

# Art Gallery of Western Australia

## Annual Report 2000–01



## STATEMENT OF COMPLIANCE

The Honourable Minister for Culture & the Arts:

In accordance with section 28 of the *Art Gallery Act 1959* and section 66 of the *Financial Administration and Audit Act 1985*, we hereby submit for your information and presentation to Parliament the Annual Report of the Art Gallery of Western Australia for the year ended 30 June 2001.

The Report has been prepared in accordance with the provisions of the *Financial Administration and Audit Act 1985*.

The Art Gallery of Western Australia is administered under the *Art Gallery Act 1959* (reprinted under the *Reprint Act 1984* as at 30 March 1989). Its management is subject to the provisions of the Act and the following legislation:

*Industrial Relations Act 1979*  
*Financial Administration and Audit Act 1985*  
*Equal Opportunity Act 1984*  
*Freedom of Information Act 1992*  
*Occupational Health, Safety and Welfare Act 1984*  
*Workplace Agreements Act 1993*  
*Minimum Conditions of Employment Act 1993*  
*Public Sector Management Act 1994*  
*Disability Services Act 1993*  
*Electoral Act 1907*

### *Compliance with relevant written law*

To our knowledge all relevant written law which has a significant impact on the Art Gallery of Western Australia has been complied with during the year.

E. L. (Mick) Bolto  
Chairman of the Board

Dario Amara  
Member of the Board

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## VISION

**To be a centre of excellence in the visual arts that contributes regionally and internationally to a living culture in Western Australia.**

## MISSION

**To develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art, and to increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia.**

*The term 'art' means the full spectrum of visual art and craft.*

## OUTCOME AND OUTPUTS

As a service agency in the wider Ministry for Culture & the Arts, the Art Gallery contributes to the Ministry's outcome of a 'community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences' through the output known as 'Art Gallery Services'.

This output reflects the delivery of the State Art Collection and access to art gallery services and programs through visual arts advocacy, collection development, facilities and services. Services ensure the primary access to art, heritage and ideas locally, regionally and internationally, and their preservation for display in future generations.

## VALUES

<b>In valuing</b>	<i>We strive to</i>
<b>Art</b>	Promote the relevance of art for and in society. Promote the contribution of artists to a living culture. Promote cultural advocacy and the dialogue of ideas through art.
<b>Respect</b>	Be courteous, cooperative and flexible. Understand the ideas, needs and opinions of others.
<b>Excellence</b>	Be innovative and professional in achieving the Gallery's goals. Earn the respect of our customers, colleagues and the community.
<b>Ethics</b>	Ensure we actively contribute to an ethical organisation. Nurture fair and open relationships with our customers, colleagues and the public.
<b>Commitment</b>	Be loyal to the Gallery and its programs. Provide the best possible service for our customers.

## STRATEGIC OBJECTIVES

Key Result Area	Objective
<b>Gallery development</b>	Develop and maintain the best public art collection in the State. Build a strong and committed audience for Gallery programs. Diversify and enhance services to create a better understanding and appreciation of art. Grow our professional reputation.
<b>Business performance</b>	Maximise the effective use of our resources. Raise revenue to support delivery of programs. Improve management of our risks. Develop and improve our customer/client relationships.
<b>Our people</b>	Have a motivated, flexible and competent work force. Maintain and where appropriate improve the safety and wellbeing of our people. Reflect community diversity in our paid and volunteer work force.
<b>Cultural advocacy through art</b>	Lead and influence cultural policy and community opinion. Provide a forum for dialogue and debate. Foster the importance of visual arts as a key component of:  trade tourism diplomacy entertainment events.



## MINISTER'S MESSAGE

This has been a particularly challenging year for the Art Gallery of Western Australia. Despite these challenges, it has worked hard to maintain a high level of attendance and continued to develop an outstanding exhibition schedule.

I am pleased to see the Art Gallery forging close links with the tourism industry. Western Australia is more than just a destination. It hosts a variety of rich and stimulating arts attractions, among which the Art Gallery is prominent. The Gallery's broad community programs continue to attract new audiences and provide increased accessibility to the arts for the whole community.

Our Government's policy for the arts is ambitious. We want Western Australia to become a State of unique artistic viability and innovation. I believe the Art Gallery is already working towards this with its world-class exhibitions, its innovative community, marketing and cross-promotional programs and its dedication to cultural tourism.

This is an exciting time at the Gallery as we all work to develop the long-planned sculpture courtyard, which will add another attraction to the organisation.

Lives can be enriched and made more meaningful by sharing artistic experiences – I encourage you to support the Art Gallery of Western Australia and commend the staff, Board and Director on their continuing good work.

**The Hon. Sheila McHale, MLA**

*Minister for Community Development, Women's Interests, Seniors and Youth, Disability Services, Culture and the Arts.*

## THE YEAR'S HIGHLIGHTS IN SUMMARY

### Audience Development

Family Fun Days launch the Gallery as a destination for families, the combination of hands-on activities, trails and give-aways proving very popular with younger visitors. With total attendances for the three fun days reaching 9000 during the year, the format has been firmly established on the Gallery's calendar of events.

@rtX, an initiative to promote the Gallery to sixteen- to twenty-year-olds, was launched at the 'Year 12 Perspectives' exhibition in March. A three-year sponsorship by the Ian Potter Foundation, involving a \$300,000 grant, is being used to assist the Gallery to develop community partnerships that encourage young people into the Gallery. Pilot programs with the Town of Vincent and the City of Swan were established during this initial year, with plans to develop Collection displays specifically for young people to follow in succeeding years.

### Exhibitions

All exhibition spaces at the Gallery were transformed by the feature exhibition 'Side by Side', which presented highlights from the State Art Collection together with outstanding works on loan from private and corporate collections in Western Australia. The State Art Collection was enriched by generous loans from the Wesfarmers, Kerry Stokes, Holmes à Court and Cruthers Collections.

The Art Gallery of Western Australia presented the first comprehensive survey of the work of one of Australia's most significant contemporary artists, Robert MacPherson. A highlight of the Perth International Arts Festival, this exhibition was accompanied by the first significant monographic publication on the artist.

'Utopia: Ancient Cultures / New Forms', an exciting partnership between the Art Gallery of Western Australia and the Holmes à Court Collection, toured nationally.

The Gallery also presented an outstanding exhibition of work by world-renowned photographer Henri Cartier-Bresson, 'Tête à Tête', and managed the tour of the exhibition throughout Australia.

### Strategic Partnerships

Strategic partnerships between the business community, individuals and the Art Gallery of Western Australia provide opportunities to achieve multiple marketing and hospitality objectives while building the pre-eminent collection of art in the State for all to enjoy.

Annual partners Channel 7, Marketforce and the *West Australian* made significant contributions to the Gallery's success during the year and continue to commit to the growth and development of our State resource.

'Year 12 Perspectives' continued to expand, with the International Foundation for Arts and Culture extending its sponsorship to provide for a reciprocal exchange of Australian and Japanese students' work, which was displayed in both countries. Woodside Energy also increased its level of support for this exhibition, funding regional development days for staff and students in and around Karratha.

Rarely seen masterpieces from other collections, including the Wesfarmers, Kerry Stokes, Holmes à Court and Cruthers collections, were very successfully featured 'Side by Side' with key items from the State Art Collection.

A partnering with the WA Symphony Orchestra had the Gallery's Director and an acclaimed international conductor exchanging their usual 'homes' to bring an added dimension to both the concerts and the activities of the Gallery. Christopher Hogwood shared observations about art and music at the Gallery, while Alan Dodge appeared at the Perth Concert Hall and in Kalgoorlie to present a Great Classics Series concert with conductor Vladimir Verbitsky.



The first phase of the sculpture garden was initiated, with landscaping of part of the proposed garden area and the installation of Robert Juniper's four-metre sculpture *Iron thicket*.

The Perth International Arts Festival / Art Gallery of Western Australia partnership continued to generate critical excitement within the Perth Cultural Centre during the Festival.

The Indigenous Trainee Assistant Curator program entered year two within the framework of an ongoing partnership with Rio Tinto, the Department of Aboriginal Affairs and the Australia Council.

### **Acquisitions**

In recognition of the State Art Gallery's commitment to his work over many years, Howard Taylor made a gift of 216 maquettes for sculptures and shaped paintings produced from about 1950 to the present. This gift presents a unique group of objects that allow us new insights into Taylor's working methods and suggest the startlingly inventive development of his iconographic and material concerns over a fifty-year period.

*Sailing craft on the Swan River*, one of only two known oil paintings by Western Australian artist A.B. Webb (1887–1944), was purchased during the year. This work had been a target for the Collection since Curator of Historical Art Janda Gooding first viewed it in 1984.

### **Corporate Performance and Program Support**

The Gallery successfully completed the first year of its Business Plan 2000–2004 well within projections. The Business Plan is supported by a comprehensive suite of team plans and management reports developed during the year to ensure that the Gallery remains on track towards achieving targets set.

Self-managed staff teams have been realigned to focus more effectively on achieving outcomes that support the Gallery's Business Plan. The teams now reflect the five key Gallery programs: Content and Display, Visitor Services, Art Services, Development and Business Services.

Major capital works completed included the renovation of the Administration Building and the refurbishment of over 1000 square metres of flooring in the Main Gallery Building.

## DIRECTOR'S REPORT

A change of government, dealing with budget and preparing for the 'Monet & Japan' exhibition made for a challenging year for the Gallery as we continued to strive for excellence while implementing organisational change and capital work programs. The self-managed teams instituted in 1997 continued their evolution, a realignment of teams being put into effect during the year following a thorough review. We also managed to prepare for the planned sculpture garden and re-floor two galleries, all without closing our doors.

Acquisitions for the year included works by Billy Thomas (Kuntakunta), Lena Nyadbi, Julie Dowling, Howard Taylor, A. B. Webb, Robert MacPherson, John Nixon, Fred Williams, William Kentridge and Miriam Stannage.

The campaign successfully launched during the previous year to fund the development of the Living Centre for Australia and the Indian Ocean Rim and adjoining sculpture garden continued during 2000/01. On completion, the Living Centre will greatly enhance the capabilities of the Gallery and benefit Western Australia through the provision of additional gallery display space and family and corporate entertainment areas as well as artistic and business development opportunities throughout the region. During the year initial landscaping for the proposed sculpture garden was undertaken, and the installation of Robert Juniper's sculpture *Iron thicket* completed phase one.

Since its inception in 1989 the Art Gallery of Western Australia Foundation has secured \$1,079,438 (Living Centre) and \$2,584,575 (Acquisition Fund) towards the maintenance and development of the State Art Collection and Gallery facilities. Committed individual and corporate supporters ensure that the Collection continues to grow, give pleasure and inspire all who visit, while they themselves enjoy exhibition previews, invitations to exclusive openings, regular private viewings and behind-the-scenes tours.

In support of the State's contemporary art collection, the Contemporary Art Group was launched by the Art Gallery of Western Australia Foundation during the year. This is an initiative aimed at partnering with the Gallery people who have a specific interest in this area.

During the year the Collection was enriched by the generosity of a number of donors, who together gifted 342 works. An additional 80 were purchased. Full details of this generous support can be found under the 'State Art Collection' and 'Acquisitions: Gifts' sections of this report.

Maintaining the 'big picture' remains both a personal and an organisational priority. Despite our attention being focused on the blockbuster 'Monet & Japan' exhibition, solid work continued on sourcing and developing future exhibitions to ensure Perth is provided with the highest standard of visual arts presentations we can deliver.

The 'Robert MacPherson' exhibition was packaged to tour to the Museum of Contemporary Art in Sydney. This exhibition enhanced our reputation as a centre of visual arts excellence, as it drew many art critics and academics to the State. We also prepared for publication a book featuring the highlights of the Indigenous works in the State Art Collection – a long-time objective of the Gallery.

Both the MacPherson and Monet exhibitions provided the Gallery with an opportunity to increase its profile nationally and internationally, and through solid curatorial and marketing efforts these opportunities have been realised to their fullest potential.

A component of the 'Year 12 Perspectives' exhibition was again toured to Japan, and a regional Western Australian tour was also coordinated. Two \$5000 scholarships were offered to exhibition entrants by the International Foundation for Arts and Culture.

During the year, 171 works from the State Art Collection were loaned by the Gallery to institutions worldwide. Negotiations for the forthcoming 'Monet & Japan' and 'Rodin' exhibitions also increased the Gallery's profile at an international level.

The State Art Collection continues to be the basis of the Gallery's exhibition calendar. Highlights of the Collection are chosen to complement touring exhibitions and the extensive public program.

It was an exciting year for strategic alliance development. The Gallery proactively sought to establish a working relationship with the Western Australian tourism industry through EventsCorp, one outcome being that 'Monet & Japan' was promoted as one of the 'Best of the West in Perth'. The development of packages and cross-promotions was pursued with tourism industry support. An overall awareness of the arts was also established within this important sector, which in previous years has focused only on the Perth International Arts Festival.

Cross-promotional opportunities were proactively sought with other arts organisations including the West Australian Symphony, the West Australian Ballet and the West Australian Opera. Non-arts organisations were also involved in cross-promotions, these including Luna Cinema, Perth City Council and RTRFM 92.1 radio.

The year proved rewarding on all fronts. It concluded as the Gallery was abuzz with Monet excitement and feeling a sense of achievement in the results of the year 2000/01. Our popularity continues to grow with family groups and the youth market, and this will continue to provide returns to the Gallery for years to come.

We look forward to continuing our work and providing Western Australia with the highest quality presentations of the visual arts. Looking at the coming year's exhibition calendar, I am confident it is a goal that will be realised.

Alan R. Dodge  
Director

# Working with our Supporters

## ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Membership of the Art Gallery of Western Australia Foundation is divided into six categories. The category of membership is determined by the level of contribution to the Foundation over a five-year period.

Patron	not less than \$1,000,000
Vice Patron	not less than \$500,000
Governor	not less than \$100,000
Benefactor	not less than \$50,000
Fellow	not less than \$15,000
Member	not less than \$4,000

### Honorary Patron

His Excellency Lieutenant General John Sanderson, AC

### Foundation Council Members

Robin Forbes – Chairman  
Mick Bolto  
Rosemary Pratt  
Ron Wise  
Alan Birchmore  
Rodney Thompson  
Diana Warnock  
Alan R. Dodge (ex-officio)

## Foundation Members

### Patrons

Sue and Dr Ian Bernadt \*  
The late Dr Harold Schenberg \*

### Vice Patrons

Government of Western Australia  
The late Dr Rose Toussaint

### Governors

BHP Community Trust \*  
Challenge Bank \*  
The Christensen Fund  
Freehills (Formerly Freehill Hollingdale & Page) \*  
Friends of the Art Gallery of Western Australia\*  
Robert and Lesley Girdwood  
Lyn and Kemp Hall  
Janet Holmes à Court  
Robert Juniper  
The late May Marland\*  
James Mollison, AO  
John Nixon  
The late Clifton Pugh, AO  
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Sheila Taylor  
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### Benefactors

Mick Bolto  
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Mandy Juniper  
J. Barris and Judith Lepley  
Kathleen O'Connor Advisory Committee  
The Shell Company of Australia Limited\*  
The Stan Perron Charitable Trust

\* Indicates gallery naming privileges accorded to the donor

## Fellows

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Eileen Bond  
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Commonwealth Bank of Australia  
Esther Constable  
Professor Ian Constable, AO  
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Gerie Cruse and Ole Hansen  
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David Goldblatt  
Helen Grey-Smith and children  
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The late Cliff Jones  
Dr Douglas Kagi  
Dr Graham Linford  
Malcolm and Diane McCusker  
Ken McGregor  
Robert MacPherson  
Jann Marshall  
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Women's Service Guilds of Western Australia  
Ashley Zimpel

## Members

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Sam Tolkin  
Paul Trinidad  
Winifred Walker  
Virginia Ward  
Mr and Mrs H. Webb Ware  
P. M. Wood  
Trevor Woodward  
Alberto Zorzi

## Contemporary Art Group

An exciting new initiative, the Contemporary Art Group, was established during the year with the aim of supporting the Gallery in its pursuit of acquisitions of contemporary art for the State Art Collection. The group is limited to twenty-one members, each making an annual tax-deductible gift of \$10,000 to the Gallery. Group members are invited to attend special viewings, meetings with artists and industry professionals, and celebrations of contemporary acquisitions. Each year a trip will be offered to members to a biennale or important contemporary show, and may also incorporate the viewing of private collections. A curator or guide will accompany Contemporary Art Group members and, to add to the experience, appropriate reading lists will be provided before each trip.

## Capital Campaign for the Living Centre for Australia and the Indian Ocean Rim and Sculpture Garden

A campaign was successfully launched in 1999/2000 for the Living Centre and adjoining sculpture garden, which is designed to enhance the Gallery's current spaces and allow for the development of the State Art Collection.

Initial landscaping for the sculpture garden was completed on Christmas Eve 2000 and the installation of Robert Juniper's four-metre sculpture *Iron thicket* in May 2001 completed this phase of the development. Plans are now in place to purchase or have commissioned additional sculptures for the garden.

To those members of the Foundation, individuals and corporations who share in the vision to further enrich the lives of Western Australians and visitors to this State, thank you for your dedication and foresight. An ongoing campaign of this scale requires a significant commitment of time and energy to bring it to fruition, and your support is appreciated enormously. With this backing, the Gallery continues to work closely with Government to make the Living Centre part of the Government's overall plans for upgrading the Cultural Precinct.

## FRIENDS OF THE ART GALLERY OF WESTERN AUSTRALIA

The Friends of the Art Gallery, in conjunction with Artery – for the younger at heart or very trendy – are currently a vibrant and dynamic group lending support to the Art Gallery's agenda for cultural interaction, art acquisitions and funding for the Living Centre sculpture courtyard and garden.

### *Highlights of Friends events over 2000/01 included:*

'Conductor's Choice' – Friends were delighted to welcome internationally renowned conductor Christopher Hogwood, together with talented musicians from the West Australian Symphony Orchestra, to the Gallery for an evening devoted to the melding of fine art and fine music.

'Tête-à-Tête' – Friends hosted the opening of a photographic exhibition that honoured the famous French photographer Henri Cartier-Bresson. Complemented by a fashion parade of sophistication and style with garments from Periscope boutique of King Street, this event attracted over seven hundred members and guests to the Gallery.

The year 2001 opened with the Robert MacPherson retrospective, the Gallery's contribution to the Perth International Arts Festival. The exhibition showcased the Friends' most recent acquisition for the Gallery, *184 boss drovers*, an important contemporary Australian addition to the State Art Collection. It was wonderful to see MacPherson's drovers sympathetically framed and occupying the entire west wall of Gallery 2.

'Modern Australian Women', a touring exhibition from the Art Gallery of South Australia, was a beautiful showcasing of the women who were painting and drawing in Australia from the 1920s until the beginning of World War II. The Friends held a special opening to celebrate this important exhibition, well attended by members of Perth's Art Deco Society and of the public generally as well as our own members.



'Blessed Be The Work', a fascinating collection of ritual Judaica, provided a unique opportunity for cross-cultural exchange when the Friends welcomed Rabbi Freilich, the President of the Jewish Museum of Australia, and members of the Jewish community to the Gallery for a delightful morning tea on the terrace. This provided an ideal location to meet and share before viewing the exhibition.

A fresh initiative undertaken during year was to increase our membership base, which currently stands at around 1500. A specialist committee is working to this end while at the same time surveying members to determine the correlation between services and expectations.

All this has taken place in conjunction with our regular program of events, through which we endeavour to provide a balanced offering of educational and social functions that are cognisant of members' budgets, be they large or small, while engaging with art in its widest aspects and still maintaining our objective of support for the Art Gallery of Western Australia.

#### **2000 Office-Bearers**

##### *President*

Brett Davies

##### *Vice Presidents*

Jennie Kennedy, *Director of Program*

Kristine Smith, *Director of Publicity*

##### *Hon. Secretary*

Lee Walsh

##### *Hon. Treasurer*

John Kerr

##### *Council*

Marion Nairn, *Director of Special Functions*

Maureen Paris, *Director of Membership*

Georgia Rogers, *Co-Director of ARTery*

Mischa Way, *Co-Director of ARTery*

Lorna White, *ADFAS Coordinator*

Jessica Bunning

Bruce Chapman

Sue Davidson

Kevin Jackson

Monica Rietveld

Paul Tournay

#### **2001 Office-Bearers**

##### *President*

Jennie Kennedy

##### *Vice Presidents*

Marion Nairn, *Director of Special Functions*

Maureen Paris, *Director of Program*

##### *Hon. Secretary*

Lee Walsh

##### *Hon. Treasurer*

John Kerr

##### *Council*

Janice Viner, *Co-Director of Membership*

Alan Ruda, *Co-Director of Membership*

Marnie Karmelita, *Director of Publicity*

Talia Teoh, *Co-Director of ARTery*

Felicity Dowling, *Co-Director of ARTery*

Lorna White, *ADFAS Coordinator*

Paul Tournay

Patrick Bacon

Paul Nitschke

Jessica Bunning

Brett Davies

## VOLUNTEER SERVICES

Approximately 150–200 volunteers support a wide variety of customer-focused Gallery services each year as guides, visitor service assistants, information and research officers, interns and work experience students. As well as providing hands-on support, they are wonderful ambassadors within the community at large.

Volunteer contributions are estimated as 13,500 hours of regular service commitment each year. Interestingly, we have seen an increase in the number of young people participating as volunteers, with the particular intention of expanding their professional experience. For example interns from Curtin and Edith Cowan Universities assisted during the year with preparations for the 'Year 12 Perspectives' and 'Robert MacPherson' exhibitions.

Improvements in both recruitment and training policies for Voluntary Gallery Guides and Information Officers have enabled us to capitalise on a wider demographic than the traditional senior volunteer. Throughout 2000/01 the section has targeted Indigenous, Asian and French communities and youth groups to assist in presenting NAIDOC, 'Year 12 Perspectives' and 'Monet & Japan' programs. Youth Guides, recruited from students exhibiting in 'Year 12 Perspectives', also presented tours of the exhibition. In its wider role as State provider, the Gallery, where possible, also shares its experience in volunteer recruitment and management by sharing training resources with regional and local galleries.

## STRATEGIC PARTNERSHIPS

Strategic alliances between the Art Gallery of Western Australia and businesses, industry organisations and individuals are essential for the delivery of programs and exhibitions of the calibre we now enjoy.

Mutually beneficial partnerships were successfully forged during the year to enable the further development of a number of projects. Included in these is an association with the Gordon Darling Foundation, which continues to support exhibition research and staff development programs. 'Year 12 Perspectives' was further enhanced within the framework of a continued partnership with the International Foundation for Arts and Culture. As well as two \$5000 scholarships, a cultural exchange was established that sees both a display of Australian students' work in Tokyo and a return tour of Japanese students' work to Australia. In addition, Woodside Energy further developed the 'Year 12 Perspectives' regional tour through funding regional development days for staff and students in and around Karratha.

With the support of Rio Tinto, the Department of Aboriginal Affairs and the Australia Council, the Indigenous Trainee Assistant Curator program moved into year two during 2000/01.

Sponsorship of the Gallery has proven very successful for our partners, not only in aligning with the Gallery's attributes and audience and enhancing their marketing plans, but also by taking advantage of exclusive hospitality and entertainment opportunities not available to others.

The Art Gallery of Western Australia places great emphasis on developing and maintaining strong strategic partnerships with the aim of growing mutually beneficial outcomes for all.

*Annual Partners*

Channel Seven Perth  
Government of Western Australia  
Marketforce Limited  
RTRFM  
Vasse Felix  
West Australian Newspapers

*Exhibition and Project Partners*

Aboriginal Affairs Council  
Active for Life  
ANZ Bank  
Art Education  
Art Gallery of South Australia  
Arts Victoria  
ATSIC  
Australia Council for the Arts  
Australian Air Express  
Australian Capital Equity  
Chrome Global  
City of Perth  
Curriculum Council of Western Australia  
Education Department of WA  
Faber-Castell  
Heyder & Shears  
International Foundation for Arts and Culture  
Magnum Photos  
Marsh  
Moran Health Care Group  
National Gallery of Australia Travelling Exhibitions  
National Portrait Gallery  
NETS  
96FM  
Perth International Arts Festival  
Rio Tinto  
Sunday Times  
Telstra  
The Gordon Darling Foundation  
The Ian Potter Foundation  
Vasse Felix  
Vic Health  
Visions of Australia  
Wesfarmers Arts  
Woodside Energy Limited  
X-Press Magazine

## The State Art Collection

This has been another year of outstanding achievement for the management, care, display and development of the State Art Collection.

A highlight of the year was achieving donations to the collection with a value in excess of one million dollars. Gifts of extraordinary quality by Australian artists were received from a number of donors; in particular gifts of works by Howard Taylor, Fred Williams, John Nixon and Robert MacPherson added significantly to their representation in the Collection.

In total, 439 were added to the Collection during the year, 343 being received as gifts and 96 purchased with support from the State Government and the Art Gallery of Western Australia Foundation.

### Major Donors Build Collection

The Gallery has been supported in developing the Collection through the generous support of many individuals. Donations are an increasingly important aspect of the Gallery's acquisition program, 78 per cent of all acquisitions in the past year having been received as gifts to the State Art Collection. The Gallery is grateful for the many gifts that are acknowledged individually under the heading 'Acquisitions: Gifts'.

### Howard Taylor Gift Creates a Legacy

Howard and Sheila Taylor made a gift of 216 maquettes for public commissions, sculptures and shaped paintings produced by Howard Taylor from 1950 to the present. This generous gift is a unique group of objects that allow new insights into Taylor's working methods and suggest the startlingly inventive development of his iconographic and material concerns over a fifty-year period.

### Friends Donate Boss Drivers

The Friends of the Art Gallery of Western Australia purchased Robert MacPherson's *184 boss drivers*, a highly significant work that adds great strength to the State Art Collection's holdings of MacPherson's work. This commanding series of drawings was a highlight of the survey exhibition of his work organised by the Art Gallery of Western Australia, a show that will be toured to the Museum of Contemporary Art, Sydney, in 2002.

### Lyn Williams Gifts Major Group of Paintings

The Collection was enriched through the generosity of Lyn Williams, who donated a significant group of paintings by Fred Williams from 1976 on the subject of tree stumps in the landscape. This magnificent group of intimate works complements paintings by Williams already in the Collection and traces a distinctive parallel engagement with nature seen in the work of Western Australian artist Howard Taylor.

### The Sir Claude Hotchin Art Foundation Adds Rare A. B. Webb to the Collection

*Sailing craft on the Swan River*, one of only two known oil paintings by Western Australian artist A.B. Webb (1887–1944), was purchased for the Collection with funds from the Sir Claude Hotchin Art Foundation. This painting, together with a carved gramophone cabinet made by Webb and also purchased, had been a target for the Collection since 1984.

### Artists Make Major Donations

The Gallery was pleased to receive major groups of works this year from John Nixon, who donated 110 of his works on paper, and Robert MacPherson, who has donated one of his *Scale from the tool* paintings in memory of the late Ian Still.

## Sharing the Collection

A total of 171 works were loaned to exhibitions at galleries and museums worldwide. These included three paintings from Stanley Spencer's *Christ in the wilderness* series to the Spencer retrospective at the Tate Gallery, London. Lucien Freud's *Man with rat* was on exhibition at the Museum für Moderne Kunst, Frankfurt, for the exhibition 'Lucien Freud: Naked Portraits'. Mark Edgoose's *Stack 5*, Margaret West's *Memorandum I-VI* and three of Catherine Truman's *Invisible places to be* were loaned to the 'Frankfurt International Craft Triennial'. Two works were loaned to the Art Gallery of New South Wales' 'Papunya Tula: Genesis and Genius' – *Kangaroo Rat Dreaming* by Anatjari Tjakamarra and *Tingari Dreaming at Karrkurritinytja* by Simon Tjakamarra. Loans from the State Art Collection were included in Queensland Art Gallery's touring exhibition 'Urban Dingo: The Art of Lin Onus' and the Art Gallery of South Australia's 'Modern Australian Women: Paintings and Prints 1925–45'.

## Contemporary Art from the Indian Ocean Region

A special target for the year was contemporary art from Indian Ocean Rim countries. This resulted in the purchase of a group of eight silver gelatin prints by South African photographer David Goldblatt, a group of three bronze sculptures by William Kentridge, a major installation by Bombay-based artist Nalini Malani, *The sacred and the profane* and a sculpture and photographs by Shureka, an artist from Bangalore.

## Highlight on Western Australia

We are pleased to have acquired significant works that contribute to our goal of maintaining the pre-eminent collection of Western Australian art. During the year works were acquired by Sandra Black, Mona Chuguna, David Foulkes-Taylor, Iris Francis, Robert Garvey, Rodney Glick and Lynette Voveodin, Guy Grey-Smith, Lorenna Grant, Robert Juniper, Andrea Isaac, Derek Kreckler, Helen Manson, Jane Martin, Pantjiti Mary McLean, Lena Nyadbi, Christopher Pease, Kathleen Simpson, Alexander Spremberg, Miriam Stannage, Howard Taylor, Billy Thomas, A.B. Webb, George Wallaby and Jurek Wybraniec.

## New Strengths in the Collection

In building on strengths of the State Art Collection, a group of five works by Miriam Stannage, which trace her relationship to photography and narrative, was purchased for the Collection. A group of three major paintings and two sketchbooks by Adam Cullen were purchased with funds from the Sir Claude Hotchin Art Foundation to bring insight to this increasingly important painter's working methods at a critical juncture in his development.

## Focus on Indigenous Art

Two powerful paintings by Nyoongar artist Christopher Pease were purchased, both dealing with the history and present realities of Nyoongar culture. *Nyoongar Dreaming* in particular depicts Peter Farmer standing near a turn-off leading to the Graeme Farmer Freeway. The landscape is desolate except for hard solid objects depicting distant bleak buildings. The colours that Pease chose are almost toxic, reminding us of the ruined landscape that was once beautiful bush.

## Gift of Poona Chair

Christine and Winston Foulkes-Taylor donated David Foulkes-Taylor's *The Poona chair* to the State Art Collection. Foulkes-Taylor was a key Modernist designer in Perth, and this gift enriches our representation of his innovative designs.

## Caring for the Collection

This has been a year of intense exhibition activity in Conservation, which has involved the treatment of many works in the State Art Collection. Over 50 important bark paintings and objects were treated for 'Connections: Rirratjingu clan stories from the Marika family'. This large undertaking also involved creating new storage cases for the works. Crating and storage systems have been resolved for many large scale works such the massive Paul Partos ceiling panels, which also received intensive treatment before going on display in December 2000. Robert MacPherson's *Mayfair: 35 paintings, 35 signs in memory of G.W and Reno Castelli* and *Artist-artisan* received treatment and his *184 frog poems: 184 boss drovers* had special frames and mounts made.

The loan program also provided opportunities for intensive collection treatments, such as varnish analysis and X-radiography on the George Watts painting *Una and the Red Knight*. The frame for this work was also structurally repaired and gilded. *Barron Gorge, Sugar Plains* by Arthur Streeton had a complete frame restoration prior to travelling to the Cairns Regional Gallery as a key loan for 'The Centenary of Federation' exhibition.

A significant move forward in the Gallery's sculpture garden project took place in April when the conservation department, in consultation with the artist, cleaned and relocated the Robert Juniper sculpture *Iron thicket* to its new site.

## ACQUISITIONS

The following works were acquired for the State Art Collection during the year in accordance with the Board's policy, demonstrating the Gallery's commitment to prime areas of collecting activity including Indigenous art, Western Australian art and international art.

Measurements for all works are in centimetres, with height before width and depth. Where more than one work by an individual artist has been acquired, the artist is indicated once and all works listed.

Western Australian artists are indicated as Australia:WA following date of birth.

## GIFTS

Works are listed in alphabetical order by donor.

### Donated by Balcatta Senior High School

VON GUÉRARD, Eugene  
1811–1901 Austria/England  
*Fall of the first creek near Glen Osmond*  
1855 1867  
chromo lithograph  
32 x 51

### Donated by Sue and Dr Ian Bernadt

COUNIHAN, Noel  
b. 1913 Australia  
*Boy in helmet* c1967  
ink on paper  
80 x 64

REINHARD, Ken  
b. 1936 Australia  
*A mob-a-galabs* 1965  
synthetic polymer paint,  
Letraset and pencil on board  
150 x 150

WHISSON, Ken  
b. 1927 Australia  
*Self portrait with spectacles* n.d.  
oil on canvas  
81.5 x 71.5

PINTA PINTA TJAPANANGKA  
b. c1937 Australia  
*Untitled* 1998  
synthetic polymer paint on canvas  
91.5 x 91.5

unknown Ernabella, Australia  
*Untitled* n.d.  
watercolour on cardboard  
25 x 15

### Donated by Winston and Christine Foulkes-Taylor

FOULKES-TAYLOR, David  
1929–1966 Australia:WA  
*The Poona chair* c1960  
jarrah, canvas, leather  
79.2 x 57 x 60

### Donated by the Friends of the Art Gallery of Western Australia

MACPHERSON, Robert  
b. 1937 Australia  
*184 frog poems: 184 boss drovers* 1996  
graphite, ink and stain on paper  
185 units, 30 x 42 each,  
61 x 61 framed

### Donated by the Friends of the Art Gallery of Western Australia in memory of Klaus Valdman

ISAAC, Andrea  
b. 1960 Germany/Australia:WA  
*Seaform platter* 1999  
anodised aluminium  
16.4 x 35.4

### Donated by Rodney Glick and Lynette Voveodin

GLICK, Rodney  
b. 1961 Australia:WA  
VOVEODIN, Lynette  
b. 1949 Australia:WA  
*Ten Commandments* 2000  
video projection,  
DVD with sound,  
4 minutes 30 seconds  
edition of 3

### Donated by Mandy Juniper

JUNIPER, Robert  
b. 1929 Australia:WA  
*Self portrait* 2000  
synthetic polymer paint,  
oil and paper on canvas  
154 x 120

### Donated by Robert MacPherson in memory of Ian Still

MACPHERSON, Robert  
b. 1937 Australia  
*Scale from the tool (Untitled)* 1976–77  
synthetic polymer paint on canvas  
triptych, 176.5 x 20.8 x 3.5  
each panel

**Donated by John Nixon**

NIXON, John  
b. 1949 Australia  
*Untitled drawings* 1997–2000  
ink, graphite, coloured pencil,  
charcoal, crayon, enamel and  
acrylic paints with collage on  
various papers  
110 units, various dimensions

**Donated by Howard Taylor**

TAYLOR, Howard  
b. 1918 Australia:WA  
*216 maquettes* c1950–2000  
various materials and sizes

**Donated by Lyn Williams**

WILLIAMS, Fred  
1927–1982 Australia

*Stump I* 1976  
oil on canvas  
101.3 x 106.4

*Burning stump* 1976  
oil on canvas  
56.7 x 76.4

*Stump III* 1976  
oil on canvas  
51.2 x 51.2

*Stump IV* 1976  
oil on canvas  
45.2 x 55.8

*Stump V* 1976  
oil on canvas  
50 x 45.5

**PURCHASES**

**Purchased with funds from the  
Contemporary Art Group**

HARRIS, Brent  
b. 1956 New Zealand/Australia  
*Swamp No. 6 (Lavender)* 2000  
oil on canvas  
277 x 143.5

**Purchased with funds from the  
Sir Claude Hotchin Art  
Foundation**

CULLEN, Adam  
b. 1965 Australia

*Shut up nobody wants to hear your stories*  
2000  
synthetic polymer paint, enamel  
and ink on canvas  
153 x 182.5

*Small business* 1999  
synthetic polymer paint and  
enamel on canvas  
167.5 x 213.0

*The man in white* 1998  
ink and enamel on foam board  
three panels, 122 x 244 overall

*Artist sketchbook October* 1999 1999  
ink on cartridge paper  
42 x 29.7

*Artist sketchbook November* 1999 1999  
ink and enamel on cartridge  
paper  
42 x 29.7

RILEY, Michael  
b. 1960 Australia  
*Fly blown (including Empire video)* 1998  
C-type photograph x 7  
82 x 108 each, edition of 10  
video VHS format, 17 minutes

WEBB, Archibald  
1887–1944  
Great Britain/Australia:WA  
*Sailing craft on the Swan River* n.d.  
oil on paper on board,  
hand-carved artist's frame  
28 x 45

**Purchased with funds from  
the Sir Claude Hotchin  
Art Foundation and  
consolidated funds**

KRECKLER, Derek  
b. 1952 Australia:WA  
*White pointer – You are listening to the  
sounds of humans observing fish* 1992  
(reconfigured 2001)  
audiotape transferred to minidisc,  
portable minidisc players, speakers,  
shelving, electrical cable, double  
adaptors, transformers, cable  
guides, heat shrink  
size variable, approximately 10  
running metres

**Purchased with funds from the  
Audrey P. Jenkin Bequest**

WEBB, Archibald  
1887–1944  
Great Britain/Australia:WA  
*Gramophone cabinet* c1920s  
carved and stained beech wood  
76.5 x 98.5 x 55

**Purchased with funds from the  
Geoffrey William Robinson  
Bequest**

TOPHAM, Charles  
active Australia c1895–1901  
*Mt Magnet* 1895  
watercolour  
21 x 35



unknown Australia  
Old Methodist chapel c1890  
watercolour  
13.6 x 22.9

unknown Australia  
St George's Hall c1890  
watercolour  
13.7 x 22.9

unknown Australia  
Cathedral of the Immaculate Conception  
c1890  
watercolour  
13.7 x 22.9

**Purchased with consolidated  
funds and a partial gift of Glenda  
de Fiddes and Julian Goddard**

GLICK, Rodney  
b. 1961 Australia:WA  
The palace of blue 1999  
video and 35 mm slide projection  
with sound, video duration  
4 minutes 16 seconds

**Purchased with consolidated  
funds**

BLACK, Sandra  
b. 1950 Australia:WA

Ripple jug 2000  
glazed ceramic x 3  
9.5 x 7.5 x 3.6  
7.5 x 7 x 3  
7.2 x 6.2 x 3.3

Ripple crackle bowl 2000  
glazed ceramic x 3  
9.85 x 10  
8.5 x 9.5  
7 x 11

BINNS, Vivienne  
b. 1940 Australia  
In memory of the unknown artist:  
Tissue box cover 1999  
synthetic polymer paint on canvas  
100 x 100

BUCHHOLZ, Erich  
1891–1972 Germany  
Modulation 1922–1972  
colour screenprint ed. 140  
70 x 38

CHUGUNA, Mona  
b. 1933 Australia  
Kurraly Kurraly 1999  
linocut  
56 x 75

FRANCIS, Iris  
b. 1913 Australia:WA  
Self portrait c1940  
oil on paper on board  
54 x 43

GRAY, Cynthia  
b. 1958 Australia  
Coil basket 2000  
jute  
10 x 15

GARVEY, Robert  
b. 1956 Australia:WA

Howard Taylor 1998 2000  
ink-jet print on paper  
56 x 43.5

Queenie McKenzie 1998 2000  
ink-jet print on paper  
56 x 43.5

Robert Juniper 1998 2000  
ink-jet print on paper  
56 x 43.5

Marko Peljhan Makrolab 2000 2000  
ink-jet print on paper  
56 x 43.5

GROVES, Helga  
b. 1961 Australia  
The Burnett River 1999  
23 x 105; 28.5 x 112 x 5.5  
woven fishing line and  
Plexiglass shelf

GOLDBLATT, David  
b. 1930 South Africa

Left: the Groote Kerk, the church of  
the first parish of the Dutch Reformed  
Church in South Africa. Right: the  
Cultural History Museum, originally the  
Dutch East India Company's Slave Lodge,  
Adderley Street, Cape Town, Cape.  
6 February 1983  
1983

The second church of this Dutch Reformed  
parish, inaugurated in 1974, abandoned in  
1942 Ladismith, Cape. 11 May 1992  
1992

The third church of this Dutch Reformed  
parish, inaugurated in 1942 Ladismith,  
Cape. 3 January 1992  
1992

Gereformeerde Kerk, inaugurated on  
13 June 1959 Totiusdal, Waverley,  
Pretoria, Transvaal. 25 September 1983  
1983

Dutch Reformed Parish, inaugurated on  
31 July 1966 Op-die-Berg, Koue  
Bokkeveld, Cape. 23 May 1987  
1987

Dutch Reformed Church built to replace  
one on this site damaged in an earthquake  
in 1969, inaugurated on 29 September  
1973 Tulbagh, Cape. 16 December 1991  
1991

Gereformeerde Kerk, inaugurated in  
February 1976 Edenvale, Transvaal.  
28 December 1983  
1983

Dutch Reformed Church, completed in  
1984 Quelerina, Johannesburg, Transvaal.  
3 November 1986  
1986

silver gelatin prints  
30.5 x 40.6 each

GLICK, Rodney  
b. 1961 Australia:WA  
*Piano* 1999  
wood, brick, synthetic polymer  
paint, stool, lamp  
165 x 182 x 140

GREY-SMITH, Guy  
1916–1981 Australia:WA  
*Decorated jar with cover* c1950  
earthenware with overglaze  
decoration  
16.5 x 11

GRANT, Lorena  
b. 1960 Australia:WA  
*Breathe in and hold* 2000  
679 hand-blown glass balls,  
powder coated steel mesh,  
electromechanical hardware,  
plastic pail and light steel mesh  
30 x 300 x 300

HAMLET, Noeleen  
b. 1975 Australia

*Seagrass jug* 2000  
hand-dyed calico  
30 x 22

*Seagrass cup* 2000  
hand-dyed calico  
10 x 15

*Basket* 2000  
hand-dyed calico  
12 x 12

KANTILLA, Kitty  
b. c1928 Australia  
*Traditional Tiwi motif XV1* 1999  
etching  
76 x 56

KENTRIDGE, William  
b. 1955 South Africa  
*Abstract figure 1, 2, 3 (from Procession)*  
1999–2000  
bronze (edition of seven)  
29.5 x 24 x 5.5  
24 x 24 x 4  
40 x 16.5 x 4

MALANI, Nalini  
b. 1946 Pakistan  
*The sacred and the profane* 1998  
synthetic polymer paint on Mylar,  
steel, nylon cord, electric motors,  
lights and hardware  
3 x 5 x 11 m (overall installation)

MANSON, Helen  
b. 1944 Australia:WA  
*Pink wave* 2000  
earthenware and porcelain clay  
36 x 22 x 6

MARTIN, Jane  
b. 1949 Australia:WA  
*The pot and the kettle* 2000  
oil on board  
37.5 x 62

MCLEAN, Pantjiti Mary  
b. c1930 Australia:WA

*Mustering with the dust coming up  
in a mob of sheep* 1999

*'Got him, hit him', Mary McLean  
riding along* 1999

*Musterer Mr McLean taking a mob for kapi  
(water) Okalaya (emu) coming* 1999

*Mr McLean the musterer and papa (dogs)*  
1999

*Musterers bringing sheep to the trough  
for kapi (water)* 1999

*Minyma kutjara (two women musterers  
bringing a mob of sheep)* 1999

lead pencil on paper  
76 x 56 each

MURRAY, Lesley  
b. 1968 Australia  
*Black boy* 1994  
*Black boxer* 1994  
*Black soldier* 1994  
*Black Murray* 1994

linocut  
55 x 105 each

NYADBI, Lena  
b. c1936 Australia:WA  
*Jimbala and kumerra (spear heads  
and cicatrice)* 1999  
natural pigments on linen  
diptych, 140 x 100 each panel

NAPURRULA, Mitjili  
b. c1946 Australia  
*Watiya tjuta Tjukurrpa* 1998  
synthetic polymer paint on canvas  
122 x 167

PEASE, Christopher  
b. 1969 Australia:WA

*Monnop* 2000  
oil on canvas  
210 x 150

*Nyoongar Dreaming* 1999  
oil on canvas  
115 x 150

SIMPSON, Kathleen  
b. 1958 Australia:WA  
*Basket* 2000  
seaweed and silk  
7 x 23

SPREMBERG, Alexander  
b. 1950 Germany/Australia:WA  
*One moment twice* 1999  
enamel and varnish on wood  
4 units, 122 x 240 x 3 overall

STANNAGE, Miriam  
b. 1939 Australia:WA

*Good Friday movie: King of Kings* 1974  
synthetic polymer paint on canvas  
with photo collage  
147.4 x 147.4

*The seven ages of man* 1985  
hand-coloured silver gelatin  
prints  
7 units, 40.9 x 51.0 each

*Information* 1991–92  
silver gelatin prints  
25 units, 40.7 x 50.0 each

*Figure in city after cyclone no. 1* 1984  
*Figure in city after cyclone no. 2* 1984  
*Figure in city after cyclone no. 3* 1984  
oil pastel on paper  
102.4 x 76.1 each

*International code of signals no. 2 –  
Mondrian's statement* 1974–78  
coloured felt pen on paper  
41.1 x 41.1

SUREKHA  
b. India

*British make* 2000  
sail cloth, steel pins, paper and  
enamelled cast iron with  
lightbulb  
134 x 64 x 28

*Inside out* 2000  
5 Cibachrome photographs  
1 @ 50.8 x 35;  
3 @ 40.5 x 50.8;  
1 @ 50.8 x 40.5

TAYLOR, Howard  
b. 1918 Australia:WA  
*Untitled (structure)* 1956  
oil on composition board,  
artist's painted frame  
60.8 x 101.5

THOMAS, Billy (Kuntakunta)  
b. c1920 Australia:WA  
*Baloo Baloo* 2000  
natural ochres and pigment  
on canvas  
140 x 100

TUNGATALALUM, Bede  
b. 1952 Australia  
*Pukumani pole* c1980  
natural ochres on carved  
ironwood  
1 metre high

WALLABY, George (Barragoo)  
b. c1930 Australia:WA  
*Yoorngoo Dagu Dagu* 2000  
natural ochres and pigment  
on canvas  
triptych, 120 x 45 x 3 each panel

WARLAMPINI, Freda  
b. c1928 Australia  
*Traditional Tiwi motif XVII* 1999  
etching  
76 x 56

WEMBLEY WARE

*Untitled (ashtray)* c1950  
ceramic  
20 x 12 x 10

*Ashtray (Aboriginal stockman)* c1950  
ceramic  
15 x 15 x 12

WONAEAMIRRI, Pedro  
b. 1974 Australia

*Yirinkuruwu pwoja –  
Pukumani body design* 1999  
natural ochres on linen  
33 x 178

*Yirinkuruwu pwoja –  
Pukumani body design* 1999  
natural pigments on large  
ironwood carving  
dimensions variable

WYBRANIEC, Jurek  
b. 1958 Australia:WA

*Target 98* 1998  
synthetic polymer paint on  
peg-board, wood  
245 x 272 x 272

*Pop goes sublime, play all day  
(artist proof)* 2000  
enamel on canvas  
diptych, 51 x 61 each panel

*Surrogate reflex yellow and pink* 2000  
enamel on Masonite, glass, clips  
diptych, 39 x 30 each panel

## Exhibitions Program

The Gallery presented temporary exhibitions and ongoing State Art Collection thematic display changes that continued to broaden the access of varying levels of art exhibitions for visitors. The Gallery greatly appreciates the partnership of all organising institutions that provided or worked with us on exhibitions for our program and the invaluable support of various funding bodies, sponsors and supporters.

### **Baltic Nouveau – Craft and Design 1890–1910**

13 May – 23 July 2000

*Special Exhibitions Gallery*

Drawn from works in the State Art Collection and a private Western Australian collection, this exhibition provided a view of late nineteenth and early twentieth century northern European and Scandinavian craft and design.

### **Dance Hall Days: French Posters from Chèret to Toulouse-Lautrec**

13 May – 23 July 2000

*Special Exhibitions Gallery*

A showcase of the lithographic posters created in Paris during the late nineteenth century.

*A National Gallery of Australia Touring Exhibition.*

### **Land People Place**

20 May – 12 November 2000

*BHP Community Trust Gallery*

This display, drawn mainly from the permanent collection, examined issues of Australia through the eyes of European artists during the colonial period – depiction of people within the landscape, both Indigenous and non-Indigenous, and the search for a sense of place.

### **Re-Take: Contemporary Aboriginal and Torres Strait Islander Photography**

24 June – 27 August 2000

*Challenge Bank Gallery*

An up-beat celebration of the strength of Indigenous culture, this exhibition of Aboriginal and Torres Strait Islander photographers from the 1960s to the 1990s focused on issues such as the history of European occupation of Australia, Aboriginal sovereignty and the nature of photographic representation.

*A National Gallery of Australia Touring Exhibition.*

### **Side by Side**

12 August – 8 October 2000

*Special Exhibitions Gallery and throughout all other galleries*

An exhibition that highlighted the breadth within Western Australia of private collections and the State Art Collection. Displays from the Collection were 'side by side' with loan works from the Wesfarmers, Kerry Stokes, Holmes à Court and Cruthers collections.

### **Tête à Tête: Portraits by Henri Cartier-Bresson**

26 October – 24 December 2000

*Special Exhibitions Gallery*

An exhibition of portrait photography by Henri Cartier-Bresson produced for the National Portrait Gallery in London as part of the celebrations to mark his ninetieth birthday.

*A National Portrait Gallery, London, and Magnum Photos Exhibition.*

### **Awesome**

4 November – 19 November 2000

*Sue and Ian Bernadt Gallery, Schenberg Gallery and Rest Area 1/2*

A display of 'trading cards' produced by school-children from across the State and presented as part of the Awesome Children's Festival.

### **Doug Moran National Portrait Prize**

2 December 2000 – 28 January 2001

*BHP Community Trust Gallery and Schenberg Gallery*

*Sponsored by the Moran Health Care Group.*

**Robert MacPherson**

25 January – 18 March 2001

Special Exhibitions Gallery, BHP Community Trust Gallery,  
Challenge Bank Gallery and Schenberg Gallery

An expansive and critically acclaimed survey of the work of Robert MacPherson that will travel to the Museum of Contemporary Art, Sydney, in 2002 for display there from July to October.

Supported by the Perth International Arts Festival and the Australia Council.

**Year 12 Perspectives**

1 April – 11 June 2001

Challenge Bank Gallery, Sue and Ian Bernadt Gallery and Schenberg Gallery

The best of Year 12 students' TEE 2000 art. This was the second year of an ongoing partnership with the International Foundation for Arts and Culture (Mr Haruhisa Handa).

Also supported by Woodside Australia Energy, the Department of Education and the Curriculum Council of Western Australia.

**Modern Australian Women:  
Paintings and Prints 1925–1945**

12 April – 4 June 2001

Special Exhibitions Gallery

The modern history of Australian art through the work of outstanding Australian women artists.

An Art Gallery of South Australia Travelling Exhibition.

**Blessed Be The Work: Contemporary Design  
in Jewish Ceremony II**

20 April – 10 June 2001

BHP Community Trust Gallery

A showcase of Jewish ritual objects commissioned from contemporary craftspeople in Australia.

A Jewish Museum of Melbourne Travelling Exhibition.

**COLLECTION DISPLAYS  
STATE ART COLLECTION****Stanley Spencer: Christ in the Wilderness Series**

To December 2000

Centenary Gallery 3

The complete series by Spencer together with related sketches and paintings.

**Indigenous Collection**

Continuing through 2001

George and May Marland Gallery

Includes recent acquisitions with a strong emphasis on work from Western Australia.

**Western Australian Art**

Continuing through 2001

Centenary Galleries

Western Australian art from colonial times through to 1960.

**Imagining: Art of the Twentieth Century**

Continuing through 2001

Galleries 7 and 8

A series of displays built around themes of 'Environment', 'Space' and 'Body'.

**Nineteenth and early Twentieth Century  
Australian and International Art**

1 July 2000 continuing through 2001

Centenary Galleries

The best from the State Art Collection including iconic Australian paintings like Frederick McCubbin's *Down on his luck* and John Longstaff's *Breaking the news*; also the major colonial painting *Black Thursday* by William Strutt, on loan from the State Library of Victoria.

**Phillip Parker King: Explorer and Artist**

1 December 2000 – 30 April 2001

Shell Gallery

This display included a group of King's drawings recently transferred to the Gallery from the State Library.

**Paul Partos**

1 February – 21 May 2001

Freehill Gallery

Studies and painted panels produced by Paul Partos in 1965 as a ceiling for a private house and later installed in the office of the Director of the National Gallery of Australia in Canberra.

**Robert Juniper Prints**

5 February – 16 July 2001

Centenary Gallery corridors

A survey of prints by Robert Juniper that included many works recently donated to the State Art Collection.

**Creating a Place: Western Australian**

**Women Artists 1920–1960**

12 April – 4 June 2001

Special Exhibitions Gallery

'Creating a Place' was designed to complement the 'Modern Australian Women' exhibition by focusing on the work of local women artists over a forty-year period.

**Baudin and French Exploration of**

**Western Australia**

27 April – 14 October 2001

Shell Gallery

Western Australian scenes produced by artists on French voyages of exploration from the late eighteenth century until British annexation in 1826.

**Connections: Rirratjingu Clan Stories from the**

**Marika Family 1959–1991**

19 May 2001 continuing through 2001

Gallery 9 upper concourse

Bark paintings, objects and works on paper from members of the Marika family from Yirrkala in north-east Arnhem Land.

**Albert's Gift: The Influence of Namatjira**

2 June – 19 August 2001

Sue and Ian Bernadt Gallery, Schenberg Gallery  
A tribute to the acclaimed Western Arrernte artist Albert Namatjira (1902–1959).

**Contemporary Works from the State Art Collection**

2 June – 19 August 2001

Challenge Bank Gallery

30 June – 2 August 2001

BHP Community Trust Gallery

## ART GALLERY OF WESTERN AUSTRALIA TOURING EXHIBITIONS

### **Tête à Tête: Portraits by Henri Cartier-Bresson**

National tour organised by the Art Gallery of Western Australia on behalf of the National Portrait Gallery, London, and Magnum Photos. Venues included the Art Gallery of South Australia, the Bendigo Regional Gallery and the National Portrait Gallery in Canberra.

### **Utopia: Ancient Cultures / New Forms**

This partnership exhibition between the Holmes à Court Collection/Heytesbury Pty Ltd and the Art Gallery of Western Australia focused on Emily Kame Kngwarreye within the context of the Utopia community. National tour supported by Visions Australia. Venues during the year included Global Arts Link, Ipswich, Queensland, and the Orange Region Gallery, NSW.

### **Year 12 Perspectives**

A selection from 'Year 12 Perspectives' 1999 was made for a regional State exhibition tour to Karratha, Bunbury and Geraldton. The tour was supported by the International Foundation of Arts and Culture, Woodside Australia Energy, the Department of Education and the Curriculum Council of Western Australia, and managed on behalf of the Gallery by Art on the Move. A further selection was made for display at the Australian Embassy in Tokyo in July 2000, also generously supported and managed by the IFAC.

## Audience Development and Community Access

A major focus of the year was the restructuring and expansion of the public programs unit. Two new positions, funded through private sponsorship and a three-year grant from the Ian Potter Foundation, have enabled the Gallery to develop programs targeted at children, families and youth. In addition, refinement of the existing Education Officer position into two part-time positions has enabled the expansion of services to schools to five days a week.

Equally significant was the appointment of two new Visitor Services Officers in November 2000, which completed the final phase of the relocation of the administration reception to Gallery front of house. Supported by volunteers, the new reception staff provide a professional welcome as well as an information and cloaking service to all Gallery users.

Supporting the initiative to encourage families and children into the Gallery, the team launched the Family Fun Day concept to coincide with the 'Side by Side' exhibition in September 2000. The success of this initial day of activities, trails and give-aways for younger children, with over 3000 participants, firmly established this type of event on the Gallery's calendar, with a further two days scheduled for 2001. 'Curious Creatures' in January took visitors around the Centenary Galleries on a hunt for animals portrayed in the art works. 'Shapes and Symbols' in May introduced personalities Mr Circle and Ms Square and included a floor installation in the shape of a Star of David, trails using Indigenous symbols and a sand-painting activity.

@rtX, the Gallery's youth initiative, is a three-year program funded through the Ian Potter Foundation. The \$300,000 grant is being used to implement a strategy aimed at increasing exposure to the State Art Collection by promoting the visual arts to sixteen- to twenty-year-olds. The key goal of this project is to develop a model of approach that can be used to develop community partnerships for promoting the Gallery to young audiences. Throughout the year the newly recruited coordinator worked in two different metropolitan locations, Midland and Vincent, to facilitate the establishment of a combined youth

advisory, communication and marketing strategy for the Gallery, and worked with curators to develop themes for new Collection displays specifically designed for young people.

The styling of programming for the general visitor has also changed. The move towards self-directed interpretative tools and 'info-events' – programs that promote and entertain while informing visitors about the works on display – has been very successful. Although this is a move away from the more traditional, academic styling of lecture and symposium, it offers value-added incentives to visitors as well as giving a maximum return on resources expended.

As an example, 3500 visitors participated by posting comments on the Gallery's 'home truths' wall, an activity where individuals could comment about where they lived during the run of the 'home' exhibition. This, in contrast to an average thirty attendances per session for the traditional Gallery Art School lecture, was accessible to all visitors, all ages and all languages, and provided an interaction with the concepts being discussed. The costs to the Gallery for this program were minimal. 'Looking Closely Sheets', designed and published by the team, are laminated A3 colour sheets featuring key works in the Collection. Located in holders adjacent to the works, the sheets provide background information as well as an analysis of the work on display. These have been very popular items, and we are regularly asked to make copies for visitors and students.



## MARKETING AND PROMOTION

The Gallery continued its strong marketing position during the financial year with a total attendance of 396,224. This figure is a slight downturn on the previous year.

### Customer Research

During the year the Gallery continued the customer research conducted in 1999/2000. This research provides the Gallery with valuable information that assists in delivery of services to our clientele.

### Events

Key audiences of family and youth were again targeted. For the first time, the Gallery implemented 'Free Family Fun Days' in February and June, which attracted around 6000 people. Feedback from these events has been overwhelmingly positive, and they will continue in the coming year.

The Gallery also continued its successful 'Gallery After Dark' late-night openings, events primarily promoted to the youth market. These were scheduled around the exhibitions 'Re-Take', 'Side by Side', 'Tête à Tête' and 'Robert MacPherson'.

The youth market continues to play a significant role in the Gallery's marketing strategy.

### Strategic Alliances

The Gallery places importance on the development of strategic alliances to enhance its marketing initiatives. Work continued with the Perth International Arts Festival through the Watershed Festival Club, which, as during the previous Festival, was located over the Gallery pond.

Significant work was also undertaken to strengthen alliances with other major arts organisations – the West Australian Symphony Orchestra, West Australian Opera and West Australian Ballet – and for the first time the Gallery proactively sought to develop a relationship with the tourism industry.

### Generic Marketing and Publicity

A generic marketing campaign was implemented through the Channel 7 sponsorship. It aims to provide a base level of promotion on which exhibition marketing can build. The television commercial was also converted to film and screened in cinemas via the Luna Cinema strategic alliance.

The Gallery is promoted extensively locally, regionally, nationally and internationally. Sponsorship provided by the the West Australian newspaper also enabled extensive exhibition advertising in the Western Australian marketplace. Coverage highlights of the year included a five-page story in the *Australian Magazine* and a full-page article in *Vogue* on 'Tête à Tête', a front-cover feature in the *West Magazine* for 'Modern Australian Women', a full-page article in the 'Review' supplement of the *Weekend Australian* on 'Robert MacPherson', a 20-minute feature on the same exhibition on the 'Sunday Arts' television program nationally on ABC, coverage of the 'Modern Australian Women' exhibition with Jill Singleton on the Thursday Arts program (ABC Radio National) and national publicity on the Gallery's Lucian Freud painting *Man with rat*.

### Publications

Preview continues to be the Gallery's primary printed communication. During the year four editions were printed and direct mailed to the marketing database. Copies were also distributed through the State Library system, cafes and cinemas.

The Art Gallery of Western Australia also produced two exhibition catalogues: *Robert MacPherson* and *Year 12 Perspectives*, both of which were very well received.

# Regional Access

## BUNBURY REGIONAL ART GALLERIES

### Visitors

The year saw 51,588 visitors to the Bunbury Regional Art Galleries participating in its programs and utilising its facilities. This is the first time that the figure of 50,000 has been exceeded, and represents a 10 per cent increase on the previous record, achieved in 1999/2000.

### Operations

The Galleries developed a comprehensive GST Compliance Plan and completed a systems review. All Key Performance Indicators, as set out in the Strategic Plan and as agreed to with the City of Bunbury, were met and/or exceeded.

### Regional Survey

Incorporating the South West Showcase of fine food, wine and outdoor performances, this annual event attracted 2500 people to the official opening on the evening of Friday 16 February 2001.

### Sponsorship

Nearly 27 per cent of the Galleries' operational budget for the period was raised through sponsorships, fundraising, in-kind support and non-recurrent small project grants.

### Building Improvements

The building is now heritage listed on the State Register of Heritage Places. Application has been made to the Department of Heritage and the Environment seeking \$250,000 to commence building restoration. Meanwhile Studio 2, housing the City Collection, has been re-roofed and two new airconditioners have been installed.

### Public Programs

A vibrant program was maintained, key activities including:

- The Visions Arts Training Camp
- International Women's Day
- stART - workshops for people with disabilities
- Artist in Residence
- 83 School Tours - 1590 school children toured the venue and took part in workshops.

### Artist in Residence

Local photographer Sarah McNulty travelled the State working with remote communities as part of her residency. The resultant exhibition, 'Vivid Fruit', her first solo show, opened in November 2000.

### Contemporary Art Highlights

Two contemporary exhibitions exclusive to the Bunbury Regional Art Galleries were presented during the period. 'Absence' - recent paintings and prints by Paul Uhlmann - opened in September 2000 and 'Jon Tarry Works' opened in January 2001.

### Nyoongar Cultural Development

The Galleries have been represented on the South West Development Commission's 'Bosche Report 2001', researching the current state of Aboriginal arts in the South West, and on South West Area Consultative Sub Committee for the long-term employment of Nyoongar people. Troy Bennell has been appointed as a Nyoongar Arts Administration Trainee and Bill Bennell has been elected as a Nyoongar community representative to the Bunbury Regional Arts Management Board.

Development of a Nyoongar Cultural Centre for the City of Bunbury and South West Region and the Wirdanginy Time Festival (the local Nyoongar festival) are also proudly supported by the Gallery.

## Marketing and Promotion

New marketing and promotion strategies are currently being developed, including 'The Exhibitionists' gallery membership.

## Exhibitions

Twenty-two exhibitions were presented during the period, excluding foyer displays. Eight were of local significance, nine of statewide significance, four of national significance and one of international significance.

Nine of these exhibitions were curated by the Bunbury Regional Art Galleries.

## Townscaping

The Gallery's involvement in public art included participation in the One Bunbury Project, the City of Bunbury Waterfront Project and the selection panel for the Casuarina Roundabout Sculpture (Jon Tarry's *The navigators*).

## GERALDTON REGIONAL ART GALLERY

### Visitors

A total of 13,457 people visited the Gallery during 2000/01, 1209 participating in public programs. A further 1801 participated in outreach programs conducted in centres in Geraldton and across the Mid West.

### Exhibitions and Education

The Geraldton Regional Art Gallery hosted thirty-four exhibitions during the year. Four of these were national travelling exhibitions, one from the National Gallery of Australia and the others developed by regional galleries. Six were State travelling exhibitions, four of them travelled by Art on the Move. Six Project Gallery exhibitions were held showcasing the works of more than twelve local artists and photographers. A further nine exhibitions were generated locally from various community projects. Four small Foyer Gallery exhibitions were curated from Art Gallery of Western Australia holdings and a further three from works in the City Collection.

Gallery exhibitions curated during the year utilising City of Geraldton Collection works included 'About Geraldton' and 'Norman (Lindsay's)'.

A number of loans were made to the Geraldton Regional Art Gallery by the Art Gallery of Western Australia. They included two Picasso drawings, a selection of sculptural busts (one by Renoir) and works around the Western Australian wildflower theme.

Overall student visitation in connection with education programs increased considerably to 2530 for the year, up 30 per cent on 1999/2000.

## **Exhibitions**

From Within – Jane Whiteley: Works in cloth  
Stitched & bound: An exhibition of contemporary quilts  
What's Love Got to Do With It? – Gary Martin  
Picasso drawings from the AGWA Collection  
Winnow – Artist-in-residence. Paul Still and  
Ross Upchurch at Clinch's Mill  
Leon Baker Jewellery Designs  
Material Women '99: Quilts that tell stories  
Randolph Stow  
Turning 21: Selected works from the Central West  
College of TAFE Art Collection  
Minutiae: Small works by TAFE art lecturers  
ECU and TAFE Graduates in the City of Geraldton  
Collection  
King of Accordion  
Members' Exhibition – Geraldton Art Society  
Annual Exhibition  
Riddles & Grist – Artist-in-residence. Michelle Slarke  
at Clinch's Mill  
About Geraldton  
Childhoods Past: Children's art of the twentieth century  
Nine Lives: Visual Arts students of Edith Cowan  
University, Geraldton  
In-site: An exhibition of art works by Visual Art  
Certificate students at TAFE  
Gathering: Artworks by Aboriginal Visual Art students  
at TAFE  
Sea Spray, Sunshine and Shadow – Janet Foale and  
Mike Lloyd  
Powerful Posters: 20 years of posters  
Focus 2001 – Geraldton Camera Club  
Beachwear 1947–1962: Fashion photographs by  
Gervaise Purcell  
Norman (Lindsay's)  
Busts from the AGWA Collection  
About Face: Portraits from the Collections of  
Edith Cowan University and Cities of Bunbury  
and Geraldton  
Hidden Spectrum – Grant Taylor  
The Strange Light of Bootenal – Artist-in-residence.  
Grant Taylor at Clinch's Mill  
Fancywork: Embroidery and the texture of place –  
Holly Story

Homeground – Marianne Penberthy

Year 12 Perspectives 1999

Wildflowers in Art - Selected works from the  
AGWA Collection

Graduates' work from After School Art Classes

## **Outreach**

Outreach programs using City Collection art works  
were conducted for 1801 persons. Most significant  
were fourteen outreach visits to eleven schools in the  
Mid West area. This program focused on basic image  
analysis utilising works drawn from the City of  
Geraldton Collection. All visits were conducted by  
the Gallery Director, assisted on three occasions by  
visiting qualified education officers.

An integral part of the Gallery's outreach programs –  
Artists-in-residence – continued with the support of  
the Shire of Greenough and the National Trust of WA.  
During the year three residencies were held with  
programs being conducted for some 816 visitors  
to the site.

## **The Building**

Major capital works for the year were:

Lift well constructed, lift installation being  
scheduled for August.

Director's office re-located and a new unisex  
public toilet facility constructed.

New 'Commander' telephone system installed.

Sixty new light fittings installed, purchase made  
possible by a Lotteries grant, Gallery Shop profits  
and non-recurrent input from the City.

## **Staff and Supporters**

The Gallery has maintained sound management  
practices to deliver an active and varied program of  
activities within a restrained budget. It recognises  
valued support from the City of Geraldton, the  
Friends of the Gallery, the arts community and  
various organisations.

The Friends of the Geraldton Art Gallery contributed \$1226 for the conservation and mounting of seven Elizabeth Durack drawings during the year. They also paid for the design and printing of two prints and six small cards. Four soirees were held with three hundred attending, these events being self-funded and underwritten by the Geraldton Cultural Trust.

The Paradisiac Film Society continued to manage monthly film screenings for its fifty-seven members and the public. The Society also generates enough income to fund more 'indulgent and avant-garde' programs such as the International Film Festival of July 2000. Successful outdoor screenings were conducted during October, January and February, attracting more than five hundred visitors.

#### **Gallery Sponsors and Support-in-Kind Providers**

ABC Radio  
ACDC  
Art on the Move  
City of Geraldton  
Geraldton Choral Society  
Geraldton Guardian  
Geraldton Fire Brigade  
Geraldton Electrical Company  
Geraldton Region Library  
Give me Geraldton Anyday! Committee  
Gordon Darling Foundation (Travel Grant)  
Healthway  
Mid-West Times  
Midland Brick  
National Gallery of Australia  
Shire of Greenough  
St John Ambulance (donation of projector  
and screen)  
TAFE  
West's Glass

# The Organisation

## Organisational Structure

The Gallery's team-based structure is based on a program delivery framework. It contains five operational teams and a strategic unit.

### STRATEGIC UNIT

Planning and review  
Leadership  
Policy development

### CONTENT AND DISPLAY

Acquisitions  
Collection and exhibition development  
Presentation and display  
Audience development  
Publications  
Community development

### VISITOR SERVICES

Access to art through visitor  
and community programs  
Volunteer services  
Customer development  
Security and hygiene

### DEVELOPMENT

Capital campaign  
Development of community relations  
Sponsorship  
Grants and donations  
Marketing  
Promotions and publicity

### ART SERVICES

Storage  
Transport and handling systems  
for works of art  
Documentation of works of art  
Preservation and maintenance  
of works of art

## REGIONAL GALLERIES

In partnership with the local authority, the Gallery has contributed to the funding of the Bunbury and Geraldton Regional Art Galleries. The managing bodies for these galleries are made up of Art Gallery of Western Australia, local government and community representatives.

### BUSINESS SERVICES

Organisational planning and development  
Retail and merchandising  
Venue hire  
Contract and project management  
Regional servicing

## CORPORATE GOVERNANCE

The Board of the Art Gallery of Western Australia, through the Director and staff, is responsible for the care and control of the Art Gallery, its assets, including the State Art Collection, and the exhibitions and other programs.

### BOARD MEMBERS

#### Chairman of the Board

E.L. (Mick) Bolto, LLB, BA  
(term 19/12/95 to 19/12/99,  
extended to 19/12/02)

#### Members

Dario Amara, BE (Dist), FIEAust, CP Eng  
(term 27/6/00 to 27/6/04)

Eleanor Bendat  
(term 26/4/95 to 5/5/99,  
extended to 20/4/03)

Brigitte Braun, staatl, gepr BetrW  
(term 26/4/95 to 26/4/99,  
extended to 20/4/03)

Ricky Burges, GradDipHRD, MLM  
(term 10/5/00 to 10/5/04)

Professor Ian Constable, AO, CitWA, MB BS, FRACO,  
FRACS, FRCSEd, DipAmBoardOphthal, FAICD  
(term 28/10/97 to 28/10/01)

Donna White, BA, DipEd  
(term 5/5/98 to 5/5/99, extended to 20/4/03)

#### Ex officio member

Alastair Bryant – A/Director General,  
Ministry for Culture & the Arts (to 30/1/01)  
Alastair Bryant – Director General,  
Ministry for Culture & the Arts (from 31/1/01)

#### By invitation

Alan R. Dodge, BA (Hons) (Fine Art), MA  
Director, Art Gallery of Western Australia

### Board Meetings Attended

Six Board meetings were held during the year.

E.L. (Mick) Bolto	4 of 6
Dario Amara	6 of 6
Eleanor Bendat	4 of 6
Brigitte Braun	6 of 6
Ricky Burges	3 of 6
Professor Ian Constable	4 of 6
Donna White	6 of 6
Alastair Bryant	5 of 6
Alan R. Dodge	6 of 6

### Finance Committee

Dario Amara – Finance Committee Chairman

Douglas Craig, PricewaterhouseCoopers,  
honorary Finance Committee member

Alan R. Dodge, Director

Keith Lord, Director Strategic and  
Commercial Programs

Jeff Bezant, Financial Reporting Officer

Ross Palmer, Chief Finance Officer,  
Ministry for Culture & the Arts

# Corporate Performance and Program Support

## Business Plan

The Gallery completed the first year of its Business Plan 2000–2004 well within projections. This is attributed to the focus that has been provided to Gallery operations by the plan. Staff have, through self-managed teams, been extensively involved in the development of the Business Plan and have regularly participated in reviewing actual progress against plans. A comprehensive suite of management reports has been developed during the year to ensure that the Gallery remains on track towards achieving targets.

A key aspect of the Business Plan is to maximise the Gallery's resources for program delivery. This has been achieved by raising revenue and by refocusing and reprioritising resources to ensure that they are aligned towards achieving strategic priorities. A significant portion of the budget has been allocated towards achieving these priorities.

## Organisational Development

Following ongoing review and consultation, the Gallery's self-managed teams moved into a more streamlined and focused structure. Areas of review included leadership, planning, information, people, process, customer and business results.

While the original team-based structure was functionally based, the realigned Gallery teams, through their business plans, are now more effectively focusing on desirable customer outcomes. The business planning exercise has also highlighted strong links between teams by way of process as well as focus. These links have in turn identified five key Gallery programs, which correlate with the teams. These are Content and Display, Visitor Services, Development, Art Services and Business Services.

Overall strategic direction is facilitated through the Strategic Unit, which comprises the Director, Deputy Director / Chief Curator and team leaders.

## Equal Employment, Staff Development and Recruitment

A Trainee Assistant Curator, Indigenous Art, was appointed and joined the Gallery's Curator of Indigenous Art. This increased Indigenous representation in the work force to just over 5 per cent. These positions strongly support the Gallery's focus on Indigenous people, particularly through youth programs.

During the year twelve fixed-term contract people were recruited, six being full-time and six part-time. Twenty-one part-time casual people were also recruited. Eight positions were filled by males and twenty-five by females.

## Workers Compensation

There were no Lost Time Injury/Disease (LTI/D) claims with two days or more lost. There is no cost of claims/\$100 wage roll. The premium rate is estimated at 0.44 per cent for 2000/2001.

## Enterprise Bargaining

The Gallery negotiated and implemented a second-round enterprise agreement with its Installation and Regional Attendant staff. It was also involved in extensive negotiation and consultation for a third-round Ministry-wide enterprise agreement.

## Occupational Safety and Health

The Gallery's Occupational Safety and Health Committee met regularly through the year to ensure the successful resolution of a number of important issues. Highlights were the 'bedding in' of a new committee structure, the training of all elected OSH representatives and completion of a review of policy and procedures for safety and health. Issues attended to and resolved included a comprehensive review of ergonomic furniture requirements, a full audit and upgrade of power points to meet current safety standards, and a comprehensive safety review of work areas as well as installation staff work practices.



## **Risk Management Program**

Significant resources were allocated during the year to this program. Achievements included a comprehensive review of the Gallery's risk management plan, substantial progress towards the completion of a disaster preparedness and recovery plan and a full risk management audit of requirements and practices in preparation for the 'Monet & Japan' exhibition, as well as ongoing analysis of and proposals for solutions to issues identified as relatively high risk in the risk management plan.

## **Capital Works**

A major refurbishment of the Administration Building was completed on time during the year. It included work on both upper and lower floor office accommodation and the theatrette, and exterior preservation work on the north and west sides of the building.

Another key major work successfully completed was the refurbishment of over 1000 square metres of flooring in the Main Gallery Building. This included the central concourse marble floor, the travertine marble floor of Gallery 2 and the blackbutt timber floor of the same gallery.

This work was done in conjunction with the installation of an exhibition display, and it resulted in the closure of the Main Gallery for some time, visitors being redirected to the Centenary Galleries, which in the process received valuable recognition and promotion. Despite this temporary reorganisation, visitor numbers remained largely unaffected. The project was successfully completed on time.

## **Disability Services Plan**

Throughout the year improvements were made in terms of customer feedback mechanisms. As part of the Gallery's @rtX youth initiative, contact was made and consultation engaged in with groups within both Midland and Vincent. While some of the suggested improvements will require time to implement, the team has focused on immediate improvements in relation to the dissemination of information concerning existing services. For example additional information has been posted on the Gallery's web site and we are actively informing targeted groups of forthcoming activities, which will assist them in planning visits. The Gallery is represented on the Ministry for Culture & the Arts Disability Advisory Committee and hosted a cross-ministry customer access feedback workshop in June.

Throughout the year the Gallery provided, where possible, additional access services for visitors – for example signers were recruited as interpreters as part of the 'Year 12 Perspectives' exhibition, there was an expansion of mobility assistance, with increased numbers of wheelchairs and strollers, and we recruited our first wheelchair-bound trainee guide.

## **Language and Cultural Diversity**

Where possible public programs reflect and explain the cultural underpinnings of the exhibition program. For example, floor talks by Indigenous artists were presented as part of a NAIDOC week program and a series of special tours was presented in French to coincide with the 'Dance Hall Days' exhibition of French posters. The success of the latter led to a similar program for 'Monet & Japan' being conceived, with additional voluntary guides recruited and trained to deliver tours in French and Japanese.

**Statement Under the Electoral Act 1907**

Under Section 175ZE of the *Electoral Act 1907* the Gallery is required to disclose details of expenditure on media advertising organisations. In the year ended 30 June 2001 the Gallery paid the following organisations: advertising agencies – Marketforce \$15, 035; media advertising – Arts Radio Ltd \$4900, Columbia Press Pty Ltd \$7004, Compac Marketing \$4040, Exhibit Exhibitions & Publishing Ltd \$3000, Fine Arts Press \$2710, Media Decisions WA \$48,646, Scoop Magazine \$9500 and X-Press Magazine \$1795. The Gallery did not engage the services of market research, polling or direct mail organisations.

**Freedom of Information Act**

There were no applications under the Freedom of Information Act during the year. A copy of the Information Statement is available from the Records Management Office.

**Statement of Compliance –  
Chief Executive Officer's Report**

In the administration of the Art Gallery of Western Australia, I have complied with the Public Sector Standards in Human Resource Management, the Western Australian Public Sector Code of Ethics and the Ministry for Culture & the Arts 'Code of Conduct'.

Compliance checks and controls for the standards are carried out by the Ministry for Culture & the Arts, which is satisfied that internal checks provide reasonable assurance of compliance for all Standards and the Code of Ethics.

In developing and implementing a team-based structure that provides transparency in both the decision-making and planning processes of the Gallery, the staff have endorsed corporate values. These are respect, excellence, ethics and commitment.

There were no applications made in regard to breach of standards during the year.

Alan R. Dodge  
Director

## To the Parliament of Western Australia

### THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA PERFORMANCE INDICATORS

for the year ended 30 June 2001

#### Scope

I have audited the key effectiveness and efficiency performance indicators of the Board of the Art Gallery of Western Australia for the year ended 30 June 2001 under the provisions of the *Financial Administration and Audit Act 1985*.

The Board is responsible for developing and maintaining proper records and systems for preparing and presenting performance indicators. I have conducted an audit of the key performance indicators in order to express an opinion on them to the Parliament as required by the Act. No opinion is expressed on the output measures of quantity, quality, timeliness and cost.

My audit was performed in accordance with section 79 of the Act to form an opinion based on a reasonable level of assurance. The audit procedures included examining, on a test basis, evidence supporting the amounts and other disclosures in the performance indicators, and assessing the relevance and appropriateness of the performance indicators in assisting users to assess the Board's performance. These procedures have been undertaken to form an opinion as to whether, in all material respects, the performance indicators are relevant and appropriate having regard to their purpose and fairly represent the indicated performance.

The audit opinion expressed below has been formed on the above basis.

#### Audit Opinion

In my opinion, the key effectiveness and efficiency performance indicators of the Board of the Art Gallery of Western Australia are relevant and appropriate for assisting users to assess the Board's performance and fairly represent the indicated performance for the year ended 30 June 2001.

K.Q. O'Neil  
Acting Auditor General  
30 November 2001

### THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA PERFORMANCE INDICATORS

In accordance with the *Financial Administration and Audit Act 1985*, *Treasurer's Instruction 905*, we hereby certify that the accompanying performance indicators are based on proper records and fairly represent the performance of the Board of the Art Gallery of Western Australia for the year ended 30 June 2001.

Keith Lord  
Principal Accounting Officer

E. L. (Mick) Bolto  
Chairman of the Board of the Art Gallery of Western Australia

Dario Amara  
Member of the Board of the Art Gallery of Western Australia

27 August 2001

## ART GALLERY OF WESTERN AUSTRALIA

### PERFORMANCE INDICATORS

The mission of the Art Gallery of Western Australia is to develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art, and to increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia.

The Art Gallery participates as a service agency within the broader Ministry of Culture & the Arts. Other service agencies within the Ministry include ArtsWA, the Library and Information Service of Western Australia, the Perth Theatre Trust, ScreenWest and the Western Australian Museum.

The State Government provides funding to the Ministry and its service agencies so that they can provide outputs that contribute towards the Ministry's desired outcome: 'A community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences'. The Art Gallery contributes to this outcome through provision of the output known as 'Art Gallery Services'. This output reflects the delivery of the State Art Collection and access to art gallery services and programs through visual arts advocacy, collection development, facilities and services. Services ensure that primary access to art, heritage and ideas locally, regionally and internationally are preserved and displayed for future generations. The remainder of the information relating to this outcome and its outputs can be found in the annual reports of the other service agencies within the Ministry.

In assessing the effectiveness of its program strategies, the Board of the Art Gallery and its staff make use of both qualitative and quantitative information. While it is often difficult to measure qualitative achievements of cultural and creative activities, reliance is placed on a variety of internal and external feedback mechanisms that inform the Gallery of the level of efficiency and effectiveness of its programs. Such mechanisms include comments and assessments from public visitors, feedback from the community, published reviews of art events and activities, newspaper reports, school program evaluations, comments from professional and other galleries, specifically commissioned surveys and reviews, statistical information, appraisal from artists and government assessment.

## EFFECTIVENESS INDICATORS

In accordance with Treasurer's Instruction 904, the Art Gallery measures the effectiveness of its output's contribution to the Ministry outcome – 'a community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences' – from results in the following key areas:

### EXHIBITION AND DISPLAY OF WORKS OF ART

Effectiveness is measured by the provision of a balanced exhibition and collection display program to visitors that promotes diversity, excellence and depth in local, national and world visual arts.

	2001	2000	1999
Total number of exhibitions	17	17	21
Number by Category (1):			
Historic exhibitions	6	6	6
Contemporary exhibitions	12	11	15
Nationally acclaimed artists	2	1	1
Number by Source (1):			
Western Australian exhibitions	10	15	10
National exhibitions	5	1	3
International exhibitions	2	1	8

(1) It is possible for an exhibition to appear in more than one category.

Surveys conducted of visitors to the Gallery indicated the following assessments:

Survey	Excellent	Very Good	Good	Adequate	Below Average	No Response
For quality of presentation of displays:						
2001	27%	38%	24%	7%	4%	0%
2000 comparison	30%	47%	19%	4%	0%	0%
For quality of information relating to the works displayed:						
2001	12%	37%	32%	16%	4%	0%
2000 comparison	19%	38%	31%	10%	2%	0%

### Relevance of Indicators

1. A total of 396,224 visitors to the Gallery saw exhibitions and displays during 2001.
2. These indicators demonstrate the new focus to the Art Gallery's display program towards an increased use of the State Art Collection by rotating works within thematic exhibition displays. Highlights this year included a major retrospective of the acclaimed Australian artist Robert MacPherson and the 'Side by Side' exhibition, which presented important material from Western Australian corporate and private collections together with works from the State Art Collection.
3. The indicators also highlight the diversity and vitality of the Art Gallery's exhibition program, which offers a range of exhibitions displaying locally, nationally and internationally acclaimed works of art across a wide range of art forms such as decorative art, artefacts, painting, sculpture, photographs, prints and drawings. These provide a diverse range of innovative ideas and cultural experiences for the community.
4. Survey results are gained from visitor responses to questionnaires obtained by personal interviews. The error rate for the surveys in 2001 was an acceptable  $\pm 5.8\%$  from a sample of 302 – all persons surveyed responding.

## COMMUNITY ACCESS AND OUTREACH

Effectiveness is measured by the quality of the community's access to the visual arts through opportunities provided for the public to participate in a diverse range of art-related activities and cultural experiences.

	2001	2000	1999
Number of participants in public interpretive activities	118,633	64,725	50,663
Number of student visitors	26,695	25,666	28,120
Number of works from the permanent collection that have toured to regional centres for display	29	64	69

Surveys conducted of visitors attending the Gallery indicated the following assessments:

### Survey

Whether the visit improved their knowledge and appreciation of the visual arts:

	Strongly Agree	Agree	Neither Agree nor disagree	Disagree	Strongly disagree	No Response
2001	12%	50%	29%	5%	4%	0%
2000 comparison	22%	51%	20%	5%	2%	0%

### Relevance of Indicators

1. These indicators highlight the effective participation by the community in the Art Gallery's activities.

Increased participation indicates that the Gallery has been effective in providing access to a diverse range of innovative ideas, knowledge and cultural experiences. Visitor surveys indicate audience satisfaction with the activities and enjoyment of services provided.

2. Exhibitions organised by the Gallery and toured to regional communities included: 'Utopia: Ancient Cultures/New Forms', 'Year 12 Perspectives' and 'Tete à Tete: Portraits by Henri Cartier Bresson'.

3. Survey results are gained from visitor responses to questionnaires obtained by personal interviews. The error rate for the surveys in 2001 was an acceptable  $\pm 5.8\%$  from a sample of 302 – all persons surveyed responding.

## DEVELOPMENT OF THE STATE ART COLLECTION

Effectiveness is measured by the continued acquisition of a representative collection of Australian and non-Australian art in response to the mandate, mission and acquisitions policy so that the community continues to have access to a diverse range of innovative ideas, knowledge and cultural experiences. Effectiveness is also measured by the continuing pre-eminence in the collection of Western Australian art and heritage objects.

	2001		2000		1999	
	Cost	No.	Cost	No.	Cost	No.
<b>Percentage of works of art acquired with Consolidated Funds:</b>						
By Western Australian artists	63%	72%	61%	56%	32%	81%
By Australian artists (1)	10%	8%	12%	40%	26%	9%
By non-Australian artists	27%	20%	27%	4%	42%	9%
<b>Percentage of works of art acquired with Bequest and Foundation Funds:</b>						
By Western Australian artists	49%	33%	100%	100%	8%	18%
By Australian artists (1)	51%	67%			19%	77%
By non-Australian artists					73%	5%

Percentage of works of art acquired by donation:

By Western Australian artists	65%	29%	27%
By Australian artists (1)	35%	39%	57%
By non-Australian artists		32%	16%
Number of Western Australian artists new to the collection	19	13	10
Number of Western Australian artists already in the Collection whose representation has increased	17	15	29

(1) The figures for Australian artists exclude Western Australian artists, who have been counted separately.

**Relevance of Indicators**

1. These indicators highlight the Gallery's efforts and effectiveness in achieving its objectives through the implementation of its Policy Statement on the Collection. The focus of the acquisitions program is on Western Australian art and Australian and international art with a demonstrated relation to the art of this region.

2. The acquisition indicators are broken down by funding source to show how the Art Gallery achieved acquisition policy objectives. Bequest funds are held in trust by the Gallery and expended in accordance with the individual bequest conditions. Donations of works of art are directed by the policy objectives of the State Art Collection. Funds available to the Art Gallery from Consolidated Funds have no restrictions and remain therefore the most effective source of funds for achieving the breadth of policy objectives for the State Art Collection.

3. In 2001 the acquisition program placed special emphasis on the purchase of Western Australian art, craft and design in addition to increasing the representation of contemporary art, craft and design from the Indian Ocean Rim. Major items purchased include works by Pantjiti Mary McLean, Lena Nyadbi, Michael Riley, Archibald Webb, Howard Taylor, Miriam Stannage, Vivienne Binns, Adam Cullen, Brent Harris and William Kentridge. Major donations included works by Robert MacPherson, Robert Juniper, John Nixon and Fred Williams.

**EFFICIENCY INDICATORS**

In accordance with Treasurer's Instruction 904, the Art Gallery uses the following measures to demonstrate the efficiency of its contributions towards its output Art Gallery Services.

	2001	2000	1999
Number of visitors per full-time equivalent staff number (1)	6,636	6,358 (2)	6,798
Number of items in the collection per full-time equivalent staff numbers (1)	257.0	241.2 (2)	262.3

Greater efficiency is represented when either the number of visitors per staff member increases or the number of items in the collection per staff member increases.

(1) As the regional galleries located at Bunbury and Geraldton are only partly funded by the Art Gallery of Western Australia, the attendance figures and staffing numbers from these two galleries have not been included in calculating these indicators.

(2) The reduction in both of these indicators in 2000 is attributed to a number of ticketing, shop and other casual staff being employed by the Art Gallery for functions that in previous years were provided by service contractors.

## OUTPUT MEASURES

In accordance with Treasurer's Instruction 904, the Art Gallery has developed the following measures to assess the quantity, quality, timeliness and cost of its output Art Gallery Services.

	2001 Target	2001 Actual
<b>Quantity</b>		
Number of items maintained	15,130	15,343
Number of interactions (visitors, internet hits)	396,000	443,747
<b>Quality</b>		
Adherence to collection policy for acquisitions	100%	100%
Collection stored according to appropriate standards (estimate)	47%	46%
Satisfaction rate – interactions	93%	91%
Satisfaction rate – products (as measured from visitor survey questionnaires)	94%	96%
<b>Timeliness</b>		
Number of days from recommendation to purchase to accession (estimate)	20	20
Number of hours per week that the public has access to collections at Perth site	49	49
<b>Cost</b>		
Cost per item in the collection	\$132.19	\$128.05
Cost per interaction	\$13.66	\$13.42



## To the Parliament of Western Australia

### THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA **FINANCIAL STATEMENTS**

For the year ended 30 June 2001

#### Scope

I have audited the accounts and financial statements of the Board of the Art Gallery of Western Australia for the year ended June 30, 2001 under the provisions of the *Financial Administration and Audit Act 1985*.

The Board is responsible for keeping proper accounts and maintaining adequate systems of internal control, preparing and presenting the financial statements, and complying with the Act and other relevant written law. The primary responsibility for the detection, investigation and prevention of irregularities rests with the Board.

My audit was performed in accordance with section 79 of the Act to form an opinion based on a reasonable level of assurance. The audit procedures included examining, on a test basis, the controls exercised by the Board to ensure financial regularity in accordance with legislative provisions, evidence to provide reasonable assurance that the amounts and other disclosures in the financial statements are free of material misstatement and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards, other mandatory professional reporting requirements and the Treasurer's Instructions so as to present a view which is consistent with my understanding of the Board's financial position, the results of its operations and its cash flows.

The audit opinion expressed below has been formed on the above basis.

#### Audit Opinion

In my opinion,

(i) the controls exercised by the Board of the Art Gallery of Western Australia provide reasonable assurance that the receipt, expenditure and investment of moneys and the acquisition and

disposal of property and the incurring of liabilities have been in accordance with legislative provisions; and

(ii) the Statement of Financial Performance, Statement of Financial Position and Statement of Cash Flows and the Notes to and forming part of the financial statements are based on proper accounts and presented fairly in accordance with applicable Accounting Standards, other mandatory professional reporting requirements and the Treasurer's Instructions, the financial position of the Board at 30 June 2001 and the results of its operations and its cash flows for the year then ended.

K.O O'Neil  
Acting Auditor General  
30 November 2001

### THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA **FINANCIAL STATEMENTS**

For the year ended 30 June 2001

The accompanying Financial Statements of the Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Administration and Audit Act 1985* from proper accounts and records to present fairly the financial transactions for the year ended 30 June 2001 and the financial position as at 30 June 2001.

At the date of signing we are not aware of any circumstances that would render the particulars included in the Financial Statements misleading or inaccurate.

Keith Lord  
Principal Accounting Officer

E. L. (Mick) Bolto  
Chairman of the Board of the Art Gallery of Western Australia

Dario Amara  
Member of the Board of the Art Gallery of Western Australia

27 August 2001

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

STATEMENT OF FINANCIAL PERFORMANCE

for the year ended 30 June 2001

	Note	2001 \$000	2000 \$000
<b>COST OF SERVICES</b>			
<b>Expenses from ordinary activities</b>			
Employee expense	2	2,492	2,451
Supplies and services	3	2,200	1,677
Depreciation expense	4	692	699
Borrowing costs expense		527	516
Administration expense	5	343	359
Accommodation expense	6	1,079	1,062
Grants and subsidies		93	103
Net loss on disposal of non-current assets	7	8	1
<b>Total cost of services</b>		<b>7,434</b>	<b>6,868</b>
<b>Revenues from ordinary activities</b>			
User fees and charges	8	(477)	(389)
Trading profit	9	(267)	(258)
Sponsorship		(259)	(173)
Donated works of art		(1,081)	(639)
Bequest trust and special purpose funds			
Contributions received		(532)	(495)
Interest received		(281)	(265)
Other revenues from ordinary activities		(181)	(14)
<b>Total revenues from ordinary activities</b>		<b>(3,078)</b>	<b>(2,233)</b>
<b>NET COST OF SERVICES</b>		<b>4,356</b>	<b>4,635</b>
<b>REVENUES FROM GOVERNMENT</b>			
Appropriations	10	(3,750)	(3,688)
Resources received free of charge		(2,446)	(2,239)
<b>Total revenues from Government</b>		<b>(6,196)</b>	<b>(5,927)</b>
<b>CHANGE IN NET ASSETS</b>		<b>(1,840)</b>	<b>(1,291)</b>
<b>Total changes in Equity other than those resulting from transactions with Owners as Owners</b>			
		<b>(1,840)</b>	<b>(1,291)</b>

The Statement of Financial Performance should be read in conjunction with the accompanying notes.

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

**STATEMENT OF FINANCIAL POSITION**

as at 30 June 2001

	Note	2001 \$000	2000 \$000
<b>CURRENT ASSETS</b>			
Cash assets	20(a)	343	785
Restricted cash assets	11	4,504	3,981
Inventories	12	400	239
Receivables	13	181	85
Other assets	14	197	58
<b>Total Current Assets</b>		<b>5,625</b>	<b>5,148</b>
<b>NON-CURRENT ASSETS</b>			
Sinking fund	15	92	87
Property, plant, equipment and vehicles	16	27,808	27,869
Works of art	17	85,982	84,568
<b>Total Non-Current Assets</b>		<b>113,882</b>	<b>112,524</b>
<b>Total Assets</b>		<b>119,507</b>	<b>117,672</b>
<b>CURRENT LIABILITIES</b>			
Payables		628	313
Interest-bearing liabilities	18	273	264
Other liabilities		0	57
<b>Total Current Liabilities</b>		<b>901</b>	<b>634</b>
<b>NON-CURRENT LIABILITIES</b>			
Interest-bearing liabilities	18	6,412	6,684
<b>Total Non-Current Liabilities</b>		<b>6,412</b>	<b>6,684</b>
<b>Total Liabilities</b>		<b>7,313</b>	<b>7,318</b>
<b>NET ASSETS</b>		<b>112,194</b>	<b>110,354</b>
Equity	19		
Contributed equity			
Reserves		113,251	110,486
Accumulated surplus/(deficiency)		(1,057)	(132)
<b>TOTAL EQUITY</b>		<b>112,194</b>	<b>110,354</b>

The Statement of Financial Position should be read in conjunction with the accompanying notes.

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

STATEMENT OF CASH FLOWS

for the year ended 30 June 2001

	Note	2001 \$000	2000 \$000
<b>CASH FLOWS FROM GOVERNMENT</b>			
Recurrent appropriations		3,350	3,478
Capital appropriations		400	210
Net cash provided by Government		<b>3,750</b>	<b>3,688</b>
Utilised as follows:			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Payments			
Employee costs		(77)	(110)
Supplies and services		(2,525)	(2,313)
Borrowing costs		(542)	(517)
GST payments on purchases		(469)	(1)
Other payments		(1,449)	(1,501)
Receipts			
Sale of goods and services		722	768
User fees and charges		417	417
Interest received		28	18
GST receipts on sales		136	0
GST receipts from taxation authority		255	0
Other receipts		1,037	1,013
Net cash provided by/(used in) operating activities	20(b)	<b>(2,467)</b>	<b>(2,226)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Proceeds from sale of non-current physical assets		1	4
Purchase of non-current physical assets		(934)	(1,895)
Net cash provided by/(used in) investing activities		<b>(933)</b>	<b>(1,891)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Proceeds from borrowings		0	580
Repayment of borrowings		(264)	(245)
Net cash provided by/(used in) financing activities		<b>(264)</b>	<b>335</b>
<b>Net increase/(decrease) in cash held</b>		<b>86</b>	<b>(94)</b>
Cash assets at the beginning of the financial year		4,853	4,947
<b>CASH ASSETS AT THE END OF THE FINANCIAL YEAR</b>			
	20(a)	<b>4,939</b>	<b>4,853</b>

The Statement of Cash Flows should be read in conjunction with the accompanying notes.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 30 June 2001

1. SIGNIFICANT ACCOUNTING POLICIES

The following accounting policies have been adopted in the preparation of the financial statements. Unless otherwise stated these policies are consistent with those adopted in the previous year.

**General Statement**

The financial statements constitute a general purpose financial report that has been prepared in accordance with Australian Accounting Standards and Urgent Issues Group (UIG) Consensus Views as applied by the Treasurer's Instructions. Several of these are modified by the Treasurer's Instructions to vary application, disclosure, format and wording. The Financial Administration and Audit Act and the Treasurer's Instructions are legislative provisions governing the preparation of financial statements and take precedence over Australian Accounting Standards and UIG Consensus Views. The modifications are intended to fulfil the requirements of general application to the public sector together with the need for greater disclosure and also to satisfy accountability requirements.

If any such modification has a material or significant financial effect upon the reported results, details of that modification and, where practicable, the resulting financial effect, are disclosed in individual notes to the financial statements.

The statements have been prepared on the accrual basis of accounting using the historical cost convention, with the exception of certain non-current assets, which, subsequent to initial recognition, have been measured on either valuation or on the fair value basis.

**(a) Grants and other contributions revenue**

Grants, donations, gifts and other non-reciprocal contributions are recognised as revenue when the Gallery obtains control over the assets comprising the contributions. Control is normally obtained upon their receipt.

**(b) Depreciation of non-current assets**

Buildings, furniture and equipment and fixed assets other than land and works of art are depreciated over their estimated useful lives using the straight-line method. Assets were valued at 30 June 1986. All assets acquired since are brought to account at cost. Land and buildings were revalued 1 July 1998.

Buildings	50 years
Plant and equipment	4 to 10 years
Furniture	20 years

Works of art controlled by the Gallery are classified as heritage assets. They are anticipated to have very long and indeterminate lives. Their service potential has not, in any material sense, been consumed during the reporting period. As such, no amount for depreciation has been recognised in respect of them.

**(c) Employee entitlements**

Staff of the Gallery are employed by the Ministry for Culture & the Arts. Employee entitlements are the responsibility of the Ministry.

**(d) Leases**

The Art Gallery has operating leases for motor vehicles where the lessors effectively retain all of the risks and benefits incident to ownership of the items held under the operating leases. Equal instalments of the lease payments are charged to the Statement of Financial Performance over the lease term, as this is representative of the pattern of benefits to be derived from the leased property.

The Art Gallery has not entered into any finance lease arrangements.

**(e) Receivables**

Receivables are recognised at the amounts receivable and are due for settlement no more than 30 days from the date of recognition.

Collectability of receivables is reviewed on an ongoing basis. Debts that are known to be uncollectable are written off upon approval by the Board.

**(f) Payables**

Payables, including accruals not yet billed, are recognised when the Art Gallery becomes obliged to make future payments as a result of a purchase of assets or services. Payables are generally settled within 30 days.

**(g) Inventories**

Inventories are valued on an average cost basis at the lower of cost and net realisable value.

**(h) Interest-bearing liabilities**

All of the Gallery's interest-bearing liabilities relate to the WA Treasury Corporation.

Borrowings are recognised and carried at the amount of net proceeds received. Interest expense is recognised as it becomes payable.

**(i) Resources received free of charge or for nominal value**

Resources received free of charge or for nominal value that can be reliably measured are recognised as revenues and as assets or expenses as appropriate at fair value.

**(j) Foreign currency translations**

Transactions denominated in a foreign currency are translated at the rates in existence at the dates of the transactions.

**(k) Revenue recognition**

Revenue from the sale of goods, disposal of other assets and the rendering of services, is recognised when the Art Gallery has passed control of the goods or other assets or delivery of the services to the customer.

**(l) Comparative figures**

Comparative figures are, where appropriate, reclassified so as to be comparable with the figures presented in the current financial year.

**(l) Gifts and donated works of art**

Gifts and donations of works of art acquired subsequent to 30/6/99 are valued at the time of acquisition.

**(m) Restricted assets**

The Art Gallery has received bequest and trust funds to which conditions attach as to the manner in which they may be spent. These funds are held and managed by the Art Gallery in accordance with such conditions.

**(n) Capital and special purpose reserves**

In terms of Treasurer's Instructions 1102 and 1103, the Board of the Art Gallery decided to create certain capital reserves to show that portion of equity which has been received for capital and special purposes.

	2001	2000
	\$000	\$000
2. EMPLOYEE EXPENSE		
Wages and salaries	2,428	2,349
Other related expenses	64	102
	<b>2,492</b>	<b>2,451</b>
3. SUPPLIES AND SERVICES		
Consultants	20	11
Contractors	456	492
Materials	79	64
Advertising	114	107
Electricity and gas	520	475
Freight and cartage	113	99
Exhibition fees	382	0
Other	516	429
	<b>2,200</b>	<b>1,677</b>
4. DEPRECIATION EXPENSE		
Plant, equipment and vehicles	182	316
Buildings	510	383
	<b>692</b>	<b>699</b>
5. ADMINISTRATION EXPENSE		
Communication	75	99
Consumables	166	151
Maintenance	29	23
Other administration expenses	73	86
	<b>343</b>	<b>359</b>
6. ACCOMMODATION EXPENSE		
Maintenance of accommodation	351	318
Cleaning	90	110
Security services	624	620
Other accommodation expenses	14	14
	<b>1,079</b>	<b>1,062</b>
7. NET PROFIT / (LOSS)		
ON DISPOSAL OF NON-CURRENT ASSETS		
Profit on sale of non-current assets	0	3
Loss on sale of non-current assets	(8)	(4)
Net loss on sale of non-current assets	<b>(8)</b>	<b>(1)</b>
8. USER FEES AND CHARGES		
Exhibition revenue	135	99
Management fees	116	0
Other	226	290
	<b>477</b>	<b>389</b>

	2001	2000
	\$000	\$000
9. TRADING PROFIT		
Sales	726	768
Cost of sales		
Opening inventory	239	359
Less: adjustment for removal of wholesale sales tax	16	0
	<b>223</b>	<b>359</b>
Purchases	636	390
	<b>859</b>	<b>749</b>
Closing inventory	400	239
Cost of goods sold	<b>459</b>	<b>510</b>
Trading Profit	<b>267</b>	<b>258</b>
10. REVENUES FROM GOVERNMENT		
Appropriation revenue received during the year:		
Recurrent	3,350	2,987
Capital	400	701
	<b>3,750</b>	<b>3,688</b>
Resources received free of charge Determined on the basis of the following estimates provided by agencies:		
Office of the Auditor General	18	20
Ministry for Culture & the Arts	2,428	2,219
	<b>2,446</b>	<b>2,239</b>
	<b>6,196</b>	<b>5,927</b>
11. RESTRICTED CASH ASSETS		
Bequest, trust and special purpose accounts		
Restricted assets	4,500	3,977
Exhibition Development Fund	4	4
	<b>4,504</b>	<b>3,981</b>
12. INVENTORIES		
Inventories held for resale:		
At the lower of cost and net realisable value	<b>400</b>	<b>239</b>
13. RECEIVABLES		
Trade debtors	96	84
GST receivable	85	1
	<b>181</b>	<b>85</b>
14. OTHER ASSETS		
Current		
Prepayments	26	3
Accrued income	171	24
Deferred expenditure	0	31
	<b>197</b>	<b>58</b>
At the lower of cost and net realisable value		



	2001	2000
	\$000	\$000
15. SINKING FUNDS		
Funds are paid into a sinking fund on a half-yearly basis to meet the repayment of a long-term loan. This loan is included in note 15 as a non-current liability to the WA Treasury Corporation. The funds are invested by the WA Treasury Corporation and return interest income. Sinking fund for WA Treasury Corporation loan no. 11		
	<b>92</b>	<b>87</b>
16. PROPERTY, PLANT AND EQUIPMENT		
Plant and equipment		
At valuation 1986	534	534
Accumulated depreciation	(534)	(534)
At cost	1,719	1,561
Accumulated depreciation	(490)	(316)
	<b>1,229</b>	<b>1,245</b>
Plant and equipment not yet installed	22	0
Freehold land		
Land at valuation 1/7/98	3,247	3,247
	<b>3,247</b>	<b>3,247</b>
Buildings		
At valuation 1/7/98	23,039	23,039
Accumulated depreciation	(1,295)	(833)
At cost	1,671	892
Accumulated depreciation	(108)	(62)
	<b>23,307</b>	<b>23,036</b>
Buildings under construction	3	341
Total property, plant and equipment	<b>27,808</b>	<b>27,869</b>

Land and buildings have been revalued at 1 July 1998 on the basis of independent values provided by the Valuer General's Office to integrity level 3.1 based on replacement cost.

#### Reconciliations

Reconciliations of the carrying amounts of property, plant and equipment at the beginning and end of the current and previous financial years are set out below.

	Plant and Equipment \$000	Freehold Land \$000	Buildings \$000	Buildings under Construction \$000	Total \$000
2001					
Carrying amount at the start of the year	1,245	3,247	23,377	0	27,869
Additions/transfers	206	0	440	3	649
Disposals	(18)	0	0	0	(18)
Depreciation	(182)	0	(510)	0	(692)
Carrying amount at the end of the year	<b>1,251</b>	<b>3,247</b>	<b>23,307</b>	<b>3</b>	<b>27,808</b>
2000					
Carrying amount at the start of the year	1,280	3,247	23,466	0	27,993
Additions	165	0	74	341	580
Disposals	(216)	0	0	0	(216)
Depreciation	16	0	(504)	0	(488)
Carrying amount at the end of the year	<b>1,245</b>	<b>3,247</b>	<b>23,036</b>	<b>341</b>	<b>27,869</b>

	2001	2000
	\$000	\$000
17. WORKS OF ART		
At valuation 30/6/99	83,622	83,622
Purchases at cost	641	308
Donations and gifts at valuation	1,719	638
	<b>85,982</b>	<b>84,568</b>
<i>Works of art were revalued at 30 June 1999 on the basis of internal valuations performed by curators.</i>		
18. INTEREST-BEARING LIABILITIES		
Current liabilities		
WA Treasury Corporation	273	264
Non-current liabilities		
WA Treasury Corporation	6,412	6,684
	<b>6,685</b>	<b>6,948</b>
19. EQUITY		
<b>Reserves</b>		
<b>Bequest, trust and special purpose reserve</b>		
Opening balance	4,003	4,531
Bequest contributions	532	495
Foundation other income	16	31
Bequest interest	254	246
Bequest distributions	(278)	(1,300)
Movement for the year	524	(528)
Closing balance	<b>4,527</b>	<b>4,003</b>
<b>Contributed capital reserve</b>		
Opening balance	41,918	41,217
Capital appropriation for the year	1,160	701
Closing balance	<b>43,078</b>	<b>41,918</b>
<b>Donated works of art reserve</b>		
Opening balance	7,472	6,833
Donated works of art for the year	1,080	639
Closing balance	<b>8,552</b>	<b>7,472</b>
<b>Asset revaluation reserve</b>		
Opening balance	57,093	57,093
Revaluations during the year	0	0
Closing balance	<b>57,093</b>	<b>57,093</b>
	<b>113,251</b>	<b>110,486</b>
<b>Accumulated surplus / (deficiency)</b>		
Opening balance	(132)	(611)
Change in net assets	1,840	1,291
Transfers to reserves	(2,765)	(812)
Closing balance	<b>(1,057)</b>	<b>(132)</b>

2001	2000
\$000	\$000

## 20. NOTES TO STATEMENT OF CASH FLOWS

### (a) Reconciliation of cash

For the purpose of the Statement of Cash Flows, cash includes cash at bank, cash on hand and investments in money market instruments. Cash at the end of financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position.

Cash at bank	20	338
Cash on hand	6	4
Cash invested at call	317	443
Cash assets	343	785
Sinking funds	92	87
Bequest, trust and special purpose accounts	4,504	3,981
	<b>4,939</b>	<b>4,853</b>

### (b) Reconciliation of net cost of services to net cash flows provided by/(used in) operating activities

Net cost of services	(4,356)	(4,635)
Non-cash items:		
Depreciation expense	692	699
Resources received free of charge	2,446	2,239
(Profit) /loss on sale of property, plant and equipment	8	1
Donated works of art	(1,080)	(639)
<b>(Increase) / decrease in assets</b>		
Other assets	(139)	0
Inventories	(161)	120
Accounts receivable	(12)	225
<b>Increase / (decrease) in liabilities</b>		
Payables (1)	276	(291)
Income received in advance	(57)	56
Change in GST in receivables / (payables)	(84)	(1)
Net cash provided by / (used in) operating activities	<b>(2,467)</b>	<b>(2,226)</b>

(1) This figure has been adjusted by \$39,012 for creditors that relate to capital purchases.

## 21. COMMITMENTS FOR EXPENDITURE

### (a) Capital

Estimated amount of commitments for capital works in progress at 30 June not provided for in these accounts

	<b>66</b>	<b>282</b>
The capital commitments include amounts for:		
Buildings	28	282
Corporate database	38	0
	<b>66</b>	<b>282</b>

### (b) Lease commitments

Commitments in relation to leases contracted for at the reporting date but not recognised as liabilities, payable:

Within 1 year	36	19
Later than 1 year and not later than 5 years	11	8
	<b>47</b>	<b>27</b>

## 22. EXPLANATORY STATEMENT

### (i) Significant variations between actual revenues and expenditure for the financial year and revenues and expenditures for the immediately preceding financial year

Details and reasons for significant variations between actual results with the corresponding items of the preceding year are detailed below:

	2001	2000	Variance
	\$000	\$000	\$000
Supplies and services	1,990	1,677	313
Donated works of art	1,080	639	441

Supplies and services due to increased costs associated with touring exhibitions.

Donated works of art due to a major donation of 216 maquettes by Western Australian artist Howard Taylor.

### (ii) Significant variations between estimates and actual results for the financial year

Details and reasons for significant variations between estimates and actual results are detailed below:

	2001 Estimates	2001 Actual	Variance
	\$000	\$000	\$000
Employee costs	2,611	2,492	(119)
Donated works of art	500	1,080	580

Employee costs due to delay in finalising Department EBA with staff.

Donated works of art due to a major donation of 216 maquettes by Western Australian artist Howard Taylor.

## 23. REMUNERATION AND RETIREMENT BENEFITS OF MEMBERS OF THE ACCOUNTABLE AUTHORITY AND SENIOR OFFICERS

The number of members of the Accountable Authority whose total fees, salaries and other benefits received or due and receivable for the financial year fall within the following band:

	2001	2000	2001	2000
			\$000	\$000
\$1 – \$1,000	7	7	3	3
The total remuneration of the members of the Board of the Art Gallery of Western Australia is:				

### Remuneration and Retirement Benefits of Senior Officers

As all staff are employed by the Department for Culture & the Arts, the Art Gallery of Western Australia does not employ any senior officers.

## 24. AFFILIATED BODIES

The Art Gallery acquired, as part of its normal acquisition policy, works of art from galleries of which certain Board members are principals. These acquisitions were made under normal commercial terms and conditions. As part of the sale process the Board members in their role of principals of the galleries may have received commission from the artists concerned.

Cost of these acquisitions	0	17
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## 25. BEQUEST, TRUST AND SPECIAL PURPOSE ACCOUNTS

Restricted cash (see note 11)	4,504	3,981
Restricted assets and Exhibition Development Fund accrued income	23	22
	<b>4,527</b>	<b>4,003</b>

## 26. FINANCIAL INSTRUMENTS

### (a) Interest Rate Risk Exposure

The following table details the Art Gallery's exposure to interest rate risk as at the reporting date:

	Variable interest rate	Fixed interest rate maturity			Non-interest- bearing	Total
		Less than 1 year	1 to 5 years	More than 5 years		
<b>2001</b>						
Financial Assets						
Cash	6.2%	343	0	0	0	343
Restricted cash	6.2%	4,504	0	0	0	4,504
Receivables		0	0	0	181	181
		<b>4,847</b>	<b>0</b>	<b>0</b>	<b>181</b>	<b>5,028</b>
Financial Liabilities						
Payables		0	0	0	628	628
Interest-bearing liabilities	7.3%	273	1,175	5,237	0	6,685
		<b>273</b>	<b>1,175</b>	<b>5,237</b>	<b>628</b>	<b>7,313</b>
<b>2000</b>						
Financial Assets	5.9%	785	0	0	85	870
Financial Liabilities	6.1%	<b>264</b>	<b>1,145</b>	<b>5,539</b>	<b>313</b>	<b>7,261</b>

### (b) Credit Risk Expense

Amounts owing by other government agencies are guaranteed and therefore no credit risk exists in respect of those amounts.

## 27. OUTPUT INFORMATION

For the financial year ended 30 June 2001, the Art Gallery operates under one output called Art Gallery Services and therefore the output information is reflected in the Statement of Financial Performance.

## LOCATION, SERVICES, PROGRAMS AND AMENITIES

### ART GALLERY OF WESTERN AUSTRALIA

Perth Cultural Centre, Perth WA 6000

Post Office Box 8363, Perth Business Centre, Perth WA 6849

Telephone (08) 9492 6600; facsimile (08) 9492 6655

Gallery Information Line (recorded message) (08) 9492 6622

Internet: [www.artgallery.wa.gov.au](http://www.artgallery.wa.gov.au)

E-mail: [admin@artgallery.wa.gov.au](mailto:admin@artgallery.wa.gov.au)

For further information concerning the Gallery, its programs and facilities, please do not hesitate to contact us.

Information on donations to the Gallery, including the Cultural Gifts Program and the Cultural Bequest Program, is available on request, as are copies of the Gallery's Mission and Vision Statement and its Customer Service Charter.

Information on the Gallery's public programs is available from the Public Program Section. Booking enquiries (Monday–Friday only):  
Telephone (08) 9492 6644

For Gallery publications contact the Gallery Shop:  
Telephone (08) 9492 6766

### Research Centre

Open to the public by appointment:

Telephone (08) 9492 6782

### Foundation

For information on bequests:

Telephone (08) 9492 6761

Gifts to the Foundation of \$2 or more are tax deductible.

### Friends of the Art Gallery

Membership and enquiries:

Telephone (08) 9492 6750; facsimile (08) 9492 6755

### Art Gallery Café

Telephone (08) 9328 2372

### Gallery Opening Hours

Daily 10 am – 5 pm

Anzac Day 1 pm – 5 pm

Closed Good Friday, Christmas Day

### General Admission

Free

Entry fees apply to some exhibitions