



**The Art Gallery  
of Western Australia**

# Annual Report 2020–21

## The Art Gallery of Western Australia

### Location

Perth Cultural Centre, Western Australia

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

### Opening hours

Wednesday to Monday 10 am to 5 pm

Closed Tuesdays, Anzac Day, Good Friday and Christmas Day

### Admission

General admission to the State Collection is free, although donations are encouraged. Admission fees apply for some exhibitions.

### Art Gallery of Western Australia Foundation

For information on becoming involved with the Gallery, including membership and bequests, please telephone +61 8 9492 6761 or email [foundation@artgallery.wa.gov.au](mailto:foundation@artgallery.wa.gov.au). Gifts to the Foundation of \$2 or more are tax deductible.

### Sponsorship

For information on becoming a Gallery partner please contact the Partnership Manager by telephoning +61 8 9492 6693 or email [admin@artgallery.wa.gov.au](mailto:admin@artgallery.wa.gov.au).

### Donations and Cultural Gifts

Information on donations to the Gallery, including the Cultural Gifts Program and the Cultural Bequest Program, is available on request from the Art Gallery of Western Australia Foundation.

In line with the State Government requirements, the Art Gallery of Western Australia Annual Report 2018–19 is published in an electronic format. The Gallery encourages people to use recycled paper if they print a copy of this report or sections of it.

The 2020–2021 Annual Report is provided on the Art Gallery of Western Australia website in PDF format (entire report) as well as in an accessible (text-only) version, which excludes the financial statements).

<https://artgallery.wa.gov.au/about/annual-reports>

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## Statement of Compliance

Hon David Templeman MLA  
Minister for Culture and the Arts

In accordance with section 28 of the *Art Gallery Act 1959* and section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament the Annual Report of the Art Gallery of Western Australia for the financial year ended 30 June 2021.

The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.

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

Janet Holmes à Court AC  
Chairman  
Board of the Art Gallery of Western Australia  
6 September 2021

Jason Ricketts  
Member  
Board of the Art Gallery of Western Australia  
6 September 2021

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## WHO WE ARE

## Our Vision

To be a place for great art

The Art Gallery of Western Australia (AGWA) was founded and acquired its first work of art in 1895. Today it is established by the *Art Gallery Act 1959* and is part of the Culture and Arts portfolio, within the Department of Local Government, Sport and Cultural Industries (DLGSC).

The Gallery, the oldest visual arts organisation in the State, is housed in three heritage buildings located in the Perth Cultural Centre. The main building was completed in 1979, and in 1995 the adjoining Centenary Galleries, which were originally the Perth Police Courts, were opened. The historic Barracks building houses the administration offices, the theatrette and the Voluntary Gallery Guides areas.

The Gallery collects and maintains the State Art Collection which currently comprises more than 18,000 works (valued in excess of \$326 million) by Western Australian, Australian and International artists, and includes many Aboriginal and Torres Strait Islander (Indigenous) works. AGWA is committed to providing access to the visual arts and delivering programs that connect, stimulate, involve, educate and entertain.

The State Art Collection is developed, preserved and displayed to ensure that AGWA maintains the finest public art collection in the State. Through the Collection displays and programs, the Gallery continues to support access to art, heritage and ideas locally, nationally and internationally now and for future generations.

## Our Goals

- To support and drive artistic ambition through the creation of bold, ambitious and adventurous exhibitions, experiences and programs, produced in collaboration with our artists, artistic communities and audiences.
- To build audiences through engaging, welcoming and involving the broadest possible extent of our Western Australian community and visitors in our programs.
- To develop, exhibit, maintain and care for the State Art Collection to ensure that it remains the pre-eminent public art collection in Western Australia. To deepen holdings of Western Australian art and to more fully represent the community of artists and arts of our region.
- To become a laboratory for arts learning, academic inquiry, experimentation and creative research in partnership with the education sector, academic institutions, Aboriginal cultural authorities and multi-generational audiences.
- Through acknowledging and working in partnership with Aboriginal and Torres Strait Islander peoples as the First Peoples of Australia, enhance our exploration of historical and contemporary Aboriginal and Torres Strait Islander art and cultures.
- To engage our neighbours in Asia and across the Indian Ocean Rim in mutually beneficial creative projects.
- To improve our economic and environmental sustainability.
- To ensure artist-led lifelong learning, creative and social programs have maximum impact in socio-economic areas where they will benefit most.
- To increase our expertise and improve our working environment.
- To improve our capital infrastructure and site plan in order to become a major attraction for visitors in the Perth Cultural Centre and the State.

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## Chairman's Foreword

I began my Foreword to the 2019–20 Annual Report by saying what an exceptional year 2020 had turned out to be; I don't think 2021 has been any less so, and certainly just as challenging for the staff, the Board, and our visitors.

It is impossible to speak about 2020–21 without mentioning the impact the pandemic has had on the Gallery. It has meant our building has had to be closed to accommodate lockdowns, and disruptions to supplies of materials have meant delays to the opening of our rooftop development ELEVATE, resulting in gallery spaces needing to be closed for longer than originally envisaged.

The ELEVATE project has been expanded to include redevelopment of the main building's ground floor, with an additional \$1.8 million dollars of funding from the State Government. This will ensure that AGWA is renewed as an important cultural institution in the Perth Cultural Centre (PCC), and forms an integral part of master planning for the wider PCC. The upgrade to the entrance and foyer will provide a more visible and welcoming main entry, improve access from and interaction with PCC, and include a new multi-purpose space incorporating a design store, café, and pop-up exhibition area.

The consequent interruptions to the exhibition and other programs as the renovations took place have placed unexpected demands on the staff, who – despite these setbacks – have shown remarkable resilience in meeting the challenges, and pressing ahead with preparing for the re-opening of the entire building.

Funds have now been distributed from the \$1.5 million Stimulus Package for Western Australian artists, announced by the Minister for Culture and the Arts at the end of the 2019–20 year with funding from the AGWA Foundation.

The program provided support for every living Western Australian artist represented in the State Art Collection and for all Aboriginal Art Centres across the State. A targeted acquisition program to purchase existing works from up to 15 independent Aboriginal and Torres Strait Islander artists and from every one of the 25 Aboriginal art centres in Western Australia has contributed to their viability, at a time when they faced disruption because of the lack of visitors who would usually be purchasing their art.

It is with warmest thanks that I farewell Warwick Hemsley AO as Chair of the AGWA Foundation Council and applaud his service over the last three years. Warwick has led the Foundation Council with dedication and generosity since joining in May 2018, and has demonstrated a commitment to the arts and the Australian community over many years. I warmly welcome Paul Chamberlain, the new Foundation Chair, who was appointed in June, and look forward to working with him.

Through the Foundation, AGWA has again received some outstanding gifts of works of art, and through the generosity of members of the Western Australian community has received a number of significant pledges to support our work. I sincerely thank all these donors for their support of the Gallery.

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The Board has continued to work closely with AGWA management on governance matters. The reconfigured Board sub-committees, which better reflect the requirements of the legislation under which the Gallery operates, are working well, and we have embraced the new five-year strategic plan that went into operation early in the year.

The Board has also been working with the Foundation on a project aimed at improving AGWA's sustainability; this will see the Foundation managing the investment of its funds into the markets to secure better returns and better sustain its future. Special thanks go to Foundation Council members David Alder and John Bond, and Warwick Hemsley for the work they have put into this project.

I am also delighted that late in the year we finalised a 5-year partnership with the Simon Lee Foundation, which heralds a new kind of private/public partnership. This positions the Foundation at the forefront of the discovery, promotion, exhibition, and distribution of Asian and West Australian Contemporary Art in the 21st Century, and creates an integrated curatorial and artistic research centre, artist residencies, acquisitions, and cultural exchange program, which will enable us to work and build relationships within our region. As part of this partnership, we welcome Orion Lee, and his proxy Sarah D'Onofrio, to the AGWA Foundation Council, as representatives of the Simon Lee Foundation.

During the year, Gallery staff finalised the valuation and stocktake recommendations made in the May 2018 performance audit report by the Office of the Auditor General. The opening of the new Conservation Laboratories will make a significant contribution to the work of preserving the Collection. Resolving storage issues remains an ongoing priority for the Gallery; however, during this year AGWA and

the Department of Local Government, Sport and Cultural Industries have been working together on the preparation of a business case for the storage requirements of the State Art Collection and I trust we will see a resolution during 2021-22.

This year has seen the appointment to the Board of Carol Innes, a cultural advocate and Co-Chair of Reconciliation WA. I welcome Carol as our newest Board member and acknowledge and thank all my Board colleagues for their commitment and wise counsel.

I particularly thank Dr Clarissa Ball and Toni Wilkinson for their work with the Director on the Strategic Plan, Geoffrey London for his involvement in the ELEVATE project, Jason Ricketts for his chairmanship of the Audit and Risk Management Committee, and John Day for his contribution to that committee.

To conclude on an optimistic note, I wish to congratulate all the young artists who have been selected for the two Pulse Perspective exhibitions which have been on display this financial year. Over my time as Chairman of the Board I have noticed an increasing theme of caring about the world in which these young people are living; the environment, sexuality, and this year about family. If this reflects the way these young people are thinking, I believe the arts are in very safe hands.

I would like to thank Gallery Director Colin Walker and his staff for all their hard work in even more difficult times this year, and offer my thanks to our sponsors, benefactors and partners for their generosity and support.



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I also acknowledge AGWA's 122 volunteers, and especially the Voluntary Gallery Guides. Without these people giving so generously of their time it would be impossible for the Gallery to function the way it does. We thank them all sincerely.

**Janet Holmes à Court AC**  
**Chairman**

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## Director's Report – The Year in Review

2020–21 has been the year when we laid the groundwork for what promises to be a transformational next five years for the Gallery.

Following the release of our Strategic Directions 2020-2025, we immediately began undertaking the necessary reforms to achieve our aims. We took active control of our holdings in the AGWA Foundation to provide us with a more secure future and greater funds to extend our creative vision, restructured our curatorial team signalling our new direction, restructured our board sub-committees, began drafting a business case for a potential full redevelopment, expanded our rooftop project to engage with the Perth Cultural Centre and demonstrated our commitment to our artists and confidence in them through expending \$1.8 million on Western Australian art. We welcomed major new donations and pledges to the Gallery, expanded our work throughout the regions, redesigned our retail offering and introduced an online store, redesigned our brand and digital channels to be released later this year, expanded and improved our social impact programs and established a major new body of work for our engagement with Asia. Work has continued on the digitisation of the State Art Collection, and to date the entire Collection is searchable online.

We drove these changes while managing our capital works program, which was delayed through a combination of COVID related supply chain issues, unforeseen latent building issues; and through COVID lockdowns which worked to keep our community safe. That the team was also

able to conduct a full stocktake and valuation process, while introducing the new concept of *Quiet Tuesdays* for people who prefer a desensitised environment, and deliver an outstanding, if curtailed, exhibition program during considerable disruption, is a testament to their talent and commitment.

During this time, we also extended the rooftop project to include redevelopment of the ground floor, shop and café and signage, meaning we also needed to close most gallery spaces and lose considerable revenue. However, by opening up the Beaufort Street entrance we were able to welcome visitors to *Pulse Perspectives* in the Centenary Galleries, and provide access to *The Tom Malone Prize 2021, Balancing Act* and *Mixed Emotions* | *Dan Moynihan* on the ground floor of the main building.

Much work has taken place behind the scenes to bring to fruition the COVID-19 Arts Stimulus Package, announced at the end of last financial year. This has provided support to all of the Western Australian artists in our Collection and all of the State's Aboriginal Art Centres during this uncertain time. Through this initiative we have purchased 136 works and will present these as a major exhibition later in 2021.

In May we announced an exciting initiative, *Creative Encounters: Arts & Dementia at AGWA*. This five-year program, spearheaded by AGWA supporters Graeme and Lorraine Rowley with a generous \$250,000 gift, aims to raise a total of \$600,000 to bring people living

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with dementia and their carers to the fore and highlight the important role of the arts for wellbeing. Art can unlock creativity, spark imagination, break down barriers, and – most importantly – elicit joy.

## Collection

During the year we opened our new Conservation Laboratories in the basement providing modern upgrades and portable technology solutions.

The design of the new workspaces has allowed the Conservation team to develop innovative workflows for State Art Collection care and exhibition projects.

During the year, 182 new works have been added to the Collection, among them works by established and emerging Western Australian artists, including Carla Adams, Brian Blanchflower, Tarryn Gill, Fiona Harman and Curtis Taylor. We have again received a large number of donations, particularly from Western Australian collectors, and I thank them sincerely for their generosity in making their works accessible to a wider public.

We were able to finalise the exhibition program for *How Did I Get Here?* (the first of the exhibitions funded under the Regional Exhibition Touring Boost (RETB) – an \$8 million Royalties for Regions funded partnership between ART ON THE MOVE (AOTM) and AGWA) – with the last two exhibitions being shown at the East Pilbara Art Centre and the Carnarvon Library and Gallery. The roll-out of the second exhibition in the series, *There Were Moments of Transformation*, had been disrupted by the COVID-19 closure of regional borders during the early part of 2020, but between September 2020 and June 2021 we were able to take it to five

regional centres (see pages 32 and 33 for more details on this project and the associated *Aboriginal Pilbara Survey*.)

## Exhibitions

Once we were able to reopen the Gallery in June 2020, the exhibition program saw the continuation of *Pulse Perspectives 2019* and *The Tom Malone Prize 2020*. An exhibition of selected knitted works by talented young WA artist Emma Buswell ran from June to August, and we were again pleased to host *The Lester Prize 2020* in November, for its fifth showing at AGWA.

*BODIED* brought together video by Australian and international artists Gordon Bennett, Cheryl Donegan, Wong Ping, Jani Ruscica, and Kawita Vatanajyankur; and an artist book by Alin Huma and Chieko Kawaguchi. Uniting this internationally diverse group of artists was the positioning of the body at the centre of their work; each artist exploring how our physical forms are shaped by the social worlds around us.

In February we partnered with the Perth Festival to present *Leaving LA* | Tee Ken Ng and Tim Minchen, an innovative installation of swirling hand-made zoetropes that brought to visual life Minchen's song *Leaving LA* and revealed the unique and exquisite charm, art and craft of Ng's animation practice

The exhibition *sorry I was/am too much* | Carla Adams and Albert Tucker paired works by Western Australian contemporary artist Carla Adams and one of Australia's foremost Modernist artists, Albert Tucker. It included Adams' paintings, textiles, ceramics and mixed-media objects, drawings and visual diaries, juxtaposed against a selection of Tucker's

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drawings and paintings from the Gallery's Collection, produced between 1943 and 1989.

In May *Balancing Act*, Carly Lane's final and masterpiece exhibition, opened in the new ground floor gallery for our Aboriginal and Torres Strait Islander Collection, citing powerful observations about contemporary Aboriginal experience alongside works about Country.

A full list of our 2020–21 exhibition program can be found on pages 35 and 36 of this report, and a full summary is available on the [Gallery's website](#).

## Programs

The Visitor Experience team has again provided a variety of public programs to support visitation to our exhibitions. These have included Children and Families *Horizontal Geometries* multigenerational workshops and *Ghost City* studio workshops; an innovative partnership with Autism WA and other related bodies resulted a special Quiet Tuesday event in April, where young children with autism and their families were able to experience a guided tour of *Leaving LA* and a *Horizontal Geometries* workshop.

The Voluntary Gallery Guides, on whom we rely so heavily for their support in providing guided tours of the Collection and special exhibitions, this year expanded their horizons by creating an Affiliate Guide category to link with other guiding groups around the State to share knowledge, training and capability as part of AGWA's commitment to service regional areas, through the Regional Exhibition Touring Boost. AGWA's guides have also coached regional staff in techniques of audience engagement, and developed a 'toolkit' of guiding techniques for local Activators

## Operations and Management

During the year we have taken the opportunity to update our policies and procedures, including implementing a new deaccession policy, and revamped all our artists' contracts to better reflect the increasing display of Collection works on digital platforms.

I have appreciated the enormous commitment and professionalism all our staff under some very trying conditions. Many thanks to you all.

## Acknowledgements

I must also make particular mention of some exceptional philanthropic gifts received this year – from Graeme and Lorraine Rowley as mentioned above; a major gift of \$250,000 from John and Linda Bond to support WA emerging artist commissions, exhibitions and experiences; the \$100,000 bequest of the late Bonice Tollafield which will allow AGWA to commission a new sculpture by this year's Telstra Award winner Tommy May to be situated in the refurbished Gallery 2; and of course the Simon Lee Foundation's magnificent \$750,000 donation to support AGWA's relationships across Asia including the appointment of a new international curator. My heartfelt thanks to you all.

The Gallery relies heavily on the generosity of an enthusiastic group of volunteers, who make an inestimable contribution to our operations. To them, the Foundation, and our sponsors, I acknowledge and thank you sincerely for your invaluable contribution.

I am also thankful to the Board, Foundation Council, the Premier, the Minister for Culture and the Arts, and the Director

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General of the Department of Local Government, Sport and Cultural Industries who have provided exceptional support. With my involvement with the ongoing work of the Perth Cultural Centre Taskforce and the State Government's commitment to a new Aboriginal Cultural Centre, a new film studio development and extensive regional exhibitions, there is a real sense of optimism even in these extraordinary times in the cultural future of the State, and my team and I will do all we can to continue to provide access for all to truly great art

**Colin Walker**  
Director

## Performance Management Framework

Key performance indicators have been developed in accordance with Treasurer's Instruction 904 to evaluate the Gallery's performance in achieving the Government Desired Outcome and provide an overview of the critical and material aspects of service provision.

### Summary of Key Performance Indicators

#### Preservation

- The consistency in maintaining proper environmental conditions for works of art on display and in storage.

#### Accessibility

- The number of in-person and online visits to the Gallery.
- The effectiveness of the Gallery in providing for the enjoyment and cultural enrichment of the people of Western Australia is shown by client satisfaction with Gallery art services.

#### Key Efficiency Indicator

- Average cost of managing the Collection per Gallery object.
- Average cost of Gallery services per Gallery access.

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## Financial Overview

AGWA receives revenue from a variety of sources. The State Government provides the majority of revenue as an appropriation to fund core services. In addition, the Gallery receives grants, sponsorships, donations and bequests which fund a diverse range of activities, including the majority of the acquisitions, and without which AGWA could not continue to deliver its current level of services. Much of this additional revenue is restricted to specific purposes.

AGWA also generates a small portion of its own revenue through commercial activities, including venue hire and retail sales, and occasional fee for entry exhibitions.

Total revenue of more than \$18,064 million was received in 2020–21 of which \$1.965 million was generated from commercial activity, and from public, private and charitable sources. The Gallery continues to manage savings in expenditure.

<b>Financial Targets</b>	<b>2020–21 Target</b>	<b>2020–21 Actual</b>	<b>Variance from Target</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
Total Cost of Services (as per Income Statement)	10,148	11,255	1,107
Net Cost of Services (as per Income Statement)	(7,996)	(2,558)	5,438
Total Equity (as per Statement of Financial Position)	381,499	394,305	12,806
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	(10,118)	(7,094)	3,024

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## Summary of key performance indicators

	2021 Target <sup>(1)</sup>	2021 Actual	Variation <sup>(2)</sup>
<p><i>Outcome 1: Western Australia's State Art Collection asset is developed, appropriately managed and preserved</i></p> <p>Key Effectiveness Indicator:</p> <p><b>Percentage of time the collection stored to the required standard</b></p>	97%	99%	2%
<p>Key efficiency indicator:</p> <p><b>The average cost of managing the Collection per Art Gallery object.</b></p>	\$52.93	\$58.45	(\$5.52)



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	2021 Target <sup>(1)</sup>	2021 Actual	Variation <sup>(2)</sup>
<i>Outcome 2: Western Australia's State Art Collection and works of art on loan are accessible.</i>			
Key Effectiveness Indicators:			
<b>Total number of visitors</b>	204,000	148,301	55,699
<b>Total number of online visitors to website</b>	160,000	136,537	23,463
<b>Percentage of visitors satisfied with visit overall</b>	93%	75%	18%
Key efficiency indicator:			
<b>The average cost of Art Gallery services per Art Gallery access</b>	\$25.21	\$35.70	(\$10.49)

(1) As specified in the Budget Statements

(2) Explanation for the variations between targets and actual results are presented in 'Key Performance Indicator' information

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## Working Cash Targets

	2021 Agreed limit (\$000)	2021 Target Actual (\$000)	Variation (\$000)
Agreed working cash limit (at Budget)	504	504	-
Agreed working cash limit (at Actuals)	605	849	244 <sup>(a)</sup>

(a) Due to latent conditions and difficulties in acquiring materials and trades, the Gallery's rooftop and foyer renovations are going through a prolonged construction period. Consequently, the working cash for repair and maintenance in the Gallery's rooftop and foyer renovations will be carried forward to 2022.

## Highlights

- **ELEVATE**

In addition to the work commenced last year to complete the major redevelopment of the Gallery's rooftop, the Government allocated an additional \$1.8 million to continue AGWA's renewal through a project to develop the ground floor, and return the layout to the original architectural design. This will include a new mixed-use space to accommodate retail, events and a coffee service. These two projects provide a strengthened cultural destination for visitors, and provide jobs, growth and support for Western Australia's creative industries.

- **Stimulus Package**

To help support Western Australia's arts and culture sector during the COVID-19 pandemic, the AGWA Foundation – supported by the State Government – funded a sector-leading stimulus package of up to \$1.5 million. The new initiative, launched by the Minister for Culture and the Arts in May 2020, has provided support for every living Western Australian artist represented in the State Art Collection and acquired works from Aboriginal art centres and individual artists across the State.

- ***Quiet Tuesdays* Ministerial launch with Autism WA**

On 17 November, Hon Stephen Dawson, then Minister for Disability Services, launched a new partnership between AGWA, the Gallery's Voluntary Gallery Guides and the Autism Association of WA.

- **Simon Lee Foundation Asian Institute of Contemporary Art**

With significant funding from the Simon Lee Foundation, this unique 5-year private/public partnership will create an integrated curatorial and artistic research centre, artist residencies, acquisitions, and cultural exchange program, alongside major exhibitions and curatorial projects to uncover the best new Asian art, while facilitating and incubating artist careers within their lifetime (page 45).

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- **New Aboriginal and Torres Strait Islander Gallery**

The *Balancing Act* exhibition opened this newly relocated gallery space and showcased the diversity of Aboriginal and Torres Strait Islander art, knowledge and connection, alongside other aspects of the Aboriginal condition. Featuring different types of art from the State Art Collection its aim was to present a wider picture of contemporary Indigenous art and life. It featured the work of Aboriginal and Torres Strait Islander artists living and working across Australia and Western Australia, including Noongar artists such as Revel Cooper (dec.), Sandra Hill, Dianne Jones and Shane Pickett (dec.) alongside those by (among others) Richard Bell, Karla Dickens, Julie Dowling and Brian Robinson

- **Conservation Labs practical completion**

A major highlight for the Conservation team in 2020–21 was the handover of the new purpose-built conservation laboratory spaces. Featuring modern upgrades and portable technology solutions the Conservation team used the design of the new workspaces to develop innovative workflows for exhibition projects and State Art Collection care.

- **Collection available online**

Since February 2021 the entire State Art Collection (SAC) has been searchable online, with further work ongoing to digitise images and obtain copyright clearances for online usage, so that eventually all entries will be accompanied by an image. Also underway, as part of the AGWA Foundation's Stimulus package, is work for the WA Living Artist Archive.

## Agency Performance

The Gallery's performance for 2020–21 is in line with the annual priorities and objectives set out in the Art Gallery of Western Australia Operating Plan and Budget for 2020–21. At the final Board meeting of 2019–20 a new Strategic Directions document for 2020–2025 was endorsed.

### Collecting and Sharing

Strategic Objectives:

- To develop, exhibit, maintain and care for the State Art Collection to ensure that it remains the pre-eminent public art collection in Western Australia. To deepen holdings of Western Australian art and to more fully represent the community of artists and arts of our region.
- To support and drive artistic ambition through the creation of bold and adventurous exhibitions, experiences and programs, produced in collaboration with artists, artistic communities and audiences.
- To become a laboratory for arts learning, academic inquiry, experimentation and creative research in partnership with the education sector, academic institutions, Aboriginal cultural authorities and multi-generational audiences.
- Through acknowledging and working in partnership with Aboriginal and Torres Strait Islander peoples as the First Peoples of Australia, enhance our exploration of historical and contemporary Aboriginal and Torres Strait Islander art and cultures.
- To engage our neighbours in Asia and across the Indian Ocean Rim in mutually beneficial creative projects

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## Overview

AGWA has the finest public collection of Western Australian and Indigenous art in the State.

At 30 June 2021, the State Art Collection comprised 18,418 works.

## Outcomes

The 2019–2020 Annual Report stated that the Gallery acquired 131 works of art and an additional 189 works were donated. Following an adjustment, in the 2019–20 financial year the total number of gifts to the Gallery was 190 works, and therefore at 30 June 2020 the State Art Collection comprised 18,162 works.

In 2020–2021 the Gallery acquired 182 works of art at a cost of \$1,190,591, and spent an additional \$224,832 towards the acquisition of the major ELEVATE commission. The Gallery was gifted an additional 74 works for an estimated value of ca. \$262,003. Of the total 182 purchased, 28 works at a cost of \$424,534 were acquired through regular acquisition activity, 18 works were acquired towards the re-opening of the building at a cost of \$258,532 and 136 works were acquired through the COVID-19 Arts Stimulus Package at a cost of \$507,525.

This year the Gallery actively pursued a strategy to acquire contemporary Western Australian art to support the opening of the new Gallery rooftop space and reveal of the refurbished internal exhibition and display spaces of the Gallery. New works by established and emerging Western Australian artists were acquired, including Carla Adams, Brian Blanchflower, Tarryn Gill, Fiona Harman and Curtis Taylor. Gaps in the holdings of works by major Western Australian and Australian artists were addressed through the acquisition of works by Kevin Ballantine, Kevin Robertson, Michele Theunissen and Vivienne LeWitt. Works by

two international artists new to the collection, Citra Sasmita and Yvonne Todd, were also added

A pledge from the Foundation women’s giving group, towards the acquisition of a work of art by a female Aboriginal and Torres Strait Islander artist, enabled the purchase of a significant work by senior Yolngu artist, Nyapanyapa Yunupingu.

The acquisition of works through the COVID-19 Arts Stimulus Package, added 136 works by 100 different Western Australian Aboriginal artists working across 17 art centres, as well as works by independent practitioners. These included significant collaborative paintings and other works by senior artists through to works by younger artist working with new technologies. This project was crucial in getting funds into Indigenous communities at an unprecedented time, and together, this group of works provides an extraordinary snapshot of contemporary Indigenous arts practice in this state.

The Gallery received a significant gift of 53 works by the Scottish artist Ian Hamilton, and artists, including Brian Blanchflower and Danie Mellor, continued to be generous donors of their work, Gifts of important works by Syd Ball and Rodney Pople were also received.

During the year 256 works of art were introduced into the Collection:

- 68% (173 works) were by 121 Western Australian artists, at a value of \$965,689;
- 7% (18 works) were by 15 Australian artists, at a value of \$440,091;
- 25% (65 works) were by 11 International artists, at a value of \$46,814

**See full list of acquisitions at Appendix C**

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The **Registration** team has an ongoing commitment to facilitating a full program of acquisition and exhibition logistics, maintaining documentation and care of the State Art Collection (SAC), along with expediting loans from the Collection to State and National institutions, exhibitions, and Government departments, and providing a photography and copyright service for internal and external clients. As part of completing the five-year revaluation audit cycle, Registration staff worked with the external valuer to successfully locate and sight over 600 randomly selected works in the Collection stores onsite and offsite.

A major focus for the team has been ensuring the safe storage of the Collection, as works have been moved off display due to the rooftop development and the revisioning of existing gallery spaces. With the current Collection Stores at capacity, a critical project identified works suitable for re-housing for offsite storage.

A key achievement has been the successful migration of images and metadata from the Gallery's Digital Asset Management System (Cumulus) to a new cloud-based system (Canto). In addition, the Gallery's Collection Management System database (Vernon) was successfully migrated to a new server, in advance of a cloud-based solution to improve overall performance and stability of the system and facilitate remote access for users. As a result, since February 2021 the entire State Art Collection (SAC) has been searchable online, with further work ongoing to digitise images and obtain copyright clearances for online usage, so that eventually all entries will be accompanied by an image.

While the success of work undertaken on the data clean-up and infrastructure on the Vernon Browser enabled the successful launch of the Collection Online project, work is ongoing for the WA Living Artist Archive (part of the AGWA's Foundation COVID -19

Stimulus package) with the timeframe for completion extended due to the impact of pandemic lockdowns.

Forty agreed loans were made to National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Queensland Art Gallery/Gallery of Modern Art, Art Gallery of South Australia, Museum of Contemporary Art and John Curtin Gallery, John Curtin University. Loan periods for several loans were extended due to various state lockdowns.

Highlights of works lent to Australian institutions include,

Five works by Julie Dowling, Rosalie Gascoigne and Tania Ferrier for the major exhibition *Know my Name* at the National Gallery of Australia, Canberra.

Arthur Streeton's *The Barron Gorge and sugar plains*, 1924 and *Chelsea*, 1905 for the Streeton retrospective exhibition at the Art Gallery of New South Wales.

Seven works, including Frederick McCubbin's *Down on his luck*, 1889 along with works by Tom Roberts, Charles Conder, Arthur Streeton and Florence Fuller for the *She-oak and sunlight: Australian Impressionism* exhibition at the National Gallery of Victoria.

Richard Bell's *Colour Theory*, 2012 for the *Richard Bell: You Can Go Now* exhibition at the Museum of Contemporary Art in Sydney.

Gordon Bennett's *Home décor (Preston + De Stijl = Citizen) Half Figure*, 1997 for the *Unfinished Business: The Art of Gordon Bennett* exhibition at the Queensland Art Gallery / Gallery of Modern Art.

Abdul-Rahman Abdullah's *The Obstacle* for the *Everything is True: Abdul-Rhman Abdullah* exhibition at the John Curtin Gallery, Curtin University as part of the 2021 Perth Festival.

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Seven works by Dušan Marek for the first major survey of the art of the Czech-Australian brothers, *Dušan and Voitre Marek: Surrealists at sea* exhibition at the Art Gallery of South Australia.

Blanche Tilden's "*Circularity*" necklace, 2017 for the *Blanche Tilden – ripple effect: a 25 Year Survey* exhibition at the Geelong Gallery and subsequent tour to Sydney, Wagga Wagga, Adelaide, Toowoomba and Canberra.

Fifteen historical objects for the opening of the Western Australian Museum: New Museum, including four Kalgoorlie gold brooches for the Origins Gallery and eleven ceramic, glass and metal objects for the Stan Perron Treasures of WA Gallery.

Nineteen loans were made to the Department of Premier and Cabinet and one loan, *Kapi Winki*, 2006 by Wingu Tingima, to the Speaker of the WA Parliament, at Parliament House.

Forty-one long term loans to the Gallery were made from eighteen private and public collections.

## Conservation

A major highlight for the Conservation team in 2020–21 was the handover of the new purpose-built conservation laboratory spaces. Modern upgrades and portable technology solutions were welcomed after relocating from the original top floor labs, which had been utilised since the Brutalist Gallery building opened in 1979. Looking ahead for conservation at AGWA, the team used the design of the new workspaces to develop innovative workflows for exhibition projects and State Art Collection care. Collaborative processes were at the centre of the design process.

The labs are divided into separate work areas that allow for assessments and treatments. They are centralised by a general multipurpose work area with satellite rooms with wet treatment facilities, a workshop area with gantry, a framing space and walk

in materials storage. Large equipment is engineered to be moveable, facilitating the many configurations required for artwork care.

Through the Foundation's Stimulus package, the Gallery acquired works from Western Australian art centres and individual Aboriginal artists, and the Conservation team have worked to stretch and prepare paintings and works on paper, ready for display. The acquisition of 20 height-adjustable tables for the new labs greatly assisted in the display preparation of the artworks from this initiative.

The area has been fitted out with a dedicated media room and separate microscope and analytical examination room. The media lab enables technology-based artworks and digital media in the State Collection to be stored, viewed, and managed within a digital and new media framework and policy. These artworks are a field that museums and galleries are all working to define within collections systems, to meet the challenges of the current technologically dominant society.

There has been a heavy focus this year on preventative conservation and new acquisitions. Several sizable and significant donations of archival material, historic photographs and works on paper have been the focus for paper conservation as well as disaster training and preparedness.

The team's technological advances were not isolated to the field of new media artworks. Through generous support from DGLSC and the State Library's conservation team, the Gallery was able to acquire a Valiani flatbed cutting machine. This will enable Collection care mounting projects for works on paper and photography that would have previously been cut by hand. The machine is also able to design and cut custom boxes and storage solutions for artworks. The acquisition is a boost to workflow and



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increases capacity and deliverables to this aspect of State Art Collection management, and will be of benefit across the whole organisation.

Conservation and Registration teams are working together to train and adapt to COVID challenges. The teams liaised with similar institutions worldwide discussing resources and perspectives as strategies are developed for logistics, exhibitions, and collection care during the pandemic. Virtual couriering and the possible alternatives are being explored as workflows adapt to global trends and responses.

*See full list of exhibitions and displays on page 35*

## Engaging With and Inspiring Audiences

### Strategic Objectives:

- To support and drive artistic ambition through the creation of bold and adventurous exhibitions, experiences and programs, produced in collaboration with artists, artistic communities and audiences.
- To build audiences through engaging, welcoming and involving the broadest possible extent of our Western Australian community and visitors in our programs.
- To become a laboratory for arts learning, academic inquiry, experimentation, and creative research in partnership with the education sector, academic institutions, Aboriginal cultural authorities and multi-generational audiences.
- To ensure artist-led lifelong learning, creative and social programs have maximum impact in socio-economic areas where they will benefit most.

### Overview

2020–21 was a challenging year with COVID-19 lockdowns and restrictions, a reduction in tourists, and redevelopment works impacting the visitor experience and exhibition offering.

However, the Gallery continued to deliver its core exhibition schedule celebrating two *Pulse Perspectives* exhibitions across the year and two years of *The Tom Malone Prize* (in both cases the 2020 offering was delayed due to COVID), as well as hosting *The Lester Prize* – its fifth year at AGWA.

In a year of disrupted study for students, we were pleased to deliver the *Pulse Perspectives* exhibitions for all the selected artists, allowing them the opportunity to view their work in the State Art Gallery.

To broaden community access, both *Pulse Perspectives* exhibitions featured a virtual tour allowing students, schools and visitors across the State, nationally and internationally, to view the exhibition. Additionally, artist resources were available online.

This year, the Gallery also completed the first stage of its online digitisation program with the online collection available to website visitors. While all Collection records are now online, there is ongoing work to provide access to a greater number of artwork images and extended artwork information.

During the year AGWA supported West Australian artists; firstly with an innovative exhibition juxtaposing WA artist Carla Adams' work alongside renowned modernist artist Albert Tucker.

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This exhibition was supported by a family activity space, guided tours, and artist talk to reach various audiences. The exhibition raised relevant and topical issues around the pleasures and perils of the contemporary online dating world and the interrogation of modern-day masculinity.

As part of the 2021 Perth Festival, WA artists Tee Ken Ng and Tim Minchin were celebrated through the mesmerising exhibition *Leaving LA*, which showcased original zoetropes from Tim Minchin's music clip of the same name.

Other highlights include the international film-based exhibition BODIED and the continuation of Emma Buswell's: *selected knitted works* and Tom Muller's *Monolith Scores*.

In November 2020, the Gallery hosted a critical long table discussion with panellists representing the LGBTIQA+ community who explored the epidemics, hardships and celebrated the strength and survival of the local queer community as part of the 30th anniversary of Perth's Pride Parade.

This sat alongside the exhibition *'I want a future that lives up to my past'* David McDiarmid and local queer stories that featured works from the State Art Collection and rarely seen archival material from the Gay and Lesbian Archive WA (GALAWA). This discussion was also live-streamed.

As part of AGWA's Strategic Plan 2020–2025, *Balancing Act* opened in the renewed ground floor gallery. This exhibition space is dedicated to works by Aboriginal and Torres Strait Islander artists, and presented stories of Country intersected by powerful expressions of contemporary lived Aboriginal experience.

From the end of April onwards, the Gallery main building was closed with limited exhibitions on display. A complete list of exhibitions and displays can be found on pages 35 and 36.

AGWA also developed its first online shop site this financial year, which provided ongoing revenue opportunities during the uncertain COVID period. This was the first stage for the Gallery's online commercial activities, and a second phase is underway for 2021–22.

Behind the scenes of the core exhibition programming and marketing strategies, significant work was undertaken on the upcoming rooftop redevelopment opening, the relaunch and reopening of the Gallery scheduled for 2021–22. This includes brand and campaign work that sets a fresh, contemporary tone for the Gallery.

The year also saw the continuation of the regional program *Freighting Ideas* with the second exhibition *There were moments of transformation* which launched at Ningaloo Exmouth in September 2020 before touring to the Goldfields Art Centre, Katanning Library and Gallery, Collie Art Gallery and Geraldton Regional Art Gallery.

*Freighting Ideas* is a three-year program supported by the Regional Exhibition Touring Boost fund and delivered by ART ON THE MOVE in collaboration with AGWA.

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## Outcomes

A total of 148,301 people visited the Gallery during the financial year. The website attracted 124,386 unique visitors during the year.

The figures reflect the impact of COVID lockdowns and travel restrictions, and the partial closure of the Gallery due to the continued redevelopment works.

AGWA continued to activate its digital channels in 2020–21. The Reading Room continued to produce AGWA content supporting exhibitions and the Collection, providing deeper insights into artists and works represented.

The online collection and online shop sites were launched.

Facebook following increased to 33,518, the Instagram main page by 21% from the previous year from 19,673 to 23,894 and LinkedIn to 5,492 followers. Twitter remained static.

The Gallery's regular electronic newsletter, AGWA Artmail, continued its editorially-focused approach.

Public relations and editorial support continued as a key channel for AGWA communications, raising awareness of our exhibitions and programs. This year, unpaid media coverage across news and editorial platforms with Western Australian, national and international media outlets totalled 967 items, reaching a total audience of 37,526,222. An equivalent amount of advertising space is calculated to cost \$10,037,435. (These figures are based on clippings and information provided by iSentia media monitoring services, as well as those collected by AGWA.)

The Gallery achieved several editorial highlights during the year, including wide coverage of the announcement of the rooftop project and the Christopher Pease commission; *Leaving LA* was

listed among the 10 best things to see/do in Perth. Carla Adams was interviewed widely on ABC local radio and online, on RTRFM and on the Radio National Arts Show. ABC Radio Perth did a walkthrough of *Pulse Perspectives* with the curator during the Breakfast program, and both The West Australian and Perth Now did feature articles on the exhibition, with Channel 9 Perth mentioning it at the end of their news in the cross to the weather report.

## AGWA Learning

### Overview

AGWA Learning cultivates engagement with visual arts, creative practice and arts learning through workshops, guided tours, professional learning, public programs, research partnerships and participatory multigenerational exhibitions. While 2021–22 saw reduced programming due to COVID-19 closures and AGWA redevelopment works, the Gallery hosted a rich program of artist-led workshops and experiences for children and families, students, and educators. In maintaining AGWA's commitment to becoming an accessible laboratory for arts learning and creativity research), AGWA Learning have this year worked with Curtin University Autism Research Group, Autism Association of Western Australia, UWA Centre for Social Impact, Boorloo Aboriginal Cultural Experiences, PTSD WA, Mind the Change, Dementia Australia, DADAA, and Edith Cowan University School of Education. The Gallery has had the pleasure of engaging artists Ron Bradfield, Sharyn Egan, Carla Adams, Andy Quilty, Campbell Whyte, Fi Wilkie, Rebecca Barlow, and Katharina Popp and Marg O'Connell of Kindling Creative.

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## Schools

Over 5,000 Early Learning, Primary and Secondary students visited AGWA to view exhibitions, and participate in studio workshops and guided tours. Until the closure of the main building on 26 April, Artist Educators Lilly Blue and Assunta Meleca continued to facilitate Visual Analysis workshops with high school students, harnessing the Drawing Breath methodology and supporting students to develop personal perspectives and interpretation of the State Art Collection works in Balancing Act. Despite COVID-19 interruptions and redevelopment works, 2,109 students participated in studio and artist-led workshops including 107 from regional areas. An increasing number of secondary school classes participated in MAKING workshops exploring Experimental Drawing and Identity. Andy Quilty delivered workshops to Highgate Primary School and Coodanup College with the support of Next Collective project funding towards artist-led workshops.

*Quote... You have also shown me that art can be a mystery of all different shapes and lines.*

*Year 6 student, Mount Barker Community College*  
Feedback on workshop with Lilly Blue

## Professional Learning

AGWA presented a series of Professional Learning workshops for Early Learning, Primary and High School Educators, engaging teachers in practical studio experiences as well as visual analysis and cultural education. Workshops included: *Untangling Protocols for Teaching Aboriginal Art* with Sharyn Egan; *Let's NOT Make Aboriginal Art* with Ron Bradfield; *Valuing the Mark* with Andy Quilty; *AGWA Gently* with Lilly Blue; and *Innovative Learning* with Assunta Meleca.

*Quote: AGWA Gently changed the way I think about creativity in the early years. My perspective has shifted in a single day and I think the children I work with will benefit enormously.*

Primary school teacher

In partnership with ART ON THE MOVE, AGWA also delivered three online *Conversations with Rain* workshops for educators in Exmouth, Collie and Katanning as part of the Regional Exhibition Touring Boost and exhibition *There were moments of transformation*.

## Children and Families

*Every eyelash tells a story:* In collaboration with Carla Adams, AGWA Learning developed stickers and a response card with a view to engaging multigenerational audiences in the artist's concepts and practice. 6,800 people of all ages participated by responding to the provocation, *Draw yourself with someone you love*, creating their own versions of Carla Adams' multi-media faces with the stickers. Eight children participated in an artist-led textiles workshop with Carla, reflecting on the way features and facial expressions help to express emotion and personality.

*Balga Waangkiny:* Over 1,000 people of all ages participated in *Balga Waangkiny* (Balga Talking) between July and October 2020. Conceived in collaboration with Aboriginal artist Sharyn Egan, the project inspired connection and mindfulness, with audiences invited to sit quietly, untangle their thoughts, share stories, and weave feeling into an accumulating installation inspired by grass trees. Despite COVID-19 closures, thousands of children and families contributed to the creation of three sculptural Balga trees which were exhibited in November during

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postponed NAIDOC Week celebrations, and are now installed permanently in the AGWA Administration building.

*Horizontal Geometries and Ghost City:* During the April 2021 School Holidays, AGWA hosted sold-out Children and Families *Horizontal Geometries* multigenerational workshops and *Ghost City* studio workshops, including a second Quiet Tuesday event on 6 April, inviting young children with autism and their families to experience a guided tour of *Leaving LA* and *Horizontal Geometries* workshops. *Horizontal Geometries* is a participatory project developed in collaboration with WA artist Eveline Kotai, where audiences are invited to create 2D and 3D designs in response to the architectural features of the Gallery. This extension of Eveline Kotai's Artist Activation will see an upscaled version of the project installed in a main gallery space as part of the upcoming relaunch program, and will enable participants to create larger sculptures and cubby houses in response to the newly revealed view out the windows of Gallery 9.

*Conversations with Rain:* Over 1,500 people of all-ages continued engaging with the *Conversations with Rain* response Journal during their visits to AGWA. *Conversations with Rain* is an ongoing multidisciplinary partnership between AGWA and Edith Cowan University's School of Education, supported by Art Access Partner, Healthway, Act-Belong-Commit. As part of the Climate Action Network, it is a research project funded by the Social Sciences and Humanities Research Council of Canada (SSHRC) exploring children's creative relations with weather as a way of potentially transforming our climate futures.

## Youth Advisory Panel (YAP)

Fourteen members of the Youth Advisory Panel participated in the inaugural 2021 meeting on 9 March. There are currently 28 young people participating in YAP, a voluntary committee that meets once each month and contributes to ideas, programming, and events for young people. The panel is open to all Western Australians aged 15 to 21 years who are interested in volunteering and keen to make a difference in the arts. The panel includes young people from culturally diverse backgrounds, LGBTQIA+ communities, and those with specific access needs.

The Youth Advisory Panel continued to meet once a month to contribute to programming and events for young people at AGWA. This year, several YAP members expressed an interest in becoming Adjunct Guides to participate in guided tours of *Pulse Perspectives* and *The Lester Prize*. Youth community events and activities are being planned for AGWA's upcoming relaunch. On 19 May the YAP team were taken on a tour of *Pulse Perspectives* by exhibition curator Isobel Wise, followed by an experimental writing workshop with a view to inviting participants to contribute to blog posts and social media content in the future.

## *Pulse Perspectives 2021*

AGWA's annual *Pulse Perspectives* opened on 8 May. The exhibition celebrates the artworks of students who completed Year 12 Visual Arts in the previous year. Thirty artworks were exquisitely curated by Rachel Ciesla and Isobel Wise. Although the main Gallery remained closed while the exhibition was scheduled to be on show this year, provision was made to allow audiences to visit by opening the Beaufort Street entrance. The

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exhibition has drawn large numbers of school groups and public audiences who were impressed by the strength of subject matter and proficiency in art-making skills. With the positive response to last year's virtual tour, AGWA invested in making this available again, allowing a wider audience to engage with the emerging artists' works. The return of the Meet the Artist resource, saw nearly half of the 30 participating artists sharing insight into their art practice and issues that matter in their world.

## Social Impact

**Quiet Tuesdays:** Launched in 2020 in partnership with the Autism Association of WA and AGWA's Voluntary Gallery Guides (VGG's), recurring *Quiet Tuesdays* events provide a low-stimulus environment for audiences with sensory sensitivities on a day the Gallery is closed to the general public. In January and April 2021, the Gallery held events engaging young adults and children with autism, and their families. Across the two events, 35 participants with autism, and their families, experienced a guided tour and interactive workshop.

**Art and Dementia:** In collaboration with Mind the Change and VGG's, AGWA delivered 20 Artistic Adventures sessions for people living with dementia and their carers. Participants engaged in guided tours and hands-on studio workshops designed to offer creative experiences, social support, encourage communication and enhance community.

*Quote: I do not go out much and look forward to going to the Artistic Adventures Workshops. The staff are so welcoming and helpful; always there with a warm greeting. The varied activities and meeting with other*

*members are something I look forward to and to enjoy. I am the richer in mind and spirit by attending these workshops.*

Workshop participant, age 92

**Digital Arts for Life:** AGWA is partnering with DADAA, John Curtin Gallery, and Curtin University Autism Research Group on a project called *Digital arts for Life*, having been successful in securing funding from the Department of Education and NGCS. The project will support 30 teens with autism to explore their creative digital development, linking to collections and exhibitions, with a quality-of-life type evaluation measuring the impacts of the program on the teens well-being, and social/emotional confidence.

## Research

**Art and Dementia:** A research program, established in partnership with the Centre for Social Impact at the University of Western Australia, will initiate close inquiry into how AGWA Learning programs can support wellbeing for communities impacted by dementia. With the support of Graeme and Lorraine Rowley, and alongside AGWA Foundation's Annual Appeal for an expanded program for people living with dementia and their support networks, *Creative Encounters: Arts and Dementia at AGWA*, this Social Impact research aims to illuminate the shared experiences of people living with dementia and their families and carers, as well as associated staff and guides at AGWA. These insights, together with the input and guidance from Dementia peak bodies, aged care advocates and allied health professionals, will inspire resources and publication outcomes for the arts community and beyond, potentially

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benefitting some 472,000 Australians living today with dementia and their 1.6 million carers.

**Connecting through Art:** AGWA Learning, with the support of Healthway, commissioned a scoping review in alignment with the premise of its *Drawing Breath* pedagogy and *Making and Responding* workshops for children and young people. These sought to better understand the research evidence linking art gallery/art museum engagement and child/youth social and emotional wellbeing. The core question framed was *What is the nature of existing research examining the relationship between (a) art gallery/museum education pedagogy and engagement and (b) child and youth social and emotional wellbeing?* This scoping review helps us identify gaps in knowledge and inform future research projects exploring the impact of arts learning.

**Shapes in Residence:** The Horizontal Geometries shapes, developed in collaboration with Eveline Kotai, travelled to Melville Primary School for a co-research project exploring the cross-curricular applications and creative learning impact of the project. Every class in the school had two opportunities to engage with the shapes over two weeks, in an open-ended self-directed session, and a teacher-led curriculum aligned session. The premise being that children have innate knowledges and ways of understanding that can help inform new ways of teaching and learning. The experience was documented by children and educators using photographs, video, voice recordings, reflections, creative writing, music/sound, and drawings.

**Shifting and Stirring:** This national collective of organisations and artists working with Children and Families continued meeting regularly via Zoom to explore issues and ideas specific to the field of participatory practice and Creative Learning. On

28 May AGWA hosted artist Ron Bradfield who facilitated a Zoom workshop for teaching artists from across Australia called *Let's NOT Make Aboriginal Art*. Current core collective members are Lilly Blue (AGWA), Yaël Filipovic, MCA, Alex Desebrock (Maybe ( ) Together, WA), Brett Howe (QPAC, Qld), Sarah Lockwood & Zoë Barry (Threshold, VIC), Frank Newman (Sydney Opera House, NSW), Simon Spain (ArTELIER, Tas), Tess Syme & Georgie Davill (Carclew, SA), Steph Urruty (ArtPlay, VIC).

*Quote: "Connecting nationally with leaders, thinkers and practicing artists focused on the interrelationship between artist, art and child is a privilege to be a part of. It has informed and affirmed the practice and intent of the outcomes driven through the work I do. In an often isolated and overlooked section of the industry, this connection, provocation and exploration cements the importance of this work while proving its impact through the delivery of the workshops."*

Brett Howe, QPAC – Out of the Box Festival Director



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## Public Programs

Although Public Programming events were limited this year due to COVID-19 shutdowns and building renovation work, the following programs were able to take place:

During the July 2020 school holidays AGWA hosted the *Birdmaker Project* in the Learning Studio. This was a global initiative devised by Raewyn Hill and Naoko Yoshimoto with Co3 Contemporary Dance. The project metaphorically expressed the hidden narratives and embedded memories of humanity through the fabric of clothes worn every day. It provided a unique opportunity to connect with our community in a way that provided a purposeful, creative, and reflective experience during an uncertain and unstable time in our world. Both beginner and advanced sewers were guided through online resources to create a single black bird made from a donated piece of black clothing. The resulting black birds, represent the community's time in isolation, were collected and became part of a flock of 1001 birds used in the set of Artistic Director, Raewyn Hill's new work, *ARCHIVES OF HUMANITY*, premiered in 2021.

In both the July and October school holidays, Kindling Creative provided hands-on screen-printing workshops at the Gallery entrance. Using traditional techniques, the young participants were able to decorate canvas tote bags or T-shirts to express messages about life.

To celebrate the start of NAIDOC Week in November, the Balga trees which had been created in the workshops mentioned previously, went on display in the Gallery concourse. A Welcome to Country by Noongar elder Barry McGuire was followed by a talk by artists Sharyn Egan and Ron Bradfield Jnr,

discussing their affinity with the Balga (grass tree) and its important uses as tools and shelter in Noongar culture.

In March 2021 audiences were entertained by artist Carla Adams and AGWA Curator Robert Cook, discussing Carla's exhibition *sorry I was/am too much* | Carla Adams and Albert Tucker. Attendees learned how Carla uses portraiture, text and kitsch elements to develop humorous responses to encounters with online-dating site users.

Artist and director Tee Ken Ng, producer Aidan O'Bryan, cinematographer Mick McDermott and artist Paul Caporn joined together in April to discuss the behind-the-scenes workings of Tim Minchin's music video *Leaving LA*. Audiences heard about the thinking and decisions that led to the painstaking process of making the music video with zoetropes – a pre-film animation device invented in the 1800s. The zoetropes created for *Leaving LA* were constructed from hundreds of delicate printed paper cut-outs, laid out in sequence around large discs which were then spun at high speed on record players and filmed by dangling a camera in the middle of them.

## Voluntary Gallery Guides

AGWA recognises the contribution of 63 active Voluntary Gallery Guides (VGGs) who dedicated an estimated 880 hours. These volunteers are deeply committed to research and passionate about sharing their insights and love of art with students of all ages; interested adults joining Wesfarmers Arts Walk-in tours; and special interest audiences including people living with dementia and autism.

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These 63 active VGGs make a commitment to deliver 28 tours per year. Twelve enthusiastic new Guides are part of this cohort, having graduated from the 2020 training program. Nine Associate Guides support the active guides but do not deliver tours. Life Membership is bestowed after 20 years of guiding and five of the 31 Life Members continue to deliver tours. With the successful introduction of the new Adjunct Guides category, designed to engage young people, there are also three trained Adjunct Guides.

Between 1 July 2020 and 30 June 2021, the Guides presented 485 Wesfarmers Walk-in Tours attended by 1,691 people, and 296 Tours including School Visits and Tailored Tours, with 5,646 visitors. Due to COVID-19 restrictions and building works there was a considerably reduced number of tours compared with the same period in 2019–20. Wesfarmers Walk-in Tour visitors decreased by 49.2%, but School and Tailored tours increased by 16.9%.

*The Picture Club* continued to provide monthly tours of current exhibitions for AGWA Foundation Members. As an innovation three of the young artists whose work was displayed in *Pulse Perspectives* shared ideas behind their work with Foundation Members.

The Adjunct Guides category provides an opportunity for people between the ages of 15 and 26 to undertake a concentrated training course and work with a Guide Mentor. To provide a manageable load, their guiding is limited to specific exhibitions, particularly *Pulse Perspectives* and *The Lester Prize*.

The Affiliate Guide category has been created to link with other guiding groups around the state to share knowledge, training and capability, and is part of AGWA's commitment to continue to

service regional areas. This is an important milestone, representing our goal to support guiding activities throughout Western Australia. Congratulations to the first Affiliates, the Gallery Guides from Bunbury Regional Art Gallery.

VGGs also supported the Regional Exhibition Touring Boost by coaching local staff in techniques of audience engagement. VGG Stephanie Watson was commissioned to develop a 'toolkit' of guiding techniques and visited Exmouth, Kalgoorlie, Collie and Geraldton to give workshops to local Activators.

A launch event for the Guides' *Quiet Tuesdays* initiative was held on 17 November in the Gallery concourse, where artworks by young adults on the autism spectrum, were on display.

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## Regional Initiatives

### ***Regional Exhibition Touring Boost (RETB)***

RETB, the \$8 million WA Government initiative to widen the sharing of Western Australian culture within the State, continued in 1920–21 with two exhibitions, again held in partnership with ART ON THE MOVE (AOTM).

The first exhibition *How Did I Get Here?* completed its successful regional tour at the East Pilbara Art Centre in August 2020, followed by a showing at the Carnarvon Library and Gallery in November 2020.

*There Were Moments of Transformation*, the second exhibition in the series, was launched at the Ningaloo Centre, Exmouth on 26 September and ran until 25 October. It was then exhibited at the Goldfields Art Centre (7 November – 2 December); Katanning Library and Gallery (12 December – 20 January); Collie Art Gallery (30 January – 14 March) and finished at the Geraldton Regional Art Gallery (1 May to 18 June), with a total of 5,965 people visiting the exhibition in the various centres. A very positive outcome of the visit to Katanning was that the Shire Council had been considering closing the gallery, but the quality of the exhibition and the support received from AGWA and AOTM has ensured it will be retained as a community asset.

*There Were Moments of Transformation*, included 40 works from the State Art Collection, and explored the transformation of raw materials into a work of art, the transformation through associated thinking and the transformation a viewer may experience on encountering a work that resonates with them. Among the wide range of works that interested and were

enjoyed by visitors to each exhibition were sculptures by Rodin and Renoir; Bethamy Linton's jewellery based on Western Australian flora; James Linton's sensitive sculpture of a baby, probably his own child; Holly Grace's glowing glass pieces; Kirsten Coelho's ceramics, and works by Warlayiriti artists at Balgo.

AGWA's Voluntary Gallery Guides continued to provide critical training for regional gallery activators and guides. Conducted at the regional venues when the RETB touring exhibitions were on display, the goal is to assist local activators (employed for security purposes) to also engage visitors with the content and theme of the exhibitions. AGWA Guides attended exhibition openings at each of the venues and delivered a training workshop for the Activators on the following day with the intention of enriching visitors' experience and understanding of a visit to the exhibition, and provide local Gallery Staff with encouragement to continue to engage visitors with other exhibitions on show over the year. Staff of regional Galleries which do offer engagement in this way have been encouraged to join the AGWA Guides' Affiliate Guide scheme, where sharing of their resources and knowledge will allow for further support to be brought to regional arts organisations and people living in regional Western Australia. These workshops were also used to encourage Gallery Activators to include *Conversations with Rain*, an interactive journal which allows children to explore the experience of rain – from misty drizzle to tropical downpours.

The first round of the Public Regional Gallery Improvement Fund was dispersed in 2020. This funding is aimed at strengthening regional venues capacity to host visual art exhibitions and activities in the future as part of the Regional Exhibition Touring Boost and assist in re-establishing vital

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community arts activity in challenging times. The fund enabled public regional galleries to undertake activities to support recovery such as the resuming of business activity or improvements to soft and physical infrastructure.

## **Capacity Building Conservation and Management of Collections – Conservator Training**

AGWA is to contract conservator(s) who will visit regional venues involved in RETB to assess local collections, identify good practice, and outline areas of improvements in accordance with museum standards and best practice for management and conservation of collections. The conservator will also apply the recently developed RETB Need Analysis Template that will identify collection content and management along with building requirements to best ensure safe and appropriate level of conservation.

## **Pilbara Survey**

This is a multi-artform exhibition and documentation project that will map the historical context and development of the Pilbara's Aboriginal art movement, leading to an exhibition at AGWA in March 2022. The aim of this project is for FORM, in collaboration with Martumili Artists, Spinifex Hill Studio, Cheeditha Art Group, Juluwarlu Art Group, and Yinjaa-Barni Art, to produce and deliver a nationally significant exhibition celebrating the Aboriginal art and artists of Western Australia's Pilbara region provisionally entitled *Aboriginal Pilbara Survey* which will deliver the following outcomes:

(a) mapping the historical context and development of Aboriginal art practice in the Pilbara and its cultural, stylistic, and artistic diversity;

(b) collaborating with Aboriginal art centres, community groups, and independent artists in the Pilbara to develop a body of new artworks across a range of mediums including 2D canvas work, objects, photography, digital animation, film, audio recordings, and objects;

(c) providing professional development, capacity and skills building opportunities to Aboriginal artists and art centres through facilitated workshop programs, which may include a series of internship opportunities at AGWA;

(d) developing and implementing digital activities that will support the viability of Aboriginal art centres in the Pilbara, and assist them, where there is a need, to increase their digital presence and e-commerce capacity for the marketing and sale of artwork;

(e) curating and developing an exhibition outcome and accompanying public programming including capsule exhibitions suitable for regional touring.

## **Care of *Inside Australia***

The Art Gallery of Western Australia has continued its role in managing Antony Gormley's *Inside Australia*, situated at Lake Ballard in the Shire of Menzies.

The plan to rebase each of the individual sculptures with new bases designed to maintain orientation and help preserve the artwork in its remote location has progressed. The first half of the bases were manufactured and delivered in early 2021. Unfortunately, due to COVID shutdowns and wet weather installation has had to be postponed until later in the year.

# Annual Report 2020–21

## Exhibitions and Displays presented in 2020–21

Title	Opening	Closing
<i>WA Now</i> <i>Tom Muller: MONOLITH SCORES</i>	7 March 2020	17 August 2020
<i>Pulse Perspectives 2019</i>	7 March 2020	5 October 2020
<i>Tom Malone Prize 2020</i>	14 March 2020	31 August 2020
<i>Emma Buswell: selected knitted works 2017-2020</i>	6 June 2020	3 August 2020
<i>The Lester Prize 2020</i>	31 October 2020	29 November 2020
<i>'I want a future that lives up to my past': David McDiarmid and local queer stories</i>	14 November 2020	29 November 2020
<i>Carla Adams</i> <i>Albert Tucker</i> <i>sorry I was/am too much  </i>	12 December 2020	15 March 2021
<b>BODIED</b>	19 December 2020	1 March 2021
<i>Leaving LA   Tee Ken Ng and Tim Minchin</i>	30 January 2021	26 April 2021
<i>Pulse Perspectives 2020</i>	5 May 2021	30 August 2021
<i>Balancing Act</i>	10 February 2021 29 May 2021	23 April 2021 19 July 2021

## Annual Report 2020–21

Title	Opening	Closing
<b><i>Tom Malone Prize 2021</i></b>	29 May 2021	19 July 2021
<b><i>Mixed Emotions</i>  Dan Moynihan</b>	4 June 2021	19 July 2021
<b>State Art Collection</b>		18 December 2020
<p><b>Regional Exhibition Touring Boost</b></p> <p>Freighting Ideas: <b><i>How Did I Get Here?</i></b>  <b>East Pilbara Art Centre</b>  <b>Carnarvon Library and Gallery</b></p> <p>Freighting Ideas: <b><i>There Were Moments of Transformation</i></b>  <b>Ningaloo Centre, Exmouth</b>  <b>Goldfields Art Centre</b>  <b>Katanning Library and Gallery</b>  <b>Collie Art Gallery</b>  <b>Geraldton Regional Art Gallery</b></p>	<p>4 July 2020 25 September 2020</p> <p>26 September 2020 7 November 2020 12 December 2020 30 January 2021 1 May 2021</p>	<p>9 August 2020 8 November 2020</p> <p>25 October 2020 2 December 2020 20 January 2021 14 March 2021 18 June 2021</p>

## Agency Performance

### Improving AGWA Sustainability

Strategic Objectives:

- To improve our economic and environmental sustainability.
- To increase our expertise and improve our working environment.
- To improve our capital infrastructure and site plan in order to become a major attraction for visitors in the Perth Cultural Centre (PCC) and the State.

The Gallery's performance for 2020–21 is in line with the annual operational priorities and objectives based on the *AGWA Strategic Directions 2020–2025: 125 and beyond*.

#### Overview

Key strategic outcomes for AGWA are to meet the obligations of the *Art Gallery Act 1959* and to match and extend Government objectives for AGWA in contributing to the Western Australian community and providing services to visitors. This will be done by strategically managing resources and relationships to grow support for AGWA and to improve sustainability.

Key strategies are to

- Manage the Gallery's financial resources and develop non-government revenue;
- Collaborate to grow the Gallery's capacity and support through partnerships and networks;

- Sustain an innovative and inclusive workplace that empowers people to perform at their best;
- Maintain and improve infrastructure for visitors;
- Improve infrastructure performance to minimise environmental impact; and
- Manage and improve corporate governance.



# Annual Report 2020–21

## Outcomes

Income Sources	Percentage of Total
Government	52%
Sponsorship and donations	8%
Commercial operations	3%
Other	37%

The Western Australian Government provided operational funding of \$9.367 million. AGWA attracted sponsorship and donations valued at \$1.428 million. AGWA’s commercial operations were affected by COVID-19 impacts and delivered \$0.537 million. The remainder of the revenue comprised interest revenue and a significant return on investment revenue.

Expenditure against outcomes	Percentage of Total
Collection management and conservation	10%
Access and community engagement	90%

The expenditure on collection management and conservations, excluding art acquisitions, was \$1.086 million and on access and community engagement \$10.169 million.

## Economic Sustainability

A key goal of the strategic plan is to improve AGWA financial sustainability through investing our capital funds more effectively, prioritising our relationship with our Foundation members and pursuing greater endowments and planned giving.

In 2020–21 AGWA expanded the range of opportunities for donors to support AGWA operations and worked on developing better targeted fundraising strategies. The aim is to broaden opportunities for individuals and companies to engage with us and explain fully what we do with the community’s investment in us.

AGWA began the process to appoint a firm to provide investment management advice and services for the Foundation funds. The successful respondent to the open tender will be appointed in 2021–22.

## Commercial operations

AGWA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail, venue hire, and occasionally fee for program activities. This year commercial operations were significantly affected by COVID-19 restrictions including by the closure of AGWA to the public, limits on visitor numbers and border measures which have limited tourism to WA.

This year the AGWA Shop revenue decreased, as a result of both the impacts of COVID-19, and the closing of the Shop on 26 April 2021 because of construction work for the renovation of the AGWA entrance and foyer.

# Annual Report 2020–21

The Shop's trading profit was \$173,000. It continues to feature an expanding range of unique products produced by WA artists and craftspeople, including Aboriginal products procured from WA Aboriginal arts centres. The sale of these products is part of an ongoing commitment by AGWA to support WA artists.

A new retail online sales platform went live on 27 October 2020, and AGWA's Shop will increasingly promote and feature online products as part of a broader retail strategy to improve commercial performance.

The AGWA Shop will re-open in 2021 in a new location on the ground floor. The focus will be on a better retail experience with more accessible price points with broader representation of Western Australian and Aboriginal art product. AGWA will be developing own-brand product range and tie-ins to the State Art Collection.

The AGWA café, FRANK EXPRESS, which was operated by Perth Theatre Trust since May 2019, closed on 21 December 2020. As part of the ground floor renovations AGWA will create a new food and beverage service.

While COVID-19 restrictions limited venue hire throughout 2020–21, extensive planning work was done for the ELEVATE rooftop facilities in order to support future events and functions. The ELEVATE project will provide AGWA with the only rooftop venue in Perth with a capacity for 500 people and will be a highlight of AGWA's venue offering.

## **Collaborate to grow the Gallery's capacity and support through partnerships and networks"**

Building, strong, ongoing, mutually beneficially relationships with government, corporate, commercial and community partners and funders is vitally important to AGWA. These relationships enhance AGWA's capacity to present exhibitions, public and education programs of the highest quality.

In 2020–21, the impact of the global health crisis obviously deeply affected our community. AGWA is enormously grateful for the continued assistance received from our supporters in negotiating how to best reach our audience and aid WA artists at this time.

# Annual Report 2020–21

## AGWA Supporters

### Art Gallery of Western Australia Foundation

A key goal to improve AGWA sustainability is for the AGWA Foundation to manage its own investment of the Foundation funds, to maximise returns to enable it to continue its important work in support of the Gallery. The AGWA Board approved going to procurement at its October 2020 meeting, and the Request to Tender, developed by AGWA working with the Department of Finance, was released in March 2021. An evaluation panel was convened and met in May 2021 to select the preferred respondent for Board approval. Three companies were shortlisted, and a preferred respondent was identified. Negotiations will now begin with a view to presenting the final terms for the agreement of the AGWA Board. Following this agreement, a new Foundation sub-committee is to be formed to oversee the performance of the agreement. The project is on schedule to have funds enter the market in 2021.

### Impact

To help support Western Australia's arts and culture sector during the COVID-19 pandemic, the AGWA Foundation funded the sector-leading Stimulus package. This was an unprecedented action by the AGWA Foundation, made possible through the generosity of Foundation supporters. The initiative, launched in 2020, offered support to every living Western Australian artist represented in the State Collection, as well as every Aboriginal Art Centre in the State. As of June 30 2021, 180 artists across Western Australia had applied for the Stimulus funding of \$2,000 per artist. Through the targeted

acquisition program to support art centres, AGWA acquired 136 new works from independent WA aboriginal artists working from these centres. A full list of acquired works can be found in Appendix C.

More information about the Stimulus program can be found in the Highlights section (page 16) and Collecting and Sharing (page 19).

The Gallery was the very grateful recipient of a bequest from the late Bonice Tollafield, allowing AGWA to commission the first major sculptural work from 2020 Telstra NATSIAA winning artist Ngarralja Tommy May. This new work will focus on the representation of cloud images, common in Ngarralja etched 2D works, as well as a figurative sculpture. AGWA is very pleased that we'll be able to honour the legacy of the late Ms Tollafield in this way. The Foundation also acknowledges long time AGWA supporters John and Linda Bond who have pledged a major gift, to expand awareness and broaden the networks of standout WA artists through residencies, exhibitions and curatorial programs, many of which will be featured in *The View From Here* AGWA reopening.

The AGWA Foundation 2021 Annual Appeal raised funds to support the landmark program *Creative Encounters: Arts & Dementia at AGWA*. This five-year Gallery based program, developed in collaboration with dementia support services, will bring people living with dementia and their carers to the fore, and highlight the important role of the arts for wellbeing. Over \$40,000 was raised in support of this initiative which, when added to a major gift received from AGWA supporters Graeme and Lorraine Rowley, will allow the Gallery to take the next steps towards activating this landmark program.

# Annual Report 2020–21

2021 also saw the culmination of a Giving Circle driven by Foundation Fellow Linda Savage which has enabled AGWA to acquire a significant work by one of Australia's most celebrated and influential Indigenous artists - Nyapanyapa Yunupingu. The acquisition of *Yolngu Retjangura (People in the Jungle)*, 2014 adds to the Gallery's existing holdings of Nyapanyapa's impressive practice.

## **Stewardship**

With the aim of broadening the appreciation and understanding of art in the community, Foundation supporters receive invitations to unique events such as previews of major exhibitions, functions with featured artists or curators, international tours with the Director, behind-the-scenes tours of the Collection and conservation labs, and more.

AGWA Foundation events during the 2020–21 financial year included a tour of AGWA's new Conservation Labs, an evening with Guest Artistic Director Ian Strange, a preview of the Tom Malone Prize and a series of Friday night drop-in events where Foundation supporters mixed with members of the AGWA team.

## **Next Collective**

AGWA Foundation's Next Collective is our philanthropic group for young professionals who share a passion for art and an interest in playing an active role in the direction of their State Art Gallery. Through a series of annual events, Next Collective Members can widen their business and social connections, broaden their knowledge of art, and help shape the Gallery's future. Next Collective members make an annual tax-deductible donation to a pooled fund. Each year members gather for a live pitch event where they are presented with exciting options for where to focus their support.

After receiving three equally-deserving proposals, the 2020 Next Collective members voted in favour of a new AGWA Foyer mural project by a First Nations artist. The Next Collective will fund the artist commission of the first mural, to be revealed as part of *The View From Here* AGWA reopening.

Aspiring philanthropists also had their donations to the AGWA Foundation matched thanks to a new partnership with the Minderoo Foundation. All donations from new and renewing Next Collective members were matched up to the value of \$15,000. With this generous support of Minderoo Foundation, tax deductible donations towards AGWA's Next Collective group are now guaranteed to have even greater impact.

# Annual Report 2020–21

## Case study – Minali Gamage and Joshua Walters

Minali Gamage and Joshua Walters are passionate Next Collective members, who both firmly believe in and encourage youth philanthropy, but who have come to their appreciation of the Gallery from vastly differing backgrounds.

Minali, a business professional now working in the Mining sector, started visiting AGWA as a small child with her parents and as part of school groups. Joshua only became engaged as an adult, after attending his first Art Ball – something he describes as ‘something uniquely Perth – our equivalent of New York’s famous Met Gala at the Metropolitan Museum of Art.

Minali says her Next Collective membership has opened up opportunities to engage one-on-one with AGWA Director, Colin Walker and Guest Artistic Director, Ian Strange as well as some of the curatorial and AGWA Learning staff. This has given her a much stronger appreciation of the role of the Gallery in the community and the way it actually works behind the scenes. She cares deeply about the sustainability of the arts, particularly the engagement of younger people, and uses her Perth.Art.Seeker Instagram account to share news about the Perth arts scene and connect artists, galleries and audiences of art appreciators and collectors.

On the other hand Joshua, a ‘tech specialist’ turned artist, talks about his exhibition experiences – particularly the opportunity to see the 2012-2013 series of exhibitions of works on loan from MoMA (the Museum of Modern Art, New York). Other exhibitions which captured his

imagination have been the *Rebels, Radicals and Pathfinders* series (2018), *Desert River Sea* (2019), the annual portrait show *The Lester Prize* and the youth art exhibition *Pulse Perspectives*. A regular (and without doubt the youngest) attendee at the Foundation’s monthly *Picture Club* events, Joshua says he values the format which, thanks to the Voluntary Gallery Guides who lead the group, gives him the opportunity to engage with, and gain an in-depth appreciation of the detail behind, the works of art on display and to bounce ideas off the other participants.

Both Minali and Joshua agree that they feel privileged to be able to influence, in a small way, the Gallery’s direction, through Next Collective members’ annual pitch events, which to date have resulted in artist-led workshops delivered to schools, and funded a First Nations mural to be unveiled in the foyer at the end of 2021.

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## Foundation Council

The Foundation is overseen by the Foundation Council, a voluntary group whose primary role is to develop and continually expand a network of individuals and organisations to provide financial support to the Gallery.

Council members during the 2020–21 financial year were:

Warwick Hemsley AO, Chair (to May 2021)  
Paul Chamberlain, Chair (from June 2021)  
David Alder  
John Bond (to April 2021)  
Janet Holmes à Court AC, AGWA Board Chairman  
Michela Fini (from July 2020)  
Orion Lee (from January 2021)  
Dr Andrew Lu AM  
Sarah D'Onofrio (proxy for Orion Lee) (from January 2021)  
Alexandrea Thompson (to February 2021)  
Colin Walker, AGWA Director

By Invitation:

Stephen Whitehead, Chief Financial Officer  
Teresa Fantoni, Foundation Manager  
Emma Cornwall, Foundation Manager  
Giulia Oliveri, Next Collective Representative

## Warwick Hemsley AO, Chair (to May 2021)

Warwick served as Managing Director of Peet Limited for 17 years and was a Director of the company from 1985 to 2011. He is Chairman of Hemsley Paterson Valuers and Property Consultants. After graduating from the University of Western Australia with a Bachelor of Commerce, he commenced his professional career with Coopers & Lybrand (now PwC) and

subsequently moved into the property development industry and gained his formal property qualifications. Warwick's commitment to community, and in particular the Arts, was recognised in 2016 when he won the West Australian of the Year Arts and Culture Award. Warwick was also recognised for his distinguished service to the arts and made an Officer of the Order of Australia in the Queen's Birthday 2021 Honours List. Warwick is a Life Governor of the National Gallery of Australia Foundation, and a Life Member of WA Opera.

## Paul Chamberlain, Chair (from June 2021)

Paul is a philanthropist and investor who has a strong interest in the arts and is a passionate collector mainly of work by Street Artists. Originally from Bristol, UK Paul is an entrepreneur who in his 26 years in Australia has worked in the property, investing and automotive industries. Paul is on the Board of several not-for-profit organisations and has been the Chairman of FORM for a number of years. He was also instrumental in the development of collective giving initiative, Impact100 WA.

## David Alder

David is Co-Founder and Director of Alder & Partners Private Wealth Management. Continuing the family tradition (sixth generation) of providing financial advisory and investment management services to private clients, not for profit entities, and corporate clients, he has been employed in the Australian securities industry since 2001. He is a Certified Financial Planner and holds a Bachelor of Commerce, Diploma of Financial Planning, and Diploma of Arts (Furniture Design). David is Co-Chairman of the Western Australian Anglicare Winter Appeal Committee which raises funds to assist people to cope with the challenges of life and relationships. He is a Fellow of the AGWA Foundation and is married with two children.

# Annual Report 2020–21

## **John Bond**

John is a founding Director of Primewest, a national property investment business, and has been instrumental in its growth and development. His background spans law, investment banking, as well as property investment and development. He holds degrees in Law and Commerce from the University of Western Australia and is a Corporate Member of the Property Council. He is a non-Executive Director of ASX listed Fleetwood Limited. John has been passionate about the arts, in particular the work of Western Australians, since acquiring his first artwork (by Leon Pericles) at the age of 21.

## **Dr Andrew Lu AM**

Andrew is a partner of HBA Legal where he leads the health industry practice and helps doctors, hospitals and aged care facilities to manage legal and commercial risks. He actively supports the cultural sector on the boards of the Australian Youth Orchestra, Arts Law Centre of Australia, National Gallery of Australia Foundation, and by commissioning work from living artists. Andrew holds masters and doctoral degrees in law, is a Fellow of the Australian Academy of Law and the Australian and New Zealand Institute of Insurance and Finance. Andrew received the Order of Australia medal in 2008, and was recognised for his service to the arts and made Member of the Order of Australia in the Queen's Birthday 2021 Honours List. He is a Benefactor of the AGWA Foundation, and a Next Collective Ambassador.

## **Orion Lee** (from January 2021)

Orion is an investment manager with over 20 years' experience in funds management. He has been managing funds for

sophisticated investors diversified across Property, Listed Shares and Private Equity. He has sat on boards of investee companies and been active in the management of these companies. He currently heads up Meritus Capital Pty Ltd, a boutique investment company.

## **Giulia Oliveri**

Giulia works as a project manager. Her background is in engineering however most of her friends/family find it unusual as she is very extroverted and sociable. Arthouse cinemas, the Concert Hall and AGWA are the places where you can find her, if she is not in Freo climbing at her partners gym or having a drink at a gig. Originally from Italy, she considers Perth her new home. Her curiosity and willingness to explore brought her to travel a lot and live in different European capitals like Madrid, Copenhagen, and London. Giulia is an open-minded person, who commits to what she believes in. Her motto: Why not?

## **Alexandrea Thompson** (to February 2021)

Alexandrea is a lawyer who holds degrees in law and art history. She has also spent time as a visiting researcher at Harvard Law School researching legal issues affecting the visual arts and museum administration. She has over 20 years' experience working both within firms and for companies, advising on commercial and board governance issues

**A full list of Foundation Members follows as Appendix A from page 93.**

# Annual Report 2020–21

## Annual Sponsors

AGWA receives valuable cash and in-kind support from our corporate sponsors to assist in the delivery of exhibitions, events and programs.

- **Wesfarmers Arts** is AGWA's principal and longest standing corporate partner, and in 2020 extended its partnership with AGWA for a further five years. The relationship between AGWA and Wesfarmers spans across many areas from a rotating display of loaned works displayed in the Gallery from the esteemed Wesfarmers Collection; to supporting AGWA's Volunteer Guides daily tours; and assisting AGWA to deliver public access programs. Wesfarmers' enthusiastic support of arts and culture in our community is invaluable.
- **Simon Lee Foundation** The Simon Lee Foundation Asian Institute of Contemporary Art is a new Gallery initiative made possible through significant five-year funding support from The Simon Lee Foundation. The Institute will foster cultural and artistic collaborations and connections between Asia and Western Australia and presents a unique opportunity for the Gallery to illuminate global thinking about Asian art, incubate a new generation of significant artists, and invest in communication and capacity to disseminate art, new ideas and artists in Australia and the region.
- **Singapore Airlines**, AGWA's International Airline Sponsor, provides support to assist with AGWA's touring exhibitions and with curatorial and artist travel. Singapore Airlines promotes AGWA programs with their flyer

membership and provides prizes to create awareness about upcoming exhibitions and incentivise attendance.

- **Alex Hotel** is a boutique hotel located in the heart of the Cultural Centre. Alex provides the Gallery with accommodation support for visiting artists, performers, and other visitors, as well as collaborating with the Gallery on joint packaging, prizes and other visitor and guest benefits.
- **Juniper Estate** are the Gallery's annual wine partners. Providing us with in-kind support from their range of fine wines for all AGWA's official openings.
- **Otherside Brewing Company** is AGWA's exclusive brewing partner. Otherside not only provides a range of award-winning beer to be enjoyed at AGWA's exhibition openings and special events but shares news about general public entertainment events at AGWA.

## Exhibition and Program Sponsors

- **EY** has been a long standing corporate sponsor of the Gallery. In 2020 AGWA produced a short film that celebrated the history and architecture of the Gallery building, and curator insights into a few of their favourite works from The State Collection. The film was distributed to EY staff and clients to experience the Gallery virtually in their homes during lockdown.
- **Healthway** is the Principal Partner of *Pulse Perspectives* and is also AGWA's Youth Art Access Partner for programs that target this audience. Healthway support provides invaluable resources towards youth focused activities, events and creative learning programs with an 'access for all' philosophy as a priority. In turn,



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AGWA promotes the Act-Belong-Commit positive mental health messaging with particular focus on youth and Indigenous audience engagement.

- **Pulse Perspectives Exhibition Education Sponsors**

The Gallery is grateful for the generous support of our Education Sponsors, Department of Education and Catholic Education WA. Not only do they contribute financially to the Pulse Perspectives exhibition but they are integral to helping AGWA to promote the exhibition and circulate information to students and teachers in the WA schools' community.

## Other partnerships

*Leaving LA* was a key part of the 2021 Perth Festival and this partnership brought additional exposure to the Gallery (page 24).

## Perth Cultural Centre Collaborations

In November 2020 AGWA partnered with the State Library of WA for the *Disrupted Festival* which coincided with the start of NAIDOC Week (which was held later than usual because of COVID lockdowns).

The Disrupted arts panel, provided a considered, challenging and hopeful conversation. Moderated by Shaheen Hughes, CEO of the Museum of Freedom and Tolerance, panellists included AGWA's Guest Artistic Director, Ian Strange, Ballardong Noongar artist Rohin Kickett, Perth Festival's Visual Arts Program Associate, Gemma Weston, and PICA's General Manager, Jeremy Smith.

The opening of the WA Museum Boola Bardip saw 15 historical objects from the State Art Collection lent to the Musuem. Eleven ceramic, glass and metal objects are on display in the Stan Perron Treasures of WA gallery, and four Kalgoorlie gold brooches are in the Origins gallery.

*Pulse Perspectives* curator, Isobel Wise, led a tour of the exhibition for tertiary students whose work was on display at PICA's graduate exhibition *Hatched*.

## Sponsor and Corporate Events

Due to redevelopment and COVID shutdowns, venue hire has been inactive throughout 2020–21.

Focus has been placed on planning for the new venue hire areas that will be opened later in 2021, including Gallery 10 and the Rooftop event spaces, as well as the upgraded Concourse and foyer.

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## Volunteers and Interns

In 2020–2021 AGWA had a total of 122 volunteers. These include the Active and Associate Voluntary Gallery Guides, and the 44 volunteers who contributed over 6000 hours to daily operations at Reception, as well as others who have assisted with administration tasks in various departments, and the running of school holiday programs. The Gallery also offers internships to tertiary students who are required to undertake such training as part of their course requirements. The combined total of hours contributed by these valued members of our community is 8,550.

The current Front of House volunteer pool (AGWA Ambassadors) is made up of a diverse group, ranging from fine arts and arts management students wishing to gain real world experience, retirees, international students, and those who are looking to contribute to the Perth arts scene. The volunteers' friendly and informative service is greatly appreciated by visitors, as demonstrated by the high level of positive feedback received regarding how they have enhanced visitors' Gallery experience.

These Ambassadors are the first point of contact for many visitors. They commit to a minimum of one morning or afternoon shift per fortnight, and their passionate support allows the Gallery to be brought to life for visitors through events, exhibitions and public programs. They inspire creativity and stimulate conversations, and proactively greet visitors in a friendly and engaging manner, promote the Gallery's exhibitions, cloak bags or parcels, respond to enquiries from visitors about AGWA's displays, facilities, programs and the

surrounding area, and encourage and advocate participation in public programs.

## Case study – Lella Page

Lella Paige started as a front of house volunteer in the 1990s. She had seen the position advertised in her local community newspaper and thought it would be something to occupy her time for 'a few years'. She recalls her interview for the position being conducted by then-Director, Betty Churcher and a panel of three other people, and that it was "very intimidating"..

As an adventurous young lady, Lella had gone to Paris when she was 20 to do a course at the prestigious Cordon Bleu cookery school, and it was in Paris that she developed her affinity with beautiful art. She has travelled widely since then, living in many other international cities, and visiting the world's great art museums has been a passion throughout her life.

When pressed about the highlights of her time volunteering at AGWA Lella shared the following insights:

"After many years Volunteering at the Gallery I continue to enjoy time spent there. As I reflect on the many wonderful exhibitions over the years, one of the most outstanding for me was *Awavena*, and I would say from feedback at the time most of our visiting public were also enthralled. Other highlight exhibitions have been the *Pre-Raphaelites*, *St Petersburg* and *Guggenheim*. And of course, I always look forward to the Volunteers' Christmas party!

I have always enjoyed my interaction with our local and international guests, who would comment favourably on the

## Annual Report 2020–21

Gallery Building, space and exhibitions and (especially from those from overseas), surprise and pleasure that the Gallery was free. I will particularly look forward to welcoming them back when travel restrictions are lifted.

I have noticed that some visitors feel a little intimidated visiting a Gallery for the first time, and I always endeavour to make them feel comfortable with the environment, so their first visit won't be the last!

Prior to the COVID disruptions, my observation over the last two years has been that more young families are visiting the Gallery – and not just during school holidays. I have also noticed an increase in young 18 – 20 year old adults, both male and female, spending their leisure time in the Gallery.

I enjoy the company of my fellow volunteers and our special front desk staff, and I hope to continue volunteering at AGWA for many years to come.”

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## Workplace Environment

To deliver the full extent of our vision AGWA is establishing new working practices and providing additional support in key areas. Together AGWA staff, guides and volunteers are creating a working culture that is collaborative, inclusive and ambitious.

The AGWA Multicultural Plan 2021–2024 will guide strategies to expand our diversity by employing from the broadest range of community members.

AGWA has provided staff training on the use of collaborative software to improve operations. The annual PC replacement program is providing staff with laptop computers which is allowing more flexible working onsite and from home. The training and updated equipment enabled more staff to work effectively from home during COVID lockdowns and was an important factor in supporting staff during these periods.

AGWA is committed to providing a safe working environment for all. A physically safe and mentally healthy organisation is fundamental to ensuring staff can operate with confidence and achieve optimal performance.

For more detailed information on employment and industrial relations and occupational health and safety see the sections beginning page 63.

## Corporate Governance

AGWA is governed by the Board of the Art Gallery of Western Australia in accordance with the *Art Gallery Act 1959*.

The AGWA Executive Team is responsible for performance and corporate management at AGWA. With the support of Department Heads, the Executive monitors the achievement of corporate strategies and objectives, oversees financial management and resourcing needs and coordinates activities across all areas of the organisation.

For details see the Functional Structure section, page 60.

High standards of governance and accountability are also maintained by comprehensive business, performance and planning frameworks.

In 2020–21, as part of the overall AGWA Risk Management Framework, AGWA developed a new charter for the Audit and Risk Management Committee (ARMC) based on the OAG better practice guide. The new charter provides better practice, principles and guidance to the ARMC and will assist members in fulfilling their independent governance and oversight responsibilities. A key aspect of risk management was ensuring the proper management of all ELEVATE project risks. The ARMC held a series of risk management workshops with ELEVATE Project staff as part their oversight of AGWA risk management.

Other important activities included a review of compliance and processes for working with children and implementation of principles for child safe organisations, including the processes, management and monitoring of complaints.

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Financial controls were improved in line with Treasurer's Instruction 304 'Authorisation of Payments' to reinforce segregation of duties in a payment authorisation process. As part of the implementation of the new procedures staff received additional training on procurement.

A major activity in 2020–21 was the full valuation of the State Art Collection which is conducted every 5 years. The last full Collection valuation was completed in 2016 and annual market evaluations have been conducted subsequently. The full valuation ensures the valuation of the Collection reported in the financial statements reflects fair market value.

## **Audit arrangements**

A number of performance and compliance reviews, including an audit of Collection valuation processes, were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. The audit of the financial statements was undertaken by the Office of the Auditor General. The financial statements are included in the Financial Statements section.

Audit activity is monitored by the Board's Audit and Risk Committee, which met three times. The ARMC also held three ELEVATE Risk Management workshops.

## Infrastructure

### ELEVATE Rooftop Development

The ELEVATE rooftop redevelopment proposal, a State Government Election Commitment, was developed in the lead up to the 40th anniversary of the modern gallery building in 2019, with commencement of construction in August 2020 to mark the 125th anniversary of the Art Gallery in 2020. The project will complete the original vision for the rooftop of the main gallery building with indoor and outdoor areas for the display and contemplation of art, and contribute to efforts to enhance the vibrancy and diversity of AGWA and the Perth Cultural Centre.

ELEVATE, designed by Perth-based firm TAG Architects and Sydney firm fjmt, will feature:

- an external lift and skybridge from the Perth Cultural Centre precinct to allow people access to the rooftop after hours;
- a 500-person rooftop venue, the largest in Perth, with exceptional views;
- an open-air rooftop sculpture park featuring works from the State Art Collection; and
- a new internal gallery located on the roof.

As part of the works, the conservation laboratories have been re-located from the roof to the basement and provide new purpose-built facilities for the conservation, preservation, and preparation of works for the State Art Collection.

AGWA has also commissioned for the State Art Collection an eye-catching 34-metre-long artwork, by leading Noongar artist Christopher Pease; this work will wrap around one third of the rooftop wall.

In January 2021 the Government approved ground plane modifications to the entrance and foyer of AGWA as an extension to the current ELEVATE project. The upgrade will provide a more visible and welcoming main entry, to improve accessibility from and interaction with the Perth Cultural Centre, and include a new retail outlet and café service with external access allowing it to operate independently to the main Gallery.

The ELEVATE project is an important investment in WA arts and cultural industries that will activate the Perth Cultural Centre precinct, supporting businesses and jobs. The new rooftop spaces will provide stunning views of the hills, the city skyline and the New Museum, and the combination of rooftop events, artworks and people will add vibrancy to the Perth Cultural Centre precinct. The artwork commission will be both strikingly beautiful and critical to truth telling by providing us insight into the history of our State and the connection of first nations people with these lands.

The new spaces will open in late 2021.

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## Facilities Management

AGWA works together with the departmental Asset Management Team, which is responsible for ongoing maintenance, to ensure buildings meet visitor expectations and international standards for the display and storage of the State Art Collection and works of art on loan. The Gallery buildings are all heritage-listed and both the Centenary Galleries and Administration building were not built for their current use.

Together AGWA and the Asset Management Team are working on improving strategic maintenance program management, in particular for environmental systems which are critical to ensure the AGWA building and collection areas maintain the temperature and humidity controls which are an essential part of caring for the State Art Collection. Longer term planning for upgrading the fabric of the heritage buildings is underway.

## State Art Collection Storage

A key recommendation of the Office of the Auditor General (OAG) performance audit report on the Management of the State Collection released in May 2018 was the significant challenges AGWA faces because of the shortage of adequate space in which to store works of art which are not on display. While all art works are stored in a properly controlled environment the storage congestion creates potential risks of damage to works.

AGWA continues to carefully manage storage conditions through ongoing measures such as stringent art handling controls to minimise risks working in congested storage spaces and storing recent acquisitions in temporary offsite commercial storage.

Resolving storage issues remains a priority for AGWA. AGWA and the DLGSC have prepared a business case for the storage requirements of the State Art Collection and are currently working on revising this for further Government consideration.

## AGWA infrastructure development and the Perth Cultural Centre

AGWA's work on the redevelopment of the Main Gallery Building rooftop and ground floor (see feature box) will ensure that AGWA is renewed as an important cultural institution in the Perth Cultural Centre (PCC).

The development of the AGWA Main Building, a heritage listed late twentieth century Brutalist style building, is part of master planning for the wider PCC and will contribute to, and maximise, opportunities presented by the separate work being undertaken by the Perth Cultural Centre Taskforce to development of the PCC as a major Western Australian cultural attraction.

AGWA continues to work closely with the PCC Taskforce Office of the Government Architect and the Perth Theatre Trust (PTT) on improvements to, and master planning of, the Perth Cultural Centre.

## Significant issues impacting AGWA

The following issues have been identified as those which will be at the forefront of AGWA's consideration in the coming year.

AGWA will complete the re-development of the Main Building rooftop and ground floor. This will activate and modernise existing spaces and offer visitors a unique experience in the Perth Cultural Centre.

The Gallery, like all art museums in Australia and around the world, faces a key challenge in dealing with the ongoing impacts of COVID-19 in developing new programs and delivering an engaging experience of the visual arts in Western Australia.

The Collection management priority will be the ongoing implementation of the Collection Development Plan and the Conservation Plan, including resolving a key recommendation made by the Office of the Auditor General (OAG) in the performance audit report on the Management of the State Collection released in May 2018 in relation to managing storage issues. AGWA will continue to work with the Department of Local Government, Sport and Cultural Industries on a long-term storage solution for the Collection to protect this State asset, which is now valued at more than \$332 million.

The Government-funded Regional Exhibitions Touring Boost (RETB), which shares the work of Western Australian visual arts and the State Art Collection more widely within Western Australia, includes new partnerships to deliver an enhanced program of exhibitions.

AGWA continues to build and develop major partnerships to support the delivery of services and programs. The Gallery collaborates with a range of Western Australian organisations, such as the Perth Festival, ART ON THE MOVE and FORM.

AGWA will implement a key step to improve AGWA financial sustainability with the appointment of an investment fund manager who will oversee investing Foundation funds more effectively.



## Governance

**The Gallery’s objectives and outcomes are delivered through the Executive, whose members report to the Director. The Director is responsible to the Board of the Art Gallery of Western Australia for the day-to-day operations of the Gallery.**

The Director and Executive meet regularly to consider key planning and policy matters relating to corporate governance of the Gallery including financial and human resource management issues, risk management, capital works programs, audience engagement and other key operational matters to provide updates on the Gallery’s activities and Board meeting outcomes.

Staff committees meet regularly to assist with matters relating to acquisitions, conservation, research, marketing, learning and events, in line with the Gallery’s Strategic Plan. Special teams are established as required to coordinate and oversee specific programs or projects.

### **Responsible Minister**

Hon David Templeman MLA  
Minister for Local Government; Heritage; Culture and the Arts

### **Enabling Legislation**

*Art Gallery Act 1959*

### **Employing Authority**

Department of Local Government, Sport and Cultural Industries

## Board

The Board of the Art Gallery of Western Australia comprises eight members. Seven members are appointed by the Governor, with the Director General of the Department of Local Government, Sport and Cultural Industries (or their representative) sitting as an ex officio member. Members may be appointed for a term not exceeding four years and are eligible for re-appointment. The Board is the Gallery’s governing body.

In 2020–21 the Board held six ordinary meetings.

### **Board Members**

Board members in 2020–21 were:

Janet Holmes à Court AC

Clarissa Ball

John Day

Carol Innes (from 6 October 2020)

Geoffrey London

Jason Ricketts

Toni Wilkinson

Duncan Ord (Director General, Department of Local Government, Sport and Cultural Industries) – ex officio (until 28 May 2021)

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Lanie Chopping (Director General, Department of Local Government, Sport and Cultural Industries) – ex officio (from 31 May 2021)

Michael Palermo (Director Strategy and Transformation, DLGSC– ex officio proxy)

## **Janet Holmes à Court AC** Chairman

Janet Holmes à Court AC is owner of the Janet Holmes à Court Collection. She is a Board Member of the Australian National Academy of Music (ANAM) and the Australian Institute of Architects Foundation (AIAF). Janet is also a member of the Centenary Trust for Women Board of Advisors at The University of Western Australia, the State Buildings Advisory Board Western Australia and Commissioner for Australia for the Venice Architecture Biennale

## **Clarissa Ball**

Dr Clarissa Ball is an art historian with interests in late nineteenth and twentieth century art and photography. Clarissa is currently the Head of Department of Fine Arts and History of Art at The University of Western Australia where she is also the Director of the Institute of Advanced Studies. In 2018, she was appointed to the position of Deputy Director of the International Consortium, University Based Institutes of Advanced Studies. She previously held the positions of Dean of the Faculty of Architecture, Landscape Architecture and Fine Arts at UWA (2009-2005) and Chief Examiner for TEE Art (2005-1999) and was a member of the then Department of Corrective Services Youth Justice Board (2017-2014).

## **John Day**

Hon. John Day was a member of the Western Australian Parliament for 24 years until 2017, representing the Darling Range and Kalamunda electorates successively. During his Parliamentary career, John served in a wide range of roles, including as Minister for Culture and the Arts from 2008 to 2017, and Minister for Planning (2008 to 2016). Through these two portfolios, he was a strong advocate for the State's cultural institutions, and for revitalisation of the Perth Cultural Centre precinct. Other portfolios for which he was responsible across three periods of government include Health, Science and Innovation, Police and Emergency Services. John is also Chairman of the Board of the State Library of WA and is an Honorary Fellow of the Planning Institute of Australia.

He is a graduate of The University of WA in Science and Dentistry, and prior to election to Parliament was a dentist with the Perth Dental Hospital and in private practice.

## **Carol Innes** (from 6 October 2020)

Carol Innes is the Aboriginal Co-Chair of ReconciliationWA. Carol was previously Manager Aboriginal Cultural Heritage & Arts at the Metropolitan Redevelopment Authority concentrating on Aboriginal engagement in the urban development projects that the organisation delivers. Prior to this Carol was employed at the South West Aboriginal Land and Sea Council from 2006,

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and has worked on project development which maintained Noongar involvement in many areas through native title. She worked for 11 years in the arts sector in the area of Aboriginal and Torres Strait Islander arts. Carol is experienced in government at both State and Federal levels and in the community arts sector and is a certified trainer and assessor, facilitator and advocate of community cultural development. Carol is a mother and grandmother and is a very strong advocate for raising the profile of Noongar people in Western Australia. She has a strong commitment to make a difference in her community and to build stronger and meaningful relationships.

## **Geoffrey London**

Professor Geoffrey London is an Emeritus Professor at The University of Western Australia, a Professorial Fellow at The University of Melbourne and an Adjunct Professor at Monash University. He is a Life Fellow of the Australian Institute of Architects and an Honorary Fellow of the New Zealand Institute of Architects. He previously held the positions of Victorian Government Architect (2008-14) and Western Australian Government Architect (2004-08). He is a consultant on urban design, architecture, design review and architectural competitions.

## **Jason Ricketts**

Jason Ricketts is the General Counsel of Minderoo Foundation and the Tattarang Group of companies. Prior to joining Minderoo and Tattarang in 2020, Jason was a partner at Herbert Smith Freehills for nearly 25 years. In that time he held a variety of senior management positions, including stints on that firm's Board and Global Executive team. As a commercial

lawyer, he specialises in general contractual and commercial matters, industry reform and restructuring, and major Australian and offshore infrastructure projects in the water, waste, transport, power and mining industries. Jason holds a Master of Laws (Distinction) from The University of Western Australia and is a Fellow of the Australian Institute of Company Directors.

## **Toni Wilkinson**

Dr Toni Wilkinson is a photographer and coordinator of Photography and Illustration at the School of Design and Built Environment, Faculty of Humanities, Curtin University in Western Australia. Toni has exhibited internationally and widely throughout Australia and her photographs are held in significant national collections such as the National Portrait Gallery, Art Gallery WA, City of Perth, Murdoch University Art Collection, Edith Cowan University Art Collection, St John of God Murdoch Hospital and others. Toni is also a member of Art Collective WA.

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## Board Meetings

The Board met in August, October, December, February, April and June.

## Board Fees

Board members who are not public servants are entitled to be paid the following remuneration for Board Meetings they attend.

Chair           \$185 per Board Meeting  
Members       \$123 per Board Meeting

(No payment is made for Committee Meetings).

This year all current Board Members have opted not to be paid Board sitting fees.

## Board Committees

A restructure of Board committees was put in place at the end of 2019–20. This included creation of the Collection Development and Management Committee and has greatly improved Collection Management.

All Board Members are invited to attend any Committee meeting.

**Audit and Risk Management Committee** assists the Board in fulfilling its responsibilities relating to accounting, reporting, risk management and legal compliance practices.

Chair:       Jason Ricketts  
Members:  
              Michael Bohn  
              John Day

By           Colin Walker, Director  
Invitation: Brian Stewart, Deputy Director | Director  
              Corporate Services  
              Rod Forgus, Internal Auditor  
              Ravi Proheea, Chief Finance Officer,  
              AGWA/WA Museum (until March 2021)  
              Stephen Whitehead (from March 2021)  
              Office of the Auditor General Representative

**Collection Development and Management Committee** assists the Board in fulfilling its responsibilities relating to the management and care of the State Art Collection.

Chairman: Janet Holmes à Court AC  
Members:  
              Toni Wilkinson  
              Ian MacLeod  
              Sandra Murray

By           Colin Walker, Director  
Invitation: Chief Curator  
              Melissa Harpley, Manager of Curatorial Affairs  
              Brian Stewart, Deputy Director | Director  
              Corporate Services

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**Nominations Committee** assists the Board in achieving its objective of ensuring Board membership has the appropriate composition to adequately discharge its responsibilities and duties and to ensure good succession planning.

Chairman: Janet Holmes à Court AC  
Members: All Board members

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## Functional Structure

At 30 June 2020, AGWA operates under a structure of five business units as detailed below.

**Office of the Chief Executive**, responsible for:

- Leadership and strategic development; including workforce planning
- Board;
- Strategic relations and partnerships

**Collections**, responsible for:

- Collection development;
- Collection Management and Conservation

**Exhibitions and Displays**, responsible for:

- Program Planning
- Exhibitions and displays; and
- Regional initiatives.

**Audience and Commercial Development**, responsible for:

- Marketing, Communications and media;
- Audience research;
- Visitor engagement, including Learning, Visitor Services, Guides, Volunteers; and
- Commercial operations, including retail, café and venue hire.

**Development**, responsible for:

- Foundation and benefaction;
- Corporate sponsorship and partnerships

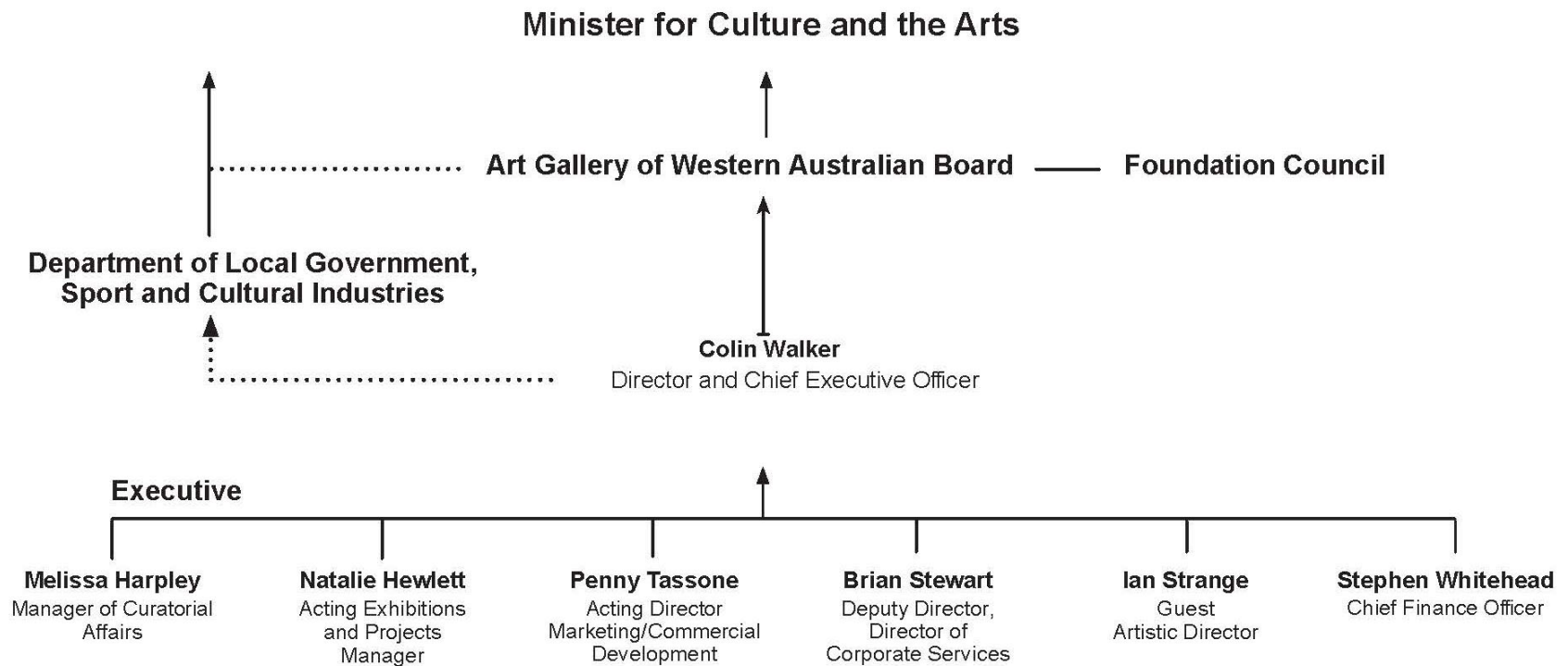
**Corporate Services**, responsible for:

- Strategic planning;
- Governance – policy, legal, risk and OSH;
- Human resource management and workforce planning (WAM and DLGSC HR teams provide HR services);
- Financial services (the Chief Finance Officer provides financial services to AGWA and DLGSC);
- Site management (DLGSC provides facilities management services);
- Information and communication services and digital development; and
- Records management.

**See Appendix B for a full list of the Gallery Staff**

## Functional Structure Chart

(as at 30 June 2021)



## Disclosures and Legal Compliance

### Other financial disclosures

#### Ministerial directives

No ministerial directives were received during the year.

#### Pricing policies

Most Gallery exhibitions are presented free of charge to the public. When major exhibitions are mounted as a joint venture with another institution, the ticket cost for such exhibitions is based on a contractual negotiation with the joint venture partner and contributes towards the cost of the exhibition.

#### Capital works

AGWA's capital works program includes projects funded from State Government capital appropriations. Details of the major works are outlined below.

##### Capital works in progress

The ELEVATE rooftop development project commenced during the year remained in progress at the end of the financial year.

##### Capital Projects Completed

Nil.



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## Employment and industrial relations

### Staff profile

The Gallery employed 54 people in 2020–21 representing an average of 45.8 full time equivalents (FTEs) over the year. AGWA relies heavily on volunteers throughout the year and, when feasible, recruits casual staff to meet short-term needs.

During 2020–21, where possible, staff continued to be provided with options for flexible working arrangements, such as working from home, working part-time, flexible start and finish times, and purchased leave arrangements. The ability to work from home was used to good effect during the COVID lockdown period and was appreciated by staff.

	2019–20	2020–2021
FTEs* at 30 June	44.3	45.8
Permanent – full-time	33	28
Permanent – part-time	5.4	7.9
Fixed term – full-time	4	8
Fixed term – part-time	1.9	4.9
	44.3	45.8

	2019–20	2020–2021
Women	34	35
Men	16	19
Total	50	54

\*The FTE figure represents the number of full-time-equivalent positions as at the end of the financial year – casual staff are not included. (One FTE is defined as one full-time job for one financial year on the basis of hours worked to normal award/agreement hours provisions).

In 2020–21 AGWA employed 29 casual staff to assist the workforce.

During the year, four casual staff were converted to permanent status.

## Developing a skilled and flexible workforce

AGWA is committed to building a highly skilled, professional workforce with the ability to adapt to changing business needs and organisational priorities. AGWA employees' diversity of skills and experience provide the foundation on which to further develop the resources required to deliver a wide range of art gallery services.

The Gallery continues to promote a workplace which encourages staff learning and development. The bulk of training in 2020–21 was provided through in-house training carried out by staff or through online training modules. Training activities ranged from new staff induction programs and specialist training, including conservators training staff on proper art handling techniques. A training focus has been on IT skills. This has covered using office software, including software enabling better collaborative working and online meetings, and on better personal computing security.

AGWA maintained its commitment to supporting professional training in the sector through regular ongoing professional internships allowing studying or new professionals to gain direct experience working in an art museum. In 2020–21, three interns worked at AGWA.

## Work Health, Safety and Injury Management

AGWA is committed to providing and maintaining a healthy and safe working environment for all its employees, contractors and visitors. We demonstrate this through our policies, procedures and work practices to ensure that all employees are safe from harm in the workplace and through Executive leadership in promoting and supporting a safe and healthy workplace.

The AGWA Executive ensure that policies and procedures are communicated to all staff through team meetings and briefings and regular WHS events. The AGWA Work Health & Safety Framework 2020–2023 provides the strategic framework for managing work health and safety across AGWA with clear measurable objectives that improve the management of health and safety within AGWA. The framework puts in place processes which are aligned to AS/NZS 4801: Occupational Health and Safety Management Systems; emphasises the interconnectedness of WHS with financial and organisational objectives; and promotes improved integration of WHS concerns into strategic and business decisions. The framework is underpinned by AGWA's annual operating plan which sets targets for occupational safety, health and injury management performance.

A key part of occupational health and safety management is the five-yearly assessment of the occupational safety and health management system. This assessment was completed independently in 2017–18 and the findings formed the basis of the AGWA WHS

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Improvement Action Plan which was endorsed in June 2017. The Plan covers improvement actions across all five of the WorkSafe Plan elements and is reviewed regularly by the Occupational Safety and Health Committee.

The Occupational Safety and Health Committee, including the elected employee representatives, supports work health safety consultation within AGWA. The Committee is chaired by a member of Executive to ensure effective communication on health and safety matters between executive and staff. The Committee members help ensure that all staff are kept aware of OH&S processes and are active in carrying out routine workplace hazard inspections. The Committee meets quarterly to discuss and resolve occupational safety and health issues, review hazard and incident reports, and review progress against the WHS Improvement Action Plan.

AGWA is currently developing a Wellness Program to support ongoing staff health. Other initiatives to support staff health and wellbeing include:

- Employee Assistance Program;
- Influenza vaccination program;
- Meditation and chair massage days as part of a health and wellness program; and
- Ergonomic assessments as required to ensure a safe workplace for employees.

## **COVID-19 Response**

The AGWA COVID-19 response is guided by the *AGWA Pandemic Plan* and Government and official health advice. The Plan was activated in March 2020 and covers all stages of a pandemic response, from managing on site measures to ensuring well-being of staff working from home. An important part of the response has been the previous implementation of effective communication channels with staff, including secure online networks.

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## Compliance with injury management requirements

*Management Act 1981.*

Indicator	2018–19 <sup>(1)</sup>	2020–21	2020–21 Targets <sup>(1)</sup>	Comment on result
Number of fatalities	0	0	0	Met
Number of severe claims	2.31	0	0	Met
Lost time injury and disease incident rate	0	0	0 or 10% reduction	Met
Lost time injury and disease severity rate	100%	0	0 or 10% reduction	Met
Percentage of injured workers returned to work within (i) 13 weeks	100%	100%	Greater than or equal to 80%	Met
(ii) 26 weeks	29%	100%	Greater than or equal to 80%	Met
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	29%	50%	Greater than or equal to 80%	Met

Note (1) The performance reporting examines a three-year trend and, as such, the comparison base year is to be two years prior to the current reporting year (please refer to the Disclosures and Legal Compliance section of the Annual Reporting Framework as published by the Public Sector Commission for comparison base year and current year details).

The most common injuries in 2020–21 were minor.

AGWA's Occupational Safety and Health Committee met regularly during 2020–21 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.

## Governance disclosures

### Contracts with senior officers

At the date of reporting, other than normal contracts of employment of service, no senior officers, or firms of which senior officers are members, or entities in which senior officers have substantial interests, had any interests in existing or proposed contracts with AGWA.

### Unauthorised use of credit cards

#### ***Personal expenditure under Treasurer's instruction 321 'Credit Cards – Authorised Use'***

This financial year a WA Government Purchasing Card was used for a personal purpose on seven occasions, for a total cost of \$71.22.

The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid.

There was no referral for disciplinary action. AGWA requires holders of Government Purchase Cards to sign a cardholder agreement which states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted, and approved by a manager every month. All staff are reminded periodically about the proper use of purchasing cards, including the process to follow whenever a credit card has been used for a personal purpose.

## Government Policy Requirements

### Government Building Contracts

At the date of reporting, no contracts subject to the Government Building Training Policy had been awarded.

Measure	Number
Active contracts within the scope of the policy in the reporting period	Nil
Contracts granted a variation to the target training rate in the reporting period	Nil
Head contractors involved in the contracts	Nil
Construction apprentices/trainees required to meet target training rate	Nil
Construction apprentices/trainees employed by head contractors; and the subcontractors they are using for the contracts	Nil
Contracts which met or exceeded the target training rate	Nil

### Director's liability insurance

The Gallery, through RiskCover, has a Directors and Officers Liability Policy with a limit of liability of \$10 million covering Board members of the AGWA Board and senior management. The Gallery contributed \$7,523.39 to the annual premium in 2020–21.

## Payments Made to Board Members

### The Board of the Art Gallery of Western Australia

As all Board members waived their fees this year, no payments were made during the reporting period.

## Other Legal Requirements

### Advertising – Electoral Act 1907 section 175ZE

In compliance with section 175ZE of the *Electoral Act 1907*, AGWA reports that it incurred the following expenditure during the financial year in relation to advertising agencies, market research organisations, polling organisations and media advertising organisations.

	<b>Totals</b>
Advertising agencies	<b>Nil</b>
Market research agencies Morris Hargreaves McIntyre	<b>\$3,000</b>
Expenditure with polling agencies	<b>Nil</b>
Expenditure with direct mail agencies	<b>Nil</b>
Expenditure with media advertising agencies	
Initiative Media	<b>\$41,000</b>
Social Media: Facebook/Instagram	<b>\$2,643</b>
Others	<b>\$16,041</b>
<b>Total expenditure</b>	<b>\$62,684</b>



## Compliance with Public Sector Standards and Ethical Codes

### ***(Public Sector Management Act 1994 Section 31(1))***

AGWA is an equal opportunity employer, committed to creating an equitable and diverse working environment and providing opportunities for Aboriginal and Torres Strait Islander people, people with disability, people from culturally diverse backgrounds and young people.

Employment practices at AGWA aim to mirror this and Section 51 and Section 50(d) under the *Equal Opportunity Act 1984* are used where appropriate."

The AGWA Multicultural Plan 2021-2024 will guide strategies to expand our diversity by employing from the broadest range of community members.

The ethical compliance of AGWA staff is underpinned by the departmental Code of Conduct Policy. A revised departmental Code of Conduct was released in May 2020, and has been updated in the areas of, among other things, values, personal behaviour, conflict of interest principles and conduct expectations. New staff are introduced to the Code of Conduct during their inductions.

AGWA is committed to educating its workforce in the Public Sector Standards and ethical codes. AGWA communicates new or updated policies and guidelines to all staff and provides advice or training as required. New staff receive training on the minimum legislative requirements for working within the public sector including, but not limited to recordkeeping, procurement and freedom of information.

Compliance with the Public Sector Standards and Ethical Codes is assessed by several different methods, including regular internal and external reviews of related procedures and staff feedback. In the 2020–21 financial year, AGWA recorded:

- No breaches of the Public Sector Standards in Human Resource Management;
- One breach of the Public Sector Code of Ethics and Culture and Arts Portfolio Code of Conduct;
- One breach of the Grievance Standard, which was formally addressed and completed;
- One incidence of misconduct requiring investigation; and
- No Public Interest Disclosure was lodged.

## Substantive Equality

AGWA is an equal opportunity employer, committed to creating an equitable and diverse working environment and providing opportunities for Aboriginal and Torres Strait Islander people, people with disability, people from culturally diverse backgrounds and young people.

Employment practices at AGWA aim to mirror this, and Section 51 and Section 50(d) under the *Equal Opportunity Act 1984* are used where appropriate."

In March 2020, the Western Australian Government launched the inaugural Western Australian Multicultural Policy Framework (WAMPF) for the WA public sector. The WAMPF was developed in response to the state's growing diversity, where over 32 per cent of people were born overseas. Public sector agencies are required to develop a Multicultural Plan to develop actions that meet the policy priorities of the WAMPF and development of the **AGWA Multicultural Plan** (the Plan) began in February 2021. It is a three-year plan and will act as a key strategic document to guide AGWA's service responsiveness, employment opportunities and program delivery ensure people from culturally and Linguistically Diverse (CaLD) backgrounds can reach their highest potential within AGWA's workplace. The Plan is supported by an implementation strategy, and will be monitored throughout its three-year phase to track actions, and be reviewed at its completion.

The AGWA Disability Services Planning Committee has continued to oversee the implementation and review of the **Disability Action and Inclusion Plan 2019–2024**, developed and published last year, and which sets out AGWA commitments to improving access and consultation with people with disability. The partnership with Mind the Change to develop and deliver workshops and guided tours to people living with dementia, continued in 2020–21, and builds on the work started with Alzheimer's Australia in 2012–13 (see page 28).

The Regional Exhibition Touring Boost (RETB) (see pages 32 and 33), an initiative to engage more with regional audiences continued this year, despite some interruptions caused by the COVID-19 shutdown in Perth and regional WA. The RETB includes a regional galleries' mapping and needs project which is assessing how venues can be improved to enable these galleries to receive and present touring art exhibitions to their communities.

Other ongoing measures introduced by AGWA include:

- conservation support for Antony Gormley's *Inside Australia* at Lake Ballard in the Shire of Menzies, to support access to art in regional areas
- Educational tours and/or workshops for students with special needs or with English as a second language
- Quiet Tuesdays and workshops tailored for children with autism and their families

## Disability access and inclusion plan outcomes

AGWA's current Disability Access and Inclusion Plan ensures that all visitors, including people with disabilities, can access Gallery services and facilities. The plan is subject to review and is amended as priorities and needs change.

Specific initiatives undertaken by AGWA this year to enhance access and inclusion in 2021–22 were:

- Continuation of the Art and Memories tour and Artistic Adventures workshop program for people living with dementia.
- Expansion of the Art and Dementia program into a five-year partnership with the Centre for Social Impact to ensure the broader communities of people living with dementia can access research findings.
- Continuation of the partnership with the Autism Association of Western Australia and AGWA's Voluntary Gallery Guides, to continue training guides and AGWA staff and provide a series of Quiet Tuesdays for families who have children with autism.
- Training by Vision Australia for AGWA Staff and Guides on access for vision impaired

Gallery activities and initiatives in 2020–21 that relate to the seven desired Disability Access and Inclusion Plan outcomes included:

### Outcome 1:

#### **Visitors with disabilities have the same opportunities as other people to access our services and events**

- Assessment of exhibitions and displays to address access issues for visitors with disabilities;
- Wheelchair access/area at events;
- School holiday activities suitable for children with different levels of ability;
- Ongoing programs for people with disabilities, including such activities as the award-winning Touch Tours for sight-impaired visitors, ability to provide descriptor tours for visitors with low vision, and customised programs for specific group needs; and
- Companion Card accepted for all paid exhibitions.

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## Outcome 2:

### **Visitors with disabilities have the same opportunities as other people to access our buildings and facilities**

- Approved development of rooftop sculpture garden ELEVATE has been architecturally designed with access considerations and the inclusion of restroom facilities for people with disabilities.
- Planning for new exhibitions and displays ensures issues related to access are considered;
- Provision of two standard wheelchairs and a motorised wheelchair, plus a walking frame with seat – all provided free of charge – to individuals requiring mobility assistance during their visit; and
- An elevator is available to ensure people with disabilities are able to access the first and second floor galleries with ease.

## Outcome 3:

### **People with disabilities receive information at or from the Art Gallery of Western Australia in a format that will enable them to access the information as readily as other people are able to access it**

- Provision of essential product information, including signs and didactic materials, in various forms. This includes provision of labels for major exhibitions in large font formats in a folder available from Reception, and a transcription of audio tours is also provided in print for those who cannot access the material aurally;
- Video content posted on the Gallery's website or social media platforms is subtitled;
- Provision of education experiences for students with disabilities; and
- A recorded information line is accessible by telephone.

## Outcome 4:

### **Visitors with disabilities receive the same level and quality of service from Art Gallery staff as other people who do not have a disability**

- Continued development of staff skills to promote a positive and inclusive service culture; and
- In-service training on disability awareness for Gallery staff and volunteers.

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## **Outcome 5:**

### **People with disabilities have the same opportunities as other people to make complaints to a public authority**

- Provision of various feedback options including in person, telephone, email, and written correspondence.

## **Outcome 6:**

### **People with disabilities have the same opportunities as others to participate in any public consultation by the Art Gallery**

- Inclusion of a random sample of the community as part of formal market research; and
- Ensuring that any consultation process targets representatives from the disability sector.

## **Outcome 7:**

### **People with disabilities have the same opportunities as other people to seek employment with the culture and the arts portfolio**

- Ensuring recruitment policies and practices are inclusive; and
- AGWA's contract for cleaning services was awarded to Intelife, a company that specifically employs people with disabilities.

## Recordkeeping plan

As required under section 19 of the *State Records Act 2000*, AGWA has a Record Keeping Plan that describes how recorded information is created and managed within the organisation. The Record Keeping Plan is an essential business tool which assists with the identification, management and legal disposal of key information assets and, therefore, must be kept current. AGWA reviews its Record Keeping Plan every five years or when there is a significant change to the organisation's functions. The AGWA Record Keeping Plan was reviewed and registered with the State Records Office in 2018 and will next be reviewed no later than September 2023. Government organisations are required to report on: Whether the efficiency and effectiveness of the organisation's record keeping systems have been evaluated or, alternatively, when such an evaluation is proposed. AGWA is committed to good records management practices that comply with the *State Records Act 2000*. In line with the Record Keeping Plan, the Records Officers monitor, review and update practices to maintain and increase the efficiency and effectiveness of the AGWA's record keeping and the use of the electronic document and records management system, Content Manager. AGWA uses Content Manager to manage physical and electronic records, including the retention and disposal of such records. AGWA has more than 97,000 documents registered in Content Manager with 6,575 new documents added in 2020–21.

***The nature and extent of the record keeping training program conducted by, or for, the organisation.***

All new Content Manager users undertake an introduction course focusing on the recordkeeping system and practices. Resources and guidance are available to all staff through the DLGSC intranet and Records staff are also available to provide one-to-one assistance on a needs basis.

***Whether the efficiency and effectiveness of the record keeping training program have been reviewed or, alternatively, when this is planned to be done.***

The record keeping training program is regularly reviewed and staff usage of Content Manager is monitored to identify gaps in usage. Training materials and record keeping resources are also regularly reviewed and made available on the DLGSC intranet.

***Assurance that the organisation's induction program addresses employee roles and responsibilities regarding their compliance with the organisation's record keeping plan.***

All new staff are trained on basic record keeping principles in the induction program as a mandatory requirement. The induction provides staff with an understanding of their roles and responsibilities in respect of their compliance in keeping of records and to ensure the maintenance of a strong recordkeeping culture.

## Financial Statements and Key Performance Indicators

### Certification of Financial Statements for the year ended 30 June 2021

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 Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2021 and the financial position as at 30 June 2021.

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.

Stephen Whitehead  
Chief Financial Officer  
6 September 2021

Janet Holmes à Court AC  
Chairman  
Board of the Art Gallery of Western Australia  
6 September 2021

Jason Ricketts  
Member  
Board of the Art Gallery of Western Australia  
6 September 2021

## Financial Statements

Financial statements have not been included in this version



## Independent Auditor's Report



**Auditor General**  
**INDEPENDENT AUDITOR'S OPINION**  
**2021**  
**The Board of the Art Gallery of Western Australia**

To the Parliament of Western Australia

### Report on the audit of the financial statements

#### Opinion

I have audited the financial statements of The Board of the Art Gallery of Western Australia which comprise:

- the Statement of Financial Position at 30 June 2021, and the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows, and Summary of Consolidated Account Appropriations for the year then ended
- Notes comprising a summary of significant accounting policies and other explanatory information, including administered transactions and balances.

# Annual Report 2020–21

In my opinion, the financial statements are:

- based on proper accounts and present fairly, in all material respects, the operating results and cash flows of The Board of the Art Gallery of Western Australia for the year ended 30 June 2021 and the financial position at the end of that period
- in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions.

## Basis for opinion

I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of my report.

I am independent of The Board of the Art Gallery of Western Australia in accordance with the *Auditor General Act 2006* and the relevant ethical requirements of the Accounting Professional & Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to my audit of the financial statements. I have also fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

## Responsibilities of the Board for the financial statements

The Board is responsible for:

- keeping proper accounts
- preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions
- such internal control as it determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

# Annual Report 2020–21

In preparing the financial statements, the Board is responsible for:

- assessing the entity's ability to continue as a going concern
- disclosing, as applicable, matters related to going concern
- using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of the Board.

## **Auditor's responsibilities for the audit of the financial statements**

As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the financial statements. The objectives of my audit are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.

A further description of my responsibilities for the audit of the financial statements is located on the Auditing and Assurance Standards Board website. This description forms part of my auditor's report and can be found at [https://www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf).

## **Report on the audit of controls**

### **Opinion**

I have undertaken a reasonable assurance engagement on the design and implementation of controls exercised by The Board of the Art Gallery of Western Australia. The controls exercised by The Board of the Art Gallery of Western Australia are those policies

# Annual Report 2020–21

and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions (the overall control objectives).

My opinion has been formed on the basis of the matters outlined in this report.

In my opinion, in all material respects, the controls exercised by The Board of the Art Gallery of Western Australia are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities have been in accordance with legislative provisions during the year ended 30 June 2021.

## **The Board's responsibilities**

The Board is responsible for designing, implementing and maintaining controls to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities are in accordance with the *Financial Management Act 2006*, the Treasurer's Instructions and other relevant written law.

## **Auditor General's responsibilities**

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the suitability of the design of the controls to achieve the overall control objectives and the implementation of the controls as designed. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3150 *Assurance Engagements on Controls* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements and plan and perform my procedures to obtain reasonable assurance about whether, in all material respects, the controls are suitably designed to achieve the overall control objectives and were implemented as designed.

An assurance engagement involves performing procedures to obtain evidence about the suitability of the controls design to achieve the overall control objectives and the implementation of those controls. The procedures selected depend on my judgement, including an assessment of the risks that controls are not suitably designed or implemented as designed. My procedures included testing the implementation of those controls that I consider necessary to achieve the overall control objectives.

I believe that the evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

# Annual Report 2020–21

## Limitations of controls

Because of the inherent limitations of any internal control structure, it is possible that, even if the controls are suitably designed and implemented as designed, once in operation, the overall control objectives may not be achieved so that fraud, error or non-compliance with laws and regulations may occur and not be detected. Any projection of the outcome of the evaluation of the suitability of the design of controls to future periods is subject to the risk that the controls may become unsuitable because of changes in conditions.

## Report on the audit of the key performance indicators

### Opinion

I have undertaken a reasonable assurance engagement on the key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2021. The key performance indicators are the Under Treasurer-approved key effectiveness indicators and key efficiency indicators that provide performance information about achieving outcomes and delivering services.

In my opinion, in all material respects, the key performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate to assist users to assess The Board of the Art Gallery of Western Australia's performance and fairly represent indicated performance for the year ended 30 June 2021.

### The Board's responsibilities for the key performance indicators

The Board is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions and for such internal control it determines necessary to enable the preparation of key performance indicators that are free from material misstatement, whether due to fraud or error.

In preparing the key performance indicators, the Board is responsible for identifying key performance indicators that are relevant and appropriate, having regard to their purpose in accordance with Treasurer's Instruction 904 *Key Performance Indicators*.

# Annual Report 2020–21

## **Auditor General's responsibilities**

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the key performance indicators. The objectives of my engagement are to obtain reasonable assurance about whether the key performance indicators are relevant and appropriate to assist users to assess the entity's performance and whether the key performance indicators are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3000 *Assurance Engagements Other than Audits or Reviews of Historical Financial Information* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements relating to assurance engagements.

An assurance engagement involves performing procedures to obtain evidence about the amounts and disclosures in the key performance indicators. It also involves evaluating the relevance and appropriateness of the key performance indicators against the criteria and guidance in Treasurer's Instruction 904 for measuring the extent of outcome achievement and the efficiency of service delivery. The procedures selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

I believe that the evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

## **My independence and quality control relating to the reports on controls and key performance indicators**

I have complied with the independence requirements of the *Auditor General Act 2006* and the relevant ethical requirements relating to assurance engagements. In accordance with ASQC 1 *Quality Control for Firms that Perform Audits and Reviews of Financial Reports and Other Financial Information, and Other Assurance Engagements*, the Office of the Auditor General maintains a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

## **Other information**

The Board is responsible for the other information. The other information is the information in the entity's annual report for the year ended 30 June 2021, but not the financial statements, key performance indicators and my auditor's report.

My opinions do not cover the other information and, accordingly, I do not express any form of assurance conclusion thereon.

# Annual Report 2020–21

## **Matters relating to the electronic publication of the audited financial statements and key performance indicators**

This auditor's report relates to the financial statements and key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2021 included on The Board of the Art Gallery of Western Australia's website. The Board of the Art Gallery of Western Australia's management is responsible for the integrity of the Board's website. This audit does not provide assurance on the integrity of The Board of the Art Gallery of Western Australia's website. The auditor's report refers only to the financial statements, controls and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to contact the entity to confirm the information contained in the website version of the financial statements and key performance indicators.



Grant Robinson  
Assistant Auditor General Financial Audit  
Delegate of the Auditor General for Western Australia Perth, Western Australia  
13 September 2021

## Key Performance Indicators

### **Certification of Key Performance Indicators for the year ended 30 June 2021**

We hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Board of the Art Gallery of Western Australia's performance, and fairly represent the performance of the Board of the Art Gallery of Western Australia for the financial year ended 30 June 2019.

Janet Holmes á Court AC  
Chairman, Board of the Art Gallery of Western Australia  
6 September 2021

Jason Ricketts  
Member, Board of the Art Gallery of Western Australia  
6 September 2021



# Annual Report 2020–21

## Key Performance Indicator Information

The Art Gallery of Western Australia is a statutory authority within the Culture and Arts portfolio, and its annual budget and outcome are included in the budget statements under the outcome for the Department for of Local Government, Sport and Cultural Industries (DLGSC).

The Gallery services contribute within the portfolio framework primarily to the Government Goal:

Better Places: A quality environment with liveable and affordable communities, and vibrant regions.

The Government Desired Outcomes for the Gallery are that:

- Western Australia's State Art Collection asset is developed, appropriately managed and preserved
- Western Australia's State Art Collection and works of art on loan are accessible.

The funds allocated to the Gallery to achieve its outcomes in the State Budget Statements are allocated under the services identified as:

- Cultural Heritage Management and Conservation, which provides appropriate management, development and care of the State's Art Collection asset under the *Art Gallery Act 1959*; and
- Cultural Heritage Access and Community Engagement and Education, which provides access and interpretation of the State Art Collection and works of art on loan through art gallery services that encourage community engagement with the visual arts in accordance with the *Art Gallery Act 1959*.

Key performance indicators have been developed in accordance with Treasurer's Instruction 904 to evaluate the Gallery's performance in achieving the Government Desired Outcome and provide an overview of the critical and material aspects of service provision.

# Annual Report 2020–21

## Preservation

### Outcome 1: Western Australia’s State Art Collection asset is developed, appropriately managed and preserved

#### Indicator 1: Percentage of time the collection stored to the required standard

An indicator of the level of preservation is the proportion of time that the storage and display environment is not breached.

Key Effectiveness Indicators	2017–18 Actual	2018–19 Actual	2019–20 Actual	2020–21 Actual	2020–21 Target
Proportion of time that the storage and display environment has not been breached	98%	97%	97%	99%	97%

#### Explanatory notes

The environment within which artworks are stored and displayed is a principal indicator of the effort being taken to preserve them for future generations. Indicators of the ‘storage and display environment’ are temperature and relative humidity. The Gallery uses the generally agreed international standards for temperature of 21°C ± 2°C and relative humidity of 50% ± 5% as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time the humidity and temperature has been within the accepted standards, the Gallery uses a composite average of the environmental data from the six principal areas housing the State Art Collection: The Main Gallery Display, the Centenary Galleries Display, Centenary Galleries Storage, Main Gallery Stores including print room, the Conservation Laboratories and the Offsite Store. For 2020–21, the new Conservation Laboratories have been excluded pending completion of a plant upgrade. Averages for these are calculated at 96.76%, 99.25%, 97.18%, 98.01% and 96.76% respectively for humidity and 99.11%, 98.31%, 99.82%, 99.87% and 100.00% for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 97.59% of the time and temperature for 99.42% of the time which produces a combined average of 98.51% of operational hours when the storage and display environment was maintained within the standards. This year’s actual is similar to past year and target figures.

# Annual Report 2020–21

## Accessibility

**Outcome 2: Western Australia’s State Art Collection and works of art on loan are accessible.**

### **Indicator 2.1: Number of people accessing the collection**

An indicator of accessibility is the number of visitors to the Gallery and number of online visitors.

Key Effectiveness Indicators	2017–18 Actual	2018–19 Actual	2019–20 Actual	<b>2020–21 Actual</b>	<b>2020–21 Target</b>
Total number of visitors	375,698	272,236	195,350	<b>148,301</b>	<b>204,000</b>
Total number of online visitors to website	204,696	142,115	144,250	<b>136,537</b>	<b>160,000</b>

### Explanatory notes

Visitors are determined by the number of attendances during opening hours and attendances at venue hire functions or functions outside of the Gallery’s standard opening hours. The number of Gallery visitors was 145,911 and 2,390 people attended functions and events after hours for a total of 148,301 attendances.

Unique visits to the website totalled 124,386. The total number of website visits was 136,537.

The target for 2020/21 reflected an initial expectation of the reintroduction of tourists in the second half of the year and the Gallery reopening with the rooftop development in January 2021, both of which have been delayed to due ongoing COVID implications. Actual visitation for 2021 was impacted by ongoing COVID travel restrictions, COVID closures, capital works disruptions, restricted programming from March 2021 and the closure of the main Gallery from April 2021.

# Annual Report 2020–21

## Indicator 2. 2: Percentage of visitors satisfied with visit overall

An indicator of the effectiveness of the Gallery in providing for the enjoyment and cultural enrichment of the people of Western Australia is shown by visitor satisfaction with Gallery art services. The Gallery engages a market research firm to survey customers.

Key Effectiveness Indicator	2017–18 Actual	2018–19 Actual	2019–20 Actual	2020–21 Actual	2020–21 Target
Percentage of visitors satisfied with visit overall.	91%	95%	80%	<b>75%</b>	<b>93%</b>

### Explanatory notes

Visitors' satisfaction with their overall visit is primarily measured by surveying Gallery visitors to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultant has advised that the sample used provides a maximum margin error of +/- 4.35% at the 95% confidence interval. The survey data was collected internally and analysed by Culture Counts.

The dip in satisfaction can be attributed to the extensive and disruptive capital works program causing a reduced exhibition program, closed gallery spaces including the main Gallery building from April 2021, alternative entrances to Gallery and noise pollution from the works program in gallery areas.

# Annual Report 2020–21

## Efficiency indicators

**Indicator 1: The average cost of managing the Collection per Art Gallery object.**

Key Efficiency Indicator	2017–18 Actual	2018–19 Actual	2019–20 Actual	2020–21 Actual	2020–21 Target
Average cost of managing the Collection per Art Gallery object	\$46.35	\$50.46	\$52.80	<b>\$58.45</b>	<b>\$52.93</b>

### Explanatory notes

The average cost relates to the level of resource input to the services provided. This indicator is arrived at using the following formula:

$$\frac{\text{Total cost of Cultural Heritage Management and Conservation Service}}{\text{Total number of objects}}$$

The total cost of the Cultural Heritage Management and Conservation service was \$1,085,805 and the total number of objects in the Collection was 18,576.

The increase in the average cost of managing the Collection per Art Gallery object services in 2020–21, compared to 2019–20 is mainly due to increased staff resources involved in managing the Collection and increased offsite storage costs. The actual average cost of managing the collection in 2020–21 was higher than the target due to increased valuation and offsite storage costs.

# Annual Report 2020–21

## Indicator 2: The average cost of Art Gallery services per Art Gallery access.

Key Efficiency Indicator	2017–18 Actual	2018–19 Actual	2019–20 Actual	2020–21 Actual	2020–21 Target
Average cost of Art Gallery services per Art Gallery access.	\$20.35	\$22.81	\$28.40	<b>\$35.70</b>	<b>\$25.21</b>

### Explanatory notes

The average cost relates to the level of resource input to the services provided. This indicator is arrived at using the following formula:

$$\frac{\text{Total cost of Cultural Heritage Access and Community Engagement Service}}{\text{Total number of accesses}}$$

The total cost of the Cultural Heritage Access and Community Engagement service was \$10,169,194 and the total number of Art Gallery accesses was 284,838.

The increase in the average cost of art gallery services per Art Gallery access in 2020–21, compared to 2019–20 is due mainly to a decrease in Gallery accesses (2021: 284,838; 2020: 339,600). The increase in the actual cost of art gallery services per Art Gallery access in 2020–21, compared to target 2020–21 is due to lower than budgeted visitation numbers in 2020-21.

## Appendix A –Foundation members

### Honorary Patron

His Excellency the Honourable Kim Beazley AC  
Governor of Western Australia

### Patrons

(Donations of not less than \$1,000,000)

Sue and Dr Ian Bernadt  
BHP  
The Leah Jane Cohen Bequest  
Andrew and Nicola Forrest  
Government of Western Australia  
Dr Jo Lagerberg and Dr Steve Swift  
National Australia Bank Limited  
John Rodgers  
Wesfarmers Limited  
Woodside

### Vice Patrons

(Donations of not less than \$500,000)

Alcock Family Foundation  
Brigitte Braun  
The Sir Claude Hotchin Art Foundation  
Ben and Helen Korman  
The Linton Currie Trust  
John McBride

# Annual Report 2020–21

## Governors

(Donations of not less than \$100,000)

Richard Bell  
Brian Blanchflower  
John and Linda Bond  
Bob Brighton  
Margot Bunning and family  
Dr David Cooke  
Lorraine Copley  
Rick and Carol Crabb  
Sam Dickerson  
Adrian and Michela Fini  
Friends of the Art Gallery of Western Australia  
Freehills  
Sandra Galvin  
Robert and Lesley Girdwood  
Gordon Darling Foundation  
Warwick Hemsley AO  
Janet Holmes à Court AC  
Dr Tim Jeffery  
Rod and Carol Jones  
Patricia Juniper  
Robert D Keall  
Howard Knight

Otto Kunzli  
Elizabeth Malone  
John Nixon  
Max Pam and the late Jann Marshall  
The Stan Perron Charitable Trust  
John Poynton  
Stuart Ringholt  
Graeme and Lorraine Rowley  
Timothy Roberts  
Spirac Pty Ltd  
Kerry Stokes AO  
Brett and Pieta Taylor  
Lyn Williams



# Annual Report 2020–21

## **Benefactors**

(Donations of not less than \$50,000)

Agapitos/Wilson Collection

John Brunner

Avril Burn

Sally Burton

Bruce and Charmaine Cameron

Cardaci Family

Wenling Chen

Helen Cook

Virginia Cuppaidge

Brett and Angelina Davies

Marco D'Orsogna

Robin and Elizabeth Forbes

Georgiou Group Pty Ltd

Gerard Daniels

Felicity Fenner

Sheryl Grimwood

Tony and Sally Howarth

Mandy Juniper

Dr Douglas Kagi

Evan George and Allie Kakulas

Derek Kreckler

J. Barris and Judith Le Pley

Dr Andrew Lu AM and

Dr Geoffrey Lancaster AM

McCusker Charitable Foundation

Catriona and Simon Mordant AM

Graeme Morgan

Callum Morton

The Myer Foundation

Susan Norrie

Rio Tinto Limited

Erwin Rohner

Mitchiko Teshima

Gene Tilbrook

Alan and Marisa Tribe

The Ungar Family Foundation

Sam and Leanne Walsh

# Annual Report 2020–21

## Fellows

(Donations of not less than \$15,000)

Michael Abbott, QC  
Abdul-Rahman Abdullah  
Trish Ainslie and Roger Garwood  
Tony Albert  
Alder & Partners  
Private Wealth Management  
Dario and Susan Amara  
Geoff and Dawn Anderson  
AngloGold Ashanti Australia Limited  
Daniel Archer  
Neil Archibald  
Monique Atlas and Kim Hawkins  
Professor Robert Baines  
Hamish and Ngaire Beck  
Dr Bruce Bellinge  
Barbara Blackman  
Lin Bloomfield  
E. L. (Mick) Bolto  
Sue Bolto  
John and Debbie Borshoff  
Craig and Katrina Burton  
Busby Family  
Olive, Luka and Coco Butcher  
Adil Bux  
Desi and Marcus Canning  
Carcione Family

Tully Carmady and Danielle Davies  
Margrete and Michael Chaney AO  
Caroline Christie and Sheldon Coxon  
Nic Christodoulou  
Fiona Clarke (in memory of  
Mrs Jean Clarke)  
Susan Clements  
Professor Ian Constable AO  
Consulate of Italy, Perth  
The late Syd and Danae Corser  
Megan and Arthur Criddle  
Tim Davies Landscaping  
The Hon. John Day  
Rosanna DeCampo and Farooq Khan  
Deutscher and Hackett  
Sandra Di Bartolomeo  
Alan R. Dodge  
Marisa D'Orsogna  
Siné MacPherson and  
Gary Dufour  
Judy and Trevor Eastwood  
Ernst & Young EY Chartered Accountants  
The Everist Family  
Ronald Sydney Farris and  
Joy Elizabeth Farris  
The Feilman Foundation

Susanne Finn  
Larry and Peggy Foley  
Christine and Winston Foulkes-Taylor  
Seva Frangos and John Catlin  
Ian George  
Gary Giles  
George Gittoes  
Rodney Glick  
Julian Goddard and Glenda de Fiddes  
Robert and Barbara Gordon  
Robert Grieve  
Dr Patrick Hanrahan and Dr Helen Ryan  
Gerie and Ole Hansen  
The Hon Nicholas Hasluck AM QC  
Di and Jeffrey Hay  
Lyn-Marie Hegarty  
Andrea Horwood  
Jim and Freda Irenic  
Kevin and Jan Jackson  
Fiona Kalaf  
Katherine Kalaf  
Lennon Family Charitable Trust  
James Litis and Desi Litis  
The Leederville Hotel  
Christine J Lewis  
Darryl Mack and Helen Taylor

## Annual Report 2020–21

### Fellows (continued)

Sandy and Michele MacKellar  
Robert MacPherson  
Michael and Sallie Manford  
Lloyd Marchesi  
Diane McCusker  
Ken and Merran McGregor  
Jacqui McPhee  
Merenda Gallery  
Michele Canci Foundation  
Minderoo Foundation  
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Brandon and Angela Munro  
Dr Fred and Mrs Georgina Nagle  
Tony Nathan  
Avril S and Brian J. O'Brien  
Stephen and Corinne Onesti  
Walter Ong and Graeme Marshall  
Maurice O'Riordan  
Benita Panizza and Michael Prichard  
Louise Paramor  
The Peploe Family  
Rosalind-Ruth Phelps  
Julienne Penny and Family  
Jamie Price and Gillian Gallagher  
Simon Price and Saara Nyman  
Dr Bronwen Rasmussen  
Angela Roberts  
Leigh Robinson and Deborah Gellé

Bryan and Jan Rogers  
Sam Rogers  
Daniel and Natalie Romano  
Felicity and Tony Ruse  
Anthony Russell  
Sue and Don Russell  
Dr John and Thea Saunders  
Linda Savage and Dr Stephen Davis  
Jenny and Wyborn Seabrook  
Anna Schwartz  
Gillian Serisier  
Andrew and Judy Shearwood  
Gene and Brian Sherman  
The Spinifex Trust  
Dr Amanda Stafford  
Marlene and Graham Stafford  
Katherine Stannage and Chris Stannage  
Shirley Stanwix  
Brian Stewart  
Vivienne Stewart  
Richard Stone  
Brian Swan  
Deborah and Vic Tana  
Alexandrea Thompson and Peter Smith  
Peter and Jane Thompson  
Professor Philip and Margaret Thompson  
Turner Galleries Art Angels  
Ian and Susan Trahar  
Laurie Trettel, Swanline Group

Ray van Kempen and Ann Kosonen  
Lynnette Voevodin  
David Walker  
Mary Ann Wright  
Anne Zahalka  
Ashley Zimpel

# Annual Report 2020–21

## Members

(Donations of not less than \$5,000)

Susan Adler  
Michael and Josephine Ahern  
Robyn Ahern  
Aisen Family Trust  
Albion Foundation  
Julian Ambrose  
Julie Athanasoff  
Christina Backus  
Zelinda Bafile  
Lisa Baker MLA, Member for Maylands  
Shelley Barker  
John Barrett-Lennard  
Corinne Barton  
R. G. Bennett  
David and Suzanne Biddles  
Peter Bird  
Tracy Blake  
Matthew J C Blampey  
Peter and Stella Blaxell  
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Juliet Borshoff  
Michael and Rachael Borshoff  
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Keith Bradbury  
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Bruce Callow & Associates Pty Ltd  
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Helen Carroll Fairhall and Family  
Joseph Caruso  
Emma and Howard Cearn  
Frauke Chambers  
The Hon Fred Chaney AO and Mrs Angela Chaney  
Jody and Fred Chaney  
Joe Chindarsi and Andrew Patrick  
Jock Clough  
Ian and Rosana Cochrane  
Libby Cocks  
Professor Catherine Cole  
Warren and Linda Coli  
Constantine Comino

Susan and Michael Croudace  
Dr Digby and Susan Cullen  
D'Alessandro Family  
Dr Ben Darbyshire  
Master Andrew Davies  
Beverley Davies  
Christina and Tim Davies  
Dr and Mrs N J Davis  
Jo Dawkins  
James P De Leo  
Kevin Della Bosca  
Camillo and Joanne Della Maddalena  
The Hon Peter and Mrs Benita Dowding  
Diana and Paul Downie  
Hilaire Dufour  
Hollis Dufour  
Meredith Dufour  
Edwin Eames  
Bev East  
Peter Eggleston  
Dane Etheridge and Brooke Fowles  
Peter Evans  
Jenny and the late Bill Fairweather  
Michael J. Fallon  
Elaine Featherby  
Evi Ferrier

## Annual Report 2020–21

### Members (continued)

Lisa Fini  
Tony Fini Foundation  
B and K Fischer  
David Fleming and Emma Hanrahan  
Fire & Emergency Services Authority  
Allan and Lynette Fletcher  
Annie and Brett Fogarty  
Mark Fraser  
Simone Furlong  
A. Gaines  
Minali Gammage  
Leonie and David Garnett  
Tarryn Gill and Pilar Mata Dupont  
Claude and Claretta Giorgi  
Valerie Glover  
Francesca Gnagnarella  
William Goddard  
Mark Grant  
Nicholas Green  
Alix and Geoffrey Grice  
Karen and William Groves  
Lloyd and Jan Guthrey  
Mack and Evelyn Hall  
Sean Hamilton  
John Hanley AM  
Dorothea Hansen-Knarhoi  
Kathy Hardie  
Lynne Hargreaves and Andrew Winkley

Mary Harrison Hill and the late Chris Hill  
Tracey Harvey  
Annie Hawkins  
Ragen Haythorpe  
Jane Hegarty  
Alex Hemsley  
Michael Hoad  
Julie Hobbs  
Marie and Michael Hobbs  
John and Linda Hoedemaker  
Anne Holt  
Sandy and Peter Honey  
Alice Hood  
Glen Host and Jill Potter  
Julie Hoy  
John Hughan  
Don and Joan Humphreys  
Richardo Idagi  
Larry and Nicola Iffla  
Di Ingelse and Geoff Paull  
Eric and Louise Isaachsen  
Italian Chamber of Commerce and  
Industry Perth Inc  
Fiona Johnson  
Stewart and Gillian Johnson  
Ishbelle Johnstone  
Angus and Louise Jones  
Ashley and Nina Jones, Gunyulgup Galleries  
Jones Day

Joyce Corporation Ltd  
Mark and Veronica Jumeaux  
Nancy Keegan and Don Voelte  
Annie Keeping Hood  
Jennie Kennedy  
Jeff Kerley  
Denis and Valerie Kermode  
Edward Kimani  
Mi-Jeong Kim  
Greg and Nikki King  
Nofra Klinik  
Carmen La Cava  
Christina Langoulant  
Lauder and Howard  
Janine Lauder  
Elizabeth Le Breton  
Ross and Fran Ledger  
Briony and Mark Lee  
Jody Lennon  
Rebecca Lennon  
Ben and Gina Lisle  
Little Creatures Brewing Pty Ltd  
Charlotte Lufino  
Heather Lyons  
Tim and Pep Mack  
Michele MacKellar  
Bea Maddock  
Kaaren and Manisha Malcolm  
Bettina Mangan

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### Members (continued)

Lesley Maloney  
Jan and Bill Manning  
Adrienne Marshall  
Rowan Marshall  
Paul and the late Jenny Martin  
David and Linda Martino  
The late Dr Anthony McCartney and  
Jacinta McCartney  
Bryant and Tedye McDiven  
John McGlue and Sharon Dawson  
Amanda McKenna  
Kate McMillan  
Danie Mellor  
Ian and Jane Middlemas  
Alan Miles  
Mrs Jan Miller and Dr Stuart Miller  
Geraldine Milner  
The late Emeritus Professor John Milton-Smith  
and Mrs Carolyn Milton-Smith  
Michael and Judy Monaghan  
Milton Moon  
Tim and Rose Moore  
The Moran family  
Charles and Caroline Morgan  
Margaret Morison-Leavesley  
Geoffrey and Valmae Morris  
Jock and Jane Morrison  
Colleen Barbara Mortimer  
Joanne and Geoff Motteram  
Robert and Angie Mule  
Nicholas Murfett and Catherine Oliver  
Neon Parc  
Etsuko Nishi  
Charles Nodrum Gallery  
Robert O'Hare  
Norah Ohrt  
Tricia and Mike Oosterhof  
Helen and Barry Osboine  
Ron Packer  
Mimi and Willy Packer  
Angela Padley  
Ian and Catriona Parker  
K. Parker  
Susan Pass  
Shane Pavlinovich  
Georgina Pearce OAM  
Todd and Alisa Pearson  
John and Anita Percudani  
Leon and Moira Pericles  
Massimo and Annelle Perotti  
Ersilia Picchi  
Guardian Resources (Joshua Pitt)  
Bob Poolman  
Rosemary Pratt  
The Hon C J L Pullin QC and Mrs S Pullin  
Mark and Ingrid Puzey  
Raine & Horne Commercial  
Marijana Ravlich  
Howard and Lindsey Read  
Ricciardi Seafood & Coldstores  
Joe and Grace Ricciardo  
Elizabeth Richards  
Yacht Grot  
Ross and Alexandra Roberston  
Bryan and Jan Rodgers  
Mr Nigel and Dr Heather Rogers  
John and Yvonne Roston  
Maurice Rousset OAM and  
Gerry Rousset  
Caterina Rowell  
Jann Rowley  
John Rubino  
Sue and Hans Sauer  
Sally and Vincenzo Savini  
John and Debbie Schaffer  
Scoop Publishing  
Robyn and Peter Scott  
Roslyn Seale  
Celia Searle  
Asher and Fraida Shapiro  
J & J Shervington  
Daniela Simon, SODAA  
The late John and Marie-Louise Simpson  
Patricia Simpson  
Cecily Skrudland  
Darryl and Heather Smalley

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### Members (continued)

Senator Dean Smith  
Helen Smith  
Jan Spriggs and Perry Sandow  
Kathryn Stafford  
Lina Stowe  
Paul and Carla Sullivan  
The Sullivan Family  
Gloria Sutherland  
Greenhill Galleries  
John and Antoinette Tate  
Nino Tarulli  
Natasha and Ross Taylor  
Sherry Duhe and James Telders  
Lisa and Andrew Telford  
Rodney and Sandra Thelander  
Clare Thompson

Rodney and Penelope Thompson  
Jennifer Thornton  
Debbie and Rik Thornton  
Gemma Tually  
Frank Tomasi  
Anthony Torresan  
John Trettel, Swanline Group  
Dr Simon and Mrs Alison Turner  
Peter Tyndall  
Dave and Patty Van der Walt  
Elizabeth and Max Vinnicombe  
Patsy Vizents  
Colin Walker  
Mark Walker  
Joshua James Walters  
Stuart Walters  
Patti Warashina  
Davison+Ward

Diana and the late Bill Warnock  
The late Kevin and Susan Watson  
Donna White  
Terri-ann White  
Ian and Jean Williams  
Ron and Sandra Wise  
Mark and Sally Woffenden  
David Worth  
Brigid Woss  
Marie and Geoff Wotzko  
Melvin Yeo  
Simon and Gillian Youngleson  
Clifford and Gillian Yudelman  
Carlos Zerpa  
The late Dr Dolph W. Zink AM, and Mrs Zink

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## Next Collective Members

Lilly Bennion  
Viviana Boyle  
Anna Cornell  
Toria Daniel  
James P De Leo  
Natasha Di Biase  
Minali Gammaage  
Francesca Gnagnarella  
Alex Hemsley

Isaac Huggins  
Edward Kimani  
Elizabeth Le Breton  
Catherine Lindsay  
Rowan Marshall  
Giulia Oliveri  
K Parker  
Tegan Patrucco

Jenny Potts Barr  
Caterina Rowell  
Amy Rumble  
Chelsea Spagnolo  
Gemma Tually  
Joshua James Walters  
Stuart Walters  
1 x anonymous



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## Members - Deceased

### Patrons

Robert Juniper  
Dr Harold Schenberg

### Vice Patrons

Dr Rose Toussaint  
Barbara and Albert Tucker

### Governors

Rachel Mabel Chapman  
James Fairfax AO  
Evelyn and Kemp Hall  
May Marland  
James Mollison AO  
Clifton Pugh AO  
Sheila and Howard Taylor AM

### Benefactors

Gunter Christmann  
Sir James and Lady Cruthers  
Lauraine Diggins  
Judge Jim O'Connor

### Fellows

Dr David Alltree  
Esther Constable  
Anne Cranston  
Ben Gascoigne  
David Goldblatt

Helen Grey-Smith  
Cliff Jones  
David Larwill  
Dr Graham Linford  
Adam Rankine-Wilson  
John Stringer

### Members

Joan Brodsgaard  
Lina Bryans  
John Chilvers  
Chandler Coventry  
Margaret Campbell Dawbarn  
Pamela Douglas  
David Englander  
Barbara and Margaret Evans  
Dr Ernest Hodgkin  
Diana Hodgson  
Margaret Hutchinson  
Dr Patricia Kailis AM OBE  
Clifford Last  
Marjorie Le Souef  
Cherry Lewis  
Esther Missingham  
Kenneth Myer  
Maureen Paris  
Ian Richmond  
Eve Shannon-Cullity  
Christine Sharkey  
Stirling and Judy Shaw  
Garnett Skuthorp

Tom Gibbons and Miriam Stannage  
Geoffrey Summerhayes OAM  
Edna Trethowan  
Darryl and Margaret Way  
Ian Whalland  
Michael J M Wright

## Appendix B – Gallery Staff

(Full-time and part-time staff, as at 30 June 2021 and arranged alphabetically within work groups)

### Executive

Colin Walker, Director

Sharyn Beor, Acting Director, Audience and Stakeholder Engagement (until February 2021)

James Davies, Acting Director, Exhibitions and Collections (until October 2020)

Melissa Harpley, Manager of Curatorial Affairs

Lyn-Marie Hegarty, Development Director (until January 2021)

Natalie Hewlett, Acting Exhibitions and Projects Manager (from November 2020)

Ravi Proheea, Chief Financial Officer, AGWA/WA Museum (until March 2021)

Brian Stewart, Deputy Director, Chief Operating Officer

Ian Strange, Guest Artistic Director

Penny Tassone, Acting Director Marketing and Commercial Development (from February 2021)

Stephen Whitehead, Chief Financial Officer (from March 2021)

### Executive Support

Giselle Baxter, Executive Assistant

Annette Stone, Executive Officer | Board Support

### Curatorial

Rachel Ciesla, Associate Curator (until December 2020)

Robert Cook, Curator of Western Australian and Australian Art

Carly Lane, Curator of Indigenous Art (until March 2021)

Tui Raven, Acting Curator of Indigenous Art (from April 2021)

Dunja Rmandić, Acting Curator of International Art

Bahar Sayed, Curatorial Assistant (from January 2021)

Isobel Wise, Acting Associate Curator (from January 2021)

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## **Conservation**

Claire Canham, Conservation Assistant  
Trevor Gillies, Framer  
David Graves, Senior Conservator | Objects and Projects  
Michael Huston, Paintings Conservator (from February 2021)  
Maria Kubik, Senior Conservator | Paintings (until January 2021)  
Kate Woollett, Paper Conservator

## **Collections and Exhibitions**

Nicola Baker, Collection Stores and Installation Assistant  
Adrian Baldsing, Installation Assistant  
Emma Bitmead, Digital Asset Management Co-ordinator  
James Davies, Manager of Regional Exhibitions and Touring (from October 2020)  
Tanja Coleman, Assistant Registrar  
Giovanni Di Dio, Installation Team Leader  
Emilia Galatis, Curatorial Project Officer (to August 2020)  
Aston Gibbs, Digital Asset Management Database Officer (from March 2021)  
Dani Lye, Exhibition Designer  
Daniel Mead, Installation Assistant  
Melanie Morgan, Assistant Registrar  
John Oldham, Installation Assistant  
Jude Savage, Registrar of Collections  
Beau Spall, Installation Assistant  
Peter Voak, Exhibition and Display Coordinator

## **Audience and Stakeholder Engagement**

Rebecca Anderson, Events Manager  
Sharyn Beor, Marketing Manager  
Claire Bushby, Volunteer and Outreach Coordinator (from March 2021)  
Tamara Blom, Shop Assistant  
Lilly Blue, Learning and Creativity Research Manager  
Siaw Chai, Community Relations Coordinator

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Dimitrios Dimitriadis, Shop Assistant  
Luc Felix, Website Services Developer  
Sally Mauk, Finance Officer  
Assunta Meleca, Learning Administration Assistant  
Laura Money, Visitor Information Assistant  
Phoebe Mulcahy, Visitor Development Assistant  
Ida Sorgiovanni, Retail Manager  
Tanya Sticca, Community Relations Coordinator  
Marni Ridgeway, Visitor Development Assistant  
Melanie Towaza, Shop Assistant  
Stephanie Watson, Coordinator of Voluntary Guides (until March 2021)  
David Wingrove, Front Desk Coordinator

## **Development**

Rob De Ray, Development Coordinator  
Teresa Fantoni, Foundation Manager (part-time job share)  
Emma Cornwell, Foundation Manager (job share – from October 2020)  
Louella Hayes, Fundraising Manager (from April 2021)  
Josie Tanham, Partnership Manager  
Ellie Rafter, Membership Manager (until November 2020)

## **Operations**

Anna Bacik, Human Resources Consultant (until May 2021)  
Rosemary Carroll, Information Management Officer  
Sandra Jovanou, Manager Organisational Development and Principle Projects (until May 2021)/  
Human Resources Manager (from May 2021)  
Adrian Griffiths, Gallery Facilities Coordinator  
L Wong, Financial and Management Accountant  
Belinda Wood, Records Assistant

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## Appendix C – Acquisitions

<b>DONATIONS</b>		
<b>WESTERN AUSTRALIAN ART</b>		
<b>Contemporary</b>		
<p>BLANCHFLOWER, Brian  <i>Canopy 74 (Brighton blue)</i>, 2017            acrylic, oils, wax medium, powdered pumice, on laminated hessian            Gift of the artist under the Australian Government's Cultural Gifts Program, 2021</p>	<p>BLANCHFLOWER, Brian  <i>Four dimensions (Sussex landscape project)</i>, 1971            colour photographs            Gift of the artist, 2021</p>	<p>BLANCHFLOWER, Brian  <i>Drawings at Whale Rock (Mt. Manypeaks)</i>, 1981            cibachrome photographic prints            Gift of the artist, 2021</p>
<p>CAMPBELL, Joan  <i>Untitled [upright form]</i>, 1990            raku fired ceramic            Gift of Judith Brown, 2021</p>		

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<b>AUSTRALIAN ART</b>		
<b>Contemporary</b>		
<p>BALL, Sydney  <i>Rosemodress man</i>, 1986-1987            acrylic on canvas            Gift of Janet Holmes à Court AC, 2021</p>	<p>BROWNE, Andrew  <i>Landscape with billboard and phenomena</i>, 1996            oil on canvas            Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2021</p>	<p>CULLEN, Adam  <i>Untitled [NATO]</i>, 1999            spray paint and pen on paper            Gift of Alan R. Dodge under the Australian Government's Cultural Gifts Program, 2021</p>
<p>HARRIS, Brent  <i>Grotesquerie (le retarder)</i>, 2001            woodcut print on Japanese paper            Gift of Alan R. Dodge under the Australian Government's Cultural Gifts Program, 2021</p>	<p>HOOD, Cherry  <i>Indigo</i>, 2008            digital print            Gift of Turner Galleries Art Angels, 2020</p>	<p>POPLE, Rodney  <i>Santa Maria della Salute</i>, 2014            archival ink and oil on linen            Gift of Felicity Fenner and Oscar Pople through the Australian Government's Cultural Gifts Program, 2020</p>
<b>Historical</b>		
<p>CAZNEAUX, Harold  <i>Towering gums</i>, 1920s            silver gelatin print            Gift of David Worth, 2021</p>	<p>DUPAIN, Max  <i>Late afternoon at Cronulla</i>, 1937            silver gelatin print            Gift of David Worth, 2021</p>	<p>HURLEY, Frank  <i>Orient Caves</i>, c 1952            silver gelatin print            Gift of David Worth, 2021</p>

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<b>Indigenous</b>		
MELLOR, Danie <i>The sound of a dream in the forest</i> , 2018 Chromogenic print on metallic photographic paper Gift of the artist, through the Australian Government's Cultural Gifts Program, 2021		

<b>INTERNATIONAL</b>		
<b>Contemporary</b>		
HAMILTON FINLAY, Ian <i>Detached sentences on friendship</i> , 1991 booklet, 20 pages with dust jacket Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian BARRIE, Stuart; Wild Hawthorn Press <i>Homage to Kahnweiler</i> , 1972 card Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian ANDREW, John; Wild Hawthorn Press <i>Lullaby</i> , 1975 card Gift of Mary Hill in memory of Christopher Hill, 2021
HAMILTON FINLAY, Ian SLOAN, Nicholas; Wild Hawthorn Press <i>The present order</i> , 1983 card Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian STEWART, Mark; Wild Hawthorn Press <i>Lexical diversions</i> , 1983 card Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian GRIFFITHS, Andrew; Wild Hawthorn Press <i>A placement</i> , 1983 folded concertina card, 5 pages Gift of Mary Hill in memory of Christopher Hill, 2021

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<p>HAMILTON FINLAY, Ian STEWART, Mark; Wild Hawthorn Press <i>'Within the system...'</i>, 1983 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian STEWART, Mark; Wild Hawthorn Press <i>Names on trees</i>, 1984 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>Liberal democracy...</i>, 1987 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>
<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>Socle</i>, 1987 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>Rowan</i>, 1987 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>Willow</i>, 1987 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>
<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>Nature is the Devil</i>, 1987 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>'When pleasures are like poppies spread'</i>, 1988 folded card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian Gary HINCKS, Wild Hawthorn Press <i>Les Femmes de la Révolution, after Anselm Kiefer</i>, 1992 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>
<p>HAMILTON FINLAY, Ian HINCKS, Gary; Wild Hawthorn Press <i>Saint-Just 1767–1794</i>, 1993 unfolded card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian IRVING, Ralph; Wild Hawthorn Press <i>Fête, Little Sparta</i>, 1993 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>Blue / Lark</i>, 1993 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>



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<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>Arrow</i>, 1994 folded Valentine card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian SIMIG, Pia Maria; Wild Hawthorn Press <i>Im dunklen Laub die Gold-Orangen glühen</i>, 1994 photograph on card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian HINCKS, Jo; Wild Hawthorn Press <i>Hot day</i>, 1996 folded card Gift of Mary Hill in memory of Christopher Hill, 2021</p>
<p>HAMILTON FINLAY, Ian HINCKS, Gary; Wild Hawthorn Press <i>Clinker built</i>, 1997 folded card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian Wild Hawthorn Press <i>B oats</i>, 1998 card Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian Tarasque Press <i>Acrobats</i>, 1966 screen print Gift of Mary Hill in memory of Christopher Hill, 2021</p>

## Annual Report 2020–21

<p>HAMILTON FINLAY, Ian          COSTLEY, Ron  <i>Prinz Eugen</i>, 1972          screen print          Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian          HARVEY, Michael  <i>Homage to Malevich</i>, 1974          lithograph in folder          Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian          FINE, Jud  <i>Luftwaffe – after Mondrian</i>, 1976          lithograph          Gift of Mary Hill in memory of Christopher Hill, 2021</p>
<p>HAMILTON FINLAY, Ian          NASH, John R  <i>And even as she fled ... (1)</i>, 1987          lithograph          Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian          NASH, John R  <i>And even as she fled ... (2)</i>, 1987          lithograph          Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian          COSTLEY, Ron  <i>Laconic</i>, 1987          screen print          Gift of Mary Hill in memory of Christopher Hill, 2021</p>
<p>HAMILTON FINLAY, Ian          HINCKS, Gary  <i>Néoclassicisme Révolutionnaire</i>, 1988          screen print          Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian  <i>The French Attaché is papier-maché (Picabia Series 1)</i>, 1988          lithograph (in red)          Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian  <i>The French Attaché is papier-maché (Picabia Series 1)</i>, 1988          lithograph (in black)          Gift of Mary Hill in memory of Christopher Hill, 2021</p>
<p>HAMILTON FINLAY, Ian  <i>Art Press is part cress (Picabia Series 1)</i>, 1988          lithograph (in red)          Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian  <i>Art Press is part cress (Picabia Series 1)</i>, 1988          lithograph (in black)          Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian  <i>All that glitters is not Aryan (Picabia Series 1)</i>, 1988          lithograph (in red)          Gift of Mary Hill in memory of Christopher Hill, 2021</p>
<p>HAMILTON FINLAY, Ian  <i>All that glitters is not Aryan (Picabia Series 1)</i>, 1988          lithograph (in black)</p>	<p>HAMILTON FINLAY, Ian  <i>Parisians spoil the French (Picabia Series 1)</i>, 1988          lithograph (in red)</p>	<p>HAMILTON FINLAY, Ian  <i>Parisians spoil the French (Picabia Series 1)</i>, 1988          lithograph (in black)</p>

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Gift of Mary Hill in memory of Christopher Hill, 2021	Gift of Mary Hill in memory of Christopher Hill, 2021	Gift of Mary Hill in memory of Christopher Hill, 2021
HAMILTON FINLAY, Ian <i>The League of Rights intrigues the tights (Picabia Series 1)</i> , 1988 lithograph (in red) Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian <i>The League of Rights intrigues the tights (Picabia Series 1)</i> , 1988 lithograph (in black) Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian <i>Don't put all your heads in one basket (Picabia series 2)</i> , 1988 lithograph (in red) Gift of Mary Hill in memory of Christopher Hill, 2021
HAMILTON FINLAY, Ian <i>Don't put all your heads in one basket (Picabia series 2)</i> , 1988 lithograph (in black) Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian <i>Spare The Blade and spoil The Factions (Picabia series 2)</i> , 1988 lithograph (in red) Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian <i>Spare The Blade and spoil The Factions (Picabia series 2)</i> , 1988 lithograph (in red) Gift of Mary Hill in memory of Christopher Hill, 2021
HAMILTON FINLAY, Ian <i>Don't cast your Revolutions before swine (Picabia series 2)</i> , 1988 lithograph (in red) Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian <i>Don't cast your Revolutions before swine (Picabia series 2)</i> , 1988 lithograph (in black) Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian HARVEY, Michael <i>Capital – ship</i> , 1991 screen print Gift of Mary Hill in memory of Christopher Hill, 2021
THE WORTHINGTON MIRO ARCHIVE LTD <i>The Ian Hamilton Finlay Printed Archive</i> , Nov 1994 book Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian Wild Hawthorn Press <i>Two translations</i> , Unknown card Gift of Mary Hill in memory of Christopher Hill, 2021	HAMILTON FINLAY, Ian STEWART, Mark [ <i>title unknown ('The difference...')</i> ], c 1976 card Gift of Mary Hill in memory of Christopher Hill, 2021

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<p>HAMILTON FINLAY, Ian  <i>[title unknown ('A corner of the Garden Temple...')]</i>, Unknown  card  Gift of Mary Hill in memory of Christopher Hill, 2021</p>	<p>HAMILTON FINLAY, Ian  <i>[title unknown ('On paper Francis Picabia...')]</i>, c 1980s  card  Gift of Mary Hill in memory of Christopher Hill, 2021</p>	
<p><b>Historical</b></p>		
<p>ROYAL DOULTON  CURNOCK, Percy  <i>Glamis thistle coffee set</i>, 1938  hand-painted bone china  Gift of the Estate of Nancy Mann, 2021</p>	<p>ROYAL DOULTON  CURNOCK, Percy  <i>Glamis thistle teacup, saucer and plate</i>, 1938  hand-painted bone china  Gift of the Estate of Nancy Mann, 2021</p>	<p>DOULTON AND CO LTD  HODKINSON, William  <i>Serving plate with handle</i>, 1890-1910  hand-painted ceramic and silver  Gift of the Estate of Nancy Mann, 2021</p>
<p>UNKNOWN  <i>Hashirode Kutani ware coffee set</i>, early 20th Century  hand-painted porcelain  Gift of the Estate of Nancy Mann, 2021</p>	<p>UNKNOWN  <i>Satsuma ware vase</i>, early 20th Century  hand-painted ceramic  Gift of the Estate of Nancy Mann, 2021</p>	<p>UNKNOWN  <i>not titled</i>, undated  gum bichromate  Gift of Patrick Hanrahan, 2020</p>
<p>JOSIAH WEDGWOOD AND SONS  <i>Drabware teapot</i>, c1820  ceramic  Gift of the Estate of Sheila Ann Fuller, 2021</p>		

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<b>PURCHASES</b>		
<b>WESTERN AUSTRALIAN ART</b>		
<b>Contemporary</b>		
<p>ABDULLAH, Abdul <i>We didn't start the fire</i>, 2020 oil on linen Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021</p>	<p>ADAMS, Carla <i>Haunted by (Tony, Connor/Conor, CD, Caleb, Ruby, Tom, Trent, Matt, Lachlan, Josh, Mason, Jaymes, Tom, Chad, Hayden, Ben, Zack, Leighton, Dylan, Rory)</i>, 2019–2020 mixed media Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists' Fund, 2021</p>	<p>BALLANTINE, Kevin <i>Cup city: Air ship Canning Vale; Man walking in Long socks; Family group; New development; Spectators; Two women; Myer's window; Spectators with dog; Couple, marine shoreline; McDonalds; Boxing Kangaroo; Spectators sandy pavement</i>, 1987 (printed 2021) photographs Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2021</p>
<p>BLANCHFLOWER, Brian <i>Canopy 76 (diptych)</i>, 2018-2019 acrylic, powdered pumice on hessian Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021</p>	<p>BOOTH, Bruno <i>feline fine, hbu?: Cat Nuts, Battlecat, Winston, Gremlin, Princess Meow Meows, Warhawk, Solitude, Slippy Chunks, Beans, Tuesday, Jam Jam, Flea Bag, Trixie</i>, 2021 cats: powder and clear coated paint on laser-cut aluminium tracksuits: polyester fleece and ribbon, cotton ribbing and cotton thread, plastic and steel zips Purchased through the John and Linda Bond Fund, Art Gallery of Western Australia Foundation, 2021</p>	<p>COATES, Erin <i>The pact</i>, 2017 2K video with sound Sound composition: Cat Hope &amp; Decibel Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists' Fund, 2021</p>

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<p>GILL, Tarryn  <i>Limber (1)</i>, 2020  mixed media (hand-stitched Lycra, EPE foam &amp; fibre fill, artificial eyes, steel)  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>	<p>GILL, Tarryn  <i>Limber (2)</i>, 2020  mixed media (hand-stitched Lycra, EPE foam &amp; fibre fill, artificial eyes, steel)  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>	<p>GILL, Tarryn  <i>Limber (3)</i>, 2020  mixed media (hand-stitched sequined fabric, synthetic hair, EPE foam &amp; fibre fill, steel)  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>
<p>HARMAN, Fiona  <i>Rising River</i>, 2020  oil on board  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>	<p>HARMAN, Fiona  <i>River Study II</i>, 2020  oil on board  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>	<p>HARMAN, Fiona  <i>Position I</i>, 2020  oil on board  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>
<p>HARMAN, Fiona  <i>Position III</i>, 2020  oil on board  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>	<p>HARMAN, Fiona  <i>Sirens</i>, 2020  oil on board  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>	<p>HARMAN, Fiona  <i>House</i>, 2020  oil on board  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>
<p>HARMAN, Fiona  <i>Unwind</i>, 2020  oil on board  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>	<p>HOWLETT, George  <i>Crying boy</i>, 2021  neon  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>	<p>LAMB, Joanna  <i>Pool [4]</i>, 2021  synthetic polymer paint  Purchased through the Art Gallery of Western Australia Foundation:  TomorrowFund, 2021</p>

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<p>LAMB, Joanna  <i>Pool [5]</i>, 2021  synthetic polymer paint  Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021</p>	<p>McGILL, Clyde  <i>Home (II)</i>, 2020  etching on paper  Purchased through The Sir Claude Hotchin Art Foundation: Art Gallery of Western Australia Foundation, 2021</p>	<p>MULLER, Alan  <i>Making up</i>, 1985  synthetic polymer paint on canvas  Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020</p>
<p>PETERS, Felicity  <i>Quilting bowl...a bowl for memories</i>, 2000  fine silver, 24 carat gold sheets  Purchased through The Sir Claude Hotchin Art Foundation: Art Gallery of Western Australia Foundation, 2021</p>	<p>ROBERTSON, Kevin  <i>Studio allegory</i>, 1997  oil on linen  Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020</p>	<p>ROBERTSON, Kevin  <i>Glen Forrest Pool</i>, 1997  oil on linen  Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020</p>
<p>THEUNISSEN, Michele  <i>The edge</i>, 2015-2019  synthetic polymer paint, dry pigments, artists' inks, oils, encaustic wax (beeswax) on canvas  Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021</p>	<p>THEUNISSEN, Michele  <i>Gathered</i>, 2002  raw ground pigment, mica, oils on canvas  Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021</p>	<p>YOSHIDA, Holly  <i>The five and a half minute hallway: exploration 6</i>, 2019  oil on board  Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists Fund, 2021</p>
<p>YOSHIDA, Holly  <i>Offerings</i>, 2021  oil on board  Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists' Fund, 2021</p>		

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<b>Historical</b>		
TAYLOR, Howard <i>Untitled</i> , 1963 oil on composition board mounted on plywood panel in artist's frame Purchased, 2021	TAYLOR, Howard <i>Untitled [Trees to sky]</i> , 1963 oil on composition board Purchased, 2021	
<b>Indigenous</b>		
HILL, Sandra <i>Home-maker #5: The Bedroom</i> , 2012 oil on linen Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020	HILL, Sandra <i>Home-maker #9: The Hairdresser</i> , 2014 oil on linen Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020	HILL, Sandra <i>Homemaker #10: Honey, I'm Home</i> , 2020 oil on linen Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020
PUSHMAN, Ben <i>Tracks in time</i> , 2019 synthetic polymer paint and Marri and Balga resin engraved on wood Purchased through The Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation, 2020	TAYLOR, Yuwa Curtis <i>Neon Coffin - Death Of A Featherfoot</i> , 2019 neon and emu feathers Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists' Fund, 2021	



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<b>AUSTRALIAN ART</b>		
<b>Contemporary</b>		
<p>van HOUT, Ronnie  <i>Punk on a bed</i>, 2015                      painted MDF, painted polyurethane and fibreglass on polystyrene, wig, clothing                      Purchased through the Art Gallery of Western Australia Foundation:                      TomorrowFund, 2020</p>	<p>LeWITT, Vivienne                      \$49.95, 1990                      oil on canvas                      Purchased through the Art Gallery of Western Australia Foundation:                      TomorrowFund, 2020</p>	<p>YOSHIZUMI, Ayano  <i>ICON #2010</i>, 2020                      glass: mould-blown, hot sculpted, enamelled, cold painted                      Purchased through the Tom Malone Prize, Art Gallery of Western Australia Foundation,                      2021</p>
<b>Indigenous</b>		
<p>RENNIE, Reko (Gwaybilla)  <i>OA WARRIOR I (blue)</i>, 2020                      neon                      Purchased, 2020</p>	<p>RENNIE, Reko (Gwaybilla)  <i>OA WARRIOR II (pink)</i>, 2020                      neon                      Purchased, 2020</p>	<p>YUNUPINGU, Nyapanyapa (Wendy)  <i>Yolngu Retjangura (People in the Jungle)</i>, 2014                      felt tip pen, earth pigment, PVA glue on discarded print proofs                      Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021</p>
<b>INTERNATIONAL ART</b>		
<b>Contemporary</b>		
<p>BIELANDER, David  <i>Crucifix</i>, 2015                      patinated silver, white gold                      Purchased through the Art Gallery of Western Australia Foundation:                      TomorrowFund, 2020</p>	<p>BIELANDER, David  <i>Paper bag (wine)</i>, 2016                      patinated silver                      Purchased through the Art Gallery of Western Australia Foundation:                      TomorrowFund, 2020</p>	<p>SASMITA, Citra  <i>The passenger of land and sea</i>, 2020                      synthetic polymer paint and ink on canvas                      Purchased, 2021</p>

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TODD, Yvonne <i>Portiscura</i> , 2020 C-type print Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021		
<b>Historical</b>		
UNKNOWN <i>Untitled [Ayah with little boy with puppy]</i> , 1907 gelatin silver photograph on postcard Purchased, 2020		

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<b>PURCHASES</b>		
<b>WESTERN AUSTRALIAN ART</b>		
<b>Indigenous – COVID-19 Arts Stimulus Package</b>		
<b>Mangkaja Arts</b>		
<p>CHEREL, Isaac <i>Mamu</i>, 2018 synthetic polymer paint on canvas (Diptych) Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>CHESTNUT, Billy <i>The Duracks came to the Kimberley</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>KING, Rosie Tarku <i>My Country</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>KING, Rosie Tarku <i>Untitled</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>K-LYONS (NYANGKARNI), Penny <i>Nyijil Nyijil</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>KURARRA, Sonia <i>Martuwarra</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>LORMADA, Annette <i>Barramundi</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>MAY, Ngarralja Tommy <i>Kurtal</i>, 2017 synthetic polymer paint and drawing into enamel on tin Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>SIDDON, John Prince <i>Will the babies make it?</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>

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<p>SIDDON, John Prince <i>Panic</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>STREET, Mervyn <i>Bunuba Warrior Jandamarra and Bushranger Ned Kelly</i>, 2020 synthetic polymer paint on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>STREET, Mervyn <i>Black and White Brothers</i>, 2020 charcoal on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>STREET, Mervyn <i>When Money Went Missing From the Ration Store Tin</i>, 2020 charcoal on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>		
<b>Martumili Artists</b>		
<p>ATKINS, Yunkurra Billy <i>Ngayurnangalku Baby</i>, 2013 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>BILJABU, Jakayu <i>Minyipuru (Jakukyukulyu, Seven Sisters)</i>, 2015 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>BILJABU, Jakayu <i>Minyipuru (Seven Sisters)</i>, 2015 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>CHAPMAN, Nancy; TAYLOR, Alysha; NANJI, Wendy <i>Japali</i>, 2017 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>LONG, Lily <i>Nullagine River</i>, 2020 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>TAYLOR, Muuki <i>Kulyakartu</i>, Unknown synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>

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<p>TAYLOR, Nola <i>Tali, Tuwa (Sandhills)</i>, 2018 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>TAYLOR, Wokka <i>Wilarra</i>, 2019 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WILLIAMS, Corban Clause <i>Kaalpa (Kalypa, Canning Stock route 23)</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>WILLIAMS, Tamisha <i>Chilling out Ngurra</i>, 2020 photographic print on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WILLIAMS, Tamisha <i>Home</i>, 2020 photographic print on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WILLIAMS, Tamisha <i>Chilling out Ngurra (2)</i>, 2020 photographic print on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<b>Maruku Arts</b>		
<p>JENNINGS, Brett <i>Kali ~ Boomarang</i>, 2020 carved wood Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>Women's Collaborative (Maruku Arts): WOODS, Angelina; BURKE, Cynthia; PORTER, Julie; DONEGAN, Kathleen Kanta; WEST, Lalla; CARNEGIE, Nancy Tjungupi; HOLLAND, Narelle <i>Women's bowl installation (Maruku)</i>, 2015-2020 wood Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	

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<b>Minyama Kutjara Arts Project</b>		
<p>CONNELLY, Jennifer Mintaya <i>Kungkarangkalpa</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>DAWSON, Diane <i>Katu-nguru walunyanganyi</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>NELSON, Rene <i>Pupuliri</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>PARKER, Noreen <i>Walka Pulka</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>PARKER, Noreen <i>Maralinga the big bomb</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WATSON, Heather <i>Kata Ala</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<b>Mowanjum Art and Culture Centre</b>		
<p>UMBAGAI, Cecilia <i>Dingoes</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>UMBAGAI, Leah <i>Wandjina and Ungud (cloud and rain spirits and totem)</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>UMBAGAI, Leah <i>'Badda Badda' (I'm telling you a story)</i>, 2021 ochre and synthetic polymer paint pen on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>
<p>WOOLAGOODJA, Donny Nyorna <i>Wandjina the rainmaker</i>, 2019 print on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WOOLAGOODJA, Donny Nyorna <i>Dumbi &amp; Ungud</i>, 2019 print on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WOOLAGOODJA, Donny Nyorna <i>Namarali (Wororra god)</i>, 2019 print on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>

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<p>WOOLAGOODJA, Donny Nyorna <i>Jarlarloyni - Donny Woolagoodja</i>, 2019 print on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WOOLAGOODJA, Donny Nyorna <i>Namarali (Wororra god)</i>, 2020 ochre on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID- 19 Arts Stimulus Package, 2020</p>	
<b>Papulankutja Arts</b>		
<p>FORBES, Janet Nyunmitji <i>Kunga dancing</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>HOLLAND, Ethel (Narelle) Kanpatja <i>Parumpi</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID- 19 Arts Stimulus Package, 2020</p>	<p>MITCHELL, Anawari Inpiti <i>Kungkarrangkalpa (Seven Sisters)</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>MITCHELL, Angilyiya Tjapiti <i>Kungkarrangkalpa (Seven Sisters)</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>MITCHELL, Angilyiya Tjapiti <i>Kungkarrangkalpa (Seven Sisters)</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID- 19 Arts Stimulus Package, 2020</p>	<p>RICHARDS, Dorothy <i>Emus eating quandongs</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<b>Spinifex Arts</b>		
<p>GRANT, Ned <i>Tuwan</i>, 2020 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>HOGAN, Timo <i>Lake Baker</i>, 2020 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID- 19 Arts Stimulus Package, 2020</p>	<p>PENNINGTON, Lawrence <i>Pukara</i>, 2020 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>

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<p>Spinifex Womens Collaborative 2020:  PARKER, Dora; LAIDLAW, Ivy;  DONNEGAN, Kanta; PENNINGTON,  Myrtle; SIMMS, Ngalpingka; BROWN, La  La (Sophia); SIMMS, Tracey  <i>Kungkarangkalpa</i>, 2020  synthetic polymer paint on linen  Purchased through the Art Gallery of  Western Australia Foundation: COVID-19  Arts Stimulus Package, 2020</p>		
<p><b>Tjanpi desert weavers</b></p>		
<p>CHAMBERS, Judith Yinyika  <i>Making the Warakurna to Warburton Road</i>,  2020  tjanpi grass, raffia, synthetic polymer paint,  wool and wire  Purchased through the Art Gallery of  Western Australia Foundation: COVID-19  Arts Stimulus Package, 2020</p>		
<p><b>Tjarlirli Art</b></p>		
<p>BUTLER, Katjarra  <i>Ngamurru</i>, 2018  synthetic polymer paint on canvas  Purchased through the Art Gallery of  Western Australia Foundation: COVID-19  Arts Stimulus Package, 2020</p>	<p>GIBSON, Bob  <i>Warlurtu</i>, 2018  synthetic polymer paint on canvas  Purchased through the Art Gallery of  Western Australia Foundation: COVID-  19 Arts Stimulus Package, 2020</p>	<p>GIBSON, Mary  <i>Kurlkurta Tjukurpa</i>, 2019  synthetic polymer paint on canvas  Purchased through the Art Gallery of  Western Australia Foundation: COVID-19  Arts Stimulus Package, 2020</p>



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<p>GIBSON, Mary <i>Kurlikurta Tjukurpa</i>, 2018 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus package, 2020</p>	<p>PORTER, Tjawina <i>Porcupine Dreaming</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	
<b>Tjukurba Art Gallery</b>		
<p>WALSH, Francis <i>Canning Stock Route (Things happen here)</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>		
<b>Warakurna Artists</b>		
<p>CAMPBELL, Nola Yurnangurnu <i>Mina Mina</i>, 2016 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>CAMPBELL, Nola Yurnangurnu <i>Ngikin Ngikin</i>, 2017 ink on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>CARNEGIE, Nancy Tjungupi <i>Mamu Tarra</i>, 2017 ink on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>CHAMBERS, Judith Yinyika <i>Missionaries travelled with camels to Warburton</i>, 2014 synthetic polymer paint on plywood Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>CHAMBERS, Judith Yinyika <i>Warburton Mission church time</i>, 2014 synthetic polymer paint on plywood Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>CHAMBERS, Judith Yinyika <i>Walu rockhole dreaming, emu heart, the boy who turned into wind</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>

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<p>McARTHUR, Neville Niypula <i>Lake Baker</i>, 2015 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>McARTHUR, Neville Niypula <i>Lake Baker</i>, 2016 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>McARTHUR, Neville Niypula <i>Lake Baker</i>, 2017 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>McARTHUR, Neville Niypula <i>Lake Baker</i>, 2018 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>PORTER, Eunice Yunurupa <i>Camel hunting</i>, 2015 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>PORTER, Eunice Yunurupa <i>"Dancing ladies"</i>, <i>Ngurra Streetwear Design</i>, 2016 synthetic polymer paint on board Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>PORTER, Kristabell <i>Kamurl Kata</i>, 2010 digital print Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>PORTER, Kristabell <i>Circus Waters massacre memento mori</i>, 2017 digital print Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>TJUNGURRAYI, George Ward <i>Tingarri</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>WARD, Daisy Helen Tjupantarri <i>Lirrun, my Country</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WARD, Fred <i>Tingarri</i>, 2012 woodblock print on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WARD, Fred <i>Wati Pirni</i>, 2017 ink on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>

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<b>Warringarri Aboriginal Arts</b>		
<p>ARMSTRONG, Agnes Yamboong <i>Road train</i>, 2020 natural pigment on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>ARMSTRONG, Agnes Yamboong <i>The cattle truck</i>, 2020 MP4 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>BOONA, Angelina Guluwulla Karadada <i>Wandjina Emerging</i>, 2020 natural pigment on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>GRIFFITHS, Peggy <i>Legacy Dress II</i>, 2020 hand block printed linen and linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>GRIFFITHS, Peggy <i>Jemarim</i>, 2021 natural pigment on paper, glazed ceramic Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>LUMAI, Minnie <i>Yab-yabbe-gen-nim</i>, 2015 natural pigment on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>MALARVIE, Kittey Ngyalgarri <i>Milkwater</i>, 2014 natural pigment on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>		

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<b>Warlayirti Artists Co-op</b>		
<p>LOOMOO, Lucy <i>Yarlintjirri</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>SUNFLY, Pauline <i>Liltjin</i>, 2019 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>TJUNGURRAYI, Helicopter Joey <i>Wangkartu</i>, 2020 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>YUKENBARRI, Christine <i>Winpurpurla</i>, 2020 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>		
<b>Warmun Art Centre</b>		
<p>MUNG MUNG, Patrick <i>Places of Ngarrgaroon</i>, 2018 natural ochre and pigment on canvas Purchased through the Art Gallery of Western Australia Foundation: Covid-19 Arts Stimulus Package, 2020</p>	<p>PURDIE, Shirley <i>Garlooroony Doo Wirrirril (The Rainbow Serpent and the Lorikeets)</i>, 2013 natural ochre, charcoal and PVA on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>RAMSAY, Kathy <i>Untitled</i>, 2018 natural ochre and pigment on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>RAMSEY, Rammey <i>Warlawoon country</i>, 2008 natural ochre and pigment on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>		

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<b>Wirnda Barna Art Centre</b>		
SIMPSON, Margaret <i>Tardun Mission</i> , 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021		
<b>Yamatji Art</b>		
DOWLING, Julie <i>Bidya (Opening) Flipping</i> , 2018 synthetic polymer paint, mica gold and plastic on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021		
<b>Yarliyl Art Centre</b>		
DREAMER, Janet <i>Walkabout</i> , 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020	DREAMER, Janet <i>Willinge (Walkabout)</i> , 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020	DREAMER, Janet <i>Walkabout</i> , 2018 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020
FLETCHER, Dallas <i>ME !!!!</i> , 2017 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020	FLETCHER, Dallas <i>Identity</i> , 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020	FLETCHER, Dallas <i>Teddy and the bolts</i> , 2018 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

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<p>FLETCHER, Dallas <i>Constituton</i>, 2018 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>FLETCHER, Dallas <i>Didn't get nothing out of treaty</i>, 2018 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	
<b>Independent Artists</b>		
<p>BARR, Greg <i>Kaat Wara</i>, 2018 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>BARR, Greg <i>The Fruit Monkeys</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>BARR, Greg <i>Leopards</i>, 2019 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>BARR, Greg <i>Shantal and Karalee's One</i>, 2017 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>BELL, Amanda <i>From our lip, mouths, throats and belly</i>, 2021 neon and audio Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>CHADD, TJYLLYUNGOO Lance <i>Kuldjuk Boorongur</i>, 2009 synthetic polymer paint on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>EGAN, Sharyn <i>Joondalup Bindi Bindi</i>, 2019 mixed media on linen Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>EGAN, Sharyn <i>Memorial</i>, 2018-2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>FARMER, Peter <i>Dambart Maaman Minang (Three Men from the South-West - Gnowangerup/Albany)</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>

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<p>HILL, Maitland  <i>Estuary Dreaming</i>, 2020  synthetic polymer paint and pyrography on plywood  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>HILL, Sandra  <i>My Mother's booka (Skin cloak)</i>, 2014  textile, ceramic, fibre - mixed media  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>KICKETT, Rohin (Dushong)  <i>Prohibited Area</i>, 2020  synthetic polymer paint on canvas  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>
<p>KICKETT, Yabini  <i>I want to go home but they killed her</i>, 2020  eco/rust dyed cotton, emu feather, opal, white ochre, charcoal, spray paint, Pycnopus coccineus and Eremophlia staining and photographic print  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>KICKETT, Yabini  <i>Kaalak dress</i>, 2019  rust-dyed cotton, embroidery, red ochre and fabric paint  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>MCGUIRE, Barry (Mullark)  <i>Songlines of Two Brothers</i>, 2021  synthetic polymer paint on canvas  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>
<p>MORRISON, John  <i>World Monsters</i>, 2018  digital beta game on custom Hashirama Game console  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>NANNUP, Laurel  <i>First communion at Pinjarra</i>, 2001  woodcut on paper  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel  <i>Grandad's visitors</i>, 2001  sugarlift etching on paper  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>
<p>NANNUP, Laurel  <i>Grandma Tottie</i>, 2001  photoetching on paper  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel  <i>Granny Hart</i>, 2001  etching on paper  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel  <i>I thought he was dead</i>, 2001  sugarlift etching on paper  Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>

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<p>NANNUP, Laurel <i>Oranges in our bathers</i>, 2001 etching on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel <i>What road are you going to take?</i>, 2001 sugarlift etching on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel <i>Me</i>, 2004 woodcut on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>
<p>NANNUP, Laurel <i>Dampier day at the springs</i>, 2008 etching on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel <i>Too Late</i>, 2010 linocut on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel <i>Ancestors</i>, 2012 etching on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>
<p>NANNUP, Laurel <i>Illy and Bubbo</i>, 2012 linocut on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel <i>Pinjarra Reserve</i>, 2012 etching on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>NANNUP, Laurel <i>Going for wood</i>, 2016 linocut on paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>
<p>WAIGANA, Tyrown <i>Compact people</i>, 2020 ink on cotton paper Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WAIGANA, Tyrown <i>Fade</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>	<p>WHITE, Amanda "Mandy" <i>Humpty Dumpty with Cheeky Friends</i>, 2020 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020</p>



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<p>WHITE, Amanda "Mandy" <i>Barking Owl</i>, 2020 painted steel Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021</p>	<p>WOODLEY, Desmond <i>Ginegobies</i>, 2015 synthetic polymer paint on canvas Purchased through the Art Gallery of Western Australia Foundation: COVID- 19 Arts Stimulus Package, 2021</p>	
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## Appendix D – Cover artwork credit



**Front Cover:**

**Judith Yinyika Chambers**

Making the Warakurna to Warburton Road, 2020

tjanpi grass, raffia, acrylic wool and wire fifteen parts:

110.0 x 180.0 cm (overall)

Purchased through the Art Gallery of Western Australia

Foundation: COVID-19 Arts Stimulus Package, 2020