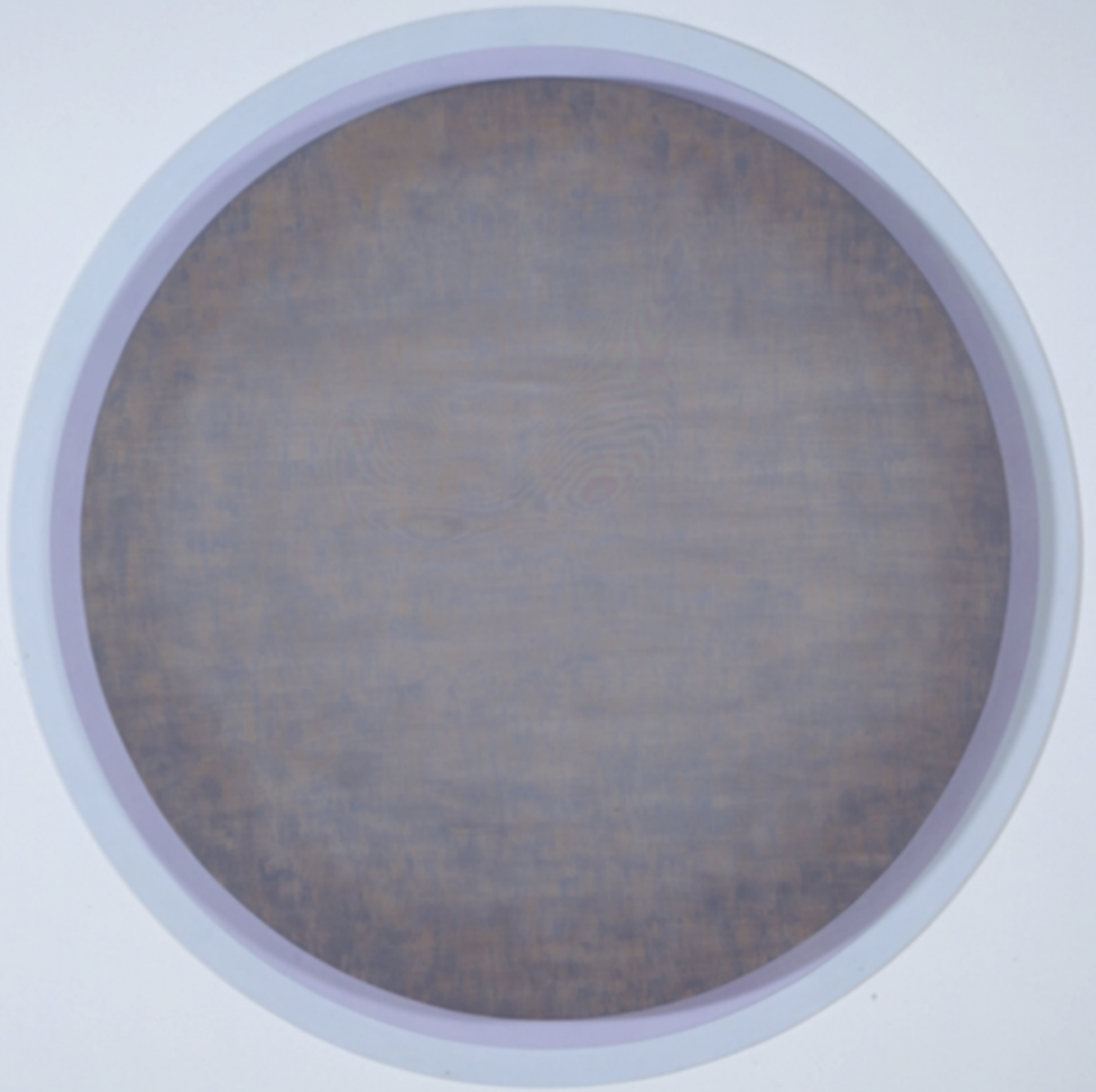


Art Gallery of Western Australia Foundation
Annual Report 2000–2001



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Howard Taylor

Light source reverse 1994

synthetic polymer and oil on wood

Purchased with funds from the

Sir Claude Hotchin Art Foundation, 1995



John Nixon

Untitled 1998

orange enamel paint on cardboard packaging

Gift of John Nixon, 2001

Chairman's Report 2000–2001



On behalf of the Foundation Council, I am pleased to present the annual report of the Art Gallery of Western Australia Foundation for the year ended 30 June 2001.

THE LIVING CENTRE

In 1999 the capital campaign for the development of the Living Centre for Australia and the Indian Ocean Rim, and the adjoining sculpture garden, was launched with great success. This important project has been further consolidated during the 2000–2001 reporting period.

The Foundation continues to focus its energies on the campaign, as the completion of the Centre will greatly enhance the Art Gallery of Western Australia's display spaces and allow for even greater development of the State Art Collection.

I am pleased to report that, during the year, initial landscaping for the proposed sculpture garden was undertaken, and the installation of Robert Juniper's sculpture *Iron thicket* completed Phase One. Plans are now under way to purchase additional sculptures for the garden.

Since being launched, the Living Centre campaign has secured \$1,079,438 in pledged funds. We will continue to work with our members to raise additional funding for the Living Centre and to continue work on the sculpture garden.

To progress plans for building the Living Centre an important key to our success will be to obtain the support of the State and Federal Governments through representations by the Foundation Council and the Board of the Art Gallery. The planned upgrade of the Perth Cultural Precinct by Government is timely in relation to these developments at the Gallery.

ACQUISITION FUND

Institutions such as the Art Gallery of Western Australia rely heavily on private donations of cash and works of art. The Foundation plays a vital role in attracting the support of the general public and the corporate sector to ensure the continued acquisition of important works of art for the State Art Collection.

Since its inception in 1989, members of the Foundation have generously donated more than \$2.5 million to the Acquisition Fund. This fund is used solely to develop the State Art Collection.

NEW MEMBERS / NEW MEMBERSHIP LEVELS

It is pleasing to note that our membership base continues to grow each year. New members have joined the Foundation by donating to the Living Centre and the Acquisition Fund, and by donating works of art. I welcome to membership Sheila Taylor, Lyn Williams, Rodney Glick and Lynnette Voveodin, Robert MacPherson and Graeme Morgan and thank them for their vision and generosity.

The following members are acknowledged for adding to their already generous support and qualifying for a higher membership status: Mandy Juniper, J. Barris Lepley and Jude Lepley, and the Peploe family.

CONTEMPORARY ART GROUP

An exciting initiative came to fruition during the year with the formation of the Contemporary Art Group (CAG), which has the aim of supporting the Gallery in its pursuit of acquisitions of contemporary art for the State Art Collection. The group will be limited to twenty-one

members, each making an annual tax-deductible gift of \$10,000 to the Gallery. Group members are invited to attend special viewings, meetings with artists and industry professionals, and celebrations of contemporary acquisitions. Trips will be offered to members to biennales or important contemporary shows, and these may also incorporate the viewing of private collections. A curator or guide will accompany Contemporary Art Group members and, to add to the experience, appropriate reading lists will be provided before each trip.

FUNCTIONS

The Foundation is extremely keen to involve all its members in the activities of the Gallery, and it works hard to develop an active calendar of private viewings and exhibition previews for members.

HIGHLIGHTS FOR 2000–2001 INCLUDED:

July

Afternoon tea and a tour of 'Re-Take: Contemporary Aboriginal and Torres Strait Islander Photography' with the Curator of Indigenous Art, Brenda L. Croft.

August

In August we took the Foundation outside the Gallery to the opening of the Holmes à Court Gallery contemporary exhibition 'Spring'. This proved to be very successful.

August also saw Foundation members invited to the opening of 'Side by Side'. This exhibition highlighted the breadth within Western Australia of private collections and the State Art Collection. Displays from the Collection were side by side with loan works from the Wesfarmers, Kerry Stokes, Holmes à Court and Cruthers collections.

September

Members again had the opportunity to visit 'Side by Side' with cocktails in the Foundation Rooms. Gallery Director Alan Dodge and Wesfarmers CEO Michael Chaney took members through the exhibition, sharing insights about their favourite pieces.

October

A dinner and preview of 'Tête à Tête' was held for 150 in the concourse with special guest speakers Terence Pepper, from the National Portrait Gallery, London, and Dr Haruhisa Handa, from The International Foundation for Arts and Culture (IFAC), the major sponsor of 'Year 12

Perspectives'. This exhibition showcased portrait photography by Henri Cartier-Bresson produced for the National Portrait Gallery as part of the celebrations to mark his ninetieth birthday.

Late in October several members shared lunch with Elizabeth Ann Macgregor, the visiting Director of the Museum of Contemporary Art, Sydney.

December

To celebrate the festive season and to thank Foundation members for their ongoing support, end-of-year drinks were held in the Gallery Concourse. Alan Dodge unveiled both the latest contemporary art acquisition – Brent Harris's *Swamp No. 6 (Lavender) 2000* – and the latest concept for developing support for the Gallery – the Contemporary Art Group. Foundation members also enjoyed a tour of the 'Doug Moran National Portrait Prize' exhibition under the guidance of the Director.

February

A function to introduce prospective and current members to the Contemporary Art Group included a tour of the Robert MacPherson exhibition, an expansive and critically acclaimed survey of the work of that artist, which went on to tour to the Museum of Contemporary Art, Sydney.

May

The first Contemporary Art Group dinner was held in the Foundation Rooms. The Gallery's Curator of Indigenous Art, Brenda L. Croft, gave CAG members an insight into trends in the contemporary Australian Indigenous market. The evening also included a personal tour of the Gallery's Indigenous art collection.

June

In June the Foundation held its twelfth Annual General Meeting, in conjunction with which members were shown Phase One of the sculpture garden redevelopment by Alan Dodge.

IMPORTANT DONATIONS OF WORKS OF ART

During the year the Collection was enriched by the generosity of a number of donors, who together gifted 343 works. A number of other important works were purchased during the reporting period, with support from the Foundation and a number of bequests and charitable foundations. A full list of these works and their donors can be found in the 'Acquisitions' section of this report.

Of special note are donations of works by the late Howard Taylor and the late Fred Williams. These gifts, together with donations from Robert MacPherson and John Nixon, added significantly to the representation of these artists in the State Art Collection.

NEW COUNCIL MEMBERS / NEW PATRON / NEW FOUNDATION OFFICER

Thanks are due to the Board of the Art Gallery of Western Australia and to the Foundation Council for their support of and commitment to the goals of the Foundation. I welcome the following new Foundation Council members:

Ron Wise, Alan Birchmore, Diana Warnock and Rodney Thompson.

I am able to say on behalf of the Council that we look forward to serving the Foundation and to recruiting new members who share in our vision of providing the best possible State Art Collection for the people of Western Australia.

I am also pleased to welcome our new Foundation Patron, the Governor of Western Australia, His Excellency Lieutenant General John Sanderson, AC. Both the Governor and Mrs Sanderson have shown great support for the Gallery and the Foundation, and we were delighted to welcome them to the Gallery on a number of occasions throughout the year.

During the reporting period we appointed Tracey Mateer as the new Foundation Officer. She brings to her new position solid experience in marketing, sponsorship and fundraising, and she will support Lyn-Marie Hegarty in ensuring the Foundation's objectives are met. Having Tracey on board will allow us to better service our members, and we are confident that we will be able to offer a comprehensive program of activities for members over the coming year.

LOOKING AHEAD

There are many cultural projects that simply would not happen without support from the corporate and private sectors. The significance of the Foundation to the overall success of the Gallery cannot be overestimated. The continued expansion of the Collection and the development of the Living Centre for Australia and the Indian

Ocean Rim, with its adjoining sculpture garden, cannot take place without the generosity of members of the Foundation.

I would like to formally thank all of our generous members for their current and past support. I encourage you to continue to support this fine institution and hope that you will rally the support of your friends and colleagues, and thus help to make them a part of something very special. Our ongoing philanthropic partnership is vital to the cultural wellbeing of Western Australia. We should all remember that:

Art changes the way we see the world.

Robin Forbes
Council Chairman
Art Gallery of Western Australia Foundation



John Nixon

Untitled 1999

orange enamel paint on newsprint

Gift of John Nixon, 2001

Director's Report 2000–2001



The year under review was another exhilarating one for both the Foundation and the Gallery. Despite the Gallery's attention being firmly focused on sourcing and mounting the blockbuster exhibition 'Monet & Japan', it was not to the exclusion of other activity, and a great deal of work also went into delivering a full and lively exhibition program for 2000–2001.

A highlight of the program was 'Side by Side'. This outstanding exhibition showcased works from the State Art Collection together with important works on loan from Western Australian collections belonging to individuals and corporations. We were extremely grateful to have received loans from the Wesfarmers, Kerry Stokes, Holmes à Court and Cruthers collections, as well as works from Sue and Ian Bernadt, among others.

I was delighted to be joined by Michael Chaney, Wesfarmers Managing Director, in a 'tag team' presentation in which we discussed our favourite pieces in the 'Side by Side' exhibition in the presence of Foundation members at a cocktail function held in the Foundation Rooms.

The remainder of the year saw members enjoying a comprehensive range of functions, including a preview of the Robert MacPherson exhibition, the catalogue for which was the first significant monograph on the artist.

Financial support for the Gallery continues to be strong, and our Foundation membership base continues to grow. I am pleased to report that, since launching the Capital Campaign for the Living Centre for Australia and the Indian Ocean Rim, the Foundation has received pledges totalling more than \$1,079,000. Coupled with support secured for the Acquisition Fund of just over \$2.5 million, this clearly demonstrates the commitment and enthusiasm our Foundation members have for the Gallery. While members enjoy a range of benefits, such as exclusive exhibition previews and private tours of major exhibitions, it is their love of art and their vision to help expand the State Art Collection that drives them. During the year the Collection was enriched by the generosity of a number of donors, who gifted 343 works in all. These numbers clearly demonstrate the vital role the Foundation plays in the overall development of the Art Gallery of Western Australia.

CONTEMPORARY ART GROUP

Last year I reported that the Foundation was endeavouring to bring together a group of contemporary art enthusiasts to create the Contemporary Art Group. I am pleased to report that the group was formed during the year.

At the first Contemporary Art Group dinner, which was held in May, the Curator of Indigenous Art, Brenda L. Croft, gave members an insight into trends in the contemporary Australian Indigenous market. She then took members on a tour of the Gallery's Indigenous art collection.

Funds accrued from the CAG membership fee of \$10,000 per year will be used to purchase contemporary works to add to the State Art Collection. The Gallery was able to make a significant purchase to launch the Contemporary Art Group – *Swamp No. 6 (Lavender) 2000* by Brent Harris – one of Harris's *Swamp* series of nine large paintings that relate to the body.

This monumental and enigmatic painting relates well to other works in the Collection that deal with the body, and its addition will bring particular strength to displays that investigate the body and abstraction.



Eugene von Guérard

Fall of the first creek, near Glen Osmond 1855 1867

chromo lithograph

Gift of Balcatta Senior High School, 2001

THE SIR CLAUDE HOTCHIN ART FOUNDATION

Yet again during the year we were able to purchase a number of important works with funds from the Sir Claude Hotchin Art Foundation. Of special note was the acquisition of *Sailing craft on the Swan*, one of only two known oil paintings by Western Australian artist A.B. Webb (1887–1944). With the support of the Jenkin Bequest, a gramophone cabinet made by Webb was also purchased. Both items have been a target for the Collection since 1984.

A number of Adam Cullen works, including *Shut up nobody wants to hear you*, *Small business* and *The man in white*, were purchased thanks to the Sir Claude Hotchin Art Foundation. We were very pleased to have also purchased two sketchbooks by this provocative contemporary artist.

DONATIONS OF WORKS OF ART

Each year the Gallery works tirelessly to deliver a comprehensive exhibitions program in Perth on a limited budget. This same limitation also means that only a finite number of works of art can be acquired within each financial year. Without the generous support of donors of works of art, the State Art Collection would not continue to develop as strongly as it has in recent times. I would like to thank the following generous donors in particular for their commitment to the Gallery and for sharing our vision of growth for the State Art Collection.

In June 2001 Lyn Williams made a major donation of five Fred Williams paintings to the State Art Collection. These take as their subject matter tree stumps he found while on a sketching trip in landscape being cleared in rural Victoria. Executed in 1976, these *Stump* paintings were a crucial touchstone for the artist in the latter years of his life, especially as he became increasingly interested in the human impact on the environment. The distinctive painterly touches of mixed but not fully blended colour and broken calligraphic gesture that characterised his

landscapes from the mid-1960s onward are here played out on a subject unique within his oeuvre.

The image of the stump resonates with the bush he loved to paint, but it is the bush uprooted, cleared for production. As compared to the forest or hillsides characteristic of his earlier works, a stump is much closer in scale to the painter's body and to the paintings themselves. Because of this unusual closeness between painter and subject, their relationships of scale and touch, the Stump paintings have corporeal and psychological intensity. It is tempting to read some of the compositions as portraits, but only in the sense that the meeting of subject, technique and scale brings Williams closer than at any other point in his career to making work that embodied the conflicts that are part and parcel of painting a landscape scarred by human habitation.

Williams's vision in the Stump paintings makes striking connections to other works in the State Art Collection, in particular to those of Howard Taylor. Like Williams, Taylor obsessively painted particular landscapes and worked hard at translating between sketches and studio-based works. While both artists were particularly focused on the meditative aspects of place, they were equally concerned with structural aspects of perception. Too often landscape painting represses and makes decorative the tensions between a desire for pastoral reverie on the one hand and historical and environmental knowledge on the other. In contrast, Williams's Stump paintings intensify and formalise these tensions. It is a rare achievement in Australian art. This magnificent group of intimate works complement other paintings by Williams in the Collection and provide an interesting visual dialogue with Taylor's work.

John Nixon kindly offered as a donation a group of 110 drawings that date from the late 1990s. These works will join 160 of his drawings donated in the previous two years.

Robert MacPherson has been generous in the donation of his work *Scale from the tool*, which he offered in memory of his close friend Ian Still.

During the year Foundation Patrons Sue and Ian Bernadt once again showed their unwavering support for the Gallery with a gift of five works by various artists.

Christine and Winston Foulkes-Taylor donated David Foulkes-Taylor's *Poona chair* to the State Art Collection.

Foulkes-Taylor was a key Modernist designer in Perth, and this gift enriches our representation of his innovative designs.

The Friends of the Art Gallery of Western Australia purchased Robert MacPherson's "184 Frog Poems: 184 Boss Drivers", a highly significant work that adds great strength to the State Art Collection's holdings of this artist's work.

Mandy Juniper increased her level of membership in the Foundation during the year with her gift of *Self portrait 2000* by Robert Juniper. This is an important work, combining the artist's distinctive decorative characteristics with an engaging degree of self-appraisal. It is a wonderful addition to Juniper's work in the State Art Collection.

Rodney Glick and Lynnette Voveodin kindly donated their video work *Ten Commandments 2000*.

The State Art Collection at the Art Gallery of Western Australia was enriched during the year with an outstanding donation from Howard and Sheila Taylor. Their gift of 216 Howard Taylor maquettes spans more than fifty years of his achievements as an artist and provides an unparalleled overview of his sculpture.

These maquettes provide a unique insight into the vigour, complexity and intellectual rigour of one of Australia's most outstanding artists. Included in the group are maquettes for *Stick insect 1958* and *Column 1969* as well as for most of his major public commissions, such as *Cyclops 1965*, commissioned for the ANZ Banking Group, and *The black stump 1975*, commissioned for the AMP Building.

Each maquette provides an extraordinarily rich glimpse of Howard Taylor's working process. There are numerous maquettes for sculptures that were never completed full scale, as well as multiple maquettes exploring a variety of options for particular sculptures.

All of Howard Taylor's sculpture draws upon the visual experience of observing phenomena in the natural environment. His works often exhibit a unique structure, recording his very personal observations of the environment.

Howard Taylor occasionally offered very succinct descriptions of his work. The brevity and directness of his comments parallel his approach in the maquettes and underscore his achievements as an artist. 'All of these do have an attachment somehow to structure and observation...

My work develops from nature and visual perception and hangs onto that to the last.’

Taylor’s art has always approached the real with the practical pragmatism of someone who wants to understand their surroundings and share the whole experience with others. Perhaps it is the candour with which he lets each of us share his questions that makes his work so engaging.

Howard Taylor’s achievements have been recognised in three exhibitions organised by the Art Gallery of Western Australia: a major exhibition in 1985, an exhibition of the maquettes in 1993 and a survey in 1998 to mark his eightieth birthday. The recently gifted maquettes contribute immeasurably to our understanding of his work. They will be enjoyed by innumerable future generations and are a unique resource for scholarly research. The Foundation is grateful to Sheila and Howard Taylor for their generosity.

While we celebrate this wonderful gift, we are also saddened by Taylor’s death in July 2001. Howard was a great friend to the Art Gallery, and he will be sadly missed.

The achievements of the Foundation have depended upon a consolidated effort, and I am continually gratified by the generosity of a large number of people and businesses in the Perth community. Since joining the Gallery four years ago, I have been heartened by the tremendous progress the Foundation has been making in increasing its already high level of support. I acknowledge the invaluable support our donors give us and wish to reiterate the importance the Gallery places on this vital partnership.

THE BROAD PICTURE

My team and I are fully committed to providing the Perth community and the State with a gallery that is accessible to all. We will continue to be innovative and creative in establishing our program of exhibitions. We treasure the many wonderful relationships we have with the corporate community and with those individuals who support us, and we look forward to building on these important friendships.

We will be working hard to gain government support to help turn our vision of building the Living Centre for Australia and the Indian Ocean Rim and the sculpture garden into a reality.

Most importantly, we look forward to opening our doors every day and to welcoming the people of Western Australia into their Gallery. The support of our sponsors and Foundation members helps to ensure that, each time our doors open, our visitors are greeted with a new and wonderful experience.

Alan R. Dodge

Director

Art Gallery of Western Australia Foundation Membership List

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

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

HONORARY PATRON

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

FOUNDATION COUNCIL MEMBERS

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

FOUNDATION MEMBERS

PATRONS

The late Dr Harold Schenberg*
Sue and Ian Bernadt*

VICE PATRONS

Government of Western Australia
The late Dr Rose Toussaint

GOVERNORS

BHP Community Trust*
Challenge Bank*
The Christensen Fund
Freehills*
Friends of the Art Gallery of
Western Australia*
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Lyn and Kemp Hall
Janet Holmes à Court
Robert Juniper
The late May Marland*
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John Nixon
The late Clifton Pugh, AO
Rothmans Foundation
Kerry Stokes
Sheila and the late Howard Taylor
Barbara and the late Albert Tucker
Wesfarmers Limited*
Lyn Williams

BENEFACTORS

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Sue Bolto
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Sir James and Lady Cruthers
Robin and Elizabeth Forbes
Gordon Darling Foundation
Mandy Juniper
Kathleen O'Connor Advisory Committee
J. Barris and Judith Lepley
Max Pam and Jann Marshall
The Shell Company of Australia Limited*
The Stan Perron Charitable Trust

* Indicates gallery naming privileges accorded to the donor

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Professor Ian Constable, AO
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Ashley Zimpel

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ANZ Banking Group Limited
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Dr and Mrs Dolph W. Zink

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Powerhouse Museum
Rakaralla
Retired School Superintendents Association
Swatch Watches
The Art in Theatre Arts WA
Transperth
Western Australian Museum

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



David Foulkes-Taylor
Poona chair c1960
jarrah, canvas and leather
Gift of Winston and Christine Foulkes-Taylor, 2001

Acquisitions

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

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

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

GIFTS

Works are listed in alphabetical order by donor

Donated by Balcatta Senior High School

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

Donated by Sue and Ian Bernadt

COUNIHAN, Noel
1913–1986 Australia
Boy in helmet c1967
ink on paper
80 x 64

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

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

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

unknown artist from Ernabella
Australia
Untitled n.d.
watercolour on cardboard
25 x 15

Donated by Winston and Christine Foulkes-Taylor

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

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

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

Donated by Rodney Glick and Lynnette Voveodin

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

Donated by Mandy Juniper

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

Donated by Robert MacPherson in memory of Ian Still

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

Donated by John Nixon

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

Donated by Howard Taylor

TAYLOR, Howard
1918–2001 Australia:WA
216 maquettes c1950–2000
various materials and sizes

Donated by Lyn Williams

WILLIAMS, Fred
1927–1982 Australia

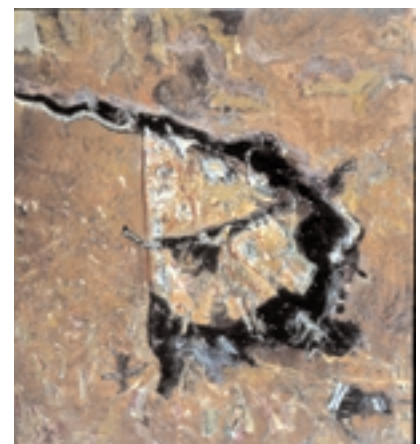
Stump I 1976
oil on canvas
101.3 x 106.4

Burning stump 1976
oil on canvas
56.7 x 76.4

Stump III 1976
oil on canvas
51.2 x 51.2

Stump IV 1976
oil on canvas
45.2 x 55.8

Stump V 1976
oil on canvas
50 x 45.5



Fred Williams
Burning Stump 1976
oil on canvas
Gift of Lyn Williams, 2001

Fred Williams
top to bottom:
Stump I, Stump III, Stump IV, Stump V 1976
oil on canvas
Gift of Lyn Williams, 2001



Fred Williams
Stump II 1976
oil on canvas
Purchased 2001

PURCHASES

Purchased with funds from the Friends of the Art Gallery of Western Australia

MACPHERSON, Robert
b. 1937 Australia

"184 Frog Poems: 184 Boss Drivers" 1996
graphite, ink and stain on paper x 185
185 units, 30 x 42 each, 61 x 61 framed

Purchased with funds from the Sir Claude Hotchin Art Foundation

CULLEN, Adam
b. 1965 Australia

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

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



Adam Cullen

Small business 1999

synthetic polymer paint and enamel on canvas

Purchased with funds from the Sir Claude Hotchin Art Foundation, 2000

The man in white 1998

ink and enamel on foam board
three panels, 122 x 244 overall

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

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

RILEY, Michael

b. 1960 Australia

Fly blown (including Empire video) 1998

C-type photograph x 7
82 x 108 each, edition of 10
video, VHS format, 17 minutes

WEBB, Archibald

1887–1944

Great Britain/Australia:WA

Sailing craft on the Swan River

oil on paper on board, hand-carved
artist's frame

28 x 45

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

KRECKLER, Derek

b. 1952 Australia:WA

White pointer – You are listening to the sounds
of humans observing fish 1992

(re-configured 2001)

audiotape transferred to minidisc,
portable minidisc players, speakers,
shelving, electrical cable, double adaptors,
transformers, cable guides, heat shrink
dimensions variable, approximately
10 running metres

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

HARRIS, Brent

b. 1956 New Zealand/Australia

Swamp no. 6 (Lavender) 2000

oil on canvas

277 x 143.5



Charles Topham

Mt Magnet 1895

watercolour

Purchased with funds from the

Geoffrey William Robinson Bequest, 2001

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

WEBB, Archibald

1887–1944

Great Britain/Australia:WA

Gramophone cabinet c1920s

carved and stained beech wood

76.5 x 98.5 x 55

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

TOPHAM, Charles

active Australia c1895–1901

Mt Magnet 1895

watercolour

21 x 35

unknown Australia

Old Methodist chapel c1890

watercolour

13.6 x 22.9

unknown Australia

St George's Hall c1890

watercolour

13.7 x 22.9

unknown Australia

Cathedral of the Immaculate Conception c1890

watercolour

13.7 x 22.9

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

GLICK, Rodney

b. 1961 Australia:WA

The palace of blue 1999

video and 35 mm slide projection

with sound, video duration 4 minutes,

16 seconds



Derek Kreckler

White Pointer – You are listening to the sounds of humans observing fish (details) 1990–91

minidisc, portable minidisc players, speakers, shelving, electrical cable,
double adaptors, transformers, cable guides, heat shrink

Purchased with funds from the Sir Claude Hotchin Art Foundation, 2001

Strategic Partnerships

The Art Gallery of Western Australia is the most prestigious visual arts organisation and venue in the state. This profile is maintained through a very active program of exhibitions, public programs and special events.

The Art Gallery enjoys annual attendance in excess of 400,000 with a particular focus on youth and families.

Sponsorship is an important form of funding for exhibitions and programs and is developed as a strong, mutually beneficial partnership for both the sponsor and the Art Gallery of Western Australia.

Sponsors enjoy a range of benefits which may include corporate and product image building, exclusive entertainment and hospitality packages including private tours and talks, networking, staff incentives and a range of marketing opportunities developed to suit the sponsor's needs.

The Gallery is increasingly developing long-term partnerships with the business community, grants bodies and individuals, and works to ensure these are flexible, two-way arrangements that deliver positive outcomes for both partners.

Mutually beneficial partnerships were successfully forged during the year to enable the development of a number of projects. Included in these is an association with the Gordon Darling Foundation, which continues to support exhibition research and staff development programs. 'Year 12 Perspectives' was further enhanced within the framework of a continued partnership with the International Foundation for Arts and Culture. As well as two \$5,000 scholarships, a cultural exchange was established that sees both display of Australian students' work in Tokyo and a return tour of Japanese students' work to Australia. In addition, Woodside Australian Energy further developed 'Year 12 Perspectives' regional tour through funding regional development days for staff and students in and around Karratha.

With the support of Rio Tinto, the Department of Aboriginal Affairs and the Australia Council, the Indigenous Trainee Assistant Curator program moved into year two during 2000–2001.

@rtX – the Gallery's youth initiative, was launched this year as a result of a three year grant from the Ian Potter Foundation. Aimed at increasing exposure to the State Art

Collection by promoting the visual arts to sixteen to twenty year olds, the key goal of this project is to develop a model of approach which the Gallery can use to develop community partnerships to promote the Gallery to young audiences. Throughout the year the newly recruited coordinator worked with two different metropolitan locations, Midland and Vincent, to facilitate the establishment of a combined youth advisory, communication and marketing strategy for the Gallery, and worked with curators to develop themes for new Collection displays specifically designed for young people.

ANNUAL GALLERY SPONSORS

Channel 7 Perth
Marketforce Advertising
The Sebel Perth
The West Australian

EXHIBITION AND PROJECT SPONSORS

96 FM
Aaltos Paints
Art Ed
ATSIC
Australia Council for the Arts
Australian Air Express
Australian Capital Equity
Chrome Global
City of Perth
Curriculum Council
Department of Aboriginal Affairs
Faber-Castell
The Gordon Darling Foundation
Heyder and Shears
International Foundation for
Arts and Culture
Magnum Photos
Mix 94.5FM
Moran Health Care Group
National Gallery of Australia
National Portrait Gallery
Perth International Arts Festival
Rio Tinto
RTRFM public radio
Vasse Felix
Visions Australia
Wesfarmers Arts
Woodside Australian Energy
Xpress Magazine



Robert MacPherson "184 Frog Poems:184 Boss Drivers" (details) 1996
185 units
graphite, ink and stain on paper
Purchased with funds from the Friends of the Art Gallery of Western Australia, 2000

THE ART GALLERY OF WESTERN AUSTRALIA
FOUNDATION FINANCIAL REPORT

For the year ended 30 June 2001

The accompanying Financial Statements of the Art Gallery of Western Australia Foundation have been prepared from proper accounts and records to present fairly the financial transactions for the year ended 30 June 2001. At the date of signing I am not aware of any circumstances which would render the particulars included in the Financial Statements misleading or inaccurate.

Robin Forbes

Chairman of the Council of the

Art Gallery of Western Australia Foundation

December 2001

INDEPENDENT AUDIT REPORT
TO THE MEMBERS OF THE ART GALLERY OF
WESTERN AUSTRALIA FOUNDATION

Scope

We have audited the financial statements of the Art Gallery of Western Australia Foundation (the Foundation) for the financial year ended 30 June 2001 comprising the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and the Notes to and forming part of the Accounts. The Council members of the Foundation are responsible for the financial statements. We have conducted an independent audit of the financial statements in order to express an opinion on them to the members of the Foundation.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia so as to present a view which is consistent with our understanding of the Foundation's financial position, the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

Audit opinion

In our opinion, the financial statements of the Foundation present fairly, in accordance with Australian Accounting Standards and other mandatory professional reporting requirements, the financial position of the Foundation as at 30 June 2001 and the results of its operations and its cash flows for the financial year ended on that date.

PricewaterhouseCoopers

Perth

Chartered Accountants

February 2002

THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Statement of Financial Performance

for the period ended 30 June 2001

	Note	2001 \$	2000 \$
THE ACQUISITION FUND			
Revenue			
Membership pledges received		192,755	44,029
Contemporary Art Group pledges received		30,000	0
Grants	3	59,360	135,703
Interest on investment		115,851	128,645
Special viewings and Functions		15,341	1,175
Total revenue		413,307	309,552
Expenditure			
Salaries and wages costs		21,332	16,357
Printing and publications costs		3,959	6,901
Special viewings and functions		17,659	7,318
Office Costs		1,532	1,446
Contributions to the Art Gallery	4	111,781	0
Total Expenditure		156,263	32,022
Operating result		257,044	277,530
Opening balance of fund		1,787,384	1,509,854
Closing balance of fund		2,044,428	1,787,384
THE LIVING CENTRE FUND			
Revenue			
Membership pledges received		153,550	246,215
Interest on investment		9,162	4,928
Special viewings and functions		989	28,880
Total revenue		163,701	280,023
Expenditure			
Salaries and Wages costs		21,276	20,964
Special viewings and functions		181	44,696
Office Costs		2,837	52,481
Fundraising Campaign Management Fees		0	87,875
Total Expenditure		24,294	206,016
Operating Result		139,407	74,007
Opening balance of fund		69,155	(4,852)
Closing balance of fund		208,562	69,155
Closing balance of accumulated surplus		2,252,990	1,856,539

THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Statement of Financial Position

as at 30 June 2001

	Note	2001	2000
		\$	\$
CAPITAL FUNDS			
The Acquisition Fund			
Membership pledges		2,087,394	1,864,639
State Government contribution		500,000	500,000
Accumulated other net income		(542,966)	(577,255)
Total Acquisition fund		2,044,428	1,787,384
The Living Centre Fund			
Membership Pledges		583,568	430,018
Accumulated other net income		(375,006)	(360,863)
Total Living Centre Fund		208,562	69,155
Total Capital Fund		2,252,990	1,856,539

Represented by

CURRENT ASSETS

Cash on deposit			
The Acquisition Fund		2,036,735	1,786,068
The Living Centre Fund		212,711	77,548
Accrued interest			
The Acquisition Fund		10,165	11,425
The Living Centre Fund		1,033	478
Total current assets		2,260,644	1,875,519
Total assets		2,260,644	1,875,519

CURRENT LIABILITIES

Accrued expenses		7,654	18,980
Total current liabilities		7,654	18,980
Total liabilities		7,654	18,980
Net assets		2,252,990	1,856,539

THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

Statement of Cash Flows

for the period ended 30 June 2001

	Note	2001 \$	2000 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
The Acquisition Fund			
Membership Contributions		192,755	44,029
Grants		59,360	135,703
Contemporary Art Group		30,000	0
Special viewings and functions		15,341	1,175
Expenditure		(159,423)	(27,189)
The Living Centre Fund			
Membership Contributions		153,550	246,215
Special viewings and functions		989	28,880
Expenditure		(32,460)	(240,311)
Net cash provided from operating activities	(a)	260,112	188,502
CASH FLOWS FROM INVESTMENT ACTIVITIES			
Interest on investment		125,718	129,461
Net cash provided from investment activities		125,718	129,461
CASH FLOWS FOR PURCHASING ACTIVITIES			
Payment to Art Gallery for works of art			(866,153)
Net cash used for purchasing activities		0	(866,153)
Net increase in cash held		385,831	(548,190)
Cash at the beginning of the financial year		1,863,616	2,411,806
Cash at end of period	(b)	2,249,446	1,863,616

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

NOTES TO STATEMENT OF CASH FLOWS

	2001	2000
	\$	\$
(a) Reconciliation of net cash provided from operating activities to operating result:		
Operating result - The Acquisition Fund	257,044	277,530
Operating result - The Living Centre Fund	139,407	74,007
Interest on investment	(125,013)	(133,573)
Contribution to the Art Gallery	0	0
Accrued Expenditure	(11,326)	(29,462)
Net cash provided from operating activities	260,112	188,502
(b) The cash held comprises the following deposits:		
Reserve Bank of Australia interest bearing account	2,249,446	1,863,616
	2,249,446	1,863,616

NOTES TO AND FORMING PART OF THE ACCOUNTS

for the period ended 30 June 2000

1. OBJECT OF THE ART GALLERY OF WESTERN AUSTRALIA FOUNDATION

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

'The objects of the foundation are –

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

2. SUMMARY OF SIGNIFICANT ACCOUNTING PRINCIPLES AND POLICIES

(a) Basis of Accounting

These accounts have been prepared under the historical cost convention and accrual basis in accordance with Australian Accounting Standards.

(b) Accounting Policies

In 1999 the Foundation changed its policy with respect to the acquisition of works of art. Prior to this purchases and donations of works of art were treated as assets of the Foundation and they were brought to account accordingly. The new policy considers these to be assets of the Art Gallery rather than the Foundation. When the Foundation contributes funds towards the cost of acquiring Art Gallery assets this is expensed in the year that the commitment to fund the work of art occurs. The value of works of art that are donated to the Art Gallery are recorded as a contribution towards membership of the Foundation.

(c) Accounts

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

(d) Audit

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

3. GRANTS

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

	2001	2000
	\$	\$
Employment of a trainee Indigenous Curator	40,000	42,943
South West Central Grant	19,360	0
Tour of Utopia exhibition	0	92,760
	<u>59,360</u>	<u>135,703</u>

4. CONTRIBUTIONS TO THE ART GALLERY

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

	2001*
	\$
Contributions prior to 2001	
Works of Art *	1,368,848
Susan Norrie Catalogue	5,000
Scooter	3,075
	<u>1,376,923</u>

	2001*
	\$
2001 Contributions	
Utopia Tour Exhibition Grant	98,000
Indigenous Intern Salary	13,781
	<u>111,781</u>
Total Contributions	<u>1,488,704</u>

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

5. CAPITAL FUNDS

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

6. MEMBERSHIP PLEDGES

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

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

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

8. DONATED WORKS OF ART – GIFTS IN KIND

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

2001 *	2000
\$	\$
7,373,777	6,293,227

* The current value in the Art Gallery's accounts of these donated works of art is \$7,759,696

9. REMUNERATION OF FOUNDATION COUNCIL MEMBERS

The following persons were Council Members during the year ended 30 June 2001 and received the following remuneration for their services to the Art Gallery of Western Australia Foundation:

	2001	2000
	\$	\$
Mr Alan Birchmore	nil	na
Mr Mick Bolto	nil	nil
Ms Brigitte Braun (resigned October 2000)	nil	nil
Mr Alan Dodge	nil	nil
Mr Fraser Campbell (resigned 29 February 2000)	na	nil
Mr Robin Forbes	nil	nil
Mrs Marie Hobbs (resigned October 2000)	nil	nil
Mrs Dianne McCusker (resigned 10 May 2000)	na	nil
Mrs Rosemary Pratt	nil	nil
Mr Rodney Thompson	nil	na
Ms Diana Warnock	nil	na
Mr Ron Wise	nil	na
	<u>nil</u>	<u>nil</u>

10. TAXATION OF THE FOUNDATION

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

11. SEGMENT INFORMATION

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

12. FINANCIAL INSTRUMENTS

(a) Terms, conditions and accounting policies

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

(b) Interest rate risk

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

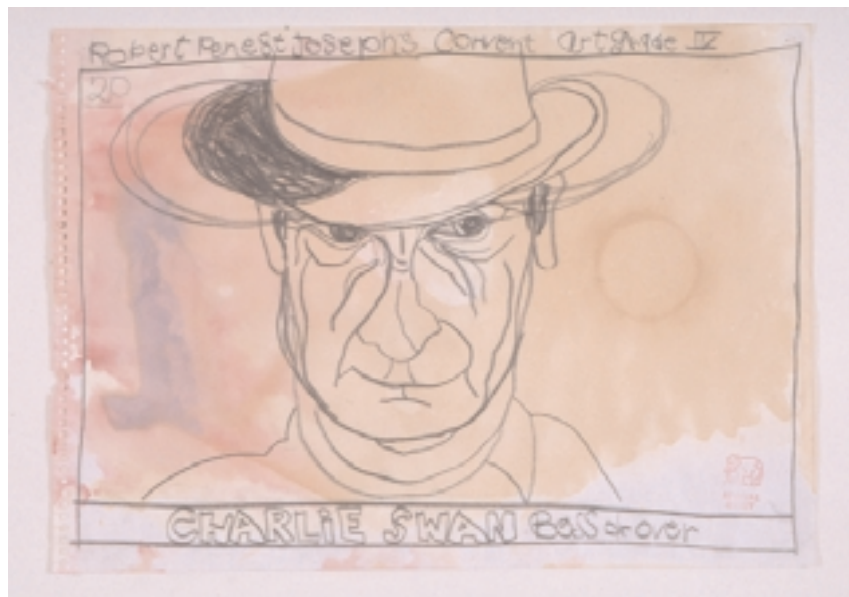
	Weighted average effective interest rate % age	Floating Interest rate	Fixed interest rate maturities				TOTAL
			1 year or less	1 to 5 years	Over 5 years	Non Interest bearing	
30 June 2001							
Financial Assets							
Cash on deposit	5.12%	2,249,446					2,249,446
Total financial assets		<u>2,249,446</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>2,249,446</u>
Financial Liabilities							
Accrued acquisitions and expenses		<u>0</u>				7,654	7,654
Total financial liabilities		<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>7,654</u>	<u>7,654</u>
30 June 2000							
Financial assets		1,863,616	0	0	0	0	1,863,616
Financial liabilities		0	0	0	0	18,980	18,980

(c) Net fair values

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

(d) Credit risk exposures

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



Robert MacPherson "184 Frog Poems: 184 Boss Drivers" (details) 1996

185 units

graphite, ink and stain on paper

Purchased with funds from the Friends of the Art Gallery of Western Australia, 2000

Art Gallery of Western Australia Foundation

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

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

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

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

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

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

The aims of the Gallery can be realised only with strong community involvement. Your participation would make a significant contribution towards achieving these aims.

MEMBERSHIP

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

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

Contributions may be made over a period of up to five years.

My contribution will be made in the following manner:

One payment of \$ _____

in full by _____

OR Annual Payment of \$ _____

Number of Payments _____

Total \$ _____

Beginning _____

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

OR If you prefer to pay by credit card:

Please charge \$ _____

Visa Mastercard Bankcard

Card No. _____

Expiry date: _____

Name on Card: _____

Signature _____

Date _____

Please acknowledge my contribution

in the name(s) of: _____

DONATION

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

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

Please find enclosed my payment by

Cheque Visa Mastercard Bankcard

Card No: _____

Expiry date: _____

Name on Card: _____

Signature: _____

Date: _____

INFORMATION

Please send me information on the capital campaign for the development of the Living Centre for Australia and the Indian Ocean Rim and sculpture garden

Please send me information on the Contemporary Art Group

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

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

Name: _____

Address: _____

Telephone: Business _____ Private _____

Facsimile: Business _____ Private _____

E-mail: _____

Signature: _____ Date: _____

Art Gallery of Western Australia Foundation

PO Box 8363, Perth Business Centre, Perth WA 6849

Telephone: +61 8 9492 6761

Facsimilie: +61 8 9492 6767

E-mail: foundation@artgallery.wa.gov.au