

ART GALLERY OF
WESTERN AUSTRALIA
FOUNDATION

ANNUAL REPORT
2001–2002



Ernst Ludwig Kirchner 1880–1938
Woman in a hat 1911
oil on canvas
Gift of Baron HH Thyssen-Bornemisza, 1979

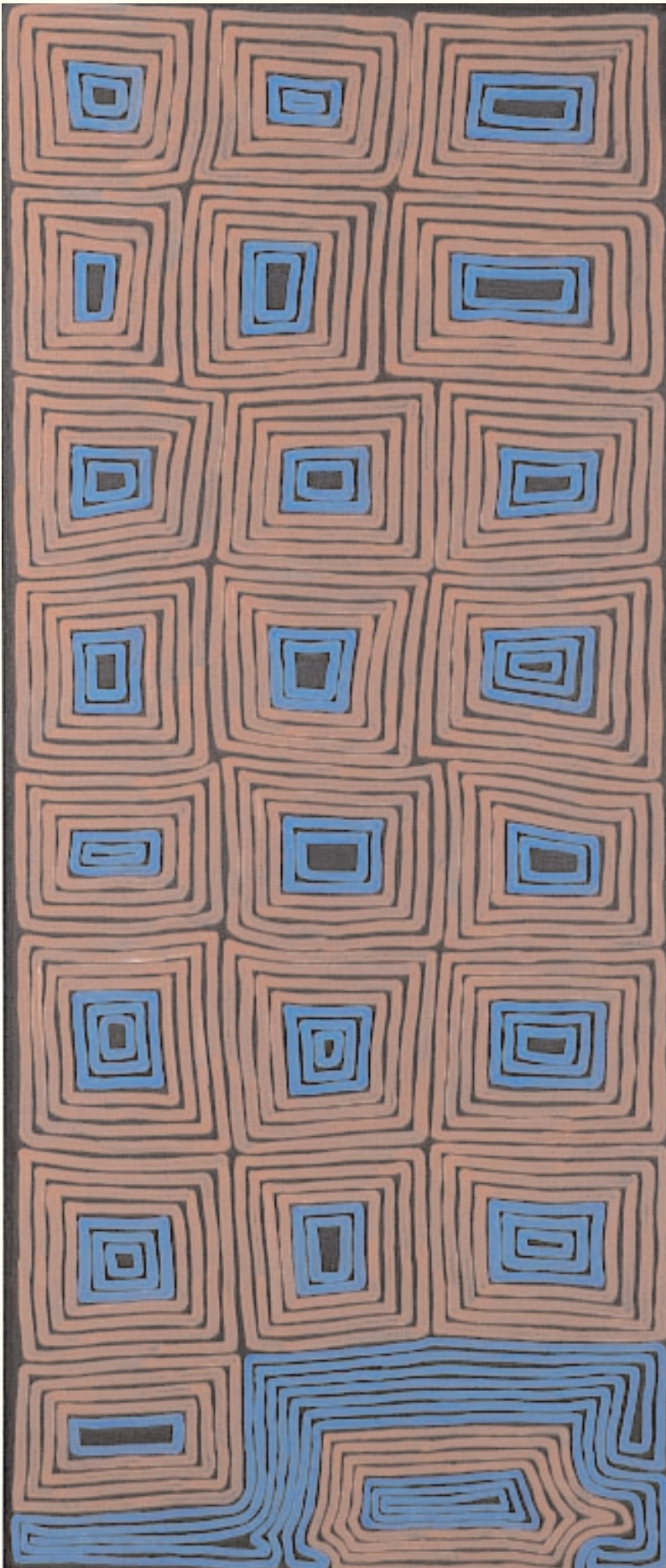
To celebrate the opening of the Art Gallery of Western Australia's new building in 1979, Baron Thyssen-Bornemisza presented the Gallery with *Woman in a hat* 1911 by Ernst Ludwig Kirchner.

This piece is unique in that it has on the reverse side of the canvas *The pledge – Hutton greets Sickingen*, painted in 1923–24

Baron Thyssen-Bornemisza passed away in April 2002 and the Gallery would like to pay tribute to his support of the State Art Collection.

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Ronnie Tjampitjinpa
Tingari men at Ininti circa 1995
synthetic polymer paint on canvas
Donated by Sue and Ian Bernadt, 2002

Chairman's Report 2001–2002



Robin Forbes
Foundation Chairman

I am delighted to report that the Art Gallery of Western Australia Foundation has enjoyed another successful year. The Gallery Board approved purchases of works of art totalling \$610,000 in value with funds generated through the Foundation's Acquisition Fund and with interest generated from bequests. In addition, 268 works of art were donated with a combined value of \$570,903.

While Foundation members enjoy an especially close relationship with the Gallery and receive invitations throughout the year to attend exhibition openings, private tours with the Director and special behind-the-scenes tours, it is their love of art that drives them to commit financially to help ensure the continued growth of the State Art Collection.

Since its inception in 1989, the Art Gallery of Western Australia Foundation has received funding of just over \$2.6 million for the Acquisition Fund and has pledged of \$1.08 million for the Living Centre campaign. These figures show that the Foundation continues to play a significant role in the acquisition of works of art for the Art Gallery of Western Australia, and it has now done so proudly for the past twelve years.

I would like to take this opportunity to formally thank Director Alan Dodge and his team, the Art Gallery Board and the Foundation Council for their unwavering support of the goals of the Foundation. I would also like to acknowledge the contribution made by Foundation Council member Mr Alan Birchmore, who resigned from the Council in April.

Foundation members continued to honour their pledges to develop Gallery facilities and the Sculpture Garden. During the year a number of functions were held on the terrace overlooking the preliminary stages of the proposed Sculpture Garden, and these were very well received.

The Gallery will purchase a number of new pieces for the Sculpture Garden in the coming year, which will bring us another step closer to realising our vision.

The Gallery is deeply committed to developing its plan for the Sculpture Garden and Living Centre,

and is confident that it can turn this vision into reality with the continued support of Foundation members and the backing of State and Federal governments as part of the planned upgrade of the Perth Cultural Precinct.

THE STATE ART COLLECTION

This has been another period in which the State Art Collection has undergone outstanding development. In total, 340 works were added to the Collection during the year. Of these, 268 were received as gifts and 72 purchased with support from the Art Gallery of Western Australia Foundation, the Contemporary Art Group and the State Government.

It was especially gratifying during the year to receive gifts of extraordinary quality by Australian and international artists and designers from a number of donors. These included substantial gifts of works by John Nixon, Max Pam, Alf Wallander, Ivor Hunt, T. Henry and Leith Angelo.

Acquisition Fund

Since its inception in 1989, Foundation members have donated more than \$2.6 million in cash to the Acquisition Fund. These monies are used to purchase important works for the State Art Collection, over and above funds provided by the State Government. The amount allocated by the State Government for the purchase of new artworks in 2001/02 was \$230,000. This illustrates the importance of the contributions made by all Foundation members.

Contemporary Art Group

Now in its second year, the Contemporary Art Group continued to support the Gallery in its goal of purchasing important contemporary works for the State Art Collection. Through the generosity of members, who each make a donation of \$10,000 per year, the Gallery made several new purchases during 2001/02. These included *Ten Point Scam* by Gordon Hookey and *Mary* by Julie Dowling.

In conjunction with the Sir Claude Hotchin Art Foundation, the Contemporary Art Group also assisted

the Gallery to purchase *Asiatic iconic decalogue* by Max Pam. This significant piece later featured in the Gallery's exhibition 'stripTEASE', which provided an in-depth look at the work of internationally renowned Perth-based photographer Max Pam.

Contemporary Art Group members were invited to a number of functions during the year, the highlight being a private lunch with South African artist William Kentridge. The Gallery's Curator of Contemporary Art also met with members to speak about current trends and developments in contemporary art.

Major Donors Build Collection

Donations are an increasingly important aspect of the Gallery's acquisition program, and the Gallery has been supported in developing the Collection through the generous assistance of many individuals. In particular, 79 per cent of all acquisitions in 2001/02 were received as donations to the State Art Collection. The Gallery is grateful for the many gifts that are acknowledged individually in the following section, 'Acquisitions: Gifts'.

Sir Claude Hotchin Art Foundation

Funds from the Sir Claude Hotchin Art Foundation were used to purchase the video work *Earthquake* by Western Australian artists Rodney Glick and Lynnette Voevodin. This piece featured in the 25th Bienal de São Paulo exhibition in Brazil.

Sue and Ian Bernadt

Sue and Ian Bernadt, Patrons of the Foundation, have been long-time supporters of the Gallery. During the year the Bernadts gifted key drawings by Harald Vike, an Ivor Hunt charcoal and pencil work, and a T. Henry watercolour, as well as groups of works by Leith Angelo and Robert Curtis. These items add significantly to the collection of early-mid period twentieth-century Australian art. The Bernadts also donated two important paintings by Indigenous artist Ronnie Tjampitjinpa. These extended the important holdings of Indigenous Australian art at the Gallery.

Richard Ffarington

From Australia 1841

twelve-page sketchbook
with eight pencil sketches
Gift of Anonymous Donor, 2001

In 1984 the Art Gallery of Western Australia was notified of the existence of two collections of drawings and watercolours by Richard Atherton Ffarington, which were to be auctioned in London.

The items were of great interest to the Gallery, as Ffarington, a soldier, was resident in the Swan River Colony from 1843 to 1847, and had produced a number of images recording particularly the life and customs of local Indigenous people. The two items to be auctioned were a major folio of watercolours and drawings, and a sketchbook, both of which documented Ffarington's connection with Australia.

The Gallery researched collectors in Perth, and located one who was excited about bringing the Ffarington material back to Western Australia. The Gallery successfully bid for the major folio, and the local collector acquired the sketchbook – *From Australia 1841*. It contains eight pencil sketches showing scenes of life aboard ship, the officers' mess rooms and the activities of convicts during the sea journey Ffarington made from Australia.

During the year, this local collector generously donated the sketchbook to the Art Gallery of Western Australia under the Cultural Gifts Program.



Inscription: Caricature of a sick man's room at Chatham



Inscription: Bullock driving at the cape of G. Hope



Inscription: Rum and man coming on board at the cape of Good Hope

Diether Hanisch

A major set of works was presented to the Gallery by Diether Hanisch. Featuring thirty-four objects, the group includes a chest of drawers, an embroidery sample by Maja Sjostrom of Sweden, a plate by Herman Kaehler and ceramics by Alf Wallander. These are significant works that substantially add to major holdings of early-twentieth-century craft and design in the Collection.

Jann Marshall

During the year Jann Marshall gifted a significant group of early and late photographic works by Max Pam. Central to the donation was a series of twenty-six small-format photographs from 1971–1972, depicting the cast shadow of the photographer himself. A rare early example of his work in series format, it represents an important addition to the collection. Also included in the gift were key examples of Pam's more recent colour work in triptych formats.

James Agapitos and Ray Wilson

James Agapitos and Ray Wilson presented the Gallery with a generous gift of twenty paintings by the Czechoslovakian-born Australian surrealist artist Dusan Marek. Executed between 1956 and 1989, these works comprise a unique cross-section of this artist's production over three decades.

Artists' Major Donations

The Gallery was pleased to receive major groups of works from John Nixon, who donated 156 of his drawings on paper. This is the fourth body of such works donated by Nixon, and the Gallery now has one of the largest and most important holdings of the artist's works on paper. Max Pam donated nine of his own early works as well as items by photographers who have influenced him, including Samuel Bourne, Fiona Hall and Bernard Plouso. As well as adding to our photographic collection, this donation fleshes out an international context for Pam's practice.

OUR MEMBERSHIP BASE

Each year I am heartened that a number of our current members choose to provide additional support to the Foundation and thereby qualify for a higher membership status. For 2001/02 I would like to acknowledge and thank James Agapitos and Ray Wilson, Max Pam and Jann Marshall, and Graeme Morgan for adding to their previous generous levels of assistance.

I am also delighted that our member numbers continue to increase, and welcome to Foundation membership Shelley Barker, the Fire & Emergency Services Authority, Jeff Kerley, Elizabeth Malone, Richard Murphy, Geoffrey and Valmai Morris, Ron and Sandra Wise, and Darryl and Margaret Way.

MEMBER ACTIVITIES

Each year the Art Gallery of Western Australia benefits enormously from the generosity of Foundation members. In turn, the Foundation provides a lively range of events for its members. These events may range from black-tie dinners to exhibition openings or private tours with the Director.

During 2001/02, the major exhibitions 'Monet & Japan', 'Rodin', 'The Divine Comedy' and 'Islamic Art & Patronage' provided the perfect platform from which to launch a diverse calendar of intriguing events for members and their guests.

July 2001

Monet & Japan

7 July – 16 September 2001

Special Exhibitions Gallery

More than thirty of Claude Monet's most brilliant and best-known paintings from the world's greatest collections were on display. The Art Gallery of Western Australia and the National Gallery of Australia, Canberra, were the sole venues in the world for the tour, the largest Monet exhibition ever displayed in the southern hemisphere.

Foundation Preview Dinner

4 July 2001

A black-tie dinner was held for members and their guests. Approximately 150 people attended for this first viewing in Perth of the exhibition.

'Monet & Japan' / WASO Supper

18 July 2001

The West Australian Symphony Orchestra and the Art Gallery of Western Australia combined resources to provide corporate partners and Foundation members with a special opportunity to view the magnificent 'Monet & Japan' exhibition at the Art Gallery.

With the support of Bollinger, guests enjoyed a champagne supper while ensemble groups from the West Australian Symphony Orchestra provided musical entertainment.

August 2001

'Monet & Japan' – Tour and Morning Tea for Potential Members

8 and 15 August 2001

Foundation Council member Rosemary Pratt hosted tours of 'Monet & Japan' for potential Foundation members, who were then joined for morning tea by Director Alan Dodge.

'Monet & Japan' – Afternoon Tea and Tour

24 August 2001

Director Alan Dodge took members on a special tour of 'Monet & Japan', sharing his insights into this magnificent exhibition. Members then enjoyed afternoon tea in the Foundation Rooms.

September 2001

Contemporary Art Group Trends in Contemporary Art

11 September 2001

Members were invited to join Alan Dodge, Director, and Trevor Smith, Curator of Contemporary Art, for a discussion of current trends and developments in contemporary art.

The evening commenced with drinks and canapes in the Foundation Rooms, after which Trevor Smith led a discussion about the impact of shifts in direction on museums and collectors, and suggested new ways for those wishing to acquire artworks to engage with artists and their work.

October 2001

Rodin: A Magnificent Obsession Sculpture from the Iris and B. Gerald Cantor Foundation

4 October – 5 December 2001

Special Exhibitions Gallery

The Gallery was proud to be the first in Australia to present 'Rodin', an extraordinary exhibition of more than seventy-five of the sculptor's most significant achievements. The Gallery worked in association with the Iris and B. Gerald Cantor Foundation to organise the first exhibition and tour of the collection in the Southern Hemisphere.

Opening

3 October 2001

The Cantor Foundation holds one of the world's most outstanding Auguste Rodin collections. The exhibition included studies for *The Gates of Hell*, *Monument to the Burghers of Calais*, *The Monument to Balzac*, *The Thinker* and *The Three Shades* as well as portraits, symbolic figures and his famous *Hands*.

With their attendance at the opening function, Foundation members were yet again among the first to view the exhibition.

'Rodin: A Magnificent Obsession' – Morning Tea for Potential Members

9 October 2001

Foundation Council members Rosemary Pratt and Rodney Thompson hosted a tour of 'Rodin' for potential Foundation members, who were then joined for morning tea by Director Alan Dodge.

November 2001

'Rodin: A Magnificent Obsession' – Exhibition and Conservation Tour

2 November 2001

Foundation members were given a tour of 'Rodin', followed by afternoon tea in the Foundation Rooms. Gary Dufour, Deputy Director, provided a tour of the exhibition and Natalie Scoullar, Paintings Conservator, introduced members to the intricacies of conservation.

Ms Scoullar's talk outlined the major conservation treatment of a painting that has not been exhibited for many years. Her talk addressed a range of considerations, including the techniques involved in carrying out a full structural and visual treatment of *Una and the Red Cross knight*, painted by George Frederick Watts, RA, (1817–1904) in 1869.

December 2001

Foundation Members Christmas Drinks

18 December 2001

Guests enjoyed drinks and canapes on the Sculpture Garden terrace while being entertained by Latin band Malembe.

The evening also included a tour of the exhibition 'The First Decade: Mark Howlett Foundation'. Perth architect Mark Howlett conceived the idea of supporting local artists by seeking subscribers to fund an artist for a year. In return for their patronage, each subscriber receives a number of original artworks from the completed artist's project. Following his death in 1991, Howlett's family and friends formed the Mark Howlett Foundation in his memory.

February 2002

The Divine Comedy: Francisco Goya, Buster Keaton, William Kentridge

7 February – 26 May 2002

Special Exhibitions Gallery

Presented as part of the Perth International Arts Festival visual arts program, this exhibition displayed six of Kentridge's films as individual installations alongside a select group of drawings and sculpture.

Juxtaposed to these were a series of prints by Goya and films by Buster Keaton. Supported by the Perth International Arts Festival.

Opening

6 February 2002

'The Divine Comedy' opened to the public on 7 February. However, Foundation members were again given the opportunity to view this exhibition before the general public.

The exhibition included works by three great artists all from dramatically different historical periods and circumstances. Comedy, often black comedy, is the thread that connects these artists, and the mechanism through which each expresses his relationship to a world in turmoil.

Contemporary Art Group Lunch

7 February 2002

Members enjoyed an intimate lunch with artist William Kentridge and learned more about his work and the exhibition 'The Divine Comedy'.

April 2002

Foundation Annual General Meeting

18 April 2002

Alan Dodge and Melissa Harpley, Associate Curator of Historical Art, shared wonderful insights into and knowledge of 'Surreal: Max Ernst Books and Graphics' with members during a tour held after the Annual General Meeting of the Foundation.

This exhibition of graphic works, drawn from all periods of his career, showed the scope of Max Ernst's extraordinary imagination as well as his remarkable skill as a technical innovator. In particular it featured an excellent representation of his collage novels, which are considered among the most important works to come out of Surrealism.

June 2002

Islamic Art & Patronage: Treasures from Kuwait

30 June – 15 September 2002

Special Exhibitions Gallery

A major international exhibition of Islamic art objects and paintings from the al-Sabah Collection in Kuwait. This stunning exhibition traced the role of patronage, both public and private, and contained many of the world's finest examples of Islamic arts from the eight to the eighteenth centuries.

Organised by the Kuwait National Museum.

Opening

29 June 2002

Foundation members were joined by the Premier, the Hon. Dr Geoff Gallop, the Minister for Culture & the Arts, the Hon. Sheila McHale, and the Ambassador of the State of Kuwait in Australia, His Excellency Nasser Al-Muzayyan, for the opening of this exquisite exhibition.

On display were magnificent works of art ranging from jewel-encrusted objects to rare ninth-century ceramics to finely detailed miniatures and manuscripts. The countries of origin of the exhibits ranged throughout the Middle East and stretched as far as Spain and India.

The past twelve months have highlighted the Gallery's ability to provide outstanding exhibitions and programs to visitors. The Foundation is delighted to have played its role in assisting the Gallery to provide visitors with an exceptional cultural experience.

Foundation members continue to play an integral role in building upon the holdings of the State Art Collection by way of donations of works of art and enabling the Gallery to purchase new pieces for the Collection with monies donated to the Acquisition Fund. Many important acquisitions could not have taken place without the assistance of the Foundation. I would like to formally thank all of our generous members for their ongoing support.

THE YEAR AHEAD

In 2003 the Gallery will move another step closer to realising its vision for the Sculpture Garden, with the installation of up to four new sculptures. Foundation members have been unwavering in their support for the new garden, and we look forward to unveiling these wonderful new pieces in 2003.

Another challenging year lies ahead. Working closely with my Foundation Council colleagues, Foundation members, Gallery staff and Director Alan Dodge, I am confident that the Foundation can continue to make a valuable contribution to Western Australia's pre-eminent cultural institution.

Robin Forbes

Foundation Chairman

Director's Report



Alan R. Dodge
Director

I am pleased to report that this has been an unprecedented year of achievement for the Art Gallery of Western Australia, the highlight of which was the attendance record of 657,415 people in one year.

This figure can be partly attributed to the success of the 'Monet & Japan' exhibition, which was the most successful the Gallery has ever held. This exhibition was indeed a reflection of the Gallery's vision to be a centre of excellence in the visual arts and to bring world-class exhibitions to the people of Western Australia.

Community support for 'Monet & Japan' was outstanding. The much-needed funds raised were used to replenish the exhibition development fund, allowing the Gallery to invest in projects, networks and partnerships essential to realising outstanding future exhibitions.

Several other exceptional international exhibitions were held, including 'Rodin: A Magnificent Obsession' and 'Islamic Art & Patronage: Treasures from Kuwait'. The latter, opened in June by the Premier, the Hon. Dr Geoff Gallop, marked the end of a remarkable year.

The Gallery's commitment to presenting a pre-eminent collection of Western Australian art was also demonstrated through exhibitions such as 'Miriam Stannage Photography' and 'stripTEASE: Max Pam Photography', which exclusively showcased the talent of Western Australian artists.

As well as presenting exceptional exhibitions to the people of Western Australia in 2001/02, the Gallery was proud to present the State Art Collection to the world, with a total of 160 works being loaned to exhibitions at galleries and museums worldwide.

Funds from the Sir Claude Hotchin Art Foundation were used to purchase *Earthquake* by Western Australian artists Rodney Glick and Lynnette Voevodin.

Other acquisitions included four artworks by Indigenous artist Bella Kelly, to be included in the 'South West Central' exhibition in 2003.



The Gallery is actively seeking financial support to facilitate the purchase of *Mirriya/Mureeya Texas country* 1989 by Rover Thomas. This will be the most significant Rover Thomas in the State Art Collection and would bring his representation to thirty-six works.

The immense achievements of the year have been a positive manifestation of the Gallery's commitment to visitor and access initiatives. While blockbuster exhibitions like 'Monet & Japan' helped bring people in, the high customer service standards kept them coming back.

As part of an overall visitor access strategy, the Gallery's Disability Services Plan was transferred to the Visitor Services team during the year. Capital works initiated in response to customer feedback included the provision of a dedicated family room, a second access toilet and a new main entrance.

Dusan Marek

Eye of the heart no. 7 1989

oil, acrylic and marker pens on plywood

Gift of Mr James Agapitos and

Mr Ray Wilson, 2002

Throughout 2001/02 the Gallery welcomed more families and children through its doors than ever before. School holiday family programs, presented free, attracted 4,500 people, and a further 36,000 children participated in 'investigate and create' school programs.

The 'Big Day In' event, incorporating the 'Year 12 Perspectives', 'Surreal: Max Ernst Books and Graphics' and 'The Divine Comedy' exhibitions, was targeted at a strategic youth market. This built on other @rtX initiatives, funded by the Ian Potter Foundation, aimed at encouraging young people to participate in Gallery programs. Their success was demonstrated in the increased access by young people to the State Art Collection.

Volunteers continued to provide an invaluable contribution during the year, with 150 people acting as volunteer Gallery guides, visitor service representatives, information and research officers and interns.

Corporate support also proved more valuable than ever in assisting the Gallery to mount high-calibre exhibitions and programs. Annual sponsors Channel 7 Perth, Marketforce, *The West Australian* and the Sebel Perth, in addition to many exhibition sponsors, must be acknowledged for their contribution to the Gallery's success.

Support from Rio Tinto, the Department of Indigenous Affairs and the Australia Council enabled the Indigenous Trainee Assistant Curator Program to move into its second year, and a significant pledge from an anonymous donor resulted in greatly enhanced public programs for families and children.

Partnerships between the Gallery and businesses, individuals, government and international bodies were also important in creating the outstanding exhibition program. For example, 'Rodin' was sourced through the Iris and B. Gerald Cantor Foundation in America, and the Gallery worked closely with the Kuwait National Museum to present 'Islamic Art & Patronage'. These associations, built

over many years, enhanced the Gallery's professional reputation and allowed it to present excellent exhibitions.

Throughout the year the Gallery worked internally to bring planning and management systems into alignment with the current teams structure. This project, carried out with the cooperation of the Finance Unit of the Department of Culture & the Arts, significantly increased the quality of reporting information.

Staff training was also undertaken as part of the risk management program. An initiative on disaster preparedness commenced, to heighten staff awareness and skills in regard to managing the safety needs of staff and the Collection in the event of a disaster.

Following such a phenomenal year, the Gallery now looks forward to how it can learn from and build on this success. Public, government and corporate support remains critical to the Gallery's success as we work in partnership with those within this State, around Australia and across the world to build exhibitions for the next year and beyond. We embrace the coming year and look forward to building Western Australians' knowledge and appreciation of visual arts through the presentation of world-class exhibitions and development of the State Art Collection.

I would like to thank our Foundation members, without whose enthusiasm and unwavering support the Gallery's very active and varied schedule of exhibitions and programs could not be sustained. Equally, the pace of development and achievement of major new work for the State Art Collection would not be possible without Foundation support.

I also thank our sponsors and program partners for the critical support they lend to the Gallery. The Gallery values your contribution enormously, and we look forward to continuing and strengthening our partnership into the future.

Alan R Dodge
Director

Members

ART GALLERY OF WESTERN AUSTRALIA FOUNDATION MEMBERSHIP

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.

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

We thank the following organisations and individuals for joining us in our quest to provide the best possible State Art Collection to the people of Western Australia and our interstate and overseas visitors.

Honorary Patron

His Excellency Lieutenant General
John Sanderson, AC
Governor of Western Australia

Foundation Council Members

Robin Forbes – *Chairman*
Alan Birchmore (until April 2002)
EL (Mick) Bolto
Rosemary Pratt
Rodney Thompson
Diana Warnock
Ron Wise
Alan R Dodge (*ex-officio*)

Foundation Members

Patrons

The late Dr Harold Schenberg*
Sue and Ian Bernadt*

Vice Patrons

Government of Western Australia
The late Dr Rose Toussaint

Governors

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Robert and Lesley Girdwood
Lyn and Kemp Hall
Janet Holmes à Court, AO
Robert Juniper
The late May Marland*
James Mollison, AO
John Nixon
Max Pam and Jann Marshall
The late Clifton Pugh, AO
Rothmans Foundation
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Sheila and the late Howard Taylor, AM
Barbara and the late Albert Tucker
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Lyn Williams

Benefactors

Agapitos/Wilson Collection
EL (Mick) Bolto
Sue Bolto
Margot Bunning and family*
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* Indicates gallery naming privileges accorded to the donor

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Gary Dufour and Siné MacPherson
Edwin Eames
The late David Englander
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Sylvia Taylor
Lesbia Thorpe
Sam Tolkin
Paul Trinidad
Winifred Walker
Virginia Ward
Jane and the late Hugh Webb Ware
PM Wood
Trevor Woodward
Alberto Zorzi

Strategic Partnerships

Foundation members play a vital role in providing the Gallery with much-needed funding over and above that provided by government.

Partnerships were further developed and strengthened throughout the year between the Art Gallery of Western Australia and businesses – both large and small – grants bodies, government, industry organisations and individuals. Partnerships and sponsorship remain an important form of funding for programs and exhibitions.

Significant contributions were again made by annual partners *The West Australian*, Marketforce, Channel 7 Perth and the Sebel Perth. The long-term commitment of these organisations continues to enable the presentation of high-calibre exhibitions and programs.

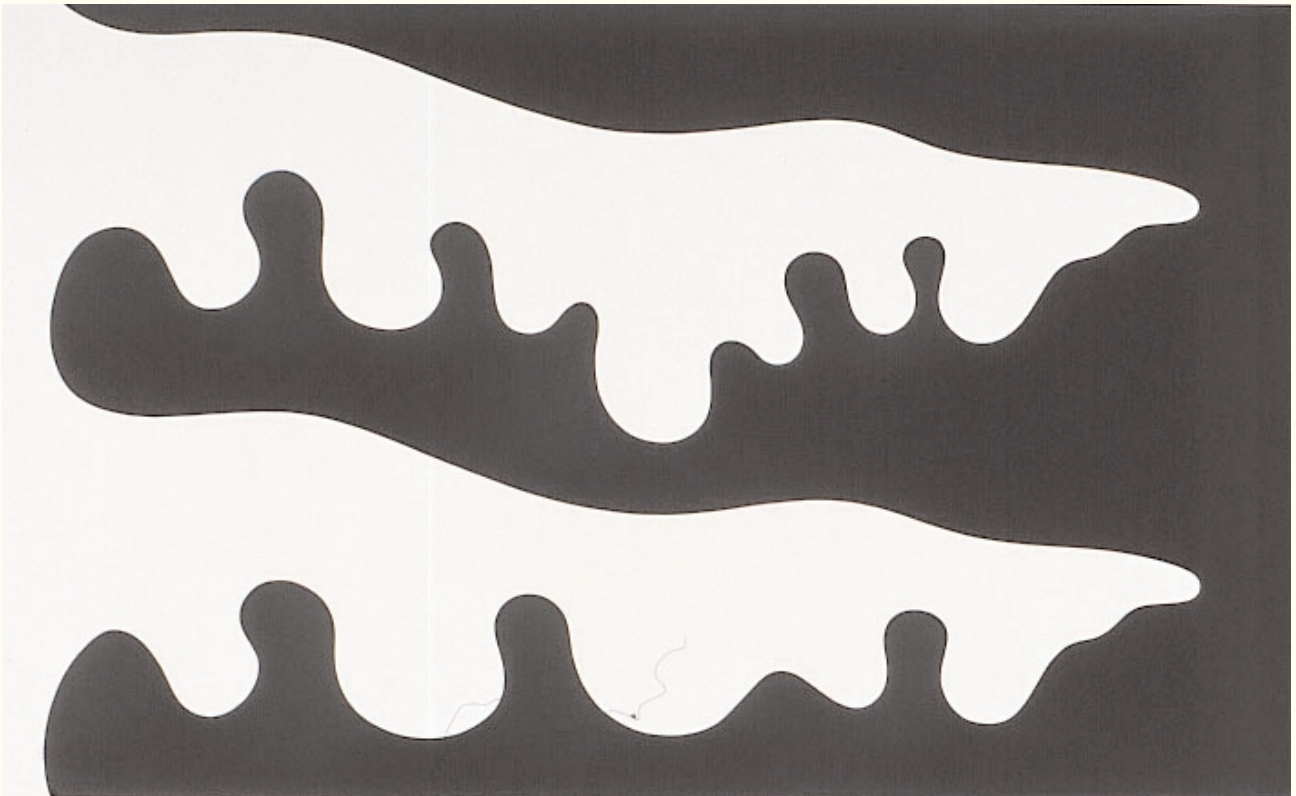
The Gallery recognises the changing nature of sponsorship – a trend to long-term partnerships of mutual benefit – and therefore continues to work closely with partners to ensure beneficial results for all.

Brent Harris *To the forest 2001* colour screenprint
Gift of the artist, 2002

While these alliances are an integral part of Gallery business and help us to meet our strategic objectives, sponsorship has also proved very successful for our partners. Not only do they enjoy the benefits of exclusive hospitality and entertaining opportunities, but they are also creating very real business and cross-promotional opportunities through their association with Perth's most prestigious visual arts organisation.

'Monet & Japan' and 'Rodin' provided the Gallery with the opportunity to forge a number of new strategic partnerships with local and interstate businesses. A significant grant to the Friends of the Art Gallery from the Lotteries Commission also contributed to the overall success of the 'Monet & Japan' exhibition.

A unique partnership was developed with Aalto Colour in support of a number of major exhibitions, including 'Monet & Japan' and 'Rodin'. In consultation with the Gallery, unique paint colours were developed for each of these exhibitions. Aalto Colour then reproduced them in charts that were made available to Gallery visitors and Aalto customers.





Gordon Holdsworth

The brook, Balingup circa 1920–1930

etching

Gift of Betty McGeever, 2001

The International Foundation for Arts and Culture continued its support of 'Year 12 Perspectives' into a third year. This support facilitated the exhibition, an expanded regional tour, the provision of grants for participating students and a cultural exchange program. Woodside Energy also continued its long-term commitment, which, among other regional benefits, resulted in successful student and teacher development days in north-west Western Australia.

A Gordon Darling Foundation Travel Grant – International enabled the Curator of Indigenous Art to travel to New Zealand, Canada and the US to research the 'Jesus Loves Me, This I Know' exhibition.

With the support of Rio Tinto, the Department of Aboriginal Affairs and the Australia Council, the Indigenous Trainee Assistant Curator program moved into its second year.

Qantas provided essential travel support, which allowed the Director to develop international relationships and to research and source major future exhibitions.

The Perth International Arts Festival / Art Gallery of Western Australia partnership continued to grow in 2001/02. Our joint commitment to provide audiences with outstanding national and international art on an admission-free basis during the Festival saw over 140,000 visitors attend the exhibition 'The Divine Comedy'.

Made possible by a three-year grant from the Ian Potter Foundation, the Gallery's youth initiative, @rtX, had been in operation for eighteen months at the end of the year covered by this report. Funds supplied by the foundation are being used to research and develop a 'model of approach'. The Gallery will use this model to develop community partnerships that promote the Gallery to young audiences. Included in the project are goals to:

- establish a combined youth advisory, communication and marketing strategy;
- establish an internal staff communication and implementation strategy to stimulate institutional cultural change; and
- develop new themes for collection displays and improved interpretive visitor tools targeted specifically for young people.

Through the project, the Gallery has developed important relationships with community youth groups, TAFE colleges and state and local government authorities. These relationships have helped bring about a better understanding of what our youth want from their State Gallery and to tailor aspects of our exhibitions to meet the needs of this special audience.

The year's extraordinary attendance figures could not have been achieved unless we had worked closely with our sponsors and supporters. We are pleased that the following organisations share in our success through our sponsorship program:

Annual Gallery Sponsors

The West Australian
Marketforce
Channel 7 Perth
The Sebel Perth

Exhibition and Program Supporters

96FM
Aalto Colour
Australian Broadcasting Corporation
Archer Consulting Group
Art Indemnity Australia
Australia Council
ATSIC
Boulderstone Hornibrook
City of Perth
Curriculum Council of Western Australia
Department of Indigenous Affairs
Deutsche Bank
Edith Cowan University
Education Department of WA
Heyder & Shears
Howard Park Wines
German Cultural Centre Melbourne
Goethe-Institut Inter Nationes, Melbourne
Gordon Darling Foundation
GRD Kirfield Ltd
GRD Minproc Ltd
Ian Potter Foundation
Institute for Foreign Cultural Relations, Germany
International Foundation for Arts and Culture
The Iris & B. Gerald Cantor Foundation
Lepley Properties
Lotteries Commission of Western Australia
MIX 94.5FM
Perth International Arts Festival
Qantas
Rio Tinto Ltd
RTRFM
Sony
Vasse Felix
Wesfarmers Limited
Woodside Australian Energy
X-Press Magazine

Volunteer Services

While Foundation members assist the gallery through cash donations and donations of works of art, the Gallery also receives enormous support from its corps of volunteers. Volunteers were tested to the limit during 'Monet & Japan', with some volunteer information officers delivering up to twelve hours of service per week and tours being provided for more than 12,000 visitors.

The new position of Public Program Officer – Volunteers Services was created in July. As coordinator of the wider Gallery volunteers program, the new appointee initiated policies that improved the induction of all volunteers into the protocols of the Gallery.

Together with the previously established position of Family and Children's Programs Officer, this new post has been made possible through the generosity of an anonymous Foundation member. In addition to providing the salaries of these two positions, the donor also supplied funding to support a one-off family program undertaken during the year and supplemented the ongoing operating costs of the volunteer program.

The induction and training of volunteer guides was also a key target area for action. Training for the 2001/02 program was reorganised to better reflect the specific goals of the Gallery's exhibition program and targeted audience needs.

VISITORS

Funding from Foundation members and sponsors allows the Gallery to provide an interesting variety of programs for a diverse group of visitors and to stage major exhibitions, such as those brought to Western Australia in 2001/02. In addition to the quality of the exhibition being presented, many factors can determine the overall enjoyment level experienced by our visitors.

The ability of the Gallery to accommodate the scale and variety of visitor services required for the 'Monet & Japan' exhibition was testament to the success of the customer-focused strategies initiated by the Gallery over the past three years. These included:

- Relocation of the Gallery reception to support better visitor information and the provision of front-of-house services such as wheelchair and escort assistance for seniors, people with disabilities and family groups.
- Restructuring of volunteer management, enabling the delivery of 984 hours of guided tours to over 12,000 visitors and 1,500 hours of volunteer information service and cloaking during the exhibition.
- Restructuring of the Education Officers' positions to provide the flexibility and expertise needed to enable the delivery of the 'Mini Monet' program to more than 6,000 school children and younger visitors, booked tours to 9699 school and 1,546 tertiary students, and five preview breakfasts to 328 teachers.

Customer consultation was a significant aspect of all public programming undertaken during the year. As well as providing feedback on existing services, customer consultation provided the Gallery with information and partnership networks on which to base the design and promotion of programs to encourage visitation by non-traditional audiences.

This was highlighted during the initial planning and community consultation phase of the @rtX youth strategy, which is funded through a three-year grant from the Ian Potter Foundation. Positive outcomes were achieved through involvement with the Centenary of Federation Youth Festival. Participation in this festival created opportunities to build community relationships by offering groups a tangible project to work on within the Gallery space.

Collectively this partnership allowed the ideas and theories behind the @rtX project to be trialed at the Gallery while enabling a high-profile youth arts event to occur, with minimum outlay on the part of all parties. The success of the venture provided the foundation for future collaborations such as aspects of the 'Big Day In' program, which was linked to a trilogy of exhibitions – 'Year 12 Perspectives', 'The Divine Comedy' and 'Surreal: Max Ernst Books and Graphics' – all of which featured during National Youth Week.



The July school holidays marked the beginning of a successful partnership between the Gallery and the City of Perth. The huge success of the City's Playground Passport initiative prompted a shift in the Gallery's family program from single family fun days to school holiday programs. By allocating more resources to holiday programs and developing them past their existing parameters, the Gallery was able to capitalise on the marketing resources invested by the City of Perth. This approach significantly increased the number of families attending the Gallery on a regular basis.

A new Gallery web site was launched in June 2002, providing improved visitor program and service information. All Gallery services and programs have been listed on the site, with additional information on the history of the Gallery and its buildings, access facilities and general arts-related matters.

Dusan Marek
Rabaul 1956
oil on board
Gift of Mr James Agapitos and
Mr Ray Wilson, 2002



Alf Wallander

Rörstrand Porslins Fabriker (Estab.1726)

Three vases Circa 1905

ceramic: porcelain

Gift of Diether Hanisch, 2001

The Foundation would like to acknowledge the ongoing support of Mr Diether Hanisch. Since initially approaching the Gallery in 1996, he has donated over 90 items of Scandinavian and European art nouveau decorative arts from the late nineteenth and early twentieth centuries. They include ceramics from the Rörstrand and Bing and Gröndahl factories, a selection of earthenware from the Danish ceramicist Herman Kaehler and a collection of Royal Copenhagen porcelain. Mr Hanisch has also donated fabrics, furniture and glass and metal objects; the most recent gift in 2001 included German and Swedish art nouveau items. The gifts from Mr Hanisch now form the basis of the most substantial collection of this material in a public collection in Australia.



Marketing and Promotion

The Gallery significantly increased its market position during the financial year with the record attendance figure of 657,415, an increase of 260,776 on the previous year. Of course the decisive factor in this surge was the showing of 'Monet & Japan'; but, even after extracting those attendances from the overall figure, visits to the Gallery increased by almost 87,000.

Events

Targeting the key audiences of youth and families continued. The Free Family Fun Days program included two events, 'Giants and Heroes' and 'Secret Places', which attracted around a thousand people. Feedback on these events remained outstandingly positive.

Continuing the tradition of Gallery 'after dark' events aimed at the youth market, two successful events were held to coincide with the 'Monet & Japan' and 'Rodin' exhibitions. More than a thousand people attended each event and feedback was very positive.

Generic Marketing and Publicity

The Gallery attracted a high level of media coverage throughout the year. In particular, 'Monet & Japan' was met with unprecedented levels of coverage across television, radio, print and outdoor media.

Coverage highlights included a 'Monet & Japan' feature in *The West Australian*, extensive exposure for exhibitions via the ABC web site, television coverage and a feature in *The Australian Magazine*.

Publications

A new book, *Indigenous Art: Art Gallery of Western Australia*, was published with the support of Lepley Properties and the Aboriginal and Torres Strait Islander Commission (ATSIC).

The Art Gallery produced three catalogues during the year: *Islamic Art & Patronage: Treasures from Kuwait*, *Year 12 Perspectives* and *stripTEASE: Max Pam Photography*. A newspaper style 'catalogue' was also produced for 'The Divine Comedy', and 40,000 copies were distributed via *X-Press Magazine*.

Preview remained the Gallery's primary printed publication, supplemented by the production of exhibition-specific material.



John Nixon
Untitled 1989
 packaging and print on paper
 Gift of John Nixon, 2002

John Nixon
Untitled 1989
 ticket and print on paper
 Gift of John Nixon, 2002

Acquisitions

FOUNDATION SUPPORTS STATE ART COLLECTION

The following works were acquired for the State Art Collection during 2001/02 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.

GIFTS

Works are listed in alphabetical order by donor.

Donated by James Agapitos and Ray Wilson

MAREK, Dusan
1926–1993
Czechoslovakia/Australia
Rabaul 1956
oil on board
36.6 x 45.3

24 hours 2 1971
oil and enamel on tin
103.5 x 66.5

Viva homo 1972
oil and acrylic on wood
60.8 x 76

Optimist 1973
oil on celluloid
46 x 26

Song of the valley c1976
oil and acrylic on wood with
collage and elements
150 x 180

Untitled 1977
oil on canvas
12.1 x 17.2

Fable VII 1978
oil on board
3.1 x 7.5

Fable IX 1978
oil and acrylic on wood
3.9 x 3.9

Beyond 360 1982
oil and acrylic on plywood
100.5 x 105.7

Aurora-angels-matter-time
1981–1988
oil and acrylic on plywood
91.7 x 183

Eye of the heart no. 7 1989
oil, acrylic and marker pens on
plywood
90.5 x 120

Eye of the heart no. 12 1989
oil and acrylic on wood
90 x 120

Eye of the heart no. 13 1989
oil and acrylic on wood
90 x 120

Mandala no. 2 1968
charcoal on canvas on cardboard
44.5 x 55.5

Untitled
charcoal and oil on fabric on
board
88.7 x 76

Untitled c1973
fibre-tip pen
14.5 x 13.5

Untitled c1973
fibre-tip pen
24.1 x 12.5

Untitled 1986
water-based felt pen on
homemade paper
77 x 112

Pelican told me... 1985
charcoal on canvas on board
86.3 x 183.2

Optimist
oil on paper
23.8 x 8.1

**Donated by an
Anonymous Donor**

FFARINGTON, Richard
1823–1855 Great Britain
From Australia 1841
twelve-page sketchbook
with eight pencil sketches
20 x 13.9

Donated by Shelley Barker

GIBBS, Herbert
1852–1940 Great
Britain/Australia:WA
Winter morning, Perth water 1904
oil on canvas
30.5 x 41

**Donated by
Sue and Ian Bernadt**

ANGELO, Leith
b.1904 Australia:WA
Blue gums in the Pinjarra district
pencil
10.2 x 14.8 (sheet irregular)

Nuytsia floribunda (Christmas tree)
near Northam WA
pencil
11.2 x 15.2 (sheet irregular)

Untitled [landscape]
pencil
14.5 x 20.3

Untitled [seascape]
watercolour
12.9 x 17.9

From a Northam sketchbook
pencil
10.6 x 15.4 (sheet)

CURTIS, Robert
1898–1996 Great
Britain/Australia
Aitorpe, New Guinea 1940
conte crayon
34.5 x 25.8

Camp area – Milne Bay 1943
conte crayon
21 x 33.8

43 O.B. Officers mess – Milne Bay
1943
conte crayon
26.6 x 34.3

A.P.M. Paper mill –Victoria c1936
pencil
36.9 x 29.8

Aust paper mills 1936
charcoal and pencil
36.8 x 29.7

A.P.M. paper mill –Victoria c1936
charcoal
26.5 x 37 (sight)

HENRY, T
Australia:WA
Untitled [landscape] c1920s
watercolour
16.9 x 23.8 (sight)

Hunt, Ivor
1903–1971 Australia:WA
Waiting room
charcoal
27.5 x 36.2 (sight)

Untitled [boats]
pencil
15.3 x 17.2 (sight)

TJAMPITJINPA, Ronnie
b. c1943 Australia
Tingari men at Ininti 1995
synthetic polymer paint on canvas
231.5 x 100.5

Tingari cycle 1999
synthetic polymer paint on linen
153 x 122.5

VIKE, Harald
1906–1987
Norway/Australia:WA
Strawberry pickers wanted c1940s
pen and ink and brush
33.5 x 20.3 (sheet)

The bride 1950s
pencil
17 x 18 (sight)

Untitled 1940
pen and ink
24.7 x 26.8 (sheet)

The sneezer
pen and ink
19.2 x 22 (sheet)

Torso in pencil
charcoal
45.9 x 28 (sight)

Self portrait 1955
pen and ink
22.7 x 23.6 (sight)

The race goer 1964
pencil
25.3 x 16.5 (sight)

**Donated by the Fire and
Emergency Services Authority**

NORTON, Frank
1916–1983 New
Zealand/Australia:WA
*Australian cruiser escort leading troop
ship convoy Western Australian coast
20 January 1940* c1960
oil on composition board
45.0 x 91.2

*HMAS Australia under attack
5 January 1945* c1960
oil on composition board
39.4 x 90.3

Key to sketches c1960
ink and gouache
29.4 x 24.3

Donated by Diether Hanisch

UNKNOWN, Sweden
Chest of drawers c1905
mahogany veneer
150 x 88 x 53.5

TENN & METALL FORALDING A.B.,
Sweden, manufacturer
Vase 1903
tin
22.2 (height)

AKTIEBOLAG HALLBERG,
Sweden, manufacturer
HALLBERG, C, designer
Sweden
Cake slice 1915
silver
26.4 x 6.1 (irregular)

UNKNOWN, Germany
Photoframe with peacock decoration
c1910
embossed gilt metal with wood
backing
26 x 19.3

HA KAEHLER, Denmark,
manufacturer
KAEHLER, Herman, designer
1846–1917 Denmark
Vase c1895
ceramic: earthenware
13 (height)

'Green waves' vase c1900
ceramic: earthenware
22 (height)

'Blue leaves' vase
ceramic: earthenware
23.4 (height)

'Blue leaves' vase c1905
ceramic: earthenware
26 (height)

'Blue leaves' vase c1905
ceramic: earthenware
27 (height)

Plate c1915
ceramic: earthenware
28.8 (diameter)

'Fish' plate c1915
ceramic: earthenware
41.8 (diameter)

HJORTH, L, designer
1859–1931 Denmark
'Sparrow' vase c1910
ceramic: stoneware
25 (height)

M ANDERSEN & Sons, Denmark,
manufacturer
ANDERSEN, M, designer
Denmark
'Monstera' vase c1900
ceramic
17 (height)

ALUMINIA, Denmark,
manufacturer
NORLIND, E, designer
*Commemorative plate for the 1914
Baltic Exhibition in Malmo, Sweden*
1914
ceramic: porcelain with
transfer printed design
22 (diameter)

SJOSTROM, Maja
Sweden
Embroidery sample (bird's head design)
20th century
wool, cotton and metallic thread
38 x 10

Embroidery sample (abstract design)
20th century
wool, cotton, metallic thread
and metallic studs
16.4 x 34

ALUMINIA, Denmark,
manufacturer
'Bird' plate c1905
ceramic: earthenware
20.2 (diameter)

'Oranges' vase c1905
ceramic: earthenware
32.8 (height)

RÖRSTRAND PORSLINS FABRIKER,
Sweden, manufacturer
*Commemorative plate for the
1909 Stockholm exhibition* 1909
ceramic: porcelain
25.8 (diameter)

WAECHTERSBAACH, Germany,
manufacturer
Plate c1910
ceramic: porcelain
24.8 (diameter)

Max Pam

Luna Park (triptych) 2000

digital print

Gift of Dr Jann Marshall, 2002



OY WARTSILA AB-ARABIA,
Finland, manufacturer
Vase c1920
ceramic: earthenware
28 (height)

ROSENTHAL, Selb, Germany,
manufacturer
'Cobea Scandens' vase c1915
ceramic: porcelain
19.2 (height)

Dragonfly c1920
ceramic: porcelain with
painted underglaze decoration
3.6 x 5.7 x 8.5

HUTSCHENREUTHER,
HOHENBERG AND SELB,
Germany,
manufacturer
'Beetle' figure c1920s
ceramic: porcelain
4 x 9 x 6



SÈVRES, France,
manufacturer
Vase 1905
ceramic: porcelain with
bronze foot
22.5 (height) vase, 5 x 15 base

UNKNOWN, Sweden
Embroidery with poppy decoration
c1900
wool and cotton on linen with
cane handle
170 x 22.5

UNKNOWN, SWEDEN
Wall embroidery sample (silver birches
and spring flowers) c1910
wool embroidery on silk backing
66 x 194

FB STENBÄCK, Sweden,
manufacturer
Vase c1895
ceramic
28 (height)

SCHREUDER & OLSSON, Sweden,
manufacturer
WALLANDER, Alf, designer
1862–1914 Sweden
Bowl 1905
pewter
10.5 (diameter)

RÖRSTRAND PORSLINS FABRIKER,
Sweden, manufacturer
WALLANDER, Alf, designer
1862–1914 Sweden
Vase c1915
ceramic: porcelain
20 (height) x 22 (diameter)

Vase c1905
ceramic: porcelain
25 (height) x 14.5 (diameter)

Vase c1905
ceramic: porcelain
23 (height) x 25 (diameter)

'Fushia' vase c1905
ceramic: porcelain
28.5 (height) x 13.5 (diameter)

Donated by Brent Harris

HARRIS, Brent
b.1956 New Zealand/Australia
To the forest 1998
colour screenprint, artist's proof
114.9 x 174.3 (sheet)
91.6 x 152.1 (image)

Donated by Jeff Kerley

COOPER, Revel
1938–1983 Australia:WA
Untitled [South West landscape
design on guitar] c1970
synthetic polymer paint on guitar
98.7 x 35.1 x 8.6

Untitled [South West landscape]
c1970
synthetic polymer paint on canvas
on plywood
26.5 x 39.0

Untitled [South West landscape]
c1970
watercolour
26.2 x 35.7

Untitled [South West landscape]
c1970
watercolour
18.6 x 27.2 (image)

Untitled [South West landscape]
c1970
watercolour
27.0 x 18.5 (image)

Donated by Jann Marshall

PAM, Max
b.1949 Australia:WA
Katmandu 1970
silver gelatin photographic print
20.3 x 14.2

Skateboarder, Angelsea 1966
silver gelatin photographic print
19.2 x 20.1 (sheet)

India 1970
silver gelatin photographic print
30.2 x 22.0 (sheet)

India 1970
silver gelatin photographic print
30.2 x 22.0 (sheet)

India 1971
silver gelatin photographic print
30.3 x 22.0 (sheet)

George 1971
silver gelatin photographic print
29.9 x 24.8 (sheet)

George and Steve 1971
silver gelatin photographic print
32.0 x 28.3 (sheet)

Shadow Series (series of 26)
1971–1972
silver gelatin photographic prints
25.5 x 24.1 each (sheet)

Girls smoking (triptych) 2001
digital print
22.9 x 22.8 each (image)

Luna Park (triptych) 2000
digital print
22.9 x 22.8 each (image)

Goya (triptych) 2000
digital print
22.9 x 22.8 each (image)

**Donated by
Bryant and Tedye McDiven**

TAYLOR, Howard
1918–2001 Australia:WA
Untitled (maquette for music
pavillion York, WA) c1981
papers and card in storage box
variable

Donated by Betty McGeever

HOLDSWORTH, Gordon
1886–1965
Great Britain/Australia:WA
The brook, Balingup c1920–1930
etching
12.6 x 17.6 (image)
17.8 x 22.1 (sheet)

The brook, Balingup c1920–1930
etching
12.5 x 17.7 (image)
17.8 x 22.3 (sheet)

**Donated by
Stephen Mori Gallery**

TEXTAQUEEN, Arlene
b.1975 active Australia
Playing cards 2001
colour prints and cardboard
packaging (includes packet,
booklet and 54 cards)
11.0 x 7.5 x 2.5

Donated by John Nixon

NIXON, John
b.1949 Australia
Untitled drawings 1986–1991
pen and ink
156 units, various dimensions

Donated by Max Pam

BEL BACHIR, Gilbert
b.1962 Israel/Australia
Bundaberg Series (series of 11) 1988
silver gelatin photographic prints
20.0 x 15.0 each (sheet)
13.2 x 13.2 each (image)

Darlinghurst Series (series of 8) 1986
silver gelatin photographic prints
20.0 x 15.0 each (sheet)
12.5 x 18.5 each (image)

Hibislus Series (series of 7) 1986
silver gelatin photographic prints
20.0 x 15.0 each (sheet)
13.0 x 13.2 each (image)

BOURNE, Samuel
1843–1912 Great Britain
Untitled visiting cards (series of 5)
c1860
silver gelatin photographic prints
10.2 x 6.2 each (sheet)
9.5 x 5.5 each (image)

HALL, Fiona
b.1953 Australia
Leura, Australia 1978
silver gelatin photographic print
30.0 x 23.8 (sheet)

LAYAFETTE, J
Ta Ten Change, Chinese Minister
c1897
silver gelatin photographic print
mounted on card
16.3 x 10.5 (sheet)
14.5 x 10.0 (image)

LEWIS, Jonny
b.1949 Australia
Untitled Bondi 1988
silver gelatin photographic print
20.3 x 25.2 (sheet)
19.0 x 23.3 (image)

Top Springs, NT 1987
silver gelatin photographic print
20.3 x 25.2 (sheet)
18.1 x 23.5 (image)

PLOUSSO, Bernard
b.1945 Vietnam
Untitled Series (series of 25 prints)
1977
silver gelatin photographic prints
30.5 x 40.4 each (sheet)
24.2 x 35.8 each (image)

SEMENIAKO, Michel
b.1950 France
Florence et Christophe Dufour 1990
silver gelatin photographic print
40.6 x 40.4 (sheet)
29.8 x 39.8 (image)

PURCHASES

**Purchased with funds from
the Art Gallery of Western
Australia Foundation**

THOMAS, Rover
1926–1998 Australia:WA
Mirriya/Mureeya Texas country
1989
earth pigments, ochres on canvas
90 x 180

**Purchased with funds from
the Art Gallery of Western
Australia Contemporary
Art Group**

DOWLING, Julie
b.1969 Australia:WA
Mary 2001
oil on linen
150 x 120

HOOKEY, Gordon
b.1961 Australia
Ten Point Scam 1998
oil on canvas
223 x 178

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

GLICK, Rodney
b.1961 Australia:WA
VOEVODIN, Lynnette
b.1949 Australia:WA
Earthquake 2001
video
250 x 1200 optimum
projection size

**Purchased with funds
from the Sir Claude Hotchin
Art Foundation and the
Art Gallery of Western Australia
Contemporary Art Group**

PAM, Max
b.1949 Australia:WA
Asiatic iconic decalogue 2001
e-type photographic prints,
series of ten
103 x 100 (sheet)
100 x 100 (image) each

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

CAMPBELL, John
1855–1924
Scotland/Australia:WA
St Mary's Cathedral 1912
oil on canvas
49.5 x 75

Financial Report

The Art Gallery of Western Australia Foundation Financial Report

For the year ended 30 June 2002

The accompanying Financial Statements of the Art Gallery of Western Australia Foundation have been prepared from proper accounts and records to present fairly the financial transactions for the year ended 30 June 2002. At the date of signing I am not aware of any circumstances which would render the particulars included in the Financial Statements misleading or inaccurate.

Robin Forbes
Chairman of the Council of the
Art Gallery of Western Australia Foundation
November 2002

Independent audit report to the members of Art Gallery of Western Australia Foundation

Matters relating to the electronic presentation of the audited financial report

This audit report relates to the financial statements of Art Gallery of Western Australia Foundation (the Foundation) for the financial year ended 30 June 2002 included on the Art Gallery of Western Australia web site. The Foundation's directors are responsible for the integrity of the Art Gallery of Western Australia web site. We have not been engaged to report on the integrity of this web site. The audit report refers only to the financial statements identified below. It does not provide an opinion on



Dusan Marek
Beyond 360 1982
oil and acrylic on plywood
Gift of Mr James Agapitos
and Mr Ray Wilson, 2002

any other information which may have been hyper-linked to/from the financial statements. If users of this report are concerned with the inherent risks arising from electronic data communications they are advised to refer to the hard copy of the audited financial statements to confirm the information included in the audited financial statements presented on this web site.

Audit opinion

In our opinion, the financial statements of the Art Gallery of Western Australia Foundation present fairly, in accordance with the accounting policies described in Note 1 to the financial statements, the financial position of the Art Gallery of Western Australia Foundation as at 30 June 2002 and the results of its operations and its cash flows for the year ended on that date. This opinion must be read in conjunction with the following explanation of the scope and summary of our role as auditor.

Scope and summary of our role

The financial statements – responsibility and content

The preparation of the financial statements for the year ended 30 June 2002 is the responsibility of the Council members of the Art Gallery of Western Australia Foundation. The financial statements for the Art Gallery of Western Australia Foundation (the Foundation) have been prepared for distribution to members of the Foundation. The Council members determined that the accounting policies used and described in Note 1 to the financial statements, including the basis of accounting are appropriate to meet the requirements of the Australian Accounting Standards and the needs of the members.

The auditor's role and work

We conducted an independent audit of the financial statements in order to express an opinion on it to the members of the Foundation. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to the needs of the members. We disclaim any assumption of responsibility for any reliance on this audit report or on the financial statements to which it relates to any person other than the members, or for any purpose other than that for which they were prepared.

Our role was to conduct the audit in accordance with Australian Auditing Standards. Our audit did not involve an analysis of the prudence of business decisions made by Council members of the Foundation.

In conducting the audit, we carried out a number of procedures to assess whether in all material respects the financial statements present fairly a view, in accordance with the accounting policies described in Note 1 to the financial statements, which is consistent with our understanding of the Foundation's financial position, the results of its operations and its cash flows. These policies do not require the application of all Accounting Standards and other mandatory professional reporting requirements in Australia.

The procedures included:

- selecting and examining evidence, on a test basis, to support amounts and disclosures in the financial statements. This included testing, as required by auditing standards, certain internal controls, transactions and individual items. We did not examine every item of available evidence
- evaluating significant accounting estimates made by council members of the Foundation in their preparation of the financial statements
- obtaining written confirmation regarding material representations made to us in connection with the audit.

Our audit opinion was formed on the basis of these procedures.

Independence

As auditor, we are required to be independent of the Foundation and free of interests which could be incompatible with integrity and objectivity. In respect of this engagement, we followed the independence requirements set out by The Institute of Chartered Accountants in Australia and the Auditing and Assurance Standards Board.

PricewaterhouseCoopers
Perth
Chartered Accountants
December 2002

THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Statement of Financial Performance

for the period ended 30 June 2002

	Note	2002 \$	2001 \$
THE ACQUISITION FUND			
Revenue			
Membership pledges received		48,550	192,755
Grants	3	15,000	59,360
Interest on investment		93,513	115,513
Special viewings and functions		13,650	10,976
Total revenue		170,713	378,604
Expenditure			
Salaries and wages costs		42,694	21,332
Printing and publications costs		5,127	3,959
Special viewings and functions		19,604	17,659
Office costs		5,645	1,532
Contributions to the Art Gallery	4	35,860	111,781
Total expenditure		108,930	156,263
Operating result		61,783	222,341
Opening balance of fund		2,009,725	1,787,384
Closing balance of fund		2,071,507	2,009,725

THE LIVING CENTRE FUND

Revenue			
Membership pledges received		130,250	153,550
Interest on investment		12,570	9,162
Special viewings and functions		0	989
Total revenue		142,820	163,701
Expenditure			
Salaries and wages costs		0	21,276
Special viewings and functions		0	181
Office costs		35	2,837
Fundraising campaign management fees		0	0
Total expenditure		35	24,294
Operating result		142,785	139,407
Opening balance of fund		208,562	69,155
Closing balance of fund		351,347	208,562

	2002	2001
	\$	\$
CONTEMPORARY ART GROUP		
Revenue		
Membership pledges received	10,000	30,000
Interest on investment	1,593	338
Special viewings and functions	0	4,365
Total revenue	11,593	34,703
Expenditure		
Salaries and wages costs	0	0
Special viewings and functions	322	0
Office costs	274	0
Fundraising Campaign Management Fees	0	0
Total expenditure	596	0
Operating result	10,997	34,703
Opening balance of fund	34,703	0
Closing balance of fund	45,700	34,703
Closing balance of accumulated surplus	2,468,555	2,252,990

THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Statement of Financial Position

as at 30 June 2001

	Note	2002 \$	2001 \$
CAPITAL FUNDS			
The Acquisition Fund			
Membership pledges		2,105,944	2,057,394
State Government contribution		500,000	500,000
Accumulated other net income		(534,436)	(547,669)
Total Acquisition Fund		2,071,508	2,009,725
The Living Centre Fund			
Membership pledges		713,818	583,568
Accumulated other net income		(362,471)	(375,006)
Total Living Centre Fund		351,347	208,562
Contemporary Art Group			
Membership pledges		40,000	30,000
Accumulated other net income		5,700	4,703
Total Contemporary Art Group		45,700	34,703
Total Capital Fund		2,468,555	2,252,990
Represented by:			
CURRENT ASSETS			
Cash on deposit			
The Acquisition Fund		2,109,540	2,002,181
The Living Centre Fund		347,891	212,711
Contemporary Art Group		45,568	34,554
Accrued interest			
The Acquisition Fund		7,982	10,016
The Living Centre Fund		1,131	1,033
Contemporary Art Group		134	149
Total current assets		2,512,246	2,260,644
Total assets		2,512,246	2,260,644
CURRENT LIABILITIES			
Accrued expenses		43,691	7,654
Total current liabilities		43,691	7,654
Total liabilities		43,691	7,654
Net assets		2,468,555	2,252,990

THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Statement of Cash Flows

for the period ended 30 June 2002

	Note	2002 \$	2001 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
The Acquisition Fund			
Membership Contributions		48,550	192,755
Grants		15,000	59,360
Special viewings and functions		13,650	10,977
Expenditure		(72,893)	(159,423)
The Living Centre Fund			
Membership contributions		130,250	153,550
Special viewings and functions		0	989
Expenditure		(35)	(32,460)
Contemporary Art Group			
Membership contributions		10,000	30,000
Special viewings and functions		0	4,365
Expenditure		(596)	0
Net cash provided from operating activities	a	143,926	260,112
CASH FLOWS FROM INVESTMENT ACTIVITIES			
Interest on investment		109,626	125,718
Net cash provided from investment activities		109,626	125,718
CASH FLOWS FOR PURCHASING ACTIVITIES			
Payment to Art Gallery for works of art			
Net cash used for purchasing activities		0	0
Net increase in cash held		253,552	385,830
Cash at the beginning of the financial year		2,249,447	1,863,616
Cash at end of period	b	2,502,999	2,249,446

This Statement of Cash Flows is to be read in conjunction with the accompanying notes.

THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Notes to Statement of Cash Flows

for the period ended 30 June 2002

	2002	2001
	\$	\$
(a) Reconciliation of net cash provided from operating activities to operating result:		
Operating result - The Acquisition Fund	61,783	227,044
Operating result - The Living Centre Fund	142,785	139,407
Operating result - Contemporary Art Group	10,997	30,000
Interest on investment	(107,676)	(125,012)
Contribution to the Art Gallery	0	0
Accrued expenditure	36,037	(11,326)
<hr/>		
Net cash provided from operating activities	143,926	260,113
<hr/>		
(b) The cash held comprises the following deposits:		
<hr/>		
Reserve Bank of Australia interest-bearing account	2,502,999	2,249,446
<hr/>		
	2,502,999	2,249,446
<hr/>		

Bella Kelly

Untitled (South west landscape) 1969
watercolour
Purchased, 2001

Revel Cooper

Untitled (South West landscape design on guitar) circa 1970
synthetic polymer paint on guitar
Gift of Mr Jeff Kerley, 2001



THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Notes to and forming part of the accounts

for the period ended 30 June 2002

1 OBJECT OF THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

The Art Gallery of Western Australia Foundation was established in 1989 following an amendment to the Art Gallery Act 1959, Section 28A, which provides:

'The objects of the Foundation are -

- (a) to attract and retain for the Art Gallery the continuing interest and financial support of the community at large and to encourage donations to maintain, improve and develop the State collection of works of art and the facilities and well-being of the Art Gallery; and
- (b) to perform such other duties and exercise such other powers as are provided for in the rules.'

2 SUMMARY OF SIGNIFICANT ACCOUNTING PRINCIPLES AND POLICIES

(a) Basis of Accounting

These accounts have been prepared under the historical cost convention and accrual basis in accordance with Australian Accounting Standards. Comparative information is reclassified to enhance comparability.

(b) Accounting Policies

In 1999 the Foundation changed its policy with respect to the acquisition of works of art.

Prior to this purchases and donations of works of art were treated as assets of the Foundation and they were brought to account accordingly.

The new policy considers these to be assets of the Art Gallery rather than the Foundation.

When the Foundation contributes funds towards the cost of acquiring Art Gallery assets this is expensed in the year that the commitment to fund the work of art occurs. The value of works of art that are donated to the Art Gallery are recorded as a contribution towards membership of the Foundation.

(c) Accounts

All Art Gallery of Western Australia Foundation records and transactions were administered and maintained by the Art Gallery of Western Australia free of charge.

(d) Audit

These Financial Statements have been audited by PricewaterhouseCoopers free of charge.

3 GRANTS

The Foundation receives grants from time to time to fund various activities at the Art Gallery. Grants will be shown as a contribution to the Art Gallery at the time the monies are received.

	2002	2001
	\$	\$
Employment of an Indigenous Trainee Assistant Curator	15,000	40,000
South West Central grant		19,360
	15,000	59,360

4 CONTRIBUTIONS TO THE ART GALLERY

Acquisition funds are raised principally to fund the purchase of works of art by the Art Gallery.

These are shown as a contribution to the Art Gallery in the year that commitment to fund the works of art occurs. The total contributions made to the Art Gallery since the inception of the Foundation are:

	2002 *
	\$
Contributions prior to 2002	
Works of art *	1,368,848
Susan Norrie Catalogue	5,000
Scooter	3,075
Utopia tour exhibition grant	98,000
Indigenous Trainee Assistant Curator salary	13,781
	<u>1,488,704</u>
2002 contributions	
Indigenous Trainee Assistant Curator salary	35,860
	<u>35,860</u>
Total Contributions	<u>1,524,564</u>

* The current value in the Art Gallery's accounts for these works of art is \$1,397,430.

5 CAPITAL FUNDS

The capital has been divided into two funds depending on the purpose for which the funds are held: **The Acquisition Fund** is used to provide funds for the Art Gallery to purchase works of art for the State Art Collection.

The Living Centre Fund is used for raising funds to support the construction of a Living Arts Centre on the Art Gallery site.

The **Contemporary Art Group Fund** is used to provide funds to purchase contemporary art works for the State Art Collection.

6 MEMBERSHIP PLEDGES

Donor pledges of cash donations are recognised as membership pledges in the Revenue and Expenditure Statement after payment has been received.

7 FUTURE PAYMENTS TO THE ART GALLERY FOR WORKS OF ART ACQUIRED

The Foundation has a policy of showing the commitment to fund future works of arts as a liability where the Art Gallery has a contract to complete the purchase of works of art in a future period.

8 DONATED WORKS OF ART – GIFTS IN KIND

The value of works of art donated to the Art Gallery contribute towards membership of the Foundation. The total value of works of art donated since the inception of the Foundation is:

2002 *	2001
\$	\$
<u>7,718,707</u>	<u>7,373,777</u>

* The current value in the Art Gallery's accounts of these donated works of art is \$8,104,626

9 REMUNERATION OF FOUNDATION COUNCIL MEMBERS

The following persons were Council Members during the year ended 30 June 2002 and received the following remuneration for their services to the Art Gallery of Western Australia Foundation:

	2002	2001
	\$	
Mr Alan Birchmore (until April 2002)	nil	na
Mr Mick Bolto	nil	nil
Mr Alan Dodge	nil	nil
Mr Robin Forbes	nil	nil
Mrs Rosemary Pratt	nil	nil
Mr Rodney Thompson	nil	na
Ms Diana Warnock	nil	na
Mr Ron Wise	nil	na
	nil	nil

10 TAXATION OF THE FOUNDATION

The Art Gallery of Western Australia Foundation is exempt from income tax under Section 23J of the Income Tax Assessment Act (1936)(as amended).

11 SEGMENT INFORMATION

The Art Gallery of Western Australia Foundation operates in one industry, being administering the interest and financial support of the community in the Art Gallery of Western Australia, and one geographical segment being, Western Australia.

12 FINANCIAL INSTRUMENTS

(a) Terms, conditions and accounting policies

Recognised Financial Instruments	Accounting Policies	Terms and Conditions
(i) Financial assets		
Cash on deposit	Cash on deposit represent cash at bank and is stated in nominal amounts. Interest is recognised in the profit and loss when earned.	Cash at bank is available on demand.
(ii) Financial liabilities		
Accrued acquisitions and expenses	Liabilities are recognised for amounts to be paid in the future for good and services received, whether or not billed to the economic entity.	Liabilities are settled per the terms agreed with the supplier of the goods and services.

(b) Interest rate risk

The company's exposure to interest rate risks and effective interest rates of financial assets and financial liabilities both recognised and unrecognised at the balance date, are as follows:

	Weighted average effective interest rate % age	Floating interest rate	Fixed interest rate maturities				TOTAL
			1 year or less	1 to 5 years	Over 5 years	Non Interest bearing	
<hr/>							
30 June 2002							
Financial Assets							
Cash on deposit	4.48%	2,502,999					2,502,999
Total financial assets		2,502,999	0	0	0	0	2,502,999
Financial Liabilities							
Accrued acquisitions and expenses		0				43,691	43,691
Total financial liabilities		0	0	0	0	43,691	43,691
<hr/>							
30 June 2001							
Financial assets		2,249,447	0	0	0	0	2,249,447
Financial liabilities		0	0	0	0	7,654	7,654

(c) Net fair values

The aggregate net fair values of financial assets and financial liabilities are as represented by their carrying amounts in the Statement of Assets and Liabilities.

(d) Credit risk exposures

The company's maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the carrying amount of those assets as indicated in the Statement of Assets and Liabilities.

Foundation Membership

The Art Gallery of Western Australia Foundation was established in 1989 with the aim of giving private individuals and the corporate sector the opportunity to play a significant role in the development of Western Australia's most prestigious visual arts institution. An association with the Foundation represents a unique opportunity for you to secure a close, prominent, rewarding and long-term relationship with the Art Gallery as it continues to develop. In addition, your contribution can and will benefit future generations of Western Australians.

Foundation members receive a range of benefits according to their level of membership. Privileges include acknowledgment on the Gallery's Honour Board and in the Foundation's Annual Report. Benefits include invitations to special previews and exhibition openings. Use of the Gallery's Foundation Dining Room for members' private functions is also offered.

In return for major contributions to the Foundation, gallery naming privileges may be offered by the Art Gallery of Western Australia.

Membership of the Foundation is available to institutional and individual donors at six different levels of contribution as outlined below. Contributions may be made over a period of up to five years.

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

All donations of cash to the Foundation are tax deductible. Gifts of works of art accepted by the Gallery are also tax deductible under the Federal Government's Taxation Incentives for the Arts Scheme.

The aims of the Gallery can be realised only with strong community involvement.

Your participation would make a significant contribution towards achieving these aims.

Membership

APPLICATION FORM

I wish to support the Art Gallery of Western Australia Foundation by contributing at the following level:

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

Contributions may be made over a period of up to five years. My contribution will be made in following manner:

One payment of \$ _____
in full by (date) _____

OR

Annual payment of \$ _____
Number of payments _____
Total \$ _____
Beginning (date) _____

Cheques should be made payable to the Art Gallery of Western Australia Foundation

If you prefer to pay by credit card:

Please charge \$ _____

Visa Mastercard Bankcard

Card no. _____

Expiry date _____

Name on card _____

Signature _____

Date _____

Name _____

Address _____

Telephone: Business _____

Private _____

Facsimile: Business _____

Private _____

E-mail _____

Signature _____

Date _____

Please acknowledge my contribution in the name(s) of:

DONATION

Yes I would like to support my State Gallery with a donation of \$ _____

Donations of \$2 and over are tax deductible, and I understand that I may build on my gift over the next five years to qualify as a Foundation member.

Cheques should be made payable to the Art Gallery of Western Australia Foundation

OR

If you prefer to pay by credit card:

Please charge \$ _____

Visa Mastercard Bankcard

Card no. _____

Expiry date _____

Name on card _____

Signature _____

Date _____

INFORMATION

Please send me information on the capital campaign for the development of the Living Centre for Australia and the Indian Ocean Rim and Sculpture Garden.

Please send me information on the Contemporary Art Group.

I would like to be contacted about making a bequest to the Gallery.

I would like to be contacted about making a donation of a work of art to the Gallery.

Name _____

Address _____

Telephone: Business _____

Private _____

Facsimile: Business _____

Private _____

E-mail _____

Signature _____

Date _____

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