

## ANNUAL REPORT

of the

### ART GALLERY OF SOUTH AUSTRALIA

for the year

1 July 2012 – 30 June 2013

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



ISSN 0728-7925

The Hon Jay Weatherill, 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  $132^{nd}$  year, ended 30 June 2013.

Michael Abbott AO QC, Chairman

#### Art Gallery Board 2012–13

Chairman Michael Abbott AO QC

Members Mr Andrew Gwinnett (Deputy Chair)

Emeritus Professor Anne Edwards AO

Ms Frances Gerard

Ms Sandra Sdraulig AM

Mrs Sue Tweddell (from December 2012)

Mrs Tracey Whiting

Mrs Zena Winser (until November 2012)

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 which 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. This in turn will 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 2012–2013**

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

#### **Community Engagement**

655 613 people visited the Gallery to see the permanent collection and exhibitions an increase from the 615538 visitors in the last financial year which represents a 7% increase (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions).

An additional 46 216 people visited the Gallery's touring exhibitions interstate (SASP Target 4: Tourism industry; SASP Target 3: Cultural vibrancy – arts activities).

A total of 13 666 visitors attended the Gallery's 52 Gallery floor-talks, 27 collection talks, 21 special lectures, 3 forums, 10 special Gallery tours, 4 culture days, 8 performances, 6 Film Sundays, 3 artist in the Gallery events, 10 Auslan tours for deaf or hearing impaired visitors, and 11 Practical Workshops; 7 676 visitors attended the Gallery's children's and family programs and events; and, 31 433 school students and support staff visited the Gallery as part of the Schools Support Services and 347 teachers received professional development (SASP Target 3: Cultural vibrancy – arts activities).

The Art Gallery launched The Studio, an activity space funded by the James and Diana Ramsay Foundation. This permanent space, adjacent to the Gallery's Atrium, is a permanent hands-on activity centre offering free programs seven days a week. From Monday to Friday the schedule is focused on school groups while weekends and school holidays are programmed for family visits. Since opening in late January 2013 over 6 000 children have participated in the program (SASP Target 3: Cultural vibrancy – arts activities).

A total of 44 267 visitors undertook tours by the Gallery's Volunteer Guides (SASP Target 4: Tourism industry; SASP Target 24: Volunteering).

The Gallery Website had 186 552 unique visits, with 1 044 527 pages viewed.

The Gallery launched a Mobile Web App to make the collection more accessible. Visitors can access the Web App on their smart phone or hire an iPod for free. The App features audio tours on works in the collection as well as for temporary exhibitions.

#### **Artistic Program**

The Gallery lent a total of 127 works to 19 exhibitions, including major national touring exhibitions (SASP Target 4: Tourism Industry; SASP Target 3: Cultural vibrancy – arts activity).

Four temporary exhibitions were staged at the Gallery: Fred Williams: Infinite Horizons; Anna Platten: The Devil is in the detail; Turner from the Tate: The Making of a Master; and HEARTLAND: Contemporary Art from South Australia (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).

Twenty-three special collection displays were staged at the Gallery: Lidia Groblicka; The mind's eye; Watermark; Keeping Places; La Belle Époque: French prints and drawings from the 1880s

to 1910s; My Body & I; Bill Viola; Deep Space: new acquisitions from the Australian contemporary art collection; Your Gallery; Unsettled: Recent acquisitions of Australian Art; Khai Liew: Collec+ors; Cinematic: Australian Photography; 20 Years: The Rhianon Vernon-Roberts Memorial Collection of Contemporary Australian Jewellery; Skangaroovian Funk: Revisited; A Civilised Thing to do: Jam Factory 40 years; Paradise on Earth: Flowers in the art of Islam; From the Continent: The Art of China & Korea; The perfect finish: 300 years of Asian lacquer art; Art of the Himalayas: Stairway to heaven; Teeth of the Rice Plant: Political art from Indonesia and China; India: Art and society; Noble shadows: ancestral art of Indonesia and Australia; IBIDEM Artist No 1: George Popperwell (SASP Target 4: Tourism industry; SASP Target 3: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

The Gallery produced the following publications: *Anna Platten*; *HEARTLAND: Contemporary Art from South Australia*; *HEARTLAND for Kids*; Spring 2012, Summer 2012–13, Autumn and Winter 2013 Articulate magazines; children's activity trails; and a range of merchandise including boxed greeting cards and postcards, umbrellas, jigsaw puzzles, fridge magnets and various leaflets and brochures promoting exhibitions (SASP Target 99: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

#### **Collection Development**

513 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 stock-check commenced in 2011–12 was completed.

#### **Audience Development**

The Gallery staged four DepARTure events, aimed at the 18–40 year old age group, attracting 2 235 participants (SASP Target 99: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

The Gallery staged five Up Late events with the Gallery staying open until 10.00 pm on a Friday night; an Asian Art After Dark, and four events in conjunction with the *Turner from the Tate: the Making of a Master* exhibition, attracting 4,084 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 \$5.8m for the 2012/13 year.

274 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 Art Gallery presented a refurbished and redisplayed Melrose Wing of European Art. The Gallery presented an innovative and new approach to displaying the collection with themed room concepts nurturing a greater understanding of the history of art from antiquities to the present day. Historical items are juxtaposed with works of art from different periods of history which encourages visitors to think about art. Since opening in January 2013 over 380 000 people have visited the Melrose Wing.

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 Art Gallery's most serious challenge is displaying the full range of its collection of 65 000 works of art as only 3% of the collection can be on display at any given time. The full range of significant collections of Aboriginal art, works on paper, textiles and coins and stamps cannot be adequately displayed within the Gallery. Of equal significance is the grave lack of suitable collection storage with the current facility at maximum capacity. A long term plan to manage the Gallery's collection storage needs must be developed.

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 continued.

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 recurrent funding is critical to achieving this aim to build on the recent success of the *Turner from the Tate* exhibition.

#### 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 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 2013 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 Sue Tweddell and Mr Robert Whitington QC

#### FINANCIAL MANAGEMENT AND RESOURCES

Revenue	2013 \$'000
Sale of goods	1 529
Fees and Charges	2 218
Bequests and Donations	2 204
Donations of Heritage Assets	2 437
Grants	1 605
Sponsorships	1 951
Resources Received Free of Charge	594
Interest and Investment Income	974
Rent and Facilities Hire	140
Net gain from disposal of non current assets	0
Other	261
Revenue from SA Government – Recurrent Operating Grant	12 124

#### ACCOUNT PAYMENT PERFORMANCE

#### TREASURER'S INSTRUCTION 11 PAYMENT OF CREDITORS' ACCOUNTS REPORT

13 - ART GALLERY OF SOUTH AUSTRA	ALIA			
	1	July 2012 to	o 30 June 2013	
	Volum	е	Value	
Invoices paid within 30 calendar days or less	4,056	97.7%	\$14,483,350.68	96.2%
nvoices paid within 31 to 60 calendar days	77	1.9%	\$377,976.25	2.5%
nvoices paid greater than 60 calendar days	18	0.4%	\$193,310.38	1.3%
Total number of invoices paid	4,151		\$15,054,637.31	

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#### SPONSORSHIP, GRANTS, DONATIONS, ETC.

External sources of income to the Art Gallery are divided into four areas of equal importance; commercial sponsorship, grants, donations to the Art Gallery Foundation and direct gifts of money for acquisitions.

The Art Gallery of South Australia seeks the support of many partners to enable to delivery of many vital programs, from major temporary exhibitions to family and children's programs. The Art Gallery experienced record levels of support from sponsors and partners in 2012–13, contributing significantly to the success of major international exhibition Turner from the Tate: The Making of a Master. Philanthropic grants played a significant role in the re-opening of the Melrose Wing of European art, the launch of the Studio presented by the James and Diana Ramsay Foundation, and the continuing expansion of the highly regarded START at the Gallery program, presented by the Balnaves Foundation.

Notably, Turner from the Tate: The Making of a Master attracted over \$1 500 000 in cash and inkind support from sponsors, including principal sponsor Singapore Airlines.

#### **Financial Sponsorships**

The Art Gallery received financial sponsorship from the following generous organisations during the period. The Art Gallery acknowledges Santos's continuing role as Principal Partner of the Aboriginal and Torres Strait Islander collection and continuing sponsors South Australian Tourism Commission, BankSA, Ernst & Young, Macquarie and ANZ. We are pleased to welcome new sponsors UBS and Travel on the Parade and congratulate them on joining the diverse group of avid supporters of the Art Gallery.

ANZ

South Australian Tourism Commission BankSA

Ernst & Young Travel on the Parade

Macaquarie **UBS** 

**Ord Minnett** 

Total cash sponsorship 2012–2013 as at 30 June 2013: \$378 000

#### **In-Kind Sponsorships**

The Art Gallery received record levels of support from in-kind partners during the period. The continuing generosity of long-standing contributors, teamed with new partners ensured the success of many programs and exhibitions. In particular, the support provided by Singapore Airlines, News Limited and Channel 7 for Turner from the Tate: the Making of a Master was critical to the exhibition's success.

> 891 ABC Radio Katnook Wines

Adshel Kwik Kopy Norwood

News Limited Newspapers Aesop

Avant Card Penny's Hill Wines BankSA **Premier Arts Supplies** Rip it Up Publishing Bang & Olufsen

Carlton and United Breweries Singapore Airlines
Channel 7 Splitrock & Tiro

Clemenger BBDO Southern Cross Austereo

Heggies Vineyards TAV Productions
InterContinental Adelaide The Advertiser
Jansz Tasmania Visualcom

Total in-kind sponsorship 2012–13 as at 30 June 2013: \$1 567 247

#### **Philanthropic Grants**

Thanks in particular to the generous support of the Balnaves Foundation, the James and Diana Ramsay Foundation and the Thyne Reid Foundation, the Art Gallery of South Australia has made some significant advances in both audience development programs and the presentation of key display spaces.

The Balnaves Foundation Thyne Reid Foundation

James and Diana Ramsay Foundation Adelaide City Council

Total grants 2012–13 as at 30 June 2013: \$602 912

#### **FOUNDATION**

There was a total of \$2.2m cash donated to the Foundation.

#### **CONTEMPORARY COLLECTORS**

There was a total of \$307 644 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**

Deloittes undertook an Art Gallery of South Australia economic impact study funded by the Balnaves Foundation.

#### **CONTRACTORS**

Locher provided an administrative assistant to undertake a narrow scope data entry exercise for a brief period.

#### **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, is part of 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								
Categor	Number	of Sites	Category	Interpretation					
у	At start of year	At end of year	Description	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	Hong Kong, Italy and France	Visiting Hong Kong Art Fair and Venice Biennale; attending meetings in Paris re: proposed exhibitions	\$11,355
Antonietta Itropico	Hong Kong, China	Press checking <i>HEARTLAND</i> catalogue	\$3 455
Antonietta Itropico	Hong Kong, China	Press checking <i>Anna Platten</i> publication	\$4 089
Jane Messenger	Venice, Italy	To visit the Venice Biennale	\$3 100
Tracey Lock-Weir	United Kingdom, France	Study of Dorrit Black	Funded by Churchill Fellowship

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

Details of employment in the Art Gallery of South Australia as at 30 June 2013 are provided in the tables below:

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Agency	Arts SA	AGSA
Persons	72	
FTE's	61.79	

Gender	% Persons	% FTE
Male	37.5	41.12
Female	62.5	58.88

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

Number of Persons Recruited to the

Number of Persons Recruited to the agency during the 12/13 financial year AND who were active/paid at June 2013

agency during the 12/13 financial year

Number of Persons on Leave without Pay at 30 June 2013

#### **NUMBER OF EMPLOYEES BY SALARY BRACKET**

Salary Bracket	Male	Female	Total
\$0 - \$53,199	10	13	23
\$53,200 - \$67,699	9	14	23
\$67,700 - \$86,599	5	17	22
\$86,600 - \$109,299	2	1	3
\$109,300+	1	0	1
Total	27	45	72

#### STATUS OF EMPLOYEES IN CURRENT POSITION

FTE's

Gender	Ongoing	Short-term contract	Long-term contract	Casual	Total
Male	18.4	4.8	1	1.21	25.41
Female	26.46	5.1	3.8	1.02	36.38
Total	44.86	9.9	4.8	2.23	61.79
	Persons				
Gender	Ongoing	Short-term contract	Long-term contract	Casual	Total
Male	19	5	1	2	27
Female	29	6	4	6	45
Total	48	11	5	8	72

NUMBER OF EXECUTIVES BY STATUS IN CURRENT POSITION, GENDER AND CLASSIFICATION															
Classification	Ong	going	Term Ter	nured	Tern Untenu				Other			Tota	ı		
	M	F	M	F	M	F	М	F	М	F	М	% of total Execs		% of total Execs	т
SAES1	0	. 0	0	0	1	0	0	0	0	0	1	100	0	0	1
Total	0	0	0	0	1	0	0	0	0	0	1	100	0	0	1

## TOTAL DAYS LEAVE TAKEN - average FTE figure

Leave Type	2012/13
1) Sick Leave Taken	7.05
2) Family Carer's Leave Taken	1.18
3) Miscellaneous Special Leave	1.07

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

Salary Bracket	Aboriginal Employees	Total employees	% Aboriginal employees
\$0 - \$53,199	0	23	0
\$53,200 - \$67,699	0	23	0
\$67,700 - \$86,599	1	22	4.5
\$86,600 - \$109,299	0	3	0
\$109,300+	0	1	0
Total	1	72	1.38

#### NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER

Age Bracket	Male	Female	Total	% of Total
15 - 19			0	0
20 - 24	0	4	4	5.56
25 - 29	2	3	5	6.94
30 - 34	1	6	7	9.72
35 - 39	2	5	7	9.72
40 - 44	7	6	13	18.06
45 - 49	5	5	10	13.89
50 - 54	5	9	14	19.44
55 - 59	1	4	5	6.94
60 - 64	4	3	7	9.72
65+			0	0
Total	27	45	72	100

CULTURAL AND LINGUISTIC DIVERSITY					
Name	Male	Female	Total	% of Agency	
Number of Employees born overseas	2	5	7	9.72	
Number of Employees who speak language(s) other than English at home	0	2	2	2.78	

# 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	25	36	61
Compressed Weeks	0	2	2
Part-time	4	17	21
Job Share	1	4	5
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	69.44
% review older than 12 months	6.94
% Not reviewed	23.61

LEADERSHIP AND MANAGEMENT TRAINING EXPENDITURE				
Training and Development	Total Cost	% of Total Salary Expenditure		
Total training and development expenditure	\$3 938			
Total Leadership and Management Development	\$10 100	0.3%		
ACCREDITED TRAINING PACKAGES BY CLASSIFICATION				
Classification	Number of A Training Pac			
Classification OPS3				

#### **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.

## WELFARE HEALTH AND SAFETY (INCLUDING INJURY MANAGEMENT)

#### WELFARE HEALTH AND SAFETY MANAGEMENT SYSTEM

The Art Gallery continues to address this issue through the Art Gallery's Welfare Health and Safety Committee, chaired by the Manager Operations, Syd Bower until November 30 2012 and then Senior Project Officer, Finance and Capital Assets, Kym Hulme. Kym is also the Art Gallery Management representative with Tracey Dall until September 2012 and then Vicki Petrusevics, Employee Representative on the Arts SA Arts Coordinating Committee. The continuous review of WHS 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 WHS 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.

Safety Targets in Art Gallery of SA 2010 - 2015 Targets Report as at 30/06/2013

	Base: 2009 - 2010	Performa	Performance 12 months as at 30/06/2013	13	Final Target
	Numbers or %	Actual	Notional Target	Variation	Numbers or %
1. Workplace Fatalities	0	0	0	0	0
2. New Workplace Injury Claims	က	9	က	က	2
3. New Workplace Injury Claims Frequency Rate					
4. Lost Time Injuries Frequency Rate					
5. New Psychological Injury Frequency Rate	0.00	0.00	0.00	0.00	00:00
6. Rehabilitation and Return to Work:				-	
6a. Early Assessment within 2 days	%299	%299	80.00%	-13.33%	80.00%
6b. Early Intervention within 5 days	100.00%	100.00%	%00.06	10.00%	%00.06
6c. Days Lost <= 10 days	20.00%	100.00%	%00.09	40.00%	%00.09
7. Claim Determination					
7a. Claims determined for provisional in 7 calendar days	%00.0	100.00%	100.00%	%00.0	100.00%
7b. Claims determined in 10 business days	%299	100.00%	75.00%	25.00%	75.00%
7c. Claims still to be determined after 3 months	0.00%	0.00%	3.00%	-3.00%	3.00%
8. Income Maintenance Payments for Recent Injuries					
2011/12 Injuries (at 24 months development)		\$1,292.01	\$8,696.29	-\$7,404.28	
2012/13 Injuries (at 12 months development)		\$190.11	\$812.58	-\$622.47	

#### **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 continued to operate the restaurant until August 14 2012 and the new Lessee, Efficient Catering Pty Ltd commenced operations from 15 August 2012. The Restaurant continues to attract strong patronage and bookings for catered functions.

#### **FACILITIES HIRE**

The Gallery continued to be a popular hire venue for a wide range of functions. This year 156 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.

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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 WHS courses and information sessions to ensure it 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, library services, registration and administration. For the year ending 2012–2013, the Art Gallery was supported by 272 registered volunteers.

On 11 December 2012, in recognition of the valuable contribution made throughout the year by all volunteers, the Gallery hosted the annual end of year celebration. This year the Volunteer of the Year Award was presented to Gallery Guide, Pamela Harding, to acknowledge seven years of outstanding and exceptional service. Volunteer Excellence certificates were awarded to Alex Reinhold, Serena Wong, Heather Pearce and Kathy Boyes in appreciation of their support to registration, visitor services, curatorial research and library services respectively. Retiring volunteer, Lesley Lynn accepted an Achievement Award for her sustained contribution to the Gallery over a number of years. A new award to particularly recognise excellence in customer service was introduced this year. Front of House volunteer, Ganesh Balakrishnan, became the inaugural recipient for the Face of the Gallery Award 2012.

#### FRONT OF HOUSE

Visitor services to the Art Gallery continued to be provided by Front of House volunteers. Managed by the Front of House Coordinator, these volunteers 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 364 days of the year.

In October 2012, Front of House operations were transferred to Exhibitions and Public Programs. As for past major exhibitions, Front of House plays a vital role in providing customer service and processing exhibition tickets. In preparation for the forthcoming exhibition *Turner from the TATE: The Making of a Master*, recruitment of an additional 39 volunteers and training for all Front of House volunteers across key areas was an immediate priority. From October 2012 until February 2013, comprehensive training sessions in ticket sales and information services were designed and conducted by the Front of House staff team for new and existing volunteers. Furthermore, all Front of House volunteers (numbering 131) were required to attend workshops conducted by an outside provider focussing on customer service skills.

To ensure a high standard of services to visitors continued on weekends and public holidays during the *Turner from the Tate* exhibition, three additional casual Front of House staff were appointed to ensure volunteers were well supported and to facilitate ticket, cash handling, end of day reconciliation and attendance reports.

In the year ending June 2013, Front of House volunteers assisted over 60 000 visitors at the Visitor Desk, handled over 25 000 enquiries from the Information Desk and sold or checked 83 789 exhibition tickets. While tickets for the *Turner from the TATE: The Making of a Master* exhibition were available online and through other avenues, 84% of tickets were sold from the Gallery by Front of House volunteers.

On average Front of House volunteers contribute 3 hours of service each week, amounting to approximately 16 500 hours in assistance to the Gallery over the past 12 months.

#### ART GALLERY OF SOUTH AUSTRALIA FOUNDATION

At the Annual General Meeting on 30 November 2012 Andrew Gwinnett was re-elected to continue his Chairmanship of the Art Gallery of South Australia Foundation. Max Carter AO was elected to continue serving as Deputy-Chairman.

The Foundation continued to raise funds through encouraging financial donations, membership subscriptions, grants, bequests and generating income from fundraising events and investments. The Foundation raised \$4.9m in total for 2012–13, which comprised works of art given valued over \$2.7m and cash raised of \$2.2m.

The Foundation continued its approach of more targeted giving through conducting several appeals through the financial year. These include the Khai Liew Collec+ors Appeal, the Anna Platten Appeal, the Melrose Wing Appeal and the Masterwork Appeal.

A dinner was hosted by Michael and Susan Armitage at their home to launch the Khai Liew Collec+ors Appeal, which fundraised to acquire the Collec+ors series of works by Khai Liew and six pre-eminent Australian designers for the Gallery's permanent collection, to Foundation members. Chef Cheong Liew prepared the meal, and Khai, the Director and the Foundation Chairman spoke. The Collec+ors series of works went on display at the Gallery on 30 November, and a preview was held for donors to the Appeal on 29 November. All Foundation Members were invited to an event at the Art Gallery on 1 February 2013 at which Khai Liew spoke on the Collec+ors series and presented 10 limited edition armchairs he had created to be sold to raise funds for the Collec+ors Appeal. All armchairs have sold. Many new donors contributed to this Appeal and therefore became members of the Foundation. The Appeal was concluded by 30 June 2013 and \$200 446 was raised to successfully acquire these works.

Anna Platten created two limited edition A3 photopolymer etchings, in editions of 25 and each impression was hand coloured with watercolour. This was the artist's first foray into printmaking and extended her curious investigation into 'what it means to be human'. Each print could be purchased for \$1 500, and the proceeds were directed towards expenses associated with the production of the first monograph to be written on Anna Platten. At 30 June 38 prints have sold, \$57 000 had been raised and expenses associated with the publication have been covered.

The reopening of the Melrose Wing of European Art revealed an exciting and dynamic new display and refurbishment, made possible by donors to the Melrose Wing Appeal. The Gallery received unprecedented support for this campaign. The Foundation is indebted to the South Australian Government, the Thyne Reid Foundation and private supporters for their generosity. \$180 850 was raised for this appeal.

The Masterwork Appeal was officially launched at the Grand Tour Foundation dinner on 11 May. This is an ambitious initiative to secure a masterwork for the Art Gallery's collection. Motivated by a significant donation the Foundation is currently fundraising to acquire a French Impressionist painting to fill a major gap in the Gallery's collection. At 30 June \$2.3m donations have been secured through private support including the James and Diana Ramsay Foundation and other anonymous donors.

Foundation members gathered on the penultimate weekend of *Turner from the TATE: The Making of a Master* at the Grand Tour Foundation dinner. This event raised \$102 870 for the Masterwork Appeal through ticket sales, auction items, and additional donations. The Director's Impressionist 2014 tour of France was launched at the event. Following a Director's tour of the exhibition, a memorable culinary experience was enjoyed by guests as they consumed a Michelin-starred menu prepared by guest chef Travis Kerkman of The Marquis on Gouger

Street, who worked with Art Gallery Food + Wine. Wines were selected and presented by Jansz Tasmania's winemaker Natalie Fryar. The Foundation thanks the Grand Tour supporters, Singapore Airlines, Travel on the Parade, Jansz, Heggies and Tynte Flowers, as well as donors of auction items: Anna Platten, Shane Le Plastrier, Jim and Helen Carreker, Leah Kertesz and the Adelaide Symphony Orchestra.

The Annie Kidman In Memoriam fund was established in May to acquire an Asian work of art in memory of Annie who was a donor, Foundation member and co-founder of the Friends (now members) of the Gallery.

The Foundation successfully ran several other appeals during 2012–13. These included the 2012 and 2013 Mortimer Menpes Appeals, Members Lounge Repainting Appeal, Gothic Revival Chair Appeal and the Junko Mori Appeal.

The Foundation hosted sixteen 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 26 October, was the major fundraising event for the Gallery this year, raising \$324 817. In 2012 there were 58 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.

Foundation members attended the opening of *Fred Williams: Infinite Horizons* as their complimentary opening for the year.

The Foundation's Constitution was revised, and the revised Constitution took effect on 1 July 2012. As a result the composition of Council altered, with some Council members choosing to resign and new members being appointed.

The Foundation Annual General Meeting was held on 30 November 2012.

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

At 30 June 2013 active membership of the Foundation was as follows:	Active memberships
Patron (over \$10m)	3
Founders (over \$1m)	11
Governors (over \$250 000)	20
Principals (over \$100 000)	35
Guardians (over \$50 000)	31
Benefactors (over \$25 000)	48
Fellows (over \$5 000)	123
Members (over \$1 500)	153
Collectors Club members 2012 (over \$5 000)	58
TOTAL MEMBERSHIP	482

#### **CONTEMPORARY COLLECTORS**

The primary objective of Contemporary Collectors is to advance the Art Gallery's permanent collection of contemporary art. This is achieved through fundraising initiatives and directed appeals that seek to acquire particular works of art.

During the 2012–13 financial year the Contemporary Collectors benefaction group successfully increased annual fundraising through new initiatives. In this financial year, Contemporary Collectors raised \$442 269 which comprised works of art given valued over \$134 625 and income raised of \$307 644 from membership subscriptions, events, donations, and support from Contemporary Collectors Program Sponsor Macquarie Private Wealth.

In addition, Contemporary Collectors sourced \$22 761 from the following in-kind sponsors:

Aesop (\$4 680), Jansz (\$3 175), Penny's Hill (\$2 730), Katnook Estate (\$1 503), Kwik Kopy Norwood (\$1 651), Splitrock & Tiro (\$911), and TypeSpace Design (\$8 150).

The second year of the Director's Project came to completion in the 2012–13 financial year. The Director's Project is a three year project that seeks annual commitments from donors to fund the acquisition of three major works of significant contemporary art for the Art Gallery's permanent collection. The second year of the project attracted \$190,000 in cash donations and a further \$15 000 of in-kind support enabling the acquisition of *We are all flesh* by Berlinde de Bruyckere. *We are all flesh* has attracted substantial public interest and media coverage. UBS has pledged a significant corporate donation for the third year of the project in 2013–14.

In 2013 Contemporary Collectors made a financial contribution to the exhibition *HEARTLAND: Contemporary Art from South Australia* to support local contemporary art.

The Contemporary Collectors Committee worked with the Art Gallery to deliver a diverse program of activities and events for Contemporary Collectors. Eleven Contemporary Collector events were held throughout the 2012–13 financial year. These included exhibition previews, curator talks, informative talks about collecting contemporary art such as the event 'What's Hot', and the continuation of the popular 'Eat Your Art Out' events held in the homes of private collectors. The Director led a tour at the Hong Kong International Art Fair and Art Gallery curator Russell Kelty led a tour of the 7<sup>th</sup> Asia Pacific Triennial of Contemporary Art in Brisbane.

In October, Director's Project donors were invited to witness the unveiling of *We are all flesh*, the second acquisition of the project in the Melrose Wing of European Art.

At 30 June 2013 active membership of Contemporary Collectors was as follows:	Active memberships
Individual Memberships	27
Joint Memberships	65
Corporate Memberships	1
Circle – Individual	6
Circle – Joint	11
Circle - Corporate	3
Principal	4
Benefactor	16
Guardian	6
TOTAL MEMBERSHIP	139*

<sup>\*215</sup> Members

#### MEMBERS OF THE ART GALLERY OF SOUTH AUSTRLAIA

Membership of the Art Gallery surged during the promotion to 'Join as a Member today, and see the exhibition free' during the *Turner from the TATE: The Making of a Master* exhibition. Eight hundred and sixty new Members were registered which represented an increase in membership of 25%.

In the 2012–13 financial year Membership raised \$208 104 income from membership subscriptions and events.

Thirty-four Members' events were presented during the reporting period including welcome orientation tours for new members. An exhibition preview was offered to Members of *Fred Williams: Infinite Horizons* with a highlights tour led by Deborah Hart, Curator of the exhibition and Senior Curator, Australian Painting and Sculpture post–1920, National Gallery of Australia.

The Members' End of Year Party was again well-attended and included an after-dark viewing of the exhibition *YOUR Gallery* with Project Curator Lisa Slade. The party was preceded by a presentation by the Director about the 2013 exhibition program held in the Radford Auditorium. The Gallery Shop was open and offering double discount to Members on the night.

The Members' program for 2012–13 also included two presentations as Turner teaser-talks to promote the *Turner from the TATE: The Making of a Master* exhibition and early ticket sales. The first evening talk by Jane Messenger, Curator of European Art was attended by 90 Members and included reflections on her recent secondment to Tate Britain during which she completed fundamental research in preparation for the exhibition. The second morning event was presented by Rebecca Capes-Baldwin, Associate Curator of European Art, and was attended by 85 Members. Members enjoyed a preview of *Turner from the TATE: The Making of a Master* with a special introductory talk by Tate Britain Curator, David Brown followed by a tour with Jane Messenger, co-curator of the exhibition. Three early morning breakfast events were attended by Members and their guests followed by an intimate tour of the exhibition with Jane Messenger prior to opening hour.

Kathryn Fulwood resigned from her position of Bookings and Database Officer and Robyn Lademan continued in the role of Membership/Foundation Officer.

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. A Turner-themed gift membership was introduced in conjunction with the exhibition.

At 30 June 2013 active membership of Members was as follows:	Active memberships
Friends Life Benefactor	57
Member	1 027
Member Concession	522
Member Corporate	3
Member Family	10
Member Joint	677
Member Joint Concession	210
Member Honorary	72
TOTAL MEMBERSHIP	2 578*

<sup>\*3465</sup> Members

#### **DEPARTURE MEMBERS**

Since its inception in 2011, DEPARTURE membership has continued to be an effective means of attracting a younger demographic to the Gallery's membership program. DEPARTURE Members receive the same benefits as Art Gallery Members as well as members' price DEPARTURE tickets (Members \$45/General admission \$60). DEPARTURE Memberships fluctuate throughout the year with varying numbers of subscriptions for each DEPARTURE event (held four times a year).

During the last financial year, DEPARTURE Membership peaked for DEPARTURE: *Turner from the Tate* with 148 active members at the time of the event. With *Turner from the TATE: The Making of a Master* being such a significant exhibition, the capacity for the DEPARTURE event was extended and it attracted a record number of 670 attendees.

Since the establishment in 2012 of an internal working group for the operation of DEPARTURE, there has been improved integration of the events within the broader Gallery's program. The internal working group is composed of marketing/publicity, curatorial, public programs, publications, development and membership representatives, which has streamlined the coordination of the event and diversified the offerings of DEPARTURE.

At 30 June 2013 active membership of DEPARTURE was as follows:	Active Memberships
Individual memberships (only category)	130

In the 2012–13 financial year, DEPARTURE raised \$147 607 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, Rip It Up Publishing and Art Gallery Restaurant.

#### **COLLECTIONS**

#### COLLECTIONS DEVELOPMENT

The Gallery acquired 513 works + the Menpes Collection, of which 276 were gifts, 93 were purchased and 144 were bequests. Of these 296 were European, Asian and Australian heritage works produced before 1960 and 216 were works produced after 1960.

The total value of gifts and purchases this year was \$5 232 890.

#### ACQUISITIONS OF AUSTRALIAN ART

Substantial gifts and strategic purchases significantly enhanced all areas of the Australian art collection. Important South Australian colonial acquisitions included four watercolours by Martha Berkeley. An early homestead oil painting by Hans Heysen also entered the colonial art collection through the Bequest of Hugo Van Dam. Other major additions to the Australian colonial art collection included an early nocturnal oil landscape by Arthur Streeton and a late Williamstown oil landscape by Frederick McCubbin both works were important donations from Max Carter AO. In the decorative arts there were substantial acquisitions of colonial gold and silver objects made by CE Firnhaber, William Roberts, JM Wendt and S Schlank. Of particular note is the bequest of Pauline Marie Johnston of a Julius Schomburgk and Henry Steiner *Pendent and bracelet* commissioned for Governor Young's wife in the 1850s. Two Western Australian mining theme brooches, the first to enter the collection, were acquired through the Helen Bowden fund and Dr Kemeri Murray AO. A large Huon pine *Breakfront bookcase* made by Mayfield & Sons for the Bank of Adelaide was acquired through the Foundation Collectors' Club.

Twentieth century acquisitions included a South Australian landscape painting by John Olsen donated by Sitehost Pty Ltd, a landscape by Lloyd Rees from the Estate of Helen James and a late twentieth century painting by Robert Dickerson was donated by the Dickerson family. The purchases of a portfolio of nine photographs by Tracey Moffatt *Scarred for Life*; a kinetic sculpture by Frank Hinder and a watercolour by Tony Tuckson also strengthened the collection. Significant additions were made to the South Australian modern art collection with the purchase of a watercolour by Nora Hutchinson and an oil nude study by Gladys Reynell. Suzanne Brookman also gifted a watercolour by Stella Bowen and David de Brequet donated four paintings and three drawings by Clive Stoward. Dee Jones gifted a painting by Dave Dallwitz and a gift of a group of sixty-two prints and drawings by South Australian artist Lidia Groblicka was made by Tadeusz and Roman Groblicki in memory of their wife and mother. Deborah Cocks and Jennifer Genion gifted twenty-eight pieces of arts and crafts jewellery by well-known Sydney jewellers Rhoda Wager and Dorothy Wager from the Graham & Elizabeth Cocks collection to the Gallery. Dr Robert Lyons gifted an early Margaret Preston *Beaker* and an Anne Dangar earthenware charger was acquired through the Foundation.

Numerous key donations to the Australian contemporary art collection were made including: a group of six major donations from the Mordant family; Susan Armitage's donation of a painting by Weaver Jack; the donation of a Charles Robb sculpture from Paul Greenaway OAM; two Aida Tomescu paintings were gifted by the artist; a painting by Paul Boston was donated by Diana Laidlaw AM; a Sam Leach portrait donated by the artist; a sculpture by Johnnie Dady gifted by Simone Vinall; a kinetic installation by Ian Burns donated by the Melbourne Art Foundation supported by the Art Gallery of South Australia Contemporary Collectors; and a gift of a portfolio of thirty-eight photographs by Ian North, the *Felicia Suite*. A sculptural work by Sheena Dodd was gifted by the Tjanpi Desert Weavers; Ros Marshall in memory of Graeme Marshall gifted a Pukumani tutini by John Marton Tipungwuti; Lesley Lynn in memory of

Margaret Lawton also gifted a painting by Peggi Wassi and paintings by Iwana Ken, Sylvia Ken and Wakartu Cory Surprise were also individually donated, all of which significantly strengthened the Australian contemporary art collection.

Two major sculptural installations by the Tjanpi Desert Weavers were acquired through the Foundation Collectors Club and the support of the Gallery's Contemporary Collectors also secured three paintings by Tony Garifalakis. A portfolio of seven monotypes *The Fall* by Brent Harris were among a series of strategic purchases that also included: a screenprint on linen collage by David Noonan, a multi-panel religious subject by Leonard Brown, a recent sculpture by Fiona Hall and a wood carving by Ricky Swallow. Contemporary decorative arts acquisitions included recent ceramics by Neville French, Prue Venables, Helen Fuller, Kirsten Coelho, Amy Kennedy, Bruce Nuske, Stephen Bird and the Hermannsburg Potters Rona Rubuntja and Hayley Coulthard. The Rhianon Vernon-Roberts memorial collection of contemporary Australian jewellery acquired Jessica Dare's *Xylem neckpiece*. Lesley Lynn funded the acquisition of Jenni Kemarre Martiniello's, *Large mustard eel trap #1*, in glass. Eleven early Ernabella Arts Inc. batiks from c.1982 were purchased, significantly strengthening the Gallery's representation of textiles from this arts centre.

#### ACQUISITIONS OF INTERNATIONAL ART

Historical and contemporary aspects of the European art collection were enriched by two significant acquisitions, reflecting the ongoing commitment to develop both areas of the collection where possible. Abraham Van Den Hecken's *A scholar in his studio* c1655 was acquired through the Foundation Collectors' Club, strengthened the story of seventeenth-century Dutch art. Berlinde De Bruychkere's monumental *We are all flesh* 2011–12, which was acquired by the Director's Project through the Art Gallery of South Australia Contemporary Collectors, added a defining contemporary work to the collection.

Important acquisitions in International art included a large collection of 836 prints and six drawings by Mortimer Menpes, making the Gallery's collection of the artist one of the most significant in the world; three polaroid photographs by Andy Warhol, and a photograph by Martin Parr. The decorative arts collection benefited from the acquisition of a variety of historical objects and a contemporary British work. The Bequest of Hugo Van Dam transformed the Dutch delftware collection with the acquisition of seventy pieces, spanning the seventeenth to nineteenth centuries. Dr. William Young donated a mid-nineteenth century Viennese *Globustisch worktable*, while the Gallery's arts and crafts collection benefited from a set of Minton aesthetic tiles, Morris & Company *Strawberry thief curtains* and a pair of Bohemian glass vases. Rene Lalique's *Dragonflies brooch* was a major acquisition for the decorative arts collection funded by Helen Bowden in memory of her husband John Bowden. Colin and Robyn Cowan funded Junko Mori's contemporary steel sculpture *Propagation Project: Windy leaf*.

#### **ACQUISITIONS OF ASIAN ART**

The South Asian collection continued to grow with the acquisition the extremely rare *Invitation letter to a Jain monk* (1795), described by the scholar Nalini Balbir (University of Paris, Sorbonne) as '...among the most valuable representatives of the genre known to date.' The letter and eighteen other works or art were donated by Michael Abbott AO QC in a gift which included six Jain religious drawings (18<sup>th</sup>–19<sup>th</sup>C) which illustrate Jain cosmological concepts and belief in the talismanic power of images, six Jain shrine hangings (*choda*), including one paired with canopy (*chandarva*) (20<sup>th</sup>C), three Indian-Indonesian textiles (17<sup>th</sup>–19<sup>th</sup>C).

MJM Carter AO donated a remarkable Mughal era illuminated full-length manuscript of the 'Mathnavi' by Jalal al-Din Muhammad Rumi (1641).

The Art Gallery's collection of Rajasthan temple paintings inspired by Lord Krishna was significantly augmented by the acquisition of six new paintings, *Krishna in his Universal Form* (*Vishvarupa*), *The water sports of Krishna (Jal Vihari*), *Krishna and Radha on the Jamuna river*, *The Mountain of Food (Annakut)*, *Krishna and the cows (Gopastami*) and *View of Nathdwara with the shrine of Sri Nathji (Nathdwara Haveli*). These acquisitions were made possible by the Van Dam Bequest Fund and the Art Gallery Foundation.

Alan Myren donated two Indian bronzes from the twelfth and thirteenth centuries which represent major additions to the Indian collection. *Altarpiece with Psabha and twenty-three attending Jinas (caturviṃśatipaṭṭa)*, dated to 1156 is a definitive example of Jain bronze work and further augments the gallery's growing collection of Jain works.

Barrie and Judith Heaven made significant donations to the collection with *Saivite shrine* (c1920), a spectacular example of the Thanjavur style which developed in the seventeenth-eighteenth centuries and came to epitomise the artistic heritage of painting in south India. As well as the monumental sculpture *Krishna playing the flute* (20<sup>th</sup>C) and *Vessel, with Quranic inscription* (19<sup>th</sup>C).

Lady Porter also donated *Hugga base and elements* (c1850).

The Southeast Asian collection was augmented by the acquisition of an extremely rare Indonesian *Ceremonial Jacket (baju)* (19<sup>th</sup>C) in batik and lavishly decorated in gold leaf and two *Ceremonial cloth and sacred heirloom textiles* including the very rare 18<sup>th</sup>C double-ikat patola motif depicting elephants and riders donated by Michael Abbott AO QC.

Albert Gillissen donated *Shoulder cloth (lawan prada)* (19<sup>th</sup>C) an elegant example of the *prada* technique because of the quality and intact state of the gold and one of the finest known examples.

Three Thai ceramics (14<sup>th</sup>–15<sup>th</sup>C) and one Burmese *martaban* jar (16<sup>th</sup>–17<sup>th</sup>C) were also acquired through the Van Dam Bequest.

The highlight of acquisitions from the East Asian collection were the *Pair of lidded bowls, Imari ware; ex-collection of Augustus II of Saxony, Dresden, Germany* (c1700) which are definitive examples of early Japanese ceramics created for export to Europe and acquired through the Art Gallery of South Australia Foundation Collectors Club 2012.

Acquisitions of fifty-two Chinese wares (12<sup>th</sup>–early 20<sup>th</sup>C), two Japanese ceramics (19<sup>th</sup>C) through the Van Dam Bequest highlighted several key styles influential in the development of Western tastes from the 18<sup>th</sup>C till the emergence of studio pottery in the late 20<sup>th</sup>C craft movement.

The continuing support of donors such as Andrew and Hiroko Gwinnett ensured that the Art Gallery acquired *Robe* (attus amip) (mid–19<sup>th</sup>C) an excellent example of indigenous Ainu clothing, and Water jar (mizusashi), with foreigner and ostrich, signed by Ogata Ihachi (Kyoto Kenzan II) (c1750) a rare example of earthenware created in Kyoto depicting the influence of the Portuguese and Dutch.

The Art Gallery also made significant acquisitions in the area of Japanese textiles including *Buddhist priest's mantle and stole (kesa) with four divine protectors and dragons* (19<sup>th</sup>C) through the Art Gallery of South Australia Foundation Collectors Club 2012, *Long Robe (nagagi) with* 

hemp leaf patter (asa no ha) (19<sup>th</sup>C) and Fireman's coat (kaji banten) (c1890) donated through the Asian Art Curator's Fund.

In the area of contemporary Asian art the most significant acquisitions were five embroidered textiles created in 2012, Kita ulurkan tangan (We extend our hands), "Berbeda-beda tapi tetap saja bermasalah (Different but definitely not a problem) Negeri kaya yang miskin moral (A rich country which is poor in morals) Rintihan agar-agar (The whimpering of agar-agar) Reformasi berlendir (Reformation's mucous), and one sculpture, Flower Generation #2 (2012), created by the Indonesian artist Eko Nugroho (b1977) made possible by the Art Gallery Foundation.

#### WORKSHOP RE-FRAMING AND PEDESTAL/PLINTH PROGRAM

The gallery continued an active program of framing and pedestal/plinth construction and general Gallery maintenance and improvement.

There was a major increase in the number of plinths built which would reflect the re-opening of the Melrose Wing and the increased activity with major Exhibition and collection changeovers throughout the year's program.

In total there were:

246 plinths and wall shelves for gallery display purposes

40 frames

12 stretcher frames requested by Artlab for the AGSA collection.

#### COLLECTIONS MANAGEMENT

44 Decorative Arts items were treated by Artlab Australia.

4 969 multimedia records added to the database (total of 39 803).

#### ACCESS TO COLLECTIONS & RESOURCES

The David Murray Print Viewing Room was visited by a total of 72 visitors, including tertiary students and individual scholars undertaking research. These were supervised by the Associate Curator of Prints, Drawings & Photographs. In addition the Education Officer has facilitated access to the collection by school students.

#### INSTALLATION AND OFFSITE STORE

During the year the Gallery's installation team were responsible for the movement of 13 738 works of art: these included permanent display, exhibition installation, curatorial research, conservation, reframing, outward loans, photography and public access. Of this total the Gallery's offsite store team moved 2 667 works to and from the offsite store.

#### **RESEARCH LIBRARY**

The number of catalogued items AGSA Research Library reached a milestone of 40 000 volumes. Along with other research resources, its size is indicative of the Library's standing as a significant special library collection and a focal point for scholarship in fine arts in South

Australia. Purchased books are selected with the gallery's art collection as well as the exhibition, public and art history programs in mind. Donated books remain the largest proportion of acquisitions.

The Information Manager, Jin Whittington, undertook Resource Description and Access (RDA) training, preparatory to implementing these new international cataloguing standards in the Library's database systems. AGSA Library continues to contribute high quality records to the Australian National Bibliographic Database which is available to the public through TROVE. The Library Technician, Ju Phan, completed the Certificate IV in Recordkeeping course. She has also started to assist in inputting data onto the Registration database, KeEMU.

AGSA Library's many skilled and experienced volunteers were invaluable in a variety of tasks, including sorting, filing, clipping, photocopying, scanning, cataloguing, indexing, shelving, research, database maintenance. Their ongoing work on current and archival documents has direct impact on the increasing ease and efficiency of information discovery.

The Information Manager attended the biennial conference of the Arts Libraries Society of Australia and New Zealand (ARLIS/ANZ) in Melbourne, in September 2012.

#### GRADUATE STUDIES IN ART HISTORY

The Art History program, jointly delivered by the University of Adelaide and the Gallery is now in its 13<sup>th</sup> year. The program continues to gain momentum with a considerable increase in new enrolments. Numbers are strong across both online and live course offerings with the Curatorial and Museum Studies course remaining a boutique offering, which maximizes employment opportunities for graduates.

As a result of the collaboration with the University, the Art Gallery is now a partner investigator in a large ARC project Linkage project: *Australian Art Exhibitions 1968-2009: A Generation of Cultural Transformation*. 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). The Gallery is also exploring a potential partnerships through the ARC funded project and Centre of Excellence for the History of Emotions at the University of Adelaide.

#### **ENROLMENTS**

Semester 2 - 2012	Students	Semester 1 - 2013	Students
Curatorial and Museum Studies B	10	Curatorial A	7
Interrogating Colonial Australian Art	16	Modern Art	24
Southeast Asian Art	14	European Art: Renaissance to	
Indigenous art online	12	Revolutions	28
European art since the Renaissance		Indigenous art online	4
online	10	Japanese art online	12
MA in Art History	13	MA in Art History	11
Total	75	Total	86

#### **PUBLIC PROGRAMS**

Public Program presents a wide array of activities and events to enhance visitors appreciation of fine art, to satisfy the aspirations of those who seek to learn more about art and to present the Gallery as a an open, diverse and welcoming learning environment. Of necessity, our programs cater for a wide age range interests, as we seek to ensure that a visit to the Gallery is always enjoyable and memorable.

This year is particularly notable for the realisation and achievement of some long term projects. In February we opened the dedicated student's/children's activity space, The STUDIO. Supported by the James and Diana Ramsay Foundation, the STUDIO is operated seven days a week, presenting special activities related to current exhibitions. For Monday the Friday, school groups have priority access to explore art making through various curriculum areas and on weekends the STUDIO is a supervised space for children and parents to create inspired works of art related to their gallery visit. The STUDIO was launched with a focus on the exhibition *Turner from the TATE: The Making of a Master* and was very popular with school groups and the general public. Following the Turner exhibition, the space was transformed into the HEARTLAND STUDIO, again with a range of activities, speaking to the ideas presented in the exhibition. The advent of the STUDIO represents the culmination of more than twelve years of children's programming at the Gallery and will serve the community of South Australia for many years to come, thanks principally to the support and generosity of the James and Diana Ramsay Foundation.

During the year we also continued the development of the START at the Gallery program by initiating a START Art Club. The program involves children and families registering for membership and children receiving a start-up art kit. Electronic registrations allowed for the collection of data and the monitoring of visit frequency, recording more than a 1 000 memberships within a three month period. Attendances at START days continued to rise settling at around 450 children per event. The program maintains a balanced focus of tours, art activities, live performance and music events. Of particular note was the increased uptake of children's tours, indicating a key value for the program in education about the visual arts. The Balnaves Foundation continued its support of the START program, noting our success in developing and encouraging family visits to the Gallery.

In May the Gallery launched its new APP based collection tour of the Elder Wing of Australian Art. The audio and photograph tour APP was also available for patrons with smartphones. In June, forty iPod touch devices were provided free of charge, to assist patrons to take a tour of the Elder Wing of Australia Art and for the exhibition *HEARTLAND: Contemporary Art from South Australia*.

Public Program support for temporary exhibitions was significant. In the period the major exhibitions included *South Australia Illustrated: Colonial painting in the Land of Promise; Bounty: South Australian Gold and Silver; Fred Williams: Infinite Horizons* and *Turner from the TATE: The Making of a Master*. The exhibitions were supported with daily talks, weekly lunchtime talks, lectures, workshops, films and special programs. South Australia Illustrated and Bounty were supported by a very popular dedicated activity space, a precursor to the STUDIO. A symposium launched the exhibitions, with a focus on the impact of white settlement and the early promise of the new colony. Further interest in the early history of South Australia was served through a weekly lecture program and tours of historical sites. Practical workshops explored the techniques and specialty interests of our early artists and poetry readings gave life to the hopes and aspirations of the first arrivals. Both exhibitions were the focus of our START at the gallery program and School holiday programs ensuring that this once on a lifetime

collection exhibition reached deeply into the community of South Australia. The *Infinite Horizons* exhibition explored the paintings of Australian master, Fred Williams. It was supported by lectures, workshops, films and our school holiday program. A daily, free drawing activity was available to the general public and exhibition visitors. A special concert was presented, highlighting the work of Australian composer Peter Sculthorpe and a new work by composer Stephen Whittington. Director, Nick Mitzevich presented an in-conversation with Lyn Williams, wife of the artist, about highlights and special moments in the career of Fred Williams.

The Making of a Master was a major undertaking for Public Programs. Thrice daily exhibition tours attracted more than 25 000 exhibition visitors. An international lecture by David Blainey Brown, TATE Britain attracted a large audience and seven free lectures were presented on the work of Turner, his life and times, all attracting full houses. A special Up-late program presented late in the Turner season attracted almost 4 000 patrons to the exhibition and patrons also enjoyed music, performances, interactive events and refreshments. Nine lunchtime talks by curators and academics, gave a special insight into Turner's work and regular poetry readings in the exhibition gave voice to a cherished aspect of the artist work and life. Six special music and performance events attracted a large number of patrons. One performance presented an original new music score which was also presented at the National Gallery of Australia in association with the *Turner from the TATE: The Making of a Master* exhibition. A special film program and eight practical workshops for patrons focussing on Turner's techniques attracted 609 participants. The Turner Studio presented free art activities which were much complemented on. Overall 51 682 visitors participated directly in this rich, broad and diverse program which greatly enhanced the public's appreciation of Turner from the TATE.

In addition to temporary exhibitions, collection and special display were supported by lunch time talks. Twenty six talks featured Australian Art, twelve Asian, four European and nine for *Turner from the TATE: The Making of a Master*.

The Gallery presented three highly successful Culture Days/Events – Celebrating Change (NAIDOC Week), Asian Art After Dark (presented in conjunction with OzAsia) and Playing with Pattern (Islamic Art in our Indonesian collection) All events were well attended. Especially significant collection tours and performances were conducted during Easter and just prior to Christmas. Adelaide's Corinthian Singers accompanied Bishop Ian George on Good Friday.

The majority of our programs were presented free of charge to ensure easy participation by all South Australians, interstate and overseas visitors, in the educational and cultural milieu of the Art Gallery of South Australia.

During the year in excess of 84 294 patrons directly experienced or participated in a public program event. With the addition of patrons participation in regular tours of the collection, exhibitions and *Turner from the TATE*, a total of 110 661 patrons availed themselves of the educational opportunities provided by the Gallery.

The Gallery continued to have 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 22 significant collections displays. In addition a significant

collaboration with the Contemporary Art Centre of South Australia, presented a major sculptural installation at the front of the Gallery. Public Programs coordinated the continuing national tour of *DESERT COUNTRY* and the South Australian tour of works of art by Patricia Piccinini and AES+F.

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 Department for Education and Child Development (DECD). 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 AGSA Education Support Officer Karina Morgan up until 14 December, and Ryan Sims from 21 January.

The volunteer Education Guides 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 Australian Curriculum from Foundation (the year of schooling prior to Year 1) to Year 12 has begun to impact on the design and delivery of learning 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 teaching and learning programs were based on DECD priorities for teachers, students and children included: facilitated face-to-face interpretation of works of art for permanent and temporary exhibitions; creation of exhibition and display online learning materials; exhibition activity programs for The Studio; artist led studio workshops; interactive performances; partner Outreach Education programs in collaboration with the Adelaide Festival Centre, SA Museum and Parliament; as well as support for self-guided group visits and individual student and teacher requests.

3,657 early years, primary and senior secondary students participated in learning programs with practicing South Australian visual and/or performance artists' as part of this year's Come Out Festival.

Education Services offered a range of specialised learning programs for students R-12:

- Facilitated student activities in *The Studio*, R-12
- *Me, Myself, I* self-portraiture program, Early Years
- Art Alive interactive performances, Years 3–7
- Aboriginal Guided Sessions and connected practical workshops, Years 4–7
- Life-drawing, self-portraiture, and figurative drawing workshops, Years 8–12
- Art Careers 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, Years 10–12
- SALA Festival, Secondary Drawing Exhibition, Radford Auditorium, Years 8–12

#### TEACHER PROFESSIONAL LEARNING

Education Services actively promotes learning programs to DECD, Catholic and Independent teachers via the Gallery Learning homepage totalling 13 094 page views, and distributed a regular Learning e–News to over eight hundred and fifty subscribers.

Over 700 teachers participated in professional learning sessions for example, exhibition & collection based teacher briefings, workshops & seminars.

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.

Four hundred and twenty three 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 the Director and Curators for the following exhibitions and displays:

Fred Williams: Infinite Horizons, Turner From the TATE: The Making of a Master, The Melrose Wing and HEARTLAND: Contemporary Art from South Australia.

A total of 357 teachers participated in these briefings.

The teacher professional learning program included a series of artist led Studio Workshops for 75 educators linked to the AGSA collection and temporary exhibitions including:

Life in Watercolour – a two day workshop facilitated by Arthur Phillips, Botanical Illustration -a two day workshop facilitated by Gilbert Dashorst, and Passion for Painting workshops facilitated by Judith Sweetman and Marg Easson, Life Drawing Pastel Workshop – a two day workshop facilitated by Yve Thompson, and Passion for Painting: Still Life Oil Workshop – a two day workshop facilitated by Lisa Young.

Education Services at the Art Gallery of South Australia and South Australian Museum supported primary teachers' years 3–7 through a *Connecting Histories* program linked to the *Australian Curriculum: History*.

20% of total school bookings were related to the Australian Curriculum: History for year four/five students connected to Melrose Wing Australian colonial and migration, and to *South Australia Illustrated*.

11% percent of total school bookings were related to studies of Aboriginal art and to Indigenous' perspectives of the colonial to modern period within Australia.

#### **CURRICULUM RESOURCES**

Access and engagement of young people through an on-line strategy continued to be a focus with the production of education resources and web-based learning programs (print, online and eBook) produced for:

Turner from the TATE: The Making of a Master and HEARTLAND: Contemporary Art from South Australia.

#### **VOLUNTEER GALLERY GUIDE SERVICE**

Seventy Guides contributed to the AGSA Volunteer Gallery Guide Service for 2012–2013. Guides provided 2 948 tours for 44 267 persons over the course of the year providing approximately 245 tours per month.

Guides offered daily tours of the Art Gallery collection at 11.00am and 2.00pm as well as a Collection in focus tour each day at 12.30pm. Tours were also provided for special exhibitions.

We welcomed the 2012 intake of new Guides into the touring program in December.

The special exhibitions were:

SA Illustrated (Colonial Painting from the land of promise)

*Bounty (19<sup>th</sup> Century South Australian gold and Silver)* 

SALA/Anna Platten (the Devil is in the Detail)

*Paper, Ink and Ochre (a collaboration with the Museum of Economic Botany)* 

Fred Williams (Infinite Horizons),

Turner from the TATE: The Making of a Master

HEARTLAND: Contemporary Art from South Australia

In addition the Guides toured booked groups through a variety of 'boutique displays' and special focus tours such as:

SA Illustrated: 'From the street'

La Belle Époque

Hard Edge (abstraction)

Watermark/Keeping Places

Lidia Groblicka

20 years of Vernon Roberts Jewellery Collection

The ABC/AGSA collaboration of YOUR GALLERY

My Minds Eye

Skangaroovian Collection

The Art of China and Korea

The Perfect Finish

The teeth of the rice Plant

Noble Shadows

Khai Liew

*The Jam Factory – 40 years:* 

Turner from the TATE: The Making of a Master has had to be one of our most challenging exhibitions and the Guides toured over 26 000 Turner fans across a period of three months.

To promote *Turner from the TATE: The Making of a Master* exhibition the Gallery Guides contributed to the Art Gallery of South Australia 'Turner Outreach' Program and covered a wide community of service and community groups.

The Gallery Guides talked to over 30 groups with a total of 1 250 attendees.

The Gallery Guides contributed to the *Turner Up-Late* program.

#### **START**

Guides provided 7 tours per day on the scheduled START Family Days as well as touring school holiday programs and contributing to the AGSA Schools program.

#### **School Tours**

Throughout the year, the Gallery Guides on average, contribute to over 30% of the school program.

#### **CEP**

The Guides continuing education program was presented each Tuesday with talks, lectures and presentations by AGSA staff, Gallery Guides and invited guest.

The Director, Nick Mitzevich, attended Tuesday Business meetings once a month providing valuable updates about the gallery and forthcoming exhibitions and events.

Lisa Slade, Project Curator took over from David O'Connor in the management and representation for AGSA Guides In January 2013. Lisa Slade now joins the AGSA Gallery Guides Executive as an AGSA management representative.

We lost one of our Gallery Guides, Christine Bowman in September 2012 and a beautiful memory of Christine, in the form of an art work has been installed in the Gallery with support from her family/friends/Gallery Guides. The work is called 'Seven Sisters' by Sylvia Ken b1965 Pitjantjatjara language, Amata Community SA homeland/residence.

Tour Type	Overseas	Interstate	Local	Total	No. of Tours
Articulate, 11.00am and 2.00pm Daily	753	832	1768	3353	745
Collection in Focus, 12.30 daily (excluding Tuesday Curators Talks)	118	173	459	750	259
Exhibitions:					
SA Illustrated, 2 June–5 August	28	61	1130	1219	81
SALA/Anna Platten	7	40	297	344	48
26 August–18 November	·		_, .		
Paper, Ink and Ochre (Museum of	7	11	86	104	21
Economic Botany), Sunday 16					
September 2012–27 January 2013					
Fred Williams, 31 August – 4	10	129	764	903	130
November 2012					
Turner from the TATE: The Making of	329	1728	23	25 853	907
a Master, 8 February – 19 May 2013			796		
Turner Outreach Program	0	0	1 251	1 251	30
Turner START	0	0	911	911	20
Total for March/April/May					
Numbers include parents/carers					
START Total			2875	2875	73
Including Turner					
Numbers include parents/carers					
HEARTLAND, 21 June–September	20	26	67	113	20
2013					
Total unbooked	1 272	3 000	33 404	37 676	2 362
Booked Collection	21	25	2702	2748	206
Booked Exhibitions:					
SA Illustrated	0	0	147	147	12
SALA/Anna Platten	0	0	146	146	15
Fred Williams	2	14	223	239	22
HEARTLAND	0	0	25	25	1
Turner Booked Groups	14	82	2 108	2 204	131
Total Feb/March/April/May					
Total booked groups	37	121	5 351	5 509	387
Turner April School Holidays	0	0	282	282	3
Other School Holidays			800	800	9
Total			1 082	1 082	12
Total Booked/Unbooked	1 309	3 121	39	44 267	2 761
START/School holidays			837		
School Groups					187
Total numbers of tours taken by	1 309	3 121	39	44 267	2 948
Guides – including school Groups			837		

#### **IN SUMMARY:**

#### GALLERY GUIDES TOUR SERVICES

Total number of tours conducted over this financial year including regular tours, regular booked groups, children's tours (START), School groups, and corporate function tours: 2 948

Total persons toured this financial year (excluding school student): 44 267

Total number of tours conducted in previous financial year (excluding school students): 1 824

Total persons toured in previous financial year: 13 707

#### FRONT OF HOUSE

In October 2012, Front of House operations were transferred to Exhibitions and Public Programs. Visitor services to the Art Gallery continued to be provided by Front of House volunteers. Managed by the Front of House Coordinator, these volunteers 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 364 days of the year.

As for past major exhibitions, Front of House played a vital role in providing customer service and processing exhibition tickets. In preparation for the forthcoming exhibition *Turner from the TATE: The Making of a Master*, recruitment of an additional 40 volunteers and training for all Front of House volunteers across key areas was an immediate priority. From October 2012 until February 2013, comprehensive training sessions in ticket sales and information services were designed and conducted by the Front of House staff team for new and existing volunteers. Furthermore, all Front of House volunteers (numbering 129) were required to attend workshops conducted by an outside provider focussing on customer service skills.

To ensure that a high standard of services to visitors continued on weekends and public holidays during the *Turner from the TATE: The Making of a Master* exhibition three additional casual Front of House staff were appointed to ensure volunteers were well supported and to facilitate ticket and cash handling and end of day reconciliation and attendance reports.

In the year ending June 2013, Front of House volunteers assisted over 60 000 visitors at the Visitor Desk and handled over 25 000 enquiries from the Information Desk and sold or checked 83 789 exhibition tickets. While tickets for the *Turner from the TATE* exhibition were available online and through other avenues, 84% of tickets were sold from the Gallery by Front of House volunteers.

On average Front of House volunteers contribute 3 hours of service each week, amounting to approximately 16 500 hours (equivalent to 8.5 FTE) of service to the Gallery over the past 12 months.

#### THE GALLERY SHOP

The 2012–13 financial year was a very successful year for the Gallery Shop. Christmas sales were good and up on the previous years' sales. The exhibition *Turner from the TATE: The Making of a Master* was the most successful exhibition for the Gallery Shop of the last 10 years, resulting in the Gallery Shop making a healthy net profit for the year.

#### INFORMATION TECHNOLOGY

Due to resource pressures only critical computer replacements have been undertaken.

#### 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.

In the 2012–13 financial year, the Art Gallery website had 186 552 unique visits; of which 46.7% were new visitors, a significant number of these visits were from mobile devices. The website had 1 044 527 pages viewed, with an average of 3.58 pages viewed per visit; the average time a visitor was on the website was 2 minutes and 32 seconds.

The most popular areas that were viewed on the Art Gallery's website were the Online Collection followed by Exhibitions and *Turner from the TATE* sections.

#### **Learning Website**

The Art Gallery's website statistics for the Learning totalled 13 094 views from 9 754 unique visits.

#### **Mobile Web App**

Enhancing the experience of visitors and making the collection widely accessible was integral to the launch of the Gallery's Mobile Web App. Visitors can access the Web App on their smart phone and can also hire iPods for free from the Art Gallery's Information Desks. It features audio tours for works in the collection as well as for temporary exhibitions along with information on services, daily tours and talks, directions and maps and Director's Welcome video. The initiative has been funded by the Margaret Lawrence Bequest, managed by Perpetual.

#### **Google Art Project**

The Art Gallery also joined the International Google Art Project. Google has partnered with hundreds of museums, cultural institutions and archives to host the world's cultural treasures online. Works of art can be viewed in extraordinary detail from anywhere in the world, making it a great educational tool for art students, enthusiasts, or simply the curious. Already fifteen million visitors globally have explored the works of art on offer.

The Art Gallery has included almost 600 works from all collection areas. Iconic and popular works feature alongside works on paper that, for conservation reasons, are not often on display. Now people anywhere in the world can be teleported to the Art Gallery of South Australia to view some of its unique and extraordinary collections.

#### **PUBLICATIONS**

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

This year the Gallery responded to audience demand and quickly produced a monograph on the popular South Australian artist, Anna Platten. Many benefactors supported the production costs which resulted in a splendid book and a fine tribute to this popular local artist. The *HEARTLAND* catalogue also focussed attention on South Australian artists. As a way of engaging families for this exhibition, an activity book for children was also produced.

In an effort to raise more funds for the Gallery's program, the Gallery developed a range of merchandise reproducing works from the collection. The range will continue to grow and many new products are already in development. It is envisaged that the Gallery's exclusive range will provide a comprehensive source of gifts for our varied visitor needs.

A complete list of books and merchandise produced can be found in Appendix L.

Our publications and some products sell nationally (and in New Zealand) through Thames & Hudson and resulted in further profits for the Gallery.

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

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	6
Mr Andrew Gwinnett (Deputy Chair)	5
Ms Sandra Sdraulig	4
Mrs Sue Tweddell (from December 2012)	2
Mrs Tracey Whiting	6
Mrs Zena Winser (until November 2012)	3
Mr Robert Whitington QC	4

## **APPENDIX B2**

## ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2012–2013

Chairman:	Andrew Gwinnett
Deputy Chair:	Max Carter AO
Members:	Susan Armitage (from 23 August) Charles Bagot (until 23 August) Mark Butcher (until 30 November) Shane Le Plastrier (from 30 November) Pam McKee (from 23 August) Robert Patterson (until 23 August) Ann Preston Flint (until 30 November) Neil Verringer (until 23 August) Richard Walsh (until 23 August) Naomi Williams (until 23 August)
Ex Officio:	Michael Abbott AO QC, Mary Abbott, Frances Gerard, Nick Mitzevich, Diana Ramsay AO
Executive Officer:	Charlotte Smith

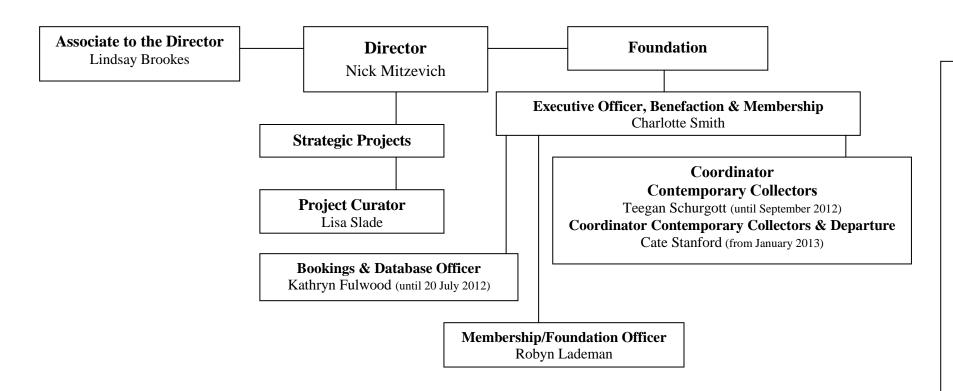
## **CONTEMPORARY COLLECTORS COMMITTEE 2012–13**

Chairperson	Tracey Whiting (until 23 February) Thelma Taliangis (from 23 February)
Deputy Chair	Marc Allgrove
Members	Margie Andrewartha (from 11 October 2012) Silvana Angelakis Candy Bennett (until 5 February 2013) Mark Butcher (from 5 February 2013 Cherise Conrick Zoë Elvish (from 11 October 2012) Abbey Hall (from 11 October 2012) Vicki Niehus Mary Ann Santin Tom Twopeny Jane Yuile
Ex Officio	Lisa Slade (until 15 November 2012) Russell Kelty (from 5 February 2013) Nick Mitzevich
Coordinator	Teegan Schurgott (until 12 September) Charlotte Smith (temporary 12 September until 21 January) Cate Stanford (from 21 January)

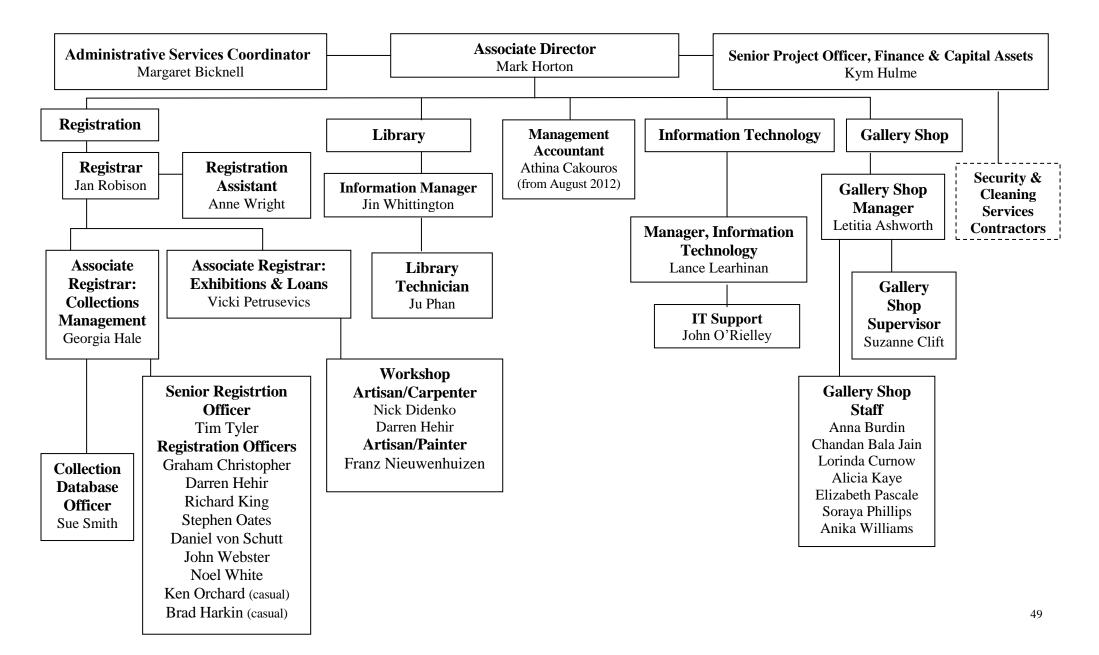
## **DEPARTURE** Working Group

Art Gallery staff member	Department
Tom Gordon	Publications
Rusty Kelty	Curatorial
Marika Lucas	Communications
Aimee Phillips	Public Programs
Cate Stanford (from January 2013)	Benefaction and Membership
Luke Thurgate	Public Programs
Lisa Wilson (from January 2013)	Development

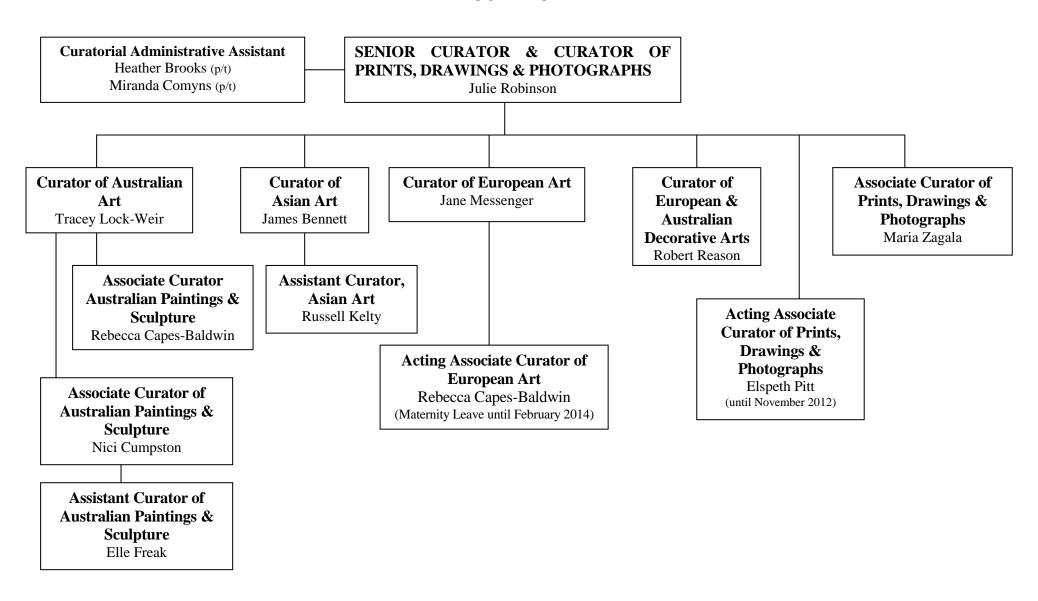
## **DIRECTORIAL**



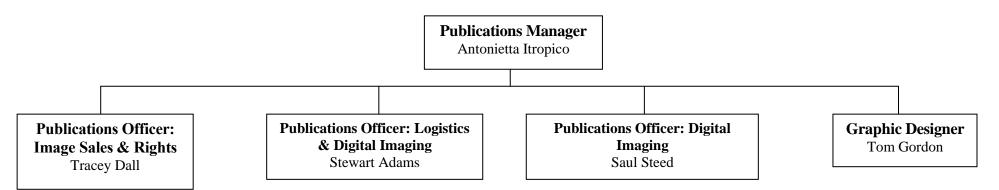
#### **CORPORATE SERVICES**



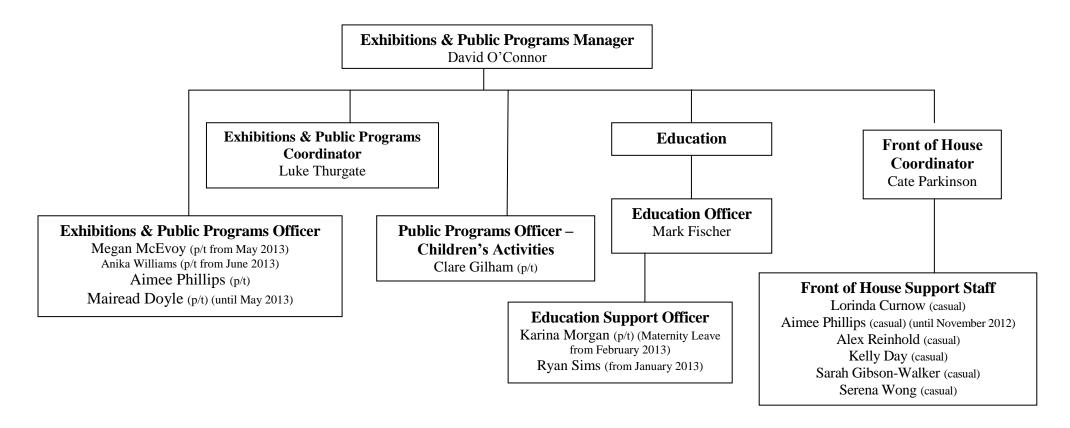
#### **CURATORIAL**



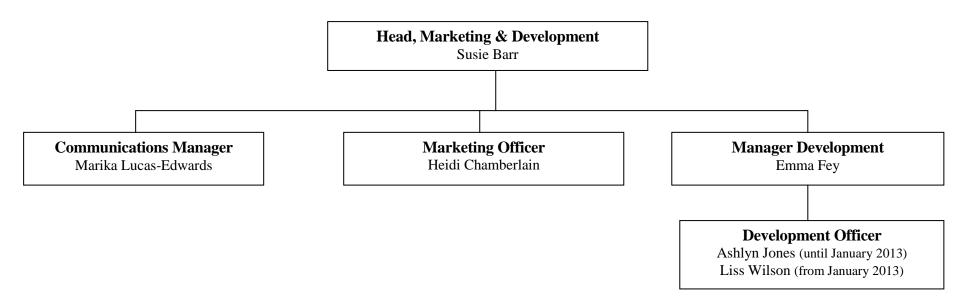
## **PUBLICATIONS**



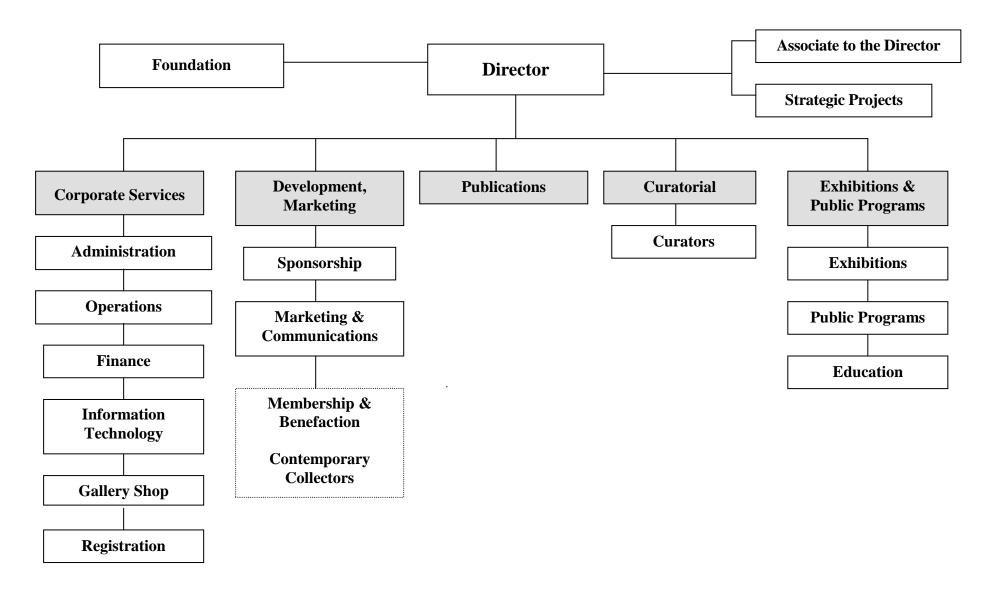
### **EXHIBITIONS & PUBLIC PROGRAMS**



## **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, GradDipMus Stud., Senior Curator, Prints, Drawings & Photographs

James Bennett, DipArtEd, Curator of Asian Art

Tracey Lock-Weir, BA(VisArt), 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), Acting Associate Curator of European Art (Maternity Leave until February 2014)

Nici Cumpston, BA(Visual Arts) (Hons), Associate Curator of Australian Paintings, Sculpture & Indigenous Art

Maria Zagala, BA(Hons), MA(ArtHistRes), Associate Curator, Prints Drawings & Photographs

Elspeth Pitt, BA(Media), MA(Art History), Acting Associate Curator, Prints Drawings & Photographs (until November 2012)

Lisa Slade, BA,DipEd(Visual Arts & English), PhD (continuing), Project Curator

Elle Freak, BA(Visual arts), GradDip(ArtHist), MA(Cur&MusSt), Assistant Curator, Australian Paintings & Sculpture

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

# PUBLIC PROGRAMS/FRONT OF HOUSE/EDUCATION

David O'Connor, DipT (FineArts); BEd(Fine Arts); GradDipArtsAdmin, Exhibitions, Public Program & Front of House Manager Luke Thurgate, Cert4, Training and Assessment; BA(FineArts); Exhibitions & Public Program Coordinator

Megan McEvoy, Exhibitions & Public Programs Officer (p/t from May 2013)
Anika Williams, Exhibitions & Public Programs Officer (p/t from June 2013)
Aimee Phillips, BA, Exhibitions & Public Programs Officer (p/t)
Mairead Doyle, BVA, GradDip-Arts & Cultural Mngt, Exhibitions & Public Programs Officer (p/t), (until May 2013)
Clare Gilham, MA, Mus&CurSt; BA (FineArts), Public Programs- Children's activities (p/t)

Karina Morgan, Education Support Officer (p/t) (Maternity Leave until February 2014) Ryan Sims, A/GradDipMus&CurSt(ongoing)

(p/t) (from January 2013) Mark Fischer, DipEd(FineArts), BA, Education

Officer (seconded)
Cate Parkinson, DipBus, DipArts, Front of
House Coordinator

Lorinda Curnow, BA(DrStud), GradDipEd (Secondary), Grad Dip(Cultural Community

Development: Community Arts Based Practice), Front of House Officer (casual)

Aimee Phillips, BA, Front of House Officer (casual), (until November 2012)

Alex Reinhold, BIntlSt-BA, GradDipEd (continuing), Front of House Officer (casual), Kelly Day, LLM, LLB, BEc, Cert Int. Des&Dec, Front of House Officer (casual) Sarah Gibson-Walker, BBus (Marketing), MA (ArtHist), MA (Cur&MusStud), Front of House Officer (casual)

Serena Wong, BA(CreativeInd.), MA(Cur&MusStud), MA(ArtHist), Front of House Officer (casual)

#### **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**

Susie Barr, BCreatArts, ProfDipMark, Head, Marketing & Development Emma Fey, BMan(Mark), Manager Development Marika Lucas-Edwards, GradDipComm

Marika Lucas-Edwards, GradDipComm (PubRel), BA, Communications Manager Ashlyn Jones, Development Officer (until January 2013)

Lisa Wilson (from January 2013)

Heidi Chamberlain, BA, GradCert (ArtHist), Marketing Officer

#### **BENEFACTION & MEMBERSHIP**

Charlotte Smith, MA(Mus&CurSt), BA, DipLang, Executive Officer, Benefaction and Membership

Robyn Lademan, Membership/Foundation Officer

Kathryn Fulwood, Bookings and Database Officer, BA(Med) (until 20 July 2012)

Teegan Schurgott, Coordinator Contemporary Collectors (until 12 September 2012)

Cate Stanford, Coordinator Contemporary Collectors and Departure, BA(ArtHist) (from 21 January 2013)

#### REGISTRATION AND ART SERVICES

Jan Robison, BA(Hons), GradDipEd, MSc, Registrar

Vicki Petrusevics, BA(VisArts), Grad Dip Manag.Art, Associate Registrar Exhibitions & Loans

Georgia Hale, BA(DesCer), AssDipGraphDes, 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 Graham Chrisopher, Registration Officer Richard King, Registration Officer Darren Hehir, Registration Officer Daniel Schutt, Registration Officer Ken Orchard, Registration Officer (casual) Brad Harkin, Registration Officer (casual)

#### WORKSHOP

Franz Nieuwenhuizen, Artisan/ Painter Nick Didenko, Artisan/Carpenter Darren Hehir, Artisan/Carpenter

#### **LIBRARY**

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

#### ADMINISTRATIVE AND IT SERVICES

Lance Learhinan, AssocDipElecEng, Manager Information Technology
John O'Rielley, IT Support Officer
Athina Cakouros, CPA, BComm, Management
Accountant (from August 2012)
Lindsay Brookes, Associate to the Director
Margaret Bicknell, Cert4, BusAdmin,
Administrative Services Coordinator
Heather Brooks, Curatorial Administrative
Assistant (p/t)
Miranda Comyns, Curatorial Administrative
Assistant (p/t)

## GALLERY SHOP

Letitia Ashworth, Gallery Shop Manager Suzanne Clift, Gallery Shop Supervisor Anika Williams, BVA(Hons), Gallery Shop Assistant (p/t)

Anna Burdin, Gallery Shop Assistant (casual) Chandan Bala Jain, Gallery Shop Assistant (casual)

Lorinda Curnow, Gallery Shop Assistant (casual)

Alicia Kaye, Gallery Shop Assistant (casual) Elizabeth Pascale, Gallery Shop Assistant (casual)

Aimee Phillips, Gallery Shop Assistant (casual) Soyara Phillips, Gallery Shop Assistant (casual) Lauren Simeoni, Gallery Shop Assistant (casual)

#### **OPERATIONS**

Kym Hulme, Senior Project Officer, Finance & Capital Assets

#### **VOLUNTEERS**

**GALLERY GUIDES** - Executive Committee

Margaret Payne — Co-ordinator
Sandra Winder — Co-ordinator Elect
Maureen Nimon — Secretary/Treasurer
Pamela Harding — Roster Manager
David Roach — Continuing Education Manager
Mary Rivett — Special Projects Manager
Rosemary Nursey-Bray — Children's Tours
Manager

#### **GALLERY GUIDES**

Bente Andermahr, Hasmik Balayance, Jillian Becker, Jo Ben Tovim, Ann Blandford, Christine Briggs, John Brooking, Helen Bulis, Nic Carstensen, Annette Chalmers, Rosemary Collins, Paul Corcoran, Robyn Cowan, Kathy Crockett, Michelle Davis-Wanzek, Jan Darling, Gillian Davis, Estelle Farwell, Trish Finnimore, Lorraine Franzin, Gordon Goulding, Christine Guille, Julian Hafner, Karen Hammond, Pamela Harding, Jennifer Harris, John Hayes, John Hown, Barbara Humphries, Bev Jager, Jenny Jarvis, Julienne Keane, Jenifer Klenner, Jessica Knight, Philip La Forgia, James Lainas, Laurel Laurence, Helga Linnert, Judy Lloyd, Virginia Lynch, Jan McKinlay-Moss, Gillian Morris, Robyn Mullins, Christopher Nance, Maureen Nimon, Pam Norman, Rosemary Nursey-Bray, Jennifer Palmer, Wendy Parsons, Margaret Payne, Heather Pearce, Veronica Petroff, Marion Queale, Julie Redman, Mary Rivett, David Roach, Christabel Saddler, Mary Schinella, Jenni Scrymgour, Michael Shepherd, Perla Soberon-Brittle, Nel Steele, David Stokes, Jill Swann, Eileen Taylor, Janet Taylor, Pamela Terry, Jo Thyer, Ruth Walter, Sandra Winder, John Woodrow

#### FRONT OF HOUSE

# INFORMATION DESK, VESTIBULE DESK & EXHIBITION TICKET SALES

Karen Adams, Mary Angove, Margaret Archer, Sophie Armstrong, Dianne Atwa, Ling Bai, Ganesh Balakrishnan, Anne Ballard, Kate Barrett, Anne Berry, Cheryl Bowen, Patsy Brebner, Isabelle Bryce, Virginia Bungey, Barry Carter, Patricia Church, Kristin Clark, Judy Clarke, Lyn

Clissitt, Rosemary Collins, Carina Correas, Henry Couper, Kathy Crockett, Frances Cumming, Doreen Dare, Bob Davis, Penny Davis, Barbara Day, Kelly Day, Anna De Minico, Rod de'Hoedt, Bice Della Putta, Tina Dolgopol, Katherine Driscoll, Gai Dudley, Faye Duncan, Lorna Elcombe, Cynthia Elford, Jenny Esots, Lesley Ewens, Conxita Ferrer, Christine Fidock, Elle Field (formerly Bertagno), Genevieve Forster, Lorraine Franzin, Mary Gaillard, Kay Gill, Bev Golding, Lucy Grey-Gardner, Karen Hammond, Debra Hassen, Maureen Heaver, Olga Hoepner, Mary Hogan OAM, Hannah Hutchison, Emmily Hyland, Geraldine Jennings, Dee Jones, Jacqui Jones, Mai-Lin Kan, Ishira Kanathigoda, Casey Kendrick, Suzy Kidd, Katarina Klaric, Jenifer Klenner, Philip LaForgia, Renate Leak, Julia Lesniewski, Margaret Lord, Deborah Martin, Jean Matthews (formerly Lamensdorf), Jenny Mattsson, Wendy McCormick, Patricia McGaffin, Jane McGregor, Georgia Minucci, Margaret Mooney, Violetta Mount, Margaret Neagle, Pamela Norman, Andrea Num Glover, Christine O'Connor, Margot O'Donnell, Rita Pemberton, Rhonda Perriam, Lorraine Phillips, Barbara Phillips, Priscilla Pincus, Steven Pinhorn, Ann Podzuweit, Jacqueline Polasek, Liz Pritchard, Bert Prowse, Twisha Pujara, Marion Queale, Alex Reinhold, Ruth Retallack, Caroline Ricci, Sandra Richardson, Amelia Rieger, Sue Rieger, Diana Roberts, Josie Robertson, Anne Rodrigues, Eric Rossi, Jan Rowell, Kyoko Schultz, Dhanushka Senavirathne, Alison Shaw, Ken Shimmin, Julie Smith, Paul Steele, Sheelah Steele, Margaret Stevens, Daisy Sugars, Glennis Syddell, Julie Tammo, De Temme, Angela Tizard, Barry Trowse, Rebecca Tuck, John Tuit, Sally Twisk, Ted Van Dijk, Yolande van Haalen, Christine Venning, Paul Verbeeck, Maxie Walker, Yvonne Waller, David Washington, Lorraine White, Margaret White, Christine Wiles (deceased), Naomi Williams, Liz Wilson, Serena Wong, Pauline Wood, Xuna, Kena Zhao

#### **PUBLIC PROGRAMS**

Katia Carletti, Genevieve Dawson-Scott, Elle Dawson-Scott, Tegan Hale, Julie Townsend, Serena Wong

#### **PUBLIC PROGRAMS - START**

Katia Carletti, Genevieve Dawson-Scott, Elle Dawson-Scott, Tegan Hale, Julia Townsend, Serena Wong

#### **VOLUNTEER EDUCATION GUIDES**

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

## **GALLERY GUIDES** (supporting Education Services):

Jill Becker, Kay Bennetts, Christine Briggs, Nic Carstensen, Rosemary Collins, Paul Corcoran, Ian Darling, Gordon Goulding, Pamela Harding, Jenny Jarvis, Juilienne Keane, Philip LaForgia, Helga Linnert, Maureen Nimon, Rosey Nursey-Bray, David Roach, Christabel Saddler, Mary Schinella, Nel Steele, David Stokes, Jill Swann, Eileen Taylor, Pamela Terry, Jo Thyer, Sandra Winder

#### **CURATORIAL**

Meg Apsey, Alex Burchmore, Annette Chalmers, Angela Dawes, Caitlin Eyre, Stephanie Fabian, Barbara Fargher, Joanna Kitto, Katarina Klaric, Peter Lane, Gary Morgan, Lauren Mustillo, Heather Pearce, Madeline Reece, Terry Teusner, Caroline Tudor Owen, Susan Woodburn

#### **INTERNS & STUDENT SUPERVISION**

Eleanor Scicchitano – Internship – Masters in Museum and Curatorial studies, Adelaide University Coby Edgar – Mentor role – SA School of Art, University of South Australia Mary Baker – Associate Supervisor for Masters in Art History

#### **LIBRARY**

Jenny Aland, Kathryn Boyes, Outi Brennan, Susan Dowling, Susan Dowling, Sharon Frost, Judy Gall, Victoria Gillham, James Iannaccone, Anne Hawkins, Judith Herd, Hugo Latorre, Megan Lewis, Lesley Lynn, Annette Masters, Peggy Molloy, Sharon Mosler, Joan Newman, Patricia Paddick, Jacqueline Polasec, Jose White, Susan Woodburn

#### REGISTRATION

Conxita Ferrer, David Gill

#### **ADMINISTRATION**

Alexandra Reinhold, John Tuit, Bernadette Klavins

#### APPENDIX C

#### STAFF PUBLIC COMMITMENTS

#### **NICK MITZEVICH**

Six talks to Gallery Guides Four talks on the collection

Six lectures for Graduate Studies in Art

Hisatory

Twenty radio interviews

Twenty-three newspaper and magazine interviews

Two television interviews

Six talks to special interest groups in

Adelaide

In conversation with Anna Platten; Lym

Williams

Opened six exhibitions

Opened the touring *Desert Country* 

exhibition at an interstate gallery

COMMITTEES: Council of Australian Art

**Museum Directors** 

Australia Council Visions Australia Peer

Panel

Helpmann Academy Board of Governors Arts SA Senior Management Group

Graduate Studies in Art History Joint

Committee

Australia Council Venice Biennale Artist

**Selection Committee** 

PUBLICATIONS: Forewords for Turner

from the TATE: The Making of a Master

(AGSA, 2013); HEARTLAND:

Contemporary Art from South Australia (AGSA, 2013); Four Director's Messages for

the Articulate magazine.

OVERSEAS VISITS: Hong Kong, Milan,

Venice, Bologna and Rome, Italy and Paris,

France, 20 May-9 June 2013

#### MARK HORTON

COMMITTEES: OHS&W Committee;

DPC Sustainability & Greenhouse Gas

Reduction Task Force

#### JULIE ROBINSON

Five lectures for Graduate Studies in Art

History

Two lunchtime talks

Three talks to the Gallery Guides and

**Education Guides** 

COMMITTEES: Graduate Studies in Art. History Joint Committee; Committee member Museums Australia Art, Craft & Design Special Interest Group PROFESSIONAL: Judge of the Adelaide City Council Snap Your City photography competition

#### TRACEY LOCK-WEIR

Four Lectures for Graduate Studies in Art History

Seven Specialist floor talks

Four Gallery Guide talks

Two lunchtime talks

Four newspaper interviews

Two radio interviews

One television interview

**PUBLICATIONS** 

Anna Platten (AGSA 2012)

**OVERSEAS TRAVEL: Churchill** 

Fellowship. United Kingdom, France, 27

October-1 December 2012

#### ROBERT REASON

Four lectures for Graduate Studies in Art

Three lunchtime talks

Four talks to the Gallery and Education

Three specialist floor talks to Gallery

Members; Foundation; higher education

One radio interview

PROFESSIONAL: Attended Subversive clay, Australian Ceramics Triennale, Adelaide, 28 September–1 October 2012; Attended Copland Foundation conference (Future approaches to historic houses), Adelaide, 28 November 2012; Attended Selling Yarns 3: Weaving the Nation's story conference, Canberra, 28 February-3 March 2013; Presented 'Australian glass at the Art Gallery of South Australia' at The Collective Vision, Ausglass biannual conference, Wagga Wagga, 5-7 April 2013; Co-judged Vitrify Alcorso Ceramic Award 2012, JamFactory Craft & Design, Adelaide, 28 September 2012; Judged 2012 Cicely & Colin Rigg Contemporary Design Award,

National Gallery of Victoria, Melbourne, 22 November 2012

PUBLICATIONS: 'A pair of candle vases made by Matthew Boulton', *World of Antiques & Art*, August 2012–February 2013, p51; 'Review: 2012 Australian Ceramics Triennale, Subversive Clay', *Marmalade*, issue no 01, 2013, p55.

#### JAMES BENNETT

Three lectures for Graduate Studies in Art History

Three lunchtime talks

Four talks to the Gallery Guides

One specialist floor talk

Four public lectures

PROFESSIONAL: Thesis supervision: 2

PhD candidates

PUBLICATIONS: 'Book Review: *Tiwi: Art/Culture/History*' *Artlink* Vol 33, No.1 March 2013; pp78–79; 'Obituary: Jean Baptist Apuatimi (1940–2013) Painting makes me alive' *Artlink* Vol33 No2, 2013; pp108–109; 'Introducing Jain art to Australian audiences' Newsletter of the Centre of Jaina Studies SOAS University of London Issue 8 March 2013 pp44–46; 'Unlikely Connections: The Makassans, the Yolngu and the Dutch East Indies Company' *TAASA Review* Vol22, No2 June 2013 pp16–17.

OVERSEAS VISIT: Invited guest speaker at International Workshop 'Living with Asian Textiles' Museum of Ethnology Osaka, Japan, 1–6 November 2012.

#### RUSSELL KELTY

One lecture for Graduate Studies in Art History Five lunchtime talks Four talks to the Gallery Guides One judge at art competition One tour for Contemporary Collectors One talk to High School students OVERSEAS VISIT: Exhibition development trip to Japan April 18–23 2013

#### JANE MESSENGER

One lectures for Graduate Studies in Art History Three lunchtime talks Five talks to Gallery Guides Two television interviews Five radio interviews One television interview Six newspaper interviews Two teachers' briefings Three public lectures Eleven Sponsors' talks Two Foundation talks Two Contemporary Collectors talks Four Members talks Four Special Interest group talks 1 Departure talk **COMMITTEE:** Contemporary Collectors PUBLICATIONS: Turner from the TATE: The making of a master, Exh Cat, Tate Publishing, London, 2013; contributing author OVERSEAS VISITS: Venice, Italy, 25 May-2 June 2013.

#### NICI CUMPSTON

Six lunchtime talks Six talks to Gallery Guides Five lectures for Graduate studies in Art History Four specialist floor talks Three floor talks for secondary and tertiary groups, including Teachers' Previews Four external guest lectures Opened four exhibitions Six radio interviews Paper presented at National Museums Australia conference September 2012 JUDGING APPOINTMENTS: Sidney Myer Creative Fellowship Panel, Melbourne PUBLICATIONS: Paper, ink and ochre exhibition catalogue with Lisa Slade held at the Museum of Economic Botany 2012-2013; HEARTLAND catalogue with Lisa Slade:

Tjungkara Ken for Tjala Arts, Amata
Community book to be published late 2013
CURATED EXHIBITIONS & DISPLAYS:
Watermark, July - October 2012, co-curated with Lisa Slade; Paper, Ink and Ochre,
September 2012–January 2013 co-curated with Lisa Slade in collaboration with the Museum of Economic Botany at the Adelaide Botanic Garden
Keeping Places, October 2012–August 2013, co-curated with Lisa Slade;
HEARTLAND: Contemporary Art from

South Australia June–September 2013, cocurated with Lisa Slade COMMITTEES: Selection panel for Our Mob – annual exhibition at Artspace, Adelaide Festival Centre INTERSTATE VISITS: Desert Country National Tour: University of Queensland Art Museum, Brisbane Symposium and Curators talk public program; Riddoch Gallery, Mount Gambier, curators talk

#### **MARIA ZAGALA**

One public talk

Two lectures for Graduate Studies in Art History

Two lunchtime talks

PROFESSIONAL: Co-judge Freemantle Print Award 2013

#### LISA SLADE

Twelve lectures in Graduate Studies in Art History, University of Adelaide Eight external opening addresses (including exhibition openings and key note addresses) Numerous floor talks and guided tours for booked groups (exhibitions including Turner from the Tate: The Making of a Master, HEARTLAND, Melrose and Elder Wings);

Numerous floor talks for secondary and tertiary groups, including Teachers' Previews

Six lunchtime talks

Regular presentations to Gallery Guides Regular radio interviews for *Your Gallery* and for the Balnaves START program etc. PUBLICATIONS: "Wunderkammering Down Under" *Art Monthly Australia* September, 2013; "Eliza Hutchison" in *We used to talk about love* AGNSW, January 2013; "Sue Kneebone: A knack for mining" *Adelaide Review*, April 2013; "Ralph Balson: What the arty call the abstract" in *Sydney Moderns* AGNSW, June 2013 "In spite of colonisation" *Broadsheet* June 2013

COMMITTEES: School of Art, Architecture and Design Advisory Group, University of South Australia; Artlink Editorial Advisory Committee; Public Art Round Table, Adelaide City Council OTHER PROFESSIONAL: Paper presented at National *Museums Australia* conference September 2012

Paper presented (via Skype) at *Same But Different* symposium March 2013
PhD Examiner, University of Sydney
Assessor, Adelaide Central School of Art
Judging, Helpmann Academy Graduate
Exhibition, February 2013
Judging, Prisoners Art Prize, Flinders
University, March 2013
Judging, Penola Art Prize, May 2013
CURATED EXHIBITIONS & DISPLAYS: *SA Illustrated: From the Street*, June–
August 2012; *Your Gallery*, November
2012–April 2013

Watermark, July–October 2012, co-curated with Nici Cumpston; Paper, Ink and Ochre, September 2012–January 2013 co-curated with Nici Cumpston in collaboration with the Museum of Economic Botany at the Adelaide Botanic Garden; Keeping Places, October 2012–August 2013, co-curated with Nici Cumpston; HEARTLAND: Contemporary Art from South Australia June–September 2013, co-curated with Nici Cumpston

#### **ELLE FREAK**

Two lunchtime talks
One talk to DepARTure
Three talks to Gallery Guides
Two lectures for Masters in Curtorial and
Museum Studies
Two specialist floor talks
OTHER: Masters of Museum and Curtorial
Studies B, Adelaide University - assessor

#### DAVID O'CONNOR

Two talks for Curatorial and Museum Studies

Member of Curatorial Studies Assessment panel

Seven regional South Australian lectures for Turner from the TATE: The Making of a Master

Two Guided tours for Turner from the TATE

One Turner exhibition tour with Indonesian Ambassador – *Turner from the TATE: The Making of a Master*Judge 2013Waterhouse Art Prize

COMMITTEES: Board Member CACSA (until July 2012)

Member Art for Public Places Committee from August 2102

#### **CATE PARKINSON**

Three Front of House Exhibition briefings 17 Orientation & Volunteer Information Officer Sessions

Two Sales Training Sessions for Volunteers

#### LORINDA CURNOW

18 Sales Training Sessions for Volunteers One Front of House Exhibition Briefing

#### AIMEE PHILLIPS

Five Sales Training Sessions for Volunteers

#### **MARK FISCHER**

SALA Festival, 'Secondary Drawing Exhibition' Opening, Radford Auditorium, Art Gallery

Presentation Adelaide Decorative Fine Arts Society (ADFAS)

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 students

Presentation DECD *Turner From the Tate*: *The Making of a Master* eBook presentation Presentation Brighton Secondary School teachers

Attended Kidman Park Primary school Exhibition

Presentation Hospital Education Services teachers

Presentation DECD Changing Worlds webbased resource

DECD Every Chance for Every Child, Image of the child – research project COMMITTEES: 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 (FSASA) ACSA Schools Program Advisory Committee Artists in Schools Advisory Panel, Carclew Youth Arts

#### KARINA MORGAN

SALA Festival, *'Secondary Drawing Exhibition'* Opening, Radford Auditorium COMMITTEES: Education Guides Committee, AGSA

#### **RYAN SIMS**

Presentation Our Lady of the Visitation teachers

Presentation Hospital Education Services teachers

Presentation Brighton Secondary School teachers

COMMITTEES: Education Guides Committee, AGSA

GALLERY STAFF (supporting Education Services with guided sessions or workshops): Nici Cumpston, Claire Gilham, Russell Kelty, Jane Messenger, Nick Mitzevich, Karina Morgan, Ryan Sims, Lisa Slade and Tracey Lock-Weir

#### **JAN ROBISON**

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

#### **VICKI PETRUSEVICS**

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

#### **GEORGIA HALE**

One lecture, Graduate Studies in Art History COMMITTEE: Member, Australian Registrars Committee; Member, Disaster Plan Team

#### JIN WHITTINGTON

COMMITTEES: Secretary/Treasurer, ARLIS/ANZ SA Chapter

#### **CHARLOTTE SMITH**

COMMITTEES: AGSA Foundation, DEPARTURE, AGSA Contemporary Collectors (September 2012–January 2013)

#### **TEEGAN SCHURGOTT**

COMMITTEES: AGSA Contemporary Collectors, DEPARTURE (until September 2012)

#### **CATE STANFORD**

COMMITTEES: AGSA Contemporary Collectors, DEPARTURE (from January 2013)

#### **KYM HULME**

COMMITTEES: WHS, AGSA; Restaurant, AGSA; Disaster Recovery Group; ACCC; Precinct Risk Management; Arts SA Facilities Management (FM) Forum; Adelaide Business Watch

#### MARGARET BICKNELL

COMMITTEE: Member, Disaster Plan, AGSA

#### **SUE SMITH**

COMMITTEE: Member, Disaster Plan, AGSA

#### **ANNE WRIGHT**

COMMITTEE: Member, Disaster Plan, AGSA

#### APPENDIX D

#### **CONSERVATION**

A total of 116 paintings, 50 sculptures, 33 decorative arts and 170 Asian art works were conserved.

#### **AUSTRALIAN PAINTINGS**

HJ Johnstone, *Twilight on the Murray*, painting and frame **LB**, **RH**Dora Chapman, *Head Study*, fifteen paintings (in progress) **ET** 

Unknown artist, William Giles (1791–1862), painting and frame (in progress) MP, LB, RH

#### AUSTRALIAN SCULPTURES

Clifford Last, *Standing figures*, collection care **AMB** 

John Wood, *Drinking fountain*, collection care **AMB** 

Guy Boyd, Lovers turning into a tree, treatment (in progress) **AMB, IM**John Dowie, (Boy fountain), treatment (in progress) **AMB, IM** 

Ricky Swallow, *The exact dimensions of staying behind*, collection care **FQ**, **JG** 

A total of 58 paintings and 19 sculptures were conserved. A total of seven paintings were reframed.

## ABORIGINAL AND TORRES STRAIT ISLANDER ART

A total of 43 paintings and sculptures were treated by Artlab Australia. There were 18 boxes made for the storage of various sculptures and fragile bark paintings. There were four paintings stretched and two have been undergoing treatment **ET, MP**There were six sculptural works undergoing treatment and 15 sculptural works treated in the freezer due to suspicion of pests.

# EUROPEAN PAINTINGS, SCULPTURE & WATERCOLOURS

A total of 16 paintings and 3 sculptures were treated by ArtLAB Australia. In addition to general collection care and preventative conservation, European Art continued tis program of undertaking major conservation treatments to key works of art in the collection. This included:

Mary Beale *Mary Wither of Andwell*, **ET, LB** Gerhard Richter, *Abstract painting number* 424 **MP** 

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

Thomas Hirschhorn, *Twin-subjecter*, **JG** Alfred Gilbert, *Eros* **AMB** circle of Alonso Berruguete, *St John the Baptist* **FQ**, **JG** 

#### **DECORATIVE ARTS**

33 decorative arts items required general exhibition preparation
11 decorative arts items required general storage preparation
England, Chest drawers JG
W Dalziel, Writing desk JG
Walter Burley Griffin, Study desk JG
Masons, Vase SP
Bruce Nuske, Two little biscuits SP, FQ
Mark Thompson, China Cabinet SP

#### 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 280 prints, drawings and photographs underwent preparation, framing or conservation.

Major work included: matting of Mortimer Menpes prints, Lidia Groblicka prints and drawings; reframing of the 19 part photograph *Dark Shadow no. 9* by Gilbert & George' treatment and matting of 13 Giovanni Battista Piranesi etchings and; framing and storage folders for contemporary drawings and photographs by Tom Nicholson and Sarah Smuts-Kennedy.

#### **ASIAN ART**

This year 134 Asian art items were treated by Artlab Australia. Asian works on paper that were prepared for storage and display including 77 textiles, three works on paper, two paintings, five ceramics and seven sculptures.

Ten Indian and Indonesian textiles were prepared for exhibition **KP**, **MG**Five Contemporary Indonesian Textiles were prepared for storage **KP**, **MG**Five Japanese and Chinese ceramics were prepared for display **RR**, **JG**Four Indian silver vessels were prepared for display **RR**, **JG**Two Indian works on paper were prepared for display and storage **AA**One Burmese painting was prepared for display and storage **ET**One Japanese painting was prepared for display and storage **AE** 

### **Key to Conservators:**

AA	Anna Austin
AE	Aquila Evill
AMB	Abbie Maxwell-Brown
MP	Marek Pacyna
ET	Eugene Taddeo
FQ	Filipa Quintilla
KP	Kristin Phillips
JG	Justin Gare
MG	Mary-Anne Gooden
SP	Sophie Parker
LB	Lisette Burgess
RR	Renita Ryan
RH	Rosie Heysen
IM	Ian Miles
l	

#### APPENDIX E

#### DONORS, FUNDS, SPONSORSHIPS, GRANTS

Diana Laidlaw AM

**DONORS** Michael Abbott AO QC

Sonia Laidlaw Carol Adams Shane Le Plastrier Arthur Littlejohns Ross Adler AC

Mark Livesey QC Veronica Aldridge **Beverley Anderson** Councillor Dr Michael Llewellyn-Smith

Anonymous donor Lesley Lynn

Susan Armitage Tim Maguire Ptv Ltd

Sashi Maharaj QC Art Gallery of South Australia Contemporary

John Mansfield AM Collectors

Art Gallery of South Australia Foundation Helen Brack Skye McGregor Philip Bacon Colin Beer Wayne McGeoch Margaret Bennett Professor Jennifer McKay

Albert Bensimon David McKee Catherine Boros Pamela McKee **Daniel Brine** Peter McKee MJM Carter AO Danie Mellor

Mary Choate J Raymond Michell AM

Patrick Corrigan Damon Moon

Jill Cottrell Hon Dr Kemeri Murray AO

Colin Cowan Ian North Colin & Robyn Cowan Tom Pearce Craft Australia Janice Pleydell **Shirley Crinion** Lady Porter **Graham Prior** Brenda Croft Ben Quilty Ann Croser **Ed Douglas** Diana Ramsay Judith Rischbieth Lady Downer

Estate of Ludwick Dutkiewicz Malgosia Schild

Professor Anne Edwards AO Peter & Mary Sutherland

The Macquarie Group Foundation Diana Evans Barbara Fargher **Daniel Thomas** 

Patricia Ryan

Barbara Fargher and Family Janette Thornton Estelle and David Farwell Sue Tweddell

Elizabeth Finnegan OAM Louise and Virginia Ward

Frances Gerard Peter Ward Paul Greenaway OAM Richard T Walsh Andrew and Hiroko Gwinnett Jean Waterhouse

Jennifer Hallett Marion Wells Dick Whitington OC **Brent Harris** 

Dr Michael Hayes Zena Winser Barrie and Judith Heaven Janet Worth

Tiffany Wood-Ardnt Anne Hetzel **Brian Jew** Leonie Woolhouse Lipman Karas Jay Younger Anne Kidman Irena Zhang

Dr Michael Drew

#### 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

#### **APPENDIX F**

### **ACQUISITIONS**

#### **AUSTRALIAN PAINTINGS**

Martha Berkeley, Australia, 1813–99, Government House, c1857, Melbourne, watercolour on paper; Gift of William and Carol Jolly and family through the Art Gallery of South Australia Foundation 2013

Martha Berkeley, Australia, 1813–99, Coastal scene, c1877, England? watercolour on paper; Gift of William and Carol Jolly and family through the Art Gallery of South Australia Foundation 2013

Martha Berkeley, Australia, 1813–99, Landscape panorama, c1877, England? watercolour on paper; Gift of William and Carol Jolly and family through the Art Gallery of South Australia Foundation 2013

Martha Berkeley, Australia, 1813–99, Chingford Church, early 1830s? Essex, England, watercolour on paper; Gift of William and Carol Jolly and family through the Art Gallery of South Australia Foundation 2013

Peter Booth, Australian, 1940, Drawing (three figures), 1999, Melbourne, pastel on paper; Gift of the Mordant family through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural; Gifts Program

Paul Boston, Australia, 1952, Torso (torso with yellow ochre), 2001, Melbourne, oil on linen; Gift of the Hon. Diana Laidlaw AM through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural; Gifts Program

Stella Bowen, Australia/Britain, 1893–1947, Paris, interior, 1931, Paris, watercolour and pencil on board; Gift of Suzanne Brookman, the artist's niece, through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural; Gifts Program Leonard Brown, Australia, 1949, Iconosteasis Deisis Tier ['Christ enthroned' with 'Those who intercede' and 'Mother of God of the sign, 2007–09, Brisbane, egg tempera, 24kt gold leaf and gesso on 12 beech wood panels; Gift of the Art Gallery of South Australia Foundation 2013

David Dallwitz, Australia, 1914–2003, Looking out, 1973, Seacliff, Adelaide, synthetic polymer paint on cardboard; Gift of Dee Jones through the Art Gallery of South Australia Foundation 2012

Robert Dickerson, Australia, 1924, Why have you forsaken me? 1993, Sydney, synthetic polymer paint on canvas; Gift of the Dickerson family through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural; Gifts Program

Dale Frank, Australia, 1959, The escapes – the one eye big enough to drive a semi, 1997, Singleton, New South Wales, varnish and synthetic polymer paint on computer generated image on paper; Gift of the Mordant family through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural; Gifts Program

Tony Garifalakis, Australia, 1964, Richard Lewer, Australia, 1970, I need some new friends, 2011, Melbourne, enamel paint on offset print; Gift of the Art Gallery of South Australia Contemporary Collectors 2012

Tony Garifalakis, Australia, 1964, Richard Lewer, Australia, 1970, Sometimes all I look forward to is lunch, 2011, Melbourne, enamel paint on offset print; Gift of the Art Gallery of South Australia Contemporary Collectors 2012 Tony Garifalakis, Australia, 1964, Richard Lewer, Australia, 1970, You make everything a drama, 2011, Melbourne, enamel paint on offset print; Gift of the Art Gallery of South Australia Contemporary Collectors 2012

Hans Heysen, Australia, 1877–1968, Paech Homestead, c1899, Hahndorf, South Australia, oil on board; Bequest of Hugo Van Dam 2013

Nora Hutchinson, Australia, 1908–72, Flowers with plums, 1948, South Australia, watercolour on paper; AR Ragless Bequest Fund 2013

Weaver Jack, Australia, c1928–2010, Lungurang, 2005, Bidyadanga, Western Australia, synthetic polymer paint on linen; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural; Gifts Program

Iwana Ken, Australia, 1937, Kamula tjuta, 2012, Fregon, South Australia, synthetic polymer paint, wool, wood and string on Belgian linen; Gift of Nici Cumpston in memory of her great aunt Miriam Zada 2013

Sylvia Ken, Australia, 1965, Seven sisters, 2012, Amata, South Australia, synthetic polymer paint on linen; Gift in memory of Christine Bowman 2013

Janet Laurence, Australia, 1947, Transpiration series (Eliding), 2000, Sydney, duraclear prints, novaclear prints, copper oxide, brass, aluminium and oil; Gift of the Mordant family through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural; Gifts Program

Sam Leach, Australia, 1973, Marcia Langton, 2009, Brunswick, Melbourne, oil and resin on wood; Gift of Sam Leach through the Art Gallery of South Australia Contemporary Collectors 2013. Donated through the Australian Government's Cultural; Gifts Program

Frederick McCubbin, Australia, 1855–1917, Williamstown landscape, c1910, Williamstown, Melbourne, oil on Canvas; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

David Noonan, Australia, 1969, Untitled, 2012, London, screenprint on linen collage; Roy and Marjory Edwards Bequest Fund 2012

John Olsen, Australia, 1928, Meandering Murray and wattles, 1982, Clarendon, South Australia, oil on canvas; Gift of Sitehost Pty Ltd trading as the Hilton Adelaide through the Art Gallery of South Australia Foundation. Donted through the Australian Government's Cultural; Gift's Program 2013

Lloyd Rees, Australia, 1895–1988, Summer in the bush, c1938, Sydney, oil on canvas on board; Gift of the estate of Helen James through the Art Gallery of South Australia Foundation 2012

Gladys Reynell, Australia, 1881–1956, Nude study, 1938, Victoria, oil on canvas; AR Ragless Bequest Fund 2013

Clive Stoward, Australia, 1909–68, Blanche Point, 1940s, Adelaide, gouache on card; Gift of David de Brequet through the Art Gallery of South Australia Foundation 2013

Clive Stoward, Australia, 1909–68, Hay stooks, Adelaide Hills, 1940s, Adelaide, oil on canvas; Gift of David de Brequet through the Art Gallery of South Australia Foundation 2013

Clive Stoward, Australia, 1909–68, Hay stooks near Old Coach Road, 1940s, Adelaide, oil on canvas; Gift of David de Brequet through the Art Gallery of South Australia Foundation 2013

Clive Stoward, Australia, 1909–68, Willunga Hills, c1949, South Australia, watercolour and pencil on paper; Gift of David de Brequet through the Art Gallery of South Australia Foundation 2013

Arthur Streeton, Australia, 1867–1943, Evening, Box Hill, c1888, Box Hill, Melbourne, oil on canvas; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Wakartu Cory Surprise, Australia, c1929–2011, Untitled, 2004, Fitzroy Crossing, Western Australia, synthetic polymer paint on paper; Gift of Dee Jones through the Art Gallery of South Australia Foundation 2012

Aida Tomescu, Australia, 1955, Emil (red painting), 2007–08, New South Wales, oil on canvas; Gift of the artist in memory of her mother Ecaterina Tassa through the Art Gallery of South Australia Foundation 2013.Donated through the Australian Government's Cultural Gifts Program

Aida Tomescu, Australia, 1955, Margherita (yellow painting), 2008, New South Wales, oil on Belgian linen; Gift of the artist in memory of her mother Ecaterina Tassa through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Tony Tuckson, Australia, 1921–73, Untitled abstract, c1960s, Sydney, watercolour and gouache on paper; d'Auvergne Boxall Bequest Fund 2012

Peggi Wassi, Australia, 1948–2010, Malbooloo (coolamon) filled with boonook (small berries), mungaling (yam) and wirrban (bush onion), 2008, Derby, Western Australia, synthetic polymer paint on linen; Gift of Lesley Lynn in memory of Margot Lawton through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural; Gifts Program

#### **AUSTRALIAN SCULPTURES**

Ian Burns, Australia, 1964, Clouds, 2012, Melbourne, ladders, wood, lights, magnifying glasses, tables, bowls, toys, carpet, umbrellas, motors, TVs, video and audio; Gift of the Melbourne Art Foundation (Melbourne Art Foundation Artist Commission 2012) and supported by the Art Gallery of South Australia Contemporary Collectors 2012

Johnnie Dady, Australia, 1961, Provisional vehicle for walking on water, 2011, Adelaide, cardboard, plywood, wooden dowel, bolts, tape; Gift of Simone Vinall through the Art Gallery of South Australia Foundation 2012

Sheena Dodd, Australia, 1948, Grasshoppers, 2012, Mimili, South Australia, tjanpi dry spinifex grass, minarri (greybeard), raffia and acrylic wool; Gift of the Tjanpi Desert Weavers through the Art Gallery of South Australia Foundation 2012

Fiona Hall, Australia, 1953, Gymnogyps californianus/Californian conder, 2009–2011, Adelaide, mixed media; Roy & Marjorie Edwards Bequest Fund and d'Auvergne Boxall Bequest Fund 2013

Frank Hinder, Australia, 1906–92, Polaroid, 1970, Sydney, luminal kinetic: wood, aluminium, electric motors, coloured lights, tinted plastics (or gels), glass; d'Auvergne Boxall Bequest Fund 2013

Iluwanti Ungkutjuru Ken, Australia, 1944, Naomi Kantjuriny, Australia, 1944, Niningka Lewis, Australia, 1945, Rene Kulitja, Australia, 1958, Nyurpaya Kaika-Burton, Australia, 1940, Paniny Mick, Australia, 1939, Tjunkaya Tapaya, Australia, 1947, Yaritji Young, Australia, c1956, Paarpakani (Take flight), 2011, near Amata, South Australia, raffia, minnarri grass, buffel grass, wire, wood, poly-raffia, string, emu feathers, twigs, wool, fake flowers, bush turkey feathers, alpaca wool, second hand fabric, plastic rake, felted wool, branches; Gift of Margaret Bennett, Vivienne Bolaffi, Elizabeth H Finnegan OAM, Lipman Karas, Shane Le Plastrier, Sue Tweddell and Ann Vanstone

through the Art Gallery of South Australia Collectors Club 2012

Mary Katajuku Pan, Australia, c1944, Iluwanti Ungkutjuru Ken, Australia, 1944, Naomi Kantjuriny, Australia, 1944, Rene Kulitja, Australia, 1958, Nyurpaya Kaika-Burton, Australia, 1940, Paniny Mick, Australia, 1939, Yaritji Young, Australia, c1956, Tjanpi punu (trees), 2012, near Amata, South Australia, Tjanpi, acacia branches, chicken wire, acrylic wool, unspun sheep's wool, wipia (emu feathers), raffia, paper raffia, plastic flowers and leaves, gumnuts, pillow stuffing, mulga stumps, wire, synthetic polymer paint, second hand clothing; Gift of Margaret Bennett, Vivienne Bolaffi, Elizabeth Finnegan OAM, Lipman Karas, Shane Le Plastrier, Sue Tweddell and Ann Vanstone through the Art Gallery of South Australia Collectors Club 2012

Charles Robb, Australia, 1971, Address, 1999, Brisbane, fibreglass/polyester resin, synthetic polymer paint, carpet, plasterboard, wood, enamel, halogen lamp; Gift of Paul Greenaway OAM through the Art Gallery of South Australia Contemporary Collectors 2012. Donated through the Australian Government's Cultural Gifts Program

Yhonnie Scarce, Australia, 1973, Burial ground, 2011, Melbourne, glass, perspex; Gift of the Art Gallery of South Australia Foundation 2012

Alexander Seton, Australia, 1977, I have always wanted to direct a Bollywood fim, 2009, Sydney, Bianca marble, watercolour and stainless steel; Gift of the Mordant family through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Ricky Swallow, Australia, 1974, *The exact dimensions of staying behind*, 2004–2005, London, laminated lime wood Maurice A. Clarke Bequest Fund 2013.

John Martin Tipungwuti, Australia, 1969, Pukumani tutini, 2007, Nguiu, Bathurst Island, Northern Territory, ironwood, natural ochres Gift of Ros Marshall in memory of Graeme Marshall through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

#### **AUSTRALIAN DRAWINGS**

Johnnie Dady, Australia, b1961, Simone Vinall, Australia, b1970, #2, 2000, Adelaide, black ballpoint pen on paper; Gift of Helen James through the Art Gallery of South Australia Foundation 2012

Lidia Groblicka, Australia, 1933–2012, *Dead man*, 1966, Adelaide, pen & black ink, brush & black ink and pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Australia*, 1970, Adelaide, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Preparatory study for 'Cranes'*, 1972, Adelaide, black fibre-tipped pen on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Study for 'Heavenly road'*, 1989, Adelaide, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Studies for 'Odd flower out', 1992, Adelaide, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Multiple studies for 'Eternal portrait of Mr RM'*, 2000, Adelaide, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Study* for 'Eternal portrait of Mr RM', 2000, Adelaide, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Ecology of consumers, (Study for 'Side effects')*, 2006, Adelaide, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Full length portrait of a young man*, c1954–56, Kraków, Poland, charcoal on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Preparatory study for 'Landscape', c1956, Kraków, Poland, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Preparatory study for 'Landscape'*, c1956, Kraków, Poland, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Study for 'Self portrait in mirror'*, c1956, Kraków, Poland, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Winter in Poland, c1958–65, Kraków?, Poland, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Man with cow*, c1962, London, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2013

Lidia Groblicka, Australia, 1933–2012, Woman seated, leg outstretched, house on hill at rear, c1962, London, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Woman with eyes closed, with child and dog, c1962, London, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Mother and child*, c1965–70, London or Adelaide, brush & black ink, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Australia*, c1970, Adelaide, pen & black ink, brush & black ink, black ballpoint pen on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Six pencil sketches, including maze*, c1990, Adelaide, pencil on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Self portrait*, c2000, Adelaide, black fibre-tipped pen on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *A forest*, c1950s, Kraków, Poland, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Daily life in suburban Krakow*, c1950s, Kraków, Poland, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Head of a boy*, c1950s, Kraków, Poland, brush & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Self portrait*, c1950s, Kraków, Poland, brush & black ink, pen & black ink on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Ivor Hele, Australia, 1912–93, *Ivor Hele student sketchbook [twenty-five studies of objects]*, 1920s, Adelaide, pencil on paper; Gift of David and Elaine Hartley 2012

Anna Platten, Australia, 1957, *Drawing for* "For Fleur Elise Noble", 2012, Adelaide, graphite pencil on Autotext film; Gift of the artist through the Art Gallery of South Australia Foundation 2013

Anna Platten, Australia, 1957, *Drawing for* "Our heart thanking shuffle - (Dance!)", 2012, Adelaide, graphite pencil on Autotext film; Gift of the artist through the Art Gallery of South Australia Foundation 2013

Clive Stoward, Australia, 1909–68, *Standing male nude*, 1920s–40s, Adelaide, pencil, black chalk on paper; Gift of David de Brequet through the Art Gallery of South Australia Foundation 2013

Clive Stoward, Australia, 1909–68, *Study of a soldier*, 1920s-40s, Adelaide, pencil on paper; Gift of David de Brequet through the Art Gallery of South Australia Foundation 2013

Clive Stoward, Australia, 1909–68, *The forge*, 1920s–40s, Adelaide, charcoal, white chalk on paper; Gift of David de Brequet through the Art Gallery of South Australia Foundation 2013

#### **AUSTRALIAN PRINTS**

Rick Amor, Australia, b1948, *The empire of the sea*, 2000, Melbourne; printed by Martin King at the Australian Print Workshop, Melbourne, lithograph on paper; Barry Walter Rozensweig Bequest Fund 2012

Rick Amor, Australia, b1948, *Runner*, 2006, Melbourne; printed by Martin King at the Australian Print Workshop, lithograph on paper; Barry Walter Rozensweig Bequest Fund 2012

Lawrence Daws, Australia, b1927, *Beerwah landscape*, 1977–78, Brisbane; printed at Griffith Artworks, etching on paper; Gift of Dee Jones through the Art Gallery of South Australia Foundation 2013

Lawrence Daws, Australia, b1927, *Moroccan landscape*, 1979, London, screenprint printed in blue ink on paper; Gift of Dee Jones through the Art Gallery of South Australia Foundation 2013

James Dodd, Australia, b1977, *Darwin Sunset*, 2012, Darwin; printed at Red Hand Prints, Darwin, colour screenprint on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2012

David Fairbairn, Australia, b1949, *Auto* portrait no. 19, 2012, Sydney, etching on paper; Print Council of Australia Member Print 2012

Tama Favell, New Zealand/Australia, b1975, Takatapui (Takatapui. Transgender. Physical transition), 2012, Melbourne, linocut on paper; Print Council of Australia Member Print 2012

Guy Grey-Smith, Australia, 1916–81, *Plant form, 1975*, Darlington, Western Australia, linocut on paper; Gift of Dee Jones through the Art Gallery of South Australia Foundation 2013

Lidia Groblicka, Australia, 1933–2012, Self-portrait in the mirror, 1956–57, Kraków, Poland woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Walking the dog, 1963, London, linocut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Couple*, 1966, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Under the trees*, 1966, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Cat*, 1969, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Stone watching*, 1969, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Departure to school, 1970, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Strong man*, 1970, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Dead tree*, 1972, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Tree of birds*, 1972, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Tree of two*, 1972, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *The flower hat*, 1973, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Computer road*, 1986, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Point of view*, 1987, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Bugs tree*, 1988, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Defence system*, 1988, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Space cemetery*, 1988, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Heavenly road, 1989, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012 Lidia Groblicka, Australia, 1933–2012, *The whole life of Mr. Bug,* 1996, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Eternal portrait of Mr RM, 2000, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Eternal portrait of Mr RM [working proof], 2000, Adelaide, woodcut on paper Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Plantation in spring*, 2001, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Packaging*, 2002, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Side effects*, 2006, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Still life*, 2007, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Black hole*, 2008, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Workers, c1954–56, Kraków, Poland, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012 Lidia Groblicka, Australia, 1933–2012, Autumn town, c1957, Kraków, Poland, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Negress*, c1964, London, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Man*, c1970, Adelaide, monotype, printed in black ink, white gouache, collage from colour magazines on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Sisyphus*, c1970, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Cranes*, c1972, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Untitled [Miss money]*, c1988–2008, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Trees, above and below the ground, woman and cat in well,* c1990? Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Rational economy I*, c1996, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *One tree hill reserve*, c2006, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, *Soul of the corporation*, c2007, Adelaide, woodcut on paper; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Brent Harris, Australia, b1956, *The Fall (set 8)*, 2012, Melbourne, seven montypes on paper; d'Auvergne Boxall Bequest Fund 2013

Anna Platten, Australia, b1957, For Fleur Elise Noble, 2012, Adelaide, photopolymer print, hand-coloured with watercolour and ink on paper; Gift of the Art Gallery of South Australia Foundation 2013

Anna Platten, Australia, b1957, *Our heart thanking shuffle - (Dance!)*, 2012, Adelaide, photopolymer print, hand-coloured with watercolour, ink and gold leaf on paper; Gift of the Art Gallery of South Australia Foundation 2013

Gayfield Shaw, Australia, 1885–1961, *The big tree, Glen Osmond*, c1930, Adelaide, etching on paper; Gift in memory of Joan McKie (1927–2009) from her family 2013

Senye Shen, Australia, b1967, *Endless flow IV*, 2012, Melbourne, etching on paper; Public Donations Fund 2012

Raymond Zada, Australia, b1971, *Racebook*, 2011, Payneham, South Australia, giclée print on paper; Gift of Nici Cumpston in memory of her father Trevor Cumpston 2013

#### **AUSTRALIAN PHOTOGRAPHS**

Liam Benson, Australia, b1980, *Such is life*, 2011, Sydney, type-C photograph mounted on metallic paper; Gift of Carl and Edwina Marks through the Art Gallery of South Australia Contemporary Collectors 2013

attributed to George Freeman, Australia/ Britain, 1842–95, Melbourne Photographic Company, Australia, 1872–1884, *Aboriginal man holding a club and shield*, South Australia, c1880, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2012

Tracey Moffatt, Australia, b1960, *Birth certificate*, 1962, from the series *Scarred for life*, 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Tracey Moffatt, Australia, b1960, *Charm alone*, 1965, from the series *Scarred for life*, 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Tracey Moffatt, Australia, b1960, *Doll birth*, 1972, from the series *Scarred for life*, 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Tracey Moffatt, Australia, b1960, *Heart attack*, 1970, from the series *Scarred for life*, 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Tracey Moffatt, Australia, b1960, *Job Hunt*, 1976, from the series *Scarred for life*, 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Tracey Moffatt, Australia, b1960, *Mother's Day, 1975*, from the series *Scarred for life,* 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Tracey Moffatt, Australia, b1960, *Telecam guys*, 1977, from the series *Scarred for life*, 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Tracey Moffatt, Australia, b1960, *The Wizard of Oz, 1956*, from the series *Scarred for life*, 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Tracey Moffatt, Australia, b1960, *Useless*, 1974, from the series *Scarred for life*, 1994, Sydney, colour photolithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2013

Ian North, Australia, b1945, *Untitled #1* (*North Adelaide*), from the portfolio *Felicia: South Australia 1973*–78, 1973, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #2* (*Yorke Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1973, Yorke Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #3* (*North Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1973, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #4* (Adelaide), from the portfolio *Felicia: South Australia 1973*–78, 1973, Adelaide, gelatinsilver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #5* (*Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1974, Adelaide, gelatinsilver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #6* (*Wallaroo, Yorke Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1974, Wallaroo, Yorke Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #7 (St Peters, Adelaide)*, 1974, from the portfolio *Felicia: South Australia 1973–78*, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #8 (St Kilda, Adelaide)*, 1975, from the portfolio *Felicia: South Australia 1973–78*, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #9* (*Goolwa area, Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1975, Goolwa area, Fleurieu Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #10* (*Goolwa area, Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1975, Goolwa area, Fleurieu Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #11 (St Kilda, Adelaide)*, from the portfolio *Felicia: South Australia 1973*–78, 1975, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #12 (St Kilda, Adelaide)*, from the portfolio *Felicia: South Australia 1973–78*, 1975, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #13* (*Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Adelaide, gelatinsilver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #14* (*Goolwa, Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Goolwa, Fleurieu Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #15* (*Goolwa, Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Goolwa, Fleurieu Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #16* (*Goolwa, Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Goolwa, Fleurieu Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #17* (*Goolwa, Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Goolwa, Fleurieu Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #18* (*Goolwa, Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Goolwa, Fleurieu Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #19 (St Peters, Adelaide)*, from the portfolio *Felicia: South Australia 1973–78*, 1976, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #20* (*Kingscote, Kangaroo Island*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Kingscote, Kangaroo Island, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #21* (*Medindie, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #22* (*Yorke Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1976, Yorke Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #23* (*Port Hughes area, Yorke Peninsula*), from the portfolio *Felicia: South Australia 1973*–78, 1976, Port Hughes area, Yorke Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #24* (*Ardrossan, Yorke Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1977, Ardrossan, Yorke Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #25* (*Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatinsilver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #26* (*Medindie, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #27* (*Medindie, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #28* (*Medindie, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #29* (*Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Fleurieu Peninsula, South Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #30* (*Medindie, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #31* (*Walkerville, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #32 (St Peters, Adelaide)*, from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #33* (*Adelaide*), from the portfolio *Felicia: South Australia 1973*–78, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #34* (*Gilberton, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #35* (*Medindie, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #36* (*Medindie, Adelaide*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #37 (St Peters, Adelaide)*, from the portfolio *Felicia: South Australia 1973–78*, 1978, Adelaide, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled #38* (*Lower Fleurieu Peninsula*), from the portfolio *Felicia: South Australia 1973–78*, 1978, Lower Fleurieu Peninsula, South

Australia, gelatin-silver photograph; Gift of an anonymous donor 2013

Ian North, Australia, b1945, *Untitled no 2*, from the *Adelaide Suite*, 2008–09, Adelaide, colour inkjet pigment print on paper; Barry Walter Rozensweig Bequest Fund 2013

Ian North, Australia, b1945, *Untitled no 5*, from the *Adelaide Suite*, 2008–09, Adelaide, colour inkjet pigment print on paper; Gift of the artist through the Art Gallery of South Australia Foundation 2013

Ian North, Australia, b1945, *Untitled no 6*, from the *Adelaide Suite*, 2008–09, Adelaide, colour inkjet pigment print on paper; Gift of the artist through the Art Gallery of South Australia Foundation 2013

Ian North, Australia, b1945, *Untitled no 16*, from the *Adelaide Suite*, 2008–09, Adelaide, colour inkjet pigment print on paper; Barry Walter Rozensweig Bequest Fund 2013

Saul Solomon, Australia, 1836–1929, *Portrait of a Muslim gentleman*, c1880, Adelaide, albumen-silver photograph (carte de visite); JC Earl Bequest Fund 2013

#### AUSTRALIAN DECORATIVE ARTS

Stephen Bird, Australia, 1964, John Glover, 2012, Sydney, white earthenware, pigment glaze; Barry Walter Rozensweig Bequest Fund 2012

Kirsten Coelho, Australia, 1966, Tea can & oil can (Prospect #22), 2012, Ethelton, South Australia, porcelain, matt glaze white, iron oxide; Lillemor Andersen Bequest Fund 2012

Anne Dangar, Australia/France, 1885–1951, after Albert Gleizes, France, 1881–1953, Figure en gloire, c1947, Moly Sabata, Sablons, Rhône-Alpes, Isère, France, glazed earthenware; Gift of the Art Gallery of South Australia Foundation 2012

Jessica Dare, Australia, 1982, Xylem neckpiece, 2013, Gray Street Workshop, Adelaide, white powder coated brass; Rhianon Vernon-Roberts Memorial Fund 2013

Donovan & Overland, Perth, Westen Australia, 1890s–1926, Kalgoorlie brooch, c1898–1905, Perth, gold; Gift of Helen Bowden in memory of her husband John Bowden 2013

Ernabella Arts Inc., Ernabella, South Australia, Australia, est1948, Angkuna Kulyuru, Australia, 1943, Length of fabric, c1982, Ernabella, South Australia, cotton batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc., Ernabella, South Australia, Australia, est1948, Angkuna Kulyuru, Australia, 1943, Length of fabric, c1982, Ernabella, South Australia, silk organza batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc., Ernabella, South Australia, Australia, est1948, Angkuna Kulyuru, Australia, 1943, Length of fabric, c1982, Ernabella, South Australia, silk organza batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc., Ernabella, South Australia, Australia, est1948, attributed to Angkuna Kulyuru, Australia, 1943, Length of fabric, c1982, Ernabella, South Australia, cotton batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc., Ernabella, South Australia, Australia, est1948, Manyiritjanu Lennon, Australia, Length of fabric, c1982, Ernabella, South Australia, cotton batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc., Ernabella, South Australia, Australia, est 1948, Maker unknown, Australia, Length of fabric, c1982, Ernabella, South Australia, cotton batik; Gift of the Art Gallery of South Australia Foundation 2012 Ernabella Arts Inc., Ernabella, South Australia, Australia, est1948, attributed to Yipati Riley Munti, Australia, 1966, Length of fabric, c1982, Ernabella, South Australia, cotton batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc, Ernabella, South Australia, Australia, est1948, Pipilyi, Australia, Length of fabric, c1982, Ernabella, South Australia, cotton batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc, Ernabella, South Australia, Australia, est1948, attributed to Edna Rupert, Australia, 1963, Length of fabric, c1982, Ernabella, South Australia, silk batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc, Ernabella, South Australia, Australia, est1948, attributed to Tjariya (Nungalka) Stanley, Australia, 1939, Kaftan, c1982, Ernabella, South Australia, silk batik; Gift of the Art Gallery of South Australia Foundation 2012

Ernabella Arts Inc., Ernabella, South Australia, Australia, est1948, Renita [Nyalapantja] Stanley, Australia, 1962, Length of fabric, c1982, Ernabella, South Australia, silk batik; Gift of the Art Gallery of South Australia Foundation 2012

CE Firnhaber, Australia, 1805–80, Joshua Payne, Australia, c1810–89, Presentation trowel [Wesleyan Chapel, Adelaide], c1850, Adelaide, silver, casuarina handle; Gift of Dr. William Young 2013, great-great grandson of Sir Henry Edward Fox Young, Lieutenant-Governor of South Australia 1848–1854. Donated through the Australian Government's Cultural Gifts Program

Neville French, Australia, 1955, Mungo light 5, 2012, Buninyong, Victoria, porcelain; d'Auvergne Boxall Bequest Fund 2013

Helen Fuller, Australia, 1949, 2 pots, 2009, Burnside Potters Group, Burnside, South Australia, terracotta, underglaze decoration; Gift of the Potters' Guild of South Australia Inc; Winner of the South Australian Ceramics Award 2010

Helen Fuller, Australia, 1949, Pot [from the series Bark cloth], 2011, JamFactory Contemporary Craft and Design, Adelaide, white raku clay, porcelain slip, underglaze decoration; Gift of the artist 2012

Hermannsburg Potters, Hermannsburg, Northern Territory, Australia, est1990, Hayley Coulthard, Australia, 1967, Football culture – St Kilda versus Collingwood, 2012, Hermannsburg, Northern Territory, terracotta, underglazes; Lillemor Andersen Bequest Fund 2012

Hermannsburg Potters, Hermannsburg, Northern Territory, Australia, est1990, Rona Panangka Rubuntja, Australia, 1970, Football culture – Adelaide Crows versus Geelong Cats, 2012, Hermannsburg, Northern Territory, terracotta, underglazes; Lillemor Andersen Bequest Fund 2012

Amy Kennedy, Australia, 1979, Swell, 2012, The Anderson Ranch Arts Centre, Snowmass Villiage, Colorado, United States, glaze material; Lillemor Andersen Bequest Fund 2012

Jenni Kemarre Martiniello, Australia, 1949, Large mustard eel trap #1, 2012, Canberra Glassworks, Kingston, Canberra, glass; Gift of Lesley Lynn through the Art Gallery of South Australia Foundation 2013

Charles May, Australia, 1867–1921, Swans and swags secessionist brooch, c1890–1905, Freemantle, Western Australia, gold; Gift of the Hon Dr Kemeri Murray AO through the Art Gallery of South Australia Foundation 2013

Mayfield & Sons, Adelaide, South Australia, Australia, 1851–1911, Breakfront bookcase [Bank of Adelaide], 1866, Adelaide, Huon pine, Baltic pine, glass, replacement glass

knob; Gift of Carol Adams, Ross Adler AC, Joan Beer, Mary Choate, David Cottrell, Shirley Crinion, Ann Croser, Lady Mary Downer, Frances Gerard, Mark Livesey QC, John Mansfield AM, Tom Pearce, The Hon Graham Prior QC, Judith Rischbieth, Patricia Ryan, Don Sarah AM and Marion Wells through the Art Gallery of South Australia Foundation Collectors Club 2012

Bruce Nuske, Australia, 1949, Leaf tea, 2012, Adelaide, ivory porcelain, pierced decoration; Lillemor Andersen Bequest Fund 2012

Margaret Preston, Australia, 1875–1963, Beaker, 1917, London, earthenware; Gift of Dr Robert Lyons through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

William Roberts, Australia – died c1840, Mug, c1825, Sydney, silver; Gift of Anthony Hurl through the Art Gallery of South Australia Foundation 2013

AE Robertson, Australia, active 1890s, Chair [Gothic revival], 1891, Unley? South Australia, Huon pine, original brass castors; Gift of Frank and Mary Choate through the Art Gallery of South Australia Foundation 2013

Florence Rymill, Australia, 1862–1933, Table cover [Tudor rose], 1880s, Adelaide, silk, wool, cotton; Gift of the Rymill family 2013

Lucy Rymill, Australia, 1865–1929, Florence Rymill, Australia, 1862–1933, Writing fold, 1880s, Adelaide, silk, linen, card; Gift of the Rymill family 2013

S Schlank & Co, Adelaide, Australia, 1888–1971, Hahndorf rifle club medal [won by CHG Paech], 1906, Adelaide, gold; Gift of Gerald Paech 2013. Donated through the Australian Government's Cultural Gifts Program

S Schlank & Co, Adelaide, Australia, 1888–1971, Onkaparinga rifle club kingship medal [won by CHG Paech], 1913, Adelaide, gold; Gift of Gerald Paech 2013. Donated through the Australian Government's Cultural Gifts Program

Julius Schomburgk, Australia, 1819–93, CE Firnhaber, Australia, 1805–80, Hanson brooch, c1862, Adelaide, silver; Bequest of Pamela Walker 2013

att. Julius Schomburgk, Australia, 1819–93, Henry Steiner, Australia, 1835–1914, Pendant and bracelet, 1855 & c60, Adelaide, gold, garnet, glass; Bequest of Pauline Marie Johnston through the Art Gallery of South Australia Foundation 2013

Yaritja Stevens, Australia, 1950s, Necklace, 2013, Nyapiri, South Australia, painted gum nuts, ininti seeds; Gift of Robert Reason 2013

Ken Thaiday Sr, Australia/Torres Strait Islands, 1950, Hammerhead shark headdress, 2002, Cairns, Queensland, plywood, metal, plastic, feathers, glass, string and enamel paint; Gift of Ian Thornquest through the Art Gallery of South Australia Foundation 2012 Prue Venables, Australia, 1954, Celedon vessel and white sieve, 2012, Jingdezhen, Jiangxi Province, China, Jingdezhen porcelain, glazed; d'Auvergne Boxall Bequest Fund 2013

Dorothy Wager, Australia, 1912–2001, Lapis and silver ring, 1920–46, Sydney, lapis, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Pair of lapis and silver earrings, 1920-46, Sydney, Swiss lapis, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Lapis and silver brooch, 1928–39, Sydney, Swiss lapis, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program.

Dorothy Wager, Australia, 1912–2001, Pair of cornelian and silver earrings, 1947, Sydney, cornelian, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Cornelian, gold and silver brooch, 1981, Sydney, gold, silver, cornelian; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Abalone shell bead and silver necklace, c1930s, Sydney, abalone shell, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Abalone shell bead and silver necklace, c1930s, Sydney, abalone shell, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program Dorothy Wager, Australia, 1912–2001, Gemstone bead and silver necklace, c1930s, Sydney, silver, rose quartz, amazonite, cornelian, agate, aventurine quartz, amber; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Lapis lazuli and silver necklace, c1930s, Sydney, lapis lazuli, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Buckram-covered cardboard box, c1950s, Sydney, buckram, card; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Amethyst ring, c1980s, Sydney, gold, silver, amethyst; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, Jade and silver brooch, c1980s, Sydney, jade, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Dorothy Wager, Australia, 1912–2001, attributed to Fleetwood Charles Varley, Britain, 1863–1942, Enamel and silver brooch, 1985, Sydney, enamel, silver; Gift of Deborah Cocks and Jennifer Genion from the

Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Silver buckle/slide, 1920–22, Sydney, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Agate and silver brooch, 1920–46, Sydney, green stained agate, silver Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Agate and silver pendant on later chain, 1920– 46, Sydney, green stained agate, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Amethyst and silver pendant on later chain, 1920–46, Sydney, amethyst, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Aventurine quartz and silver brooch, 1920– 46, Sydney, aventurine quartz, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program Rhoda Wager, Australia/Britain, 1875–1953, Blue paste stone and silver ring, 1920–46, Sydney, synthetic blue spinel, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Coral bead and silver necklace, 1920–46, Sydney, coral, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Lapis and silver brooch, 1920–46, Sydney, Swiss lapis, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Lapis and silver necklace, 1920–46, Sydney, Swiss lapis, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Lapis and silver ring, 1920–46, Sydney, Swiss lapis, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program Rhoda Wager, Australia/Britain, 1875–1953, Lapis lazuli and silver brooch, 1920–46, Sydney, lapis lazuli, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Moss agate and silver ring, 1920–46, Sydney, moss agate, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Onyx and silver ring, 1920–46, Sydney, onyx, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Three-stone paste and gold ring, 1920–46, Sydney, citrine-colour pastes, gold; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Rhoda Wager, Australia/Britain, 1875–1953, Silver tie-pin/brooch, c1926, Sydney, silver; Gift of Deborah Cocks and Jennifer Genion from the Graham & Elizabeth Cocks collection through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Cherie Watkins, Australia, 1939, Sandy Elverd, Australia, 1960, Mankamankarranna (the seven sisters constellation), Wiltu (the southern cross near spring), Parna (autumn star near the moon), Karralikka (spirit world on high), 2005, Adelaide, woven native sedge grass Cyperus vaginatus; Gift of Karen Genoff through the Art Gallery of South Australia Contemporary Collectors 2012. Dedicated to Aunty Veronica Brodie and the Kaurna people of the Adelaide Plains

Cherie Watkins, Australia, 1939, Sandy Elverd, Australia, 1960, Ngadlu Yaitya Aitya Yakkanninna Yaintyo Yertangga Tikketti Bukkiugnko (We Aboriginal sisters have sat on the land since time immemorial), 2005, Adelaide, woven native sedge grass Cyperus vaginatus; Gift of Karen Genoff through the Art Gallery of South Australia Contemporary Collectors 2012. Dedicated to Aunty Veronica Brodie and the Kaurna people of the Adelaide Plains.

Cherie Watkins, Australia, 1939, Sandy Elverd, Australia, 1960, Yakkanninna (sisters), Taingkyeldi (mat), Tantyalu (basket), Mamandi (to tie up), Titta (joining one to the other), 2005, Adelaide, woven native sedge grass Cyperus vaginatus; Gift of Karen Genoff through the Art Gallery of South Australia Contemporary Collectors 2012. Dedicated to Aunty Veronica Brodie and the Kaurna people of the Adelaide Plains JM Wendt, Adelaide, Australia, est1854. Onkaparinga rifle club kingship medal [won by CHG Paech], 1911, Adelaide, gold; Gift of Gerald Paech 2013. Donated through the Australian Government's Cultural Gifts Program

#### AUSTRALIAN MOVING IMAGES

Shaun Gladwell, Australia, 1972, Busan Triptych, 2006, Korea, HDV/DVD, 3 channel, 10:35 minutes, 16:9, stereo; Gift of Clinton Ng through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

#### INTERNATIONAL PHOTOGRAPHS

AES+F, Russia, est1987/95, *Allegoria sacra* (*sacred allegory*), 2011, Moscow, pigment print on paper; Gift of the artists through the Art Gallery of South Australia Contemporary Collectors 2012

Martin Parr, England, b1952, *New Brighton, Mersey side*, from the series *Last Resort*, 1983–85, New Brighton, England, pigment print on paper; d'Auvergne Boxall Bequest Fund 2013

Sarah Smuts-Kennedy, New Zealand, b1966, *Life drawing*, from the series *Ascension*, 2004, Auckland, type-C photo- graph mounted on metallic paper; Gift of the Mordant family through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Sarah Smuts-Kennedy, New Zealand, 1966, *Homage to landscape*, from the series *Ether*, 2005, Auckland, type C photograph mounted on metallic paper; Gift of the Mordant family through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Andy Warhol, United States, 1928–87, *Andy and Hitchcock*, 1974, New York, Polacolor Type 108 print; VBF Young Bequest Fund 2012

Andy Warhol, United States, 1928–87, *Liza Minnelli*, 1977, New York, Polacolor Type 108 print; VBF Young Bequest Fund 2012

Andy Warhol, United States, 1928–87, *Dental moulds*, 1982–83, New York, Polacolor ER print; VBF Young Bequest Fund 2012

#### **EUROPEAN PRINTS**

James Gillray, Britain, 1757–1815, *The great Southern Sea caterpillar, transformed into a Bath butterfly*, 1795 (printed 1851), edition published by Henry G Bohn, London, etching, hand-coloured with watercolour on paper; JC Earl Bequest Fund 2013

Mortimer Menpes, Britain/Australia, 1855–1938, Collection of 836 original etchings and 6 drawings, c1879-1920; G&P Packer Collection. Gift of HE Bowden and MJM Carter AO through the Art Gallery of South Australia Foundation 2013

#### **EUROPEAN PAINTINGS**

Morris & Company, London, Britain, 1861–1940, attributed to JH Dearle, Britain, 1860–1932, after Edward Burne-Jones, Britain, 1833–98, Design for the tapestry Flora, c1896, London, watercolour, gouache on paper; Mr & Mrs Jock Gosse Fund 2012

Abraham Van Den Hecken, The Netherlands, c1615–c1669, A scholar in his studio, c1655, The Hague(?), The Netherlands, oil on canvas; Gift of Anne Davidson, Dr Peter Dobson, Dr Michael Drew, Dr Michael Hayes, Peter McKee and Philip Speakman through the Art Gallery of South Australia Foundation Collectors Club 2012

#### **EUROPEAN SCULPTURES**

Berlinde De Bruyckere, Belgium, 1964, *We are all flesh*, 2011–12, Ghent, epoxy, iron, horse skin, steel; Director's Project through the Art Gallery of South Australia Contemporary Collectors 2012

#### **EUROPEAN DECORATIVE ARTS**

attributed to Austria, Vienna, Globustisch work table, c1840, Vienna, rosewood veneer with fruitwood marquetry, ivory, brass lock, velvet, penwork; Gift of Dr William Young 2013, great-great grandson of Sir Henry Edward Fox Young, Lieutenant-Governor of South Australia 1848–54. Donated through the Australian Government's Cultural Gifts Program 2013

Britain, London, Shawl, c1880, London, silk; Gift of the Rymill family 2013

De Drie Klokken [The Three Bells], Delft, Netherlands, 1671–1841, Large gourd shaped vase, c1770, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012 De Greiksche A [The Greek A], Delft, Netherlands, 1674–c1810, attributed to de Kloot, Vase [with lid], 1770, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Greiksche A [The Greek A], Delft, Netherlands, 1674–c1810, attributed to Adriaen Kocks, Netherlands, working 1679– 1701, Lion, mid 18<sup>th</sup>C, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Astonnekens [The Porcelain Ashton], Delft, Netherlands, 1655–1804, Gerrit Pietersz Kam, Pair of ovoid vases, 1680–1705, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Astonnekens [The Porcelain Ashton], Delft, Netherlands, 1655–1804, Gerrit Pietersz Kam, De Witte Starre [The White Star], Delft, Netherlands, 1657–1818, Globular vase, 1750–1800, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Byl [The Porcelain Axe], Delft, Netherlands, 1657–1803, Vase, c1760, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Claeuw [The Porcelain Claw], Delft, Netherlands, 1658–1840, Lambertus Sanderus, Netherlands, 1763–1806, Pair of vases, 1764–1805, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Lampetkan [The Porcelain Ewer], Delft, Netherlands, 1637–1811, Drainer plate [with arabesque design], 1740–50, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Lampetkan [The Porcelain Ewer], Delft, Netherlands, 1637–1811, Vase, 1750–1800, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Lampetkan [The Porcelain Ewer], Delft, Netherlands, 1637–1811, Vase, c1760, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Schotel [The Porcelain Dish], Delft, Netherlands, 1612–1800, Jacobus Pymacker, Netherlands, Plate [with Chinese design], 1750–60, Delft, Netherlands, earthen ware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Schotel [The Porcelain Dish], Delft, Netherlands, 1612–1800, Jacobus Pymacker, Netherlands, Plate, c1750, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Porceleyne Schotel [The Porcelain Dish], Delft, Netherlands, 1612–1800, van Duijn, Vase [with long neck], 1765–75, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Vergulde Blompot [The Gilt Flower Pot], Delft, Netherlands, 1616–1841, Vase, 1750– 1780, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

De Witte Starre [The White Star], Delft, Netherlands, 1657–1818, attributed to Justus de Berg, Dish [kraak style], 1740–60, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

attributed to Harrach Glass, Bohemia, [now Czech Republic], est1712, Pair of vases, 1875–1900, Harrachov, Bohemia, glass, enamel decoration, gilt; Gift of Joan Garde to honour her family, Elenor Ross Ritchie, Jack and Dulcie Wilson, and David Garde 2012

Koninklijke Porceleyne Fles [The Porcelain Bottle later Royal Delft], Delft, Netherlands, est1653, Vase [in the Persian style], 1910–36, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012 Koninklijke Porceleyne Fles [The Porcelain Bottle later Royal Delft], Delft, Netherlands, est1653, attributed to Johannes Knotter, Netherlands, Pair of plates, c1700, Delft, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Rene Lalique, France, 1860–1945, Dragon flies brooch, 1903–05, Paris, gold, opal, plique a jour enamel; Gift of Helen Bowden in memory of her husband John Bowden 2013

Luxembourg or Netherlands, Plate, late 18<sup>th</sup>C, Luxembourg or Netherlands, earthenware, glazed Bequest of Hugo Van Dam 2012

Minton, Stoke-on-Trent, Staffordshire, Britain, est1793, Set of seven tiles [leaping carp], 1863–72, Stoke-on-Trent, Staffordshire, earthenware, transfer print, glazed; Gift of John McPhee 2013

Junko Mori, Britain, 1974, Propagation project: Windy leaf, 2012, Manchester, forged mild steel, wax-coated; Gift of Colin and Robyn Cowan through the Art Gallery of South Australia Foundation 2013

Morris & Company, London, Britain, 1861–1940, William Morris, Britain, 1834–96, Strawberry thief curtains [three], c1910, designed 1883, Britain, block printed cotton; Mr & Mrs Jock Gosse Fund 2013

Netherlands, Lobed dish, 1675–1725, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Set of five polychrome tiles, 1675-1725, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate, c1690, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Set of four tiles depicting figures, 17<sup>th</sup>–18<sup>th</sup>C, Netherlands, earthenware, glazed Bequest of Hugo Van Dam 2012

Netherlands, Vase [with handles], 1730–50, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Drainer plate, 1740–50, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Large dish, 1740–50, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Large dish [with willow tree], 1740–50, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate, 1740–50, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate, 1740–50, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate [kraak style], 1740–50, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Pair of lidded vases, 1750–60, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate, c1750, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate [with grape design], c1750, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Dish [with polychrome design], c1750, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Small vase [with long neck], 1750–1760, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Pair of plates, 1750–70, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012 Netherlands, Plate [the melon vendor], 1750–70, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate, 1750–70, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate [with blossoms], 1750–70, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Vase, 1750–1800, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate, 1760–70, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate, 1760–70, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Vase [polychrome, with lid], 1760–1770, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Globular vase, c1760, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Globular vase, c1760, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Globular vase, c1760, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Globular vase, c1760, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Set of vases [three], c1760, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Pen and ink stand, c1770, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012 Netherlands, Plate, c1770, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate [with willow and flowers], c1770, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Small round vase, c1770, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands? Covered custard cup, c1780, Netherlands? earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Medicine jar, early 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Tall vase, early 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Pair of tiles [with landscapes], 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Tile [depicting boat], 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Tile [depicting landscape], 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Tile [depicting saint and soldier], 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Tile [with dog], 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Tile [with fierce dog], 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Beaker vase, mid–18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012 Netherlands, Deep dish [with ribbed sides], mid–18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Large dish [with oriental design], mid–18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Lobed dish, mid–18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Pierced candle holder, late 18<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Tile [depicting soldier], 18<sup>th</sup>–19<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate, 18<sup>th</sup>–19<sup>th</sup>C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Netherlands, Plate [with rose],  $18^{th}$ – $19^{th}$ C, Netherlands, earthenware, glazed; Bequest of Hugo Van Dam 2012

Oude Amstel/ Mark Amstel Porcelain, Amsterdam, Netherlands, 1764–1814, Set of cups and saucers [five], c1780, Amsterdam, Netherlands, porcelain; Bequest of Hugo Van Dam 2012

attributed to de Roos, Netherlands, Vase [with long neck], c1750–1760, Netherlands, earthen ware, glazed; Bequest of Hugo Van Dam 2012

#### **ASIAN PAINTINGS**

India, Map of the pilgrimage sites for Vraj, late 19<sup>th</sup>—early 20<sup>th</sup>C, Nathdwara, Rajasthan, India, cotton cloth, pigment, gold, silver and mica shellac; Gift of Barrie and Judith Heaven 2012

India, Mountain of Food Festival, [Annakut], late 19<sup>th</sup>—early 20<sup>th</sup>C, Rajasthan, India, cotton cloth, pigment, gold, silver and mica shellac; Gift of Barrie and Judith Heaven 2012

India, Shri Nathji, shrine hanging for his birthday celebration, late 19<sup>th</sup>–early 20<sup>th</sup>C, Nathdwara, Rajasthan, India, cotton cloth, pigment, gold, silver and mica shellac; Gift of Barrie and Judith Heaven 2012

India, Dance of divine love, [Maharasa Lila], late 20<sup>th</sup>C, Nathdwara, Rajasthan, India, cotton cloth, pigment, gold, silver and mica shellac; Gift of Barrie and Judith Heaven 2012

India, Saivite shrine, c1920, Thanjuvar, Tamil Nadu, India, wood, stucco, pigment, gold leaf, mirror, glass beads; Gift of Barrie and Judith heaven 2012

India, Krishna, late 19<sup>th</sup>—early 20<sup>th</sup>C, Thanjuvar, Tamil Nadu, India, cotton cloth, pigment, gold leaf; Gift of Barrie and Judith Heaven 2012

Struick, Netherlands, active c1860, after Raden SALEH, Indonesia, 1807/11–1880, The flood, 1862, Batavia (Jakarta), oil on canvas on board; AR Ragless Bequest Fund 2012

Thailand, Portrait King Chulalongkorn, Rama V (1853–1910), c1900, Bangkok, oil on canvas; AR Ragless Bequest Fund 2013

## ASIAN SCULPTURES

China, Ming Dynasty 1368–1644, Seated figure, possibly Daoist deity, c15<sup>th</sup>C, China, bronze with traces of gilt; Bequest of Hugo Van Dam 2012

China, Ming Dynasty 1368–1644, Seated Kuan Yin, 16<sup>th</sup>C, China, bronze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1912, Tablet, with landscape scenes, 17<sup>th</sup>–18<sup>th</sup>C, China, ivory, ink, wood; Bequest of Hugo Van Dam 2012

China, Ming Dynasty 1368–1644, Qing dynasty 1644–1912, Standing figure of warrior, 17<sup>th</sup>C, China, wood, Lacquer; Bequest of Hugo Van Dam 2012

India, Visnu, 12<sup>th</sup>–13<sup>th</sup>C, north India, bronze; Gift of Alan Myren through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Temple vessel (uruli), late 19<sup>th</sup>—early 20<sup>th</sup>C, Kerala, bronze; Gift of Alan Myren through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Altarpiece with Rsabha and 23 attending Jinas (caturvimsatipatta), 1156, northwest India, bronze; Gift of Alan Myren through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Krishna playing the flute, 20<sup>th</sup>C, south India, wood, bamboo, wool; Gift of Barrie and Judith Heaven 2012

Eko Nugroho, Indonesia, 1977, Flower generation #2, 2012, Yogyakarta, fibreglass, resin, plastic, fabric; Marjory Edwards Bequest Fund 2013

Pita Maha Artists' Cooperative, Indonesia, 1936–42, The slain deer, c1939, Ubud, Bali, wood; Whitlock Bequest Fund, assisted by the Public Donations Fund 2012

Tibet, Manjusri, Bodhisattva of Wisdom, c18<sup>th</sup>C, Tibet, gilt bronze, turquoise; Gift of the estate of Colin Groves 2013

#### **ASIAN PRINTS**

Naniwa Shorin Publisher, Osaka, Japan, active late 18<sup>th</sup>C, *Illustrations of Foreign Textiles (Sarasa Zufu)*, 1785, Osaka, monochrome woodblock print on paper (44 folded bound leaves); Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2012

#### **ASIAN DECORATIVE ARTS**

Burma, Large storage jar [martaban], 16<sup>th</sup>–17<sup>th</sup>C, Mottama, stoneware, black glaze; Bequest of Hugo Van Dam 2012

Burma, Buddhist offering vessel (hsun ok), early 20<sup>th</sup>C, Burma, wood or bamboo, lacquer, pigment; Gift of Alan Myren through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

China, Jiangxi, Song Dynasty 960–1279, Dish, Qingbai ware, mid 10<sup>th</sup>–13<sup>th</sup>C, Jingdezhen, Jiangxi, stoneware, glaze; Bequest of Hugo Van Dam 2012

China, Jiangxi, Song Dynasty 960-1279, Dish, Qingbai ware, mid 10<sup>th</sup>–13<sup>th</sup>C, Jingdezhen, Jiangxi, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Northern Song 960–1127, Lobed bowl, Qingbai ware, 11<sup>th</sup>C, China, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Yuan Dynasty 1271–1368, Funerary vase, c1300, China, stoneware, olive glaze; Bequest of Hugo Van Dam 2012

China, Song Dynasty 960–1279, Bowl, 12<sup>th</sup>–early 13<sup>th</sup>C, China, stoneware, celadon glaze; Bequest of Hugo Van Dam 2012

China, Jin Dynasty 1115–1234, Dish, Cizhou ware, 12th–early 13<sup>th</sup>C, Hebei, Henan or Shaanxi, stoneware, black and olive-brown glaze; Bequest of Hugo Van Dam 2012

China, Jin Dynasty 1115–1234, Jar, with splashed decoration, Cizhou ware, 12<sup>th</sup>–early 13<sup>th</sup>C, Hebei, Henan or Shaanxi, stoneware, glaze; Bequest of Hugo Van Dam 2012

China, Jin Dynasty 1115–1234, Teabowl, Cizhou ware, 12<sup>th</sup>–13<sup>th</sup>C, Hebei, Henan or Shaanxi, stoneware, black glaze; Bequest of Hugo Van Dam 2012

China, Jin Dynasty 1115–1234, Teabowl, Cizhou style ware, 12<sup>th</sup>–early 13<sup>th</sup>C, possibly

Shanxi, stoneware, glaze; Bequest of Hugo Van Dam 2012

China, Jin Dynasty 1115–1234, Teabowl, Cizhou ware, 12<sup>th</sup>—early 13<sup>th</sup>C, Hebei, Henan or Shaanxi, stoneware, glaze; Bequest of Hugo Van Dam 2012

China, Jin Dynasty 1115–1234, Teabowl, Cizhou ware, 12<sup>th</sup>–early 13<sup>th</sup>C, Hebei, Henan or Shaanxi, stoneware, glaze; Bequest of Hugo Van Dam 2012

China, Jin Dynasty 1115–1234, Teabowl, Cizhou ware, 12<sup>th</sup>—early 13<sup>th</sup>C, Hebei, Henan or Shaanxi, stoneware, black glaze; Bequest of Hugo Van Dam 2012

China, Jiangxi, Southern Song Dynasty 1127–1279, Teabowl, Jizhou ware, 12<sup>th</sup>–early 13<sup>th</sup>C, Jiangxi, stoneware, black glaze; Bequest of Hugo Van Dam 2012

China, Jiangxi, Southern Song Dynasty 1127–1279, Jarlet, Longquan ware, 13<sup>th</sup>C, Zhejiang, Jiangxi, porcelain, stoneware, cealdon glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Yuan Dynasty 1271–1368, Small vase, with moulded floral decoration, Dehua ware, late 13<sup>th</sup>–14<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Yuan Dynasty 1271–1368, Small storage jar, late 13<sup>th</sup>–14<sup>th</sup>C, Guangdong or Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Covered box, in octagonal form, Dehua ware, late 13<sup>th</sup>-14<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Jiangxi, Yuan Dynasty 1271–1368, Dish, with double fish, Dehua ware, late 13<sup>th</sup>–14<sup>th</sup>C, Jingdezhen, Jiangxi, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Jiangxi, Yuan Dynasty 1271–1368, Rice grain measure, Qingbai ware, late 13<sup>th</sup>–

14<sup>th</sup>C, Jingdezhen, Jiangxi, stoneware, glaze; Bequest of Hugo Van Dam 2012

China, Ming Dynasty 1368–1644, Dish, with folate rim, 14<sup>th</sup>C, China, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Ming Dynasty 1368–1644, Large bowl, with flowers, Swatow ware, c1600, Zhangzhou region, Fujian, porcelain, underglaze blue; Bequest of Hugo Van Dam 2012

China, Fujian, Ming Dynasty 1368–1644, Plate, with phoenix, Swatow ware, c1600, Zhangzhou region, Fujian, porcelain, under glaze blue; Bequest of Hugo Van Dam 2012

China, Ming Dynasty 1368-1644, Jar, 16<sup>th</sup> – mid 17<sup>th</sup>C, possibly Henan, stoneware, black glaze; Bequest of Hugo Van Dam 2012

China, Ming Dynasty 1368–1644, Roof tile, with demon protector, 16<sup>th</sup>–17<sup>th</sup>C, Guangdong or Fujian region, stoneware, glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Censer, Dehua ware, 17<sup>th</sup>C, Dehua, Fujian, stoneware, glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Cup, with dragon and creatures, Dehua ware, 17<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Foreigner seated on kylin, 17<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Kuan Yin, standing on fish, signed 'He Chaozong', 17<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Kuan Yin, with two attendants, 17<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012 China, Fujian, Qing Dynasty 1644–1912, Seated Budai, 17<sup>th</sup>C, Dehua, Fujian, stone ware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Daoist deity with retainers, Dehua ware, c17<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Ming Dynasty 1368–1644, Large storage jar, 17<sup>th</sup>C, Guangdong or Fujian region, stoneware, brown glaze; Bequest of Hugo Van Dam 2012

China, Ming Dynasty 1368–1644, Qing dynasty 1644–1912, Storage jar, with green glaze, 17<sup>th</sup>C, Guangdong or Fujian region, stoneware, green glaze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1912, Kuan Yin, as Mary with child, 17<sup>th</sup>–18<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1912, Seated Kuan Yin, 17<sup>th</sup>–18<sup>th</sup>C, Dehua, Fujian, stone ware, white glaze; Bequest of Hugo Van Dam 2012

China, Jiangxi, Qing Dynasty 1644–1911, Teapot, with silver mounts, 'Imari style' ware, late 17<sup>th</sup>–early 18<sup>th</sup>C, Jingdezhen, Jiangxi, stoneware, polychrome overglaze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1910, Pair of plates, depicting fortress scene, for the Dutch market, c1725, Jingdezhen, Jiangxi, porcelain, underglaze blue, overglaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Censer, 18<sup>th</sup>C, Fujian, stoneware, blue glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644-1912, Censer, in shape of Buddist lion, 18<sup>th</sup>C, Dehua, Fujian, porcelain, white glaze; Bequest of Hugo Van Dam 2012 China-Netherlands, Qing Dynasty 1644–1912, Cup, decorated in Netherlands, 18<sup>th</sup>C, Jingdezhen, Jiangxi,stoneware, white glaze, overglaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Cup, Dehua ware, 18<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Cup, with flowers and branches, Dehua ware, 18<sup>th</sup>C, Dehua, Fujian,stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Cup, with wooden stand, Dehua ware, 18<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze, wood; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1910, Large storage jar, 18<sup>th</sup>C, Guangdong or Fujian region, stoneware, brown glaze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1910, Large storage jar, with two dragons chasing flaming pearl among clouds, 18<sup>th</sup>C, Guangdong or Fujian region, stoneware, brown glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Long-necked vase, with dragon, 18<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1910, Ritual blade in archaic style, 18<sup>th</sup>C, China, jade; Bequest of Hugo Van Dam 2012

China, Jiangxi, Qing Dynasty 1644–1912, Set of two tea bowls with saucers and covered jar, Batavia ware, 18<sup>th</sup>C, Jingdezhen, Jiangxi, porcelain, polychrome glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Teapot, with metal mounts, Dehua ware, 18<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012 China, Fujian, Qing Dynasty 1644–1912, Trick cup, with figure of Putai, Dehua ware, 18<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1912, Dish, Canton enamel ware, 18<sup>th</sup>–19<sup>th</sup>C, Guangzhou, Guangdong, metal, over-glaze enamel; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Pair of boys, 18<sup>th</sup>–19<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Seated Japanese figure, 18<sup>th</sup>–19<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Seated sailor, 18<sup>th</sup>–19<sup>th</sup>C, Dehua, Fujian, stone ware, white glaze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1911, Baluster vase, with famille rose decoration, Buddhist lions (shi-shi) and kui dragons, c1850, Guangzhou, Guangdong province, porcelain, overglaze enamel decoration, gilding, metal rivets; Gift of Mr Tom and Mrs Elizabeth M Davies of Belair, SA, great-granddaughter of Mr H Everall who passed away in Shanghai in 1892, through the Art Gallery of South Australia Foundation 2013

China, Qing Dynasty 1644–1912, Plate, auspicious characters, good luck (fu) and logevity (shou), early 19<sup>th</sup>C, China, porcelain, underglaze blue; Bequest of Hugo Van Dam 2012

China, Pierced perfume bottle, 19<sup>th</sup>C, China, porcelain, white glaze; Bequest of Hugo Van Dam 2012

China, Fujian, Qing Dynasty 1644–1912, Standing Dutch sailor, 19<sup>th</sup>C, Dehua, Fujian, stoneware, white glaze; Bequest of Hugo Van Dam 2012 China, Qing Dynasty 1644–1912, Woodblock tablet, probably 19<sup>th</sup>C, China, wood, undated traces of ink; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1912, Brush washer, early 19<sup>th</sup>C, China, porcelain, chui hong and blue glaze; Bequest of Hugo Van Dam 2012

China, Qing Dynasty 1644–1912; Republic period 1912–1948, Large bowl, 19<sup>th</sup>–early 20<sup>th</sup>C, China, porcelain, copper-red glaze; Bequest of Hugo Van Dam 2012

China, Large wine bottle, undated, China, stoneware, brown glaze; Bequest of Hugo Van Dam 2012

China-Netherlands, Qing Dynasty 1644–1912, Cup, decorated in Netherlands, 18<sup>th</sup>C, Jingdezhen, Jiangxi,stoneware, white glaze, overglaze; Bequest of Hugo Van Dam 2012

Egypt-Indonesia, Ritual jar, dorak, late 19<sup>th</sup>—early 20<sup>th</sup>C, Egypt, found in Indonesia, unglazed earthenware; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, 'Mathnavi' of Jalal al-Din Muhammad Rumi, AH 1051/1641, Shahjahanabad (Delhi), India; MJM Carter AO Collection through the Art Gallery of South Australia Foundation 2013

India, Invitation letter to a Jain monk (vijñaptipatra), dated bright 5 Magasira VS 1851/November 1795 CE, Surat, Gujarat, opaque watercolour on paper; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Huqqa base and elements, c1850, possibly Hyderabad, Andra Pradesh, zinc alloy, silver, iron; Gift of Lady Porter in memory of her husband Tom at the launch of her book 'Can A Duck Swim?' 2013

India, Game of Knowledge (Gyanbaji), late 18<sup>th</sup>C, western India, ink and pigment on paper; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Universe in the shape of a geometric diagram, late 18<sup>th</sup>C, western India, ink and pigment on paper; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Universe in the shape of human, late 18<sup>th</sup>C, western India, ink and pigment on paper; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Auspicious drawing of Hanuman, late 18<sup>th</sup>–19<sup>th</sup>C, Mewar, Rajasthan, cotton, ink and pigment on paper; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Auspicious drawing of Ganesa, late 18<sup>th</sup>–early 19<sup>th</sup>C, Mewar, Rajasthan, ink and pigment on paper; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Vessel, with Quranic inscription, 19<sup>th</sup>C, Lucknow, Uttar Pradesh, India, iron, copper; Gift of Barrie and Judith Heaven 2012

India, Palmistry diagram, early 19<sup>th</sup>C, western India, ink and pigment on paper (remounted); Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Temple vessel (uruli), late 19<sup>th</sup>—early 20<sup>th</sup>C, Kerala, bronze; Gift of Alan Myren through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Krishna in his Universal Form [Vishvarupa], late 19<sup>th</sup>—early 20<sup>th</sup>C, Kotah, Rajasthan, cotton cloth, pigment and gold; Bequest of Hugo Van Dam 2013

India, Rajasthan, The water sports of Krishna [Jal Vihari], late 19<sup>th</sup>—early 20<sup>th</sup>C, Nathdwara, Rajasthan, cotton cloth, pigment, gold, silver and mica shellac; Van Dam Bequest Fund 2012

India, Oriental screen, c1900, probably Ahmadabad, Gujarat, wood; Gift of Barrie and Judith Heaven 2013

India, Krishna and Radha on the Jamuna river, early 20<sup>th</sup>C, Rajasthan, Kishangarh, cotton cloth, pigment, gold, silver and mica shellac; Credit line to be confirmed

India, The Mountain of Food [Annakut], with genealogical tree, early—mid 20<sup>th</sup>C, Nathdwara, Rajasthan, cotton cloth, pigment, gold, silver and mica shellac; Van Dam Bequest Fund 2012

India, Krishna and the cows [Gopastami], c1925, Nathdwara, Rajasthan, cotton cloth, pigment, gold, silver and mica shellac; Van Dam Bequest Fund 2012

India, Universe in the shape of a person, cloth hanging (choda), dated VS 2034/1978 CE, made in Gujarat, installed in Glatkopar, Mumbai, Maharashtra, cotton, silk, metallic thread, sequins, glass beads, iron, couched embroidery; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, View of Nathdwara with the shrine of Sri Nathji [Nathdwara Haveli], early–mid 20<sup>th</sup>C, Nathdwara, Rajasthan, cotton cloth, pigments including gold, silver and mica shellac paint; Bequest of Hugo Van Dam 2012

India, Shrine hanging (choda), depicting a scene of instruction, mid–late 20<sup>th</sup>C, India, metallic thread, sequins, glass beads, cotton & silk, couched embroidery; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Shrine hanging (choda), depicting a scene of renunciation, mid–late 20<sup>th</sup>C, India, metallic thread, sequins, glass beads, cotton & silk, couched embroidery; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Shrine hanging (choda) with canopy (chandarva), mid–late 20<sup>th</sup>C, India, metallic thread, sequins, glass beads, cotton & silk, couched embroidery; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Agamapurusa, clothhanging (choda), late 20<sup>th</sup>C, Gujarat, metallic thread, sequins, glass beads, velvet, couched embroidery; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India, Shrine hanging (choda), depicting scenes of instruction, late 20<sup>th</sup>C, Gujarat, couched gold and silver toned twisted wire, silk and wool Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India – Indonesia, Ceremonial cloth and sacred heirloom, with interlocking quatrefoil design and square fields, 17<sup>th</sup>C, Gujarat, India, found in Indonesia, batik and block printed with mordant dyes on cotton; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

India – Indonesia, Ceremonial cloth and sacred heirloom (patola), with elephants and riders, 18<sup>th</sup>C, Gujarat, India, found in Indonesia, silk, natural dyes, double-ikat; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Shoulder cloth (Iawan prada), c1850, South Sumatra; Gift of Albert Gillissen through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Ceremonial jacket (baju), early 19<sup>th</sup>C or earlier, Sumatra, cotton, batik and goldleaf; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Ceremonial cloth, with gold leaf (kainprada), with 'truntum' motif, late 19<sup>th</sup>C, probably north coast of Java, gold leaf applied in Bali, cotton, indigo, goldleaf; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Indonesia, Ornamental vessel, with Garuda, c1920, Kota Gede, Central Java, silver; d'Auvergne Boxall Bequest Fund 2012

Indonesia, Ornamental vessel, with Hanuman and Jatayu, c1920, Kota Gede, Central Java, silver, semi-precious stones; d'Auvergne Boxall Bequest Fund 2012

Indonesia, Captain Tack, rod puppet, 1931, Central Java, wood, leather, pigment, gold leaf; d'Auvergne Boxall Bequest Fund 2013

Japan, Edo period 1615–1868, Meiji era 1868–1912, Long roabe (nagagi), with hemp leaf pattern (asa-no-ha), c1888, Asami, Akita, cotton, indigo with stitch resist dye (shirokage shibori); Asian Art Curators Fund 2013

Japan, Edo period 1615–1868, Meiji era 1868–1912, Long robe (nagagi), with floral motif, c1888, Asami, Akita, cotton, indigo with stitch resist dye (ori nui shibori), capping (boshi shibori); Public Donations Fund 2013

Japan, Edo period 1615–1868, Meiji era 1868–1912, Long robe (nagagi), with linked-circle pattern (shippo tsunagi), c1888, Asami, Akita, cotton, indigo with stitch resist dye (ori nui shibori), spiderweb (kumo shibori), looped binding (miura shibori); Public Donations Fund 2013

Japan, Meiji era, 1868–1912, Fireman's coat (kaji banten), with talismanic symbols, c1890, Tokyo, cotton, natural indigo dye, with paste-resist decoration (tsutsugaki) and quilted cotton stitches (sashiko); Asian Art Curators Fund 2013

Japan, Edo period 1615–1868, Robe (attus amip), mid–19<sup>th</sup>C, Hokkaido, Japan, cotton, elm bark fibre, indigo and natural dyes, embroidery and plain weave; Gift of Andrew and Hiroko Gwinnett with the assistance of the Art Gallery of South Australia Foundation 2013

Japan, Edo period 1615–1868, Buddhist priest's mantle and stole (kesa) with four divine protectors and dragons, mid to late 19<sup>th</sup>C, Kyoto, silk, gilt paper, natural dyes, tassels, twill weave with supplementary weft brocade; Gift of Colin Beer, Barbara Fargher, Joan Lyons, Jane McGregor & Diana McLaurin through the Art Gallery of South Australia Foundation Collectors Club 2012

Japan, Showa period 1926–89, Woven winter coat (sakiori), 20<sup>th</sup>C, Tohoku region, cotton weft, hemp warp, natural dyes; Gift of Asian Art Curators 2013

Japan, Meiji era, 1868–1912, Winter coat (hanten), with sarasa design, early 20<sup>th</sup>C, Yokohama, cotton, synthetic dyes, factory print; Gift of James Bennett and Bonaventure Tan 2013

Eko Nugroho, Indonesia, 1977, Berbeda-beda tapi tetap saja bermasalah (Different but definitely not a problem), 2011, Yogyakarta, fabric, wire, rayon thread, machine embroidery; Gift of the Art Gallery of South Australia Foundation 2012

Eko Nugroho, Indonesia, 1977, Kita ulurkan tangan (We extend our hands), 2011, Yogyakarta, fabric, wire, rayon thread, machine embroidery; Gift of the Art Gallery of South Australia Foundation 2012

Eko Nugroho, Indonesia, 1977, Negeri kaya yang miskin moral (A rich country which is poor in morals), 2011, Yogyakarta, Indonesia, fabric, wire, rayon thread, machine embroidery; Gift of the Art Gallery of South Australia Foundation 2012

Eko Nugroho, Indonesia, 1977, Reformasi berlendir (Reformation's mucous), 2011, Yogyakarta, fabric, wire, rayon thread, machine embroidery; Gift of the Art Gallery of South Australia Foundation 2012

Eko Nugroho, Indonesia, 1977, Rintihan agar-agar (The whimpering of agar-agar), 2011, Yogyakarta, fabric, wire, rayon thread, machine embroidery; Gift of the Art Gallery of South Australia Foundation 2012

Ogata Ihachi (Kyoto Kenzan II), Japan, active c1720–60, Water jar (mizusashi) with foreigner and ostrich, Kyoto ware, c1750, Kyoto, earthenware, white slip, underglaze decoration, lacquer and wood; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2012

Japan, Edo period 1615–1868, Meiji era 1868–1912, Ewer with lid, in shape of double gourd, 19<sup>th</sup>C, Japan, porcelain, polychrome and gold glaze; Bequest of Hugo Van Dam 2012

Japan, Pair of lidded bowls, Imari ware, c1700, Arita, Japan; ex-collection of Augustus II of Saxony, Dresden, Germany, porcelain, underglaze blue, overglaze enamel, gold decoration; Gift of Michael Abbott AO, QC, Veronica Aldridge, Colin Cowan, Diana M Evans, Andrew Gwinnett, Jennifer Hallett, Anne Kidman, Pamela McKee, The Hon Dr Kemeri Murray AO, Lady Porter, John Thornton, Dick Whitington QC and Naomi Williams through the Art Gallery of South Australia Foundation Collectors Club 2012

Japan-Indonesia, Bowl, with hrysanthemums, mid–late 17<sup>th</sup>C, Arita, Japan, found in Indonesia, stoneware, underglaze blue decoration; Gift of Michael Abbott AO QC through the Art Gallery of South Australia Foundation 2013. Donated through the Australian Government's Cultural Gifts Program

Middle East, probably Iran, Plate, with quatrefoil motif, 19<sup>th</sup>C, probably Iran, stone ware, underglaze blue; Bequest of Hugo Van Dam 2012

Thailand, Bowl with fish, Sukothai ware, late 14<sup>th</sup>–15<sup>th</sup>C, Sukothai, Sukothai province, stoneware, underglaze iron-black decoration over white slip; Bequest of Hugo Van Dam 2012

Thailand, Large dish, with lotus flower medallion and petals, Sawankhalock ware, 15<sup>th</sup>C, Sawankhalok, Sukothai Province, stoneware, celadon glaze with underglaze incised decoration; Bequest of Hugo Van Dam 2012

Thailand, Long necked water-bottle, Lamphun ware, probably late 19<sup>th</sup>C, Chiang Mai region, earthenware, red oxide, impressed decoration; Bequest of Hugo Van Dam 2012

#### **ARCHIVAL**

Anna Platten, Australia, 1957, *Photographic study for "Our heart thanking shuffle - (Dance)"*, 2012, Adelaide, inkjet print on paper; Gift of the artist 2013

Anna Platten, Australia, 1957, *Matrix for* "For Fleur Elise Noble", 2012, Adelaide, photopolymer plate; Gift of the artist and Dianne Longley 2013

Anna Platten, Australia, 1957, *Matrix for* "Our heart thanking shuffle - (Dance!)", 2012, Adelaide, photopolymer plate; Gift of the artist and Dianne Longley 2013

The Adelaide Mint, Australia, est1982, Commemorative medallion: 70th anniversary first flight England-Australia 1919–1989, 1989, Kent Town, Adelaide, silver Gift of Barrie Newman, Executive Director of The Adelaide Mint 2012

The Adelaide Mint, Australia, est1982, Commemorative medallion: 70th anniversary first flight England-Australia 1919–1989, 1989, Kent Town, Adelaide, copper; Gift of Barrie Newman, Executive Director of The Adelaide Mint 2012

The Adelaide Mint, Australia, est1982, 70th anniversary 1st flight England – Australia [unofficial first day cover], 1990, Adelaide, ink on paper; Gift of Barrie Newman, Executive Director of The Adelaide Mint 2012

Lidia Groblicka, Australia, 1933–2012, Woodblock for 'Bugs' tree', 1988, Adelaide, woodblock matrix; Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Lidia Groblicka, Australia, 1933–2012, Woodblock for Eternal portrait for Mr RM, 2000, Adelaide, woodblock matrix Gift of Tadeusz and Roman Groblicki in memory of their wife and mother Lidia Groblicka 2012

Various, Archival material relating to the 1982 exhibition of Ernabella batiks at Victor Harbor Gallery run by Andrea and Ronald Adams, c1982, Australia; Gift of the Art Gallery of South Australia Foundation 2012

Facsimile photograph, *C.H.G. Paech*, *Hahndorf Rifle Club king 1906*, Adelaide, digital photographic print; Gift of Gerald Paech 2013

#### APPENDIX G

#### **INWARD LOANS**

During the year 241 works were borrowed for 11 exhibitions and 32 for collection display.

#### INWARD LOANS TO THE COLLECTION

Bob Allan, Allenby Gardens, SA: Chelsea Porcelain Works, Chelsea, London, *Coffee cup and trembleuse*; Chelsea Porcelain Works, *Set of the four seasons*; Worcester Royal Porcelain Company, *Teapot and two tea bowls*; Plymouth Porcelain Factory, *Three shell sweetmeat*; Mennecy Porcelain Factory, *Bonbonnière*; St Cloud Porcelain, *Tea bowl and saucer* 

Candy Bennett, North Adelaide, SA: Jake and Dinos Chapman, *One day you will no longer be loved IV* 

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

Carolyn Corkindale, Fullarton, SA: Anton Koberger, Hartmann Schedel, *Nuremberg Chronicle* (*Liber chronicarum*)

India Flint, Mount Pleasant, SA: India Flint, *Beyond repair* 

Greenaway Art Gallery, Kent Town, SA: Ariel Hassan, We were faster than life - Oh how we laughed; This was all the life on earth # 4

Andrew Gwinnett, North Adelaide, SA: Unknown, *Haniwa*; Kano Sanraku, [Kano Sanraku screen]

Carol & Bill Jolly, Battery Point, Tas: Martha Berkeley, *Boat in foreground in harbou*r; Martha Berkeley, *Seaside markets*; Martha Berkeley, *Coastal scene: stone roadway with boat and children in foreground*; Augusta Rose Chauncy, *Road scene* 

Kobayashi Kiyochiha, Fukuchi Gen'ichiro

Khai Liew, Norwood, SA: Khai Liew Design, *Jeannie bench* 

Clinton Ng, Sydney, NSW: Wolfgang Tillmans, "Dan" 1/1

Novel Art Holding, Switzerland: Rajasthan, India, 10<sup>th</sup>C, *Visnu* 

Daniel Nuske, Mannum, SA: Albert Namatjira, *Woomera* 

David Roche, North Adelaide, SA: Grand Duchess Maria Feodorovna, *Catherine the Great cameo*; Tournai Porcelain Factory, Tournai, Belgium, *Two pot-pourri vases*; Meissen Porcelain Factory, Meissen, *Castor & Pollus (Orestes & Pylades)*; Chelsea Porcelain Works Chelsea, London, *Tureen and cover*; Louis XVI Style, *Footstool*; Sevrés National Porcelain Factory, Paris, France, *Sevrés tea service (teapot, milk, sugar, cup & saucer, serving dish)*; England, *Mirror*, c1815

Angelika Tyrone, North Adelaide, SA: Trevor Nickolls, *Brush with the lore*; Trevor Nickolls, *Self-portrait with boah tree*; Trevor Nickolls, *Heaven and hell on another earth* 

Emily Young, Shanghai, China: Bill Viola, *The Return* 

#### INWARD LOANS TO EXHIBITIONS

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

Scott & Jodi Brumby, Aldgate, SA on 17 July 2012: Anna Platten, *The waking dream* 

Ms Rina Burke, Hectorville, SA on 17 July 2012: Anna Platten, *Myself as Ms Havisham* 

Paul & Vicki Clitheroe, Kirribilli, NSW on 16 July 2012: Anna Platten, Woman in black hat, black cat and wonderchild in dreamland

Sue Crafter & Michael Abbott AO QC, Adelaide, SA on 10 July 2012: Anna Platten, *Reflection* 

Ben Dawson, Toorak Gardens, SA on 12 July 2012: Anna Platten, *Journey – The gate* 

Barbara Fargher, Maylands, SA on 1 August 2012: G Parkin, *Untitled* 

Kim Harding & Irene Miller, Balmain, NSW on 16 July 2012: Anna Platten, *Julia – girl in bed*; Anna Platten, *Myself as Madonna* 

Dianne & Murray Hill, Barwon Heads, Vic on 12 July 2012: Anna Platten, *Tree of possibilities* 

David Johnson, North Adelaide, SA on 12 July 2012: Anna Platten, *Woman and man with a wolf mask* 

Rosie & Mike Johnson, North Adelaide, SA on 12 July 2012: Anna Platten, *Vessels of blood and air* 

Frank & Glenda Kalyk, Hunters Hill, NSW on 16 July 2012: Anna Platten, *The crossing* 

Anne Kidman, North Adelaide, SA on 10 July 2012: Anna Platten, *Harry* 

Jenny Ledingham & John Braniff, Paddington, NSW on 16 July 2012: Anna Platten, *Myself as Rose Madder* 

Hon Anne Levy, Adelaide, SA on 17 July 2012: Anna Platten, *Puppets* 

Caroline Lovell, Woollahra, NSW on 16 July 2012: Anna Platten, *The crossing* 

Adele Lloyd, Unley Park, SA on 20 July 2012: Anna Platten, *Girl with hoop and girl up ladder* 

Professor Jennifer McKay, St Peters, SA on 20 July 2012: Anna Platten, *Portrait of* 

Professor Jennifer McKay and James and Monica Bignold

Newcastle Art Gallery, Newcastle, NSW on 16 July 2012: Anna Platten, *Self as the world's tallest man* 

Janine Perrett, Woollahra, NSW on 16 July 2012: Anna Platten, *Deck scene with rainbow* 

Anna Platten, Magill, SA on 17 July 2012: Anna Platten, Flower – dedicated to Mark Conway Walter; Anna Platten, As I was going to St Ives; Anna Platten, Myself as Fallen (Ourselves as falling) Woman; Julia Robinson, Snake

Anna Platten, c/-Woollahra, NSW on 16 July 2012: Anna Platten, *Head and house* 

Margaret Platten, North Adelaide, SA on 12 July 2012: Anna Platten, *Study for La parade (the outside show)* 

Newell Platten, Adelaide, SA on 10 July 2012: Anna Platten, *Portrait of Newell Platten* 

Queen Adelaide Club, Adelaide, SA on 19 July 2012: Anna Platten, *Thunder (The journey)* 

Mrs Diana Ramsay AO, Adelaide, SA on 10 July 2012: Anna Platten, *Diana and James* 

Kevin Rozzoli AM & Mrs Carol Rozzoli, Grose Vale, NSW on 16 July 2012: Anna Platten, *Landmark* 

Richard Scheinberg, Bellevue Hill, NSW on 16 July 2012: Anna Platten, *Woman in a bed and man with wolf mask* 

The University of Adelaide, Adelaide, SA on 20 July 2012: Anna Platten, *Professor Mary O'Kane, Vice-Chancellor, The University of Adelaide, 1997–2001* 

Boris Tosic, Surry Hills, NSW on 16 July 2012: Anna Platten, *Sunlight* 

Tweed River Art Gallery, Murwillumbah, NSW on 16 July 2012: Anna Platten, *Ella* (*La Parade Series*)

University of South Australia Art Museum, Adelaide, SA on 19 July 2012: Anna Platten, *Curtain and reflected eye* 

For: Lidia Groblicka: Black + White, Art Gallery of South Australia, 2 August 2012 to 2 February 2013:

Tadek Groblicka, Fairview Park, SA on 2 July 2012: Lidia Groblicka, Daily life in suburban Krakow; Lidia Groblicka, A forest; Lidia Groblicka, Self portrait; Lidia Groblicka, Winter in Poland; Lidia Groblicka, Woman seated, leg outstretched, house on hill at rear; Lidia Groblicka, Woman with eyes closed, with child and dog; Lidia Groblicka, Dead man; Lidia Groblicka, Mother and child; Lidia Groblicka, Australia: Lidia Groblicka, Australia; Lidia Groblicka, Preparatory study for 'Cranes'; Lidia Groblicka, Study for 'Heavenly road'; Lidia Groblicka, Six pencil sketches, including maze; Lidia Groblicka, Studies for 'Odd flower out'; Lidia Groblicka, Multiple studies for 'Eternal portrait of Mr RM'; Lidia Groblicka, Study for 'Eternal portrait of Mr RM'; Lidia Groblicka, Self portrait; Lidia Groblicka, Ecology of consumers (Study for 'Side effects'); Lidia Groblicka, Soul of the corporation: Lidia Groblicka. Black hole: Lida Groblicka, Workers; Lidia Groblicka, Self-portrait in the mirror; Lidia Groblicka, Autumn town; Lidia Groblicka, Walking the dog; Lidia Groblicka, Cat; Lidia Groblicka, Stone watching; Lidia Groblicka, Strong man; Lidia Groblicka, Man; Lidia Groblicka, Cranes; Lidia Groblicka, Dead tree; Lidia Groblicka, Tree of birds; Lidia Groblicka, The flower hat; Lidia Groblicka, Point of view; Lidia Groblicka, Bugs tree; Lidia Groblicka, Defence system; Lidia Groblicka, Heavenly road; Lidia Groblicka, The whole life of Mr Bug; Lidia Groblicka, Rational economy l; Lidia Groblicka, Eternal portrait of Mr RM; Lidia Groblicka, Plantation in spring; Lidia Groblicka, Packaging; Lidia Groblicka, Side effects;

Lidia Groblicka, *One tree hill re*serve; Lidia Groblicka, *Self portrait*; Lidia Groblicka, *52 photographs* 

For: The Perfect Finish: Three hundred years of Asian lacquer art, Art Gallery of South Australia, 8 September 2012 to 10 February 2013:

David Button, Basket Range, SA on 8 October 2012: *Small Japanese laquer* cabinet

Andrew Gwinnett, North Adelaide, SA on 7 August 2012: Kano Sanraku, [Kano Sanraku screen]

Alan Myren and Lee Grafton, Flagstaff Hill, SA on 6 September 2012: China, Round lidded box, with figures in landscape; Burma, Seated Buddha, calling the earth to witness; Burma, The monk Maudgalyayana, disciple of the Buddha; Hsaya Hlaing, Pair of rice carriers, with the inscription 'Possessing the Five Beauties; Burma, Ceremonial offering vessel, hsun ok; Burma, Ceremonial offering vessel, hsun ok; Burma, Ceremonial betel-nut box, in the shape of hamsabird; Thailand, Storage chest for Buddhist manuscripts; China, Tiered double storage box; China, Octagonal lidded box, with figures in landscape; China, Covered box with 5 claw dragon

For: Skangaroovian Funk Revisited, Art Gallery of South Australia, 22 September 2012 to 30 April 2013:

Bruce Nuske, St Peters, SA on 15 October 2012: Bruce Nuske, Self portrait with dead bird;

Bruce Nuske, Self bird with dead portrait

For: Turner from the Tate: The Making of a Master, Art Gallery of South Australia, 8 February to 19 May 2013:

Art Gallery of New South Wales, Sydney, NSW on 27 January 2013: JMW Turner, High force, Fall of the Trees, Yorkshire

National Gallery of Victoria, Melbourne, Vic on 27 January 2013: JMW Turner, Okehampton Castle, Devonshire; JMW Turner, Dunstanborough Castle, north-east coast of Northumberland, sunrise after a squally night; J.M.W. Turner, Walton bridges; J.M.W. Turner, The Red Rigi

National Gallery of Victoria, Melbourne, Vic on 3 February 2013: JMW Turner, *A mountain scene*, Val d'Aosta

For: *Indian: Art & Society*, Art Gallery of South Australia, 2 March to 5 May 2013:

Adrian Caon, Underdale, SA on 29 January 2013: Adrian Caon, *Holy theatre*; Adrian Caon, *Sultanpur 6* 

For: *Bill Viola, The Return*, Art Gallery of South Australia, 5 June to 15 September 2013:

Emily Young, Shanghai, China on 14 January 2013: Bill Viola, *The Return* 

For: Stairway to Heaven: Art of the Himalayas, Art Gallery of South Australia, 8 June 2013 to 31 January 2014:

Peter Weeks, Stirling, SA on 6 May 2013: Gonkar Gyatso, *God series 4*; Gonkar Gyatso, *Buddha Sakyamuni* 

Alan Myren & Lee Grafton, Flagstaff Hill, SA on 14 May 2013: China, The Seventh Dalia Lama, Kelsang Gyatso; China, The great Indian adept Liyupa; Nepal, Yama Dharmaraja and consort; Statue of Sakyamuni Buddha; Avalokitesvara, tsa tsa; Wrathful protector; China, Book cover; China, Miniature shrine depicting Tantric deities; Bhutan, Wrathful deity; Bhutan,

Mahakala; Tibet, Citipati; Tibet, Amulet box (Gau) with votive image (tsa tsa); Vajrayogini; Standing bodhisattva, possible maitreya; Tibet, Figure of a Lama; Tibet, Achala; Tara, Pala dynasty; Tsa Tsa with depiction of stupa; Bhutan, Tibet, Snow Lion mask; Nepal, Bodhisattva Avalokiteshvara Padmapani; Tsa Tsa mould; Tibet, The Great Sachen Kunga Nyingpo; China, 16<sup>th</sup> century, The Great Sachen Kunga Nyingpo

Max Pam, Mt Lawley, WA on 3 June 2013: Max Pam, Original journal for the book Kailash

David Button, Basket Range, SA on 4 June 2013: Tibetan style ewer, with auspicious symbols and animals; Lama's boots, with auspicious symbols

For: HEARTLAND Contemporary Art from South Australia, Art Gallery of South Australia, 22 June to 1 September 2013:

Kate Breakey, Arizona, USA on 30 April 2013: Kate Breakey, Hole in The Sky, Meningie, South Australia; Kate Breakey, Trees. Pine Hut Road, South Australia; Kate Breakey, Burned Trees, Port Lincoln, South Australia; Kate Breakey, Cape Cassini, Kangaroo Island, South Australia; Kate Breakey, Single wave, Coffin Bay, South Australia; Kate Breakey, Looking towards Tent Hill, Near Whyalla, South Australia; Kate Breakey, Swirly cloud, Marne River, South Australia; Kate Breakey, Full Moon Rising, Mid-North, South Australia; Kate Breakey, Little Eucalyptus Tree. Wanilla Forest, Eyre Peninsula,

South Australia; Kate Breakey, Almonta Dunes, Coffin Bay National Park; Kate Breakey, Nest, Kellidie Bay Eyre Peninsula, South Australia; Kate Breakey, Road North of Port Augusta

Breenspace Gallery, Sydney, NSW on 28 May 2013: Hossein Valamanesh, *What remains A*; Hossein Valamanesh, *What remains B* 

Kim Buck, Melbourne, Vic on 28 May 2013: Kim Buck, *Lithology* 

James Darling & Lesley Forwood, Keith, SA on 3 June 2013: James Darling & Lesley Forwood, *River to Ocean* 

Wendy Fairclough, Bridgewater, SA on 31 May 2013: Wendy Fairclough, *Acquiescence*;

Wendy Fairclough, *Quiet Industry*; Wendy Fairclough, *Commonality* 

Stewart MacFarlane, Royston Park, SA on 8 February 2013: Stewart MacFarlane, *Transcontinental*; Stewart MacFarlane, *HEARTLAND*; Stewart MacFarlane, *The sound of rain* 

Stewart MacFarlane, Royston Park, SA on 22 February 2013: Stewart MacFarlane, Don Anderson, Coby in Mountainscape (study); Stewart MacFarlane, Flinders Landscape (study); Stewart MacFarlane, Flinders Ruins (study); Stewart MacFarlane, Transcontinental (study); Stewart MacFarlane, HEARTLAND (study); Stewart MacFarlane, Coby (study)

Annalise Rees, Port Adelaide, SA on 29
May 2013: Annalise Rees, Interstitial I
(latitude/longitude); Annalise Rees,
Interstitial II (latitude/longitude); Annalise
Rees, Interstitial III (latitude/longitude);
Annalise Rees, Interstitial IV (latitude/
longitude); Annalise Rees, Interstitial V
(latitude/longitude); Annalise Rees, Hearing
oneself speak I;

Annalise Rees, Hearing oneself speak II; Annalise Rees, Hearing oneself speak III; Annalise Rees, Hearing oneself speak IV; Annalise Rees, Hearing oneself speak V; Annalise Rees, Hearing oneself speak VI; Annalise Rees, Interleave I (plane, volume, shape); Annalise Rees, Interleave II (plane, volume, shape); Annalise Rees, Interleave III (plane, volume, shape); Annalise Rees, Interleave V (plane, volume, shape); Annalise Rees, Interleave V (plane, volume, shape); Annalise Rees, Interleave; Annalise Rees, Interpose Chris de Rosa, Port Elliot, SA on 11 June 2013: Chris de Rosa, *Artificial Kingdom* Yhonnie Scarce, Sydney, NSW on 28 May 2013: Yhonnie Scarce, *The Cultivation of Whiteness* 

Paul Sloan, Bowden, SA on 30 May 2013: Paul Sloan, *Knowing The Interior* 

Tjala Arts, APY Lands, Alice Springs, NT on 21 May 2013: Wawiriya Burton, *Country*; women's collaborative, *Ngura Tjuta*; men's collaborative, *Kulata Tjuta*; women's collaborative, *[untitled]*; women's collaborative, *[untitled]*; *Kulata [spear]*; *Kulata [spear]*; *Miru [spear thrower]*; *Miru [spear thrower]* 

Angela Valamanesh, Forestville, SA on 13 June 2013: Angela Valamanesh, *Cabinet 1*; Angela Valamanesh, *Cabinet 2*; Angela Valamenesh, *Cabinet 3*; Angela Valamenesh, *Cabinet 4* 

Hossein Valamanesh, Forestville, SA on 13 June 2013: Hossein Valamanesh, *Untitled* 

Angela, Hossein & Nassiem Valamanesh, Forestville, SA on 13 June 2013: Angela Valamanesh, Hossein Valamanesh & Nassiem Valamanesh, *What remains?* 

Amy Joy Watson, Bowden, SA on 4 June 2013: Amy Joy Watson, [Untitled]

For: *Paradise on Earth*, Art Gallery of South Australia, 29 June 2013 to 31 January 2014:

Barrie & Judith Heaven, Adelaide, SA on 26 June 2013: India, 18<sup>th</sup>–19<sup>th</sup> century, *Wash basin* (tasht); India, 19<sup>th</sup>C, *Flask* (*surahi*)

For: Realms of Wonder: Jain, Hindu and Islamic art of India, Art Gallery of South Australia, 5 July to 15 September 2013:

Alan Myren & Lee Grafton, Flagstaff Hill, SA on 10 May 2013: India, 8<sup>th</sup>-10<sup>th</sup>C, *Altarpiece with Rsabh* 

Barrie & Judith Heaven, Adelaide, SA on 13 May 2013: Jain Altarpiece; Cornwallis tankard; Prayer mat; Pairs of rosewater sprinklers; Rosewater sprinkler with reservoir in the form of an elephant; Rosewater sprinkler with bulbous, reeded reservoir; Tall rosewater sprinkler with bulbous, reeded reservoir, partly gilded; Rosewater sprinkler with mango-shaped reservoir; Tent panel; Gem-set jade pendant; Gem-set jade pendant; Gold bracelet, set with rubies

## **APPENDIX H**

# **OUTWARD LOANS**

#### LOANS FROM THE COLLECTION

During the year 127 works were lent to 19 exhibitions, three of which were major national touring exhibitions. Seventy one works were lent to four Government Departments under the furnishing loans programme.

#### LOANS TO EXHIBITIONS

Adelaide, SA, Anne & Gordon Samstag Museum of Art, University of Adelaide Master of Stillness: Jeffrey Smart paintings 1940–2011 exhibition, Anne & Gordon Samstag Museum of Art, 12 October 2012 to 14 December 2013; TarraWarra Museum of Art; 21 December 2012 to 31 March 2013:

Jeffrey Smart, Harbour Excavations, Port Kembla

Jeffrey Smart, Control tower Jeffrey Smart, Madrid Airport

Adelaide, SA, Botanic Gardens of Adelaide, *Paper, ink & ochre* exhibition, Santos Museum of Economic Botony, 15 September 2012 to 27 January 2013:

England Banggala, *Wangarra* Namiyal Bopirri, *Crow and Wifitj (Wagilag sister story)* 

Namiyal Bopirri, *Three birds*Johnny Bulunbulun, *Body Design III*—
Warrnyu (black flying fox bodypaint design)
Johnny Bulunbulun, *Body Design V*—
Lunggurruma (northwest wind bodypaint

Johnny Bulunbulun, *Dimirr Walman (The Sacred Waterhole)* 

design)

Johnny Bulunbulun, *Long-necked tortoise*, spirit hunter, serpents and prawn Roy Burnyila, *Flying foxes* 

Fatima Kantilla, *This mob going hunting*Andrew Margalulu, *The Journey (state ll)*Andrew Margalulu, *Yoingu shelter (state ll)*attributed to Mawalan Marika, *Journey of the dead* 

attributed to Nanyin Marmuru, *Mi-nwia* (*Milky Way*)

George Milpurrurru, *Hunting yams* Bruce Nabegeyo, *Ngalyod (The Rainbow Serpent)* 

Terry Ngamandara, *Gulach* (*Spike rush – black state*)

Unknown, *Tjagana* (the jabiru-man), and the crow-man

Unknown, Two men and lizard Unknown, Men in combat

Unknown, Walagugu and the Tjirupun (The Southern Cross and Milky Way)

Unknown, Narama (The lightning woman or serpent)

Ruby Tjangawa Williamson, *Ultukunpa-Grevillea Flower* 

Ruby Tjangawa Williamson, *Ultukunpa-Grevillea Flower* 

Willirra, Kurabara and Buruk (the kangaroo-man and the dog-man)
Pedro Wonaeamirr, Pukamani objects
Clara Wubukwubuk, Yatjuk Yatjuk (lily pads)

Gulumbu Yunupingu, *Wangupini* attributed to Munggerawuy Yunupingu, *Tjiramuna and Tjutju (the echidna-man and the plover-men)* 

Munggerawuy Yunupingu, Malay women weaving

Adelaide, SA, Flinders University Art Museum & City Gallery, *Ceramics by Australian indigenous artist's* exhibition, Flinders University Art Museum & City Gallery, 27 August to 19 October 2012:

Robin Best; Nyukana (Daisy) Baker, Two vessels

Ernabella Arts Inc.; Nyukana (Daisy) Baker, *Jar* 

Ernabella Arts Inc.; Alison Carroll, *Wati Nyirunya [Man Nyiru]* 

Dr Thancoupie Fletcher, Ayala

Dr Thancoupie Fletcher, Koorigun the brolga

Dr Thancoupie Fletcher, *Thaal the black eagle, Mai the red eagle* 

Dr Thancoupie Fletcher, *Bud – Bush Lilly* Bluey Roberts, *Bush spirit* 

Renita Stanley, Vase

Tiwi Pottery, John Bosco Tipiloura, *Vase* Tiwi Pottery, Kalantumama, *Dingo Vase* Tiwi Pottery, Mark Puautjimi, Cyril James Kerinauia, *Jarakalani jantu (Turtle Boat)* 

# Adelaide, SA, Migration Museum, Crossing Country: John McDouall Stuart, Migration Museum, 3 December 2012 to 26 October 2013:

Paul Foelsche, Stuart's marked tree, marked J.M.D.S. on the 24th July 1862 Niehuus & Lucy, John McDouall Stuart 50<sup>th</sup> anniversary of crossing Australia, award medal to survivors of expedition: John McGorrery in 1912

# Adelaide, SA, Royal South Australian Society of Arts, *Dr Jeffrey Smart & His Contempories* exhibition, Royal South Australian Society of Arts, 14 October to 11 November 2012:

Dorrit Black, *The Incinerator, Sydney, NSW* John Giles, *Sunlight and ships, Port Adelaide* 

Ivor Hele, Stretcher bearers

Ivor Hele, Pulling dead Jap from foxhole with pick

Nora Heysen, *Down and out in London* Jacqueline Hick, *Landscape* 

Max Ragless, Boatshed at Broom

David Michael Shannon, Rooftops, San Francisco

David Michael Shannon, Saint Maxine Jeffrey Smart, General Store of the Far North

Jeffrey Smart, Preparing for an Exhibition, Paris

Jeffrey Smart, Thin Boy

Horace Trenerry, Buildings at Willunga – aloes

William Blamire Young, Behind the scenes

# Bulleen, Vic, Heide Museum of Modern Art, Louise Bourgeois & Australian Artists exhibition, Heide Museum of Modern Art, 13 October 2012 to 14 April 2013:

Louise Bourgeois, [The telephone call from the slammer]

Louise Bourgeois, *The telephone call from the slammer* 

Louise Bourgeois, [The small hours]

Louise Bourgeois, The small hours

Louise Bourgeois, [Repairs in the sky]

Louise Bourgeois, Repairs in the sky

Louise Bourgeois, [I pick on everyone dead or alive]

Louise Bourgeois, I pick on everyone dead or alive

Louise Bourgeois, [Has the day invaded the night or has the night invaded the day?]

Louise Bourgeois, Has the day invaded the night or has the night invaded the day?

Louise Bourgeois, [The papillon, the ray of hope]

Louise Bourgeois, *The papillon, the ray of hope* 

Louise Bourgeois, [The hour is devoted to revenge]

Louise Bourgeois, *The hour is devoted to revenge* 

Louise Bourgeois, [To unravel the torment you must begin somewhere]

Louise Bourgeois, *To unravel the torment* you must begin somewhere

Louise Bourgeois, [Art is the guaranty of sanity]

Louise Bourgeois, Art is the guaranty of sanity

Louise Bourgeois, What is the shape of the problem?

# Bulleen, Vic, Heide Museum of Modern Art, *Louise Bourgeois: Late works*, Heide Museum of Modern Art, 13 October 2012 to 14 April 2013:

Louise Bourgeois, La Nausée

Louise Bourgeois, Spiral woman

Louise Bourgeois, La Réparation

Louise Bourgeois, M is for Murder

Louise Bourgeois, *The couple* 

Louise Bourgeois, *The cocoon*Louise Bourgeois, *The happy house*Canberra, ACT, National Gallery of
Australia, *Sydney Long: The spirit of the land*, National Gallery of Australia, 17
August 2012 to 17 November 2012:

Sydney Long, *Moonrise*Sydney Long, *Fleur de luce*Sydney Long, *The valley*Sydney Long, *The west wind*Sydney Long, *Blue lagoon* 

Canberra, ACT, National Gallery of Australia, *Toulouse-Lautrec: Paris & the Moulin Rouge*, National Gallery of Australia, 14 December 2012 to 2 April 2013:

Henri de Toulouse-Lautrec, *The Englishman* at the Moulin Rouge
Henri de Toulouse-Lautrec, *Dress rehearsal* at the Folies-Bergère, Emilenne d'Alençon and Mariquita

Canberra, ACT, National Museum of Australia, *Year of Dreams* exhibition, National Museum of Australia, 7 March to 14 October 2013:

Hans Heysen, Red Gold

Manly, NSW, Manly Art Gallery & Museum, *James R. Jackson*, Art Gallery of New South Wales, 17 November 2012 to 24 February 2013:

James R. Jackson, After the rehearsal

Melbourne, Vic, National Gallery of Victoria, *Australian Impressionists in France* exhibition, The Ian Potter Centre, NGV, 15 June to 6 October 2013:

Charles Conder, Hayfield, France
Phillips Fox, Eighty-five years
Hans Heysen, From the apartment window,
Paris
Frances Hodgkins, At the window
Hilda Rix Nicholas, Market Place, Tangier
Ambrose Patterons, Le bar, Saint-Jacques,
Paris

Ambrose Patterson, *Boulevard Waterloo*, *Brussells – winter* 

Mornington, Vic, Mornington Peninsula Regional Gallery, Vision Splendid: Landscapes of Phillip Island and Western Port, Mornington Peninsula Regional Gallery, 13 December 2012 to 17 February 2013:

Arthur Streeton, An Impression from the Deep

Newcastle, NSW, Newcastle Art Gallery, Illumination - the art of Philip Wolfhagen exhibition, Newcastle Art Gallery, 22
June to 11 August 2013; Tasmania
Museum and Art Gallery, 13 September 2013 to 6 April 2014; Drill Hall Gallery, Australian National University, 20
February to 6 April 2014; Cairns
Regional Gallery, 9 May to 6 July 2014; Tweed River Art Gallery, 8 August to 12
October 2014; Hamilton Art Gallery, 15
November 2014 to 1 February 2015;
Gippsland Art Gallery, 14 February to 12
April 2015:

Philip Wolfhagen, Delirium, stage IV, V, VI

Springfield, SA, Carrick Hill, *Jeffrey Smart: Master of Stillness (The Early Years)* exhibition, Carrick Hill, 10 September 2012 to 24 February 2013:

Jacqueline Hick, Judy's
Jeffrey Smart, Water towers
Jeffrey Smart, Port Adelaide Railway
Station
Jeffrey Smart, Hyde Park Corner, London
Jeffrey Smart, Robe
Jeffrey Smart, Holiday resort
Jeffrey Smart, The hands of Eugene
Ormandy
Jeffrey Smart, Building

Springfield, SA, Carrick Hill, Born wise: The Art of Jacqueline Hick exhibition, Carrick Hill, 27 March 2013 to 30 June 2013:

Jacqueline Hick, Landscape Jacqueline Hick, Circus ring Jacqueline Hick, Strangers Jacqueline Hick, Self portrait Jacqueline Hick, Pas de Trois Jacqueline Hick, Dining room politics Jacqueline Hick, Cafe Jacqueline Hick, The widows Jacqueline Hick, Carnival Jacqueline Hick, The Adoration Jacqueline Hick, Judy's

Sydney, NSW, Art Gallery of New South Wales, Francis Bacon: Five Decades, Art Gallery of New South Wales, 17 November 2012 to 24 February 2013:

Francis Bacon, Study for figure no. 4

Sydney, NSW, Art Exhibitions Australia, Turner from the Tate: The Making of a Master exhibition, Art Gallery of South Australia, 8 February to 19 May 2013; National Gallery of Australia, 1 June to 8 September 2013:

JMW Turner, Scarborough town and castle: morning: boys catching crabs JMW Turner, Alnwick Castle

West Cambewarra, NSW, Bundanon Trust, Arthur Boyd: An Active Witness exhibition, Museum of Australian Democracy, Old Parliament House, Canberra, 7 May to 29 Setpember 2013:

Arthur Boyd, Cyanide tanks, Bendigo

#### **FURNISHING LOANS**

# **Department of Premier and Cabinet,** Adelaide, SA:

Imiyari (Yilpi) Adamson, Length of fabric Kay Baker, Kani Patricia Tunkin, Kalaya Tjukurpa

Frank Bauer, Lichtbild #016

Clare Belfrage, Shifting lines #1 & #2 Robin Best, Wave bowl Giles Bettison, Dish Stephen Bowers, T-pot - Meissen Stephen Bowers, *T-caddy - Eternity* Hector Burton, Anumara Tjukurpa Gus Clutterbuck, Muffler Vases Honor Freeman, Large soft centre cylinder Honor Freeman, Small soft centre vessel Tuppy Goodwin, Minyma Pumpa Peter Goss, S.J. Herman Studio, Jar Stephanie James-Manttan, Impressed vessel Brenton Ken, *Ngayuku ngura - My country* Stanislava Mells, S.J. Herman Studio, Bottle [globular; blue] Maxine Kanakiyan Mick, Arulya Abie Loy Kemarre, Bush leaf Dreaming Alex Leckie, Jug Niningka Lewis, Ara irititja Milton Moon, Bowl Milton Moon, Jar Milton Moon, Salad bowl Milton Moon, Tall vase Barbara Mbitjana Moore, Ngayuku Ngura (my country) Samuel Miller, *Ngayuku ngura - My country* Nick Mount, Budgeree Dawn [vase] Gabriella Possum Nungurrayi, Seven Sisters, Milky Way Dreaming Michelle Possum Nungurrayi, Women's ceremony Kunmanara (Tiger) Palpatja, Ngintaka wati Tjukurpa - Perentie man of creation story Billy Been Perrurle, Untitled

Nungalka Stanley, Minyma, wali, tjukula, munu wala (women and their camps, waterholes and drainage channels) Kunmanara (Eileen Yaritja) Stevens, Minyma Kutjara munu Wati Kutjara Tjunkaya Tapaya, Length of fabric Kunmanara (Wingu) Tingima, Kungkarrakalpa Vicki Torra, Tazza Peter Tysoe, Vase from the Willunga series Angela Valamanesh, Bowl [beige] Angela Valamanesh, Bowl [blue] Angela Valamanesh, Bowl [green] Hossein Valamanesh. Fallen branch Angela Valamanesh, Tall vase Gerry Wedd, Teapot

Kunmanara (Tali Tali) Pompey, Untitled

Ruby Tjangawa Williamson, *Puli Murpu* (mountain range)

# Minister Fox, Adelaide, SA

Margaret Ross Akemarr, Countryside
Ada Bird Petyarre, Untitled
Ada Bird Petyarre, Untitled
Narputta Nangala Jugadai, Untitled
Muntja Nungurrayi, Ikara and Talyilkuratja
Gloria Petyarre, Mountain devil Dreaming
Kathleen, Petyarre, Thorny devil lizard
Dreaming
Cliff Reid, Wati Kutjarra
Bernard Tjalkuri, Wati Punyu
Barbara Weir, My mother's country I
Ginger Wikilyiri, Kunumata

# Government House, Adelaide, SA:

David James. A Sou' Wester

# Government House, Adelaide, SA:

John Glover, A view of Patterdale Fell at Ullswater, Lake District

# Government House, Adelaide, SA:

Rupert Bunny, River Scene

# Parliament House, House of Assembly, Adelaide, SA:

Dora Chapman, *Passage*Kunmanara (Tali Tali) Pompey, *Anumara Piti - Caterpillar Dreaming*Horace Trenerry, *Pines*Geoffrey Wilson, *Oblique Rails and Road* 

# Parliament House, House of Assembly, Adelaide, SA

Kunmanara (Kuntjil) Cooper, Wani Wani Peter Mungkuri, Kapi Tjukurrpa, Water Dreaming Ngipi Ward, Kapitu Kapitu Puntjina Monica Watons, Wirrku Wirrku Kunmanara [Nyankulya Walyampari] Watson, Marpanytjanya

# Parliament House, House of Assembly, Adelaide, SA:

John Giles, Sunlight and ships, Port Adelaide

# Parliament House, House of Assembly, Adelaide, SA:

WB McInnes, Heidelberg

# **APPENDIX I**

# **EXHIBITIONS AND PUBLIC PROGRAMS**

This year the Art Gallery presented a program of 5 major exhibitions attracting a total of 163753 visitors. Additionally the Gallery presented twenty major collection displays and a significant public sculptural installation. The Gallery also presented the official launch of the 2012 SALA Festival.

One exhibition toured nationally - *Desert Country*: University of Queensland Art Museum (4 August 2012–21 October 2012 – 7 374 visitors); Three exhibitions toured regionally -*Patricia Piccinini*: Port Lincoln Art Gallery (18 July 2012–12 August 2012 – 2 018 visitors; *AES+F*: Signal Point Gallery Goolwa (one screening 18 August 2012 – 184 visitors; Desert Country: Riddoch Art Gallery, Mount Gambier (17 November 2012 – 24 February 2013 – 20 870 visitors) and *Bush Foods*: Museum of Economic Botany (mid Sept–mid Oct 2012 – 15 797 visitors)

# South Australia Illustrated: Colonial painting in the Land of Promise; Bounty: 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, 12 noon & 2pm

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

Curators: Jane Hylton, Emeritus Curator of Australian Art; Robert Reason (South Australia Illustrated), Curator of Australian and European Decorative Arts (Bounty); Lisa Slade, Project

Curator (From the Street).

Major Exhibition Partner: Ernst & Young

Supporting Sponsors: publication supported by The Gordon Darling Foundation Event Partners: Jansz, Carlton & United Breweries, Penny's Hill, Heggies Vineyard

Total attendance to exhibition: 16 401

# Fred Williams: Infinite Horizons

31 August–4 November 2012

Admission: Adult \$15/Concession \$12/Member \$10/Member Season Pass \$15/Student

\$5/Children Free

Guided Tours: Daily, 12 noon and 2pm

Opening speaker: Ron Radford, Director National Gallery Australia

Curator: National Gallery of Australia: Deborah Hart, Senior Curator of Australian Art post 1920

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

Presented by: The National Gallery of Australia, Canberra

Principal Partner: Rio Tinto

Government Partners: National Collecting Institutions Touring & Outreach Program; Visions of

Australia

Major Partner: Yulgilbar Foundation Media Partner: 891 ABC Adelaide

Event Partners: Jansz, Carlton & United Breweries, Penny's Hill, Heggies Vineyard

Total attendance to exhibition: 11 476

Anna Platten: The Devil is in the detail

3 August–18 November 2012

Admission: Free

Guided Tours: Gallery Guides conducted free general public tours to the exhibition Saturday and Sunday 1 pm. SALA bi-lingual Chinese walking tours Saturday & Sunday, 10.30 am throughout the SALA Festival.

Opening speaker: Hon Jay Weatherill, Premier of South Australia Curator: Tracey Lock-Weir, Curator, Australian Paintings & Sculpture. Total attendance to exhibition: 40 000 (general attendance count)

# Turner from the Tate: The Making of a Master

8 February-19 May 2013

Admission: Adult \$25/Concession \$20/Member \$16/Student \$10/Children 5–11 \$5/Children under 5 Free/Family \$55/Members Family \$42/Adult Season \$70/Season Concession \$60/Season Member \$45

Guided Tours: daily at 11am, 2pm and 3pm. 'Turner in Focus' talks were presented by the Gallery Guides at 12.30 daily (except Tuesdays)

Opening speaker: Premier of South Australia, The Hon. Jay Weatherill MP Curator: Ian Warrell (TATE) with Jane Messenger, Curator of European Art.

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

Principal Sponsor: Singapore Airlines

Presented by: Government of South Australia & Australian Government International Exhibitions Insurance Program

Exhibition & Media Partners: The Australian, The Advertiser, Herald Sun, Ernst & Young, InterContinental Adelaide, ABC 891 Adelaide, Clemenger BBDO, Triple M FM, Channel 7, South Australian Tourism Commission

Event Partners: Jansz, Carlton & United Breweries, Penny's Hill, Heggies Vineyard

Organised by: TATE, Art Exhibitions Australia, Art Gallery of South Australia, National Gallery of Australia

Total attendance to exhibition: 91 451

# HEARTLAND: Contemporary Art from South Australia

From 21 June-30 June 2013

Admission: Free

Guided Tours: Daily, 11am & 2pm

Opening Speaker:

Curators: Nici Cumpston, Associate Curator, Australian Paintings, Sculpture & Indigenous Art

& Lisa Slade, Project Curator

Presenting Partners: Government of South Australia, Contemporary Collectors, SALA, James &

Diana Ramsey Foundation, The Advertiser, ABC 891 Adelaide, AVANT Card

Event Partners: Jansz, Carlton & United Breweries, Penny's Hill, Heggies Vineyard

Total attendance to exhibition: 4 425

# **COLLECTION DISPLAY EXHIBITIONS**

# Gallery 6

*Lidia Groblicka*, 7 July–10 February, curated by Elspeth Pitt, Assistant Curator, Prints, Drawings and Photographs and Julie Robinson, Senior Curator of Prints, Drawings and Photographs.

The mind's eye, 16 February–30 June, curated by Elle Freak, Assistant Curator of Australian Art.

# Gallery 7 Atrium

*Watermark*, until 1 October, curated by Nici Cumpston, Associate Curator, Australian Paintings, Sculpture and Indigenous Art and Lisa Slade, Projects Curator.

*Keeping Places*, 13 October–30 June, curated by Nici Cumpston, Associate Curator, Australian Paintings, Sculpture and Indigenous Art and Lisa Slade, Projects Curator.

# Gallery 8

La Belle Époque: French prints and drawings from the 1880s to 1910s, until 21 October 2012, curated by Maria Zagala, Associate Curator, Prints, Drawings and Photographs and Julie Robinson, Senior Curator of Prints, Drawings and Photographs.

My Body & I, 27 November 2102–27 May, curated by Elle Freak, Assistant Curator of Australian Art.

Bill Viola, from 1 June 2013, curated by Jane Messenger, Curator of European Art

# Galleries 9 and 10

Deep Space: new acquisitions from the Australian contemporary art collection, until – 15 July 2012, curated by Tracey Lock-Weir, Curator, Australian Paintings & Sculpture and assisted by the Australian art curatorial department.

*Your Gallery*, 30 November 2012–7 April 2013, works selected by the public of South Australia. Coordinated by Lisa Slade with assistance from the Gallery curators.

*Unsettled: Recent acquisitions of Australian Art*, from 20 April, 2013, curated by Maria Zagala, Associate Curator, Prints, Drawings and Photographs.

# Gallery 10 and 11

*Khai Liew: Collec+ors*, 30 November 2102–30 June 2013, curated by Robert Reason, Curator of European and Australian Decorative Arts.

# Gallery 11

*Cinematic: Australian Photography*, until–15 July 2012, curated by Julie Robinson, Senior Curator of Prints, Drawings and Photographs.

# Gallery 19A

20 Years: The Rhianon Vernon-Roberts Memorial Collection of Contemporary Australian Jewellery, until 16 September 2012, curated by Robert Reason, Curator of European and Australian Decorative Arts.

*Skangaroovian Funk: Revisited*, 22 September 2012–14 April 2013, curated by Robert Reason, Curator of European and Australian Decorative Arts.

A Civilised Thing to do: Jam Factory 40 years, 20 April until 27 October 2012, curated by Robert Reason, Curator of European and Australian Decorative Arts.

# Gallery 19B

Paradise on Earth: Flowers in the art of Islam, from 29 June, curated by James Bennett, Curator of Asian Art.

# Gallery 20

From the Continent: The Art of China & Korea, until August 2012, Curated by Rusty Kelty The perfect finish: 300 years of lacquer art, 8 September 2012–10 February 2013, curated by Rusty Kelty, Assistant Curator, Asian Art.

The perfect finish: 300 years of Asian lacquer art, 8 September 2012–10 February 2013, curated by Rusty Kelty, Assistant Curator, Asian Art.

Art of the Himalayas: Stairway to heaven, from 8 June, curated by Rusty Kelty, Assistant Curator, Asian Art.

# Gallery 21

*Teeth of the Rice Plant: Political art from Indonesia and China*, from 23 June 2012–2 March 2013, curated by James Bennett, Curator of Asian Art.

India: Art and society, 2 March–5 May 2013 curated by James Bennett, Curator of Asian Art.

*Noble shadows: ancestral art of Indonesia and Australia*, from 11 May 2013, curated by James Bennett, Curator of Asian Art.

# Installation at North Terrace

IBIDEM Artist No 1: George Popperwell, 14 September–28 October 2012 Organised by Contemporary Art Centre of South Australia & the Art Gallery of South Australia

# NATIONAL & REGIONAL TOURING EXHIBITIONS

# **DESERT COUNTRY** University of Queensland Art Museum 7 347 4 August–21 October 2012 **Riddoch Gallery** 17 November 2012–24 February 2013 20 870 Patricia Piccinini – Big Mother Port Lincoln 18 July-12 August 2018 AES + F: Sacra Allegoria Signal Point Gallery, Goolwa 18 August 2012 (one screening) 184 **Bush Foods** Museum of Economic Botany 15 September 2012 - 27 January 2013 15 797

Total attendance at Art Gallery exhibitions touring regionally and nationally:

46 216

# PUBLIC PROGRAM EVENTS SECTION

# **FLOOR TALKS**

A total of 52 regular Tuesday floor talks were presented by Gallery curators, Gallery Guides, artists and guest speakers, either about displays of the Art Gallery's collection or temporary exhibitions. Several talks were accompanied by an AUSLAN interpreter for deaf and hearing-impaired patrons.

Overall attendance: 3 900

# **Exhibition Floor Talks**

South Australia Illustrated: Colonial painting in the Land of Promise: 11 talks, 200 patrons

Bounty: Nineteenth-century South Australian gold and silver: two talks, 85 patrons

South Australia Illustrated: From the Street: one talk, 55 patrons

Fred Williams: Infinite Horizons: 3 talks, 143 patrons

Anna Platten: The Devil is in the Detail: one talk, 35 patrons

Your Gallery: one talk, 40 patrons

Lydia Groblicka: Black and White: 1 talk, 38 patrons

Turner form the Tate: The Making of a Master: nine talks, 1 078 patrons *HEARTLAND: Contemporary Art from South Australia*: one talk, 42 patrons

# **COLLECTION TALKS**

A total of 27 Collection talks were presented by Curators, artists and guest speakers.

Attendance: 1 696

# INTERNATIONAL LECTURES

# Thomas Gainsborough, the fashionable painter

Wednesday 7 November, 6pm

Speaker: Hugh Belsey, Gainsborough Scholar and Senior Research Fellow, Paul Mellon Centre

for Studies in British Art

Attendance: 20

Fame and Controversy: The reputations of JMW Turner

Friday 8 February, 2pm

Speaker: David Blainey-Brown, Tate Britain Curator

# **LECTURES**

Special Lecture: George French Angas: Colonial and transcolonial

Presented in association with the Australian Historical Association

Wednesday 11 July, 1.10pm

Speaker: Dr Philip Jones, historian, South Australian Musuem.

Attendance: 100

Bountiful and Beautiful: The long haul: emigrant voyagers to South Australia

Saturday 14 July, 2pm

Speaker: Kevin Jones, Director, South Australian Maritime Museum

Attendance: 40

Bountiful and Beautiful: Colonel William Light's planning of the city of Adelaide

Saturday 28 July, 2pm

Speaker: Associate Professor Ron Danvers, School of Architecture, Landscape and Urban

Design, University of Adelaide

Attendance: 35

Bountiful and Beautiful: South Australia's first immigrants

Saturday 4 August, 2pm

Speaker: Professor Eric Richards, Flinders University

Attendance: 35

Fred Williams – Behind the Scenes

Saturday 15 September, 2pm

Speaker: Dr Deborah Hart, Senior Curator of Australian Art, National Gallery of Australia

Attendance: 35

An Exploration of Australian bush mythology, identity and nationalism

Saturday 29 September, 2pm

Speaker: Humphrey Clegg, Assistant Curator of Australian Art, National Gallery of Victoria

Attendance: 27

The Influence of Williams

Saturday 3 November, 2pm Speaker: Imants Tillers, Artist

Attendance: 60

16th Barbara Blackman Temenos Foundation Annual Lecture: Film in Service of the Sacred

Thursday 29 November, 6pm

Speaker: John Swindells, writer, producer and director

Attendance: 7

The Making of a Master

Saturday 16 February 2013, 2pm

Speaker: Jane Messenger, Curator of European and North American Art and Co-Curator of

Turner from the Tate: The Making of a Master

# Constable and Turner – two of England's glories

Saturday 23 February 2013, 2pm

Speaker: Dr Anna Gray, Head of Australian Art, National Gallery of Australia

Attendance: 130

# Turner's beloved Serenissima

Saturday 2 March 2013, 2pm

Speaker: Jane Messenger, Curator of European and North American Art and Co-Curator of

Turner from the Tate: The Making of a Master

Attendance: 60

# Turner, Constable and Blake: The great outsiders

Saturday 30 March 2013, 2pm Speaker: Bishop Ian George

Attendance: 155

# Scraping and Sponging: Turner's Watercolours

Saturday 27 April 2013, 2pm

Speaker: Cathy Leahy, Senior Curator, Prints and Drawings, National Gallery of Victoria

Attendance: 100

# Richness of verse is often the least pictorial: Turner and the Sister Arts

Saturday 4 May 2013, 2pm

Speaker: Dr Heather Kerr, University of Adelaide

Attendance: 35

# The True, Beautiful and Intellectual

Saturday 18 May 2013, 2pm

Speaker: Jane Messenger, Curator of European and North American Art and Co-Curator of

Turner from the Tate: The Making of a Master

Attendance: 126

# IN CONVERSATION, SYMPOSIA, FORUMS

# In Conversation: Nick Mitzevich and Anna Platten

Saturday 11 August 2012, 2pm

Speakers: Nick Mitzevich, Director, Art Gallery of South Australia and Anna Platten, artist

Attendance: 170

# In Conversation: Nick Mitzevich and Lyn Williams

Saturday 22 September 2012, 2pm

Speakers: Nick Mitzevich, Director, Art Gallery of South Australia, and Lyn Williams, wife of

the late artist Fred Williams

Attendance: 85

# **Creative Writing Forum: JMW Turner and John Ruskin**

Saturday 16 March 2013, 11am

Speakers: John Neylon, Curator and arts writer and Professor Brian Castro, writer and Chair

Creative Writing, University of Adelaide

# **SPRING LECTURE PROGRAM**

The Palmer Project: A twenty year project ....half way there

Saturday 6 October 2012, 2pm

Speaker: Greg Johns and Deb Sleeman, sculptors and artists

Attendance: 46

"...the moon that shines upon us is our witness": Homoeroticism in the arts of Indonesia

Saturday 13 October 2012, 2pm

Speaker: James Bennett, Curator of Asian Art, Art Gallery of South Australia

Attendance: 45

MONA: David Walsh's Museum of Old and New Art

Saturday 20 October 2012, 2pm

Speaker: Jane Clark, Senior Research Curator, Museum of Old and New Art

Attendance: 72

Anna Platten: The Devil is in the Detail

Saturday 27 October 2012, 2pm Speaker: Anna Platten, artist

Attendance: 111

# **GETSMART 2013**

*Art's ancestry & The 3 Ds in art = Design, Decorate and Display* 

Saturday 25 May 2013, 10am – 12.30pm

Presented by Gallery Guides Rosemary Collins and Helen Bulis

Attendance: 48

Portraiture: conversations across time & Are we all flesh?

Saturday 1 June 2013, 10 am-12.30pm

Presented by Gallery Guides Maureen Nimon and David Stokes

Attendance: 36

*Landscape*, nature and nation & Interior lives

Saturday 8 June 2013, 10 am–12.30pm

Presented by Gallery Guides Paul Corcoran and Jill Swann

Attendance: 35

Are we all seduced? & Art is long, life is short

Saturday 15 June 2013, 10 am-12.30pm

Presented by Gallery Guides Mary Rivett and James Lainas

Attendance: 43

# START AT THE GALLERY

Family Program for Children Aged 5–12. Supported by the Balnaves Foundation.

1 July, Celebrating Change: 440

4 August, You are a Living Artist: 400

2 September, Spring Fever: 2507 October, Infinite Horizons: 330

4 November, Skangaroovia: 270

2 December, Cool Yule: 300 6 January, Gone Fishing: 270

3 February, Walk on the Wild Side: 350

3 March, Light and Colour: 300 7 April, The Little Grand Tour: 400 5 May, Sunsets and Storms: 420 2 June, Playing with Pattern: 400

Total attendance: 4 130

# 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: 2 464

# SCHOOL HOLIDAY ART & CRAFT PROGRAM

Art & Craft activities themed to exhibition / collection content were held during each school holiday period.

July 9 - 13, 2012: Living in the Land of Promise: 279

October 1 - 5, 2012: Infinite Horizons: 216 January 9-13, 2013: Shape Your World: 305 April 15-19, 2013: Paper Castles: 282

Total Attendance: 1 082

# **PERFORMANCES**

Live musical performances – Soundscapes – held on the first Sunday of the month at 2pm, in conjunction with the START at the Gallery program.

Sunday 1 July; Sunday 5 August; Sunday 2 September; Sunday 7 October; Sunday 4 November; Sunday 2 December; Sunday 6 January; Sunday 3 February; Sunday 2 June.

Attendance: est 16000

Sundays 10 February-19 May, 12-3pm

Presented free in association with Turner from the Tate: The Making of a Master

Attendance: est 14 000

# **Poetry readings**

Sunday 22 July 2012, 2pm Presenter: Friendly Street Poets

Attendance: 23

# **Infinite Horizons in Sound**

Sunday 30 September 2012, 2pm

Stephen Whittington and the Australian String Quartet

Attendance: 90

# **Storm Music**

Saturday 21 February; 1 and 3pm & Sunday 22 February, 3pm

Presenter: Ensemble Galante

# **Pictures with Poetry**

Saturdays 17 March & 14 April, 3pm

Presenter: Adelaide Art Poets

Attendance: 80

# **Easter Tour**

Friday 29 March 2013, 11am & 2pm Performer: Corinthian Singers

Attendance: 160

# Turner and the Sublime

Saturday 6 April 2013, 2pm

Presenters: Tony Smibert, artist, and Ambre Hammond, concert pianist

Attendance: 92

# Discovering Turner: Poetry, Prose & Music

Saturday 13 April, 2 pm

Presenter: Art Gallery Guides with an ensemble from the Adelaide Symphony Orchestra

Attendance: 106

# Romantic and Revolutionary

Saturday 11 May 2013, 2.30pm

Presenter: Australian String Quarter with Stephen Whittington

Attendance: 126

# **CHRISTMAS AT THE GALLERY**

Sunday 9 December 2012, 2pm

Christmas Tour of the Gallery with Bishop Ian George

Attendance: 45

# **EASTER AT THE GALLERY**

Friday 29 March 2013, 11am & 2pm

Easter Tours of the Gallery with Bishop Ian George

Attendance: 130

Saturday 30 March 2013, 10.30am

Easter Tour of the Gallery with Reverend Father Anthony Kain

Attendance: 20

# **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: 350

# **SPECIAL TOURS**

# **Turner for Tots**

Baby-friendly tour of Turner from the Tate: The Making of a Master

Mondays 11 February, 4 March & 6 May, 10.30am

# **SA History Month Tours:** Come to Our House

Saturday 4 May and Sunday 5 May, 1pm.

Focussed tour of the colonial and historic decorative arts collection on Saturday 4 May, led by Gallery Guides. Join the Gallery's Robert Reason Curator of Decorative Arts, leads a tour of the contemporary display titled *A civilised thing to do*.

Attendance: 7

# WALKING TOURS

# Facts, Fiction & Food: Heritage Precinct, Port Adelaide

Thursday 5 July 2012, 10am Guide: Graham Jaunay

Attendance: 8

# Walking and Talking: Adelaide Town Hall

Monday 16 July 2012, 10am Guide: Glen Goodward

Location: Adelaide Town Hall, King William Street

Attendance: 25

# Walking and Talking: Artistic Endeavours

Thursday 19 July 2012, 10am Location: West Terrace Cemetery

Attendance: 10

# Walking and Talking: Adelaide Street Art

Saturday 21 July 2012, 2pm Guide: Peter Drew, artist

Attendance: 41

# Walking and Talking: Colonial records held in our custody

Monday 23 July 2012, 10am

Guide: Jan Hall

Location: South Australian Archives Centre

Attendance: 27

# Walking and Talking: Crime and Punishment

Thursday 26 July 2012, 10am Location: West Terrace Cemetery

Attendance: 28

# **CULTURE DAYS**

Three cultural events were presented at the Art Gallery, two of which were held in conjunction with the START at the Gallery program.

# START at the Gallery: Celebrating Change

Sunday 1 July 2012, 12 noon–3pm

Recognised NAIDOC Week by celebrating Indigenous and Torres Strait Islander cultures through activities and a music performance.

# Asian Art after Dark

Friday 14 September 2012, 6pm–9pm

Held in conjunction with the OzAsia Festival, 'Asian Art after Dark' celebrated Asian culture with performances by Balinese dancer Puta Suta, Joko Susilo Shadow Puppet and Sekar Laras Gamelan Group. Lee Lin Chin, SBS Presenter presented a tour on the Art Gallery's Asian Art collection.

Attendance: 400

# START at the Gallery: Playing with Pattern

Sunday 2 June, 11 am–3pm

Islamic and Indonesian Cultures were explored through a printmaking activity based on the Islamic Art collection, and a music performance.

Attendance: 400

**Total Attendance: 1 240** 

# FILM PROGRAM

Patterns of Landscape: Through the Eyes of Through the eyes of Fred Williams

Saturdays 1, 8, 15, 22, 29 September 2012, 12noon

Attendance: 89

Film Sundays – 6 films presented in association with *Turner from the Tate: The Making of a* Master

Master and Commander – Far Side of the

World (2003)

Sunday 17 March 2013, 2pm

Attendance: 35

Pride and Prejudice (2005)

Sunday 31 March 2013, 2pm

Attendance: 40

Bright Star (2009)

Sunday 14 April 2013, 2pm

Attendance:50

*Jane Eyre* (2011)

Sunday 28 April 2013, 2pm

Attendance: 20

Amazing Grace (2006)

Sunday 12 May, 2pm

Attendance: 39

Mansfield Park (2007)

Sunday 19 May, 2 pm

Attendance: 79

# PRACTICAL WORKSHOPS

Life in Watercolours

Saturday and Sunday 7 and 8 July 2012,

Saturday and Sunday 14 and 15 July 2012,

10am-4pm

Facilitator: Arthur Phillips

Attendance: 17

Lessons from the Watercolour Masters

2012, 10am-4pm

Attendance: 4

Saturday & Sunday 9 and 10 February 2013,

Saturday and Sunday 20 and 21 October

10am-4pm

Facilitator: Tony Smibert

Facilitator: Diane Longley

Attendance: 17

10am–4pm Facilitator: Gilbert Dashorst

The Art of Botanical Illustration

Attendance: 20

Painting Like Turner: The Great

Watercolour Masterclass

**Printmaking Workshop** 

Monday & Tuesday 11 and 12 February 2013, 10am–4pm

Turn your Hand to Turner's techniques – Demonstration

Wednesday 13 February 2013, 12noon

Presenter: Tony Smibert, artist

Attendance: 90

Largest Turner Ever - Scarborough town and castle: morning: boys catching crabs Sunday 24 February 2013, 10.30–4pm Facilitator: Mary Jean Richardson

Attendance: 90

Turner, The Early Years, Getting Started

Saturday and Sunday 9 & 10 March, 10am-

4pm

Facilitator: Arthur Phillips

Facilitator: Tony Smibert

Attendance: 20 Attendance: 16

Texture, Tone & Glazes

Saturday and Sunday 23 and 24 March

Facilitator: Nona Burden

Attendance: 19

Into the Light

Saturday and Sunday 20 and 21 April,

10am-4pm

Facilitator: Arthur Phillips

Attendance: 20

Out and About

Saturday 11 May, 10am–3pm Facilitator: Annalise Rees

Attendance: 9

# SPECIAL PROGRAM – OPENING & CLOSING WEEKENDS

Opening Weekend of *HEARTLAND: Contemporary Art from South Australia* - A ceremonial performance (*inma*) is performed by Tjala artists, and exhibiting artists talk about their work Saturday 22 & Sunday 23 June 2013, 11am–3.30pm

Speakers: Curators Nici Cumpston and Lisa Slade, and artists Annalise Rees, Kate Breakey, Stewart MacFarlane, Yhonnie Scarce, James Darling, Leslley Forwood, Kim Buck, Hossein Valamanesh and Wendy Fairclough

Attendance: 900

**AUSLAN** 

Ten AUSLAN tours were presented free of charge for Deaf and hearing impaired patrons.

Attendance: 75

ARTIST IN THE GALLERY

Artists in the Gallery: Blackwork

**Embroidery** 

Sunday 1 July 2012, 11–3pm

Presenter: Sera Waters, South Australian

**Artist** 

Attendance: 240

Sketching Myself as Miss Havisham

Saturdays & Sundays 11, 12, 26 & 27

August

Location: Anna Platten: The Devil is in the

detail

Participation: 31

Artists in the Gallery: Botanical

**Illustration** 

Sunday 5 August 2012, 11am–3pm Presenter: Gilbert Dashorst, Botanical

Illustrator

# **UP LATE PROGRAM**

Asian Art After Dark

Friday 14 September 2012, 6–9pm Speaker: Lee Lin Chin, SBS Presenter

Attendance: 400

Turner Up Late

Friday 26 April 2013, 5.30pm-10pm

Attendance: 514

Turner Up Late

Friday 3 May 2013, 5.30pm-10pm

Attendance: 615

Total: 4 084

Turner Up Late

Friday 10 May 2013, 5.30pm-10pm

Attendance: 1 148

Turner Up Late

Friday 17 May 2013, 5.30pm-10pm

Attendance: 1 407

# **DEPARTURE**

Friday 24 August 2012

DEPARTURE: In the Studio

Exhibition: Anna Platten: The Devil is in the Detail, Lidia Groblicka: Black + White

Speakers: Anna Platten and Elspeth Pitt

Attendance: 430

Sponsors: BankSA (major sponsor), Penny's Hill, Heggies, Splitrock, TIRO, Carlton United

Breweries, Aesop, Art Gallery Restaurant

Friday 19 October 2012

**DEPARTURE**: Infinite Horizons

Exhibition: Fred Williams: Infinite Horizons

Speakers: Tracey Lock-Weir

Attendance: 565

Sponsors: BankSA (major sponsor), Rip It Up Publishing, Penny's Hill, Heggies, Splitrock,

TIRO, Carlton United Breweries, Aesop, Art Gallery Restaurant

Friday 23 February 2013

DEPARTURE: Turner from the Tate

Exhibition: Turner from the Tate: The Making of a Master

Speakers: Jane Messenger

Attendance: 670

Sponsors: BankSA (major sponsor), Rip It Up Publishing, Penny's Hill, Heggies, Splitrock,

TIRO, Carlton United Breweries, Aesop, Art Gallery Restaurant

Friday 28 June 2013

DEPARTURE: HEARTLAND

Exhibition: *HEARTLAND*: Contemporary Art from South Australia

Speakers: Co-curators – Nici Cumpston and Lisa Slade

Artists - Annalise Rees, Chris De Rosa, Angela Valamanesh, Hossein Valamanesh, Amy Joy

Watson and Gerry Wedd

Attendance: 570

Sponsors: BankSA (major sponsor), Rip It Up Publishing, Penny's Hill, Yalumba (Running with Bulls and Jansz), Splitrock, TIRO, Carlton United Breweries, Aesop, Art Gallery Restaurant

# **APPENDIX J**

# **SCHOOLS SUPPORT SERVICES 2012/2013**

# AGSA EDUCATION SERVICES (SCHOOLS)

# **GROUP VISITS/INQUIRIES**

Student Gallery visitation	23 307
Support staff for Gallery visitation	3 621
Student workshops, forums and performances	3 657
Support staff for Student workshops, forums and performances	810
Individual student research inquiries	38
<b>Sub-total</b> (all students/support staff)	31 433

# TEACHER PROFESSIONAL LEARNING

Teacher Briefings (exhibitions/displays)	357
Individual teacher assistance	423
Teacher professional learning programs	347
Graduate teachers/Childcare workers/Other	33
Sub-total (all teachers)	1 160

# TOTAL SCHOOL VISITATION 32 593

# **ANNUAL ATTENDANCES 2004–2013**

# **Schools**

2012-2013	2011-2012	2010-2011	2009-2010	2008-2009	2007-2008	2006-2007
32 593	26 050	36 394	23 552	22 142	21 012	33 351

# **Client Use – Percentage Analysis**

	Government (DECD)	Catholic (CEO)	Independent (ISB)
2012-2013	56%	27%	17%
2011-2012	41%	25%	34%
2010-2011	55%	20%	25%
2009-2010	50%	24%	26%

# APPENDIX K

# GALLERY GUIDE TOUR SERVICES

Articulate, 11.00am and 2.00pm Daily   753   832   1768   3353   745     Collection in Focus, 12.30 daily   118   173   459   750   259     (excluding Tuesday Curators Talks)   Exhibitions:	Tour Type	Overseas	Interstate	Local	Total	No. of Tours
Exhibitions:   SA Illustrated, 2 June—5 August   28   61   1130   1219   81	Articulate, 11.00am and 2.00pm Daily	753	832	1768	3353	745
Exhibitions:	Collection in Focus, 12.30 daily	118	173	459	750	259
SA Illustrated, 2 June-5 August   28	(excluding Tuesday Curators Talks)					
SALA/Anna Platten	Exhibitions:					
26 August-18 November   Paper, Ink and Ochre (Museum of Economic Botany), Sunday 16   September 2012-27 January 2013   Fred Williams, 31 August - 4   10   129   764   903   130   November 2012   Turner from the Tate: The Making of a Master, 8 February-19 May 2013   796   Turner Outreach Program   0   0   1 251   1 251   30   Turner START   0   0   911   911   20   704	SA Illustrated, 2 June–5 August	28	61	1130	1219	81
Paper, Ink and Ochre (Museum of Economic Botany), Sunday 16   September 2012–27 January 2013   Fred Williams, 31 August – 4   10   129   764   903   130   November 2012	SALA/Anna Platten	7	40	297	344	48
Economic Botany), Sunday 16   September 2012–27 January 2013   Tred Williams, 31 August – 4   10   129   764   903   130   November 2012   Turner from the Tate: The Making of a   329   1728   23   25 853   907   Master, 8 February–19 May 2013   796	26 August–18 November					
September 2012–27 January 2013   Tred Williams, 31 August – 4   10   129   764   903   130	Paper, Ink and Ochre (Museum of	7	11	86	104	21
Treed Williams, 31 August - 4   10   129   764   903   130	Economic Botany), Sunday 16					
November 2012   Turner from the Tate: The Making of a   329   1728   23   25 853   907   Master, 8 February—19 May 2013   796	September 2012–27 January 2013					
Turner from the Tate: The Making of a   329   1728   23   25 853   907	Fred Williams, 31 August – 4	10	129	764	903	130
Master, 8 February-19 May 2013   796   Turner Outreach Program   0   0   1 251   1 251   30     Turner START   0   0   911   911   20     Total for March/April/May   Numbers include parents/carers   2875   2875   73     Including Turner   Numbers include parents/carers   HEARTLAND, 21 June—September   20   26   67   113   20     2013   2013   2014   2015   2016	November 2012					
Turner Outreach Program	Turner from the Tate: The Making of a	329	1728	23	25 853	907
Turner START	Master, 8 February–19 May 2013			796		
Total for March/April/May   Numbers include parents/carers   START Total   2875   2875   73   Including Turner   Numbers include parents/carers	Turner Outreach Program	0	0	1 251	1 251	30
Numbers include parents/carers   START Total   2875   2875   73   Including Turner   Numbers include parents/carers	Turner START	0	0	911	911	20
START Total Including Turner Numbers include parents/carers         2875         2875         73           HEARTLAND, 21 June—September 2013         20         26         67         113         20           Booked Collection         21         272         3 000         33         37 676         2 362           Booked Exhibitions:         21         25         2702         2748         206           Booked Exhibitions:         3         37 676         2 362         2 362           SA Illustrated         0         0         147         147         12           SALA/Anna Platten         0         0         146         146         15           Fred Williams         2         14         223         239         22           HEARTLAND         0         0         25         25         1           Turner Booked Groups         14         82         2 108         2 204         131           Total Feb/March/April/May         37         121         5 351         5 509         387           Turner April School Holidays         0         0         282         282         3           Other School Holidays         800         800         90      <	Total for March/April/May					
Including Turner   Numbers include parents/carers   HEARTLAND, 21 June—September   20   26   67   113   20   2013     20   200   2	Numbers include parents/carers					
Numbers include parents/carers         20         26         67         113         20           2013         20         26         67         113         20           Total unbooked         1 272         3 000         33         37 676         2 362           Booked Collection         21         25         2702         2748         206           Booked Exhibitions:         5         20         2748         206           Booked Exhibitions:         0         0         147         147         12           SALA/Anna Platten         0         0         146         146         15           Fred Williams         2         14         223         239         22           HEARTLAND         0         0         25         25         1           Turner Booked Groups         14         82         2 108         2 204         131           Total Feb/March/April/May         37         121         5 351         5 509         387           Turner April School Holidays         0         0         282         282         3           Other School Holidays         800         800         9           Total Booked/Unbooked	START Total			2875	2875	73
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Other School Holidays         800         800         9           Total         1 082         1 082         12           Total Booked/Unbooked         1 309         3 121         39         44 267         2 761           START/School holidays         837         837           School Groups         187           Total numbers of tours taken by         1 309         3 121         39         44 267         2 948	<u> </u>					
Total         1 082         1 082         12           Total Booked/Unbooked         1 309         3 121         39         44 267         2 761           START/School holidays         837         837           School Groups         1 309         3 121         39         44 267         2 948           Total numbers of tours taken by         1 309         3 121         39         44 267         2 948		0	0			
Total Booked/Unbooked         1 309         3 121         39         44 267         2 761           START/School holidays         837           School Groups         187           Total numbers of tours taken by         1 309         3 121         39         44 267         2 948						
START/School holidays837School Groups187Total numbers of tours taken by1 3093 1213944 2672 948		1 300	3 121			
School Groups         187           Total numbers of tours taken by         1 309         3 121         39         44 267         2 948		1 309	3 121		<del>77</del>	2 /01
Total numbers of tours taken by 1 309 3 121 39 44 267 2 948	·			0.51		197
		1 300	3 121	30	44 267	
	Guides – including school Groups	1 309	3 121	837	77 401	∠ 7 <del>4</del> 0

# **IN SUMMARY:**

# **GALLERY GUIDES TOUR SERVICES**

Total number of tours conducted over this financial year including regular tours, regular booked groups, children's tours (START), School groups, and corporate function tours: 2 948

Total persons toured this financial year (excluding school student): 44 267

Total number of tours conducted in previous financial year (excluding school students): 1 824

Total persons toured in previous financial year: 13 707

# APPENDIX L

# **GALLERY PUBLICATIONS**

# **Books**

Anna Platten

Author: Tracey Lock-Weir

132 pp, 93 colour illus., 15 black & white illus.

ISBN 978 1 921668 13 5 case bound

Designer: Antonietta Itropico

**HEARTLAND** 

Authors: Nici Cumpston & Lisa Slade

80 pages, 54 colour illus., 4 black & white illus.

ISBN 978 1 921668 -14-2 limp bound

Designer: Antonietta Itropico

HEARTLAND for kids

Authors: Nici Cumpston & Lisa Slade

Illustrator: Luke Thurgate

32 pages, full colour throughout, 2 pages of stickers

ISBN 978 1 921668 15 9 limp bound

Designer: Antonietta Itropico

# Annual Report of the Art Gallery of South Australia 2011–12

Authors: Chairman, Director and staff

Co-ordinator: Margaret Bicknell

ISSN 0728-7925

# 32nd Annual Report of the Art Gallery of South Australia Foundation 2011–12

Authors: Andrew Gwinnett, Nick Mitzevich, assisted by Charlotte Smith

64 pages, 21 colour illustrations Designer: Antonietta Itropico

# **Articulate**

Winter 2012

Spring 2012

Summer 2012-13

Autumn 2013

ISSN 1838 627X

64 pages, full-colour throughout, paperback

Editor: Lena Fiorentini

Designer: Antonietta Itropico

# **Ephemera**

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

# Merchandise

• Tea towel range – Lidia Groblicka, *Plantation in Spring* 

- John Glover, A view of artist's house and garden...

- Morris & Co. Brer rabbit

- Chris De Rosa Artificial Kingdom

• Aprons – Morris & Co. Brer rabbit

• Jigsaw puzzles – Turner, Venice, Bridge of Sighs

– Luca Ferrari, Venus preventing Aeneas...

- John Glover, A view of artist's house and garden...

Hans Heysen Red GoldDel Kathryn Barton

Ben Quilty

• Greeting card box sets – Turner, Flowers, The Body

• Umbrellas – Groblicka, *Plantation in Spring* 

Morris & Co., *Honeysuckle*JW Waterhouse, *Circe invidiosa*Kitano Tsunetomi, *Wisteria maiden* 

• Lens cloths Morris & Co., Toulouse-Lautrec, Albert Moore, Clarice Beckett

• Pocket mirrors Morris & Co. (x3), JW Waterhouse, Angelica Kauffman, Monnoyer

• Magnets Patricia Piccinini, Del Kathryn Barton, Hans Heysen, Tom Roberts, JW

Waterhouse, WA Bouguereau, Duane Hanson, Morris & Co.

• Lolly tins Turner, General

• Bags Turner canvas bag

# **EDUCATION PUBLICATIONS**

Coordinated 2 Education Services resources (print, online and eBook) produced for: *Turner From the TATE: The Making of a Master* and *HEARTLAND*.

# APPENDIX M

# ANNUAL ATTENDANCES

	2008/09	2009/10	2010/11	2011/12	2012/13
Gallery day attendance	442 328	436 365	507 737	571 192	626 431
Gallery after hours attendance	18 382	20 446	24 027	18 296	6 589
Gallery School attendance	22 142	23 552	36 394	26 050	32 593
Total	482 852	480 363	531 564	615 538	665 613

# Additional Visitors to AGSA Travelling exhibitions

Visitors to AGSA exhibitions at other venues	133 710	88 494	181 430	63 070	46 216

# 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. There were no applications received in the 2012/13 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 2012/13 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 2013

# 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 Nick Mitzevich

Director

Art Gallery of South Australia

Mr Michael Abbott QC

Chairman Art Gallery Board

23 September 2013

Mr Mark Horton

Associate Director

Art Gallery of South Australia

23 September 2013

#### The Art Gallery Board STATEMENT OF COMPREHENSIVE INCOME For the year ended 30 June 2013 Note 2013 2012 \$'000 \$'000 Expenses 4 907 Staff benefits 4 5 171 Supplies and services 6 7 549 6 752 Accommodation and facilities 7 2 681 2 333 Depreciation 8 1 374 1 365 Net loss from the disposal of non-current assets 13 101 **Total expenses** 16 876 15 357 Income Bequests and donations 2 204 2 119 9 3 662 Donations of heritage assets 2 444 Fees and charges 10 2 218 783 Grants 11 1 605 1 173 Interest and investment income 12 974 415 Net gain from the disposal of non-current assets 13 2 Rent and facilities hire 140 260 Resources received free of charge 594 552 14 Sale of goods 1 256 838 Sponsorships 1 974 1 261 15 Other 16 261 38 Total income 13 670 11 103 Net cost of providing services 3 206 4 254 Revenues from SA Government 12 124 8 008 Recurrent operating grant Capital grant 1 684 1 060 **Total revenues from SA Government** 13 808 9 068 Net result 4 814 10 602 Other Comprehensive income Change in property, plant and equipment asset revaluation surplus 10 187 21 Total other comprehensive income 10 187 Total comprehensive result 20 789 4 814

The net result and total comprehensive result are attributable to the SA Government as owner

The above statement should be read in conjunction with the accompanying notes

STATEMENT OF FINANCIAL P	OSITION		
	OSITION		
As at 30 June 2013			
	Note	2013	2012
Current assets		\$'000	\$'000
Cash and cash equivalents	19	7 687	1 977
Receivables	20	716	664
Inventories		617	578
Investments	23	201	
Total current assets		9 221	3 219
Non-current assets		_	
Receivables	20	5	0.4.40
Property, plant and equipment Heritage collections	21	44 657	34 16
Investments	22 23	592 128 3 144	587 687
Total non-current assets	23	639 934	3 24 625 09
Total assets		649 155	628 31
Current liabilities			
Payables	24	1 040	1 13
Staff benefits	25	601	56
Provisions	26	35	2
Other	27	4	1
Total current liabilities		1 680	1 73
Non-current liabilities			
Payables	24	69	6
Staff benefits	25	746	66
Provisions	26	128	10
Other	27	-	
Total non-current liabilities		943	83
Total liabilities		2 623	2 57
Net assets		646 532	625 74
Equity			
Retained earnings	_ <del>_</del>	429 950	419 34
Asset revaluation surplus		429 950 216 582	206 39
Total equity		646 532	625 74
The total equity is attributable to the SA Government as owner			
Unrecognised contractual commitments	28		
Contingent assets and liabilities	28 29		

The above statement should be read in conjunction with the accompanying notes

# The Art Gallery Board STATEMENT OF CHANGES IN EQUITY For the year ended 30 June 2013

	Asset revaluation surplus	Retained earnings	Total
	\$'000	\$'000	\$'000
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
Net result for 2012-13	-	10 602	10 602
Loss on revaluation of land during 2012-13	( 250)	-	( 250)
Gain on revaluation of buildings during 2012-13	10 437	-	10 437
Total comprehensive result for 2012-13	10 187	10 602	20 789
Balance at 30 June 2013	216 582	429 950	646 532

All changes in equity are attributable to the SA Government as owner

The above statement should be read in conjunction with the accompanying notes

The Art Gallery Board			
STATEMENT OF CASH FLOW	S		
For the year ended 30 June 20	13		
	Note	2013	201
	11010	\$'000	\$'00
ash flows from operating activities			
Cash outflows	l		
Staff benefits		(4 940)	(4 699
Supplies and services		(6 009)	(4 949
Accommodation and facilities		(2 681)	(2 333
Cash used in operations		(13 630)	(11 981
Cash inflows			
Sale of goods		1 225	86
Fees and charges		2 311	77
Bequests and donations		2 324	2 10
Grants		1 724	1 05
Sponsorships		384	52
Interest and investment income		907	43
Rent and facilities hire		203	23
Other receipts		247	4
Cash generated from operations		9 325	6 03
Cash flows from SA Government	l		
Receipts from SA Government		13 381	9 06
Cash generated from SA Government		13 381	9 06
Net cash provided by operating activities	30	9 076	3 12
Cash flows from investing activities	I		
Cash outflows			
Purchase of heritage collections		(1 748)	(2 78
Purchase of investments		( 324)	
Purchase of property, plant and equipment		(1 420)	(2 09
Cash used in investing activities		(3 492)	(4 87
Cash inflows			
Proceeds from the sale of / maturity of investments		126	10
Proceeds from the sale of property, plant and equipment			
Cash generated from investing activities		126	10
Net cash used in investing activities		(3 366)	(4 77
Net increase / (decrease) in cash and cash equivalents		5 710	(1 64
Cash and cash equivalents at the beginning of the financial year		1 977	3 6
Cash and cash equivalents at the end of the financial year	30	7 687	19

The above statement should be read in conjunction with the accompanying Notes.

# The Art Gallery Board

# Note Index

## Objectives and policies notes

- Objectives of the Art Gallery Board
- Summary of significant accounting policies
- New and revised accounting standards

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## 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 Board has prepared these financial statements in compliance with section 23 of the Public Finance and Audit Act 1987.

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian Accounting Standards and comply with Treasurer's Instructions and Accounting Policy Statements promulgated under the provisions 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 2013. 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, are
  outlined in the applicable Notes;
- the selection and application of accounting policies 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 2013 and the comparative information presented for the year ended 30 June 2012

#### 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 offsetting reflects the substance of the transaction or other event.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets. Dividend income is recognised when the right to receive a dividend has been established. Donations, bequests, subscriptions, grants and sponsorships are recognised as income in the period in which the Board obtains control over the income. Income from the sale of goods is recognised at the point of sale. 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 14) 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 14) 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 chassified 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 as 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.

Collectability of receivables is reviewed on an ongoing basis. An allowance for doubtful debts is raised when there is objective evidence that the Board will not be able to collect the debt. Bad debts are written off when identified.

## 28 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 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 five 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 buildings

An independent valuation of the land and buildings was conducted as at 30 June 2013 by Valcorp Australia Pty Ltd. The valuation of land and buildings as at 30 June 2013 was prepared on a fair value basis in accordance with AASB 116 Property, Plant and Equipment.

#### 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 nit valuation as there is no reliable market

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.

All non-current assets, having a limited useful life, are systematically depreciated over their useful lives in a manner that reflects the consumption of their service potential. Assets' residual values, useful lives and depreciation methods are reviewed and adjusted if appropriate, on an annual basis. Land and heritage collections are not depreciated. Depreciation is calculated on a straight line basis over the estimated useful life of the following classes of assets as

Class of Asset Useful Life (years) Property, plant and equipment: Buildings and improvements 20 to 100 Plant and equipment

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

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 flabilities for salaries and wages, long service leave, annual leave and skills and experience retention leave.

#### 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, annual leave and skills and experience retention leave.
Liabilities for salaries, wages, annual leave and skills and experience retention leave have been recognised as the amount unpaid at the reporting date at current remuneration rates. The annual leave liability and the skills and experience retention leave liability are expected to be payable within 12 months and are measured at the undiscounted amount expected to be paid.

The Public Sector Skills and Experience Retention leave entitlement applies as from 1 July 2012 to public sector employees who have completed 15 or more years of effective service who are employed under the Public Sector Act 2009.

The skills and experience retention leave entitlement provides eligible employees up to two working days transitional entitlement for 2011-12, and up to 2 working days entitlement for 2012-13. Eligible employees are able to apply for and take the leave on or after 1 July 2013.

## Long service leave

The liability for long service leave is measured as the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period using the projected unit credit method.

The estimated liability for long service leave is based on actuarial assumptions over expected future salary and wage levels, experience of employee departures and periods of service. These assumptions are based on employee data over SA government entities, Expected future payments are discounted using market yields at the end of the reporting period on government bonds with durations that match, as closely as possible, the estimated future cash outflows.

On-costs
Staff benefit on-costs (payroll tax, workers compensation and superannuation) are recognised separately under payables.

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.

## Workers compensation provision

The workers compensation provision is an actuarial estimate of the outstanding liability as at 30 June 2013 provided by a consulting actuary engaged through the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

### 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 leases. 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 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 2012-13.

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 2013. 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.

	2013	201
	\$'000	\$'00
Salaries and wages	4 122	3 773
Annual leave	93	129
Board fees	57	95
Long service leave	99	278
Payroll tax	258	236
Superannuation	425	413
Other staff related expenses	117	(11
Total staff benefits	5 171	4 907
Remuneration of staff	2013	2012
The number of staff whose remuneration received or receivable falls within the		
following bands:	Number	Number
\$218,000 to \$227,999	-	
\$278,000 to \$287,999	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, fringe benefits, fringe benefits tax paid or payable and any salary sacrifice benefits. The total remuneration received by these staff for the year was \$280,000 (2012: \$220,000).

## Targeted voluntary separation packages

There were no targeted voluntary separation packages paid in 2012-13 or 2011-12.

# Note 5 Remuneration of board members

Members that were entitled to receive remuneration for membership during the 2012-13 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 S Weeddell (appointed 20 December 2012)
Ms T Whiting
Mr R Whitington Q.C.
Ms Z Winser (term expired 11 November 2012)

	2013	2012
The number of board members whose remuneration received or receivable falls within the following bands:	Number	Number
\$0 - \$9,999	7	1
\$10,000 - \$19,999	2	6
\$20,000 - \$29,999	-	1
Total number of board members	9	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 \$62 000 (2012: \$104 000).

Amounts paid to superannuation plans for board members were \$5 000 (2012: \$9 000).

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				
			2013	
			\$'000	
Administration expenses			356	
Business services charge			177	
Catering			136	
Conservation work			468	
Consultants			39	
Contractors			31	
Cost of goods sold			386	
Freight, courier, postage			290	
EDS charges			5	
Entertainment			31	
Fees - exhibitions and publications			1 372	
Information technology			134	
Insurance & risk management			499	
Inventory written-off			13	
Legal fees			5	
Maintenance			400	
Marketing and promotion			2 271	
Materials			141	
Minor equipment purchases and leasing			239	
Motor vehicle expenses			38	
Preservation activities			40	
Projects			3	
Public Education			124	
Travel and accommodation			234	
Valuation expenses			18	
Other			99	
Total supplies and services			7 549	
Supplies and services provided by entities within the SA Government			26	
Administration expenses			26 177	
Business services charge				
Conservation work			452	
Fees – exhibitions and publications			33	
Information technology			33	
Insurance & risk management			499	
Legal fees			5	
Maintenance			154	
Marketing and promotion			23	
Materials			(1)	
Minor equipment purchases and leasing			-	
Motor vehicle expenses			14	
Projects			3	
Other			32	
Total supplies and services - SA Government entities			1 450	_
Promonts to Consultants				
Payments to Consultants	es and services expens	e) that fell within the	following bands:	
The number and dollar amount of consultancies paid/navable (included in consist	ava rices expens	2013	2012	
The number and dollar amount of consultancies paid/payable (included in suppli	2013	2013		
The number and dollar amount of consultancies paid/payable (included in suppli	2013 Number	\$'000	Number	
The number and dollar amount of consultancies paid/payable (included in suppli Below \$10,000				

Note 7 Accommodation and facilities		
. Out , Treedminotation and latings	2012	2010
	2013 \$'000	2012 \$'000
Accommodation	869	627
Pacilities	707	630
Security	1 105	1 076
Total accommodation and facilities	2 681	2 333
Accommodation and facilities provided by entities within the SA Government		
Accommodation	71	81
Facilities	488	432
Security	8	10
Total accommodation and facilities – SA Government entities	567	523
Note 8 Depreciation		
J. J		
	2013	2012
hildings and improvements	\$'000	\$'001
Buildings and improvements Plant and equipment	1 304 70	1 290
Total depreciation		69
Courtespeciation	1 374	1 365
Note 9 Bequests and Donations		
	2013	201:
	\$'000	\$'00
Bequests	299	80
Donations	1 905	1 313
Total bequests and donations  Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.	2 204 e. Therefore depending on the terms and condition	2 119
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.		2 119
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.		2 115
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges	e. Therefore depending on the terms and condition	2 115 ns, they are
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges	e. Therefore depending on the terms and condition	2 119 ns, they are 2012 \$'000
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges	e. Therefore depending on the terms and condition  2013 \$1000	2 119 ns, they are 2012 \$'000 30'
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.	e. Therefore depending on the terms and condition  2013 \$'000 327	2 119 ns, they are 2012 \$'000 30: 476
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services  Admissions to temporary exhibitions	e. Therefore depending on the terms and condition  2013 \$'000 327 1 891	2 119 ns, they are 2012 \$'000 30: 476
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services  Admissions to temporary exhibitions  Total fees and charges	2013 \$ '900 327 1 891 2 218	2 11: ns, they ar 201: \$'00 30 47.
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services  Admissions to temporary exhibitions  Total fees and charges	2013 \$ '000 327 1 891 2 218	2 11! 201: \$'000 30' 47. 201:
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants	2013 \$'000 327 1 891 2 218	2 11! 201: \$'00i 30' 474 78.
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government	2013 \$ '000 2218  2013 \$ '000 100	2 11: 201: \$'00 30: 47: 78: 201: \$'00 9:
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government  State Government	2013 \$ '000 2013 \$ '000 100 1 070	2 11 201 \$'00 30 47 78 201 \$'00 9 59
Bequests and donations can only be used in accordance with the terms and conditions attributable to the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Fotal fees and charges  Note 11 Grants  Commonwealth Government State Government  Other external grants	2013 \$ '000 2218  2013 \$ '000 100	2 11  201 \$'00 30 47 78  201 \$'00 9 49 48
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Total grants  Grants received/receivable from entities within the SA Government	2013 \$'000 327 1 891 2 218  2013 \$'000 100 1 070 435	2 11: ns, they ar  201: \$'00 30 47: 78  201 \$'00 9 59 48
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Total grants  Grants received/receivable from entities within the SA Government	2013 \$'000 327 1 891 2 218  2013 \$'000 100 1 070 435	2 119 ns, they are 201: \$'000 470 78: 201: \$'000 9 48 1 17:
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Total grants  Grants received/receivable from entities within the SA Government State Government	2013 \$'000 327 1 891 2 218  2013 \$'000 100 1 070 435 1 605	2 115 ns, they are 201; \$'000 30' 476 78; 201; \$'000 90 59; 48; 1 17;
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Total grants  Grants received/receivable from entities within the SA Government State Government	2013 \$'000 327 1 891 2 218  2013 \$'000 327 1 891 2 218  2013 \$'000 100 1070 435 1 605	2 119 ns, they are 201: \$'000 470 78: 201: \$'000 9 48: 1 17:
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Grants received/receivable from entities within the SA Government State Government Total grants - SA Government entities	2013 \$'000 327 1 891 2 218  2013 \$'000 317 1 891 2 18  2013 \$'000 100 1070 435 1 605	2011 \$'000 30' 474 78. 2011 \$'000 9 59 48 117.
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Grants received/receivable from entities within the SA Government State Government Total grants - SA Government entities	2013 \$ 900 327 1 891 2 218  2013 \$ 900 100 1 070 1 070 2 1 070	2 115 ns, they are 2012 \$'006 307 476 783 2012 \$'000 99 483 1 173
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Grants received/receivable from entities within the SA Government State Government Total grants - SA Government entities  Note 12 Interest and investment income	2013 \$'000 2218  2013 \$'000 327 1 891 2 218  2013 \$'000 100 1070 435 1 605	2011 \$'000 301 477 783 2011 \$'000 599 599 488 1177 599
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Grants received/receivable from entities within the SA Government State Government Total grants - SA Government entities  Note 12 Interest and investment income	2013 \$'000 327 1 891 2 218  2013 \$'000 327 1 891 2 218  2013 \$'000 100 1070 435 1 605  1 070 1 070 2013 \$'000 3 2013	2011 \$'000 30' 477 78: 2011 \$'000 99 59; 48: 117; 59; 59;
Bequests and donations can only be used in accordance with the terms and conditions attributable not available for the operating activities of the Gallery.  Note 10 Fees and charges  Fees for services Admissions to temporary exhibitions  Total fees and charges  Note 11 Grants  Commonwealth Government State Government Other external grants  Grants received/receivable from entities within the SA Government State Government Total grants - SA Government	2013 \$'000 2218  2013 \$'000 327 1 891 2 218  2013 \$'000 100 1070 435 1 605	201: \$'000 30' 477 78: 201: \$'000 99: 59: 48: 117: 59: 59:

Note 13 Net gain (loss) from the disposal of non-current assets		
	2013	2012
Plant and equipment	\$'000	\$'000
Proceeds from disposal	-	1
Less: Net book value of assets disposed of	•	
Net gain (loss) from disposal of plant and equipment	•	1
Investments		
Proceeds from the sale of investments	126	102
Less: Net book value of investments	(227)	(101)
Net gain (loss) from sale of investments	( 101)	1
Total assets Total proceeds from disposal	126	103
Less: Total net book value of assets	( 227)	(101)
Total net gain (loss) from disposal of non-current assets	(101)	2
Note 14 Resources received free of charge		
	2013	2012
	\$'000	\$'000
Resources received free of charge from entities within the SA Government	410	399
Conservation services Business Services	417 177	153
Total resources received free of charge	594	552
Note 15 Sponsorships		
Note 15 Sponsorships	2013	2012
	\$'000	\$'000
Cash sponsorships	384	562
In-kind sponsorships	1 590	699
Total sponsorships	1 974	1 261
Sponsorships received/receivable from entities within the SA Government		
Cash sponsorships	75	-
In-kind sponsorships	-	<u>-</u>
Total sponsorships	75	•
	an de comunición a continua de produción acidados de defendados de maior en el el excelor	znaverstoonstreets.
Note 16 Other income		
	2013 \$'000	2012 \$'000
Fundraising	\$100 110	3 000
Other receipts	151	35
Total other income	261	38
		1000 TATE OF THE PARTY OF THE P
Note 17 Recurrent Operating Grant		
	2013 \$'000	2012 \$'000
Recurrent operating grant - (excluding additional exhibition funding) from Arts SA per initial budget advice	\$'000 6 638	5'000 6 154
Recurrent operating grant - additional exhibition funding from Arts SA per initial budget advice	100	500
Additional one-off exhibition funding provided by Arts SA	448	-
Additional other one-off funding provided by Arts SA Working capital	1 226 3 712	1 354
	12 124	8 008
Total recurrent operating grant	12 124	8008

Note 18 Auditor's remuneration		
	2013	2012
	\$'000	\$'000
Audit fees paid/payable to the Auditor-General's Department for the audit of the financial statements	36	31
Audit fees paid/payable to other auditors for the audit of the Art Gallery Foundation	8	7
Total audit fees	44	38

### Other Services

No other services were provided to the Board by the Auditor-General's Department or the other auditors.

Note 19 Cash and cash equivalents		
	2013	2012
	\$'000	\$1000
Deposits with the Treasurer	6 177	967
Deposits with Bank SA	1 500	1 000
Cash on hand	10	10
Total cash and cash equivalents	7 687	1 977

### 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.

### Deposits with BankSA

Deposits with BankSA are funds held in term deposit facilities.

#### Cash on hand

Cash on hand includes petty cash, 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 2012-2013 deposits with the Treasurer were bearing a floating interest rate between 2.79% and 3.36% (2012: 3.93% and 4.6%). The interest rate for funds held with Bank SA as at 30 June 2013 is 4.3% for the term deposit (2012: 5.1%).

	2013	2012
	\$'000	\$'000
Current		
Prepayments	5	80
Receivables	88	251
Accrued income	623	333
Total receivables	716	664
Non-current		
Receivables	5	
Total non-current receivables	5	
Total receivables	721	664

## 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 31.
- (b) Categorisation of financial instruments and risk exposure information- refer to Note 31.

Note 21 Property, plant and equipment		
	2013	2012
	\$'000	\$'000
Land, buildings and improvements		
Land at valuation	4 600	4 850
Buildings and improvements at valuation	66 855	52 217
Accumulated depreciation at the end of the period	(29 853)	(24 489)
Total land, buildings and improvements	41 602	32 578
Work in progress		
Work in progress at cost	2 773	1 230
Total work in progress	2 773	1 230
Plant and equipment		
Plant and equipment at cost (deemed fair value)	655	655
Accumulated depreciation at the end of the period	( 373)	( 303)
Total plant and equipment	282	352
Total property, plant and equipment	44 657	34 160

## Valuation of non-current assets

An independent valuation of the land and buildings was conducted as at 30 June 2013 by Valcorp Australia Pty Ltd. The valuation of land and buildings at 30 June 2013 was prepared on a fair value basis in accordance with AASB 116 Property, Plant and Equipment.

All other non-current assets have been deemed to be held at fair value.

# Impairment

There were no indications of impairment of property, plant and equipment as at 30 June 2013.

Movement reconciliation of property, plant and equipment

government reconcutation of property, plant and equipment					
	Land	Buildings & improvement	Work in Progress	Plant & equipment	Total
	\$'000	s \$'000	\$'000	\$'000	\$'000
2013					
Carrying amount at the beginning of the period	4 850	27 728	1 230	352	34 160
Additions	-	-	1 684	-	1 684
Depreciation expense	-	(1 304)		(70)	(1 374)
Disposals	-	-	-		
Fransfers from capital work in progress		141	(141)	-	-
Revaluation increment/(decrement)	( 250)	10 437	•	-	10 187
Carrying amount at the end of period	4 600	37 002	2 773	282	44 657
	Land	Buildings & improvement	Work in Progress	Plant & cquipment	Total
	\$'000	s \$'000	\$'000	\$'000	\$'000
2012					
2012					
Carrying amount at the beginning of the period	4 850	28 851	314	389	34 404
•••	4 850	28 851	314 1 089	389 32	34 404 I 121
Carrying amount at the beginning of the period	4 850	-			
Carrying amount at the beginning of the period Additions	-		1 089	32	I 121
Carrying amount at the beginning of the period Additions Depreciation expense	-		1 089	32 ( 69)	I 121

149

				2013	m . 1			2012	<b>.</b>
			At valuation	At cost	Total	A	t valuation	At cost	Tota
			\$'000	\$'000	\$'000		\$7000	\$'000	\$'00
ustralian paintings and sculptures			240 103	5 307	245 410		240 103	3 713	243 81
ustralian and European decorative ar	ts		28 363	1 051	29 414		28 363	458	28 82
sian art			44 301	1 770	46 071		44 301	696	44 99
uropean paintings and sculptures			223 714	1 578	225 292		223 714	1 175	224 88
rints, drawings and photographs			35 814	824	36 638		35 814	379	36 19
lumismatics			6 753	-	6 753		6 753		6 75
hilatelic material			450	-	450		450		45
ibrary			1 744	37	1 781		1 744	24	1 76
rchival Collection			-	-	-		-	-	
Ollections on Instalments			-	319	319		•	-	
otal heritage collections			581 242	10 886	592 128		581 242	6 445	587 68
	Balance 1 July \$'000	Additions	Disposals	Balance 30 June \$'000		Balance 1 July \$'000	Additions	Disposals \$'000	Balance 3 Jui \$'00
Australian paintings and sculptures	243 816	1 594		245 410		240 103	3 713	-	243 81
sustralian and European decorative ar	1 28 821	593	-	29 414		28 363	458		28 82
Asian art	44 997	1 074	-	46 071		44 301	696	-	44 99
uropean paintings and sculptures	224 889	403	•	225 292		223 714	1 175	-	224 88
rints, drawings and photographs	36 193	445	-	36 638		35 814	379		36 19
Numismatics	6 753	-	-	6 753		6 753	-	-	6 75
hilatelic material	450		-	450		450	-	-	45
ibrary	1 768	13	•	1 781		1 744	24	-	1 76
Archival Collection Collections on Instalments	-	319	-	319			-	-	
Cotal heritage collections carrying	587 687	4 441	-	592 128		581 242	6 445		587 68

3 144

3 144

3 345

3 248

Non-Current
Shares and other direct investments in companies
Total non-current investments

Total investments

The market value of investments as at 30 June 2013 is \$4.1 million (2012: \$3.1 million).

The current investment was sold on 1 July 2013 for proceeds of \$200,000 resulting in a loss on sale of \$1,000.

Note 24 Payables		
	2013	2012
	\$'000	\$'000
Current		
Creditors and accruals	953	1 054
Staff on-costs	87	78
Total current payables	1 040	1 132
Non-current		
Staff on-costs	69	62
Total non-current payables	69	62
Total payables	1 109	1 194
Payables to SA Government entities		
Creditors and accruals	526	242
Staff on-costs	70	65
Total payables - SA Government entities	596	307

As a result of an actuarial assessment performed by the Department of Treasury and Finance, the percentage of the proportion of long service leave taken as leave has remained at the 2012 rate of 40 %, and the average factor for the calculation of employer superannuation on-cost is 10.2% (2012: 10.3%). These rates are used in the employment on-cost calculation.

The financial effect of the change in superannuation on-cost on employment on-costs and employee benefit expense is immaterial.

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 31.
  (b) Categorisation of financial instruments and risk exposure information- refer to Note 31.

Note 25 Staff benefits	2013	2012
	\$'000	\$'000
Current		
Annual leave	465	403
Long service leave	115	161
Retention leave	21	
Accrued salaries and wages	•	
Total current staff benefits	601	564
Non-current		
Long service leave	746	665
Retention leave	·	
Total non-current staff benefits	746	665
Total staff benefits	1 347	1 229

AASB 119 Employee Benefits contains the calculation methodology for long service leave liability. This year, the actuarial assessment performed by the Department of Treasury and Finance has provided a set level of liability rather than a benchmark for the measurement of long service leave. The effect of the change relating to the current period is immaterial.

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 increased from 2012 (3.0%) to 2013 (3.75%).

This increase in the bond yield, which is used as the rate to discount future long service leave cash flows, results in a decrease in the reported long service leave liability.

The net financial effect of the changes in the methodology and actuarial assumptions is immaterial.

The salary inflation rate applied to annual leave remains constant at 4.0%. As a result, there is no net financial effect resulting from changes in the salary

	2013	2012
	\$'000	\$'000
Current		
Provision for workers compensation	35	28
Total current provisions	35	28
Non-current		
Provision for workers compensation	128	101
Total non-current provisions	128	101
Total provisions	163	129
Carrying amount at the beginning of the period	129	230
Increase/(decrease) in provision recognised	34	(101)
Carrying amount at the end of the period	163	129

Note 27 Other liabilities		
	2013	2012
	\$'000	\$'000
Current		
Deferred assets	4	15
Total current other liabilities	4	15
Non-current		
Deferred assets	•	4
Total non-current other liabilities	-	
Total other liabilities	4	19

	2013	2012
	\$'000	\$'000
Operating lease commitments		
Commitments under non-cancellable operating leases at the reporting date not recognised as iabilities in the financial statements are payable as follows:		
Vithin one year	20	2:
Later than one year and not later than five years	13	29
Total operating lease commitments	33	5

- 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	155	1 347
Total capital commitments	155	1 347

### 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	277	275
Later than one year and not later than five years	296	581
Total remuneration commitments	573	856

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	2 298	1 457
Later than one year and not later than five years	2 322	2 130
Total other commitments	4 620	3 587

Contingent rental provisions within the security and cleaning 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 29 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.

#### Contingent Liabilities

The Board is not aware of any contingent liabilities as at 30 June 2013.

Reconciliation of cash and cash equivalents at the end of the reporting period:	2013	2013
	\$'000	\$'000
Cash and cash equivalents disclosed in the Statement of Financial Position	7 687	1 977
Balance as per the Statement of Cash Flows	7 687	1 97
	2013	2013
	\$'000	\$'00
Reconciliation of net cash provided by operating activities to net cost of providing services		
Net cash provided by operating activities	9 076	3 125
less: Revenues from SA Government	(13 808)	(9 068
Add / ( less) non-cash items:		
Depreciation of property, plant and equipment	(1 374)	(1 365
Donations of heritage collections	2 444	3 663
Gain / (Loss) on sale of investments	(101)	
Gain / (Loss) on sale of plant and equipment	•	
Changes in assets and liabilities		
ncrease in receivables	57	230
increase / (decrease) in inventories	39	( 226
(Increase) / decrease in payables	613	( 442
(Increase) / decrease in staff benefits	( 118)	( 274
(Increase) / decrease in provisions	( 34)	10
Net cost of providing services	(3 206)	(4 254

# Note 31 Financial Instruments / Financial risk management

### Table 31.1 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	2013		2012	
			Carrying amount	Fair value	Carrying amount	Fair value
			\$'000	\$'000	\$'000	\$'000
Financial assets						
Cash and cash equivalents	Cash and cash equivalents	19	7 687	7 687	1 977	1 977
Loans and receivables	Receivables (1) (2)	20	716	716	584	584
Available for sale financial assets	Investments	23	3 345	4 122	3 248	3 088
Financial liabilities	-					
Financial liabilities (at cost)	Payables (1)	24	917	917	1 023	1 023
				1	1	1

(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 etc they would be excluded from the disclosure. The standard defines contract as enforceable by law. All amounts recerded are carried at cost (not materially different from amortised cost).

(2) The receivables amount disclosed here, excludes prepayments. Prepayments are presented in Note 20 as receivables in accordance with paragraph 78(b) of AASB 101. However, prepayments are not financial assets as defined in AASB 132 as the future economic benefit of these assets is the receipt of goods and services rather than the right to receive cash or another financial asset.

### Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currency as exchange rates fluctuate.

The Board is exposed to currency risk on purchases of works of art made, in currencies other than Australian dollars. The Board does not hedge any future foreign currency purchases when contracted.

### 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 carrying amount of financial assets as detailed in table 31.1 represents the Board's maximum exposure to credit risk.

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. There is no evidence to indicate that the financial assets are impaired.

The following table discloses the ageing of financial assets past due:

Table 31.2 Ageing analysis of financial assets

	Past due by			
	Overdue for < 30 days \$'000	Overdue for 30 to 60 days \$'000	Overdue for > 60 days \$'000	Total \$'000
2013 Not impaired Receivables	12	2	5	19
2012 Not impaired Receivables	116	52	38	206

The following table discloses the maturity analysis of financial assets and financial liabilities.

Table 31.3 Maturity analysis of financial assets and financial liabilities

Financial statements item		Contractual maturities		
	Carrying amount \$'000	< 1 year \$'000	1-5 years \$'000	> 5 years \$'000
2013				
Financial assets				
Cash and cash equivalents	7 687	7 687	-	-
Receivables	716	711	5	
Investments	3 345	201		3 144
Total financial assets	11 748	8 599	5	3 144
Financial liabilities				
Payables	917	917	_	
Total financial liabilities	917	917	-	-
2012				
Financial assets				
Cash and cash equivalents	1 977	1 977		l .
Receivables	584	584		
Investments	3 248			3 248
Total financial assets	5 809	2 561	-	3 248
Financial liabilities				***************************************
Payables	1 023	1 023	-	
Total financial liabilities	1 023	1 023		

### Liquidity risk

Liquidity risk arises where the Board is unable to meet its financial obligations as they are due to be settled. The Board is funded principally from grants from the South Australian Government. The Board works with Arts SA to determine the cash flows associated with its Government approved program of work and to ensure funding is provided through SA Government budgetary processes to meet the expected cash flows. The Board generally settles accounts within 30 days from the date of the invoice or date the invoice is first received.

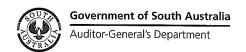
The Board exposure to liquidity risk is insignificant based on past experience and current assessment of risk.

The carrying amount of financial liabilities recorded in Table 31.1 represent the Board's maximum exposure to financial liabilities.

# Note 32 Events after the reporting period

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.

# **INDEPENDENT AUDITOR'S REPORT**



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# To the Chairman Art Gallery Board

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 2013. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2013
- a Statement of Financial Position as at 30 June 2013
- a Statement of Changes in Equity for the year ended 30 June 2013
- a Statement of Cash Flows for the year ended 30 June 2013
- 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 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 members of the Art Gallery Board determine 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 audit opinion.

# Opinion

In my opinion, the financial report gives a true and fair view of the financial position of the Art Gallery Board as at 30 June 2013, 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** 

Ooneni

25 September 2013



Our ref: A13/016

25 September 2013

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Mr Michael Abbott AO QC Chairman Art Gallery Board North Terrace ADELAIDE SA 5000

Dear Mr Abbott

# The audit of the Art Gallery Board for the year ended 30 June 2013

The audit of the Art Gallery Board (the Board) for the year ended 30 June 2013 has been completed.

The audit scope addressed the principal areas of the financial operations of the Board and included the review of systems, processes, internal controls and financial transactions.

The notable areas of audit coverage included:

- legal compliance
- compliance with Treasurer's Instructions
- expenditure
- revenue
- payroll
- property, plant and equipment
- heritage collections
- general ledger.

The audit was directed to meeting statutory audit responsibilities under the *Public Finance* and Audit Act 1987 and also the requirements of Australian Auditing Standards.

Two important outcomes result from the annual audit process:

- the issue of the Independent Auditor's Report (IAR) on the integrity of the Board's financial statements
- the issue of a management letter advising of system, process and control matters and recommendations for improvement.

Returned herewith are the financial statements of the Board together with the IAR, which is unmodified.

My Annual Report to Parliament indicates that an unmodified IAR has been issued on the Board's financial statements.

In addition, during the year an audit management letter was forwarded to the Board, detailing findings and recommendations from the audit. The findings and recommendations relate to weaknesses noted in financial systems and processes and associated controls, and/or improvements needed in these areas. The response to the letter and matters raised was received, and will be followed up in the 2013-14 annual audit.

My Annual Report to Parliament includes a summary of the more significant matters raised and the responses received.

Finally, I would like to express my appreciation to the management and staff of the Board for their assistance to my officers during the year.

Yours sincerely

S O'Neill

AUDITOR-GENERAL

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