POST-IMPERIAL PERSPECTIVES

BRITISH ART SINCE 1940
AT THE ART GALLERY OF SOUTH AUSTRALIA

Margot Osborne
Department of Art History
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December 2015
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VOLUME ONE

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DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any degree or diploma in any university or other tertiary institution without prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

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ABSTRACT

This dissertation examines the Art Gallery of South Australia’s patterns of collecting modern and contemporary British art since the outbreak of the Second World War. It analyses the relative influence on these collecting patterns of Australia’s transition from a mono-cultural British dominion to a post-imperial multicultural nation positioned in the Asia/Pacific region, in comparison to the influence of institutional and art world changes. It evaluates the resulting strengths and weaknesses of the collection and assesses post-imperial museological issues pertaining to collection management.
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