

Year in Review 2024—25



AGSA

Welcome



image
Sandy Verschoor,
AGSA Board Chair;
photo: Saul Steed

On behalf of the Art Gallery Board, it gives me great pleasure to present the 2024–25 Year in Review on the activities and strategic outcomes of the Art Gallery of South Australia.

AGSA’s vision is to be the most inspiring art destination in Australia.

The 2023–2028 Strategic Plan is a living, guiding document. Its goals drive the work of the Board and staff to offer exceptional experiences of art for all, and to grow and share our collection; to be a national leader in our engagement with and representation of First Nations artists and communities, and continually increase First Nations involvement in all we do; to magnify the visions of contemporary artists and especially South Australian practitioners; to nurture and honour our philanthropic, stakeholder and partnership relationships that elevate everything we offer; and to embed and ensure a culture of best practice in governance, operations, equity, diversity and sustainability.

It has been a year of exceptional change at AGSA. With the departure in July 2024 of former Director Rhana Devenport the Board embarked on an international recruitment for a new Director. We were delighted to announce in November 2024 the appointment of Jason Smith as the eleventh Director of AGSA. Jason commenced in his role on 24 February and since then has begun to apply his extensive management experience to a renewed business model for the Gallery and has immersed himself in the communities of Adelaide and South Australia.

I wish to thank Emma Fey for her exceptional leadership as Acting Director in the interim period between Directors. The Board was delighted when Emma was announced as Deputy Director.

AGSA’s relationship with Government is vitally important and I am grateful for the support of the Premier and the Minister for the Arts. Of special note was the South Australian Government’s announcement of a transformative investment in AGSA to establish a new Winter Art Series, which will bring major international exhibitions exclusively to Adelaide during the winter seasons 2026 to 2029. This investment is the outcome of many months of productive, collaborative work between the Government and the AGSA Board and Executive team. On behalf of the Board, staff and stakeholders of AGSA, I thank the Malinauskas Government.

Over the past year AGSA delivered artistic and public engagement programs that asserted its nation-leading excellence and creativity, and that illuminated the rich potential of the state’s cultural assets as a destination experience. Delivering AGSA’s artistic and audience engagement program is the undertaking of the Art Gallery Board, exceptional staff and brilliant volunteer team, and I would like to recognise the dedication and contributions of all, and particularly the work of the Board’s several subcommittees.

This report details another year of exceptional service by AGSA to the state of South Australia and to the nation. I hope you enjoy the read!

Sandy Verschoor
Chair

It is a great privilege to serve as the eleventh Director of the Art Gallery of South Australia, entrusted to work with the Art Gallery Board and lead our diverse, expert staff as we collectively design and deliver the next phase in this great Gallery’s evolution.

Our long and illustrious history helps guide and shape our vision for the future. AGSA is in an energising moment of change and there are wonderful opportunities before us. My vision is that AGSA and its collections and programs are known as well and as widely outside (the State and internationally) as they are known locally. I am especially privileged to work alongside the staff that drive this organisation, empowering and supporting their vital and dedicated work.

In the opening phase of my directorship, I have been warmly welcomed to Adelaide and South Australia by our Premier and Minister for the Arts and the many members of our community, and I understand how profoundly connected people feel to AGSA and what they wish it to achieve.

AGSA presented a popular, critically acclaimed and inspiring artistic and audience engagement program throughout the 2024–25 year, with exhibitions in Adelaide and regional South Australia. As this report details, AGSA continually reveals the treasures of its collection, and champions the visions of First Nations and non-Indigenous artists.

AGSA prioritises the development and implementation of diverse income streams to support core operations. In the past year there has been significant enhancement in AGSA’s engagement with its community of donors and the establishment of important new stakeholder relationships aligned with major exhibition projects and audience development programs.

Every year, AGSA’s collection is strengthened through the support of private philanthropy and the generosity of individuals. In 2024–25, fifty-nine works entered the collection, spanning all curatorial areas. A detailed list of works is included in this report.

AGSA has continued to work with the steering committee for the forthcoming new Cultural Institutions Storage Facility and to prepare various parts of AGSA’s collection for relocation. This relocation will also enable the productive revisioning of AGSA’s existing storage facilities for its varied collection.

Galleries do not operate without volunteers and AGSA is indebted to its team of 200 volunteers who gave over 25,000 hours in the areas of Front of House, guiding, Public Programs, Curatorial, Library research and Image Services. I thank the Gallery’s Government supporters, partners and benefactors for their trust in and support of the Gallery and its artistic and audience programs and look forward to AGSA’s delivery of major drawcard programming in the year ahead.

Jason Smith
Director



image
Jason Smith, Director,
AGSA, in the Melrose
Wing of International
Art; photo: Saul Steed

2024—25 Year in Review

We served the community by transforming the lives of artists and audiences and by enhancing the cultural richness and reputation of South Australia. AGSA’s collection of more than 48,000 works, valued at more than \$1 billion, is the ongoing engine room of innovation and imagination. In 2024–25 alone, 1.6 million people visited us at North Terrace and experienced our exhibitions across South Australia and further afield.

364 DAYS PER YEAR

1.6m	25,000	128.8m
<i>total visitors to AGSA programs</i>	<i>hours by 200 volunteers</i>	<i>media audience reach</i>

36,345	26,162
<i>students and teachers engaged</i>	<i>people made art in The Studio</i>

ARTISTIC PROGRAM

13	132	504,373
<i>exhibitions</i>	<i>living artists featured</i>	<i>visitors to North Terrace</i>

28,870	26,023	5.5m
<i>visitors to touring exhibitions</i>	<i>people participated in public programs</i>	<i>online audience interactions</i>



image
installation view:
Dangerously Modern:
Australian Women Artists
in Europe 1890–1940;
photo: Saul Steed

Artistic Program



Dangerously Modern: Australian Women Artists in Europe 1890—1940

24 May – 7 Sep 2025

The first major exhibition to focus on the vital role of Australian women in the development of international modernism, *Dangerously Modern* explored the art and lives of fifty trailblazing artists. They belonged to an unprecedented wave of women journeying from Australia through Europe and beyond at the turn of the twentieth century, prevailing against centuries of social constraints to pursue international careers.

The exhibition was co-curated by the Art Gallery of South Australia and the Art Gallery of New South Wales, supported by exhibition partners Grieve Gillett Architects, Mutual Trust and the *Dangerous Women* campaign.

image
detail: Dorrit Black,
born Adelaide, 1891,
died Adelaide, 1951,
The Bridge, 1930,
Sydney, oil on canvas on
board, 60.0 × 81.0 cm;
Bequest of the artist 1951



Ramsay Art Prize 2025

31 May – 31 Aug 2025

Jack Ball was the winner of the \$100,000 Ramsay Art Prize 2025, the nation's most generous prize for Australian artists under forty, with the work *Heavy Grit*.

One of 22 national finalists working in diverse mediums, the Perth-born, Sydney-based artist explores themes of queer intimacy and desire in their winning work. *Heavy Grit* was developed in response to a collection of scrapbooks held by the Australian Queer Archives. Ball's work reveals fragments and glimpses of queer histories, layering archival materials with personal images and soft-form sculptures, and creating an interplay between the past and the present. Emma Buswell's *The Pool* was awarded the LK People's Choice Prize.

Presented by the James and Diana Ramsay Foundation and People's Choice Prize Partner LK.

image
installation view:
Jack Ball with *Heavy Grit*
in Ramsay Art Prize 2025;
photo: Saul Steed

Artistic Program

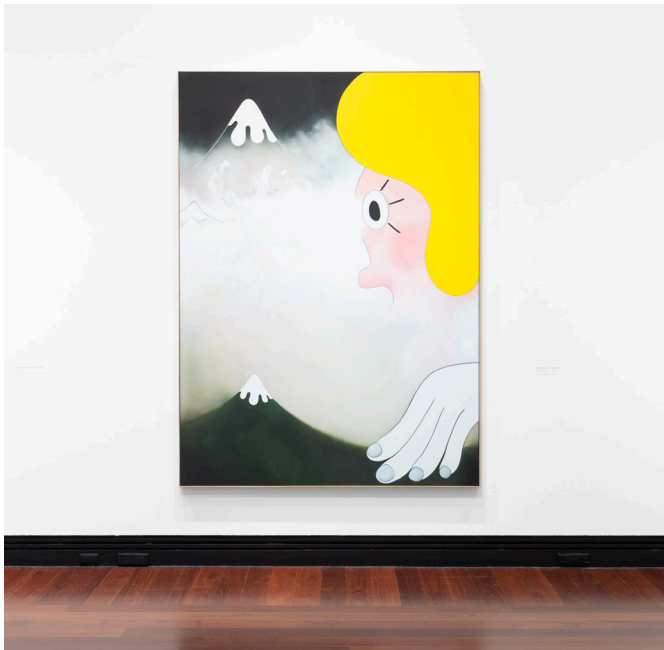


image
installation view: *Brent Harris: Surrender & Catch* featuring peaks (vision over Taranaki) by Brent Harris; photo: Saul Steed

Brent Harris: Surrender & Catch

6 Jul – 20 Oct 2024

Brent Harris: Surrender & Catch was the first retrospective exhibition of the work of Melbourne-based artist Brent Harris, co-presented by the TarraWarra Museum of Art and the Art Gallery of South Australia. It showcased the important gift to AGSA of Harris's works by James Mollison AO and Vincent Langford and was augmented by loans from public and private collections. The exhibition opened at TarraWarra Museum of Art in December 2023 and travelled to AGSA in July 2024. The retrospective explored Harris's distinctive style, which encompasses figuration and abstraction, and deploys both humour and the grotesque to explore complex psychological subject matter.



Radical Textiles

23 Nov 2024 – 30 Mar 2025

The use of textiles by artists and designers has long been associated with moments of profound social change and political rupture. From tapestry and embroidery to quilting and tailoring, in the hands of artists, textiles were defined by tension and transformation, resistance and activism. Textiles served as a means of time travel and truth-telling.

From William Morris to Sonia Delaunay, *Radical Textiles* celebrated the cutting-edge innovations, enduring traditions and bodies of shared knowledge that had been folded into fabric and cloth over the previous 150 years. Showcasing the work of more than 100 artists, designers and activists, this major exhibition drew on AGSA's collections of international, Australian and First Nations textiles and fashion, augmented by sculpture, painting, photography and the moving image, alongside several new commissions.

Generously supported by Neilson Foundation, Dr. Jane Vernon-Roberts and AGSA's Contemporary Collectors in association with Adelaide Festival.

image
installation view:
Radical Textiles,
Art Gallery of South
Australia, Adelaide;
photo: Saul Steed



image
installation view: *Reimagining the Renaissance*, featuring King Henry VIII by Hans Holbein the younger; photo: Saul Steed

Reimagining the Renaissance

20 Jul 2024 – 13 Apr 2025

Drawing from the Art Gallery of South Australia's significant collection of painting, sculpture, works on paper and decorative arts, alongside key loans from public and private collections, this exhibition explored Northern and English Renaissance art together with that of the celebrated Italian masters to recontextualise these works within a broader art historical tradition and their continuing significance. Placing humanism at its centre, *Reimagining the Renaissance* provided an account of the revolutionary changes in art across Europe.

Artistic Program



image
installation view: *Tom Phillips: Running on Empty* featuring *One morning you realise that you have no friends*; photo: Saul Steed

Tom Phillips: Running on empty

27 Jul – 1 Dec 2024

Celebrating the South Australian Living Artist Festival, AGSA presented *Tom Phillips: Running on Empty*, an outcome of The Guildhouse Fellowship and supported by the James & Diana Ramsay Foundation. Painted from a place of personal experience and highlighting issues of social justice, Phillips’ work captures the everyday experiences of loneliness, alienation, vulnerability and hardship. Gestural layers of oil paint and oil pastels are built up, laying bare the human struggle.

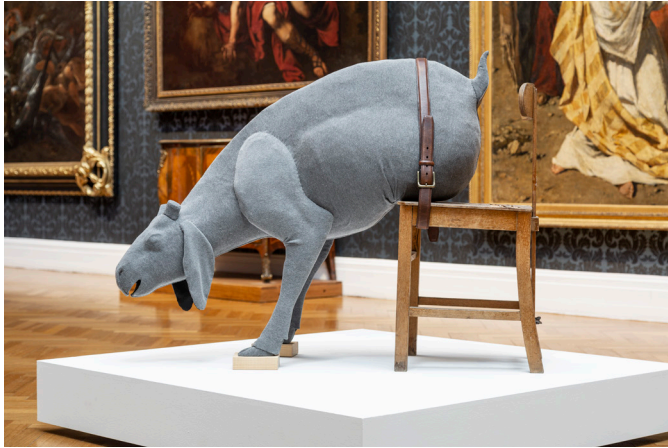


image
installation view: *Legs Eleven* by Julia Robinson, Art Gallery of South Australia; photo: Saul Steed

SALA: Julia Robinson: Sculptural storytelling

1 Aug – 14 Oct 2024

To celebrate the South Australian Living Artist Festival, AGSA displayed a selection of works by Adelaide artist Julia Robinson. As the SALA feature artist for 2024, Robinson draws on European folklore, mythology and Gothic ritual, often focusing on the macabre or taboo elements of these histories. The display builds on AGSA’s fundamental commitment to acquiring and exhibiting the work of South Australian artists.



image
Katsushika Hokusai, born Honjo quarter, Edo (Tokyo) 1760, died Edo (Tokyo) 1849, *Fine wind, clear weather (Gaifū kaisei)* from the series *Thirty-six views of Mount Fuji (Fugaku sanjūrokkei)*, c.1830-32, Edo (Tokyo), woodblock print, ink and colour on paper, 24.5 × 36.5 cm (image & sheet); South Australian Government Grant 1976

Misty Mountain, Shining Moon: Japanese landscape envisioned

29 Jul 2023 – 9 Jan 2025

From the austerity of brush and ink painting to vivid woodblock prints, *Misty Mountain, Shining Moon* expressed the beauty of the Japanese landscape as represented by some of the world’s most celebrated artists.

With a deep reverence for the natural world, Japanese artists have long appreciated the scenic beauty of the mountains and fertile plains of the archipelago, venerated as the abode of numinous deities. Presenting works of art made from the sixteenth century to the present day, *Misty Mountain, Shining Moon* offered an evolving dialogue between artists and nature.



image
India, *Krishna and Radha on the Jamuna river*, 1920–50, Kishangarh, Rajasthan, India, opaque pigment, gold, silver and mica shellac paint on cotton, 231.0 x 254.0 cm; Barrie and Judith Heaven Collection. Van Dam Bequest Fund 2012

Touching the Divine: Love and devotion in Asian Art

28 Feb 2025 – 26 Apr 2026

Touching the Divine: Love and devotion in Asian art explored aspects of love and devotion expressed through art created in sacred contexts across Asia. Featuring works of art from the AGSA collection this exhibition presented the divine and worldly aspects of devotion expressed through a wide diversity of media created in the context of Buddhism, Hinduism and Islam.

Artistic Program at Large



AGSA Screen Wavelength

Drawing on past and contemporary approaches to time-based media, *AGSA Screen Wavelength* shared stories from across our world that are connected through the theme of water.

Works of art by Betty Nungarrayi Conway, Aki Inomata, Mark Patterson, Joan Ross, Tim Silver, Gabriella Smart, Ida Sophia, Gerry Wedd and Kumantjayi (Joanne) Napangardi Wheeler were selected from the AGSA collection to tour regionally in South Australia through the generosity of Metal Manufactures Pty Ltd, presented in partnership with Country Arts SA.

image
detail: Mark Patterson, born 1958, Gabriella Smart, born 1963, Gerry Wedd, born McLaren Vale, South Australia, 1957, *WAVE*, 2022, Adelaide, digital video with sound, 12:00 min; Gift of John and Jane Ayers, Candy Bennett and Edwina Lehmann, James Darling AM and Lesley Forwood, Rick and Jan Frollich, and Louise Rigoni through the Art Gallery of South Australia Contemporary Collectors 2022, © Go Patterson Films

Bridget Currie: each one a world

20 Sep 2024 – 5 Jan 2025

Carrick Hill and AGSA co-presented a solo exhibition of mid-career South Australian artist Bridget Currie. In *each one a world*, Currie exhibited a suite of objects and prints that respond to her research relating to the historic house and gardens at Carrick Hill.



image
detail: Morris & Co. operating 1861–1940, John Henry Dearle, designer, born London 1859, died London 1932, Mary Isobel Barr Smith, embroiderer, born 1863, died 1941, *Three-fold screen: Pomegranate, Vine, Apple tree*, 1876–1940, Adelaide, silk embroidery on ‘Oak damask’ silk; blackwood frame, glass each panel, 200.0 × 83.5 × 12.0 cm (each frame), 175.4 × 76.0 cm (each panel); Carrick Hill Trust: Hayward Bequest

Morris & Co: An Adelaide Obsession

26 Mar – 29 Jun 2025

Co-presented by Carrick Hill and the Art Gallery of South Australia, the exhibition celebrated the artistry, skill and enthusiasm of the women of the Barr Smith family and explored the intimate nature of Morris & Co. in the home. Featuring a collection of rarely seen objects from the Carrick Hill archive, the Art Gallery of South Australia and private collections, the exhibition demonstrated Adelaide’s love for the Arts & Crafts movement and its enduring legacy.



photo: Sam Roberts

Illuminate 2024

5–21 Jul 2024

Partnering with Illuminate Adelaide, AGSA presented the audiovisual work *Grand Mix* on the Gallery façade during City Lights. For the work, French immersive artists INOOK created a Renaissance choir by using AI technology to animate faces from AGSA collection works featuring in the exhibition *Reimagining the Renaissance*. Around 1.1 million people experienced the work.



photo: Brianna Hammond

Nature Festival: Pleasance

29 Sep – 12 Oct 2024

Located in AGSA’s courtyard and presented by Nature Festival, *Pleasance* represented a living artwork in which plants and sculptures framed intimate moments of connection. Designed using unexpected combinations of species, the plant-forward experience invited the viewer to pause and revel in a journey through a rich tactile field of colour, beauty and awe.



Tarnanthi

Our pillar Tarnanthi program is a year-round celebration of contemporary Aboriginal and Torres Strait Islander art and artists. It highlights the cultural depth and creative diversity of First Nations art from across Australia.

In 2024–25 Tarnanthi touring exhibitions showcased First Nations artists to audiences statewide, nationally and internationally. Our award-winning Aboriginal and Torres Strait Islander Art in the Classroom program reached classrooms around the nation through its publications, online resources and professional development workshops for educators.

Tarnanthi is generously supported by principal partner BHP

image
George Cooley with his work *The Breakaways*, in the 18th Adelaide Biennial of Australian Art: Inner Sanctum; photo: Sam Roberts

1850

Aboriginal and Torres Strait Islander works in collection

475

Aboriginal and Torres Strait Islander works exhibited

4

Tarnanthi touring exhibitions

69

artists represented on tours

16,881km

to furthest venue

555

copies sold of Aboriginal and Torres Strait Islander Art in the Classroom

Tarnanthi Online



Tarnanthi Art Fair

18–21 Oct 2024

The 2024 Art Fair was held online and featured 58 participating art centres, representing more than 1250 artists and almost 5000 works of art from across Australia. Website statistics demonstrate 12,230 unique visitors to the online art fair, selling more than 1130 works of art over three-and-a-half days. The 2024 Art Fair generated \$500,000 in online sales and reached 27% international and 73% national audiences.

AGSA continued its partnership with Ku Arts to deliver the product development initiative, in which independent First Nations artists across South Australia expand creative skills and create market-ready works for sale at the Art Fair

The Tarnanthi Art Fair was delivered via a partnership with Darwin Aboriginal Art Fair Foundation (DAFF) made possible by support from BHP and the Australian Government's Indigenous Visual Arts Industry Support program (IVAIS).

image
APY women artists painting the 2018 Women's Regional Collaborative; photo courtesy of APY Art Centre Collective

image right
Naomi Hobson at the opening of *Adolescent Wonderland* in Morocco

Tarnanthi On Tour



Kungka Kunpu / Victoria

22 Oct 2022 – 21 Jul 2024

Kunga Kunpu (Strong Women) showcased major contemporary works by artists from the Anangu Pitjantjatjara Yankunytjatjara Lands, thanks to assistance from the Australian Government's Visions of Australia program. It concluded its two-year national tour in Victoria.

Vincent Namatjira: Australia in colour / Canberra

2 Mar – 21 Jul 2024

Vincent Namatjira: Australia in Colour reached national audiences with a 20-week season at the National Gallery of Australia, drawing 122,422 visitors.

Naomi Hobson / Morocco

20 May – 10 July 2024

Naomi Hobson: Adolescent Wonderland toured to Morocco for a seven-week exhibition at the Musée National de la Photographie, Rabat, with support from the Australian embassy in Morocco and in collaboration with Morocco's Fondation Nationale des Musées.

Saltbush Country / Regional SA

Late 2024 – 2026

A partnership with Country Arts SA enabled audiences from across South Australia to experience the Ruby award-winning Regional Tarnanthi exhibition curated by Marika Davies (Wangkangurru people).

Our Collection

Our extensive collection enables us to tell infinite stories and present complex ideas through temporary exhibitions and our inventive permanent collection displays.

Following the appointment of AGSA's new Director, Jason Smith, 59 diverse works of art were added to the state collection – ranging from the exquisitely crafted to the historically rare, by acclaimed local artists and international masters.

All new works in 2024–25 were acquired through the generosity of donors – in fact, every work acquired since 2012 has been through bequests, partnerships and donations such as those through our Foundation and Contemporary Collectors benefactor groups. Today more than 90% of the entire collection has been acquired through donation.

Publications

AGSA produced three bespoke publications in 2024–25:

Brent Harris: Surrender & Catch
Generously supported by the Gordon Darling Foundation.

Radical Textiles
Thanks to Dr. Jane Vernon-Roberts.

Dangerously Modern: Australian Women Artists in Europe 1890–1940
Generously supported by the Gordon Darling Foundation, Catherine Branson AC KC and Ann Vanstone KC.

image
Workshop of François Clouet, operating before 1520–1572, *Portrait of a lady in a bejewelled dress and headdress*, c.1572, Paris, oil on panel, 89.3 × 64.6 cm (panel); Gift of Shane Le Plastrier through the Art Gallery of South Australia Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

ACHIEVEMENTS

48,187
works of art

59
acquisitions in 2024–25

31,446
works available online (65% of collection)

406
AGSA collection works on loan



Acquisitions

Akiyama Yō, Japan, born 1953, *Metavoid* 32, 2016, Kyoto, Kyoto prefecture, Japan, stoneware; Gift of Raphy Star through the Art Gallery of South Australia Foundation 2025

Brent Harris, New Zealand, born 1956, *Study for Appalling Moment #1*, 1994, Melbourne, pencil, gouache, collage of paper, on paper; Gift of the artist through the Art Gallery of South Australia Contemporary Collectors 2025

Brent Harris, New Zealand, born 1956, *Sad Magdalene*, 2022, Melbourne, printed by Trent Walter at Negative Press, Melbourne, colour screenprint on paper; Gift of the artist through the Art Gallery of South Australia Contemporary Collectors 2025

Brent Harris, New Zealand, born 1956, *Grotesquerie*, 2002/2023, Melbourne; printed by John Loane, Viridian Press, Benella, Victoria, colour woodcut on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2025

Brent Harris, New Zealand, born 1956, *The Stations*, 2021, Melbourne, printed by John Loane at Viridian Press, Benalla, Victoria, portfolio of 14 polymer gravure etchings handcoloured with watercolour on paper; Gift of the artist through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government’s Cultural Gifts Program

Brent Harris, New Zealand, born 1956, *Grotesquerie woodblock*, 2002/2022, Melbourne, woodblock in four parts; Gift of the artist through the Art Gallery of South Australia Contemporary Collectors 2025

Byōzan Hirasawa, Japan, 1822–1876, *Ainu mother and child*, c.1870, Hokkaido, Japan, ink and pigments on paper; Gift of the Gwinnett Family and Tom Pearce through the Art Gallery of South Australia Foundation 2025

C.L. Allport, Australia, 1860–1949, *The paddlers*, 1908, London, colour lithograph on grey paper; Gift of the Allport Library and Museum of Fine Arts, State Library and Archives of Tasmania 2025

César Baldaccini, France, 1921–1998, *Portrait de Compression*, n.d., Paris, France, pencil and metal on board; Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government’s Cultural Gifts Program

Christian Dior Models Limited, London, operating 1952, London, Marc Bohan, France, 1926–2023, *Purple wool suit*, c.1970s, London, wool, silk, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Dani Marti, Spain, born 1963, *Variation in a serious black dress, number 2*, 2002–03, polypropylene, polyester, nylon and wood; Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government’s Cultural Gifts Program

Emilio Pucci, Italy, 1914–1992, Pucci, fashion house, operating 1950, *Bathers and terry towel shirt, pink pattern design*, c.1965–75, Florence, Italy, cotton, nylon, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Emilio Pucci, Italy, 1914–1922, Pucci, fashion house, operating 1950, *Cotton set, black and green floral design*, c.1965–75, Florence, Italy, cotton, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Emilio Pucci, Italy, 1914–1922, Pucci, fashion house, operating 1950, *Silk set, brown and cream design*, c.1965–75, Florence, Italy, silk, cotton, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Emilio Pucci, Italy, 1914–1922, Pucci, fashion house, operating 1950, *Cotton set, blue green design*, c.1965–75, Florence, Italy, cotton, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Emilio Pucci, Italy, 1914–1992, Pucci, fashion house, operating 1950, *Cotton set, yellow and pink flowers design*, c.1965–75, Florence, Italy, cotton, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Emilio Pucci, Italy, 1914–1992, Pucci, fashion house, operating 1950, *Jersey dress*, c.1965–75, Florence, Italy, silk, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Emilio Pucci, Italy, 1914–1992, Pucci, fashion house, operating 1950, *Cotton set and scarf, pink pattern design*, c.1965–75, Florence, Italy, cotton, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Gilbert & George, *South Australia*, from the series *A Union Jack Picture Postcard Picture*, 2009, London, mixed media (screenprint on paper on board); Gift of Diane Balnaves through the Art Gallery of South Australia Foundation 2025

Gilbert & George, *Australia*, from the series *A Union Jack Picture Postcard Picture* 2009, London mixed media (screenprint on paper on board); Gift of Diane Balnaves through the Art Gallery of South Australia Foundation 2025

Giuliana Camerino, Italy, 1920–2010, *Trompe l’oeil dress*, c.1970s, polyester and elastane, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Giuliana Camerino, designer, Italy, 1920–2010, Roberta di Camerino, fashion house, operating 1945, *Trompe l’oeil dress*, c.1970s, polyester and elastane, metal; Gift of Alexandra Hamilton and Airlie Hamilton 2025

Isaac Julien, Britain, born 1960, *Mai ra ano: Kia whakamana I a Tuhoē / Long Ago: Homage to Tuhoē*, 2009, Auckland, New Zealand and London, Britain, lightbox; Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government’s Cultural Gifts Program

Japan, *Death of the Historical Buddha (Nehan zu)*, 1839 (Tenpo 10), hanging scroll, ink and colour on paper, silk; Gift of Raphy Star through the Art Gallery of South Australia Foundation 2025

Katherine Hattam, Australia, born 1950, *The Pinch*, 2022, Melbourne, printed by Martin King and Simon White at Australian Print Workshop, Melbourne, colour woodcut on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2025

Katherine Hattam, Australia, born 1950, *Strange Country*, 2022, Melbourne, printed by Martin King and Simon White at Australian Print Workshop, Melbourne, colour woodcut on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2025

Katherine Hattam, Australia, born 1950, *I am Me*, 2022, Melbourne, printed at the Australian Print Workshop, Melbourne, hand-coloured lithograph on paper; Gift of the Art Gallery of South Australia Contemporary Collectors 2025

Kamisaka Sekka, Japan, 1866–1942, *A thousand butterflies (Chō senshu)*, 1908, Kyoto, Kyoto prefecture, Japan, woodblock printed book, ink and colour on paper; Gift of Scott Johnson through the Art Gallery of South Australia Foundation 2025

Ki Baitei, Japan, 1734–1810, *Kyūrō’s picture album (Kyūrō gafu)*, 1797, Kyoto, Kyoto prefecture, Japan, woodblock printed book, ink on paper; Gift of Scott Johnson through the Art Gallery of South Australia Foundation 2025

Kunihiro Akinaga, Japan, born 1978, *Oboroge (deer)*, 2022, Osaka, Osaka prefecture, Japan, stoneware, over-glaze; Gift of Raphy Star through the Art Gallery of South Australia Foundation 2025

Maggie Hensel-Brown, Australia, born 1990, *January 24th*, 2024, Newcastle, New South Wales, silk, cotton, linen threads, glass beads; Gift of Alex Hurford, Lucy MacDonald, Kate Jordan-Moore and Tim Potter through the Art Gallery of South Australia Foundation 2025

Nicol & Ford, fashion house, Australia, operating 2014, Lilian Nicol-Ford, designer, Australia, born 1992, Katie-Louise Nicol-Ford, designer, Australia, born 1988, James Harvey, leather maker, Australia, born 1992, Matea Gluščević, designer of shoes, New Zealand, born 1988, C’est Jeanne, designer of gloves, operating 2017, *Look 2, Caged Girl, Thorn, Australian Fashion Week collection*, 2024, Newtown, New South Wales, a Corset: chrome tanned cow outer, chrome tanned sheep inner, vegetable tanned kangaroo lace, two part edge paint, b Skirt: solid brass hardware, Italian vegetable tanned leather, vegetable tanned kangaroo lace, c G-String: Italian vegetable tanned leather, Indian round lace, d shoes: Bovine leather upper, pigskin lining, chrome-plated single claw stud, New Zealand pine heel, stained and polished, screws, steel shank, cellulose insole, e whip: leather, f gloves: latex; June Porter Fashion Fund 2025

Nicol & Ford, fashion house, Australia, operating 2014, Lilian Nicol-Ford, designer, Australia, born 1992, Katie-Louise Nicol-Ford, designer, Australia, born 1988, Tobias Sangkuhl, dressmaker, Australia, born 1994, Phoebe Hyles, choker maker, Australia, born 1986, Matea Gluščević, designer of shoes, New Zealand, born 1988, *Look 24, Joan Bound, Thorn, Australian Fashion Week collection*, 2024, Newtown, New South Wales, a Dress: hand-linked steel chain-mail, b Choker: cast steel links with over-woven steel chain, leather ties, c G-String: Italian vegetable tanned leather, Indian round lace, d Shoes: Bovine patent leather upper, pigskin lining, chrome plated rivets, rhinestone buckles, New Zealand pine platform covered in bovine patent leather, e: head-dress hand-linked steel chain-mail; June Porter Fashion Fund 2025

Pamela Harris, Australia, 1946–1992, *1. Unknown photographer recording Unknown subject 2. Attack and recoil 3. Mother and Child*, 1981, Adelaide, colour screenprint on paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *Whores No.2*, 1961–1992, Adelaide, colour screenprint on paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *1. Unknown photographer recording Unknown Subject 2. Attack and recoil 3. Mother and Child*, 1981, Adelaide, colour screenprint, collage of colour photograph, on paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *The media not only exploits women it is largely responsible for her continuing degradation*, c. 1981, Adelaide, poster: screenprint printed in purple ink on paper; A.R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *Process*, 1984, Adelaide, colour screenprint on paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *Working woman and child*, 1981, Adelaide, colour screenprint on paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *Anorexia Nervosa*, 1982, Adelaide, colour screenprint on grey paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *Living doll*, 1981, Adelaide, colour screenprint on paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *Let us all resolve to take all possible practical steps*, 1981, Adelaide, colour screenprint on paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *Whores No.1*, 1981, Adelaide, colour screenprint on paper; A. R. Ragless Fund 2025

Pamela Harris, Australia, 1946–1992, *Kelly’s shelter*, 1976/77, Adelaide, poster: colour screenprint on paper; Gift of the family of Ann Newmarch 2025

Pamela Harris, Australia, 1946–1992, *Bowden Brompton Community Group*, c. 1981, Adelaide, poster: colour screenprint on paper; Gift of the family of Ann Newmarch 2025

Pamela Harris, Australia, 1946–1992, *Australian women’s education coalition*, 1979, Adelaide, poster: colour offset lithograph on paper; Gift of the family of Ann Newmarch 2025

Acquisitions

Pamela Harris, Australia, 1946–1992, *The lovely motherhood show*, 1981, Adelaide, poster: colour offset lithograph on paper; Gift of the family of Ann Newmarch 2025

Pamela Harris, Australia, 1946–1992, *Independence for Australia (calendar)*, 1979, Adelaide, offset lithography, colour screenprint, tape, 13 pages; Gift of the family of Ann Newmarch 2025

Pamela Harris, Australia, 1946–1992, *Bowden Brompton community calendar*, 1977, Adelaide, offset lithograph on paper, ring binder, 13 pages; Gift of the family of Ann Newmarch 2025

Pamela Harris, Australia, 1946–1992, *Women in Australia*, 1978, Adelaide, offset lithograph on paper, ring binder, 15 pages; Gift of the family of Ann Newmarch 2025

Pamela Harris, Australia, 1946–1992, *Famous earth works poster collective*, 1981, Adelaide, photocopy on paper; Gift of the family of Ann Newmarch 2025

Pierre Mukeba, Democratic Republic of the Congo, born 1995, *For Sale*, 2017, Adelaide, fibre-tipped pen, synthetic polymer paint, cotton and appliqué on canvas; Gift of Tiffany Wood and Matthias Arndt, ARNT Collection and the Art Gallery of South Australia Contemporary Collectors 2025

Ruri Mitsuo, Japan, born 1992, *Utsutsu kimono: Layered silver (Utsutsu ni kimono: Shirogane kasane)*, 2021, Fukuoka, Fukuoka prefecture, Japan, dyed silk; Gift of Joan Beer through the Art Gallery of South Australia Foundation 2025

Samuel Sweet, Britain/Australia, 1825–1886, *Panorama of Stanley Street and lower North Adelaide, with the city of Adelaide in the background*, c.1877, albumen-silver photograph; J.C. Earl Bequest Fund 2025

Utagawa Kuniteru Ii, Tokyo, 1843–1894, *Priest Gennyō Shonin's (1852–1923) mission to Hokkaido (Gennyō Shonin Hokkaido junkyō no zu)*, 1871, Tokyo, one triptych and fifteen single sheet woodblock prints; ink and colour on paper; Gift of Lindsay Harris, Leo Mahar, Judith Archer and Kerri James through the Art Gallery of South Australia Foundation 2025

Wendy Hubert, Yindjibarndi people, Western Australia, born 1954, *Stockmen and the first plane over the Pilbara*, 2024, Ieramagadu (Roebourne), Western Australia, synthetic polymer paint on canvas; Acquisition through Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait Islander Art supported by BHP 2025

Wendy Hubert, Yindjibarndi people, Western Australia, born 1954, *Nyun-nhuu-nha*, 2024, Ieramagadu (Roebourne), Western Australia, synthetic polymer paint on canvas; Acquisition through Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait Islander Art supported by BHP 2025

Wim Delvoye, Belgium, born 1965, *Untitled (Truck Tyre)*, 2009, Yunnan province, China, rubber; Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government's Cultural Gifts Program

Yoko Ono, Japan, born 1933, *Play it by Trust, A Design for Sydney*, 1966/2013, synthetic polymer paint on wood and MDF, adhesive vinyl; Gift of the Mordant Family through the Art Gallery of South Australia Contemporary Collectors 2025. Donated through the Australian Government's Cultural Gifts Program

Community



photo: Saige Prime

Membership

AGSA’s cohort of passionate members continued to grow throughout the year and is now 5200 strong. AGSA members took part in a range of special programs and events, including behind-the-scenes tours of ArtLab and AGSA’s print store collection and special exhibition tours.

Members benefited from previews of AGSA’s artistic program for the year, as well as exclusive opportunities to visit AGSA exhibitions before they open to the public, special promotions and early access.

Volunteers and Guides

Nearly 200 volunteers powered AGSA’s daily operations in 2024–25, contributing over 25,000 hours across Front of House, guiding, Public Programs, Curatorial, Library research and Image Services — an invaluable gift that brings AGSA’s mission to life every day.

At the heart of this volunteer community are the AGSA Guides, 68 dedicated individuals who delivered 2275 tours for public and special interest groups throughout the year. Their passion and expertise make AGSA truly accessible and engaging for visitors of all ages, while their exemplary support of AGSA’s education program extends the Gallery’s reach into schools and communities.

AGSA welcomed 14 new Guides to the team in 2024–25, and we celebrate their commitment to sharing the transformative power of art with diverse audiences.

AGSA’s 70 devoted Front of House volunteers assisted more than 69,000 visitors across the year.

Public Programs



photo: Saige Prime

Start

Start at the Gallery is an exciting introduction to art for children aged 3–12 and their families. Held on the first Sunday of every month, Start is a free family-fun day and includes art activities, tours, live performances and entertainment.

Each monthly event is themed around current exhibitions or the general collection.

Start is generously supported by the James and Diana Ramsay Foundation.



photo: Sam Roberts

Neo

Held six times a year, Neo is a free after-hours event for young people aged 13–17 years. Programmed by a crew of Neo Ambassadors, Neo is a parent-free zone where young people can kick back and hang out with friends, jump into creative labs, tune into live music and explore the latest exhibitions at AGSA. Across 2024–25, Neo presented two large-scale ‘Teen Takeover’ events across the whole Gallery, in addition to four focused events featuring the latest temporary exhibition and collection spaces.

Neo is made possible by support from the Lang Family Foundation.



photo: Saige Prime

First Fridays

The First Friday of every month in 2024–25 delivered a diverse program of artist-led workshops, panel talks, sound installations and live music alongside book launches, exhibition and artist talks, food and hospitality.

AGSA’s First Fridays provide audiences with after-hours access to the latest exhibitions, live music and new experiences in a social and relaxed atmosphere.

The Studio

The Studio is AGSA’s free, hands-on activity space for art lovers of all ages. With a range of creative and art-focused activities on offer, each iteration of The Studio is themed to current exhibitions or curated by of-the-moment artists. In 2024–25, the AGSA Studio featured the following immersive artist-led experiences:

Emmeline Zanelli’s Melt and Move
Frida Las Vegas’ pop art explosion
Sue Kneebone’s Way too Wild

The Studio is made possible by the generosity of the James and Diana Ramsay Foundation.



photo: Saige Prime

Tuesday Talks

Every Tuesday at lunchtime, curators, artists and guest speakers share details and insights about significant works of art on display or exhibition themes with an engaged audience. Available live or in podcast form, audiences are invited to linger longer with art, artists and ideas in AGSA’s Tuesday Talks series.

Accessibility

AGSA is committed to ensuring the state’s collection engages and inspires every visitor through accessible and inclusive exhibitions, events and spaces. In 2024–25, access programs included diverse offerings such as accessible guided and self-guided tours, quiet sessions, Auslan-interpreted talks and tours, and inclusive children’s activities.

108	26,026	11,576
public program events	program participants	attended Start for 3–12 year olds
2767	71	272
13-17 year olds attended Neo	artist and curator talks	artists and performers engaged
2275	22,770	
free tours given	people made art in The Studio	

Education

With continued support from the Department for Education, AGSA Education engaged tens of thousands of South Australian school-aged children through a dynamic mix of guided and self-guided experiences, artist-led workshops, tailored exhibition programs, classroom resources and professional development for educators.

AGSA’s programs connect art with multiple curriculum areas, fostering curiosity, critical thinking and skill development across visual arts, history, science, mathematics and languages.

A major highlight in 2024–25 was the launch of the Stitch and Resist program, developed with the Parliament of South Australia. This immersive Civics and Citizenship initiative linked visual arts and history, beginning at Parliament House and culminating in an exploration of *Radical Textiles* at AGSA, including the Women’s Suffrage Centenary Tapestries and union banners.

The *Aboriginal and Torres Strait Islander Art in the Classroom* program continues to lead nationally in culturally appropriate arts education. Since 2018, it has supported over 1700 educators and reached an estimated 51,000 students. The companion publication has sold over 6500 copies, 40% outside South Australia, highlighting national demand.

AGSA remains committed to promoting respect, equity, justice and civic participation, preparing young Australians to be active and informed citizens.

photo: Sam Roberts

36,345

students and teachers engaged

4336

participants in online
excursions and outreach

756

teachers engaged
professional development



AGSA Foundation

Since its establishment in 1981, the AGSA Foundation has been a catalyst for the Art Gallery’s ability to grow the collection, create ambitious exhibitions, and develop new programs for diverse audiences.

Dangerous Women

A highlight of the 2024–25 year was the remarkable response to the Dangerous Women campaign, with more than 50 generous donors rallying to support *Dangerously Modern: Australian Women Artists in Europe 1890–1940*. Each Dangerous Women donor was randomly matched with one of the 50 featured artists, creating personal connections that sparked new understanding and appreciation for these unsung women artists. The accompanying publication, a richly researched volume, was generously supported by Ann Vanstone KC and Catherine Branson AC KC.

Major Donations and Bequests

Dr Leon Pitchon’s Foundation Founder gift honours his late wife and long-term volunteer, Dr Gill Pitchon. A special event celebrating AGSA volunteers and Dr Pitchon’s gift was attended by the Minister for the Arts and the Minister for Human Services.

Bequests continue to shape AGSA’s future, with gifts received from the late Murray Rule and the late Mark Freehill, and a significant bequest expected from the estate of the late Geoffrey Dunkley in 2026.

AGSA’s Thomas Elder Circle welcomed new members this year, with the Premier of South Australia as special guest at their annual lunch.

In one of his first acts as Director, Jason Smith brought together Foundation Patrons, Founders and Governors for dinner surrounded by treasures in AGSA’s collection featured in the *Reimagining the Renaissance* exhibition.

Foundation Events

Foundation members, 343 strong, received exclusive invitations to preview AGSA exhibitions throughout the year, including *Brent Harris*, *Radical Textiles*, *Dangerously Modern* and the 2025 Ramsay Art Prize.

Ten special ‘Meet the Curator’ events were held, offering donors a highly valued, not-to-be-missed opportunity to engage with AGSA’s curatorial expertise and the wonders of our collection.

The annual Collectors’ Club Dinner was postponed in anticipation of Jason Smith’s arrival.

Adelaide Biennial Ambassadors

Following the extraordinarily successful 2024 Biennial Ambassadors campaign, which engaged 106 Ambassadors, AGSA farewelled the outgoing Committee: Brigitte Lane, Stephanie Grose, Andrew Henderson, Julia Dowling and Thelma Taliangis.

The 2026 Biennial Ambassadors Campaign has gained great momentum under the dynamic leadership of new Chair Daniela Valmorbida and committee members Vicki Niehus, Zoe Elvish, Louise Rigoni and Bernice Ong. The 2026 *Adelaide Biennial of Australian Art: Yield Strength* will be curated by celebrated curator Ellie Buttrose.



Contemporary Collectors

Contemporary Collectors demonstrated their exceptional commitment to AGSA this year, contributing \$150,000 to the development of *Radical Textiles* in addition to commissioning Joan Ross’s *I give you a mountain* for Illuminate Adelaide’s City Lights 2025 program.

Contemporary Collectors once again provided generous bursaries to Ramsay Art Prize finalists to enable them to attend the opening and prize announcement at AGSA.

The group’s signature event, Eat Your Art Out, drew 100 guests to the home of Christopher Penny and Angela Carey. Members were invited to take part in exclusive art tours beyond South Australia, attending Sydney Contemporary and the Melbourne Art Fair, as well as a once-in-a-lifetime on-country experience in Yirrkala followed by the Cairns Art Fair.

With 243 members and 700 attendees across the year’s events, Contemporary Collectors continued to thrive as a vital community of contemporary art enthusiasts and supporters.

image
installation view: *Radical Textiles* featuring *All the King’s men* by Fiona Hall; photo: Nat Rogers

Chair
Sandy Verschoor

Sandy is an experienced Chair, Board Director and former Lord Mayor for the City of Adelaide, with extensive professional capability and significant executive leadership accomplishments in business, government and arts and culture. Sandy has developed and delivered some of the most significant cultural events for the state including the Adelaide Fringe, WOMADelaide and the Adelaide Festival. She applies qualities of integrity, authenticity and a passion for progress to strategic governance efforts.

Dr Ali Gumillya Baker

Dr Ali Gumillya Baker is a Mirning woman from the Nullarbor on the West Coast of South Australia who lives on Kurna land. She is an Associate Professor in Indigenous and Australian Studies in the College of Humanities Arts and Social Sciences at Flinders University and a multi-disciplinary artist. Awarded her PhD in Cultural Studies and Creative Arts in 2018, her research interests are in colonial archives, memory and the intergenerational transmission of knowledge.

Andrew Nunn

A Director of JBS&G Australia Pty Ltd, Andrew Nunn has over 28 years of experience in the assessment, remediation and management of contaminated sites and in environmental auditing. In 2017, Andrew was awarded the EY Entrepreneur of the Year Award for South Australia. In recent years, Andrew has expanded beyond his environmental engineering focus to include a range of property development projects across Australia, and is the Chairman of South Australian-based private equity investment company Adelaide Equity Solutions.

Andrew is a passionate supporter of the arts across South Australia. In 2016, Andrew and his wife Alexandra Dimos established the Nunn Dimos Foundation, a philanthropic fund focused on supporting key social and arts causes in South Australia. In February 2021, Andrew was appointed as South Australia’s Chief Entrepreneur, providing high-level, independent advice to the South Australian Cabinet and the business community to enable entrepreneurialism across all forms of business, industry and the public sector.

Mark Roderick

Mark Roderick is the Executive Chairman of the Perks Group. Perks is one of Australia’s largest independently owned accounting and wealth advisory firms, specialising in the provision of business and investment advice to private clients. He has played a pivotal role in growing the Perks Group from a small accounting firm to a mid-tier multi-disciplined financial services business. Mark has extensive board experience and currently holds a number of board roles. He is a non-executive director for LEA Global, an international network of independent accounting and consulting firms. He is a non-executive director of Cavpower, Chairman of The Lang Foundation and Chairman of the Board of Governors for The Helpmann Academy. Mark previously was Deputy Chair of Adelaide Festival Corporation Board. In addition to these formal board roles, he also sits on the advisory boards or a number of prominent South Australian private businesses.

Miriam Silva AM

Miriam Silva AM has over 20 years of experience managing large and geographically diverse teams across multiple industries, including pharmaceuticals, banking and agribusiness and is currently Deputy Managing Director of Crescent Group. Miriam has extensive board and committee experience, including as Chair of inTouch Multicultural Centre Against Family Violence, Chair of Contemporary Arts Precincts and Director of AMES. Miriam is a Patron of the International Women’s Day Committee (SA) and is the Multicultural Patron of the South Australian Police Training Academy. In 2022, Miriam was appointed a Member of the Order of Australia (AM). In 2012 Miriam was named one of Australia’s inaugural 100 Women of Influence in the Westpac and AFR Awards. Miriam is a member of the SA Women’s Honour Roll (2011) and the recipient of the 2012 Governor’s Multicultural Award for the Private Sector.

Adrian Tisato

Adrian Tisato is an experienced lawyer and board director, with specialised expertise in governance, risk, dispute resolution, innovation, technology and creativity. His board appointments have included the South Australian Film Corporation, Adelaide Fringe (Deputy Chairman), Motor Accident Commission, Independent Gambling Authority and The People’s Republic of Animation (Chairman). He has worked as a producer in film, music and visual arts and has an interest in a number of innovation and technology projects. Adrian supports artists through philanthropy and pro bono legal work, and believes that the role of the artist in society is more crucial than ever in a world increasingly dominated by software and artificial intelligence.

Kenneth Watkins AM

Kenneth Watkins has devoted his career to fundraising in the performing arts. This led to post-graduate studies and to roles at the Queensland Performing Arts Trust and The Australian Ballet. Kenneth’s work has been built on the premise of persistence, dedication and determination. His vision is to make a difference through relationship building and securing a strong financial base through philanthropy. Kenneth is passionate about developing the next generation of fundraisers by actively mentoring staff from organisations across Australia and assisting them to build their strategies and networks. As a member of the executive team at The Australian Ballet for more than 27 years, Kenneth has made a strong contribution to the vision, values and strategic objectives of the business and increased the profile of the company. He works with the philanthropy team to ensure The Australian Ballet has the resources to be one of the pre-eminent ballet companies in the world.

Michaela Webster

Michaela Webster is an experienced director and C-suite executive known for leading teams responsible for the growth of some of Australia’s largest and most successful organisations. Her unique skill sets include operations and marketing and she is an experienced environmental social governance leader. She is passionate about creating value that drives organisational sustainability and benefits community. Michaela is currently a committee member at Bedford, Commissioner for NT Tourism and a non-executive board member for Southern Cross Care (SA, NT & VIC) and The Helpmann Academy.

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cover image

installation view: *Radical Textiles*
featuring *Beatrice* by Julia Robinson
and *Autumn (Automne)* by Sonia
Delaunay, Art Gallery of South Australia;
photo: Saul Steed

