

Part B

Valuation description, condition and history

Please complete the following:

- a) One PART B form for the donation; or
- b) Where a large collection is being donated, please complete a separate PART B form for each donation item.

1. Description of item(s): medium, material, image size, title, artist/author/creator, date.

Please describe the item including the medium, material image size, title, artist, author, creator and date.



ARTIST: George Andric
TITLE: *Icarus 2004*
MEDIUM: Aluminium
SIZE: 300 x 300 x 200cm

Did you sight the actual works? Yes No

If **no**, (a) why not, and (b) how did you assess the item to reach your valuation (e.g. photograph)?

N/A

NOTE: Valuers should sight the items unless there are sound reasons for not doing so.

Is copyright included in the donation? Yes No N/A

2. Comment on the condition of the item(s)

If you did **not** sight the items, provide an explanation to support your assessment.

Excellent condition, NO SIGNS OF DETERIORATION.

3. Evidence of authenticity and history of ownership

List the evidence that has been produced to demonstrate authenticity and history of ownership. Are you satisfied with this evidence or do you believe that further inquiries are warranted to establish provenance or authenticity?

Purchased from Sculpture By The Sea

4. List specific published references to this item/material

The list **must** specifically relate to the donated item/s. [Please note that for book/manuscript material it may be appropriate to provide general references e.g. published memoirs would be a relevant reference to include for a donation of diaries and papers relating to a person's career.]

Sculpture By The Sea Catalogue 2004

5. Prices paid for comparable material

List specific examples of **actual** sales (confirmed prices), within the last THREE years (where possible). Where there is no material relating to the actual item, please explain how you have used other material or information to establish your valuation.

Description	Date and place of sale	GST inclusive price paid
<i>Sisyphus 2014</i> 1/3 Ed Stainless Steel 176 x 176 x 71cm	Sculpture By the Sea, Bondi, NSW 2014	\$36,000.00
<i>This immortal Coil 2009</i> Stainless Steel 132 x 124 x 112cm	Sculpture By The Sea Cottesloe, WA 2009	\$29,000.00
Everything changes, everything returns 2011 Stainless Steel 240 x 120 x 60cm	Sculpture By The Sea Cottesloe, WA 2011	\$28,000.00
<i>Orbit</i> Maquette 2015 Mild Steel paint 60 x 60 x 20cm	Gomboc Gallery Perth, 2015, (Sold to Royal Perth Hospital)	\$3,900.00
<i>Untitled (Void #17)</i> Maquette 2014 Mild Steel paint 60 x 60 x 20cm	Gomboc Gallery Perth, WA, 2014	\$2,100.00

6. Explanation of how the items and prices given in Section 5 compare to items being donated

Please explain how the items and prices you have given in section 5 compare to the item(s) being donated, and clearly demonstrate how this supports your valuation figure.

The department appreciates that valuers are highly qualified in their areas of expertise. However, to avoid the inconvenience of being asked to provide further validation, please ensure that you **SUBSTANTIATE** your views and provide **evidence** to support your valuations. This is particularly important when documentary supporting material is scant and you are exercising skill, judgement and expertise in valuing, based on your opinion and experience in the field.

This major sculpture by George Andric is an iconic work and has influenced his development for a ten year period. Of late Andric has worked in stainless steel as noted in the references shown above, the sculpture in this donation is an aluminium work.

The maquette noted above are examples of recent sales only.

Reference has been made to size and to the medium of the donated work.

BACKGROUND.

1960 Born in Yorketown, South Australia

George Andric is a South Australian artist who uses sculpture to explore the patterns of nature and rhythms of our human existence. His practise is based on a constantly evolving principle and method of construction which deals with the way complex forms arise from simple elements

SELECTED ARTWORKS

'Sisyphus' | Nov 2014 Sculpture(Stainless Steel) Sculpture by the Sea, Bondi Sydney, New South Wales(Collection of D Duncan NZ)

'Sisyphus' | Mar 2014 Sculpture (Stainless Steel) 6th Palmer Sculpture Biennial Palmer, South Australia

'Time and Space' | 2012 Sculpture (Stainless Steel) Public Art Commission City of Prospect, South Australia

'everything changes everything returns' | Mar 2012Sculpture (Mild Steel – Full scale maquette) 5th Palmer Sculpture Biennial Palmer, South Australia

'everything changes everything returns' | Mar 2011 Sculpture (Stainless Steel) Sculpture by the Sea, Cottesloe. Cottesloe, Western Australia (Collection of Janet Holmes a Court)

'everything changes everything returns' | Nov 2010 Sculpture (Stainless Steel) Sculpture by the Sea, Bondi Sydney, New South Wales

Evolving Elements | Sept 2010 Group Show of Contemporary Sculpture Aptos Cruz Galleries Adelaide, SA

Transit' | Dec 2009 Sculpture (Stainless Steel) Public Art Commission Dep't of Transport, Energy and Infrastructure 211 Victoria Square, Adelaide, South Australia

This Immortal Coil' | Mar 2009 Sculpture (Stainless Steel)Sculpture by the Sea, Cottesloe Cottesloe, Western Australia (Collection of BHP Billiton)

'This Immortal Coil' | Nov 2008 Sculpture (Stainless Steel) Sculpture by the Sea, Bondi Sydney, NSW

'All things are one' | Apr 2006 Sculpture (Stainless Steel) Public Art Commission 196 OG Road, Felixstow, South Australia

'TEOTWAWKI' | Mar 2006 Audio-Visual Production (Collaborative project) Adelaide Fringe Synagogue Studios Rooftop Adelaide, South Australia

'ICARUS' | Mar 2006 Sculpture (Aluminium) Palmer Sculpture Landscape Biennial (Collection of J & S Thompson, WA) Palmer, South Australia

'ICARUS' | Oct 2004 Sculpture (Aluminium) (Sponsored by Capral Aluminium) Sculpture by the Sea, Bondi Sydney, New South Wales

'In the round' | Aug 2003 Sculpture (New work) BMG Art Adelaide, South Australia

'entranceformation' | Nov 2002Sculpture (Aluminium) (Sponsored by Capral Aluminium) Sculpture by the Sea, Bondi (Recipient of Pat Corrigan Grant) Sydney, New South Wales

'VOID' # 9 | Oct 2000 Sculpture (On loan to AFC: 2000 – 2001 Nov) VIZ-BIZ Open Space Adelaide Festival Centre Adelaide, South Australia

'VOID' | Sept 1999 Series of 7 Timber Sculptures North Adelaide School of Art Gallery Adelaide, South Australia

7. GST inclusive market value of this component

The GST inclusive market value of this component of the donation is **\$34,000.00**

Note: You must include the total GST inclusive market value of the entire donation in Part A.

ACQUISITION OF ARTWORKS

(1) OBJECTIVE

To provide guidance in the collection of high quality public art works so that acquisitions are of long term financial and cultural value to the community.

(2) PRINCIPLES

Acquisition of art works for the collection should:

- facilitate the development of art works which truly reflect the cultural heritage of the Town, its people and places and the broader Western Australian community.
- represent significant periods, occasions and urban initiatives in the evolution of the Town and its place in Western Australian society.
- enhance the environment and contribute to the culture of the community and community life.
- be readily accessible.
- reflect the richness and diversity of our cultural heritage expressed through contemporary art forms.

(3) ISSUES

- (a) A process for the selection of art works should be agreed upon that is not overly complicated or subject to undue political influence.
- (b) The collection will grow over a period of years and should be properly managed.
- (c) The purchase of art works shall be provided for in the budget determination process.

(4) POLICY

4.1 Art Acquisition Panel

- (a) Recommendations for the purchase of art works are to be made by an Art Acquisition Panel consisting of:
 - the Mayor;
 - the CEO; and

- two nominees of the Council with relevant experience in the acquisition of art works.
- (b) Committee members shall act in a voluntary capacity and be appointed for a maximum term of 2 years effective until the next ordinary local government elections.
- (c) Members may be re-nominated to serve on the panel for a further term.
- (d) The Mayor shall act as the Presiding Member of the panel and shall exercise a casting vote in the event of a tied vote.

4.2 Assessment and Purchase of Art Works

- (a) An assessment of both the long term cultural value and/or investment potential must be made by the Arts Acquisition Panel when works are being considered for addition to the collection.
- (b) All recommendations by the Arts Acquisition Panel for purchase of art works for the collection are to be referred to the CEO for final consideration.
- (c) After the receipt and consideration of advice from the Arts Acquisition Panel Committee, the Chief Executive Officer has authority to approve the acquisition of any collection items within the limits of available funding, subject to prior consultation with the Mayor and Presiding Member of the Works & Corporate Services Committee.

4.3 Management of the Collection

- (a) A qualified curator is to be engaged on an occasional basis to:
 - Review the collection and submit a condition report.
 - Make recommendations regarding the general maintenance and conservation of the collection and an appropriate maintenance budget allocation for the collection.
- (b) The collection shall be well maintained and the annual budget allocation shall reflect the conservation requirements of the current collection based on recommendations put forward by the curator.

TOWN OF COTTESLOE POLICY

- (c) The curator's guidelines for the framing, lighting, hanging requirements, locations and restoration of artworks shall be adhered to within budgetary constraints.
- (d) The collection shall be housed to ensure maximum access and appreciation by the public.
- (e) Requests for the loan and or movement of artworks shall be made in writing to the Chief Executive Officer.
- (f) The location and movement of artworks is to be recorded in the art collection database and wherever appropriate, the cost of transfer is to be met by the borrower.
- (g) The art collection database shall detail all works, including the name of artists, work title, date of production, media, technical details, size, preferred viewing specifications, inscriptions, comments or background by the artist and others etc.
- (h) A comprehensive photographic archive, including slides/prints or transparencies of all artworks shall be maintained.
- (i) Where works are of a culturally sensitive nature and may not be photographed, care should be taken to provide a detailed written description of the artwork.
- (j) The collection shall be valued at least every five years, or as recommended by the curator and the valuation is to be recorded in the collection database.
- (k) The collection shall be adequately insured for artworks on display, in storage, in transit and on loan.
- (l) The collection shall be audited annually before the end each financial year.
- (m) Any items missing or damaged shall be reported to the next Council meeting.
- (n) The Art Acquisition Panel shall consider all offers of gifts, donations and bequests and make recommendations as to their suitability or acceptability as part of the collection.

4.4 Annual Budget

- (a) An annual budget should be allocated to acquire, insure, conserve and document works as necessary.
- (b) The budget should reflect the goals and policies of the collection and take into consideration factors such as the cost of acquiring historical artworks.

RESOLUTION NO: 12.1.2
ADOPTION: April, 2005
REVIEW: April, 2009