values were determined by searching catalogues in second-hand and antiquarian bookshops. Where a value was not available, an estimate was provided by the Librarian, Ms Jin Whittington.

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

Heritage Collections acquired since 1 July 2011 are valued at cost for purchases, or average valuation for donated Works of Art.

2.12 Impairment of assets

All non-current assets are tested for indications of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

For revalued assets, an impairment loss is offset against the asset revaluation surplus.

2.13 Depreciation of non-current assets

Depreciation is calculated on a straight-line basis to write off the net cost or revalued amount of each non-current asset over its expected useful life except for land and heritage collections, which are not depreciable. Estimates of remaining useful lives are made on a regular basis for all assets, with annual reassessments for major items.

The estimated useful life of the following classes of assets are as follows:

Class of Asset Useful Life (years)

Property, plant and equipment:

Buildings and improvements 20 to 100
Plant and equipment 3 to 20

Heritage collections are kept under special conditions so that there is no physical deterioration and they are anticipated to have very long and indeterminate useful lives. No amount for depreciation has been recognised, as their service potential has not, in any material sense, been consumed during the reporting period.

2.14 Payables

Payables include creditors, accrued expenses and staff on-costs

Creditors and accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period. All amounts are measured at their nominal amount and are normally settled within 30 days after the Board receives an invoice.

Staff on-costs include superannuation contributions and payroll tax with respect to outstanding liabilities for salaries and wages, long service leave and annual leave.

2.15 Staff Benefits

These benefits accrue for staff as a result of services provided up to the reporting date that remain unpaid. Long-term staff benefits are measured at present value and short-term benefits are measured at nominal amounts.

No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by staff is estimated to be less than the annual entitlement of sick leave.

Salaries, wages and annual leave

Liabilities for salaries, wages and annual leave have been recognised as the amount unpaid at the reporting date at current remuneration rates. The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid.

Long service leave

An actuarial assessment of long service leave, undertaken by the Department of Treasury and Finance based on a significant sample of employees throughout the South Australian public sector, determined that the liability measured using a short hand method was not materially different from the liability measured using a present value of expected future payments. Based on this actuarial assessment, the short hand method was used to measure the long service leave liability for 2012. Refer to note 23. This calculation is consistent with the Board's experience of staff retention and leave taken.

On-costs

Staff benefit on-costs (payroll tax, workers compensation and superannuation) are recognised separately under payables.

Superannuation

Contributions are made by the Board to several superannuation schemes operated by the State Government and private sector. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the superannuation schemes. The Department of Treasury and Finance centrally recognises the superannuation liability, for the schemes operated by the State Government, in the whole-of-government financial statements.

2.16 Workers compensation provision

A liability has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment performed by the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet.

2.17 Leases

The Board has entered into a number of operating lease agreements for vehicles and photocopiers where the lessors effectively retain all of the risks and benefits incidental to ownership of the items held under the operating lease. Operating lease payments are representative of the pattern of benefits derived from the leased assets and accordingly are charged to the Statement of Comprehensive Income in the periods in which they are incurred.



2.18 Comparative information

The presentation and classification of items in the financial statements are consistent with prior periods except where specific Accounting Standards and/or Accounting Policy Statements have required a change.

Where presentation or classification of items in the financial statements have been amended, comparative figures have been adjusted to conform to changes in presentation or classification in these financial statements unless impracticable to do so.

The restated comparative amounts do not replace the original financial statements for the preceding period.

2.19 Taxation

The Board is not subject to income tax. The Board is liable for payroll tax, fringe benefits tax, goods and services tax (GST) and emergency services levy,

Income, expenses and assets are recognised net of the amount of GST except where the amount of GST incurred by the Board as a purchaser is not recoverable from the Australian Taxation Office (ATO), in which case the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense.

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

2.20 State government funding

The financial statements are presented under the assumption of ongoing financial support being provided to the Board by the State Government.

2.21 Rounding

All amounts in the financial statements have been rounded to the nearest thousand dollars (\$'000).

2.22 Insurance

The Board has arranged, through SAICORP, a division of the South Australian Government Financing Authority, to insure all major risks of the Board. The excess payable is fixed under this arrangement.

2.23 Unrecognised contractual commitments and contingent assets and liabilities

Commitments include those operating, capital and outsourcing commitments arising from contractual or statutory sources and are disclosed at their nominal value.

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value.

Unrecognised contractual commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to the ATO. If GST is not payable to, or recoverable from the ATO, the commitments and contingencies are disclosed on a gross basis.

Note 3. New and revised Accounting Standards

The Board did not voluntarily change any of its accounting policies during 2011-12.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective, have not been adopted by the Board for the period ending 30 June 2012. The Board has assessed the impact of the new and amended Standards and Interpretations and considers there will be no impact on the accounting policies or the financial statements of the Board.

Note 4 Staff benefits		
	2012	2011
Salaries and wases	\$'000	\$'000
Salaries and wages Annual leave	3 773	3 362
Board fees	129	74
	95	93
Long service leave	278	47
Payroll tax	230	194
Superannuation	413	347
Other staff related expenses	(11)	133
Total staff benefits	4 907	4 250
Remuneration of staff	2012	2011
The number of staff whose remuneration received or receivable falls within the following bands:	Number	Number
\$194,000 to \$203,999		
\$214,000 to \$223,999	•	l
	1	*
Total number of staff	1	1

The table includes all staff who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of staff reflects all costs of employment including salaries and wages, superannuation contributions, and fringe benefits and any fringe benefits tax paid or payable, and any other salary sacrifice benefits. The total remuneration received by these staff for the year was \$220,000 (2011: \$203,000).

Targeted voluntary separation packages

There were no targeted voluntary separation packages paid in 2011-12 or 2010-11.

Note Remuneration of board members

Members that were entitled to receive remuneration for membership during the 2011-12 financial year were:

Art Gallery Board

Mr M Abbott Q.C. (Chairman) Mr A W Gwinnett (Deputy Chairman) Ms A Edwards

Ms F Gerard

Ms S Sdraulig Ms T Whiting

Mr R Whitington Q.C.

Ms Z Winser

	2012	2011
The number of board members whose remuneration received or receivable falls within the following bands:	Number	Number
S0 - S9,999	1	1
\$10,000 - \$19,999	6	6
\$20,000 - \$29,999	1	ı
Total number of board members	8	8

Remuneration of board members reflects all costs of performing board member duties including sitting fees, superannuation contributions, fringe benefits tax and any other salary sacrifice arrangements. The total remuneration received by the board members for the year was \$104 000 (2011: \$101 000).

Amounts paid to superannuation plans for board members were \$9 000 (2011: \$8 000).

Unless otherwise disclosed, transactions between board members and/or their related entities, are on conditions, no more favourable than those that it is reasonable to expect the Board would have adopted if dealing with the related party at arm's length, in the same circumstances.

Note 6 Supplies and services				
			2012 \$'000	201 \$100
Administration expenses			1 023	
Business services charge			1023	83 183
Catering			105	120
Conservation work			452	55
Consultants' fees			432	33
Contractors' fees			20	20
Cost of goods sold			438	42
Entertainment			52	11
Fees – exhibitions and publications			793	50
Information technology			128	9
Insurance & risk management			495	50
Inventory written-off			289	2
Maintenance			107	10
Marketing and promotion			1 686	1 16
Materials			119	7:
Minor equipment purchases and leasing			196	19-
Motor vehicle expenses			50	3
Preservation activities			201	16
Travel and accommodation			328	24
Valuation expenses			23	3(
Other			94	103
Total supplies and services			6 752	5 511
Supplies and services provided by entities within the SA Government				
Administration expenses			57	6.
Business services charge			153	182
Conservation work			435	483
Cost of goods sold			-	26
EDS charges			•	;
Fees – exhibitions and publications Information technology			23	
Insurance & risk management			26	1:
Maintenance			493	509
Marketing and promotion			35	120
Materials			179	8
Minor equipment purchases and leasing			2	4
Motor vehicle expenses			3	(
Preservation activities			43	20
Projects			-	
Tours			•	1
Other				1
Total supplies and services - SA Government entities			34 1 483	1 55
- The state of the			1 403	1 33
Payments to Consultants				
	4			
The number and dollar amount of consultancies paid/payable (included in supplies				
	2012	2012	2011	2011
Below \$10,000	Number	2,000	Number	\$'000
·	-	•	1	10
Between \$10,000 and \$50,000	•	-	-	
Total paid/payable to the consultants engaged	-		1	10

Note 7 Accommodation and facilities		
	2012	20
	\$'000	S'(
Accommodation Facilities	627	,
Security	630	;
Fotal accommodation and facilities	1 076	1 1
	2 333	2 :
Accommodation and facilities provided by entities within the SA Government		
Pacilities	81	
Security	432	•
Total accommodation and facilities – SA Government entities	10	
BA Offerment citales	523	
Note 8 Depreciation		
	2012	2
	\$'000	ے '۶
Buildings and improvements	1 296	1
Plant and equipment	69	
otal depreciation	1 365	1
Note 9 (a) Grants		
	2012	2
Samuel Library Comments of Com	\$,000	S'
Ommonwealth Government - recurrent tate Government - recurrent	98	:
Other external grants - recurrent	593 482	
otal grants	1 173	
	. 173	
Grants received/receivable from entities within the SA Government		
late Government - recurrent	593	i
otal grants - SA Government entities	593	
Note 9 (b) Bequest and Donations		
	2012	2
laguarda.	\$'000	5'
dequests Constions	806	
	1 313	1 .
otal bequest and donations	2 119	1
equests and donations can only be used in accordance with the terms and conditions attribations attribations attribations attribations attribations are considered and conditions attribations attribations are considered at the conditions attributed and conditions attributed at the conditions at the conditions at the conditions at the conditions attributed at the conditions	utable. Therefore depending on the terms and conditions, the	hey are
ote 10 Fees and charges		
	2012	2
	00012	61

Note 10 Fees and charges	2012	2011
	\$'000	\$'000
Fees for services	307	372
Admissions to temporary exhibitions	476	683
Total fees and charges	783	1 055

Note 11 Sponsorships		
	2012	2011
Culturality	\$'000	\$'000
Cash sponsorships In-kind sponsorships	562 699	504 527
Total sponsorships	1 261	1 031
Sponsorships received/receivable from entities within the SA Government Cash sponsorships	-	220
Total sponsorships	-	220
Note 12 Resources received free of charge		
	2012	2011
	\$'000	\$'000
Resources received free of charge from entities within the SA Government Conservation services	200	
Business Services	399 153	423 182
Total resources received free of charge	552	605
Note 13 Interest and investment income		
	2012	2011
	\$'000	\$'000
Interest from entities within the SA Government	48	53
Interest and investment income from entities external to the SA Government Total interest and investment income	367	524
Town Measter and investment income	415	577
Note 14 Net gain (loss) from the disposal of non-current assets		
	2012	2011
None and any large	\$1000	\$'000
Plant and equipment Proceeds from disposal	1	
Less: Net book value of assets disposed of		(13)
Net gain (loss) from disposal of plant and equipment	ı	(13)
Investments		
Proceeds from the sale of investments	102	1 122
Less: Net book value of investments	(101)	(933)
Net gain (loss) from sale of investments	t	189
Total assets		
Total proceeds from disposal Less: Total net book value of assets	103	1 122
Total net gain (loss) from disposal of non-current assets	(101)	(946)
Bun (1889) treat disposat or non-turi cit ussets	2	176
Note 15 (a) Other income		
	2012	3011
	\$'000	2011 \$'000
Fundraising	3	28
Other receipts That the receipts	35	23
Total other income	38	51

Note 15 (b) Recurrent Operating Grant		
	2012	2011
Recurrent operating grant - (excluding additional exhibition funding) from Arts SA per initial budget advice Recurrent operating grant - additional exhibition funding from Arts SA per initial budget advice	\$'000	\$'000
	6 154	6 180
	500	350
additional one-off funding provided by Arts SA	1 354	64
Total recurrent operating grant	8 008	6 594

Note 16 Auditor's remuneration		
	2012 S'000	2011 S'000
Audit fees paid/payable to the Auditor-General's Department for the audit of the financial statements	31	28
Audit fees paid/payable to other auditors for the audit of the Art Gallery Foundation	7	2
Total audit fees	38	30

Other Services

No other services were provided to the Board by the Auditor-General's Department or the other auditors.

Note 17 Cash and cash equivalents		
***	2012	2011
	\$'000	\$'000
Deposits with the Treasurer	967	2 063
Deposits with Bank SA	000 1	1 550
Cash on hand	10	9
Total cash and cash equivalents	1 977	3 622

Deposits with the Treasurer

Deposits with the Treasurer are a combination of funds held in the "Art Gallery Board Bequests Account", an account held with the Treasurer of South Australia pursuant to section 21 of the Public Finance and Audit Act 1987, and funds held in the Premier and Cabinet Operating Account, an account held with the Treasurer of South Australia pursuant to section 8 of the Public Finance and Audit Act 1987.

There is a deficiency in the funds held in the "Art Gallery Board Bequests Account" to the extent that the funds, held are not sufficient to cover the level of bequests and donations held.

Deposits with BankSA

Deposits with BankSA are funds held in term deposit facilities.

Cash on hand

Cash on hand includes petty eash, floats, change machines and an advance account.

Interest rate risk

Cash and cash equivalents are recorded at nominal value. Interest is calculated based on the average daily balances of the interest bearing funds. The interest bearing funds of the Board are held in the section 21 interest bearing account titled the "Art Gallery Board Bequests Account" and the BankSA accounts.

In 2011-2012 deposits with the Treasurer were bearing a floating interest rate between 3.93 % and 4.6 % (2011: 4.35 % and 4.6 %). The interest rate for funds held with Bank SA as at 30 June 2012 is 5.1 % for the term deposits (2011: 5.75% and 6.1%).

Note 18	Receivables		
		2012	2011
		\$'000	\$'000
Current			
Prepayments		80	16
Receivables		251	265
Accrued income	•	333	153
Total receivab	ies	664	434



Interest rate and credit risk

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 30 days. Receivables and accrued income are non-interest bearing.

It is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. There is no concentration of credit risk.

- (a) Maturity analysis of receivables- refer to Note 29.
- (b) Categorisation of financial instruments and risk exposure information-refer to Note 29.

Note 19 Property, plant and equipment		
	2012	2011
	\$'000	S'000
Land, buildings and improvements		
Land at valuation	4 850	4 850
Buildings and improvements at valuation	52 217	52 044
Accumulated depreciation at the end of the period	(24 489)	(23 193)
Total land, buildings and improvements	32 578	33 701
Work in progress		
Work in progress at cost	1 230	314
Total work in progress	1 230	314
Plant and equipment		
Plant and equipment at cost (deemed fair value)	655	837
Accumulated depreciation at the end of the period	(303)	(448)
Total plant and equipment	352	389
Total property, plant and equipment	34 160	34 404

Valuation of non-current assets

The valuation of land, buildings and improvements was performed by the Australian Valuation Office as at 30 June 2008.

Impairment

There were no indications of impairment of property, plant and equipment as at 30 June 2012.

Movement reconciliation of property, plant and equipment

	Land	Buildings & improvements	Work in Progress	Plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000	S'000
2012					
Carrying amount at the beginning of the period	4 850	28 851	314	389	34 404
Additions	-	-	1 089	32	1 121
Depreciation expense	-	(1 296)	-	(69)	(1 365)
Disposals		-	-		-
Transfers from capital work in progress	-	173	(173)	•	-
Carrying amount at the end of period	4 850	27 728	1 230	352	34 160
2011					
Carrying amount at the beginning of the period	4 850	27 717	287	277	33 131
Additions		-	2 354	179	2 533
Depreciation expense	-	(1 193)	-	(54)	(1 247)
Disposals			-	(13)	(13)
Transfers from capital work in progress	-	2 327	(2 327)	•	` -
Carrying amount at the end of period	4 850	28 851	314	389	34 404



				2012				2011	
			At valuation	At cost	Total		At valuation	At cost	To
			\$'000	\$'000	\$'000		\$'000	\$'000	\$*0
Australian paintings and sculptures			240 103	3 713	243 816		240 103	7 000	240 1
Australian and European decorative arts			28 363	458	28 821		28 363	-	28 3
Asian art			44 301	696	44 997		44 301		44 3
European paintings and sculptures			223 714	1 175	224 889		223 714	_	223 7
Prints, drawings and photographs			35 814	379	36 193		35 814	_	35 8
Numismatics			6 753	-	6 753		6 753		67
Philatelic material			450	-	450		450	-	4
Library			1 744	24	1 768		1 744	-	17
Archival Collection			-	•	-		_	-	• •
Total heritage collections			581 242	6 445	587 687		581 242		581 2
Reconciliation of carrying amounts of		20	012				2011		
Reconciliation of carrying amounts of			012 Disposals	Balance 30 June	Balance 1 July	Additions	2011 Disposals	Revaluation increment / (decrement)	
Reconciliation of carrying amounts of	Balance	20				Additions \$'000	Disposals	increment / (decrement)	Ju
Australian paintings and sculptures	Balance I July	20 Additions	Disposals	30 June	July			increment / (decrement) \$'000	Ju \$'0
Australian paintings and sculptures Australian and European decorative arts	Balance I July \$'000	20 Additions \$'000	Disposals	30 June \$'000	July \$'000	\$*000 2 561	Disposals	increment / (decrement) \$'000 51 346	Ju \$'0 240 1
Australian paintings and sculptures Australian and European decorative arts Asian art	Balance I July \$'000 240 103	20 Additions \$'000 3 713	Disposals	30 June \$'000 243 816	July \$'000 186 196	\$'000	Disposals S'000	increment / (decrement) \$'000 51 346 (17 226)	Ju \$'0 240 1 28 3
Australian paintings and sculptures Australian and European decorative arts Asian art European paintings and sculptures	Balance I July \$'000 240 103 28 363	20 Additions \$'000 3 713 458	Disposals	\$'000 243 816 28 821	July \$'000 186 196 45 287	\$*000 2 561 302	Disposals \$'000	increment / (decrement) \$'000 51 346 (17 226) 22 805	Ju \$'0 240 1 28 3 44 3
Australian paintings and sculptures Australian and European decorative arts Asian art European paintings and sculptures Prints, drawings and photographs	\$'000 240 103 28 363 44 301 223 714 35 814	\$'000 3 713 458 696	Disposals \$'000	\$'000 243 816 28 821 44 997	\$'000 186 196 45 287 20 610	\$'000 2 561 302 886	S'000	increment / (decrement) \$'000 \$1 346 (17 226) 22 805 (80 758)	Ju \$'0 240 1 28 3 44 3 223 7
Australian paintings and sculptures Australian and European decorative arts Australian art European paintings and sculptures Frints, drawings and photographs Funismatics	\$'000 240 103 28 363 44 301 223 714 35 814 6 753	\$'000 3 713 458 696 1 175	S'000	\$'000 243 816 28 821 44 997 224 889	\$'000 186 196 45 287 20 610 304 025	\$'000 2 561 302 886 447	\$*000 - - - - (7)	increment / (decrement) \$'000 \$1 346 (17 226) 22 805 (80 758) (19 912)	\$*0 240 1 28 3 44 3 223 7 35 8
Australian paintings and sculptures Australian and European decorative arts Australian art Suropean paintings and sculptures Prints, drawings and photographs Aumismatics Philatelic material	8alance 1 July \$'000 240 103 28 363 44 301 223 714 35 814 6 753 450	\$'000 3 713 458 696 1 175 379	S'000	\$'000 243 816 28 821 44 997 224 889 36 193	\$'000 186 196 45 287 20 610 304 025 55 203	\$'000 2 561 302 886 447	S'000	increment / (decrement) \$'000 \$1 346 (17 226) 22 805 (80 758)	Ju \$'0 240 1 28 3 44 3
Australian paintings and sculptures Australian and European decorative arts Australian art European paintings and sculptures Frints, drawings and photographs Aumismatics Thilatelic material	\$'000 240 103 28 363 44 301 223 714 35 814 6 753	\$'000 3 713 458 696 1 175 379	\$'000 - - - -	\$'000 243 816 28 821 44 997 224 889 36 193 6 753	\$'000 186 196 45 287 20 610 304 025 55 203 5 872	\$*000 2 561 302 886 447 530	\$'000 - - - (7) (3)	increment/ (decrement) \$'000 51 346 (17 226) 22 805 (80 758) (19 912) 884	\$*0 240 1 28 3 44 3 223 7 35 8 6 7
ustralian paintings and sculptures ustralian and European decorative arts sian art urner paintings and sculptures rints, drawings and photographs umismatics nilatelic material	8alance 1 July \$'000 240 103 28 363 44 301 223 714 35 814 6 753 450	\$'000 3 713 458 696 1 175 379	\$'000 - - - -	\$'000 243 816 28 821 44 997 224 889 36 193 6 753 450	\$1000 186 196 45 287 20 610 304 025 55 203 5 872 435	\$'000 2 561 302 886 447 530	\$'000 - - - (7) (3)	increment / (decrement)	\$70 240 28 3 44 3 223 3 35 8

Note 21 Investments		
	2012	2011
Non-Current	\$1000	\$'000
Shares and other direct investments in companies	3 248	3 348
Total non-current investments	3 248	3 348
Total investments	3 248	3 348

The market value of investments as at 30 June 2012 is \$3.1 million (2011: \$3.3 million).

Note 22 Payables		
	2012	2011
Current	\$'000	\$'000
Creditors and accruals		
Staff on-costs	1 054	1 602
	78	56
Total current payables	1 132	1 658
Non-current		
Staff on-costs	62	48
Total non-current payables	62	48
Total payables	1 194	1 706

Payables to SA Government entities

Creditors and accruals	242	986
Staff on-costs	65	50
Total payables - SA Government entities	307	1 036

An actuarial assessment performed by the Department of Treasury and Finance determined that the percentage of the proportion of long service leave taken as leave has changed from the 2011 rate of 35% to 40%, and the average factor for the calculation of employer superannuation on-cost remains unchanged from the 2011 rate of 10.3%. These rates are used in the employment on-cost calculation.

Interest rate and credit risk

Creditors and accruals are raised for all amounts billed but unpaid. Sundry creditors are normally settled within 30 days. Staff on-costs are settled when the respective staff benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables approximates net fair value due to the amounts being payable on demand.

- (a) Maturity analysis of payables- refer to Note 29.
- (b) Categorisation of financial instruments and risk exposure information-refer to Note 29.

Note 23 Staff benefits		
	2012	2011
	\$'000	\$1000
Current		
Annual leave	403	289
Long service leave	161	120
Accrued salaries and wages		1
Total current staff benefits	564	410
Non-current		
Long service leave	665	545
Total non-current staff benefits	665	545
Total staff benefits	1 229	955

AASB 119 Employee Benefits contains the calculation methodology for long service leave liability. It is accepted practice to estimate the present values of future cash outflows associated with the long service leave liability by using a shorthand measurement technique. The shorthand measurement technique takes into account such factors as changes in discount rates and salary inflation.

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long service leave liability. The yield on long term Commonwealth Government bonds has decreased from 2011 (5.25%) to 2012 (3.0%).

This significant decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in a significant increase in the reported long service leave liability.

The net financial effect of the changes in the current financial year is an increase in the long service leave liability of \$76,000 and employee benefit expense of \$76,000. The impact on future periods is impracticable to estimate as the benchmark is calculated using a number of factors and assumptions – a key assumption is the long-term discount rate. With current conditions, the long-term discount rate is experiencing significant movement.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 4 percent. As a result, there is no net financial effect resulting from changes in the salary inflation rate.

	2012	201
	\$'000	\$'00
Current		
Provision for workers compensation	28	5:
Total current provisions	28	53
Non-current		
Provision for workers compensation	101	177
Total non-current provisions	101	17
Total provisions	129	23(
Carrying amount at the beginning of the period	230	203
Increase/(decrease) in provision recognised	(101)	27
Carrying amount at the end of the period	129	230

Note 25 Other liabilities		
Current	2012 S'000	2011 S'000
Deferred assets	15	15
Total current other liabilities	15	15
Non-current Deferred assets	4	19
Total non-current other liabilities	4	19
Total other liabilities	19	34

Note 26 Unrecognised contractual commitments		
	2012	2011
	\$'000	\$,000
Operating lease commitments		
Commitments under non-cancellable operating leases at the reporting date not recognised as liabilities in the financial statements are payable as follows:		
Within one year	25	24
Later than one year and not later than five years	29	15
Total operating lease commitments	54	39

- The operating lease commitments comprise:

 Non-cancellable motor vehicle leases, with rental payable monthly in arrears. No contingent rental provisions exist within the lease agreements and no options exist to renew the leases at the end of their terms; and
- A non-cancellable photocopier lease, with rental payable monthly in arrears. No contingent rental provisions exist within the lease agreement and no option exists to renew the lease at the end of its term.

Capital commitments

Capital expenditure contracted for at the reporting date but not recognised as liabilities in the financial statements, are payable as follows:

Within one year	1 347	676
Total capital commitments	1 347	676



Remuneration commitments

Commitments for the payment of salaries and other remuneration under fixed-term employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:

Within one year	275	210
Later than one year and not later than five years	581	678
Total remuneration commitments	856	888

Amounts disclosed include commitments arising from executive and other service contracts. The Board does not offer remuneration contracts greater than five years.

Other commitments

The Board's other commitments are for contracts for works of art, exhibitions, security and cleaning.

Not later than one year	1 457	1 120
Later than one year and not later than five years	2 130	834
Total other commitments	3 587	1 954

Contingent rental provisions within the contracts require the minimum contract payments to be increased by variable operating costs and wage rises. Options exist to renew the contracts for another 12 months.

Note 27 Contingent assets and liabilities

Contingent Assets

The Board has been named as a beneficiary in a number of testamentary bequests. By their nature it is not possible to accurately estimate the amount and timing of these bequests. Amounts paid to the Board as a result of these bequests will be recognised on receipt.

The Board has lodged a claim for the refund of approximately \$550,000 in dividend imputation credits with the Australian Taxation Office. The receipt of this amount is contingent on the approval of the Australian Taxation Office.

Contingent Liabilities

The Board has a contingent liability to the extent of the funds that are necessary to cover the level of bequests and donations held by the Board.

Note 28 Cash flow Reconciliation		
Reconciliation of cash and cash equivalents at the end of the reporting period:	2012	2011
	\$'000	\$'000
Cash and cash equivalents disclosed in the Statement of Financial Position	1 977	3 622
Balance as per the Statement of Cash Flows	1 977	3 622
	2012 S'000	2011 S'000
Reconciliation of net cash provided by operating activities to net cost of providing services		
Net cash provided by operating activities	3 125	3 629
Less: Revenues from SA Government	(9 068)	(8 476)
Less: Bequests and donations	(5 781)	(4 665)
Add / (less) non-cash items:		
Depreciation of property, plant and equipment	(1 365)	(1 247)
Donations of heritage collections	3 662	2 867
Gain / (Loss) on sale of investments	2	189
Gain / (Loss) on sale of plant and equipment	ī	(13)
Changes in assets and liabilities	•	(10)
Increase in receivables	230	34
(Decrease) / increase in inventories	(226)	(4)
(Increase) / decrease in payables	(442)	12
(Increase) / decrease in staff benefits	(274)	54
Decrease / (increase) in provisions	101	(27)
Net cost of providing services	(10 035)	(7 647)

Note 29 Financial Instruments / Financial risk management

Table 29.1 Categorisation of financial instruments

Details of the significant accounting policies and methods adopted including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised with respect to each class of financial asset, financial liability and equity instrument are disclosed in Note 2 Summary of Significant Accounting Policies.

Category of financial asset and financial liability	Statement of Financial Position line item	Note number	2012		2011	
			Carrying amount	Fair value S'000	Carrying amount	value
Financial assets			3 000	3.000	\$'000	\$'000
Cash and cash equivalents Loans and receivables Available for sale financial assets	Cash and cash equivalents Receivables (1)	17 18	1 977 584	1 977 584	3 622 418	3 622 418
	Investments	21	3 248	3 088	3 348	3 260
Financial liabilities Financial liabilities (at cost)	Payables (1)	22	1 054	1 054	1 602	1 602

(1) Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, the requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, Commonwealth tax, audit receivables/payables ete they would be excluded from the disclosure. The standard defines contract as enforceable by law. All amounts recorded are carried at cost (not materialy different from amortised cost).

Credit risk

Credit risk arises when there is the possibility of the Board's debtors defaulting on their contractual obligations resulting in financial loss to the Board. The Board measures credit risk on a fair value basis and monitors risk on a regular basis.

The Board has minimal concentration of credit risk. The Board has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history. The Board does not engage in high risk hedging for its financial assets.

Allowances for impairment of financial assets are calculated on past experience and current and expected changes in client credit rating. Currently the Board does not hold any collateral as security for any of its financial assets. Other than receivables, there is no evidence to indicate that the financial assets are impaired.

The following table discloses the ageing of financial assets and the ageing of impaired assets:

Table 29.2 Ageing analysis of financial assets

	Past due by				
	Overdue for < 30 days S'000	Overdue for 30 to 60 days \$1000	Overdue for > 60 days \$'000	Total S'000	
2012 Not impaired Receivables	116	52	38	206	
2011 Not impaired Receivables	11	10	29	50	

Maturity analysis of financial assets and financial liabilities

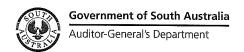
All financial assets and financial liabilities mature within one year.

Note 30 Events after balance date

There has not arisen in the interval between the end of the financial year and the date of this report, any other item, transaction or event of a material and unusual nature likely, in the opinion of the members of the Board, to affect significantly the operations of the Board, the results of those operations, or the state of affairs of the Board in subsequent financial years.

con/

INDEPENDENT AUDITOR'S REPORT



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To the Chairman of the Board Art Gallery of South Australia

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 20(3) of the *Art Gallery Act 1939*, I have audited the accompanying financial report of the Art Gallery Board for the financial year ended 30 June 2012. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2012
- a Statement of Financial Position as at 30 June 2012
- a Statement of Changes in Equity for the year ended 30 June 2012
- a Statement of Cash Flows for the year ended 30 June 2012
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman, Art Gallery Board, the Director, Art Gallery of South Australia and the Associate Director, Art Gallery of South Australia.

The Art Gallery Board's Responsibility for the Financial Report

The members of the Art Gallery Board are responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards, and for such internal control as the members of the Art Gallery Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the members of the Art Gallery Board, as well as the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my qualified audit opinion.

Basis for Qualified Opinion

Presentation of income from bequests and donations

In the 2011-12 financial report of the Art Gallery Board, all income from bequests and donations has, for the first time, been presented separately from other items of income and has been excluded from the calculation of the net cost of providing services.

As a result, the Statement of Comprehensive Income for the Art Gallery Board does not comply with the requirements of the Treasurer's Instructions, specifically Accounting Policy Framework II, APS 3.3. The Accounting Policy Framework requires the Statement of Comprehensive Income to be presented on a net cost of services basis. Presentation on this basis would include all income from bequests and donations made to the Art Gallery Board as part of the calculation of the net cost of providing services.

The net cost of providing services calculated in accordance with the Accounting Policy Framework would be \$4.3 million (\$3 million), rather than the \$10 million (\$7.6 million), while the total comprehensive result would remain the same.

In my opinion the income from bequests and donations should not to be excluded from the calculation of the net cost of providing services.

Disclosure of cash 'deficiency'

The total cash balance of the 'Art Gallery Board Bequests Account' at 30 June 2012 was \$881 829, as reported in Statement G of the Treasurer's Financial Statements.

Note 17 includes a disclosure stating that 'there is a deficiency in the funds held in the "Art Gallery Board Bequests Account" to the extent that the funds held are not sufficient to cover the level of bequests and donations held'.

The Art Gallery Board initiated a review during 2011-12 to identify the total dollar value of bequests and donations which have been received and to identify what amount(s) are yet to be expended for their specified purpose. This review process involves a large number of transaction records and remains in progress at the time of issuing this opinion.

In my opinion, including comment within note 17 that there is a 'deficiency' in funds held is not appropriate as the review process to identify what, if any, funds with a specific purpose have not yet been expended has not been finalised.

Disclosure of contingent liability

Note 27 states 'The Board has a contingent liability to the extent of funds that are necessary to cover the level of bequests and donations held by the Board'.

The disclosure of a contingent liability is only undertaken in accordance with Australian Accounting Standard AASB 137 Provisions, Contingent Liabilities and Contingent Assets when there is a possible or present obligation to an external party as result of past events.

As outlined above, the Art Gallery Board are still in the process of conducting a review to determine what funds, if any, with a specific purpose have not yet been expended.

If the review process identifies funds with a specific purpose that have not yet been expended, any resultant contingent liability would be offset by a corresponding contingent asset when the funds are expended for their specified purpose.

Further, as the review process has not been finalised at balance date it is not appropriate to recognise a contingent liability for the potential repayment of bequests and donations to the donor.

In my opinion the disclosure of a contingent liability as at 30 June 2012 is not appropriate.

Qualified Opinion

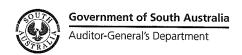
In my opinion, except for the effect of the matters described in the Basis for Qualified Opinion paragraphs, the financial report gives a true and fair view of the financial position of the Art Gallery Board as at 30 June 2012, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.

S O'Neill

AUDITOR-GENERAL

DONem.

22 November 2012



Our ref: A12/016

23 November 2012

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Mr Michael Abbott AO QC Chairman of the Board Art Gallery of South Australia North Terrace ADELAIDE SA 5000

Dear Mr Abbott

The audit of the Art Gallery Board for the year ended 30 June 2012

The audit of the Art Gallery Board (the Board) for the year ended 30 June 2012 has been completed.

The scope of the audit covered the principal areas of the financial operations of the Board and included the review of systems and processes, internal controls and financial transactions.

The notable areas of audit coverage included:

- legal compliance
- compliance with Treasurer's Instructions
- minutes of Board meetings
- expenditure
- revenue
- payroll
- inventories
- property, plant and equipment
- heritage assets.

The audit coverage and its conduct is directed to meeting statutory audit responsibilities under the *Public Finance and Audit Act 1987* and also the requirements of Australian Auditing Standards.

In essence, two important outcomes result from the annual audit process, notably:

 The issue of the Independent Auditor's Report (IAR) on the integrity of the Board's financial report. • The issue of an audit management letter advising system, process and control matters and recommendations for improvement.

Returned herewith is the financial report of the Board together with the IAR.

My Annual Report to Parliament indicates that a modified IAR has been issued on the Board's financial report. The IAR has been qualified on the basis of the presentation of income from bequests and donations in a manner inconsistent with the requirement set out in Accounting Policy Framework II, APS 3.3, the disclosure of cash deficiency in relation to bequests and donations held by the Board and the inclusion of a contingent liability in relation to donations and bequests held by the Board. These matters were discussed more fully in my letter dated 7 November 2012.

An audit management letter outlining matters identified during the interim audit was forwarded to the Director on 28 August 2012, with a response outlining planned actions received on 16 November 2012.

My Annual Report to Parliament includes a summary of the more significant matters raised and the responses received.

The financial statement audit process identified that there was potential for the information supplied to the Board in relation to the purchase of artworks to be improved. In particular:

- The papers presented to the Board for the ratification or approval of purchases of works do not separately identify those purchases which have been approved out-of-session. For example *Allegoria Sacra* was presented as a proposed acquisition in the 5 December 2011 board papers, although the purchase was approved by Board members in May 2011, and undertaken in July 2011.
- The provision of information provided by the Board for purchase approval, in line with the financial delegations, could be improved. Examples include the information provided to the Board for the purchase of *Japanese Storage Chest (Hasamibako)* at the August 2011 meeting including a price of \$80 000, while the chest actually cost \$84 000 (plus GST) and information being provided to the Board in relation to the payment of \$50 000 to Khai Liew for a single instalment payment, while the full purchase price of the works was \$220 000.

Finally, I would like to express my appreciation to the management and staff of the Art Gallery for providing assistance to my officers in the conduct of the annual audit.

Yours sincerely

S O'Neill

AUDITOR-GENERAL