

ANNUAL REPORT

of the

ART GALLERY OF SOUTH AUSTRALIA

for the year

1 July 2010 – 30 June 2011

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



ISSN 0728-7925

The Hon. Mike Rann MP, Minister for the Arts

Sir, I have the honour to present the seventieth Annual Report of the Art Gallery Board of South Australia for the Gallery's 130th year, ended 30 June 2011.

Michael Abbott QC, Chairman

Art Gallery Board 2010–11

Chairman	Michael Abbott AO QC
Members	Mr Andrew Gwinnett (Deputy Chair) Emeritus Professor Anne Edwards AO Ms Frances Gerard Ms Sandra Sdraulig Mrs Tracey Whiting Ms Zena Winser Robert Whittington QC

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PRINCIPAL OBJECTIVES

Vision

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

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

Objectives

The Art Gallery of South Australia's objectives and functions are effectively prescribed by the *Art Gallery Act, 1939* and can be described as follows:

- To collect heritage and contemporary works of art of aesthetic excellence and historical or regional significance.

To display the collections.

To program temporary exhibitions.

To ensure the preservation and conservation of Gallery collections.

- To research and evaluate the collections, and to make the collections and documentation accessible to others for the purposes of research and as a basis for teaching and communication.

To document the collections within a central cataloguing system.

- To provide interpretative information about collection displays and temporary exhibitions and other public programs.

To promote the Gallery's collections and temporary exhibitions.

- To ensure that the Gallery's operations, resources and commercial programs are managed efficiently, responsibly and profitably.
- To advise the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations.

These objectives can be summarised as: preservation, research and communication. They are consistent with the objectives of all major art museums and galleries throughout the world.

MAJOR ACHIEVEMENTS 2010–11

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

Community Engagement

- 531 564 people visited the Gallery, free of charge, to see the permanent collection and exhibitions. 30% of all visitors came from outside the metropolitan Adelaide area: from regional South Australia, interstate or overseas (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions).
- An additional 181 430 people visited the Gallery's touring exhibitions interstate (SASP Target 4: Tourism industry; SASP Target 3: Cultural vibrancy – arts activities).
- A total of 10 944 visitors attended the Gallery's 50 regular gallery floor-talks, thirty special lectures, five forums, three culture days and three Members/Adult Education Workshops; 9 322 visitors attended the Gallery's children's and family programs and events; and, 28 841 school students visited the Gallery as part of the Schools Support Services and 532 teachers received professional development (SASP Target 3: Cultural vibrancy – arts activities).
- A total of 13 786 visitors undertook tours by the Gallery's Volunteer Guides. (SASP Target 4: Tourism industry; SASP Target 24: Volunteering).
- There were 8 360 000 hits to the Gallery website. (SASP Target 99: Cultural engagement – institutions).

Artistic Program

- The Gallery lent a total of 50 works of art to exhibitions, including major national touring exhibitions. (SASP Target 4: Tourism Industry; SASP Target 3: Cultural vibrancy – arts activity).
- Seven exhibitions were staged at the Gallery: *Rupert Bunny: Artist in Paris*; *A Beautiful Line: Italian Prints from Mantegna to Piranesi*; *Desert Country*; *Robert Dowling: Tasmanian son of Empire*; *The Feast of Trimalchio by AES+F*; *Tracey Moffatt: Narratives*; *Patricia Piccinini: Once upon a time...* (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).
- Nineteen special collection displays were staged at the Gallery: *Ern Malley: The Ern Malley and Paradise Garden drawings*; *The Shadow of War: Australian Surrealist and Expressionist Drawings*; *Memento: Contemporary Photographic Portraits*; *The Miseries and Disasters of War: The Prints of Callot & Goya*; *Ian North Photographs 1974-2009*; *The New Classical*; *Ben Armstrong and contemporary Australian art*; *South Australian Living Artists Festival*; *Contemporary Australian and International Art*; *Back to Black*; *South Australian Living Artists' Festival*; *Gray Street Workshop, Celebrating 25 Years*; *Ben Quilty: Inhabit*; *Contemporary Photography: Love and Desire*; *Big Mother*; *Santos Atrium display from Tiwi, Arnhem and desert regions*; *A tribute to Doreen Reid Nakamarra*; *Grand Design: Architecture's influence on European decorative arts*; *Fabrications: The Human Condition*; *Asian Art display* (SASP Target 4: Tourism industry; SASP Target 3: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).
- The Gallery produced the following publications: *A beautiful line: Italian prints from Mantegna to Piranesi*; *Desert Country*; *Patricia Piccinini: Once upon a time...*; *Animals: Colouring-in book*; *Patricia Piccinini: Once upon a time... colouring-in book*; *Ben Quilty Inhabit* booklet and a range of merchandise including calendars, boxed greeting cards,

postcards and a printed canvas bag (SASP Target 99: Cultural engagement – institutions; SASP Target 3: Cultural vibrancy – arts activities).

Collection Development

- 243 works of art were acquired (SASP Target 99: Cultural engagement – institutions).
- Major Australian acquisitions included: a fine Sydney portrait by Richard Noble, an early Tom Roberts landscape, a Tasmanian *Presentation cup*, two early equine paintings, Hugh Ramsay paintings, early paintings by Max Meldrum, Bessie Davidson, and John Brack, two Horace Trener paintings, paintings by Stella Bowen and Kathleen Sauerbier, Ben Quilty's groundbreaking installation *Inhabit*, Caroline Rothwell's outstanding bronze sculpture, *Transmutation*, a major work by Marion Borgelt, three photographs by Tracey Moffatt, a work by Brook Andrew and Freddy Timms, paintings by Yukultji Napangati, Niningka Lewis and Mavis Ngallametta, an important early twentieth century South Australian shield, contemporary glass by Jessica Loughlin, Mel Douglas and Masahiro Asaka, and a sculpture by Nicholas Folland, etc. (a complete list of acquisitions is 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).
- Major international acquisitions included: John Martin's atmospheric *Moonlight - Chepstow Castle*, an important William De Morgan *Vase*, a Louis Comfort Tiffany *Vase*, four old master drawings, etchings by Anthony van Dyck and Gabriel Perelle, a print by Nicolas Lesueur, lithographs by Honoré Daumier and Théophile-Alexandre Steinlen, a bound volume and an etching by Mortimer Menpes, a painting by Malcolm Drummond, a Clive Barker example of British pop art, Marc Quinn's remarkable *Buck with cigar*, and an important Ettore Sottsass silver *Murmansk Centrepiece* (a complete list of acquisitions is at Appendix F) (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions; SASP Target 5: Multiculturalism).
- Major Asian acquisitions included: an Indonesian gold *Siva*, a Burmese *Temple bell*, two Burmese *Buddhist offering vessels*, a Laotian *Temple door*, Indonesian *Lingam with inscription*, *Vishnu on Garuda*, *Pair of brackets for a musical instrument* and *Manuscript box*, Chinese, Egyptian, Indonesian and Vietnamese ceramics, Indonesian textiles, Javanese shadow puppet *Bhatara Guru* and a *Ritual cloth hanging*, a spectacular Indian Portuguese *Standing cabinet*, two major Indian wood sculptures, an inscribed early 20th century *Story cloth, phada*, an Indian *Pair of commemorative pillars*, a south Indian *Pair of leogryph columns*, and a Chinese *Tomb figure of a bull*. (a complete list of acquisitions is at Appendix F) (SASP Target 4: Tourism industry; SASP Target 99: Cultural engagement – institutions; SASP Target 5: Multiculturalism).
- Stock-check of the Gallery's high-value items, archival and furnishing loans was commenced. The five-yearly valuation of the Gallery's collection was undertaken.
- 1 823 digital images were added to the Gallery's collections database and 7 044 images made available online

Audience Development

- The Gallery staged six DepARTure events, aimed at the 18-35 year old age group, attracting 2462 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 \$5.6 million.
- In total, the Gallery raised \$10 559 000 in revenue, exceeding total revenues from the South Australian Government of \$8 476 000.
- 217 volunteers contributed to the Gallery's operations (SASP Target 24: Volunteering).

Strategic Development

- The Gallery exceeded targets for energy savings by the ongoing use of solar panels. The lighting system in the Gallery's Elder Wing of Australian Art was upgraded and the Gallery's Vestibule and Elder Wing refurbished (SASP Target 61: Energy efficiency – government buildings).
- 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 achieving its goals and progressing the full potential of the South Australian Government cultural agenda. These challenges include:

- The Gallery's most serious challenge is the accessibility of all collecting areas for display given the lack of public display space and the capacity to manage its collection storage facility which is critically in need.
- Continuing to develop and secure international exhibitions given the escalating costs and the competitive market of exclusive exhibitions in Australia.
- Maintaining the Gallery's buildings to a high standard and meeting the expectations of the community given the competing demands of reduced recurrent funding from State Government.
- Ensuring the Gallery is sufficiently resourced to respond to the expectations of an international standard museum including adequate childrens' programs, public programs, Web presence and multi-media applications. This is a challenged objective, given our increase in community participation while our funding levels are reducing.
- Continue to grow and transform revenue raising activities and membership given the current economic climate and limited opportunity to grow the base of entrepreneurial activities within the existing building.
- The Gallery's ability to meet the financial and administrative requirements within a diminishing State Government grant is a major challenge which will impede its ability to be agile and responsive to community expectations.

MAJOR OBJECTIVES 2011–12

Community Engagement

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

Artistic Program

- Undertake a major rehang of the European art collection.
- Stage three significant exhibitions from primary research: *Beneath the Winds: Southeast Asian art from the Art Gallery of South Australia*; *2012 Adelaide Biennial of Australian Art: Parallel Collisions*; and *South Australia Illustrated: nineteenth century painting in the Land of Promise*.
- Stage one major international exhibition *Saatchi Gallery in Adelaide: British Art Now* in partnership with the South Australian Government Major Exhibitions Fund and with the assistance of the South Australian Tourism Commission.
- Produce from primary research two major publications on Southeast Asian art and European and North American decorative arts.
- Continue the national tour of the *Desert Country* exhibition and tour *Patricia Piccinini: on the road* to regional South Australian galleries.

Collection Development

- Develop a new Ten Year Acquisition Strategy 2011–2021.

Audience Development

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

Benefaction and Fund-raising

- To raise at least \$1.5 m to support acquisitions.
- Implement the recommendations of the Gallery Shop review.
- Focus on growing the sponsorship and grant program.
- Assist the refurbishment of the Melrose Wing with philanthropic support.

Strategic Development

- Commence a focus on Gallery presentation with the refurbishment of the Melrose Wing.
- Review the Gallery's West Wing entrance and Atrium to better support visitor orientation and information.

- Develop a ten year plan to improve Gallery capital infrastructure.
- Progress Art Discovery Centre plans and concept to develop solutions for collection storage needs.
- Undertake a major financial and operational audit.

RESOURCES AND ADMINISTRATION

LEGISLATIVE RESPONSIBILITY AND THE ART GALLERY BOARD

The role and function of the Board of the Art Gallery of South Australia is described in the *Art Gallery Act, 1939*. The Art Gallery Board is a body corporate and consists of up to nine members appointed by the Minister for the Arts.

Members of the Board as at 30 June 2011 were: Mr Michael Abbott AO QC (Chairman), Mr Andrew Gwinnett (Deputy Chair), Emeritus Professor Anne Edwards AO, Ms Frances Gerard, Ms Sandra Sdraulig, Mrs Tracey Whiting, Ms Zena Winser and Mr Robert Whittington QC

FINANCIAL MANAGEMENT AND RESOURCES

Revenue	2011 \$'000
Sale of goods	965
Fees and Charges	1 055
Bequests and Donations	1 798
Donations of Heritage Assets	3 154
Grants	888
Sponsorships	1 031
Resources Received Free of Charge	605
Interest and Investment Income	577
Rent and Facilities Hire	259
Net gain from disposal of non current assets	176
Other	51
Revenue from SA Government – Recurrent Operating Grant	6 594

ACCOUNT PAYMENT PERFORMANCE

	Number of Accounts Paid	% of Total Accounts Paid	Value of Accounts Paid	% \$ of Total Accounts Paid
Paid by due date*	3 997	88.7%	10 887 266	94.3%
Paid late & paid < 30 days from due date	480	10.7%	602 323	5.2%
Paid late & paid > 30 days from due date	29	0.6%	50 737	0.4%
Total	4 506	100%	11 540 327	100%

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

SPONSORSHIP, GRANTS, DONATIONS, ETC.

All commercial sponsorship and development activities undertaken by the Art Gallery are divided into four areas of equal importance: commercial Sponsorship, Grants, Foundation and direct gifts of money for acquisitions.

The Art Gallery of South Australia sought to enlist the support of many partners for its programs. Support secured during the 2010–11 financial year included:

CASH:

Santos	BankSA
Ernst & Young	Macquarie Private Wealth

Total cash 2010-11 as at 30 June 2011: \$308 000

IN-KIND:

Advertiser Newspapers Ltd	Visualcom
Adshel	Charming Waters
891 ABC Adelaide	Aesop
Fosters - Carlton & United Breweries	Typespace
Penny's Hill	Bang & Olufsen
Heggies Vineyard	Kwik Kopy Norwood
Jansz Tasmania	Sebel Playford
Accolade Wines - Hardy's	KWP! Advertising

Total in-kind 2010–11 as at 30 June 2011: \$408 500

GRANTS:

Balnaves Foundation	Gordon Darling Foundation
Ian Potter Foundation	Thyne Reid Foundation
James & Diana Ramsay Foundation	Perpetual Foundation

Footnote* While figures for sponsorship revenue were down on the 2009/10 financial year, an additional \$480 000 of cash sponsorship and approximately \$300 000 of in-kind sponsorship contributions were recently acquired for the *Saatchi in Adelaide: British Art Now exhibition* which fell just outside of 10/11 financial year. A significant amount of resourcing in the last 3 months of the 10/11 financial year went into targeting, attracting and servicing these sponsors.

Total grants 2010–11 as at 30 June 2011: \$646 495

DONATIONS FOR ACQUISITIONS

There was a total of \$1.5million through the Foundation in bequests and donations and \$1.5 million from memberships, donations and bequests.

FOUNDATION

There was a total of \$1 468 000 cash donated to the Foundation.

CONTEMPORARY COLLECTORS

There was a total of \$243 000 raised from membership subscriptions, events, sponsors and donations.

BOARD MEMBER FEES

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

SELF-INSURANCE/INDEMNIFICATION

The Gallery's fund for self-insurance against minor claims below \$20 000 was maintained at satisfactory levels.

ORGANISATIONAL STRUCTURE AND SENIOR GALLERY MANAGEMENT

The Art Gallery of South Australia, founded in 1881, is governed by the Art Gallery Board of South Australia. The Gallery comprises four distinct divisions: Collection Curators, Public Programs, Administration and Security Services.

FRAUD

There have been no instances of fraud detected.

MEASURES TO PREVENT FRAUD

The Art Gallery reviewed and maintained risk management systems throughout the year and conducted reviews of security arrangements.

CONSULTANCIES

No consultancies were engaged during this financial year.

CONTRACTORS

The gallery contracted Total Design.

The Gallery contracted Alexie Glass-Kantor and Natasha Bullock to co-curate the 2012 Adelaide Biennial of Australian Art.

DISABILITY ACTION PLAN

The Art Gallery endeavours to support the plan in the following manner:

Ensure accessibility to services

All patrons are encouraged to avail themselves of disability services including wheelchair access, wheelchair lifters and toilets for the disabled.

Ensure information about the Art Gallery is inclusive of those with disabilities

Information was available to those with disabilities via the website, printed guides to the Art Gallery, telephone enquiry services.

Provide services with awareness and understanding of issues affecting people with disabilities

The Art Gallery provided guided tours for persons with disabilities and also conducted public events that were accompanied by Auslan sign language interpretation for people with hearing disability. Hearing loops are installed on the Information Desk, North Terrace cloakroom desk and in the Radford Auditorium.

GREENING OF GOVERNMENT OPERATIONS REPORTING

The upgrade of the lighting system in the Elder Wing was completed in May 2011.

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				
Category	Number of Sites		Category Description	Interpretation One or more item(s) at these sites...
	At start of year	At end of year		
1	0	0	Remove	Should be removed promptly.
2	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
Julie Robinson	UK, France, USA	Exhibition research visit (4 September–1 October 2010)	\$13 200 external grant \$3 314 Gallery
Jane Messenger	Iwaki City, Japan	Courier trip (4–13 September 2010)	\$3 800 Borrowing institution \$2 100 Gallery
James Bennett	Japan	Exhibition Research Visit (4–25 November 2010)	\$5 600
James Bennett	Indonesia	Exhibition Research Visit (2–23 May 2011)	\$7 300
Jane Messenger	Venice, London, Basel	Exhibition and contemporary art research (26 May–17 June 2011)	\$12 198

EXECUTIVE EMPLOYMENT, STAFF EMPLOYMENT AND OTHER HUMAN RESOURCES MATTERS

Details of employment in the Art Gallery of South Australia as at 30 June 2011 are provided in the tables below:

Agency	Art Gallery
Persons	63

FTE's	56.12
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Gender	% Persons	% FTE
Male	38.1	39.84
Female	61.9	60.16

Number of Persons Separated from the agency during the last 12 months	13
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Number of Persons Recruited to the agency during the 10/11 financial year	22
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Number of Persons Recruited to the agency during the 10/11 financial year AND who were active/paid at June 2011	17
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Number of Persons on Leave without Pay at 30 June 2011	1
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NUMBER OF EMPLOYEES BY SALARY BRACKET			
Salary Bracket	Male	Female	Total
\$0 - \$50,399	9	9	18
\$50,400 - \$64,099	7	15	22
\$64,100 - \$82,099	6	14	20
\$82,100 - \$103,599	1	1	2
\$103,600+	1	0	1
Total	24	39	63

STATUS OF EMPLOYEES IN CURRENT POSITION					
FTE's					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	Total
Male	16.4	2.8	1	2.16	22.4
Female	25.33	4	3.8	0.63	33.8
Total	41.73	6.8	4.8	2.79	56.1
Persons					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	Total
Male	17	3	1	3	24
Female	28	4	4	3	39
Total	45	7	5	6	63

NUMBER OF EXECUTIVES BY STATUS IN CURRENT POSITION, GENDER AND CLASSIFICATION															
Classification	Ongoing		Term Tenured		Term Untenured		Other inc. Casual				Total				Total
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	% of total Execs	Female	% of total Execs	
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 - Needs to be divided by average FTE figure for the financial year for per FTE figure

Leave Type	2010/11	Per staff member
1) Sick Leave Taken	396.4	8.25
2) Family Carer's Leave Taken	48.77	1
3) Miscellaneous Special Leave	27	0.56

NUMBER OF ABORIGINAL AND/OR TORRES STRAIT ISLANDER EMPLOYEES			
Salary Bracket	Aboriginal Empl.	Total empl.	% Aboriginal empl.
\$0 - \$50,399	0	18	0
\$50,400 - \$64,099	1	21	4.76%
\$64,100 - \$82,099	0	20	0
\$82,100 - \$103,599	0	2	0
\$103,600+	0	1	0
Total	1	63	1.59%

NUMBER OF EMPLOYEES BY AGE BRACKET BY GENDER				
Age Bracket	Male	Female	Total	% of Total
15 - 19			0	0
20 - 24	1	4	5	7.94
25 - 29	0	1	1	1.59
30 - 34	2	6	8	12.7
35 - 39	2	5	7	11.11
40 - 44	4	5	9	14.29
45 - 49	6	6	12	19.05
50 - 54	3	6	9	14.29
55 - 59	3	5	8	12.7
60 - 64	3	1	4	6.35
65+			0	0
Total	24	39	63	100

CULTURAL AND LINGUISTIC DIVERSITY				
Name	Male	Female	Total	% of Agency
Number of Employees born overseas	3	6	9	14.29
Number of Employees who speak language(s) other than English at home	0	1	1	1.59

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	17	28	45
Compressed Weeks	0	2	2
Part-time	4	13	17
Job Share	1	3	4
Working from Home	0	1	1

EQUAL EMPLOYMENT OPPORTUNITY PROGRAMS

As an EEO employer, the Art Gallery is committed to employing on merit regardless of race, gender, sexuality, marital status, age, pregnancy or physical or intellectual impairment for all positions within the organisation. This is supported by our diverse workforce profile. In addition, the Department established and trained an EO Contact Officer who is available to provide support and advice to employees.

OCCUPATIONAL HEALTH, SAFETY AND REHABILITATION (INCLUDING INJURY MANAGEMENT)

AGSA OHS&W MANAGEMENT SYSTEM

The Art Gallery continues to address this issue through the Art Gallery's Occupational Health, Safety & Welfare Committee, chaired by the Manager Operations, Syd Bower. He also acted as the Art Gallery staff representative with Kaj Lindstrom, General Manager on the Arts SA Arts Central Consultative Committee (ACCC) until December 2010. Kym Hulme has chaired the Art Gallery's Occupational Health, Safety & Welfare Committee since January 2011. The continuous review of OHS&W policies, procedures and work practices is now an integral part of the workplace.

KEY ACHIEVEMENTS

- The Safety Action Management Plan (SMAP) and the Safety in the Public Sector (SIPS) reports were reviewed by the AGSA OHS&W Committee to ensure the relevance of their scope and content. Both documents are reported on in accordance with the Monitoring and Reporting Framework. Policies and procedures continue to be reviewed in consultation with employees to ensure their continued sustainability and effectiveness.
- The Internal Audit and Workplace Inspection Procedure has been enhanced with the introduction of the SafetyPaC audit software to ensure injury management processes are conducted in accordance with legislative requirements and internal policies and procedures.
- Twenty-two employees received a flu vaccination as part of the Flu Vaccination Program.

OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT INFORMATION

		2010/11	2009-10	2008-09
1	OHS legislative requirements			
	Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	0	0	0
	Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	0	0	0
	Number of notices served pursuant to OHS&W Act s35, s39 and s40	0	0	0
2	Injury Management legislative requirements			
	Total number of employees who participated in the rehabilitation program	1	3	1
	Total number of employees rehabilitated and reassigned to alternative duties	0	2	1
	Total number of employees rehabilitated back to their original work	0	0	0
3	WorkCover Action Limits			
	Number of open claims as at 30 June	3	3	1
	Percentage of workers compensation expenditure over gross annual remuneration	0.01	0.01	0.01
4	Number of claims			
	Number of new workers compensation claims in the financial year	3	3	1
	Number of fatalities, lost time injuries medical treatment only	(F) (MTO) (LTI) 0 2 1	0 1 2	0 0 1
	Total number of whole working days lost	39	60	222
5	Cost of workers compensation			
	Cost of new claims for financial year	4 530	21 145	36 375
	Cost of all claims excluding lump sum payments	21 219	28 062	36 375
	Amount paid for lump sum payments	s42 s43, s44 0 0	0 0	0 0
	Total amount recovered from external sources (s54)	0	0	0
	Budget allocation for workers compensation	6 000	6 000	6000
6	Trends			
	Injury frequency rate for new lost-time injury/disease for each million hours worked	10.78		
	Most frequent cause (mechanism) of injury	Body Stress	Body Stress	Mental Stress
	Most expensive cause (mechanism) of injury	Body Stress	Body Stress	Mental Stress

BUILDING RESOURCES

Our preventative maintenance program highlighted some areas that required extra work to ensure we complied with the relevant building standards. The main projects were the completion of the Elder Wing and Vestibule upgrades and also the installation of new humidifiers.

ART GALLERY CAFÉ

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

FACILITIES HIRE

The Gallery continued to be a popular hire venue for a wide range of functions. This year 397 functions were held in the Art Gallery function spaces. The events staged over the past year included workshops, award presentations, product launches, conferences, cocktail and birthday parties, wedding receptions, formal dinners, theatrical productions and concerts.

CLEANING CONTRACT

The contract for the provision of Cleaning Services to the Gallery is provided by ISS Facility Services.

SECURITY

The contract for the provision of Security Services to the Gallery is provided by Wilson Security.

STAFF DEVELOPMENT AND TRAINING

The Gallery continued its program of staff training in a range of areas including OH&S courses and information sessions to ensure had the necessary skills and information. We also had 3 staff complete a course in Quarantine Inspection for the SAATCHI Exhibition loan from London.

VOLUNTEERS

The Art Gallery has 217 registered Volunteers who regularly provide their time and expertise.

In December 2010 we held an end of year cocktail party where Margaret Payne was awarded the Art Gallery of South Australia Volunteer of the Year for her outstanding work as a Gallery Guides.

Visitor Services & Ticketing Volunteers

The Art Gallery continued to be supported by 108 Front of House Volunteers. They welcome, provide information, sell tickets and merchandise to visitors to the Art Gallery. Front of House Volunteers staff the 3 desks at the Art Gallery 7 days a week. On average Front of House Volunteers provide 3 hours of service per week. This is over 16 800 hours over the last 12 months.

The Information desk in the SANTOS Atrium had 45 822 enquiries. There were 29 328 enquiries at the Front Desk in the North Terrace Vestibule.

ART GALLERY OF SOUTH AUSTRALIA FOUNDATION

At the Annual General Meeting on 18 November 2010, Justice John Mansfield AM was re-elected to continue his successful Chairmanship of the Art Gallery of South Australia Foundation. Max Carter AO was elected to continue serving as Deputy-Chairman. The Foundation continued to increase its funds through encouraging financial donations, membership subscriptions, grants, and generating income from fundraising events and investments. The Foundation raised \$5.6 million in total for 2010–2011, which comprised works of art given under the Cultural Gifts Program valued over \$4.1 million and income raised of \$1.5 million.

The Foundation hosted fourteen 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 29 October, was the major fundraising event for the Gallery this year, raising \$225 000. In 2010 there were 43 members, the most members in one year since its inception.

A Parisian Idyll, a fundraising dinner was held in July 2010 in association with the *Rupert Bunny: artist in Paris* exhibition. It raised income of \$14 341 in 2010–2011 (and \$19 518 in 2009–2010) with expenses to \$5 767 bringing the total raised to \$28 092. Smeg sponsored this event with a cash donation of \$14 000.

The Foundation introduced acquisition launch events to which all members are invited to learn about a recent acquisition through the Foundation. These break-even events are proving popular and four were held in 2010–2011.

In February 2011 gallery 20 was named the Gwinnett Gallery by Premier Mike Rann to honour the extraordinary philanthropic support of Andrew and Hiroko Gwinnett.

In June 2011 Foundation members previewed the Elder Wing of Australian Art, followed by dinner. There were 140 guests present and \$20 864 was raised. This assisted with the acquisition of a rare silver covered *Presentation cup* by Charles Jones, c1849, which was selected to mark the Gallery's 130th anniversary.

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

At 30 June 2011 active membership of the Foundation was as follows:	Active memberships
Founders (over \$1M)	9
Governors (over \$250 000)	14
Principals (over \$100 000)	14
Guardians (over \$50 000)	22
Benefactors (over \$25 000)	31
Fellows (over \$5000)	85
Members (over \$1500)	163
Collectors' Club members 2010 (over \$5000)	43
TOTAL MEMBERSHIP	381

CONTEMPORARY COLLECTORS

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

Contemporary Collectors provided an annual program of activities for members, which included educational, social and travel opportunities for members to meet collectors, curators and artists. The primary objective of this program is to connect members with the Art Gallery. Of special interest to CC members is the opportunity to view private art collections of prominent collectors. Thirteen CC events were held throughout the year. 'Eat Your Art Out' events in the homes of private collectors continued to be popular. Each event ran at a healthy surplus and they are in high demand. A tour was organised to the Melbourne Art Fair, and two tours were organised to the Museum of Old and New Art (MONA) in Hobart. CC members also attended a preview dinner and tour of *PATRICIA PICCININI: Once upon a time...*

In the past financial year, Ben Quilty's *Inhabit* was acquired. This distinctive and personal work was given by CC to mark the Art Gallery's 130th anniversary.

Ben Quilty also created a series of hand coloured etchings exclusively for Contemporary Collectors. There were two images, with ten in each series, and combined self-portraiture with references to Captain Cook. These limited edition etchings sold out in one night, and raised \$60 000. Ben also designed two t-shirts which are being sold in the Gallery Shop.

At 30 June 2011 active membership of Contemporary Collectors was as follows:	Active memberships
Individual Memberships	33
Joint Memberships	79
Corporate Memberships	3
Circle – Individual	8
Circle – Joint	10
Circle - Corporate	3
TOTAL MEMBERSHIP	136

In the 2010-2011 financial year, Contemporary Collectors raised \$243 000 from Membership subscriptions, events, sponsors and donations. In addition, Contemporary Collectors sourced \$18 230 from the following in-kind sponsors:

Aesop, Constellation Wines, Kwik Kopy Norwood, Splitrock & Tiro and Type Space Design.

MEMBERS OF THE ART GALLERY OF SOUTH AUSTRALIA

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

Members' events proved very popular, often booking to capacity. Thirty-four Members' events were presented, offering a selection of educational and social events catering for varying interests. The program included welcome orientation tours for new members and lectures such as Kenneth Park on the South of France and the Italian Renaissance, tours such as the SALA Festival day tour, and exclusive after-hours viewings of *A Beautiful Line* and *Desert Country*. The Members' End of Year Party was very well-attended and included an after-dark viewing of *The Feast of Trimalchio* by AES+F and an exclusive talk in the exhibition by the Director. Members also enjoyed a preview day to *PATRICIA PICCININI: Once upon a time...* in April.

Robyn Lademan continued in her role of Membership/Foundation Officer and Kathryn Fulwood commenced in October as Bookings and Database Officer.

The Members' Lounge was painted and its display redesigned. James Bennett, Curator of Asian Art, hung works from the Indian and Asian collection.

The promotion at the exhibition ticket desk to 'Join as a Member today, and see the exhibition free' continues to encourage new memberships and the attractively packaged Gift of Membership on offer in the Bookshop or available to purchase online from the Art Gallery website remains popular.

At 30 June 2011 active membership of Members was as follows:	Active memberships
Friends Life Benefactor	57
Member	777
Member Concession	350
Member Corporate	4
Member Joint	503
Member Joint Concession	116
Member Honorary	64
TOTAL MEMBERSHIP	1871

COLLECTIONS

COLLECTIONS DEVELOPMENT

It has been another very significant year for major acquisitions. The Gallery acquired 243 works of which 131 were gifts, 112 were purchased and there were no bequests. Of these 122 were European, Asian and Australian heritage works produced before 1960 and 121 were works produced after 1960.

The total value of gifts and purchases this year was \$5 241 564.

ACQUISITIONS OF AUSTRALIAN ART

Substantial gifts and strategic purchases significantly enhanced all areas of the Australian art collection. Important pre-colonial acquisitions included two remarkable works on paper: an early engraving of Rottnest Island, Western Australia c1724-26 and a hand-coloured mezzotint of convicts, c1781. A fine Sydney portrait by Richard Noble, *Elizabeth Solomon*, 1862 and an early Tom Roberts landscape, *Winter morning after rain, Gardiner's Creek*, 1885 were major colonial art donations from Max Carter AO. A Tasmanian *Presentation cup* c1849 by former convict silversmith, Charles Jones was also added to the colonial art collection. Major additions were made to the South Australian colonial art collection including two early equine paintings: JM Skipper, *In the starter's hands*, c1850 and attributed to George Hamilton, *The first steeplechase in South Australia*, c1846. The latter was gifted by Zena Winsor and Ray Scott. Two exceptional South Australian watercolours by GF Angas were donated by Barbara Mullins.

Twentieth-century Australian acquisitions included eight donations from Diana Ramsay AO. Hugh Ramsay's paintings *The four seasons*, c1902 and *Burrabinnia with orange tree*, 1904 were among the highlights of her gift. An early French painting by Max Meldrum, *Portrait of Ida*, c 1910 was made possible through the Art Gallery of South Australia Collectors Club; and another early expatriate French subject by Bessie Davidson was secured through the Maurice A. Clarke Bequest Fund. A significant early John Brack painting, *The lift*, 1954 and four prints and twenty-six drawings by Brack were donated by Helen Brack. Two Horace Trenerry paintings, and other paintings by Stella Bowen and Kathleen Sauerbier were also donated. Additions to the prints, drawings and photographs collection included four albums and seven photographs by Joyce Waterhouse, a linocut by Dorrit Black, a print by Barbara Hanrahan, three lithographs by Lloyd Rees and three photographs by Sidney Nolan.

The Aboriginal art collection was developed through several key donations, including a work by Brook Andrew and Freddy Timms gifted by Susan Armitage, a painting by Yukultji Napangati from the Macquarie Group Foundation, a Niningka Lewis painting from Janet Worth, and a larrakitj from Jill Morey and John Abbott. A Queensland painting by Mavis Ngallametta, a group of Hermannsburg watercolours and an important early twentieth century South Australian shield were purchased. Other Indigenous acquisitions included a ceramic and a screenprint by Dickie Minyintiri and woven objects from the Tjanpi Desert Weavers.

Remarkable additions were made in all disciplines in the Australian contemporary art collection. The Art Gallery of South Australia Contemporary Collectors made a generous gift of Ben Quilty's groundbreaking installation *Inhabit*, 2010, as well as two prints by the artist. Peter Dobson, Diana Luckhurst-Smith, Pam McKee, Kate Mansfield, Judith Rischbieth and Irena Zhang gifted Caroline Rothwell's outstanding bronze sculpture, *Transmutation*, Julian and Stephanie Grose donated a painting by Adam Cullen, Elisabeth Cummings gifted a painting by Aida Tomescu and a major work by Marion Borgelt was acquired. Three photographs by Tracey Moffatt were generously donated by the Josephine Ulrick & Win Schubert Foundation for the Arts through the Art Gallery of South Australia Foundation.

The contemporary art collection was further developed with the addition of a set of linocuts and one bound volume of drawings by Benjamin Armstrong, a drawing by Locust Jones, two photographs by Trent Parke and a photographic work by Ed Douglas. Contemporary glass by Jessica Loughlin, Mel Douglas and Masahiro Asaka were added to the collection. The Rhianon Vernon-Roberts Memorial Collection of contemporary Australian jewellery acquired new work by Melinda Young, Lauren Simeoni, Catherine Truman, and a silver vessel by Julie Blyfield. Several works were acquired through the Ed and Sue Tweddell Fund for South Australian Contemporary Art, including a sculpture by Nicholas Folland, a painting by Peter Mungkuri and a photographic piece by Narelle Autio.

ACQUISITIONS OF INTERNATIONAL ART

Historical and contemporary aspects of the European art collection were enriched by significant acquisitions. John Martin's atmospheric *Moonlight - Chepstow Castle* 1815, which was acquired through the Foundation Collectors' Club, strengthened the British watercolour collection, while the interpretation of J.W. Waterhouse's *The favourites of the Emperor Honorious* c. 1883 was extended by the addition of an oil study.

In European decorative arts an important William De Morgan *Vase with Persian decoration* c.1880 was funded by Helen Bowden in memory of her husband John Bowden. Shirley Crinion, Elizabeth Finnegan OAM, Joan Lyons, David McKee, J Raymond Michell AM, Marion Wells and Zena Winsor gifted the Louis Comfort Tiffany *Vase [peacock feather design]*, 1897–98, through the Art Gallery of South Australia Foundation Collectors Club.

Four old master drawings – by artists Abraham Stork, Jean Baptiste Huet I, Johann Heinrich Roos and Stefano della Bella – were donated by Brigitte Yallen. Acquisitions to the Gallery's European print collection included two etchings by Anthony van Dyck, an etching by Gabriel Perelle, a print by Nicolas Lesueur, eleven lithographs by Honoré Daumier, a lithograph by Théophile-Alexandre Steinlen, a bound volume and an etching by Mortimer Menpes.

Malcolm Drummond's superb *Still life with coffee pot* c1914, which was generously donated by John Phillips, added further depth to the collection's celebrated Camden Town works, while Clive Barker's *Coke with two straws* 1968 added an example of British pop art.

Marc Quin's remarkable *Buck with cigar* 2009 added a major and defining contemporary work to the collection and was made possible through the vision of Susan Armitage, Candy Bennett, Edwina Lehmann, Robert Lyons, Pam McKee, Tracey and Michael Whiting with the assistance of the Roy and Marjory Edwards Bequest Fund. Other major contemporary acquisitions were two sets of prints by Louise Bourgeois and an important Ettore Sottsass silver *Murmansk Centrepiece*, designed 1982.

ACQUISITIONS OF ASIAN ART

In the area of Southeast Asian art the most significant acquisition was the Indonesian gold *Siva* dated 8th–9th century donated by the Art Gallery of South Australia Foundation, Michael Abbott AO QC and Max Carter AO. A unique Burmese sculpture *Contemplation on the impermanence of the body* was donated by Barrie and Judith Heaven, a Burmese *Temple bell* was presented through the Foundation Collectors Club two Burmese *Buddhist offering vessel [hsun ok]* and two Sumbanese ikat-woven *hinggi* textiles were gifted by Alan Myren and Lee Grafton. Jamie Simpson donated a rare example of Chinese diaspora art in *Pair of temple lions* from Malaysia.

Michael Abbott AO QC donated twenty-one works of art. The sculptures included Laotian *Temple door* and from Indonesia *Lingam with inscription*, *Vishnu on Garuda*, *Pair of brackets for a musical instrument* and *Manuscript box [kropak], in shape of a lion*. The ceramics included three Chinese Tang Dynasty *sancai* bowls, an Egyptian *dorak* vase, a Vietnamese Ho – Le So Dynasty *Shallow bowl*, three Indonesian terracotta *Kendi* vessels and an early Thai *Urn* found in Indonesia. The Indonesian textiles included Woman's tube skirt [kewatek mean], *Ceremonial scarf [lawan prada]*, *Ceremonial textile [maa], imitating Indian trade cloth*, *Ceremonial textile [maa], depicting geometrical motif*, and *Ceremonial textile [maa], in the style of an Indian trade cloth, dodot*. Also gifted were a Javanese Majapahit period bronze *Lamp* and 20th century Balinese *Mask*.

Other significant acquisitions of Southeast Asian art included the Javanese shadow puppet *Bhatara Guru* and a *Ritual cloth hanging [sekomandi], depicting 'pori dappu' motif*, woven by the contemporary ethnic Torajan weaver Juita. James Bennett and Bonaventure Tan donated the Balinese *Wrap cloth [kamben], with peacock motifs* created collaboratively by Ida Ayu Ngurah Puniari, Ida Ayu Anom and Ni Nengah Ribek.

In the South Asian collection, the spectacular the Indian Portuguese *Standing cabinet [contador]*, dated late 17th century, was donated by the Art Gallery of South Australia Foundation. The continuing support of Andrew and Hiroko Gwinnett ensured acquisition of two major Indian wood sculptures, *Durga as Mahishasuramardini* and *Siva, Lord of the Dance [Siva Nataraja]*. An inscribed early 20th century *Story cloth, phada* was donated by Alan Myren and Lee Grafton. Barrie and Judith Heaven presented the Indian *Pair of commemorative pillars [minai]* for display in the Art Gallery's Islamic Gallery. A south Indian *Pair of leogryph columns [yali]* was presented through the Art Gallery of South Australia Foundation Collectors Club.

The East Asian collection continued to grow with several notable gifts. A Chinese Han Dynasty *Tomb figure of a bull* was donated by Jamie Simpson and *Standing Kuan Yin, bodhisattva of compassion* was gifted by Barrie and Judith Heaven.

RE-FRAMING AND PEDESTALS PROGRAM

The Gallery continued an active program of reframing and pedestal /plinth construction and improvement. This was most noticeable with the Elder Wing refurbishment. A total of 45 frames, 17 plinths, three pedestals and twelve wall shelves were constructed.

COLLECTIONS MANAGEMENT

1 823 images added to the database (total of 30 400).

ACCESS TO COLLECTIONS & RESOURCES

The David Murray Print Viewing Room was visited by a total of 174 visitors, including tertiary students and individual scholars undertaking research. These visits were supervised by the Associate Curator of Prints, Drawings & Photographs. In addition the Education Officer has facilitated access to the collection by school students.

INSTALLATION AND OFFSITE STORE

During the year the Gallery's installation team were responsible for the movement of 16 985 works of art: these included changes to the permanent display, exhibition installation, curatorial research, conservation, reframing, outward loans, photography and public access. Of this total the Gallery's off-site store team moved 1 800 works to and from the offsite store.

RESEARCH LIBRARY

The housing of the library collection has been assured for the next few years, following the installation of 85 bays of compactus shelving. This was made possible by the generosity of AGSA Foundation, principally Max Carter AO and Geoffrey Hackett-Jones. Over several weeks, library staff and volunteers have shifted practically the entire contents of the library around in the re-organisation of materials in order to accommodate expected growth.

In addition to providing the usual services, AGSA Library is working on several archival projects which are intended to make research much more efficient. Key series are steadily being recalled from the State Records of South Australia. Copies are being made for AGSA Library, and where necessary, documents are being transcribed or indexed. The transcription of *GRG 19/2 Letters received by the Curator of the Art Gallery, 1892–1906, 1908* is halfway through: a painstaking process due to the legibility of the handwriting and the fragile nature of the paper. The two series *GRG 19/6 Index to Letters Received 1906–1926* and *GRG 19/16 Index to Letters Sent 1906–1926* have both been photocopied and scanned. The copying and indexing of *GRG 19/17 Correspondence 1927–January 1940*, comprising 122 volumes of combined Public Library, Museum and Art Gallery documents, is a work in progress.

In September 2010, Jin Whittington attended the ARLIS/ANZ conference, the prime networking event for Australian art librarians, which was held in Darwin.

GRADUATE STUDIES IN ART HISTORY

The joint Art Gallery and University program is now in its 11th year, with new courses including online content being developed on a continual basis. In 2010 two new online courses were launched and first semester 2011 saw the development of the Indigenous Art online course, ready for semester two delivery in 2011. Student numbers continue to show a moderate increase. In December 2010 the postgraduate program in Art History jointly hosted with the Art Gallery and UniSA the prestigious Art Association of Australia and New Zealand's (AAANZ) National Conference from 1–4 December 2010.

ENROLMENTS

Semester 2 - 2010	Students	Semester 1 - 2011	Students
Southeast Asian Art	23	European Art	17
Australian Indigenous	25	Japanese art online	9
European art since the Renaissance online	7	Modern Art	24
Curatorial & Museum Studies B	5	Australian art online	7
MA in Art History	10	MA in Art History: Semester 1	12
		MA Curatorial & Museum Studies A	11
Total	70	Total	80

PUBLIC PROGRAMS

Through a wide range of events and activities, the Public Program at the Art Gallery of South Australia supported the visitor experience and was the major platform for audience development. The stimulating and wide ranging program included talks, children & family programs, practical workshops, lectures, films, performances and symposia.

Presented largely free throughout the year in response to our collection and temporary exhibitions, the most comprehensive and best supported programs were developed for the exhibitions *Rupert Bunny: Artist in Paris*, *Desert Country*, *Patricia Piccinini: Once upon a time* and the re-opening of the Elder Wing of Australian Art. Additional programming centred on educational programs for the general public including floor talks, lecture, children's programs, culture days, events based around music and dining and workshops for Members.

Three highly successful Culture Days were presented in conjunction with the *Rupert Bunny: artist in Paris* exhibition with a French Culture Day (5 September), Italian Culture Day (3 October) presented in conjunction with *A beautiful line: Italian prints from Mantegna to Piranesi* and the Celebration day presented in conjunction with *Desert Country*. All events were well attended. In particular we welcomed the Italian community of South Australia to the Gallery for a fun family day.

During the year 21 260 patrons participated in a public program event.

Including free Guided tours, in excess of 35 046 patrons enjoyed the educational opportunities provided by the Gallery.

The START children and family program continued to grow and develop, with many return visitors and many new faces. The integrated programming strategy worked particularly well in providing high quality education and entertainment programs. Additionally families were offered discount and free entry to our exhibitions. The Balnaves Foundation maintained its support of the START program.

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

The Gallery maintained supportive partnerships with the South Australian Living Artists Festival, University of Adelaide, The Contemporary Art Centre of South Australia, 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 9 major exhibitions, the SALA exhibition and 19 significant collections displays. Public Programs coordinated the national tours of *Hans Heysen* and *Desert Country*, both

supported by Visions of Australia. Additionally *Reflections of the Lotus: Ceramics of Thailand*, toured to one interstate venue and one regional South Australian venue.

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 of Education and Children's Services (DECS). It is part of Outreach Education, a team of DECS teachers seconded to public organisations.

The Gallery based DECS Education Manager, Mark Fischer, programmed a diverse range of learning programs supported by Karina Morgan, Education Support Officer.

The DECS Education Manager supported student learning by delivering learning programs to student groups from Reception to Year 12 (R-12), creatively connecting the Gallery collection, temporary exhibitions, displays, and DECS curriculum.

The volunteer Education Guides and Education Administration volunteers were trained and coordinated by the DECS Education Manager, to maximise face to face learning opportunities for students and to cater for the increasing number of schools visiting the Gallery. Cross curricula learning areas supported by Education Services included Visual Arts, Design, History, Society and Environment, Science, English and Languages.

A series of practical based Studio Workshop programs for both students and teachers, connected exhibition learning, and developed practical skills for participants.

TEACHING & LEARNING

Education Services learning programs were based on DECS priorities and cross curricula programs for teachers and students included; facilitated face-to-face interpretation of works of art for permanent and temporary exhibitions; pre and post visit learning materials; artist led studio workshops; online enquiry based games and tutorials; partner programs with related sites eg Artlab, SA Museum and State Library of South Australia as well as individual student and teacher support.

7% of total school bookings were related to studies of Aboriginal art and to Indigenous' perspectives within the colonial to modern period within Australia.

2 900 primary and senior secondary students participated in learning programs with practicing South Australian artists.

Education Services offered specialised learning programs for:

- *Small Talk* wall label initiative
- Senior secondary language students studying German, French, Spanish, Italian or Indonesian
- Come Out 2011, *Art Alive* performances for primary groups
- Aboriginal Guided Sessions and workshops
- Life drawing, self-portrait and figurative drawing workshops for secondary groups
- Sculpture and digital animation workshops as part of the *Patricia Piccinini* exhibition
- Art Career Awareness Seminar
- Science Week, partner program
- SALA Festival, *Senior Secondary Drawing Exhibition*, Carclew Youth Arts Centre
- SALA Festival, *Moving Image Project*, Queens Theatre

TEACHER PROFESSIONAL LEARNING

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. Over 454 teachers participated in the professional learning program. A key outcome of this program is that teachers enhance their knowledge and capabilities to support student cultural and visual arts education learning across a range of learning areas.

Seven Teacher Briefings were coordinated by Education Services with support of Gallery Curators for the following exhibitions and displays: *Rupert Bunny: artist in Paris*, *Tracey Moffatt: narratives*, *Desert Country*, *A beautiful line: Italian prints from Mantegna to Piranesi*, *Patricia Piccinini: Once upon a time... and*, *Elder Wing of Australian Art*. A total of 375 teachers participated in these briefings.

This professional learning program was supported by a series of six practical based Studio Workshops for 79 educators linked to the AGSA collection and temporary exhibitions including: Contemporary Sculpture, Etching, Photopolymer Printmaking, Japanese book-binding and Connecting Histories.

CURRICULUM RESOURCES

Access and engagement of young people through an on-line strategy continued to be a focus with the production of education resources (print and online) as well as children's activity trails produced for: *Small Talk*, *Desert Country* and *Patricia Piccinini: Once upon a time...*

The Art Gallery's website statistics for the Learning site totalled 27 367 hits. The Art Gallery website's top 40 downloads totalled 18 175 with 8.5% associated with Learning. Education Services online pre-visit learning object 'Unpacking AGSA' continued to engage students to look and learn about art elements in works of art from the Gallery collection, with over 670 downloads.

Education Services actively promotes learning programs to Catholic, Independent and DECS teachers via the Gallery website and distributes via an electronic subscriber list.

VOLUNTEER GALLERY GUIDE SERVICE

Sixty two Guides contributed to the Volunteer Gallery Guide Service 2010–11. Guides provided 1 646 tours for 13 786 persons over the course of the year providing approximately 137 tours per month.

Guides offered daily tours of the Art Gallery collection at 11am and 2pm and provided regular tours for all temporary exhibitions. Due to public demand additional exhibition tours were provided for the major exhibitions *Desert Country*, *Tracey Moffatt: Narratives* and *Patricia Piccinini ...Once upon a time*. In particular the Torchlight Tours of Patricia Piccinini proved popular with families.

Guides provided five children's tours per day on scheduled START family days as well as weekly children's tours on Sunday's at 2pm. The guides escorted 1087 children and 913 adults on 56 START tours.

The guides provided special support for major collection displays and exhibitions including the *The Feast of Trimalchio* by AES+F, *Ben Quilty* and the New Classical.

During the year twenty-one Guides also contributed to the Education Program providing tours for students from reception to Year 12. The guides have continued to provide additional support for Education Services as demand from the education sector has increased.

A highlight for the year was the very successful presentation of the GETSMART series of illustrated lectures for adults given by guides on four consecutive Saturdays in April–May 2011. Each session consisted of two lectures on the theme of Art and Society. More than two hundred people attended the sessions.

The continuing education program was presented every Tuesday with talks and lecture presentations by Art Gallery staff, Gallery Guides, invited guests and artists. Curators also gave valuable information about forthcoming exhibitions and artists presented floor talks on related exhibitions.

The Director, Nick Mitzevich, attended the Tuesday morning business meetings once a month providing valuable updates about the Gallery and information of forthcoming exhibitions. The Director provided a very inspiring sneak preview tour in the lead up to the opening of the re-furbished Elder Wing of Australian Art.

During the celebratory opening weekend for the Elder Wing of Australian Art the Guides provided hourly talks and tours, for the benefit and enjoyment of the 4 000 patrons who attended. With the re-opening of the Elder Wing of Australian Art, new tour services were announced with daily lunchtime talks and re-badged general tours, henceforth known as Articulate tours, reflecting the title of the Gallery magazine.

THE GALLERY SHOP

The 2010–2011 financial year improved over the previous year for the Gallery Shop. Renovations and improvements began in the Shop and these are impacting on customer expectations and reactions to product. This along with an energised exhibition program is reflected in sales that are showing signs of improvement.

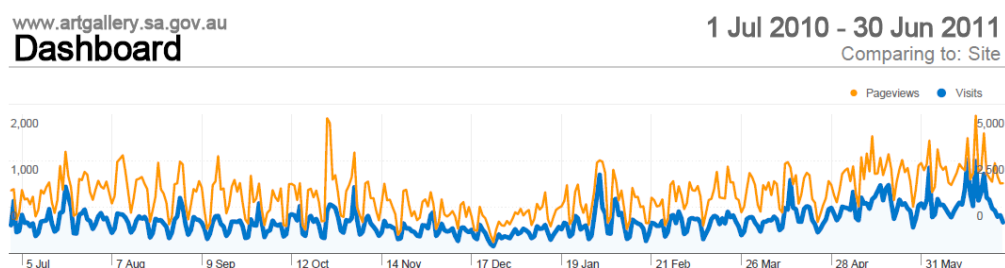
INFORMATION TECHNOLOGY

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

ART GALLERY WEBSITE

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

During the 2010/11 financial year, the gallery website recorded a steady growth in visitors and page views. Website traffic increased from an average of 2 500 page views per day for the first 3 months of the 2010/11 financial year to an average of 3 000 page views per day in the last 3 months of 2010/11. During 2010/11 the website attracted over 175 000 visits, over 785 000 page views at an average of 4.47 page views per visitor. Growth was a result of an increasing profile in the media through pro-active public relations activity and an increase in school related marketing and program initiatives.



PUBLICATIONS

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

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

The magazine underwent a major transformation. Published quarterly, *Articulate*, is now a substantial publication which presents a comprehensive overview of the Gallery's programs.

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)	6
Ms Sandra Sdraulig	5
Mrs Tracey Whiting	7
Ms Zena Winser	7
Mr Robert Whittington QC	6

APPENDIX B2

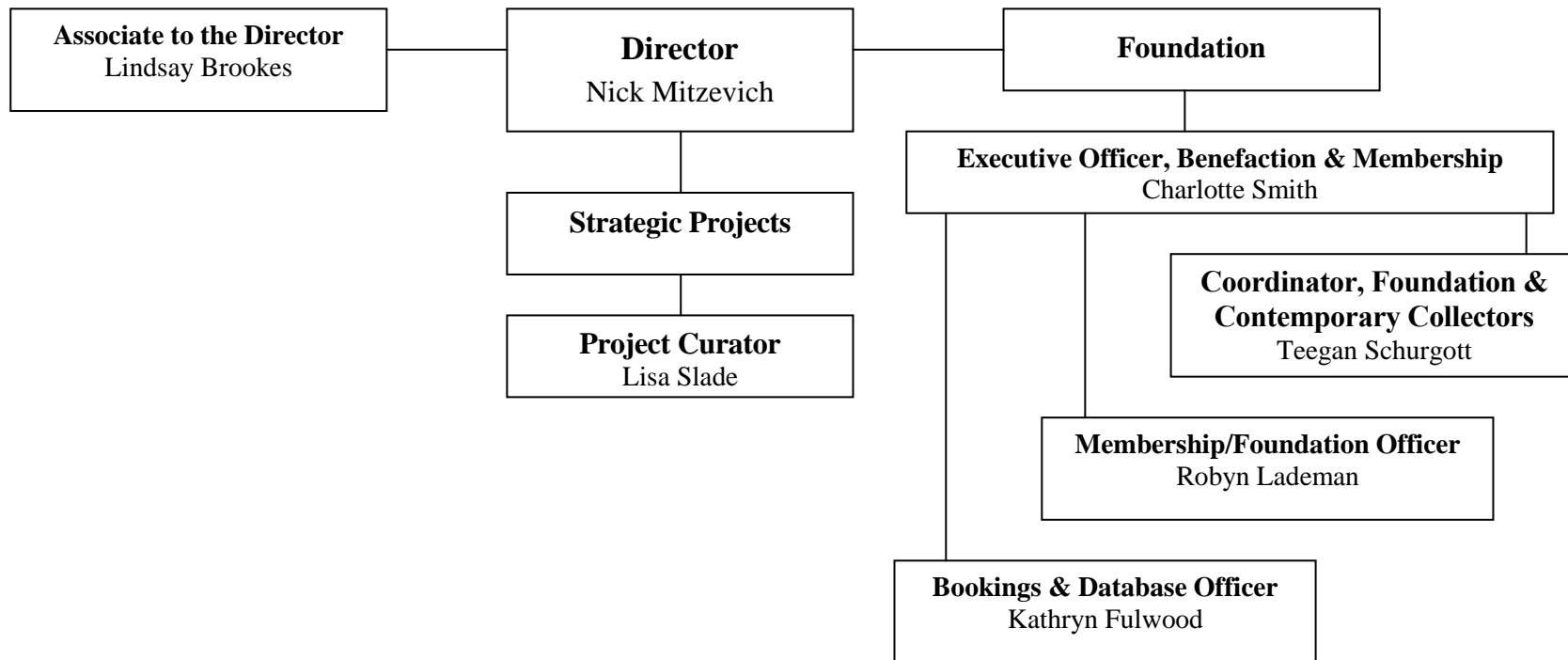
ART GALLERY OF SOUTH AUSTRALIA FOUNDATION COUNCIL 2010–11:

Chairman:	Hon Justice John R Mansfield AM
Deputy Chair:	Max Carter AO
Representing Founders:	Diana Ramsay AO
Representing Governors:	Mary Abbott
Representing Guardians:	Hiroko Gwinnett
Representing Benefactors:	Neil Verringer, Rob Patterson
Representing Ordinary Members:	Loene Furler (until December 2010)
Appointed Members:	Charles Bagot, Ann Preston Flint, Max Tomkins (until February 2011), Richard Walsh, Naomi Williams
Ex Officio:	Fran Gerard, Nick Mitzevich (from July 2010)
Executive Officer:	Charlotte Smith

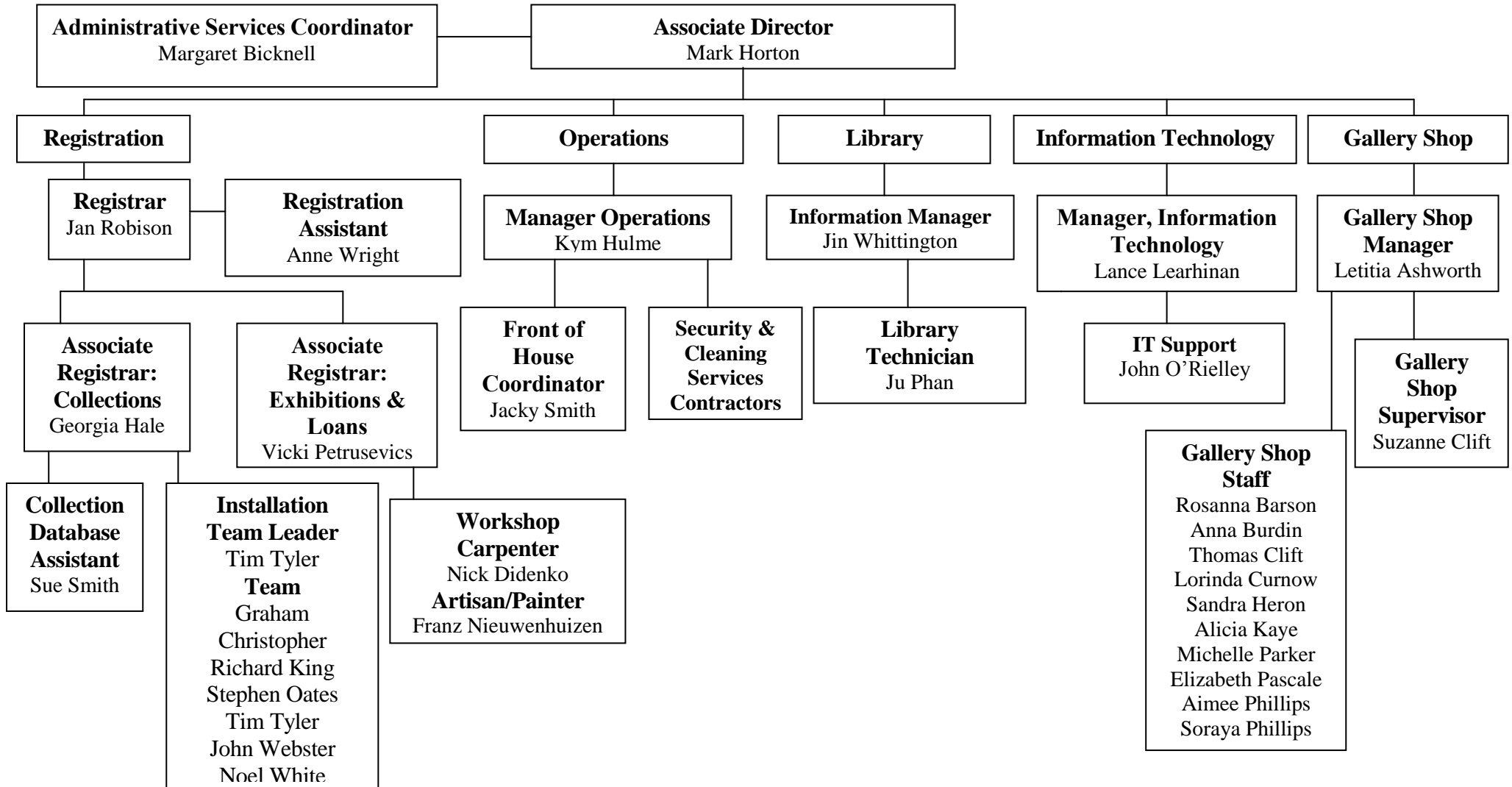
CONTEMPORARY COLLECTORS COMMITTEE 2010-11

Chairperson:	Tracey Whiting
Deputy Chair:	Marc Allgrove
Members:	Silvana Angelakis Candy Bennett Cherise Conrick Scott Elvish Vicki Niehus Mary Ann Santin Thelma Taliangis Tom Twopeny Jane Yuile
Ex Officio:	Tracey Lock-Weir, Jane Messenger, Maria Zagala
Coordinator:	Teegan Schurgott (from September 2010)

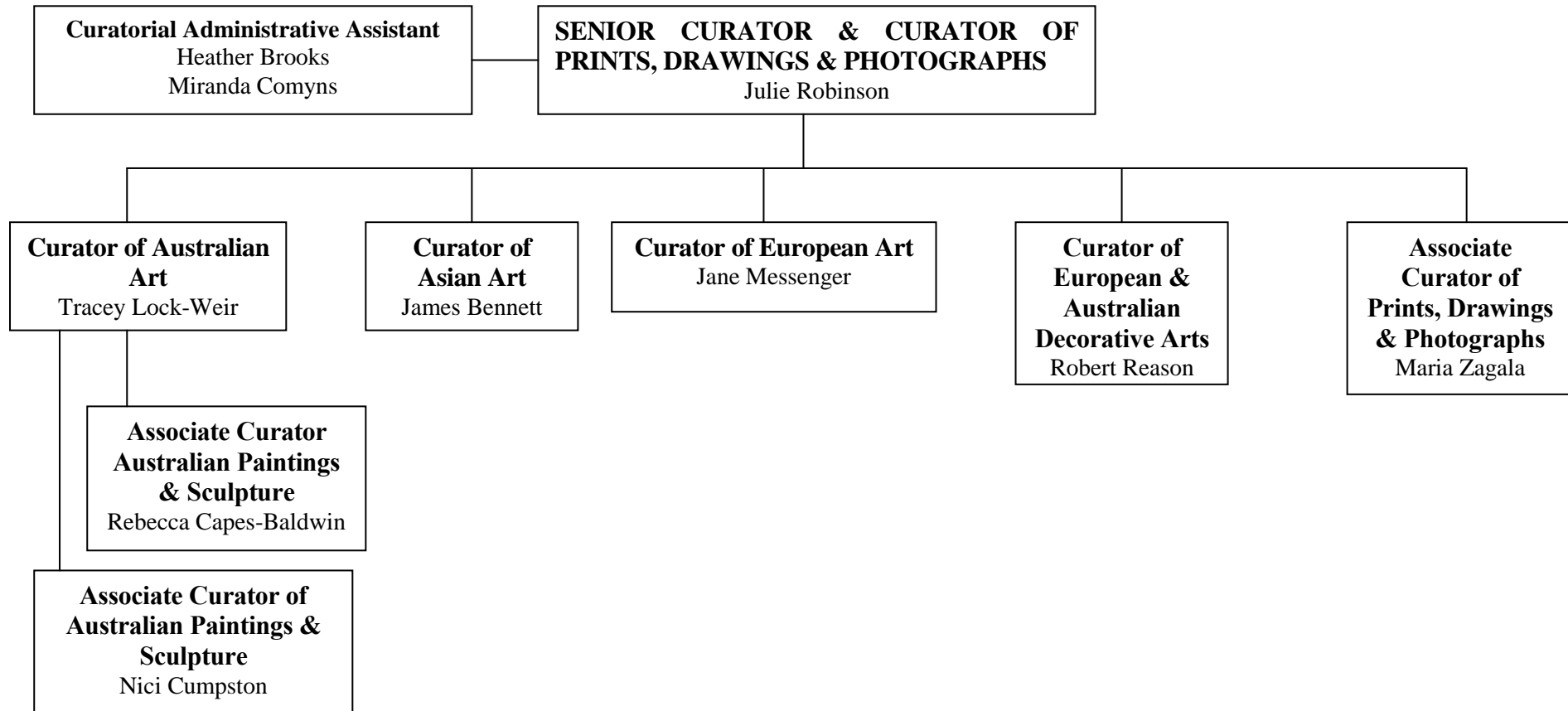
DIRECTORIAL



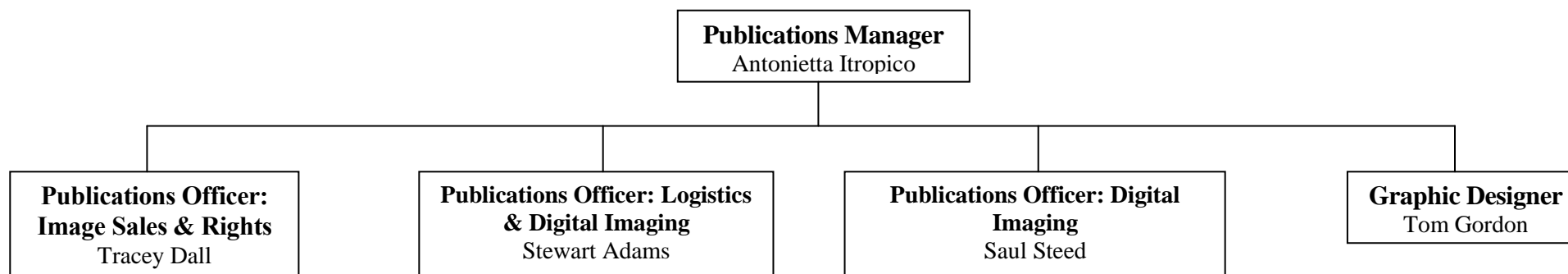
CORPORATE SERVICES



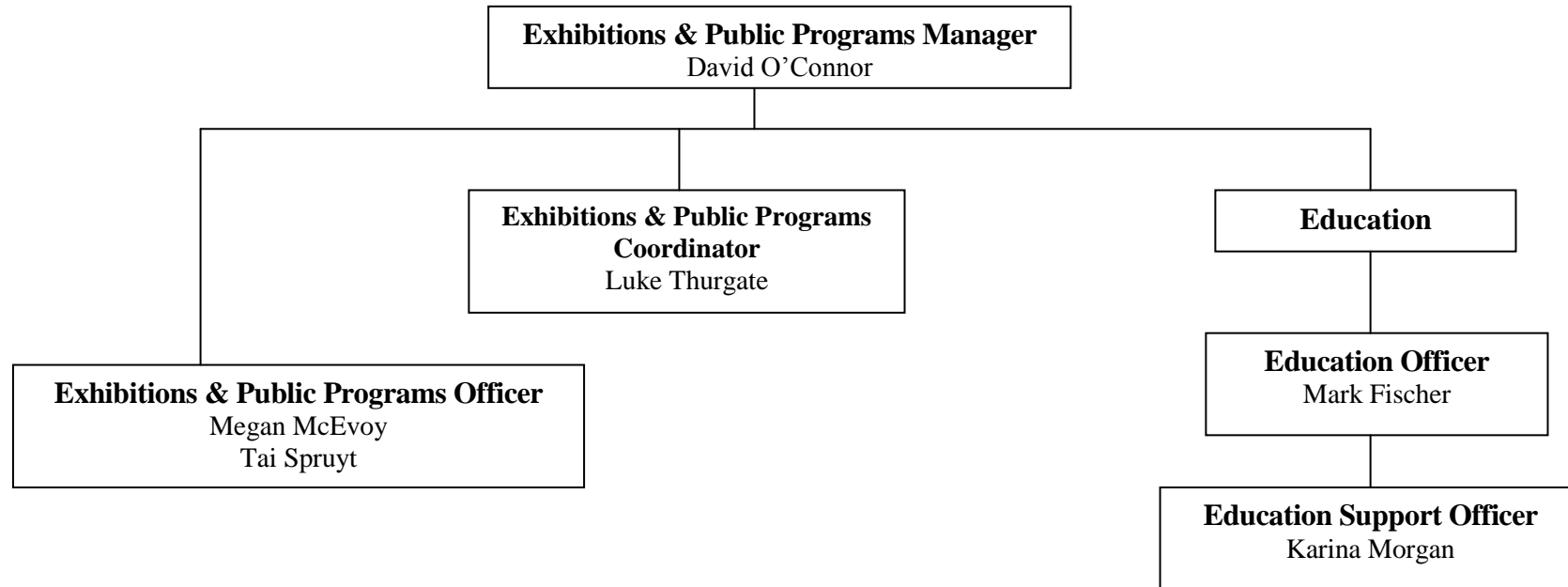
CURATORIAL



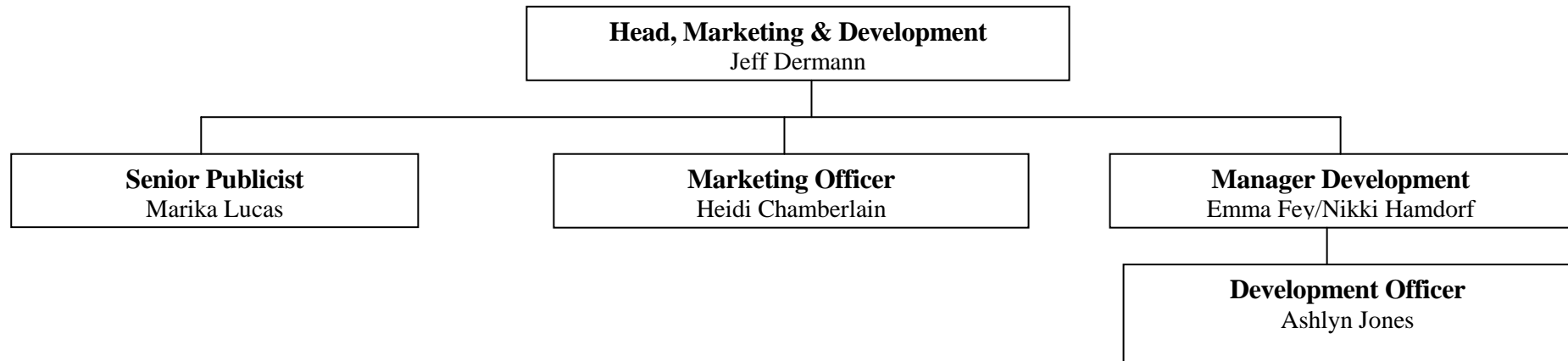
PUBLICATIONS



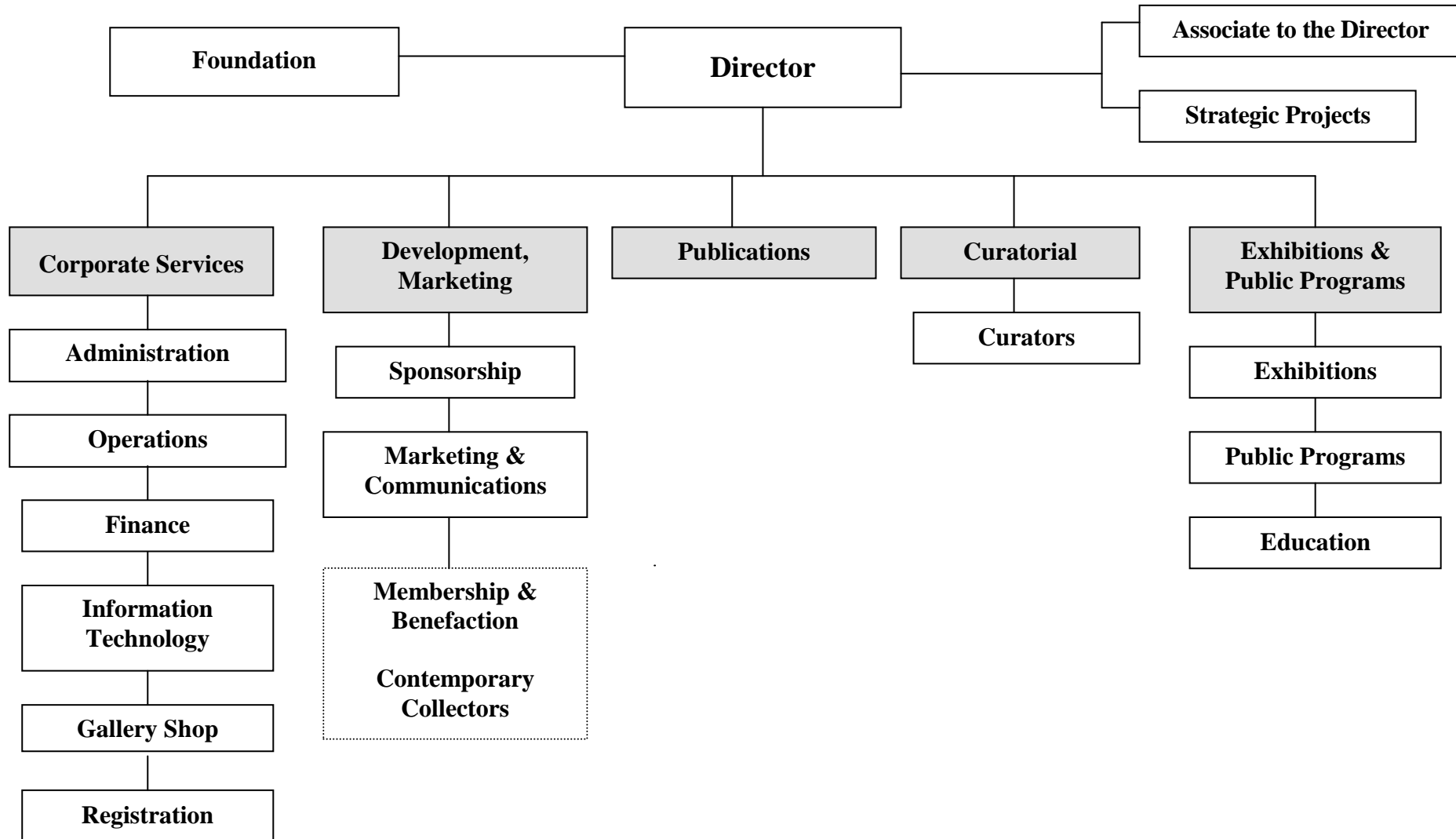
EXHIBITIONS & PUBLIC PROGRAMS



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.),
Grad.Dip.ED
Kaj Lindstrom, BA(Hons), GradDipLIS, General Manager
(until January 2011)
Mark Horton, Associate Director (from 4 April 2011)

COLLECTION CURATORS

Julie Robinson, BA, MA prelim, GradDipMusStud., Senior
Curator, Prints, Drawings & Photographs
James Bennett, DipArtEd, Curator of Asian Art
Tracey Lock-Weir, BA(Visual art), GradDipEd, Curator
of Australian Art
Jane Messenger, BA(Hons), MA(ArtCurStud), Curator
European Art
Robert Reason, BA, PostgradDipArtCurStud, MA, Curator
of European & Australian Decorative Arts
Rebecca Capes-Baldwin (nee Andrews) BA (Hons),
Associate Curator of Australian Paintings and Sculpture
(on leave until April 2012)
Nici Cumpston, BA(Visual) (Hons), Assistant Curator of
Australian Art
Maria Zagala, BA(Hons), MA(Art History, Research),
Associate Curator, Prints Drawings & Photographs
Lisa Slade, BA, Dip.Ed(Visual Arts & English), Ph.D.
(continuing), Project Curator
Sally Foster, MA(Museum and Curatorial Studies), BA(Fine
Arts), Assistant Curator, Prints, Drawings & Photographs/
Assistant Curator Australian Paintings & Sculpture
Russell Keltly, BA(Art History), MA(Art History)
(continuing), Assistant Curator, Asian Art (temporary part-
time appointment)
Barry Patton, Research Assistant

PUBLIC PROGRAMS/EDUCATION/MEMBERS

David O'Connor, DipT (FineArts), BEd(Fine Arts), Grad
DipArtsAdmin, Exhibitions and Public Program Manager
Megan McEvoy, Cert2ArtsAdmin, (GradDip-Arts &
Cultural Mngt) continuing, Exhibitions & Public Programs
Officer (p/t)
Ken Orchard, BA (Fine Arts), MFA, Exhibitions & Public
Programs Coordinator (until May 2011)
Tai Spruyt, BA (Fine Arts), (September 2010 – April 2011)
Karina Morgan, Education Support Officer (p/t)
Mark Fischer, DipEd (Fine Art), BA, Education Officer
(seconded)
Monique Farchione, BBus (Mgmt), PostGradDip (Arts
Mgmt), MA (Art History) & MA (Curatorial & Museum
Studies) continuing, Exhibitions & Public Programs
Officer (p/t) (until August 2010)

PUBLICATIONS

Antionietta 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 (from May
2011)

MARKETING COMMUNICATIONS & DEVELOPMENT

Miranda Starke Young, MMktg, GradDip(Art History), BA
(Hons), Manager, Marketing & Communication (until
February 2011)
Stacie Morrison, Manager, Marketing & Communications
(until June 2011)
Emma Fey, BMan (Marketing), Manager Development
(on leave until May 2012)
Nikki Hamdorf, Manager Development (from April 2011)
Marika Lucas, GradDipComm(PubRel), BA, Senior
Publicist (from May 2011)
Ashlyn Jones, Development Officer (from December
2010)
Heidi Chamberlain, BA, GradCert (Art History),
Marketing & Development Officer (on leave until June
2012)

BENEFACTION & MEMBERSHIP

Charlotte Smith, MA (Museum and Curatorial Studies), BA,
DipLang, Executive Officer, Benefaction and Membership
Robyn Lademan, Membership/Foundation Officer
Teegan Shurgott, Coordinator Contemporary Collectors
(from September 2010)
Kathryn Fulwood, Bookings and Database Officer,
BA(Media), (from October 2010)

REGISTRATION AND ART SERVICES

Jan Robison, BA(Hons), GradDipEd MSc, Registrar
Vicki Petrusevics, BA(Visual Arts), Grad Dip Manag. Art,
Associate Registrar Exhibitions & Loans
Georgia Hale, BA(DesCeramics), AssDipGraphicDes,
Associate Registrar Collection Management
Anne Wright, Registration Assistant
Sue Smith, Collection Database Officer
Tim Tyler, Senior Registration Officer
Stephen Oates, Registration Officer
John Webster, Registration Officer
Noel White, Registration Officer
Richard King, Registration Officer (from December 2010)
Graham Christopher, Registration Officer (from December
2010)

WORKSHOP

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

LIBRARY

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

ADMINISTRATIVE AND IT SERVICES

Lance Learhinan, AssocDipElecEng, Manager Information
Technology
John O'Rielly, IT Support Officer
Lindsay Brookes, Associate to the Director
Margaret Bicknell, Administrative Services Coordinator
Heather Brooks, Curatorial Administrative Assistant (p/t)
Miranda Comyns, Curatorial Administrative Assistant (p/t)

BOOKSHOP

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

PHYSICAL RESOURCES

Kym Hulme, Operations Manager (from December 2010)
Syd Bower, Operations Manager (on leave from December 2010)

VOLUNTEERS

GALLERY GUIDES - Executive Committee

Jenni Scrymgour – Coordinator
Margaret Payne – Coordinator-elect
Maureen Nimon – Secretary/Treasurer
Perla Soberon-Brittle – Roster Coordinator
Sandra Winder – Children's Tour Manager
Barbara Humphreys – Guiding Promotions Coordinator

GALLERY GUIDES

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

FRONT OF HOUSE

INFORMATION DESK

Patricia Church, Judy Clarke, Kathleen Crockett, Kathy Crosby, Barbara Day, Bice Della Putta, Gai Dudley, Lorna Elcombe, Conxita Ferrer, Genevieve Forster, Kay Gill, Mary Hogan, Geraldine Jennings, Dee Jones, Jenifer Klenner, Deborah Martin, Patricia McGaffin, Jane McGregor, Violetta Mount, Margaret Neagle, Christine O'Connor, Rita Pemberton, Bert Prowse, Diana Roberts, Jan Rowell, Julie Tammo, Angela Tizard, Rebecca Tuck, Lorraine White, Christine Wiles, Naomi Williams, Nombasa Williams, Pauline Wood

TICKET SALES DESKS

Diana Andersen, Mary Angove, Margaret Archer, Ganesh Balakrishnan, Anne Ballard, Katherine Barnes, Elle Bertagno, Patsy Brebner, Isabelle Bryce, Esther Bullock, Virginia Bungey, Suzanne Butterworth, Sandra Byrne, Gilbert, Barry Carter, Frances Cumming, Doreen Dare, Lois Davey, Erin Davidson, Sandrine De Araujo, Faye Duncan, Cynthia Elford, Lesley Ewens, Christine Fidock, Lorraine Franzin, Mary Gaillard, Tracey Gajewski, Ingeborg Gentie, Beverley Golding, Cheryl Green, Jennifer Greening, Janis Gyenes, Karen Hammond, Debra Hassen, Maureen Heaver, Robyn Herczeg, Olga Hoepner, Er-Hsin Ko, Lusifer Laila, Jean Lamensdorf, Renate Leak, Margaret Lord, Anh Mai, Deborah Martin, Susan Mitchell, Margaret Neagle, Pamela Norman, Heather Pearce, Rhonda Perriam, Barbara Phillips, Lorraine Phillips, Kunakorn Pokalai, Elizabeth Pritchard, Alexandra Reinhold, Ruth Retallack, Caroline Reynolds, Sandra Richardson, Amelia Rieger, Eric Rossi, Kyoko Schultz, Merryl Scott, Dhanushka Senavirathne, Chris Short, Joan Shortt-Smith, Julie Smith, Margaret

Stevens, Marie Strauss, Ayaka Sumita, Glennis Syddell, Julie Tammo, Sally Twisk, Alexandra Van Essen, Paul Verbeeck, Maxie Walker, Yvonne Waller, David Washington, Serena Wong, Xuna, Yuer Zhao

PUBLIC PROGRAMS

Kay Gill – Administration (until August 2010), Cecilia O'Neill (until May 2011) – Administration, Alexandra Reinhold – Administration

START & SCHOOL HOLIDAY PROGRAMS

Maddison Barford, Katherine Barnes, Esther Bullock, Ann Fuss, Clare Gilham, Jennifer Greening, Geri Jennings, Brian Knott, Jessica Knight, Michelle Lee, Julie Mayfield, Margaret Neagle, Alexandra Reinhold, Chris Short, Carol Watson, Serena Wong

VOLUNTEER EDUCATION GUIDES

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

EDUCATION ADMINISTRATION VOLUNTEERS

Catherine Baker, Ann Keast, Lucy Msacdonald, Caterina Pennestri

GALLERY GUIDES SUPPORTING EDUCATION SERVICES

Kay Bennetts, Christine Briggs, John Brooking, Annette Chalmers, Rosemary Collins, Pamela Harding, Jennifer Harris, Julianne Keane, Laurel Laurence, Helga Linnert, Maureen Nimon, Rosemary Nursey-Bray, David Roche, Pamela Terry, Christabel Saddler, Nel Steele, Jill Swann and Sandra Winder

CURATORIAL

Meg Apsey, Caitlin Eyre, Barbara Fargher, Kate Jordan-Moore, Heather Pearce, Jessica Telfer

CURATORIAL INTERNS

Viona Fung (VIC), Eleanor Zeichner (NSW)

LIBRARY

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

REGISTRATION

Conxita Ferrer, David Gill, Peter Lane

MARKETING & PUBLIC RELATIONS

Kenneth Chng, Melissa Picca, Holly Whillas

ADMINISTRATION

Anne Keast, Lucy MacDonald, Cecilia O'Neill, Caterina Pennestri, Alexandra Reinhold

INFORMATION TECHNOLOGY

Anton Perera

CURATORIAL & MUSEUM STUDENT

INTERNS: Viona Fung (VIC.), Eleanor Zeichner (NSW)

APPENDIX C

STAFF PUBLIC COMMITMENTS

NICK MITZEVICH

Nine talks to Gallery Guides
Two lunchtime talks on the collection
Six radio interviews
Thirty newspaper and magazine interviews
Four television interviews
Ten talks to special interest groups in Adelaide
Opened two exhibitions
Visited and spoke at nine regional South Australian galleries

COMMITTEES:

Council of Australian Art Museum Directors
Arts SA Senior Management Group
Graduate Studies in Art History Joint Committee
PUBLICATIONS: Forewords for *Patricia Piccinini: Once upon a time...* (AGSA, 2011) and *Saatchi Gallery in Adelaide: British Art Now* (AGSA, 2011);
Three Director's Messages for the *Articulate* magazine.

MARK HORTON

One talk to the Gallery Guides

KAJ LINDSTROM

COMMITTEE: OHS&W, AGSA (until December 2010)

JULIE ROBINSON

Four lectures for the Graduate Studies in Art History
One online lecture for Graduate Studies in Art History
Five lunchtime talks
Two talks to the Gallery and Education Guides
One external exhibition opening speech
COMMITTEES: Graduate Studies in Art History Joint Committee
PROFESSIONAL: Recipient of Gordon Darling Foundation Travel Grant; Attended AANZ Conference, Adelaide, December 2010
OVERSEAS VISITS: Exhibition research visit to United Kingdom, France, United States, 4 September–1 October 2010.

TRACEY LOCK-WEIR

One lecture for the Graduate Studies in Art History
Five lunchtime talks
Three specialist floor talks
One talk to the Gallery Guides
One teachers' preview
Two television interviews
Two radio interviews
One newspaper interview
Two lectures for the Art and Australia Diploma Lecture Series, Art Gallery of New South Wales
PUBLICATIONS: *Eugene von Guérard: Nature revealed* (National Gallery of Victoria, 2011)
contributing author

ROBERT REASON

Four lectures for Graduate Studies in Art History
Two online lectures for Graduate Studies in Art History
Five lunchtime talks
Two talks to the Gallery Guides
Five specialist floor talks

One external lecture

Two external opening speaker commitments

COMMITTEES: President of the Board, Craft Australia

Arts SA: Art in Public Places Committee

PROFESSIONAL: AAANZ Conference, Adelaide, December 2010

PUBLICATIONS: 'Acquisition: Thomas Pitts Epergne', *World of Antiques & Art*, Issue 80, February–August 2011, p24.

JAMES BENNETT

Five lunchtime talks

Two public talks

One Foundation talk

Two university doctorate candidate theses co-supervision

One university Master of Arts thesis supervision

PUBLICATION: 'Islamic Art of South East Asia' in *A Passage to India*, Centre for Fine Arts, Brussels, 2010

OVERSEAS VISITS: Exhibition research visit, Japan 4–25 October 2010; Exhibition research visit, Indonesia 2–23 May 2011.

JANE MESSENGER

Six lectures for Graduate Studies in Art History

Five lunchtime talks

Four talks to Gallery Guides

Two television interviews

Three radio interviews

Two newspaper interviews

Two teachers' briefings

One public lecture

Three Sponsors' talks

Three Foundation talks

PUBLICATIONS: *Patricia Piccinini: Once upon a time* (AGSA, 2010), 'Preview – Patricia Piccinini: Once upon a time', *Artlink* vol 31, no 1, 2011; 'Review – Victoria Visions', *Art & Australia*, vol 48, no 2, Summer 2010

OVERSEAS VISITS: Courier trip to Iwaki City, Tokyo, 4–13 September 2010; Exhibition and contemporary art research, Venice, London, Basel, 26 May–17 June 2011

REBECCA CAPES-BALDWIN (nee Andrews)

Three lectures for Graduate Studies in Art History

Two lunchtime talks

Two exhibition floor talks to Gallery Guides

Six exhibition floor talks

One interstate exhibition opening speech

Two interstate exhibition floor talks

One public talk

One Symposium lecture

One AAANZ conference talk

One newspaper interview

One radio interview

Two television interviews

PUBLICATIONS: One article for *Antiques and Art*;

One article for *Adelaide Review*

COMMITTEES: Trustee of the Nora Heysen Foundation

Artlab Liaison Officer

NICI CUMPSTON

Six lunchtime talks
One talk to DepARTure First Class
Four talk to Gallery Guides
Five lectures for Graduate studies in Art History
Four specialist floor talks
Two television interviews
Two radio interviews
Four external guest lectures and exhibition talks
One external exhibition opening speech
Desert Country DVD filming
PUBLICATIONS: *Desert Country* (with Barry Patton), AGSA 2010)
COMMITTEES: Board Member, Tandanya
PROFESSIONAL: Judge for 28th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, pre-selection April; Judge for 4th Gab Titui Annual Indigenous Art Award, Thursday Island, Torres Strait, Queensland; Selection panel for *Our Mob* annual exhibition at Artspace, Adelaide Festival Centre; Guest speaker Reconciliation forum 2011, Let's Talk Recognition, National Gallery of Australia.

MARIA ZAGALA

Six lectures for Graduate Studies in Art History
One online lecture for Graduate Studies in Art History
Seven lunchtime talks
Fourteen exhibition talks
Two newspaper interviews
Four radio interviews
One television interview
COMMITTEES: Board Member Australian Experimental Art Foundation (Deputy Chair from 18 May 2011); Artlink Editorial Advisory Committee; AAANZ NZ conference organizing committee; Helpmann Academy Selection Committee
PUBLICATIONS: *A beautiful line: Italian prints from Mantegna to Piranesi* (AGSA 2010); "A beautiful line", *IMPRINT*, Winter 2010; 'A beautiful line', *Adelaide Review*, September 2010; 'Truth in restraint: art of Ian North', *Art & Australia* (forthcoming)
PROFESSIONAL: Attended symposium 'Histories of Contemporary art', Melbourne 22 – 23 July 2010; Attended 'Give time to time symposium', 17 – 19 September 2010, Mildura; Co-Judge Penola-Woonawarra Festival John Shaw Nielson Art Prize, 12 May 2011; Recipient of Gordon Darling Foundation Professional Development travel grant (3 days), Melbourne

LISA SLADE

Five lectures for Graduate Studies in Art History
Two online lectures for Graduate Studies in Art History
Two lunchtime talks
Two talks to the Gallery Guides
One external exhibition opening speech
Four specialist floor talks including one for SALA 2011
Two radio interviews
One Sponsor's talk
Two floor talks at DepARTure events
Tour leader for Contemporary Collectors Group visit to MONA (Museum of Old & New Art), Tasmania

DAVID O'CONNOR

One Lunchtime talk
Two talks for Curatorial and Museum Studies

Member, Curatorial Studies Assessment panel
BOARDS & COMMITTEES: Board Member Contemporary Art Centre of South Australia
Member 2010 AANZS Art Conference Organising Committee
PUBLICATIONS: Art Gallery colouring book for children (no. 2)

MARK FISCHER

2010 SALA Launch and SALA Awards
SALA Festival, *Senior Secondary Drawing exhibition*, Carclew Youth Arts Centre
Officially opened two secondary school exhibitions
Precinct *Science Week* collaboration: ArtLab, State Library of SA, SA Museum
Presentation to Curatorial and Museum Studies B, Art History students
Two presentations to the Gallery Guides
Presentation to TafeSA Gilles Plains
Presentation to Northern Adelaide State Schools
Secondary Alliance *Connecting through Literacy in the Visual Arts*
Opened Art Exhibition at Pulteney Grammar
Presentation to Hills Christian Community teachers
BOARDS & COMMITTEES: Member, SALA Inc. Board
Executive Committee SALA Board
Chair, Education Guides Committee, AGSA
Arts Advisory Group (ARTSAG), Consultation draft Shape of the Australian Curriculum: Arts

JAN ROBISON

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

VICKI PETRUSEVICS

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

GEORGIA HALE

Two lectures, Graduate Studies in Art History
COMMITTEE: Member, Australian Registrars Committee; Member, Disaster Plan, AGSA

JIN WHITTINGTON

COMMITTEES: Secretary/Treasurer, ARLIS/ANZ SA Chapter
OHS&W Staff Representative, AGSA (until December 2010)

CHARLOTTE SMITH

COMMITTEES: AGSA Foundation and AGSA Contemporary Collectors (until September 2010)

TEEGAN SCHURGOTT

COMMITTEES: AGSA Contemporary Collectors (from September 2010)

SYD BOWER

COMMITTEES: OHS&W, AGSA; Front of House, AGSA; Café, AGSA; Disaster Recovery Group; ACCC; Arts SA Facilities Management (FM) Forum; Protection of Australasian Cultural Assets (PACA); Adelaide Business Watch (until December 2010)

KYM HULME

COMMITTEES: OHS&W, AGSA; Front of House, AGSA; Café, AGSA; Disaster Recovery Group; ACCC; Precinct Risk Management; Arts SA Facilities

Management (FM) Forum; Adelaide Business Watch
(from December 2010)

MARGARET BICKNELL

COMMITTEE: Member, Disaster Plan, AGSA

TRACEY DALL

COMMITTEE: OHS&W, AGSA

KARINA MORGAN

COMMITTEES: Richard Llewellyn Arts and Disability
Trust; Education Guides Committee, AGSA

SUE SMITH

COMMITTEE: Member, Disaster Plan, AGSA

ANNE WRIGHT

COMMITTEE: Member, Disaster Plan, AGSA

JACKIE SMITH

COMMITTEE: OHS&W, AGSA (from December 2010
until May 2011)

APPENDIX D

CONSERVATION

A total of 41 paintings, 36 sculptures, 40 Decorative Arts, 131 Asian Art and 35 watercolours were conserved. Ten paintings were reframed.

AUSTRALIAN PAINTINGS

JM Skipper, *In the starter's hands* **MP**

Attributed to George Hamilton, *The First Steeplechase in South Australia* **CP/MP**

Bessie Davidson, *French interior* **ET**

Nora Heysen, *Fruit in a yellow bowl* **ET**

WB Gould, *The guard dog* **ET**

William Strutt, *Jerusalem pilgrims* **LB** and **MP**

William Strutt, *Equestrian portrait of Sergeant George Sutherland* **ET** and **MP**

AUSTRALIAN SCULPTURES

Owen Broughton, *Steel construction* **AMB**

John Wood, *Drinking fountain* **AMB**

Nigel Lendon, *Steel construction* **AMB**

Robert Klippel, *Metal sculpture* **JG**

Benjamin Law, *Woureddy* **RR**

Benjamin Law, *Trucaninny* **RR**

EUROPEAN PAINTINGS, SCULPTURE & WATERCOLOURS

Circle of Alonso Berruguete, *St. John the Baptist* **FQ**, **LB**

Gerhard Richter, *Abstract painting no. 242* **ET**, **MP**

George Frederick Watts, *Love and Death* **ET**, **MP**

Peeter Neefs the Elder and Frans Francken II, *A church interior with elegant figures strolling and figures attending mass* **LB**

DECORATIVE ARTS

20 decorative arts items required general exhibition preparation

15 decorative arts items required general storage preparation

The colonial furniture in the Elder Wing was cleaned and re-waxed.

William Morris, Redcar carpet, **KP**

Talavera, Pair of vases, **FQ**

Meissen, Piedmontese bagpipe, **RR**

Minton, Seau, **RR**

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 410 prints, drawings and photographs underwent preparation, framing or conservation.

Major works included: matting of 119 Barbara Hanrahan prints, framing of 234 works including *What is the shape of this problem?* by Louise Bourgeois and Tracey Moffatt's *Something More #8* and treatment of 29 works.

ASIAN ART

This year 131 Asian art items were treated by ArtLab Australia. This included 81 objects and textiles receiving general collections care and storage preparation, 42 objects and textiles requiring general exhibitions and loan preparation and eight objects and textiles requiring various treatments. In addition, seven Asian art textiles and one object received treatment from private conservators.

Indian *Architectural screen (jali)* **JG**

21 Thai ceramics prepared for travelling exhibition **RR** and **JG**

Indian-Indonesia *Ceremonial cloth and sacred heirloom (dodot) with 'parang' motif* **MJ**

Indian-Indonesia *Ceremonial cloth and sacred heirloom, with interlocking geometrical and floral motifs* **MJ**

Indian-Indonesia *Ceremonial cloth and sacred heirloom, with design inspired by Indonesian textile (sembagi)* **MJ**

Indonesia *Shoulder or hip cloth (fratgang tolang)* **MJ**

Indonesia Water vessel **DB**

Key to Conservators:

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

APPENDIX E

DONORS, FUNDS, SPONSORSHIPS, GRANTS

DONORS

Michael Abbott AO QC, Jennifer Hallett, Anne Kidman and Sue Tweddell, Pair of Indian Columns
Michael Abbott QC AO, Twenty Asian Decorative Art Works, Two Asian Sculptures
Carol Adams, Ann Croser and Janice Pleydell, Painting by Mortimer Menpes
Ross Adler AO, David Cottrell, Lady Downer, Peter and Pamela McKee, and Jin Whittington, Asian Temple Bell
Jenny Aland, Two Pairs of Earrings by Simon Sturt-Bray
Anonymous donor, Two Prints by Ben Quilty
Susan Armitage, Paintings by Brook Andrew and Freddie Timms (Ngarmaliny)
Susan Armitage, Candy Bennett, Edwina Lehmann, Robert Lyons, Pam McKee, Tracey and Michael Whiting, Sculpture by Marc Quinn
Art Gallery of South Australia Contemporary Collectors, Sculpture by Ben Quilty, portfolio of prints by Benjamin Armstrong
Art Gallery of South Australia Foundation, Decorative Arts by Ettore Sottsass and Charles Jones, Asian Cabinet
Art Gallery of South Australia Foundation, Michael Abbott QC, AO, MJM Carter AO with the assistance of the South Australian Government, One Asian Sculpture
Max Carter AO, Paintings by Tom Roberts and Richard Noble
Joan Beer, Colin Cowan, John von Doussa AO QC, Diana Evans and Frances Gerard, painting by Max Meldrum
James Bennett and Bonaventure Tan, One Asian Textile
Margaret Bennett, Michael Drew, Michael Hayes, Hon. Dr Kemerl Murray AO, Shane Le Plastrier, Tom Pearce, Mark Livesey QC and Lady Porter, Painting by John Martin
Helen Bowden, Vase by William De Morgan & Co., Painting by Kathleen Sauerbier
Helen Brack, Twenty Five Drawings, Four Prints and One Painting by John Brack
Suzanne Brookman, Painting by Stella Bowen
Pip Comport, Two Prints by Pip Comport
Shirley Crinion, Elizabeth Finnegan OAM, Joan Lyons, David McKee, J Raymond Michell AM, Marion Wells and Zena Winsor, Vase by Tiffany
Elisabeth Cummings, Painting by Aida Tomescu
Peter Dobson, Diana Luckhurst-Smith, Pam McKee, Kate Mansfield, Judith Rischbieth and Irena Zhang, Sculpture by Caroline Rothwell
Julian and Stephanie Grose Painting by Adam Cullen
Cherry Hood and Bruce Heiser, Painting by Cherry Hood
Andrew and Hiroko Gwinnett, Two Asian Sculptures
Barrie and Judith Heaven, Three Asian Sculptures
Ganessan Kichenadasse, Print by Gabriel Perelle

Estate of Margaret Olive Kinlough, Vase by Doulton & Co
Lesley Lynn, Two Decorative Arts by Masahiro Asaka and Jessica Loughlin
Macquarie Group Foundation, Painting by Yukuktji Npanagati
John McBride AM, Eighteen Drawings by Benjamin Armstrong
Jill Morey and John Abbott, Painting by Boliny Wanambi
Barbara Mullins, Two Paintings by Norman Lindsay
Douglas and Barbara Mullins, Two painting by George French Angas
Alan Myren and Lee Grafton, Two Asian offering vessels, a Balinese Mask, and Three Asian Textiles
John Phillips. Painting by Malcolm Drummond
Pam Pope, Photograph by Gordon Walker
The Potter's Guild of South Australia. Decorative Arts by Stephanie James-Manttan and Maria Parmenter
Diana Ramsay, One Drawing and Six Paintings by Hugh Ramsay, Prints by Barbara Hanrahan, and Elaine Haxton, Paintings by Arthur Boyd, Donald Friend and George W Lambert
The David Roche Foundation, Vase by GM & CJ Mason
Jaimie Simpson, Two Asian Sculptures
Tom Spender. Three Prints by Lloyd Rees
Georgina Taylor, Two paintings by Horace Trenerry
Josephine Ulrick and Win Schubert Foundation for the Arts, Three Photographs by Tracey Moffatt
Ann Vanstone, Print by Dorritt Black
Jean Waterhouse, Seven loose photographs, Four Albums of photographs and Two Archival groups of photographs by Joyce Waterhouse
Janet Worth, Painting by Niningka Lewis
Zina Winsor, Painting attributed to George Hamilton
Brigitte Yallen, Drawings by Stefano Della Bella, Jean Baptiste Huet I, Johann Heinrich Roos and Abraham Stork

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APPENDIX F

ACQUISITIONS

AUSTRALIAN PAINTINGS

Douglas Kwarlpe Abbott, Australia, born c1955, *Standley Chasm*, 2008, Ngurratjuta Iltja Ntjarra Many Hands Art Centre, Alice Springs, watercolour on paper; AR Ragless Bequest Fund 2011

Brook Andrew, Australia, born 1970, *The Island I*, 2008, Melbourne, black ink, silver foil on linen; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2011

George French Angas, Australia, 1822–1886, *Blue Lake, Mount Gambier*, 1844/45, Mount Gambier, South Australia, watercolour on paper; Gift of Douglas and Barbara Mullins through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

George French Angas, Australia, 1822–1886, *Kangaroo hunting, Eyre Peninsula*, 1845, Eyre Peninsula, South Australia, watercolour on paper; Gift of Douglas and Barbara Mullins through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Marion Borgelt, Australia, born 1954, *Liquid light: 44 Degrees*, 2006, Sydney, synthetic polymer paint on canvas, timber and pins on 3 panels; Acquired 2011

Stella Bowen, Australia/Britain, 1893–1947, *White steps*, 1936, Cagnes sur Mer, France, oil on cardboard; Gift of Suzanne Brookman, the artist's niece, through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Arthur Boyd, Australia, 1920–1999, *Rocks Budgong Creek*, c1979, Budgong, New South Wales, oil on canvas; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

John Brack, Australia, 1920–1999, *The lift*, 1954, Melbourne, oil on canvas; Gift of Helen Brack through the Art Gallery of South Australia Foundation to mark the 130th anniversary of the Art Gallery of South Australia 2011

Adam Cullen, Australia, born 1965, *Holy sordid experience*, 2005, Sydney, synthetic polymer paint and enamel on canvas; Gift of Julian and Stephanie Grose through the Art Gallery of South Australia Contemporary Collectors 2011

Bessie Davidson, Australia, 1879–1965, *French interior*, 1911, France, oil on canvas; Maurice A Clarke Bequest Fund 2010

Donald Friend, Australia, 1915–1989, *Three profiles*, c1960s? Queensland?, synthetic polymer paint, pen & ink on board; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

John Fry, Australia?, 1891, *Adelaide Rowing Club*, c1882, Adelaide, oil on board; JC Earl Bequest Fund 2010

Tuppy Goodwin, Australia, born 1953, *Minyma Pumpa*, 2010, Mimili, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2010

attributed to George Hamilton, Australia, 1812–1883, *The first steeplechase in South Australia*, 25 September 1846, c1846, Adelaide, oil on metal; Gift of Zena Winsor and Ray Scott in memory of their father Allan Scott AM 2010

Anton Hart, Australia, born 1954, *WTF 1*, 2009, Adelaide, vinyl movie banners on timber, synthetic polymer paint, gaffer tape, clamps & steel; South Australian Government Grant 2010

Cherry Hood, Australia, born 1958, Second cousin, 2010, Towrang, New South Wales, watercolour on paper; Gift of the artist and Bruce Heiser 2010

Ray Ken, Australia, born c1940, *Tali–Sand dune*, 2010, Amata, South Australia, synthetic polymer paint on linen; South Australian Government Grant 2010

George W Lambert, Australia, 1873–1930, *Paris street scene*, 1901, Paris, oil on board; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Niningka Lewis, Australia, born 1945, *Ara irititja*, 2010, Ernabella, South Australia, synthetic polymer paint on linen; Gift of Janet Worth through the Art Gallery of South Australia Foundation 2010

Norman Lindsay, Australia, 1879–1969, *Diana the huntress with court revellers and nude figures*, 1923, New South Wales, watercolour and pencil on paper; Gift of Barbara Mullins through the Art Gallery of South Australia Foundation 2011

Norman Lindsay, Australia, 1879–1969, *Roman soldiers and nude figures on horseback*, c1920s, New South Wales, watercolour and pencil on paper; Gift of Barbara Mullins through the Art Gallery of South Australia Foundation 2011

Max Meldrum, Australia, 1875–1955, *Portrait of Ida*, c1910, France, oil on canvas on board; Gift of Joan Beer, Colin Cowan, John von Doussa AO QC, Diana Evans and Frances Gerard through the Art Gallery of South Australia Foundation Collectors' Club 2010

Peter Mungkuri, Australia, born 1946, *Kapi Tjukurrpa Water Dreaming*, 2010, Indulkana, South Australia, synthetic polymer paint on linen; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2010

Kevin Namatjira, Australia, born 1958, *James Range*, 2009, Ngurratjuta Iltja Ntjarra Many Hands Art Centre, Alice Springs, watercolour and pencil on board; AR Ragless Bequest Fund 2011

Kevin Namatjira, Australia, 1958, *West of Mt Sonder*, 2009, Ngurratjuta Iltja Ntjarra Many Hands Art Centre, Alice Springs, watercolour and pencil on board; AR Ragless Bequest Fund 2011

Kevin Namatjira, Australia, born 1958, *MacDonnell Ranges near Ormiston Gorge*, 2010, Ngurratjuta Iltja Ntjarra Many Hands Art Centre, Alice Springs, watercolour and pencil on board; AR Ragless Bequest Fund 2011

Yukultji Napangati, Australia, born c1970, *Untitled*, 2009, Kiwirrkura, Western Australia, synthetic polymer paint on linen; Gift of Macquarie Group Foundation through the Art Gallery of South Australia Foundation 2010

Mavis Ngallametta, Australia, born 1944, *The beach at Iklet*, 2010, Arukun, Queensland, synthetic polymer paint and ochre on linen; South Australian Government Grant 2010

Richard Noble, Australia, c1812–after 1900, *Elizabeth Solomon*, 1862, Sydney, oil on canvas MJM Carter AO Collection through the Art Gallery of South Australia Foundation to mark the 30th anniversary of the Foundation 2011

Hugh Ramsay, Britain/Australia, 1877–1906, *Dr John Ramsay*, 1895, Melbourne, oil on canvas; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Hugh Ramsay, Britain/Australia, 1877–1906, *Haystacks*, 1895, Melbourne, oil on canvas; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Hugh Ramsay, Britain/Australia, 1877–1906, *Head of old man (study)*, 1901, Paris, oil on canvas; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Hugh Ramsay, Britain/Australia, 1877–1906, *Burrabunna with orange tree*, 1904, Barnawartha, Victoria, oil on canvas; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Hugh Ramsay, Britain/Australia, 1877–1906, *Self portrait head with white collar*, 1904, Barnawartha, Victoria, oil on canvas; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Hugh Ramsay, Britain/Australia, 1877–1906, *The four seasons*, c1902, possibly Melbourne or London, oil on panel; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Tom Roberts, Australia, 1856–1931, *Winter morning after rain, Gardiner's Creek*, 1885, Melbourne, oil on canvas; MJM Carter AO Collection through the Art Gallery of South Australia Foundation to mark the 130th anniversary of the Gallery 2011

Kathleen Sauerbier, Australia, 1903–1991, *Roses in a green jug*, c1934, South Australia, oil on canvas on board; Gift of Helen Bowden in memory of her husband John Bowden 2010

John Michael Skipper, Australia, 1815–1883, *In the starter's hands*, c1850, Adelaide, oil on canvas; JC Earl Bequest Fund 2010

Freddie Timms (Ngarmaliny), Australia, born 1946, *Fish hole*, 2007, Wyndham, Western Australia, ochre and pigment on linen; Gift of Susan Armitage through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Aida Tomescu, Australia, born 1955, *Noapte II*, 1992, Wyndham, Western Australia, oil and enamel on canvas; Gift of Elisabeth Cummings through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Horace Trenerry, Australia, 1899–1958, *Buildings at Willunga–aloes*, c1935, Port Willunga, South Australia, oil on canvas on board; Gift of Georgina Taylor in memory of her parents Tom and Judie Phillips through the Art Gallery of South Australian Foundation 2010

Horace Trenerry, Australia, 189–1958, Port Willunga, c1937, Port Willunga, South Australia, oil on board; Gift of Georgina Taylor in memory of her parents Tom and Judie Phillips through the Art Gallery of South Australian Foundation 2010

AUSTRALIAN SCULPTURES

Nicholas Folland, Australia, born 1967, *Navigator (1 & 2)*, 2008, Adelaide, glassware, table, lightbox; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2010

Shirley Namatjira, Australia, born 1969, *Camel*, 2010, Alice Springs, Northern Territory, recycled woollen blankets hand dyed with native plants and found metal objects, wire, recycled cotton fabric, wool and cotton yarn; Gift of Nici Cumpston in memory of her mother Noelene Zada 2010

Ben Quilty, Australia, born 1973, *Inhabit*, 2010, Robertson, New South Wales, oil on linen, steel, bronze; Gift of the Art Gallery of South Australia Contemporary Collectors to mark the 130th anniversary of the Gallery 2011

Caroline Rothwell, Australia, born 1967, *Transmutation*, 2010, Sydney, bronze and lacquer; Gift of Peter Dobson, Diana Luckhurst Smith, Pam McKee, Kate Mansfield, Judith Rischbieth and Irena Zhang through the Art Gallery of South Australia Foundation Collectors Club 2010

Gemma Smith, Australia, born 1978, *Boulder #6 (radiant)*, 2010, Brisbane, acrylic; South Australian Government Grant 2010

Boliny Wanambi, Australia, born 1957, *Marrakulu larrakitj*, 2006, Yirrkala, north east Arnhem Land, Northern Territory, natural pigments on carved wood; Gift of Jill Morey and John Abbott through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

AUSTRALIAN DRAWINGS

Benjamin Armstrong, Australia, born 1975, *Drawings (Being for a book)*, 1999–2000, Melbourne, 16 drawings bound in a book, brush & coloured inks on paper; Gift of John McBride AM through the Art Gallery of South Australia Contemporary Collectors 2011. Donated through the Australian Government's Cultural Gifts Program

John Brack, Australia, 1920–1999, *Study for 'The bacon cutter shop no.2'*, 1955, Melbourne, pen & ink on paper d'Auvergne Boxall Bequest Fund 2010

John Brack, Australia, 1920–1999, *Sketch for 'Portrait of Kym Bonython'*, 1963, Melbourne, charcoal on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'The happy boy'*, 1964, Melbourne, charcoal on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Study for 'British Modern'*, 1969, Melbourne, charcoal on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'On the elbows' (1)*, 1973, Melbourne, coloured chalks on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'On the elbows' (2)*, 1973, Melbourne, charcoal on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'A walking stick makes a good companion' (1)*, 1977, Melbourne, pencil on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'A walking stick makes a good companion' (2)*, 1977, Melbourne, pencil on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'Tower'*, 1977, Melbourne, pen & ink on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (1)*, 1986, Melbourne, pencil on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (2)*, 1986, Melbourne, pencil on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (3)*, 1986, Melbourne, pencil on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (4)*, 1986, Melbourne, pencil on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (5)*, 1986, Melbourne, pencil, pen & black ink on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (6)*, 1986, Melbourne, pencil on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (7)*, 1986, Melbourne, pen & black ink on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (8)*, 1986, Melbourne, pen & black ink, pencil on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (9)*, 1986, Melbourne, pen & black ink on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (10)*, 1986, Melbourne, pen & black ink on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Preliminary sketch for 'Now and then' (11)*, 1986, Melbourne, pencil, pen & black ink on graph paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'Now and then' (1)*, 1986, Melbourne, pencil on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'Now and then' (2)*, 1986, Melbourne, pencil on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'Now and then' (3)*, 1986, Melbourne, pencil on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'Now and then' (4)*, 1986, Melbourne, pencil, pen & black ink on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'Now and then' (5)*, 1986, Melbourne, pencil on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Sketch for 'Now and then' (6)*, 1986, Melbourne, pencil on paper; Gift of Helen Brack 2010

Locust Jones, Australia, born 1963, *Social atrocities*, 2009, Sydney, coloured inks on paper; South Australian Government Grant 2011

Hugh Ramsay, Britain/Australia, 1877–1906, *European farmhouse*, 1889, Melbourne, pencil, sepia wash on paper; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

AUSTRALIAN PRINTS

Benjamin Armstrong, Australia, born 1975, *The shape of things to come II*, 2006–07, Melbourne, set of nine linocuts printed in metallic paint on black paper, etched glass; Gift of the Art Gallery of South Australia Contemporary Collectors 2010

Dorrit Black, Australia, 1891–1951, *On the rocks*, 1935, Adelaide? linocut on paper; Gift of Ann Vanstone through the Art Gallery of South Australia Foundation and the Maurice Clarke Bequest Fund 2010

John Brack, Australia, 1920–1999, *Strapper and horse*, 1956, printed by Fred Williams, Melbourne, drypoint on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *The walking frame*, 1966, printed by Murray Walker, National Gallery School, Melbourne, etching on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *Girl and mat*, 1976, printed by George Baldessin, assisted by Neil Malone, Crossley Print Workshop, Melbourne, colour lithograph on paper; Gift of Helen Brack 2010

John Brack, Australia, 1920–1999, *A hand with the Etruscans*, 1977, printed by John Robinson and Jock Clutterbuck, Druckma Press, Melbourne, lithograph on paper; Gift of Helen Brack 2010

Fred Britton, Australia, 1889–1931, *A relic of the forties*, 1926, Adelaide, etching, drypoint on paper; Maurice Clarke Bequest Fund 2011

Pip Comport, Australia, 1922, *Basic retailing*, 1998 (printed 2010), Adelaide, linocut on paper; Gift of the artist 2011

Pip Comport, Australia, 1922, *Journey's end*, 2009, Adelaide, linocut on paper; Gift of the artist 2011
Barbara Hanrahan, Australia, 1939–1991, *Laughing Jack*, 1983, Adelaide, relief etching in red ink on paper; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Elaine Haxton, Australia, 1909–1999, *Cat and butterflies*, 1983, Adelaide, etching, drypoint, aquatint on paper; Gift of Diana Ramsay AO through the Art Gallery of South Australia Foundation 2011

Petr Herel, Australia, born 1943, *Propitiator*, 2010, Melbourne; printed by Bill Young Studio, Kinglake, Victoria, drypoint, etching, rocker, printed in black and orange inks from two plates, on grey paper; Print Council of Australia Member Print 2010

Dickie Minyintiri, Australia, born c1915, *Maluka Tjina (Kangaroo tracks)*, 2008, Ernabella, South Australia, colour screenprint on paper; South Australian Government Grant 2011

Ben Quilty, Australia, born 1973, *Ben Quilty (Self portrait as Cook ...)*, 2011, Australia, etching and plate tone, printed in brown ink, hand coloured with blue ballpoint pen, white gouache and ink wash on paper; Gift of an anonymous donor through the Art Gallery of South Australia Contemporary Collectors 2011

Ben Quilty, Australia, born 1973, *Ben Quilty (Self portrait as Cook with sunglasses)*, 2011, Australia, etching, printed in brown ink, hand coloured with ink wash on paper; Gift of an anonymous donor through the Art Gallery of South Australia Contemporary Collectors 2011

Lloyd Rees, Australia, 1895–1988, *Summer morning, Tasmania, from the series A tribute to light*, 1988, printed by Fred Genis, Sydney, lithograph on paper; Gift of Tom Spender through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Governments Cultural Gifts Program

Lloyd Rees, Australia, 1895–1988, *Tribute to Jorn Utzon, from the series A tribute to light*, 1988, printed by Fred Genis, Sydney, lithograph on paper; Gift of Tom Spender through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Governments Cultural Gifts Program

Lloyd Rees, Australia, 1895–1988, *Veteran tree on Bruny Island*, 1988, printed by Fred Genis, Sydney, lithograph on paper; Gift of Tom Spender through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Governments Cultural Gifts Program

Unknown engraver, Britain, active 18th century, after Robert Dighton, Britain, 1752–1714, *A fleet of transports under convoy*, c1781, published by Carrington Bowles, London, mezzotint, hand coloured with watercolour, on paper; JC Earl Bequest Fund 2011

Unknown, Dutch, active 18th century, *Black swans near Rottneest Island (Swartte Swaane drift op het Eyland Rottenest)*, c1724–26; published in François Valentijn, *Oud en Nieuw Oost Indiën (The Old and New East Indies)*, Dordrecht, The Netherlands, engraving on paper; JC Earl Bequest Fund 2011

Caroline Williams, Australia, born 1945, *Impropoganda: Amodernism and the arrival of the Enlightenment in Terra Nullas, the cockatoo*, 2010, Melbourne, monotype printed in coloured inks on paper; Print Council of Australia Member Print 2010

AUSTRALIAN PHOTOGRAPHY

Narelle Autio, Australia, born 1969, *The summer of us*, 2009, Adelaide, 18 inkjet prints on paper; Ed and Sue Tweddell Fund for South Australian Contemporary Art, assisted by the artist, 2011

Ed Douglas, Australia, born 1943, *One hundred and eight intersections before passing and one woman past*, 1978, Adelaide, 107 gelatin silver photographs mounted on card; South Australian Government Grant 2010

Tracey Moffatt, Australia, born 1960, *Something more #1*, 1989, Albury, New South Wales, direct colour positive photograph; Gift of the Josephine Ulrick & Win Schubert Foundation for the Arts, through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Tracey Moffatt, Australia, born 1960, *Pet thang #1*, 1991, Sydney?, black & white negative printed on colour photographic paper; Gift of the Josephine Ulrick & Win Schubert Foundation for the Arts, through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Tracey Moffatt, Australia, born 1960, *Pet thang #4*, 1991, Sydney?, black & white negative printed on colour photographic paper; Gift of the Josephine Ulrick & Win Schubert Foundation for the Arts, through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Sidney Nolan, Australia, 1917–1992, *Untitled (calf carcass in tree)*, 1952 (printed 2011), Australia, inkjet print on paper; Public Donations Fund 2011

Sidney Nolan, Australia, 1917–1992, *Untitled (horse carcass sitting up, surrounded by bones)*, 1952 (printed 2011), Australia, inkjet print on paper; Public Donations Fund 2011

Sidney Nolan, Australia, 1917–1992, *Untitled (standing horse carcass)*, 1952 (printed 2011), Australia, inkjet print on paper; Public Donations Fund 2011

Trent Parke, Australia, born 1971, *Backyard swing set, from the series Minutes to Midnight*, 2003, Queensland; printed 2011, Adelaide, pigment print on paper; South Australian Government Grant and; Public Donations Fund 2011

Trent Parke, Australia, born 1971, *Moving bus*, from the series *Minutes to Midnight*, 2003, Sydney; printed 2011, Adelaide, pigment print on paper; South Australian Government Grant 2011

Gordon Walker, Australia, c1872–1937, *Art Gallery, Adelaide*, c1910, Adelaide, gelatin silver photograph; Gift of Pam Pope 2011

Joyce Waterhouse, Australia, 1887–1966, *Album of views of the Adelaide Hills*, 1905–1920s, *Adelaide Hills*, South Australia, 24 gelatin silver photographs; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *Garden path, with tree trunk and white gate, probably Mount Lofty House*, c1900–1920s, Adelaide, gelatin silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *Panorama of Piccadilly Valley from Mount Lofty House*, c1900–1920s, Adelaide, gelatin silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *Panorama of Piccadilly Valley in winter, from Mount Lofty House*, c1900–1920s, Adelaide, gelatin silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *Piccadilly Valley hidden by mist, from Mount Lofty House*, c1900–1920s, Adelaide, gelatin silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *Stevenson's Corner, on the main road to Adelaide Hills*, 1905, c1900–1920s, Adelaide, gelatin silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *The garden at Mount Lofty House*, c1900–1920s, Adelaide, gelatin silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *View of Piccadilly Valley with bluestone in foreground*, c1900–1920s, Adelaide, gelatin silver photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *Album of views of the Flinders Ranges*, c1920, Flinders Ranges, South Australia, 74 gelatin silver photographs; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *Album of views*, c1900s–1920s, South Australia, 25 gelatin silver photographs; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Joyce Waterhouse, Australia, 1887–1966, *Various subjects*, South Australia, 32 gelatin silver photographs, 4 slides, 1 postcard, 1 handcoloured photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2011

Joyce Waterhouse, Australia, 1887–1966, *Various subjects (horses, landscapes, family)*, South Australia, box of 110 negatives; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2011

Joyce Waterhouse, Australia, 1887–1966, Harley Telford, Australia, 19th–20th century, Keen, Australia, 19th–20th century, *Album of views of Central Australia*, 1931, Northern Territory, 135 gelatin silver photographs; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

AUSTRALIAN DECORATIVE ARTS

Julie Blyfield, Australia, 1957, *Drought vessel*, 2009, Stepney, Adelaide, sterling silver; Rhianon Vernon Roberts Memorial Collection 2011

Robert Hedlam, Australia, working 1970s, *Untitled, emu*, c1970, Western Australia, carved emu egg; Public Donations Fund 2011

Charles Jones, Australia, c1810–1864, *Presentation cup*, c1850, Hobart, silver; Gift of the Art Gallery of South Australia Foundation to mark the 130th anniversary of the Gallery 2011

Naomi Kantjuri, Australia, 1944, *Minyma mangka karangki (Woman with the crazy hair)*, 2010, Amata, South Australia, raffia, minarri grass, wool, feathers; South Australian Government Grant 2010

Mary Katatjuku Pan, Australia, c1944, *Basketpa wipiatjara walkatjara (Basket with colours & feathers)*, 2010, Rocket Bore, Northern Territory, raffia, grass, feathers; South Australian Government Grant 2010

Mary Katatjuku Pan, Australia, c1944, *Ngangkari tjitji (Medicine child)*, 2010, Rocket Bore, Northern Territory, raffia, minarri grass, wool; South Australian Government Grant 2010

Julie Ryder, Australia, 1960, *Metamorphosis 1 4*, 2010, Canberra and Sydney, digitally printed silk satin, acid dyes; Lillemor Andersen Bequest Fund and South Australian Government Grant 2010

Lauren Simeoni, Australia, 1974, *Controlled Burn neckpiece*, 2011, Thebarton, Adelaide, artificial plant foliage, onyx, oxidised sterling silver, glass beads; Rhianon Vernon Roberts Memorial Collection 2011
Simon Sturt Bray, Australia, 1953, *Pair ear-rings*, c1985, St Peters, Adelaide, silver; Gift of Jenny Aland 2011

Simon Sturt Bray Australia, 1953, *Pair ear-rings*, c1985, St Peters, Adelaide, silver; Gift of Jenny Aland 2011

Catherine Truman, Australia, 1957, *Red gut neckpiece #1*, 2010, Gray Street Workshop, Adelaide, heat formed styrene, paint, Italian thread; Rhianon Vernon Roberts Memorial Collection 2010

Joyce Waterhouse, Australia, 1887–1966, *Handkerchief sachet*, c1930s 1940s, South Australia, handwoven silk; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse through the Art Gallery of South Australia Foundation 2011

Melinda Young, Australia, 1972, *Spiker neckpiece*, 2011, Petersham, New South Wales, nephrite, amazonite, tourmaline, wood beads, vintage sequins, plastic beads, artificial plant foliage, 24ct gold, sterling silver; Rhianon Vernon Roberts Memorial Collection 2011

Masahiro Asaka, Australia, 1979, *Surge 7*, 2008, Canberra, cast glass; Gift of Lesley Lynn through the Art Gallery of South Australia Foundation 2010

Stephen Bird, Australia/Britain, 1964, *Adam and Eve I*, 2010, Sydney, earthenware, pigment, glaze South Australian Government Grant 2011

Stephen Bird, Australia/Britain, 1964, *Adam and Eve II*, 2010, Sydney, earthenware, pigment, glaze; South Australian Government Grant 2011

Gus Clutterbuck, Australia, 1964, *Muffler Vases*, 2011, St. Morris, Adelaide, slip cast midfire clay, monoprinted, altered and glazed; Ed and Sue Tweddell Fund for South Australian Contemporary Art 2011

Mel Douglas, Australia, 1978, *Incline*, 2010, Canberra, blown glass, engraved; South Australian Government Grant 2010

Stephanie James Manttan, Australia, 1967, *Impressed vessel*, 2010, JamFactory Studios, Adelaide, porcelain; Gift of the Potters' Guild of South Australia Inc. 2010

Jessica Loughlin, Australia, 1975, *Focused on light I*, 2011, Thebarton, Adelaide, kiln formed glass; Gift of Lesley Lynn through the Art Gallery of South Australia Foundation 2011

Jessica Loughlin, Australia, 1975, *Focused on light II*, 2011, Thebarton, Adelaide, kiln formed glass; Public Donations Fund 2011

Dickie Minyintiri, Australia, c1915, *Kapi Tjukula*, 2010, Ernabella Arts Incorporated, South Australia, glazed terracotta; Gift of Robert Reason 2011

Maria Parmenter, Australia, 1971, *Telling tales*, 2009–10, Felixstow, Adelaide, stoneware, paperclay, glazed; Gift of the Potters' Guild of South Australia Inc. 2010

Thancoupie, Australia, 1937–2011, *Bud- Bush Lilly*, 2004, Weipa, Queensland, raku clay, manganese oxide, wood ash sheen; Roy and Marjorie Edwards Bequest Fund 2011

Unknown, Australia, *Transitional shield*, c1930s, South Australia, carved and incised softwood; JC Earl Bequest Fund 2011

AUSTRALIAN MOVING IMAGES

Tracey Moffatt, Australia/United States, born 1960, Gary Hillberg, Australia, born 1982, Lip, 1999, New York, US and Melbourne, DVD, 10 min.; South Australian Government Grant 2011

Tracey Moffatt, Australia/United States, born 1960, Gary Hillberg, Australia, born 1982, *Artist*, 2000, New York, US and Melbourne, DVD, 10 min; South Australian Government Grant 2011

Tracey Moffatt, Australia/United States, born 1960, Gary Hillberg, Australia, born 1982, *DOOMED*, 2007, New York, US and Melbourne, DVD, 10 min; South Australian Government Grant 2011

Tracey Moffatt, Australia/United States, born 1960, Gary Hillberg, Australia, born 1982, *REVOLUTION*, 2008, New York, US and Melbourne, DVD, 14 min; South Australian Government Grant 2011

Tracey Moffatt, Australia/United States, born 1960, Gary Hillberg, Australia, born 1982, *Mother*, 2009, New York, US and Melbourne, DVD, 20 min; South Australian Government Grant 2011

Tracey Moffatt, Australia/United States, born 1960, Gary Hillberg, Australia, born 1982, *Other*, 2010, New York, US and Melbourne, Victoria, DVD, 7 min.; South Australian Government Grant 2011

EUROPEAN DRAWINGS

Abraham Stork, The Netherlands, 1644–1708, *View of shore with figures and boats*, late 17th century, Amsterdam ?, pen & brown ink, light and dark grey washes on paper; Gift of Brigitte Yallen in memory of Margot and Kurt Louis Flateau through the Art Gallery of South Australia Foundation 2011

Jean Baptiste Huet I, France, 1745–1811, *A seated couple in conversation with a standing man*, 1762, Paris (?), pencil, pen & brown wash on paper; Gift of Brigitte Yallen in memory of Margot and Kurt Louis Flateau through the Art Gallery of South Australia Foundation 2011

Johann Heinrich Roos, Germany, 1631–1685, *Boy leading a goat by the horns and a boy carrying a sheep*, c1664, Frankfurt am Main, Germany, red chalk on paper; Gift of Brigitte Yallen in memory of Margot and Kurt Louis Flateau through the Art Gallery of South Australia Foundation 2011

Stefano della Bella, Italy, 1610–1664, *Head of a young woman*, c1650, Florence?, red chalk, pen & black ink on paper; Gift of Brigitte Yallen in memory of Margot and Kurt Louis Flateau through the Art Gallery of South Australia Foundation 2011

EUROPEAN PRINTS

Louis Bourgeois, France/United States, 1911–2010, *What is the shape of this problem?*, 1999, printed by Solo Impression, New York, portfolio of 19 colour lithographs and letterpress on paper; South Australian Government Grant 2011

Louis Bourgeois, France/United States, 1911–2010, *La Reparation*, 2003, printed by Felix Harlan, Harlan & Weaver, New York, portfolio of 7 engravings and drypoints, printed in red and black inks on paper; VBF Young Bequest Fund 2011

Mortimer Menpes, Britain/Australia, 1855–1938, *Etchings & Drypoints by Mortimer Menpes: The Thames*, c1908, Pangbourne, United Kingdom, bound volume of nine etchings and drypoints on paper, mounted in cardboard mounts; VBF Young Bequest Fund 2010

Mortimer Menpes, Britain/Australia, 1855–1938, *The river pilgrims (Cashmere)*, c1914–15, Pangbourne, United Kingdom, drypoint, plate tone on paper; VBF Young Bequest Fund 2010

George White, Britain, c1671–1732, after William AIKMAN, Britain, 1682–1731, Allan Ramsay, 1722 40, London, mezzotint on paper; VBF Young Bequest Fund 2011

Simon Frisius, The Netherlands, c1580–1629, after Jacob BINCK, Germany, 1494/1500–1569, *Jacob Binck*, published 1610, The Hague, The Netherlands, etching on paper; VBF Young Bequest Fund 2011

Hendrik Hondius II, Flanders, 1573–1650, *Lucas van Leyden*, published 1610, The Hague, The Netherlands, engraving on paper; VBF Young Bequest Fund 2011

Pierre Bonnard, France, 1867–1947, *Le parc Monceau*, 1937; published in Paris, printed by JG Daragnès, etching on paper; VBF Young Bequest Fund 2010

Maurice Brianchon, France, 1889–1979, *Trouville*, 1930s?, Paris, colour lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Qu'il mourut !... (Les Horaces)*, 1841, published in Le Charivari, 27 February 1841, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Sortez! ... (Bajazet)*, 1841, published in Le Charivari, 11 May 1841, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Ma femme m'a dit: Attends moi cinq minutes...*, 1842, published in Le Charivari 18 April 1842, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Monsieur vous qui êtes si bon...*, 1844, published in Le Charivari, 23 November 1844, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Comment on passe ses soirées en chine*, 1845, published in Le Charivari, 4 January 1845, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Les spectacles a Pékin*, 1845, published in Le Charivari, 30 January 1845, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Les Temps sont durs...*, 1847, published in Le Charivari, 17 April 1847, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Deuxième Séance*, 1849, published in Le Charivari, 7 September 1849, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Le Jeudi*, 1852, published in Le Charivari, 6 May 1852, Paris; printed by Ch. Trinocq Cour des Miracles, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Recontre d'une ancienne connaissance ...*, 1852, published in Le Charivari, 28 May 1852, Paris, printed by Ch. Trinocq Cour des Miracles, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Honoré Daumier, France, 1808–1879, *Au Cirque*, 1875, published in Le Journal Amusant, 16 January 1875, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010
Amédée de Noé called Cham, France, 1819–1879, *Pauvres camarades!* 1846, published in Le Charivari; 19 August 1846, Paris, printed by Aubert & Cie, Paris, lithograph on paper; VBF Young Bequest Fund 2010

Andrè Dunoyer De Segonzac, France, 1884–1974, *Grock and his partner*, 1930, Paris, drypoint on paper; VBF Young Bequest Fund 2010

George Goursat, called Sem France, 1863–1934, *Résane*, 1910s? Paris, colour lithograph on paper; VBF Young Bequest Fund 2010

George Goursat, called Sem France, 1863–1934, *Boulevardier*, c1910s? Paris ?, colour lithograph on paper; VBF Young Bequest Fund 2010

Nicolas Lesueur, France, 1690–1764, after Bernardino Betti Biagi Pintoricchio, Italy, c1454–1513, *The invention of the cross*, c1726–64, Paris, etching, aquatint printed in light and dark blue inks on paper; VBF Young Bequest Fund 2011

Alfredo Müller, Italy/France, 1869–1939, *The lecture (La Lecture)*, c1897–1903, Paris, soft ground etching, coloured aquatint on paper; VBF Young Bequest Fund 2010

Gabriel Perelle, France, 1604–1677, *Village scene (Autumn)*, 1650–70, published by Pierre Mariette II, Paris, etching on paper; Gift of Ganessan Kichenadasse 2011

Théophile Alexandre Steinlen, France, 1859–1923, *At the opera (Retour au Logis)*, 1900–01?, Paris, lithograph on paper; VBF Young Bequest Fund 2010
Eugen Kirchner, Germany, 1865–1938, November, c1896; published in Pan, vol 2, no 3, 1896, Berlin, etching, aquatint on brown paper; VBF Young Bequest Fund 2010

Niccolo Nelli, Italy, c1530–1579/86, *Tree of the Ottoman Sultans*, 1567, Venice, engraving on paper, letterpress; VBF Young Bequest Fund 2011

Anthony Van Dyck, Flanders/Britain, 1599–1641, Frans Francken, the elder, from the set *The Iconography*, 1630–32/33, published after 1645, etching on paper; VBF Young Bequest Fund 2011

Anthony Van Dyck, Flanders/Britain, 1599–1641, Jacques Neeffs, Flanders, 1610–1660, Frans Snyders, from the set *The Iconography*, 1630–32/33, published 1645 by Gillis Hendricx, Antwerp, Belgium, etching, engraving on paper; VBF Young Bequest Fund 2011

EUROPEAN DECORATIVE ARTS

Ettore Sottsass, Italy, 1917–2007, Memphis, Milan, Italy, 1981–1988, *Murmansk centrepiece*, c1982, sterling silver; Gift of the Art Gallery of South Australia Foundation 2011

Doulton & Co, Britain, est1815, *Flambé vase*, 1902, Lambeth, porcelain; Gift of Margaret Olive Kinlough 2010

GM & CJ Mason, Staffordshire, Britain, 1813–1829, 1813–1829, *Vase [with Japan pattern]*, c1825, Staffordshire stoneware, glazed gilt; Gift of David Roche Foundation through the Art Gallery of South Australia Foundation 2011

William De Morgan & Co., London, Britain, 1872
1907, William de Morgan, Britain, 1839–1917, *Vase with Persian decoration*, c1880, London, glazed earthenware; Gift of Helen Bowden in memory of her husband John Bowden 2010

INTERNATIONAL DECORATIVE ARTS

Louis Comfort Tiffany, United States, 1848–1933, Tiffany Glass Company, United States, 1885–1900, *Vase [peacock feather design]*, 1897–98, Long Island, New York, favrile glass, metallic lustre; Gift of Shirley Crinion, Elizabeth Finnegan OAM, Joan Lyons, David McKee, J Raymond Michell AM, Marion Wells and Zena Winsor through the Art Gallery of South Australia Foundation Collectors Club 2010

ASIAN SCULPTURES

Burma, Konbaung Dynasty 1752–1885, British Colonial Period 1824–1948, *Contemplation on the impermanence of the body*, c1900, Burma, wood, pigment, metal, fibre; Gift of Barrie and Judith Heaven 2010

Burma, *Temple bell*, mid 19th century, Ywama, Shan State, bronze, cast iron, traces of pigment; Gift of Ross Adler AO, David Cottrell, Lady Downer, Peter and Pamela McKee, and Jin Whittington through the Art Gallery of South Australia Foundation Collectors Club 2010

China, Eastern Han Dynasty, 25–220 CE, *Tomb figure of a bull*, 1st–2nd century CE, China, low fired stoneware, lead glaze; Gift of Jamie Simpson in memory of Judy Wheeler through the Art Gallery of South Australia Foundation 2010

China, Jiangsu, Ming Dynasty 1368–1644, Standing Kuan Yin, bodhisattva of compassion, 16th century, Suzhou city, Jiangsu Province, wood, lacquer, cloth, glass; Gift of Barrie and Judith Heaven 2010

India, British Colonial Period 1858–1947, Pair of commemorative pillars, [minai], 19th C, possibly Andhra Pradesh, copper, brass; Gift of Barrie and Judith Heaven 2010

India, Early British Colonial Period 1858–1918, *Pair of leogryph columns*, [yali], c1900, South India, wood with traces of pigment (ear bracket); Gift of Michael Abbott QC AO, Jennifer Hallett, Anne Kidman and Sue Tweddell through the Art Gallery of South Australia Foundation Collectors Club 2010

India, British Colonial Rule 1858–1947, Durga as Mahishasuramardini, late 19th century, Tamil Nadu or Kerala, wood with faint traces of pigment and gold leaf; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2010

India, British Colonial Rule 1858–1947, Siva, Lord of the Dance [Siva Nataraja], late 19th century, Tamil Nadu or Kerala, wood with traces of pigment; Gift of Andrew and Hiroko Gwinnett through the Art Gallery of South Australia Foundation 2010

Indonesia, Lingam with inscription, c12th century, Java or Bali, stone; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Kalimantan Indonesia, Early Hindu Buddhist Period, c7th–10th century, *Siva*, 8th–9th century, Samarinda, Kalimantan, gold; Gift of the Art Gallery of South Australia Foundation, Michael Abbott QC, AO, MJM Carter AO with the assistance of the South Australian Government 2010

Laos, Phongsali Province, *Temple door*, c1800, Phongsali, Phongsali Province, wood, traces of lacquer; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Malaysia, *Pair of temple lions*, c1880, Melaka, wood, pigment, lacquer, gold leaf; Gift of Jamie Simpson in memory of Judy Wheeler through the Art Gallery of South Australia Foundation 2010

ASIAN DECORATIVE ARTS

Burma, *Buddhist offering vessel*, [hsun ok], 20th century, Burma, wood, bamboo, red lacquer; Gift of Alan Myren and Lee Grafton through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program.

Burma, *Buddhist offering vessel*, [hsun ok], 20th century, Burma, wood, bamboo, red lacquer; Gift of Alan Myren and Lee Grafton through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program.

Ida Ayu Ngurah Puniari, active 2011, Ida Ayu Anom, active 2011, Ni Nengah Ribek, active 2011, *Wrap cloth [kamben]*, with peacock motif, 2011, Sideman, Karangasem, Bali, silk, natural dyes, supplementary weft songket weave, two joined panels; Gift of James Bennett and Bonaventure Tan 2011

Rajasthan India, India, *Story cloth, [phada]*, mid 20th century, Rajasthan, commercial cotton, natural or synthetic pigments; Gift of Alan Myren and Lee Grafton through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program.

Indonesia, Pesantren manuscript, Shahadatain, Umm al Barahin and Al Tasrif texts, late 19th early 20th century, Java, bark paper, manufactured paper, string, black ink and red pigment; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Bali Indonesia, *Talismanic cloth [pengider]*, 1993, Bali, black pigment on polyester cloth; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Bali Indonesia, Mask, 20th century, *Bali, wood, hair*; Gift of Alan Myren and Lee Grafton through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program.

Bali Indonesia, *Pair of brackets for a musical instrument*, 20th century, Bali, wood with traces of pigment and gold leaf; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Bali Indonesia, *Manuscript box, [kropak]*, in the shape of a lion, early 20th century, Bali, wood, natural pigment, gold leaf; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Bali Indonesia, *Vishnu on Garuda*, early 20th century, Bali, wood, paint, gold metallic pigment; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

East Java Indonesia, *Madjapahit kingdom* 1242 1551, Lamp, 15th early 16th century, East Java, bronze; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

East Java Indonesia, Bhatar Guru, 19th century, East Java, buffalo hide and horn, natural pigments, gold pigment, metal, fibre threads; Public Donations Fund 2010

East Nusa Tenggara Indonesia, Woman's tube skirt, [kewatek mean], mid 20th century, Ili Mandiri region, East Flores, East Nusa Tenggara, handspun cotton, natural dyes, shell, ikat; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

East Sumba Indonesia, *Men's wrap cloth, [hinggi]*, with shrimp design, late 20th century, Ili Mandiri region, East Flores, East Nusa Tenggara, commercial thread with natural and synthetic dyes; Gift of Alan Myren and Lee Grafton through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program.

East Sumba Indonesia, *Men's wrap cloth, [hinggi]*, with story design, late 20th century, East Sumba, ikat, commercial thread with natural and synthetic dyes; Gift of Alan Myren and Lee Grafton through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program.

South Sulawesi, *Ceremonial textile, maa*, depicting geometrical motifs, 20th century, Tanah Toraja, South Sulawesi, cotton, synthetic dyes, hand painted; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

South Sulawesi, *Ceremonial textile, [maa]*, imitating Indian trade cloth, 20th century, Tanah Toraja, South Sulawesi, cotton, dye, hand painted; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

South Sulawesi Indonesia, *Ceremonial textile, [maa]*, in the style of an Indian trade cloth, dodot, 20th century, Tanah Toraja, South Sulawesi, cotton or linen, dye, hand painted; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

South Sumatra Indonesia, Ceremonial scarf, [lawan prada], 19th century, South Sumatra, silk, dye, gold leaf, tritik tie resistant dye; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Juita, Indonesia, , Ritual cloth hanging [sekomandi], depicting 'pori dappu' motif, 2010, Saluleke, Tanah Toraja, handspun cotton, natural dyes, warp ikat; South Australian Government Grant 2010

China Indonesia, Tang Dynasty 618 907 CE, *Bowl depicting floral motif in Persian style*, Changsa sancai ware, 9th century, Hunan region, China; found in Indonesia, stoneware, decorated in brown and green under yellow ash glaze, unglazed base; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

China Indonesia, Tang Dynasty 618 907 CE, *Bowl depicting 'grass' motif*, Changa sancai ware, 9th century, Hunan region, China; found in Indonesia, stoneware, decorated in brown and green under yellow ash glaze, unglazed base; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

China Indonesia, Tang Dynasty 618 907 CE, *Bowl, depicting 'fungus' motif*, Changsa sancai ware, Hunan region, China; found in Indonesia, stoneware, ash underglaze decoration; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Egypt Indonesia, *Ritual jar, [dorak]*, 19th early 20th century, Fostat, Cairo, Egypt; found in Indonesia, unglazed earthenware; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Indonesia, *Ritual Kendi*, 19th century, Java or Bali; found in Karangasem, terracotta, traces of lacquer and gold leaf; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

South Sumatra Indonesia, Kendi depicting stylised figures, early mid 20th century, Lampung Region, South Sumatra, unglazed earthenware; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

South Sumatra Indonesia, Kendi with ribbed body, early mid 20th century, Lampung Region, South Sumatra, unglazed earthenware; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Thailand Indonesia, Urn, 14th century, Thailand; found in Indonesia, low fired stoneware; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts Program

Vietnam Indonesia, Ho Dynasty 1400–1407, Ming Occupation 1407–1427, Le So Dynasty 1428–1527, Shallow bowl, 15th century, Vietnam; found in Indonesia, stoneware, underglaze blue decoration; Gift of Michael Abbott QC through the Art Gallery of South Australia Foundation 2011. Donated through the Australian Government's Cultural Gifts

India, *Standing cabinet [contador]*, second half 17th century, probably Goa, wood, ivory, bronze; Gift of the Art Gallery of South Australia Foundation 2011

ARCHIVAL

Joyce Waterhouse, Australia, 1887–1966, *Various subjects*, South Australia, 32 gelatin silver photographs, 4 slides, 1 postcard, 1 handcoloured photograph; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2011

Joyce Waterhouse, Australia, 1887–1966, *Various subjects (horses, landscapes, family)*, South Australia, box of 110 negatives; Gift of Jean Waterhouse in memory of her husband Tom Waterhouse 2011

EUROPEAN PAINTINGS

John Martin, Britain, 1789–1854, *Moonlight Chepstow Castle*, 1815, London, watercolour with gum Arabic; Gift of Margaret Bennett, Michael Drew, Michael Hayes, Hon. Dr Kemerli Murray AO, Shane Le Plastrier, Tom Pearce, Mark Livesey QC and Lady Porter through the Art Gallery of South Australia Foundation Collectors' Club 2010

Mortimer Menpes, Britain/Australia, 1855–1938, *Outside a teahouse*, Japan, c1887–88, Japan or London, watercolour, pencil on paper; Gift of Carol Adams, Ann Croser and Janice Pleydell through the Art Gallery of South Australia Foundation Collectors Club 2010

JW Waterhouse, Britain, 1849–1917, *The favourites of the Emperor Honourious*, 1883, Britain, oil on board; AR Ragless Bequest Fund 2011

Malcolm Drummond, Britain, 1880–1945 , *Still life with coffee pot*, c1914, London, oil on canvas laid on board; Gift of John Phillips, in memory of Tom and Judie Phillips, through the Art Gallery of South Australia Foundation 2010

Mortimer Menpes, Britain/Australia, 1855–1938, *A rush to the stall*, c1887–88, Japan or London, watercolour on paper; VBF Young Bequest Fund 2011

EUROPEAN SCULPTURE

Marc Quinn, Britain, 1964, *Buck with cigar*, 2009, London, bronze; Gift of Susan Armitage, Candy Bennett, Edwina Lehmann, Robert Lyons, Pam McKee, Tracey and Michael Whiting through the Art Gallery Foundation and Contemporary Collectors with the assistance of the Roy and Marjory Edwards Bequest Fund 2011

Clive Barker, Britain, 1940, *Coke with Two Straws*, 1968, London, chrome plated bronze; South Australian Government Grant 2010

APPENDIX G

INWARD LOANS

During the year 179 works were borrowed for five exhibitions and 39 for collection display.

INWARD LOANS TO THE COLLECTION

Susan Armitage, Adelaide, SA: Sally Gabori
Mirdidingkingathi Juwarnda, *Nyinyilki - Main Base*

Flinders University Art Museum City Gallery,
Adelaide, SA: Albert Namatjira, *Mt Sonder (woomera)*

Harold Gallasch, Adelaide, SA: Unknown, *Jawun (bicornual) basket*; Unknown, *Basket*
Unknown, *Jawun (bicornual) basket*; Unknown,
Jawun (bicornual) basket; Unknown, *Club fluted*;
Unknown, *Broad Shield*; Unknown, *Jawun (rainforest) shield*; Unknown, *Boomerang*;
Unknown, *Boomerang club*; Unknown, *Sister basket*; Unknown, *Basket* Unknown, *Club/digging stick*; Unknown, *Club*; Unknown, *Boomerang club*; Unknown, *Shell necklace*

Andrew Gwinnett, Adelaide, SA: George
Frederick Watts, *Olympus on Ida*

Barrie Heaven, Adelaide, SA: India, Rajasthan,
Picchvai of Krishna with Gopis; India, Rajasthan,
A Picchvai of Vallabhacharya's Descendents;
India, Rajasthan, *A Picchvai of the Rasalila*; India,
Rajasthan, *A Pata of Krishna Viratrupa*; India,
South India, *A large Pata of Krishna*; India,
Rajasthan, *A Picchvai of Krishna and Radha*;
India, Rajasthan, *A Picchvai of the Shri Nathji Temple Complex*; India, Deccan Region, *Temple hanging for Sarat Purnama*

National Film and Sound Archive, Acton, ACT:
Set of five carved wooden puppet heads from the film, The Magician

National Gallery of Victoria, Melbourne, Vic:
Eugene von Guerard, *View of Snowy Bluff on the Wonnangatta River*

South Australian Museum, Adelaide, SA:
Pukumani Pole; *Tasmanian Shell Necklace*;
Dutch gin bottle; *Pukumani Pole*; *Pukumani Pole*;
Middleton SA Shell Necklace; *Pukumani Pole*;
Shell Necklace

INWARD LOANS TO EXHIBITIONS

For: SALA Festival 2011, Art Gallery of South Australia, 30 July to 22 August 2010:

Nicholas Folland, Kilkenny, SA: Nicholas Folland,
Navigator (1&2); Nicholas Folland, *Untitled (A little bird told me)*; Nicholas Folland, *Small Stuart Crystal Decanter and 2 Tumblers*

Anton Hart, Torrensville, SA: Anton Hart, *Gerde*;
Anton Hart, *WTF 1*; Anton Hart, *WTF 2*; Anton Hart, *Untitled (Tracks)*; Anton Hart, George Popperwell, *4am*

Andrew Petrusevics, Cowandilla, SA: Andrew Petrusevics, *Futurist bicycles*; Andrew Petrusevics, *The man who thought he was a loaf*; Andrew Petrusevics, *The glass that goes to the head*; Andrew Petrusevics, *Dot*; Andrew Petrusevics, *Dot*; Andrew Petrusevics, *Dot*; Andrew Petrusevics, *Dot*; Andrew Petrusevics, *Dealer*; Andrew Petrusevics, *Jaque tati in Confusion*; Andrew Petrusevics, *Rex*; Andrew Petrusevics, *Ein Bier? Genug!*; Andrew Petrusevics, *She's AH very bad nude*; Andrew Petrusevics, *William Light the Cubist*; Andrew Petrusevics, *ASAP*

For: AES +F exhibition, Art Gallery of South Australia, 3 December 2010 to 6 March 2011:

Dr Dick Quan, Sydney, NSW: AES+F, *Feast of Trimalchio*

For: Tracey Moffatt: narratives, Art Gallery of South Australia, 25 February to 20 March 2011:

Roslyn Oxley9 Gallery, Sydney, NSW: Tracey Moffatt, *Something More # 1*; Tracey Moffatt, *Something More # 2*; Tracey Moffatt, *Something More # 3*; Tracey Moffatt, *Something More # 4*; Tracey Moffatt, *Something More # 5*; Tracey Moffatt, *Something More # 6*; Tracey Moffatt, *Something More # 7*; Tracey Moffatt, *Homemade Hand-knit, 1958*; Tracey Moffatt, *Suicide Threat*; Tracey Moffatt, *Always the Sheep*; Tracey Moffatt, *Brother was Mother*; Tracey Moffatt, *Piss Bags*; Tracey Moffatt, *Scissor Cut*; Tracey Moffatt, *Responsible but dreaming*; Tracey Moffatt, *Door Dash*; Tracey Moffatt, *Panty hose Arres*; Tracey Moffatt, *Mother's Reply*; Tracey Moffatt, *Laudanum, #1*; Tracey Moffatt, *Laudanum, #2*; Tracey Moffatt, *Laudanum, #3*; Tracey Moffatt, *Laudanum, #4*; Tracey Moffatt, *Laudanum, #5*; Tracey Moffatt, *Laudanum, #6*; Tracey Moffatt, *Laudanum, #7*; Tracey Moffatt, *Laudanum, #8*; Tracey Moffatt, *Laudanum, #9*; Tracey Moffatt, *Laudanum, #10*;

Tracey Moffatt, *Laudanum*, #11; Tracey Moffatt, *Laudanum*, #12; Tracey Moffatt, *Laudanum*, #13; Tracey Moffatt, *Laudanum*, #14; Tracey Moffatt, *Laudanum*, #15; Tracey Moffatt, *Laudanum*, #16; Tracey Moffatt, *Laudanum*, #17; Tracey Moffatt, *Laudanum*, #18; Tracey Moffatt, *Laudanum*, #19; Tracey Moffatt, *Adventure Series 1*; Tracey Moffatt, *Adventure Series 2*; Tracey Moffatt, *Adventure Series 3*; Tracey Moffatt, *Adventure Series 4*; Tracey Moffatt, *Adventure Series 5*; Tracey Moffatt, *Adventure Series 6*; Tracey Moffatt, *Adventure Series 7*; Tracey Moffatt, *Adventure Series 8*; Tracey Moffatt, *Adventure Series 9*; Tracey Moffatt, *Adventure Series 10*; Tracey Moffatt, *Something More* # 8; Tracey Moffatt, *Something More* # 9

For: Patricia Piccinini exhibition, Art Gallery of South Australia, 16 April to 26 June 2011:

Bendigo Art Gallery, Bendigo, Vic: Patricia Piccinini, *Young family*

Michael Buxton, Melbourne, Vic: Patricia Piccinini, *Bodyguard (for the Golden Helmeted Honeyeater)*; Patricia Piccinini, *Game boys advanced*

Allison Clarke, Hampton, Vic: Patricia Piccinini, *Snuggle*

Detached Cultural Organization, Hobart: Patricia Piccinini, *Undivided*; Patricia Piccinini, *The Embrace*; Patricia Piccinini, *Progenitor*; Patricia Piccinini, *The Long Awaited*

Stephanie & Julian Grose, Adelaide, SA: Patricia Piccinini, *Bottom feeder*

Ian Potter Museum of Art, University of Melbourne, Melbourne, Vic: Patricia Piccinini, *Psychotourism*

Amanda Love, Sydney, NSW: Patricia Piccinini, *Hairy infant*

Corbett + Yueji Lyon, Melbourne, Vic: Patricia Piccinini, *Sandman*; Patricia Piccinini, *Truck babies*; Patricia Piccinini, *Big sisters*; Patricia Piccinini, *Destroy*; Patricia Piccinini, *Reheated*; Patricia Piccinini, *Xanadu*; Patricia Piccinini, *Natural selection*; Patricia Piccinini, *Peer*

McClelland Gallery, Langwarrin, Vic: Patricia Piccinini, *Doubting Thomas*

Hugo Michell, Adelaide, SA: Patricia Piccinini, *Pile up*

Jane Michell, Adelaide, SA: Patricia Piccinini, *Thicker than water*; Patricia Piccinini, *Smoulder*; Patricia Piccinini, *Blue Fox Cyclepup*; Patricia Piccinini, *Shelter*

Jan Minchin, Melbourne, and Vic: Patricia Piccinini, *Inferno from the series Panel works*

Monash University, Caulfield East, Vic: Patricia Piccinini, *Still life with stem cells*

National Gallery of Australia, Canberra, ACT: Patricia Piccinini, *The stags*

Paris Neilson, Millers Point, NSW: Patricia Piccinini, *Newborn*

Clinton Ng, Sydney, NSW: Patricia Piccinini, *Protein lattice: Subset Red (Portrait)*; Patricia Piccinini, *Spark*; Patricia Piccinini, *Litter*

Roslyn Oxley9 Gallery, Sydney, NSW: Patricia Piccinini, *A deeply held breath*; Patricia Piccinini, *The Strength of One Arm*; Patricia Piccinini, *Thunderdome*; Patricia Piccinini, *Bearded child*; Patricia Piccinini, *Encroachment*; Patricia Piccinini, *Team Waf: Iceburg*

Patricia Piccinini, Melbourne, Vic: Patricia Piccinini, *Aloft*; Patricia Puccini, *Infestation*; Patricia Puccini, *Surrogate*; Patricia Piccinini, *Kick flip Ollie*; Patricia Piccinini, *Part I: Lab Procedures*; Patricia Piccinini, *Part II: Ethical Issues*; Patricia Piccinini, *Part III: Research Methods*; Patricia Piccinini, *Part IV: Thesis & Conclusion*; Patricia Piccinini, *Team WAF: Serpent*; Patricia Piccinini, *Waiting for Jennifer*; Patricia Piccinini, *Social studies*; Patricia Piccinini, *Blaze*; Patricia Piccinini, *Crimson wolf*; Patricia Piccinini, *Radial*; Patricia Piccinini, *Protein lattice: Subset Red (Body)*; Patricia Piccinini, *Protein lattice: Subset Red (Landscape)*; Patricia Piccinini, *Team WAF: Horner*; Patricia Piccinini, *Hector*; Patricia Piccinini, *Reclining mother*; Patricia Piccinini, *Alice*; Patricia Piccinini, *Offering*; Patricia Piccinini, *Offering*; Patricia Piccinini, *Eulogy*; Patricia Piccinini, *The Lovers*

Dr Dick Quan, Sydney, NSW: Patricia Piccinini, *Romance*; Patricia Piccinini, *Felicity*; Patricia Piccinini, *Desert riders: Plain*; Patricia Piccinini, *Desert riders: Mountain*; Patricia Piccinini, *Mantis*; Patricia Piccinini, *Team Waf: Offspring*

Tasmanian Museum & Art Gallery, Hobart, TAS: Patricia Piccinini, *Perhaps the world is fine tonight*

Tolarno Galleries, Melbourne, Vic: Patricia Piccinini, *Team WAF: Kiss Army*

Eleonora Triguboff, Sydney, NSW: Patricia Piccinini, *Offspring*

Dr Michael Welch, Sydney, NSW: Patricia Piccinini, *Foundling*

Ee-Lynn & Eugene Wong, Adelaide, SA.: Patricia Piccinini, *Blue murder*

For: *South Australia Illustrated: colonial painting in the Land of Promise*, Art Gallery of South Australia (dates to be confirmed):

Ayers House, National Trust of South Australia, Adelaide, SA: Charles Hill, *The Bargain*

Botanic Gardens of Adelaide, Adelaide, SA: Rosa Fiveash, *Eremophila*; Rosa Fiveash, *Drosera* (*sundew*); Rosa Fiveash, *Xanthorrhoea semiplana* (*grass tree*); Rosa Fiveash, *Dipodium punctatum*; Rosa Fiveash, *Kennedya prostrata*

Jane Hylton, Adelaide, SA: JH Biggs, *Mount Dancherie*; JH Biggs, *Chasing a moulting swan*; JH Biggs, *A dangerous step*; JH Biggs, *Magpie geese*

Mr & Mrs Jarvis, Adelaide, SA: Andrew MacCormac, *A Whiff of the Pipe*

David Kerr, Adelaide, SA: Oscar Fristrom, *Tommy Walker and his Lubra*

Ms Judith Leal, Adelaide, SA: Andrew MacCormac, *Self-portrait*

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

John Morphet, Adelaide, SA: Colonel William Light, *Glenelg Bay*; George Hamilton, *Darling*

Mrs Toffee Perkins, Adelaide, SA: John Michael Skipper, *King Charles Spaniel*

Dr John Skipper, Adelaide, SA: John Michael Skipper, *The Skipper family at Islington*; GB Wilkinson, *John Michael Skipper, South Australia: its advantages and resources*

South Australian Museum, Adelaide, SA: George French Angas, *Portraits of the Aboriginal Inhabitants*; George French Angas, *Native weapons and implements*; George French Angas, *Milliltie, a man of the Battara Tribe*; George French Angas, *The Aboriginal Inhabitants*:

Implements and utensils; Oscar Fristrom, *Polpalingada Booboorowie (King Tommy Walker)*; HF Schrade, *Tenberry*; HF Schrade, *Wife of Tenberry*

University of Adelaide, Adelaide, SA: ST Gill, *Hunt Meet at Dry Creek near Adelaide*; HP Gill, *Evening, mouth of the Onkaparinga*

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

APPENDIX H

OUTWARD LOANS

LOANS FROM THE COLLECTION

During the year 50 works were lent to 22 exhibitions, three of which were major national touring exhibitions and one of which was a major international touring exhibition. Thirty one works were lent to Government Departments under the furnishing loans programme.

LOANS TO EXHIBITIONS

Adelaide, SA, Botanic Gardens of Adelaide, Garden of Ideas exhibition, Santos Museum of Economic Botany, 14 October 2010 to 27 February 2011:

ST Gill, *Prospect House, the seat of JB Graham, Esqr., near Adelaide, South Australia*, 1850

Adelaide, SA, Carrick Hill, LostGardens exhibition, Carrick Hill, 14 October 2010 to 27 February 2011:

ST Gill, *Prospect House, the seat of J.B. Graham, Esqr., near Adelaide, South Australia*, 1850

ST Gill, *View from the Leads of Prospect House, looking towards Hindmarsh*, 1850

ST Gill, *View from the Leads of Prospect House, looking east*, 1850

ST Gill, *View from the Leads of Prospect House, showing west-north-west portion of Garden Grounds*, 1850

ST Gill, *Vale Farm*, c1850

ST Gill, *From the Verandah of Vale Farm*, c1850

William Tibbits, *Netheby*, c1896

William Tibbits, *Glenara House*, 1897

Adelaide, SA, Carrick Hill, French Display, Carrick Hill, 1 November to 29 November 2010:

Pierre Celestin Billet, *Watching for the boats*, 1885

Rene Billotte, *Snow at Port D'Aubervilliers*, c1898

Emile Claus, *Waterloo Bridge*, 1917

Ernest Victor Hareux, *Summer night at Grave*, c1898-99

Marie Laurencin, *Jeune Fille*

Laurent Matius Mattio, *Barques a Toulon*

Adelaide, SA, Carrick Hill, French Festival, Carrick Hill, 13 November to 14 November 2010:

Pierre Auguste Renoir, *Coco (The artist's youngest son, Claude)*, c1905

Adelaide, SA, Carrick Hill, Kathleen Sauerbier exhibition, Carrick Hill, 11 March to 26 June 2011:

Kathleen Sauerbier, *Roses in a green jug*, c1934

Kathleen Sauerbier, *The child Christ*, 1931

Kathleen Sauerbier, *Nude*, c1927

Kathleen Sauerbier, *Port Willunga looking north*, c1935

Kathleen Sauerbier, *View from a London window*, c1927

Bendigo, Vic, Bendigo Art Gallery, The Faerie in Victorian Art and Imagination exhibition, Bendigo Art Gallery, 23 October to 21 November 2010:

Sydney Long, *The west wind*, 1909

Brisbane, Qld, Queensland Art Gallery/Gallery of Modern Art, Brisbane, Art, Love and Life: Ethel Carrick and E Phillips Fox exhibition, Queensland Art Gallery, 16 April to 7 August 2011:

E Phillips Fox, *Australian landscape*, 1884

E Phillips Fox, *Al fresco*, c1904

Brisbane, Qld, Queensland Art Gallery/Gallery of Modern Art, Scott Redford and Reinhardt Dammn exhibition, Queensland Art Gallery, Gallery of Modern Art, 19 November 2010 to 13 March 2011:

Scott Redford, *Surf Painting / SURF*, 2001

Bulleen, Vic, Heide Museum of Modern Art, Albert Tucker: Images of Modern Evil exhibition, Heide Museum of Modern Art, 19 March to 26 June 2011:

Albert Tucker, *Journey to Orcus*, 1943

Albert Tucker, *Images of Modern Evil*, 1945

Albert Tucker, *Study (night images)*, 1947-48

Canberra, ACT, National Museum of Australia, A true history of the Irish in Australia: Not Just Ned exhibition, National Museum of Australia, 17 March to 31 July 2011:

Nicholas Chevalier, *Memorandum of the Start of the Exploring Expedition*, 1860

Canberra, ACT, National Portrait Gallery, *Inner Worlds: Portraits and psychology* exhibition, National Portrait Gallery, 29 April to 24 July 2011; The University of Queensland Art Museum, 12 August to 23 October 2011; Ian Potter Museum of Art, The University of Melbourne, 18 April to 22 July 2012:

Sidney Nolan, *SN*, 1947

Dale Frank, *Self portrait. The snail fleeing. An attempt to sensible. And a portrait of Paul Groot.*, 1983

Canberra, ACT, National Gallery of Australia, *Life, death and magic: 2000 years of Southeast Asian ancestral art* exhibition, National Gallery of Australia, 13 August to 31 October 2010:

Indonesia, South Sulawesi, *Coffin, errong*, 17th century

Indonesia, *Puppet for mortuary ceremony, [si gale gale]*, 20th century

Castlemaine, Vic, Art Gallery & Historical Museum, *Scottish Painters in Australia* exhibition, Castlemaine Art Gallery & Historical Museum, 2 April to 8 May 2011:

Hugh Ramsay, *The artist's studio*, c1901

John Ford Paterson, *The lake*, 1910

Geelong, Vic, Geelong Art Gallery, *The silent wilderness: colonial landscapes* Exhibition, Geelong Art Gallery, 18 September to 21 November 2010:

Nicholas Chevalier, *Cumberland Creek, near Apollo Bay*, 1863

Japan, The Brian Trust Corporation, *The Pre-Raphaelites and William Morris: Artists, Designers and Craftsmen* exhibition, Iwaki City Art Museum, 11 September 2010 to 4 October 2011; Yokosuka Museum of Art, 30 October to 26 December 2010; Museum [Eki] Kyoto, 25 February to 27 March 2011; Meguro Museum of Art, 4 June to 14 July 2011; Kagoshima City Museum of Art, 10 July to 4 September 2011:

William Holman Hunt, *Christ and the two Marys*, 1847 & 1897

Morris & Company, *Carpet*, c1895

Morris & Company, *The Adoration of the Magi*, 1900-02

Langwarrin, Vic, McClelland Gallery + Sculpture Park, *Spirit in the Land* exhibition, McClelland Gallery + Sculpture Park, 12 December 2010 to 20 March 2011:

Sidney Nolan, *MacDonnell Ranges 1949*, 1949

Melbourne, Vic, National Gallery of Victoria, *Eugene von Guerard: Nature Revealed* exhibition, Ian Potter Centre, NGV Australia, 7 April to 17 July 2011; Queensland Art Gallery, 17 December 2011 to 25 March 2012; National Gallery of Australia, 27 April to 15 July 2012:

Eugene von Guerard, *Die Kaskade von Terni (The waterfall at Terni)*, 1845

Eugene von Guerard, *Stony Rises, Lake Corangamite*, 1857

Eugene von Guerard, *Early settlement of Thomas & William Lang*, 1866

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

Eugene von Guerard, *Waterfall on the Clyde River, Tasmanian* (first venue only), 1877

Melbourne, Vic, National Exhibitions Touring Support (Victoria), *Spirit in the Land* exhibition, Hamilton Art Gallery, 20 May to 10 July 2011; Flinders University Art Museum, 26 August to 23 October 2011; Araluen Centre for Arts and Entertainment, 17 November 2011 to 4 February 2012; Benalla Art Gallery, 15 June to 29 July 2012; Tweed River Regional Art Gallery, 28 September to 25 November 2012; Penrith Regional Gallery & Lewers Bequest, 8 December 2012 to 20 January 2013; Newcastle Regional Art Gallery, 2 February to 28 April 2013:

Sidney Nolan, *MacDonnell Ranges*, 1949

Melbourne, Vic, Melbourne International Arts Festival, *A Dying Race* exhibition, The Arts Centre, Melbourne, 7 October to 24 October 2010:

Yhonnie Scarce, *What they wanted*, 2007

Melbourne, Vic, Australian Centre for Contemporary Art, *Mortality* exhibition, Australian Centre for Contemporary Art, 7 October to 24 October 2011:

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

Sydney, NSW, Historic Houses Trust of New South Wales, *An Edwardian summer: Sydney through the lens of Arthur Wigram Allen*, Museum of Sydney, 11 December 2010 to 25 April 2011:

Florence Fuller, *Inseparables*, c1900

**Sydney, NSW, Art Gallery of New South Wales,
Justin O'Brien: the sacred music of colour
exhibition, Art Gallery of New South Wales, 18
December 2010 to 27 February 2011:**

Justin O'Brien, *Composition*, c1952
Justin O'Brien, *Still life*, c1953

FURNISHING LOANS

Attorney General Department, Adelaide, SA

Dee Jones, *Still life with glove*, 1993

Government House, Adelaide, SA

Gustave Barnes, *Frenchman's Rock, Kangaroo
Island*, 1918
Rupert Bunny, *French landscape*, 1921-26
Rupert Bunny, *Pegasus*, c1925
Ethel Carrick Fox, *Still life with flowers*
James Ferries, *Frosty Morn*, 1933
HP Gill, *Port Elliot*, 1894
Harley Griffiths, *French window*, 1944
Harley Griffiths, *Pears*, 1958
Elioth Gruner, *Piccadilly Valley*, 1926
HJ Johnston, *River Lagoon*
Margaret Preston, *Still life*, c1916
Max Ragless, *Mount Remarkable*, c1934
Gladys Reynell, *Cotwold farmyard*, 1916
Freda Robertshaw, *Orchids*, 1940
Horace Trenerry, *Aroona Valley, Flinders Ranges*,
1930
Marie Tuck, *Study for toilette de la Mariee*, c1911
Robert Waden, *MacDonnell Range*, 1937
John White, *Swamp lands*, 1908

Greg Mackie OAM, Adelaide, SA

Ruby Tjangawa Williamson, *Ngayuku Ngura - My
Country*, 2008

Hon Grace Portolesi MP, Adelaide, SA

Ruby Tjangawa Williamson, *Puli Murpu
(mountain range)*, 2008
Harper Morris Tjungarrayi, *Untitled*, 1987

Premiers Department, Adelaide, SA

Horace Trenerry, *Pines*, c1942
Makinti Minutjukur, Yilpi Adamson, Nyuwara
Tapaya, Nungalka Stanley, Nyukana (Daisy)
Baker, Pantjiti Lionel, Tjunkaya Tapaya,
*Kampurarpa, mutju, munu kali munu wiraku walka
(Bush tomato, spine and boomerang with
gathering dish pattern)*, 2002
Margaret Ross Akemarr, *Countryside*, 2002

Premier's Department, Adelaide, SA

Kathleen Petyarre, *Thorny devil lizard Dreaming*,
1997
Horace Trenerry, *The road to Maslins*, 1940
Jeffrey Smart, *Water towers*, 1944
Barbara Mbitjana Moore, *Ngayuku Ngura (my
country)*, 2008

Minister Snelling, Adelaide, SA

Ian Abdulla, *Finding frogs in the night to put on the
cross line to catch a Ponde or Pilarkie over night*,
1990
Horace Trenerry, *Landscape with houses*, c1940

APPENDIX I

EXHIBITIONS AND PUBLIC PROGRAMS

This year the Art Gallery presented a program of nine major exhibitions attracting 186 994 patrons. Additionally the Gallery presented the official launch of the 2010 SALA Festival exhibition and official launch and 19 significant collections displays.

Two exhibitions toured nationally – *Hans Heysen*: National Gallery of Australia (ended 11 July, 2010 – 6 750 visitors), Queensland Art Gallery (31 July–24 October 2010 – 159 980 visitors), Newcastle Region Art Gallery (19 November 2010–30 January 2011 – 11 269 visitors); *Desert Country*: Lawrence Wilson Art Gallery, Perth, (13 May–30 June – 3 148 visitors)

Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos
until 4 July 2010

Admission: Adult \$10, Concession \$8, Member \$6, Student (16+) \$6, Child (U16) Free, Member Season Ticket \$10, *Reflections of the Lotus* and *Candid Camera* Joint Ticket \$15

Guided Tours: Wednesday, Saturday, Sunday and Public Holidays at 12noon

Opening speaker: Dick Richards, former Curator of Asian Art, Art Gallery of South Australia.

Curator: James Bennett, Curator, Asian Art

Major Sponsor: Australian Government; Australia - Thailand Institute

Supporting Sponsors: The Advertiser, Adshel, Channel 9, 891 ABC Adelaide, Jansz, Heggies, Penny's Hill and Carlton & United Breweries, Visualcom, and the Sebel Playford Adelaide. Total attendance to exhibition: 1 100

Candid Camera: Australian photography 1950s-1970s
until 1 August 2010

Admission: Adult \$10, Concession \$8, Member \$6, Student (16+) \$6, Child (U16) Free, Member Season Ticket \$10, *Candid Camera* and *Reflections of the Lotus* Joint Ticket \$15

Guided Tours: Wednesday, Saturday, Sunday and Public Holidays at 1 pm

Opening speaker: David Marr, journalist, author, political and social commentator.

Curator: Julie Robinson, Senior Curator, Prints, Drawings & Photographs.

Sponsors:

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

Total attendance: 4 660

Rupert Bunny: Artist in Paris

23 July – 4 October

Admission: Adult \$14, Concession \$12, Member \$10, Student (16+) \$10, Child (U16) Free.

Member Season ticket: \$20, available to Members only

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

Opening Speaker: His Excellency Rear Admiral Kevin Scarce AC CSR RANR

Exhibition Organiser: Art Gallery of New South Wales

Curator: Deborah Edwards, Senior Curator of Australian Art, Art Gallery of NSW

Assisted by Denise Mimmocchi, Assistant Curator of Australian Art, Art Gallery of NSW

Coordinating Curator: Rebecca Capes-Baldwin, Associate Curator of Australian Paintings and Sculpture, Art Gallery of South Australia

Major Sponsor: Ernst & Young

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

Total attendance to exhibition: 12 777

South Australian Living Artists' Festival

30 July – 22 August 2011

Admission: Free

Guided Tours: 11 am & 2 pm daily

Curator: Tracey Lock-Weir, Curator, Australian Paintings & Sculpture, Art Gallery of South Australia

Total attendance to exhibition: 15 148

A Beautiful Line: Italian Prints from Mantegna to Piranesi

20 August – 31 October

Admission: Adult \$10, Concession \$8, Member \$6, Student (16+) \$6, Child (U16) Free,

Members Season Ticket: \$10, Joint ticket: see *A Beautiful line* and *Rupert Bunny: Artist in Paris*: Adult \$19, Concession \$16, Member \$13, Student (16+) \$13, Child (U16) Free.

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

Opening Speaker: Alexandra Reid, Executive Director, Arts SA

Curator: Maria Zagala, Associate Curator, Prints, Drawings and Photographs

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

Total attendance to exhibition: 4 514

Desert Country

29 October – 26 January

Admission: Adult \$10, Concession \$8, Member \$6, Student (16+) Free, Child (U16) Free.

Members Season Ticket: \$10.

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

Opening Speaker: Hon. Mike Rann, Premier of South Australia, Minister for the Arts.

Curator: Nici Cumpston, Assistant Curator of Australian Art, Art Gallery of South Australia

Major Sponsor: SANTOS

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

Total attendance to exhibition: 15 780

Robert Dowling: Tasmanian son of Empire

19 November 2010 – 13 February 2011

Admission: Adult \$10, Concession \$8, Member \$6, Student (16+) \$6, Child (U16) Free.

Members Season Ticket: \$10, Joint ticket: see *Desert Country* and *Robert Dowling: Tasmanian Son of Empire*, Adult \$10, Concession \$8, Member \$6, Student (16+) Free, Child (U16) Free.

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

Opening Speaker: Ron Radford AM, Director, National Gallery of Australia

Exhibition Organiser: National Gallery of Australia

Curator: John Jones

Coordinating Curator: Rebecca Capes-Baldwin, Associate Curator Australian Paintings and Sculpture

Major Sponsor: Australian Government - Visions of Australia

Supporting Sponsors: Australian Government National Collecting Institutions Touring and Outreach Program, Manteena, National Gallery of Australia Council Exhibitions Fund, The Advertiser, Adshel, Channel 9, 891 ABC Adelaide, Jansz, Heggies, Penny's Hill and Carlton & United Breweries, Visualcom, and the Sebel Playford Adelaide

Total attendance at exhibition: 6 600

The Feast of Trimalchio by AES+F

4 December - 6 March 2011

Guided tours: daily at 11 am & 2 pm

Total attendance at exhibition: 84 000

Tracey Moffatt: Narratives

25 February – 20 March

Admission: Adult \$10, Concession \$8, Member \$6, Student (16+) \$6, Child (U16) Free, Members Season Ticket \$10

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

Opening Speaker Katrina Sedgewick, Director, BigPond Adelaide Film Festival

Curator: Jointly curated by Stephen Zagala, Curator, Monash Gallery of Art and Maria Zagala, Associate Curator, Prints, Drawings & Photographs, Art Gallery of South Australia.

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

Total Attendance at exhibition: 3 514

Patricia Piccinini ...Once upon a time ...

18 April – 26 June

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

Guided tours: daily at 11 am & 2pm

Opening Speaker:

Curator: Jane Messenger, Curator of European Art

Major Sponsors: Government of South Australia, Ernst & Young

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

Total Attendance at exhibition: 38 901

COLLECTION DISPLAY EXHIBITIONS

Gallery 6

Ern Malley: The Ern Malley and Paradise Garden drawings, 15 April–5 June 2011, curated by Maria Zagala, Associate Curator, Prints, Drawings & Photographs and Eleanor Zeichner, Research assistant.

The Shadow of War: Australian Surrealist and Expressionist Drawings (1930s–1950s), 25 June–31 October 2011, curated by Julie Robinson, Senior Curator, Prints Drawings & Photographs

Gallery 8

Memento: Contemporary Photographic Portraits, 12 March–3 July 2011, curated by Julie Robinson, Senior Curator, Prints Drawings & Photographs.

The Miseries and Disasters of War: The Prints of Callot & Goya, 15 October 2010–28 February 2011, curated by Maria Zagala, Associate Curator, Prints, Drawings & Photographs.

Ian North Photographs 1974-2009, 5 June - 26 September 2010, curated by Maria Zagala, Associate Curator, Prints, Drawings & Photographs.

Gallery 9

The New Classical, 18 March–June 3 2011, curated by Jane Messenger, Curator of European Art.

Ben Armstrong and contemporary Australian art, 17 September to January 2010 curated by Tracey Lock-Weir, Curator, Australian Paintings & Sculpture.

South Australian Living Artists Festival, 5 to 28 August 2010, curated by Tracey Lock-Weir, Curator, Australian Paintings & Sculpture.

Contemporary Australian and International Art, until 21 July 2010, curated by Jane Messenger, Curator, European Art and Maria Zagala, Associate Curator, Prints, Drawings & Photographs.

Gallery 10

Back to Black, 19 March–10 July 2011, curated by Robert Reason, Curator, European & Australian Decorative Arts.

South Australian Living Artists' Festival: Gray Street Workshop, Celebrating 25 Years, 14 July–21 September 2010, curated by Robert Reason, Curator, European & Australian Decorative Arts.

Gallery 11

Ben Quilty: Inhabit, 25 March–8 July 2011, curated by Tracey Lock-Weir, Curator, Australian Paintings & Sculpture.

Contemporary Photography: Love and Desire, 4 December 2010 – 6 March 2011, curated by Julie Robinson, Senior Curator, Prints, Drawings & Photographs.

Big Mother by Patricia Piccinini, 18 February – 1 August 2010, curated by Tracey Lock-Weir, Curator, Australian Paintings & Sculpture.

Santos Atrium

Santos Atrium display from Tiwi, Arnhem and desert regions, from 7 Feb - 11 July 2011, curated by Nici Cumpston, Assistant Curator, Australian Art.

A tribute to Doreen Reid Nakamarra, until – August 2010, curated by Nici Cumpston, Assistant Curator, Australian Art.

Gallery 19a

Grand Design: Architecture's influence on European decorative arts, from 23 December 2010 – current, curated by Robert Reason, Curator, European & Australian Decorative Arts.

Fabrications: The Human Condition, 3 July – 19 December 2010, curated by Robert Reason, Curator, European & Australian Decorative Arts.

Members Lounge

December 2010 - present

Asian Art display, curated by James Bennett, Curator of Asian Art.

NATIONAL EXHIBITION TOURING

Hans Heysen

National Gallery of Australia

14 May – 7 July 2010 7 033

Queensland Art Gallery

31 July – 24 October 2010 159 980

Newcastle Region Art Gallery

19 November 2010 – 30 January 2011 11 269

DESERT COUNTRY

Lawrence Wilson Art Gallery

13 May – 30 June 2011 3 148

Total attendance at Art Gallery exhibitions touring nationally: 181 430

LUNCHTIME TALKS AND FLOOR TALKS

A total of 40 floor talks were presented, comprising lunchtime talks by artists and guest speakers, curators and guides, either about the collection or temporary exhibitions. Several talks were accompanied by an AUSLAN interpreter for deaf and hearing-impaired patrons.

Overall attendance: 2 628

Exhibition floor talks

Candid Camera: Australian photography 1950s–1970s

Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos

Rupert Bunny: Artist in Paris

South Australian Living Artists' Festival

A Beautiful Line: Italian Prints from Mantegna to Piranesi

Desert Country

Robert Dowling: Tasmanian son of Empire

AES+F

Tracey Moffatt: Narratives

Patricia Piccinini: Once upon a time...

Elder Wing re-opening celebration

Total Attendance: 1 971

INTERNATIONAL LECTURES

Temenos Foundation Lecture

Tuesday 5 October 2010, 6 pm

Speaker: Andrew Harvey

Attendance: 85

LECTURES

Rupert Bunny: artist in Paris
Saturday 28 August, 2pm
Speaker: Craig Judd,
Attendance: 46

Rupert Bunny: artist in Paris
Saturday 18 September 2010, 2 pm
Speaker: Dr Catherine Speck,
Attendance: 40

What is molecular gastronomy?
Saturday 14 May 2011, 12 noon
Speaker: Cath Kerry
Attendance: 40

What it means to be human
A series of free public lectures
Patricia Piccinini – Future or no future
Sunday 17 April 2011, 12 noon
Speaker: Craig Judd
Attendance: 20

Rude mechanicals or humanimals?
Saturday 30 April 2011, 2 pm
Speaker: Kirrilly Thompson, Cultural
Anthropologist University of South Australia and
others
Attendance: 15

I am an animal, I am a human being
Saturday 7 May 2011, 2 pm
Speakers: Alan Cooper, Director, Centre for
Ancient DNA, University of Adelaide and Katrina
Jaworski, Social Philosopher, University of South
Australia
Attendance: 40

Who's laughing now?
Saturday 14 May 2011, 2 pm
Speakers: Jane Messenger, Curator, Art Gallery of
South Australia and Melinda Rackmann,
Independent Contemporary Art Curator.
Attendance: 40

Notions of family
Saturday 21 May 2011, 2 pm
Speakers: Barbara Pocock, Director, Centre for
Work + Life, University of South Australia and
Caroline McMillen, Director of the Research
Laboratory for the Early Origins of Adult Health,
University of Adelaide.
Attendance: 15

The Eye of the beholder
Saturday 28 May 2011, 2 pm
Speakers: Catherine Truman, Artist in Residence,
Anatomy Department, Flinders University and Ian
Gibbins, Head, Anatomy and Histology, Flinders
University
Attendance: 40

IN CONVERSATION, SYMPOSIA, FORUMS

Symposium: Rupert Bunny: artist in Paris
Saturday 24 July 2010, 1-4 pm
Speakers: Rebecca Andrews, Denise Mimmocchi,
Anne Gerard and David Thomas
Attendance: 97

Symposium: A beautiful line
Saturday 21 August 2010, 10-4 pm
Speakers: Dr Lisa Mansfield, Dr Justin Clements,
Maria Zagala and Dr David Marshall
Attendance: 68

Q&A with Curator: Desert Country
Sunday 5 December 2010, 2 pm
Speakers: Nick Mitzevich, Nici Cumpston and
Brenda Croft
Attendance: 55

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

In Conversation: Patricia Piccinini: Once upon a
time...
Saturday 16 April 2011, 12 noon
Speakers: Patricia Piccinini, Artist; Nick
Mitzevich, Art Gallery of South Australia Director
and Jane Messenger, Curator
Attendance: 130

SPRING LECTURE PROGRAM

Lecture 1:
Saturday 2 October 2010, 2pm
Speaker: Sally Smart
Attendance: 75

Lecture 2: *British perspectives on Australian Colonial Art*
Saturday 10 October 2010, 2pm
Speaker: Alison Inglis
Attendance: 50

Saturday 16 October 2010, 2pm
Speaker: Jenny Green & Veronica Dobson
Attendance: 58

Lecture 3: *The photography of Alfred Stieglitz*
Saturday 23 October 2010, 2pm
Speaker: Judy Annear
Attendance: 80

GETSMART LECTURE PROGRAM

Lecture 1: *Art, drama and music*
Saturday 30 April 2011, 10.15am-1.15pm
Speakers: Rosemary Nursey-Bray and Christabel Saddler, Gallery Guides
Attendance: 21

Lecture 2: *Art, literature and history*
Saturday 7 May 2011, 10.15am-1.15pm
Speakers: Pamela Terry, Julianne Keane and Sandra Winder, Gallery Guides
Attendance: 32

Lecture 3: *Art, spirituality and belief*
Saturday 14 May 2011, 10.15am-1.15pm
Speakers: Rosemary Collins and Kay Bennett, Gallery Guides
Attendance: 27

Lecture 4: *Art nature and society*
Saturday 21 May 2011, 10.15am-1.15pm
Speakers: Mary Rivett and Jill Swan, Gallery Guides
Attendance: 21

DEPARTURE

Friday 13 August 2010
Artist in Paris
Exhibition: *Rupert Bunny: Artist in Paris*
Speakers: Brigid Noone, Marcin Kobylecki, Monte Masi
Attendance: 566
Sponsors: BankSA (Major Sponsor); Carlton United Breweries; Heggies; Penny's Hill; Australian Motors Peugeot; Tiro; Sono Advertising; Splitrock; Art Gallery Restaurant

Thursday 30 September 2010
First Class
Exhibition: *A beautiful line: Italian prints from Mantegna to Piranesi*
Speaker: Maria Zagala
Attendance: 117
Sponsors: BankSA (Major Sponsor); Carlton United Breweries; Jansz; Heggies; Penny's Hill; Tiro; Splitrock; Atmosphere events; Sono Advertising; Art Gallery Restaurant

Friday 5 November 2010
Desert Country
Exhibition: *Desert Country*
Speaker: Nici Cumpston
Attendance: 587
Sponsors: BankSA (Major Sponsor); Carlton United Breweries; Heggies; Penny's Hill; Tiro; Splitrock; Sono Advertising; Art Gallery Restaurant

Friday 4 March 2011
Tracey Moffatt
Exhibition: *Tracey Moffatt: narratives; AES+F: The Feast of Trimalchio*
Speaker: Maria Zagala
Attendance: 538
Sponsors: BankSA (Major Sponsor); Carlton United Breweries; Heggies; Penny's Hill; Tiro; Splitrock; Sono Advertising; Art Gallery Restaurant

Thursday 5 May 2011
First Class
Collection: Contemporary Australian galleries 9, 10, 11 incorporating *Inhabit* by Ben Quilty
Speaker: Lisa Slade
Attendance: 122
Sponsors: BankSA (Major Sponsor); Carlton United Breweries; Jansz; Heggies; Penny's Hill; Tiro; Splitrock; Art Gallery Restaurant

Friday 3 June 2011
Perhaps the world is fine tonight
Exhibition: *PATRICIA PICCININI: Once upon a time...*
Speaker: Lisa Slade
Attendance: 532
Sponsors: BankSA (Major Sponsor); Carlton United Breweries; Heggies; Penny's Hill; Tiro; Splitrock; Sono Advertising; Art Gallery Restaurant

OTHER EVENTS AND PROGRAMS

START AT THE GALLERY

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

Sunday 4 July, Theme: Candid Camera: Australian Photography 1950s-1970s

Sunday 1 August, Theme: Paint it Pastel, Exhibition: Rupert Bunny: artist in Paris

Sunday 5 September, Theme: French Culture Day, Exhibition: Rupert Bunny: artist in Paris

Sunday 3 October, Theme: Italian Culture Day, Exhibition: A beautiful line: Italian prints from Mantegna to Piranesi

Sunday 7 November, Theme: Desert Country

Sunday 6 December, Theme: It's almost Christmas, AGSA Collection

Sunday 2 January, Theme: My best holiday ever

Sunday 6 February, Theme: Sensational Summer

Sunday 6 March, Theme: Picture This, Exhibition: Tracey Moffatt: narratives

Sunday 3 April, Theme: Islamic Art, Exhibition:

Sunday 1 May, Theme: Transformas, Exhibition: *Patricia Piccinini: Once upon a time...*

Sunday 6 June, Theme: Flipped Out Fantasy, Exhibition: *Patricia Piccinini: Once upon a time...*

Attendance: 6 798

ART TOURS FOR CHILDREN

Art Tours for children and families held on the third Sunday of the month at 2pm for ages 5-10 years. Each tour had a theme, which related to a current exhibition or the collection.

Attendance: 120

SCHOOL HOLIDAY ART & CRAFT PROGRAM

Art & Craft activities themed to exhibition content were held during each school holiday period. Presented by qualified arts and crafts tutors, activities for children involved various forms of art and craft including drawing, painting and printing.

Attendance: 887

PERFORMANCES

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

Attendance: 2 898

IMAGE & WORDS

Sunday 22 August 2pm and Sunday 26 September at 2 pm

Poetry readings by Adelaide's Friendly Street Poets in conjunction with the exhibition *Rupert Bunny: artist in Paris*.

Attendance: 115

CHRISTMAS AT THE GALLERY

Sunday 12 December 2010, 2 pm

Special tour of the collection by Bishop Ian George

Attendance: 70

EASTER AT THE GALLERY

Special Tour of the Collection
Friday 22 April (Good Friday) 2011, 11am & 2pm
Speaker: Bishop Ian George
Attendance: 236

Easter Trail
Saturday 3 April 2011, 10am-4pm
Attendance: 150

Easter Performance
Friday 2 April 2011, 2pm
Performers: The Corinthian Singers
Attendance: 126

Tour of the Collection
Saturday 23 April 2011, 11am
Speakers: Father Anthony Kain
Attendance: 40

SPECIAL TOURS

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

COLLECTION ON SHOW

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

CULTURE DAYS

Three highly successful Culture Days were presented in conjunction with the *Rupert Bunny: artist in Paris* exhibition with a French Culture Day (5 September), Italian Culture Day (3 October) presented in conjunction with *A beautiful line: Italian prints from Mantegna to Piranesi* and the Celebration day presented in conjunction with *Desert Country*.
Attendance: 2 260

FILM PROGRAM

A diverse program of free films, (documentary and feature), were offered in support of major exhibitions: Candid Camera: Australian Photography 1950s-1970s, Rupert Bunny: artist in Paris, Desert Country, Tracey Moffatt: narratives, Patricia Piccinini: Once upon a time...and START days.
Attendance: 447

ADULT EDUCATION WORKSHOPS

Pastel Workshop: Just like Bunny
Saturday 11 and Sunday 12 September 2010, 10 am-4 pm
Presenter: Nona Burden
Attendance: 40

Art Forensic Workshops
The anatomical art of facial reconstruction
Friday 22 and Saturday 23 April 2011, 10 am-4 pm
Presenter: Susan Hayes
Attendance: 6

Etching Workshop: A beautiful line
Saturday 9, Sunday 10 and Sunday 31 October 2010, 10 am-4 pm
Presenter: Dianne Longley
Attendance: 24

Drawing the dead: Facial reconstruction drawing workshops
Sunday 24 and Monday 25 April 2011, 10 am-4 pm
Presenter: Susan Hayes
Attendance: 12

Tjanpi Weaving Workshop: Desert Country
Saturday 13 November 2010, 10 am-5 pm
Presenter: Better World Arts
Attendance: 12

SPECIAL PROGRAM – OPENING WEEKENDS

Welcome to my world
Opening weekend celebrations, Patricia Piccinini:
Once upon a time...
Saturday 16 and Sunday 17 April 2011, 10 am–4
pm
Attendance: 1654

Last Day
Sunday 26 June 2011, 10 am – 4pm
Attendance: 1250
Patricia Piccinini ...Torch Light Tours
Monday 18 – Thursday 21 April from 5pm
Attendance: 330

Patricia Piccinini ...Torch Light Tours
Saturday 25 – Sunday 26 June from 5pm
Attendance: 420

AUSLAN

Three AULAN tours were presented free of charge
for DEAF and hearing impaired patrons.
Attendance: 22

APPENDIX J

SCHOOLS SUPPORT SERVICES 2010/2011

AGSA EDUCATION SERVICES (SCHOOLS)

GROUP VISITS/INQUIRIES	
Total student Gallery numbers	28 841
Total support staff for visits	4 615
Individual student research inquiries	38
Learning programs for students	2 900
Total (all students/support staff)	36 394
TEACHER PROFESSIONAL DEVELOPMENT	
Teacher Briefings (exhibitions/displays)	375
Individual teacher assistance	85
Learning programs for teachers	79
Graduate teachers / Childcare workers /Other	107
Total (all teachers)	532

ANNUAL ATTENDANCES 2003 – 2011

Schools

2010-2011	2009-2010	2008-2009	2007-2008	2006-2007	2005-2006	2004-2005	2003-2004
36 394	23 552	22 142	21 012	33 351	27 759	20 140	22 696

Client Use – Percentage Analysis

	Government (DECS)	Catholic (CEO)	Independent (ISB)
2010 – 2011	55%	20%	25%
2009 - 2010	50%	24%	26%

APPENDIX K

GALLERY GUIDE TOUR SERVICES

Total number of tours conducted this financial year including regular booked groups, children's tours and corporate function tours: 1 646

Total persons toured this financial year: 13 786

Total number of tours conducted in previous financial year: 1 455

Total persons toured in previous financial year: 12 884

STATISTICS SUMMARY GUIDED TOURS 2010 – 2011

Persons Participating In Tours: 1 July 2010 – 30 June 2011					
Overseas	Interstate	Local	Total	No. Tours	Tour type
1 151	1 049	1 109	3 309	785	General Tours
47	90	1 933	2 070	229	Booked Private Tours
0	0	0	2 086	67	Children's Tours
2	20	81	103	8	Patricia Piccinini, <i>Big Mother</i> display
6	13	259	278	23	<i>Candid Camera: Australian Photography 1950s–1970s</i>
0	0	26	26	2	<i>Reflections of the Lotus: Art from Thailand, Burma, Cambodia & Laos</i>
15	26	433	474	51	<i>A Beautiful Line: Italian Prints from Mantegna to Piranesi</i>
91	157	1 202	1 450	88	<i>Desert Country</i>
9	37	130	176	40	<i>Robert Dowling: Tasmanian son of Empire</i>
7	8	221	236	29	<i>Tracey Moffatt: Narratives</i>
18	71	1 109	1 198	82	<i>Rupert Bunny: Artist in Paris</i>
70	158	3 810	4 038	204	<i>Patricia Piccinini: Once upon a time</i>
		42	42	11	New Members tours
		223	223	15	Members tours
		163	163	12	Volunteers
1 416	1 629	10 741	13 786	1 646	Total

Children's Tours 2010 – 2011				
	Number of Tours	Children	Adult	Total
START Tour	56	1 087	913	2 000
3 rd Sunday Tour	11	48	38	86
Total	67	1 135	951	2 086

APPENDIX L

GALLERY PUBLICATIONS

BOOKS

A beautiful line: Italian prints from Mantegna to Piranesi

Author: Maria Zagala

144 pp, 71 colour illus., 140 black & white illus.

ISBN 978 1 921 668 012 flexibound

Designer: Antonietta Itropico

Desert Country

Author: Nici Cumpston

216 pages, 171 colour illus., 5 black & white illus.

ISBN 978 1 921 668 043 hardback

Designer: Antonietta Itropico

Patricia Piccinini: Once upon a time...

Author: Jane Messenger

148 pages, 201 colour illus., 18 black & white illus.

Designer: Antonietta Itropico

BOOKLETS

Animals: Colouring-in book

Author: David O'Connor

32 pp, 20 colour illus., 18 line illus.

Illustrator: Richard Dall

Designer: Antonietta Itropico

Patricia Piccinini: Once upon a time...

32 pages, 18 colour illus., 19 line illus.

Illustrator: Richard Dall

Designer: Antonietta Itropico

Ben Quilty Inhabit

Author: Lisa Slade

32 pages, 19 colour illus., 1 black & white illus., foldout brochure

Designer: Antonietta Itropico

Annual Report of the Art Gallery of South Australia 2009–2010

Authors: Chairman, Director and staff

Co-ordinator: Margaret Bicknell

ISSN 0728–7925

30th Annual Report of the Art Gallery of South Australia Foundation 2009–2010

Authors: John Mansfield, Nick Mitzevich, assisted by Charlotte Smith

40 pages, 11 colour illustrations, 8 black & white illus.

Designer: Antonietta Itropico

NEWSLETTER

August/September 2009, vol. 19, no. 4; October/November 2009, vol. 19, no. 5

ARTICULATE

Summer 2010–2011

Autumn 2011
ISSN 1838 627X
48 pages, full-colour throughout, paperback
Editor: Barry Patton
Designer: Antonietta Itropico

MERCHANDISE

A range of merchandise was produced this year:

- Three calendars were produced – Desert Country; Australian Impressions; Morris & Co.
- Desert Country gift box of 12 greeting cards
- Desert Country postcards – 12 kinds
- A canvas bag illustrated with Wentja Morgan Napaltjarri, *Rockholes west of Kintore*, 2007
- AES+F greeting card
- Limited edition Ben Quilty t-shirt, two designs
- Canvas and watercolour prints continued to be produced for private use through the Bookshop.

EPHEMERA

Various leaflets and brochures promoting exhibitions were produced for distribution to the public, schools, sponsors, the Members and the Foundation.

APPENDIX M

ANNUAL ATTENDANCES

	2006/07	2007/08	2008/09	2009/10	2010/11
Gallery day attendance including Restaurant	477 816	433 796	442 328	436 365	507 737
Gallery after hours attendance	25 534	23 114	18 382	20 446	24 027
Gallery School attendance	33 515	21 526	22 142	23 552	36 394
Subtotal	536 865	478 436	482 852	480 363	531 564
Visitors to AGSA exhibitions at other venues	8 904	27 012	133 710	88 494	181 430
Total	545 769	505 448	616 562	568 857	712 994

Total website hits for the year were:

Unique Visitors 785 000 (4.47 pages per unique visitor)
Webpage hits 8 362 000

There were 75 150 enquiries at the Visitor Information Desks.

APPENDIX N

INFORMATION STATEMENT — FREEDOM OF INFORMATION ACT, 1991, PART II SECTION 9(2)

STRUCTURE AND FUNCTIONS OF THE ART GALLERY OF SOUTH AUSTRALIA

Information relating to the organisational structure of the Art Gallery, its objectives and functions, legislation and resource levels is contained elsewhere in the Annual Report and is deemed to be consistent with the requirements of the *Freedom of Information Act 1991*. The Contact Officer is accredited and responsible for any Freedom of Information requests made to the Art Gallery of South Australia. No applications were received in the 2007/08 financial year.

The Gallery aims to contribute to the economic, cultural and environmental development of the state in a socially inclusive manner, consistent with South Australia's Strategic Plan.

EFFECT OF AGENCY'S FUNCTIONS ON MEMBERS OF THE PUBLIC

The Art Gallery has a direct effect on the general public through:

- the acquisition, evaluation and display of its collections of works of art
- the display of temporary and major touring exhibitions
- an ongoing program of research and publications
- conducting public awareness and education programs.

Details of the activities undertaken by the Art Gallery during 2008–2009 are included elsewhere in the Annual Report.

ARRANGEMENTS FOR PUBLIC PARTICIPATION IN POLICY FORMULATION

The Art Gallery of South Australia operates within the broad framework of the State Government's Arts Policy Statement.

The public has the opportunity to participate in the department's policy development in a number of ways, including community consultation forums, panels, surveys, membership and committees. The AGSA Board has community representation and these views are taken into consideration.

DESCRIPTION OF KINDS OF DOCUMENTS HELD BY THE AGENCY

The Art Gallery Board of South Australia holds various policy statements and minutes of all meetings.

ACCESS ARRANGEMENTS, PROCEDURES AND POINTS OF CONTACT – SECTION 9(2)(E)(F)

To access Board documents, it is necessary to apply in writing under the Freedom of Information Act to:

Contact Officer Freedom of Information Art Gallery of South Australia North Terrace Adelaide SA 5000 Telephone: (08) 8207 7004

WHISTLEBLOWERS PROTECTION ACT 1993

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

There 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

Financial Statement of Art Gallery Board Funds for the year ended 30 June 2011

The Art Gallery Board

Annual Financial Statements

For the year ended 30 June 2011

The Art Gallery Board

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2011

	Note	2011 \$'000	2010 \$'000
Expenses			
Staff benefits	4	4 250	3 915
Supplies and services	6	5 511	4 449
Accommodation and facilities	7	2 246	2 375
Depreciation	8	1 247	1 129
Total expenses		13 254	11 868
Income			
Sale of goods		965	862
Fees and charges	10	1 055	702
Bequests and donations		1 798	2 831
Donations of heritage assets		3 154	1 428
Grants	9	888	373
Sponsorships	11	1 031	1 028
Resources received free of charge	12	605	506
Interest and investment income	13	577	409
Rent and facilities hire		259	295
Net gain from the disposal of non-current assets	14	176	95
Other	15	51	168
Total income		10 559	8 697
Net cost of providing services		2 695	3 171
Revenues from SA Government			
Recurrent operating grant		6 594	6 344
Capital grant		1 882	1 516
Total revenues from SA Government		8 476	7 860
Net result		5 781	4 689
Other Comprehensive income			
Change in heritage asset revaluation surplus	20	(43 096)	-
Total other comprehensive income		(43 096)	-
Total comprehensive result		(37 315)	4 689

The net result and comprehensive result are attributable to the SA Government as owner

The above statement should be read in conjunction with the accompanying notes

San

The Art Gallery Board			
STATEMENT OF FINANCIAL POSITION			
As at 30 June 2011			

	Note	2011 \$'000	2010 \$'000
Current assets			
Cash and cash equivalents	17	3 622	3 477
Receivables	18	434	400
Inventories		804	808
Total current assets		4 860	4 685
Non-current assets			
Property, plant and equipment	19	34 404	33 131
Heritage collections	20	581 242	619 315
Investments	21	3 348	3 355
Total non-current assets		618 994	655 801
Total assets		623 854	660 486
Current liabilities			
Payables	22	1 658	913
Staff benefits	23	410	446
Provisions	24	53	48
Other	25	15	61
Total current liabilities		2 136	1 468
Non-current liabilities			
Payables	22	48	56
Staff benefits	23	545	563
Provisions	24	177	155
Other	25	19	-
Total non-current liabilities		789	774
Total liabilities		2 925	2 242
Net assets		620 929	658 244
Equity			
Retained earnings		414 821	409 040
Asset revaluation surplus		206 108	249 204
Total equity		620 929	658 244

The total equity is attributable to the SA Government as owner

Unrecognised contractual commitments	26
Contingent assets and liabilities	27

The above statement should be read in conjunction with the accompanying notes

Rev

The Art Gallery Board

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2011

	Asset revaluation surplus \$'000	Retained earnings \$'000	Total \$'000
Balance at 30 June 2009	249 204	404 351	653 555
Net result for 2009-10	-	4 689	4 689
Total comprehensive result for 2009-10	-	4 689	4 689
Balance at 30 June 2010	249 204	409 040	658 244
Net result for 2010-11	-	5 781	5 781
Loss on revaluation of heritage collections	(43 096)	-	(43 096)
Total comprehensive result for 2010-11	(43 096)	5 781	(37 315)
Balance at 30 June 2011	206 108	414 821	620 929

All changes in equity are attributable to the SA Government as owner

The above statement should be read in conjunction with the accompanying notes

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The Art Gallery Board			
STATEMENT OF CASH FLOWS			
For the year ended 30 June 2011			

	Note	2011 \$'000	2010 \$'000
Cash flows from operating activities			
Cash outflows			
Staff benefits		(4 362)	(3 582)
Supplies and services		(4 475)	(3 417)
Accommodation and facilities		(2 213)	(2 489)
Cash used in operations		(11 050)	(9 488)
Cash inflows			
Sale of goods		1 091	840
Fees and charges		1 056	600
Bequests and donations		1 728	2 661
Grants		887	420
Sponsorships		498	449
Interest and investment income		533	438
Rent and facilities hire		310	273
Other receipts		100	184
Cash generated from operations		6 203	5 865
Cash flows from SA Government			
Receipts from SA Government		8 476	7 860
Cash generated from SA Government		8 476	7 860
Net cash provided by operating activities	28	3 629	4 237
Cash flows from investing activities			
Cash outflows			
Purchase of heritage collections		(2 186)	(2 034)
Purchase of investments		(926)	(15)
Purchase of property, plant and equipment		(1 504)	(1 563)
Cash used in investing activities		(4 616)	(3 612)
Cash inflows			
Proceeds from the sale of / maturity of investments		1 122	483
Proceeds from the sale of heritage collections		10	-
Cash generated from investing activities		1 132	483
Net cash used in investing activities		(3 484)	(3 129)
Net increase / (decrease) in cash and cash equivalents		145	1 108
Cash and cash equivalents at the beginning of the financial year		3 477	2 369
Cash and cash equivalents at the end of the financial year	28	3 622	3 477

The above statement should be read in conjunction with the accompanying Notes.



Notes to and forming part of the Financial Statements

The Art Gallery Board

Note 1: Objectives of the Art Gallery Board

The Art Gallery Board (the Board) is constituted pursuant to section 4 of the *Art Gallery Act 1939* (the Act). The Board is charged with the management of the Art Gallery of South Australia under the Act.

The objectives of the Art Gallery of South Australia are to:-

- Collect heritage and contemporary works of art of aesthetic excellence and historical or regional significance;
- Ensure the preservation and conservation of the Gallery's collections;
- Display the collections and to program temporary exhibitions;
- Research and evaluate the collections and to make the collections and documentation accessible to others for the purposes of research and as a basis for teaching and communications;
- Document the collections within a central cataloguing system;
- Provide interpretative information about collection displays and temporary exhibitions and other public programs;
- Promote the Gallery's collections and temporary exhibitions;
- Ensure that the Gallery's operations, resources and commercial programs are managed efficiently, responsibly and profitably; and
- Advise the South Australian Government on the allocation of South Australian resources to works of art, art collections, art museums and art associations.

Note 2. Summary of significant accounting policies

2.1 Statement of compliance

The financial statements are general purpose financial statements. The accounts have been prepared in accordance with relevant Australian Accounting Standards and Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the *Public Finance and Audit Act 1987*.

Except for Australian Accounting Standard, AASB 2009-12, which the Board has early adopted, 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 2011. These are outlined in Note 3.

2.2 Basis of preparation

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Board's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements, these are outlined in the applicable Notes;
- accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the Accounting Policy Statements require the following Note disclosures, which have been included in the financial statements:
 - a) incomes, 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 2011 and the comparative information presented for the year ended 30 June 2010.



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.

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.

Income from the sale of goods is recognised at the point of sale. Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets. Income from the rendering of a service is recognised when the Board obtains control over the income. Government grants are recognised as income in the period in which the Board obtains control over the grants.

Resources received free of charge

Resources received free of charge are recorded as income and expenditure in the Statement of Comprehensive Income at their fair value.

Under an arrangement with Arts SA and Artlab Australia, both divisions of the Department of the Premier and Cabinet, Artlab Australia receives SA Government appropriation to perform conservation services on the heritage collections of the Art Gallery. The value of the work performed is recognised as resources received free of charge in income (Note 12) and a corresponding amount included as conservation work expenditure in supplies and services (Note 6).

Under an arrangement with the Services Division of the Department of the Premier and Cabinet, financial services and human resources are provided free of charge to the Board. The value of these services is recognised as resources received free of charge in income (Note 12) and a corresponding amount included as a business services charge in supplies and services (Note 6).

2.5 Current and non-current classification

Assets and liabilities are characterised as either current or non-current in nature. The Board has a clearly identifiable operating cycle of 12 months. Therefore assets and liabilities that will be realised as part of the normal operating cycle have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

2.6 Cash & cash equivalents

Cash and cash equivalents in the Statement of Financial Position include cash at bank and on hand, and short-term deposits held with Bank SA. For the purposes of the Statement of Cash Flows, cash and cash equivalents are defined above.

Cash is measured at nominal value.

2.7 Receivables

Receivables include amounts receivable from trade, prepayments and other accruals.

Trade receivables arise in the normal course of selling goods and services to the public and other government agencies. Trade receivables are generally receivable within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

The ability to collect trade receivables is reviewed on an ongoing basis. Debts that are known to be uncollectable are written off when identified. An allowance for doubtful debts is raised when there is objective evidence that the Board will not be able to collect the debt.

2.8 Inventories

Inventories are measured at the lower of cost or their net realisable value. Cost of inventory is measured on the basis of the first-in, first-out method. Net realisable value is determined using the estimated sale proceeds less costs incurred in marketing, selling and distribution to customers. Inventories include books and publications held for sale.

The amount of any inventory write-down to net realisable value/replacement cost or inventory losses are recognised as an expense in the period the write-down or loss occurred. Any write-down reversals are recognised as an expense reduction.

2.9 Investments

Investments are brought to account at cost in accordance with Accounting Policy Framework IV *Financial Asset and Liability Framework* APS 2.1.

2.10 Non-current asset acquisition and recognition

The cost method of accounting is used for the initial recording of all acquisitions of assets. Cost is determined as the fair value of the assets given the consideration plus costs incidental to the acquisition. Assets donated during the year have been brought to account at fair value.

All non-current assets with a value of \$10,000 or greater are capitalised.

Componentisation of complex assets is only performed when the complex asset's fair value at the time of acquisition is greater than \$5 million for infrastructure assets and \$1 million for other assets.



2.11 Valuation of non-current assets

All non-current assets are valued at written down current cost (a proxy for fair value); and revaluation of non-current assets or group of assets is only performed when its fair value at the time of acquisition is greater than \$1 million and estimated useful life is greater than three years.

Land and buildings and heritage collections are re-valued every 5 years. However, if at any time management considers the carrying amount of an asset materially differs from its fair value, then the asset will be revalued regardless of when the last valuation took place. Non-current assets that are acquired between revaluations are held at cost until the next valuation, where they are revalued to fair value.

Any revaluation increment is credited to the asset revaluation surplus, except to the extent that it reverses a revaluation decrement of the same asset class previously recognised as an expense in the Statement of Comprehensive Income, in which case the increase is recognised as income in the Statement of Comprehensive Income.

Any revaluation decrement is recognised as an expense in the Statement of Comprehensive Income, except to the extent that it offsets a previous revaluation increase for the same asset class, in which case the decrease is debited directly to the asset revaluation surplus to the extent of the credit balance existing in the revaluation surplus for that asset class.

Upon revaluation, the accumulated depreciation has been restated proportionately with the change in gross carrying amount of the asset so that the carrying amount, after revaluation, equals its revalued amount.

Upon disposal or derecognition, any revaluation surplus relating to that asset is transferred to retained earnings.

Land and buildings

An independent valuation of the land and buildings was conducted as at 30 June 2008 by the Australian Valuation Office. The valuation at 30 June 2008 was prepared on a fair value basis.

Plant and equipment

Plant and equipment including computer equipment, on acquisition, has been deemed to be held at fair value.

Heritage collections

Heritage collections were revalued as at 30 June 2011. The heritage collections are large and diverse. They include many items for which valuations are complex, given considerations of market value and their uniqueness.

The Board adopted the following methodology for valuing heritage assets held as at 30 June 2011:-

Works of art were valued by the appropriate internal curator and external valuers with:

- (i) All collection items with a value greater than \$350,000 valued individually.
- (ii) The remaining collection items valued by establishing an average value through the random sampling of 2% of each collection area.

The policy of the Board, in the event of variations between the values of the internal curator and the external valuer, is to adopt the average value.

The external valuations were carried out by the following recognised industry experts:

Collection	Industry Expert
Australian Paintings and Sculptures	Mr. J. Jones
Australian, European and International Decorative Arts	Mr. K. Rayment
Asian Art	Mr D. Button
European Art	
European collection Pre 1850	Mr. P. Matthiesen
British collection and European collection Post 1850	Mr. P. Nahum
Australian Prints and Drawings	Ms. S. Thomas
European Prints and Drawings	Ms. A. Kirker
Australian and International Photographs	Mr. J. Lebovic
Noye Collection of Photographic Material	Mr. M. Treloar
Numismatics	Mr. G. Morton
Krichauf and Murray Stamp Collection	Mr. B. Parker

The Research Library collections were valued by sampling 1% of the collections and providing a market valuation of the entire stock based on the sample. The values were determined by searching catalogues in second-hand and antiquarian bookshops. Where a value was not available, an estimate was provided by the Librarian, Ms Jin Whittington.

The Archival Collections, consisting of ephemera such as material on individual artists and galleries, was given a nil valuation as there is no reliable market value for this collection.

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2.12 Impairment of assets

All non-current assets are tested for indications of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

For revalued assets, an impairment loss is offset against the asset revaluation surplus.

2.13 Depreciation of non-current assets

Depreciation is calculated on a straight-line basis to write off the net cost or revalued amount of each non-current asset over its expected useful life except for land and heritage collections, which are not depreciable. Estimates of remaining useful lives are made on a regular basis for all assets, with annual reassessments for major items.

The estimated useful life of the following classes of assets are as follows:

Class of Asset	Useful Life (years)
Property, plant and equipment:	
Buildings and improvements	20 to 100
Plant and equipment	3 to 20

Heritage collections are kept under special conditions so that there is no physical deterioration and they are anticipated to have very long and indeterminate useful lives. No amount for depreciation has been recognised, as their service potential has not, in any material sense, been consumed during the reporting period.

2.14 Payables

Payables include creditors, accrued expenses and staff on-costs.

Creditors and accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period. All amounts are measured at their nominal amount and are normally settled within 30 days after the Board receives an invoice.

Staff on-costs include superannuation contributions and payroll tax with respect to outstanding liabilities for salaries and wages, long service leave and annual leave.

2.15 Staff Benefits

These benefits accrue for staff as a result of services provided up to the reporting date that remain unpaid. Long-term staff benefits are measured at present value and short-term benefits are measured at nominal amounts.

No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by staff is estimated to be less than the annual entitlement of sick leave.

Salaries, wages and annual leave

Liabilities for salaries, wages and annual leave have been recognised as the amount unpaid at the reporting date at current remuneration rates. The annual leave liability is expected to be payable within twelve months and is measured at the undiscounted amount expected to be paid.

Long service leave

A liability for long service leave is recognised after a staff member has completed 5 years of service. An actuarial assessment of long service leave, undertaken by the Department of Treasury and Finance based on a significant sample of employees throughout the South Australian public sector, determined that the liability measured using the short hand method was not materially different from the liability measured using the present value of expected future payments. This calculation is consistent with the Board's experience of staff retention and leave taken.

On-costs

Staff benefit on-costs (payroll tax, workers compensation and superannuation) are recognised separately under payables.

Superannuation

Contributions are made by the Board to several superannuation schemes operated by the State Government and private sector. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the superannuation schemes. The Department of Treasury and Finance centrally recognises the superannuation liability, for the schemes operated by the State Government, in the whole-of-government financial statements.

2.16 Workers compensation provision

A liability has been reported to reflect unsettled workers compensation claims. The workers compensation provision is based on an actuarial assessment performed by the Public Sector Workforce Relations Division of the Department of the Premier and Cabinet.

2.17 Leases

The Board has entered into a number of operating lease agreements for vehicles and photocopiers where the lessors effectively retain all of the risks and benefits incidental to ownership of the items held under the operating 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 those operating, capital and outsourcing commitments arising from contractual or statutory sources and are disclosed at their nominal value.

Contingent assets and contingent liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at nominal value.

Unrecognised contractual commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to the ATO. If GST is not payable to, or recoverable from the ATO, the commitments and contingencies are disclosed on a gross basis.

Note 3: New and revised Accounting Standards

In accordance with amendments to APS 4.8 within Accounting Policy Framework II General Purpose Financial Statements Framework, effective 1 July 2010, the Board has disclosed all staff whose normal remuneration is equal to or greater than the base executive level remuneration. Previously APS 4.8 within APF II required the Board to disclose all staff whose normal remuneration was equal to or greater than \$100,000. This change is reflected in Note 5.

Details of the impact, where significant, on the Board's financial statements from new and amended Australian Accounting Standards that are applicable for the first time in 2010-11 are detailed below.

Except for amending Standard AASB 2009-12, which the Board has early-adopted, the 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 2011. The Board has assessed the impact of the new and amended Standards and Interpretations and considers there will be no impact on the accounting policies or the financial statements of the Board.



Note	4	Staff benefits
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	2011	2010
	\$'000	\$'000
Salaries and wages	3 362	3 033
Annual leave	74	42
Payroll tax	194	180
Long service leave	47	167
Superannuation	347	335
Board fees	93	83
Other staff related expenses	133	75
Total Staff benefits	4 250	3 915

Remuneration of staff	2011	2010
The number of staff whose remuneration received or receivable falls within the following bands:	Number	Number
\$160,700 to \$170,699	-	1
\$200,700 to \$210,699	1	-
Total number of staff	1	1

The table includes all staff who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of staff reflects all costs of employment including salaries and wages, superannuation contributions, fringe benefits tax and any other salary sacrifice benefits. The total remuneration received by these staff for the year was \$203,000 (\$166,000).

Accounting Policy Change

In accordance with the revised Accounting Policy Framework II General Purpose Financial Statements Framework, the Board has changed its accounting policy and now discloses all staff who receive remuneration equal to or greater than the base executive remuneration level rather than all staff who receive remuneration equal to or greater than \$100,000. The impact of this change in accounting policy is the number of staff disclosed has reduced by two for 2011 and two for 2010.

Targeted voluntary separation packages

There were no targeted voluntary separation packages paid in 2010-11 or 2009-10.

Note	5	Remuneration of board members
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Members that were entitled to receive remuneration for membership during the 2010-11 financial year were:

Art Gallery Board

Mr M Abbott Q.C. (Chairman)
Mr A W Gwinnett (Deputy Chairman)
Ms A Edwards
Ms F Gerard
Ms S Sdraulig
Ms T Whiting
Mr R Whittington Q.C.
Ms Z Winser

	2011	2010
	Number	Number
The number of board members whose remuneration received or receivable falls within the following bands:		
\$0 - \$9,999	1	6
\$10,000 - \$19,999	6	5
\$20,000 - \$29,999	1	-
Total number of board members	8	11

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 \$101 000 (2010: \$91 000).

Amounts paid to superannuation plans for board members were \$8 000 (2010: \$7 000).

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

	2011	2010
	\$'000	\$'000
Administration expenses	831	518
Business services charge	182	161
Catering	120	70
Conservation work	557	417
Consultants' fees	10	86
Contractors' fees	20	32
Cost of goods sold	424	366
EDS charges	9	69
Entertainment	110	54
Fees – exhibitions and publications	504	268
Information technology	92	58
Insurance & risk management	509	491
Inventory written-off	29	16
Maintenance	107	100
Marketing and promotion	1 163	1 113
Materials	78	58
Minor equipment purchases and leasing	194	178
Motor vehicle expenses	31	32
Preservation activities	168	75
Projects	16	31
Tours	2	22
Travel and accommodation	244	106
Valuation expenses	36	19
Other	75	109
Total supplies and services	5 511	4 449

Supplies and services provided by entities within the SA Government

Administration expenses	63	61
Business services charge	182	161
Conservation work	482	383
Cost of goods sold	20	-
EDS charges	3	64
Entertainment	-	11
Fees – exhibitions and publications	1	33
Information technology	15	22
Insurance & risk management	509	488
Maintenance	126	85
Marketing and promotion	81	18
Materials	4	-
Minor equipment purchases and leasing	6	-
Motor vehicle expenses	26	28
Preservation activities	1	1
Projects	1	-
Tours	1	-
Other	30	34
Total supplies and services - SA Government entities	1 551	1 389

Payments to Consultants

The number and dollar amount of consultancies paid/payable (included in supplies and services expense) that fell within the following bands:

	2011	2011	2010	2010
	Number	\$'000	Number	\$'000
Below \$10,000	1	9	-	-
Between \$10,000 and \$50,000	-	-	2	86
Total paid/payable to the consultants engaged	1	9	2	86

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Note	7	Accommodation and facilities
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	2011	2010
	\$'000	\$'000
Accommodation	617	652
Facilities	590	676
Security	1 039	1 047
Total accommodation and facilities	2 246	2 375
Accommodation and facilities provided by entities within the SA Government		
Accommodation	59	59
Facilities	402	473
Security	8	9
Total accommodation and facilities – SA Government entities	469	541

Note	8	Depreciation
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	2011	2010
	\$'000	\$'000
Buildings and improvements	1 193	1 161
Plant and equipment	54	(32)
Total depreciation	1 247	1 129

Note	9	Grants
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	2011	2010
	\$'000	\$'000
Commonwealth Government - recurrent	215	95
State Government - recurrent	185	15
Other external grants - recurrent	488	263
Total grants	888	373
Grants received/receivable from entities within the SA Government		
State Government - recurrent	185	15
Total grants - SA Government entities	185	15

Note	10	Fees and charges
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	2011	2010
	\$'000	\$'000
Fees for services	372	306
Admissions to temporary exhibitions	683	396
Total fees and charges	1 055	702

Note	11	Sponsorships
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	2011	2010
	\$'000	\$'000
Cash sponsorships	504	443
In-kind sponsorships	527	585
Total sponsorships	1 031	1 028
Sponsorships received/receivable from entities within the SA Government		
Cash sponsorships	220	-
Total sponsorships	220	-

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Note	12	Resources received free of charge
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	2011	2010
	\$'000	\$'000
Resources received free of charge from entities within the SA Government		
Conservation services	423	345
Business Services	182	161
Total resources received free of charge	605	506

Note	13	Interest and investment income
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	2011	2010
	\$'000	\$'000
Interest from entities within the SA Government	53	34
Interest and investment income from entities external to the SA Government	524	375
Total interest and investment income	577	409

Note	14	Net gain (loss) from the disposal of non-current assets
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	2011	2010
	\$'000	\$'000
Plant and equipment		
Proceeds from disposal	-	-
Less: Net book value of assets disposed of	(13)	-
Net gain (loss) from disposal of plant and equipment	(13)	-
Investments		
Proceeds from the sale of investments	1 122	483
Less: Net book value of investments	(933)	(388)
Net gain (loss) from sale of investments	189	95
Total assets		
Total proceeds from disposal	1 122	483
Less: Total net book value of assets	(946)	(388)
Total net gain (loss) from disposal of non-current assets	176	95

Note	15	Other income
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	2011	2010
	\$'000	\$'000
Fundraising	28	30
Other receipts	23	138
Total other income	51	168

Note	16	Auditor's remuneration
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	2011	2010
	\$'000	\$'000
Audit fees paid/payable to the Auditor-General's Department	28	27
Total audit fees - SA Government Entities	28	27

Other Services

No other services were provided to the Board by the Auditor-General's Department.

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Note 17 Cash and cash equivalents		
	2011	2010
	\$'000	\$'000
Deposits with the Treasurer	2 063	1 718
Deposits with Bank SA	1 550	1 750
Cash on hand	9	9
Total cash and cash equivalents	3 622	3 477

Deposits with Treasurer

Deposits with the Treasurer are 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*.

Deposits with BankSA

Deposits with BankSA are funds held in term deposit and billflex 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 2010-2011 deposits with the Treasurer were bearing a floating interest rate between 4.35 % and 4.6 % (2010: 2.85 % and 4.07 %). The interest rate for funds held with Bank SA as at 30 June 2011 is 5.75 % and 6.1 % for the term deposits (2010: 6.8%) and 5.75 % for the billflex facilities (2010: 5.5%).

Note 18 Receivables		
	2011	2010
	\$'000	\$'000
Current		
Prepayments	16	-
Receivables	265	278
Accrued income	153	122
Total receivables	434	400

Interest rate and credit risk

Receivables are raised for all goods and services provided for which payment has not been received. Receivables are normally settled within 30 days. Receivables and accrued income are non-interest bearing.

It is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. There is no concentration of credit risk.

(a) Maturity analysis of receivables- refer to Note 29.

(b) Categorisation of financial instruments and risk exposure information- refer to Note 29.

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Note 19 Property, plant and equipment

	2011	2010
	\$'000	\$'000
Land, buildings and improvements		
Land at valuation	4 850	4 850
Buildings and improvements at valuation	52 044	49 717
Accumulated depreciation at the end of the period	(23 193)	(22 000)
Total land, buildings and improvements	33 701	32 567
Work in progress		
Work in progress at cost	314	287
Total work in progress	314	287
Plant and equipment		
Plant and equipment at cost (deemed fair value)	837	673
Accumulated depreciation at the end of the period	(448)	(396)
Total plant and equipment	389	277
Total property, plant and equipment	34 404	33 131

Valuation of non-current assets

The valuation of land, buildings and improvements was performed by the Australian Valuation Office as at 30 June 2008.

Impairment

There were no indications of impairment of property, plant and equipment as at 30 June 2011.

Movement reconciliation of property, plant and equipment

	Land	Buildings & improvements	Work in Progress	Plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
2011					
Carrying amount at the beginning of the period	4 850	27 717	287	277	33 131
Additions	-	-	2 354	179	2 533
Depreciation expense	-	(1 193)	-	(54)	(1 247)
Disposals	-	-	-	(13)	(13)
Transfers out	-	-	-	-	-
Transfers from capital work in progress	-	2 327	(2 327)	-	-
Carrying amount at the end of period	4 850	28 851	314	389	34 404
2010					
Carrying amount at the beginning of the period	4 850	27 353	335	187	32 725
Additions	-	47	1 429	87	1 563
Depreciation expense	-	(1 160)	-	(18)	(1 178)
Depreciation adjustment relating to 2008/2009	-	-	-	49	49
Transfers out	-	-	-	(28)	(28)
Transfers from capital work in progress	-	1 477	(1 477)	-	-
Carrying amount at the end of period	4 850	27 717	287	277	33 131

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Note 20 Heritage collections

	2011			2010		
	At valuation	At cost	Total	At valuation	At cost	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Australian paintings and sculptures	240 103	-	240 103	178 175	8 021	186 196
Australian and European decorative arts	28 363	-	28 363	41 894	3 393	45 287
Asian art	44 301	-	44 301	14 730	5 880	20 610
European paintings and sculptures	223 714	-	223 714	300 000	4 025	304 025
Prints, drawings and photographs	35 814	-	35 814	53 500	1 703	55 203
Numismatics	6 753	-	6 753	5 872	-	5 872
Philatelic material	450	-	450	435	-	435
Library	1 744	-	1 744	1 584	103	1 687
Total heritage collections	581 242	-	581 242	596 190	23 125	619 315

Reconciliation of carrying amounts of heritage collections

	2011				2010			
	Balance 1 July	Additions	Disposals	Revaluation increment / (decrement)	Balance 30 June	Balance 1 July	Additions	Balance 30 June
	\$'000	\$'000		\$'000	\$'000	\$'000	\$'000	\$'000
Australian paintings and sculptures	186 196	2 762	-	51 145	240 103	184 771	1 425	186 196
Australian and European decorative arts	45 287	303	-	(17 227)	28 363	45 014	273	45 287
Asian art	20 610	926	-	22 765	44 301	19 763	847	20 610
European paintings and sculptures	304 025	460	-	(80 771)	223 714	303 372	653	304 025
Prints, drawings and photographs	55 203	562	(7)	(19 944)	35 814	54 744	459	55 203
Numismatics	5 872	-	(3)	884	6 753	5 872	-	5 872
Philatelic material	435	-	-	15	450	435	-	435
Library	1 687	20	-	37	1 744	1 666	21	1 687
Total heritage collections carrying amounts	619 315	5 033	(10)	(43 096)	581 242	615 637	3 678	619 315

Note 21 Investments

	2011	2010
	\$'000	\$'000
Non-Current		
Shares and other direct investments in companies	3 348	3 355
Total non-current investments	3 348	3 355
Total investments	3 348	3 355

The market value of investments as at 30 June 2011 is \$3.3 million (2010: \$3.6 million).

Note 22 Payables

	2011	2010
	\$'000	\$'000
Current		
Creditors and accruals	1 602	848
Staff on-costs	56	65
Total current payables	1 658	913
Non-current		
Staff on-costs	48	56
Total non-current payables	48	56
Total payables	1 706	969
Payables to SA Government entities		
Creditors and accruals	1 013	183
Staff on-costs	104	121
Total payables - SA Government entities	1 117	304

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An actuarial assessment performed by the Department of Treasury and Finance determined that the percentage of the proportion of long service leave, taken as leave has changed from the 2010 rate of 45% to 35 %, and the average factor for the calculation of employer superannuation on-cost has changed from the 2010 rate of 10.5% to 10.3%. These rates are used in the employment on-cost calculation.

Interest rate and credit risk

Creditors and accruals are raised for all amounts billed but unpaid. Sundry creditors are normally settled within 30 days. Staff on-costs are settled when the respective staff benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables approximates net fair value due to the amounts being payable on demand.

(a) Maturity analysis of payables- refer to Note 29.

(b) Categorisation of financial instruments and risk exposure information- refer to Note 29.

Note 23 Staff benefits		
	2011	2010
	\$'000	\$'000
Current		
Annual leave	290	242
Long service leave	120	119
Accrued salaries and wages	-	85
Total current staff benefits	410	446
Non-current		
Long service leave	545	563
Total non-current staff benefits	545	563
Total staff benefits	955	1 009

The total current and non-current employee expenses (i.e. aggregate employee benefit plus related on-costs) for 2010-11 are \$466 000 (2010: \$511 000) and \$593 000 (2010: \$619 000) respectively.

As a result of an actuarial assessment undertaken by the Department of Treasury and Finance, the benchmark for the measurement of the long service leave liability has changed from the 2010 benchmark of 5.5 years to 5 years.

The salary inflation rate remains constant at 4%.

Note 24 Provisions		
	2011	2010
	\$'000	\$'000
Current		
Provision for workers compensation	53	48
Total current provisions	53	48
Non-current		
Provision for workers compensation	177	155
Total non-current provisions	177	155
Total provisions	230	203
Carrying amount at the beginning of the period	203	178
Increase/(decrease) in provision recognised	27	25
Carrying amount at the end of the period	230	203

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Note 25 Other liabilities		
	2011	2010
	\$'000	\$'000
Current		
Artworks purchased by instalments	-	61
Deferred assets	15	-
Total current other liabilities	15	61
Non-current		
Deferred assets	19	-
Total current other liabilities	19	-
Total other liabilities	34	61

Note 26 Unrecognised contractual commitments		
	2011	2010
	\$'000	\$'000
Operating lease commitments		
Commitments under non-cancellable operating leases at the reporting date not recognised as liabilities in the financial statements are payable as follows:		
Within one year	24	19
Later than one year and not later than five years	15	13
Total operating lease commitments	39	32
The operating lease commitments comprise:		
<ul style="list-style-type: none"> 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	676	2 825
Later than one year and not later than five years	-	1 457
Total capital commitments	676	4 282
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	210	187
Later than one year and not later than five years	678	800
Later than five years	-	13
Total remuneration commitments	888	1 000

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 security and cleaning.

Not later than one year	1 120	518
Later than one year and not later than five years	834	59
Total other commitments	1 954	577

Contingent rental provisions within the contracts require the minimum contract payments to be increased by variable operating costs and wage rises. Options exist to renew the contracts for another 12 months.

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Note 27 Contingent assets and liabilities

The Board is not aware of any contingent assets and liabilities as at 30 June 2011.

Note 28 Cash flow Reconciliation

Reconciliation of cash and cash equivalents at the end of the reporting period:	2011	2010
	\$'000	\$'000
Cash and cash equivalents disclosed in the Statement of Financial Position	3 622	3 477
Balance as per the Statement of Cash Flows	3 622	3 477
	2011	2010
	\$'000	\$'000
Reconciliation of net cash provided by operating activities to net cost of providing services		
Net cash provided by operating activities	3 629	4 237
Less: Revenues from SA Government	(8 476)	(7 860)
Add / (less) non-cash items:		
Bequeathed investments	-	169
Depreciation of property, plant and equipment	(1 247)	(1 129)
Donations of heritage collections	3 154	1 428
Gain / (Loss) on sale of investments	189	95
(Loss) on sale of plant and equipment	(13)	-
Transfers of property, plant and equipment	-	(28)
Changes in assets and liabilities		
Increase in receivables	35	47
(Decrease) / increase in inventories	(4)	75
(Increase) in payables	12	(104)
Decrease / (increase) in staff benefits	54	(76)
(Increase) in provisions	(27)	(25)
Net cost of providing services	(2 694)	(3 171)

Note 29 Financial Instruments / Financial risk management

Table 29.1 Categorisation of financial instruments

Details of the significant accounting policies and methods adopted including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised with respect to each class of financial asset, financial liability and equity instrument are disclosed in Note 2 *Summary of Significant Accounting Policies*.

Category of financial asset and financial liability	Statement of Financial Position line item	Note number	2011		2010	
			Carrying amount	Fair value	Carrying amount	Fair value
			\$'000	\$'000	\$'000	\$'000
Financial assets						
Cash and cash equivalents	Cash and cash equivalents	17	3 622	3 622	3 477	3 477
Loans and receivables	Receivables (1)	18	418	418	400	400
Available for sale financial assets	Investments	21	3 348	3 260	3 355	3 559
Financial liabilities						
Financial liabilities (at cost)	Payables (1)	22	1 602	1 602	848	848

(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 recorded are carried at cost (not materially different from amortised cost) except for staff on-costs, which are determined via reference to the staff benefit liability to which they relate.

2

Credit risk

Credit risk arises when there is the possibility of the Board's debtors defaulting on their contractual obligations resulting in financial loss to the Board. The Board measures credit risk on a fair value basis and monitors risk on a regular basis.

The Board has minimal concentration of credit risk. The Board has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history. The Board does not engage in high risk hedging for its financial assets.

Allowances for impairment of financial assets are calculated on past experience and current and expected changes in client credit rating. Currently the Board does not hold any collateral as security for any of its financial assets. Other than receivables, there is no evidence to indicate that the financial assets are impaired.

The following table discloses the ageing of financial assets and the ageing of impaired assets:

Table 29.2 Ageing analysis of financial assets

	Past due by			Total \$'000
	Overdue for < 30 days \$'000	Overdue for 30 to 60 days \$'000	Overdue for > 60 days \$'000	
2011				
Not impaired				
Receivables	346	21	51	418
2010				
Not impaired				
Receivables	335	27	38	400

The following table discloses the maturity analysis of financial assets and financial liabilities.

Table 29.3 Maturity analysis of financial assets and financial liabilities

Financial statements item	Carrying amount \$'000	Contractual maturities		
		< 1 year \$'000	1-5 years \$'000	> 5 years \$'000
2011				
Financial assets				
Cash and cash equivalents	3 622	3 622	-	-
Receivables	434	434	-	-
Investments	3 348	-	-	3 348
Total financial assets	7 404	4 056	-	3 348
Financial liabilities				
Payables	1 602	1 602	-	-
Total financial liabilities	1 602	1 602	-	-
2010				
Financial assets				
Cash and cash equivalents	3 477	3 477	-	-
Receivables	400	400	-	-
Investments	3 355	-	-	3 355
Total financial assets	7 232	3 877	-	3 355
Financial liabilities				
Payables	848	848	-	-
Total financial liabilities	848	848	-	-

Note 30 Events after balance date

There has not arisen in the interval between the end of the financial year and the date of this report, any other item, transaction or event of a material and unusual nature likely, in the opinion of the members of the Board, to affect significantly the operations of the Board, the results of those operations, or the state of affairs of the Board in subsequent financial years.

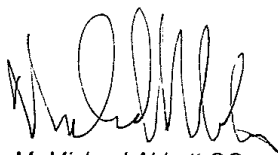
The Art Gallery Board

Certification of the Financial Statements

We certify that the attached general purpose financial statements for the Art Gallery Board:

- comply with relevant Treasurer's Instructions issued under section 41 of the *Public Finance and Audit Act 1987*, and relevant Australian accounting standards;
- are in accordance with the accounts and records of the Art Gallery Board and
- present a true and fair view of the financial position of the Art Gallery Board as at 30 June 2011 and the results of its operations and cash flows for the financial year.

We certify that the internal controls employed by the Art Gallery Board for the financial year over its financial reporting and its preparation of the general purpose financial statements have been effective throughout the reporting period.



Mr Michael Abbott QC
Chairman
Art Gallery Board

September 2011



Mr Nick Mitzevich
Director
Art Gallery of South Australia

September 2011



INDEPENDENT AUDITOR'S REPORT



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Auditor-General's Department

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To the Chairman Art Gallery Board

As required by section 31 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 2011. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2011
- a Statement of Financial Position as at 30 June 2011
- a Statement of Changes in Equity for the year ended 30 June 2011
- a Statement of Cash Flows for the year ended 30 June 2011
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairman, Art Gallery Board and the Director, Art Gallery of South Australia.

The members of 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 the *Art Gallery Act 1939* and Australian Accounting Standards, and for such internal control as the members of the Art Gallery Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the members of the Art Gallery Board, as well as the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my 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 2011, 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
29 September 2011



Our ref: A11/016

29 September 2011

Mr M Abbott QC
Chairman
Art Gallery Board
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Dear Mr Abbott

**The audit of the Art Gallery Board
for the year ended 30 June 2011**

The audit of the accounts of the Art Gallery Board for the year ended 30 June 2011 has been completed.

The scope of the audit covered the principal areas of the financial operations of the Art Gallery Board and included the test review of systems and processes and internal controls and financial transactions.

The notable areas of audit coverage included:

- revenue, expenditure and payroll
- budgetary control and management reporting
- valuation of heritage collections.

The audit coverage and its conduct is directed to meeting statutory audit responsibilities under the Public Finance and Audit Act 1987 and also the requirements of Australian Auditing Standards.

In essence, two important outcomes result from the annual audit process, notably:

- The issue of the Independent Auditor's Report (IAR) on the integrity of the Board's financial statements.
- The issue of an audit management letter advising of system, process and control matters and recommendation for improvement.

In this regard, returned herewith are the financial statements of the Art Gallery 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.

During the year, an audit management letter was forwarded to the Director requesting a status update concerning the Board meeting the requirements of Treasurer's Instructions 2 and 28. A response to the letter was received and will be followed up in the 2011-12 annual audit.

My Annual Report to Parliament includes summary commentary for the Board on the matter raised and the response received.

Finally, I would like to express my appreciation to the management and staff of Art Gallery Board in providing assistance during the year to my officers in the conduct of the annual audit.

Yours sincerely

A handwritten signature in black ink, appearing to read 'S O'Neill', followed by a small horizontal line.

S O'Neill
AUDITOR-GENERAL

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