

Geelong Gallery annual report 2010–2011

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THE VISUAL ARTS AND CRAFT STRATEGY

Geelong Gallery

Little Malop Street
Geelong 3220
T 03 5229 3645

Open daily 10am–5pm

Closed Christmas Day, Boxing Day,
New Year's Day and Good Friday

www.geelonggallery.org.au

COVER
Peter Daverington
Welcome to the pleasure dome—a homage to Bierstadt and the death of a frontier (detail) 2009
oil and enamel on canvas
Collection: Geelong Gallery
Purchased with funds generously provided by the Geelong Art Gallery Foundation 2010
Courtesy of the artist and Arc One Gallery Melbourne

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President's report

Once, again, I can report, as most present on the occasion of this Annual General Meeting are doubtless aware, that in the twelve months to 30 June this year, the Gallery delivered a dynamic and imaginative program of activities including exhibitions, lectures and floor talks, education workshops, fundraising initiatives, and an outward loans program with works of art from Geelong's collection being lent to important exhibitions elsewhere around Australia.

Most notably, the Gallery agreed to lend Eugene von Guérard's *View of Geelong* (1856) to *Nature revealed* the National Gallery of Victoria's grand retrospective of the work of this greatest of Australia's colonial artists. Appropriately, *View of Geelong* was the lead exhibit in that prominent survey, a display that also boasted several other loans from Geelong's custodianship.

The Gallery's acquisitions program saw the entry into the collection of historical and modern works of art, chiefly paintings, prints, photographs and decorative arts.

Strategically, exhibitions mounted by the Gallery over the past year varied in focus, format, scale and complexity, and overall were critically acclaimed, as was, in particular, the loan exhibition *The silent wilderness—19th century Australian landscapes*.

Generously sponsorship by Parks Victoria, and officially opened by Mark Stone, then Parks Victoria CEO, *The silent wilderness* was the first time an Australian gallery had examined, in depth, the great fascination, here and abroad, during the 19th century, with what then were Australia's truly remote wilderness regions.

The exhibition received excellent reviews and was accompanied by a catalogue written by the Gallery's Curator, Lisa Sullivan, and Director, Geoffrey Edwards.

As always, the *Fletcher Jones art prize* drew entries from around Australia and was officially opened to a capacity house by Fenella Kernebone of ABC TV's *Arts nation* program.

Other highlights of the year's program were our partnership with the Australian Centre for the Moving Image in Melbourne in presenting the *Mary & Max* exhibition featuring Oscar-winning director, Adam Elliott's models for his clay-mation classic.

Similarly successful and popular was the exhibition from the Australian War Memorial in Canberra of Sidney Nolan's *Gallipoli series* paintings as was *Robert Baines—metal*, a survey from Object gallery, Sydney.

More detail on exhibitions, lectures and public programs will be found in the Honorary Secretary's report, while details of the Gallery's sound financial position are confirmed in the audited financial papers also published here.

And I leave to the Director, brief commentary on other exhibitions and acquisitions but before closing I should mention a few other items of general interest from the past year's operations:

The Gallery signed a new Enterprise Bargaining Agreement with staff that identifies improved terms and conditions of employment for our expert team.

We were fortunate during the year to receive a number of VIP and government visitors but I will mention in particular that of Dr David Bomford, distinguished Director of the J. Paul Getty Museum in Los Angeles and were delighted with Dr Bomford's flattering remarks about the presentation of the Gallery, its collections and on several specific treasures viewed in the Gallery's eternally cramped back-of-house spaces.

Courtesy of loans from the National Portrait Gallery and a private collection, we mounted a display of portraits of Australian cycling greats in support of the important UCI World Cycling championships held in Melbourne and Geelong.

We introduced a new Education program poster and series of e-Bulletins to promote our work and workshops with schools and these initiatives proved to be particularly helpful in attracting even more school groups to the Gallery.

The Gallery broadly met or exceeded the Key Performance Indicators contained in our Triennial Funding Agreements with key government partners—and I take this opportunity to place on record our most grateful thanks to the City of Greater Geelong as our principal government partner for its extremely generous level of support throughout the year—and to Arts Victoria and the Victorian Department of Education and Early Childhood Development for their indispensable support of aspects of our program.

We enjoy the generous support of the corporate and philanthropic supporters who are identified in our literature, on our website and in our foyer signage, and we enjoy, no less, the indispensable support of the Gallery's own Foundation, our Friends group and the Geelong Gallery Grasshoppers who, amongst other aspects of Gallery life, support the biennial Print Awards.

Thanks are due also to our Volunteer Guides, and our wider volunteer corps.

I acknowledge the commitment of time and expertise given by every member of each of our boards and committees, volunteers all, and I place on record our thanks to them including, of course, to my fellow board members. Needless to say, I record here our sincere appreciation to the Gallery's staff who are to be congratulated on the achievements of the year.

At the Gallery's opening night held just prior to the 2010–2011 Annual General Meeting, when we launched the *2011 Geelong print awards* along with two smaller exhibitions, we were delighted to see our usual large and excited crowd of members, artists, local business identities, representatives of our sponsors and of our neighbours in the precinct. And thus prompted, I suggest that anyone who has been present at any of our opening night functions would agree that we are fortunate to have the strong Membership base we do, and if I might venture this next observation: that our Membership, as is Geelong's wider community, is very well served in turn by an institution—the Geelong Gallery—that, free of charge, is accessible to everyone every day of the year except the four main public holidays, from 10.00am in the morning to 5.00pm in the afternoon—with excellent viewing and, if I may so, excellent shopping on constant and enticing offer!

Peter McMullin

President



Peter McMullin (President)

Director's report

At the outset of the year under review, the Gallery was host to the major exhibition *Robert Dowling—son of Empire* (1827–1886) organised by the National Gallery of Australia and presented at Geelong as one of only three national venues (including the NGA itself) on account of Dowling's sometime and notable residency in Geelong. Having opened in May of the previous financial year, the exhibition nonetheless drew substantial visitation and positive commentary during the first weeks of the new financial year and, in this way, set the scene for a successful program of exhibitions throughout the subsequent twelve months.

The strong historical dimension of the Dowling exhibition and, not least, its plenitude of Geelong region and Western District narratives, heralded the same keen interest in history and visual storytelling that ensured the equivalent success, popular and critical, of the Geelong Gallery exhibition *The silent wilderness—19th century Australian landscapes*, an initiative that we believe to have been the first sustained and substantial examination of the subject in an exhibition format in a public gallery in this country. Lisa Sullivan, as curator of the exhibition, deserves praise for assembling an enviable array of major and spectacular loans for the occasion and for the scholarship of the catalogue essay.

It has long been Gallery policy to devise an annual program of exhibitions that balance the expectations of visitors with specific but different tastes and interests in historical and contemporary art or in different media. Thus, the Robert Dowling exhibition, for instance, was followed by Geelong's high-profile biennial prize (the *2010 Fletcher Jones art prize*) for contemporary painting, while this in turn was followed, in the main exhibition spaces, by the aforementioned *The silent wilderness* and, later still, by the ambitious multi-media installation *Mary & Max—the exhibition*. This complex exhibition featured models, storyboards and the like from the eponymous award-winning animated film directed by Adam Elliott. Mr Elliott kindly agreed to speak at the opening of the exhibition for which we are indebted to its organiser, the Australian Centre for the Moving Image.

The President has referred to Sidney Nolan's *Gallipoli* paintings and to the Robert Baines jewellery exhibition and these exhibitions served also to maintain a stimulating thematic balance across the program as did the numerous smaller exhibitions including collection-based displays and the changing program of solo shows by artists working in the Geelong region.

A full list of acquisitions made during the past year will be found elsewhere in this report but this opportunity shouldn't be overlooked to mention just a few of the highlights. From the *2010 Fletcher Jones art prize*—for which Max Delaney, Director of the Monash University Museum of Art, was this year's guest judge—the Gallery acquired Tim McMonagle's characteristically impastoed and ironical work *The happy song* (2010), while with the generous support of the Geelong Art Gallery Foundation, other short-listed exhibits that were purchased included Peter Daverington's *Welcome to the pleasure dome—a homage to Bierstadt and the death of a frontier* (2010) and Jackson Slattery's exquisite watercolour diptych *Small ambitions* (2009).

Major studio ceramics by Arthur Boyd and John Perceval came as donations to the Gallery through the Federal Government's Cultural Gifts Program from members of the family of the late Professor Franz Phillip, and from other kind benefactors who are named in the full listing of purchases, gifts and bequests. Particularly notable was the gift of historical and modern European and Australian prints from loyal members, Dr Rosemarie Kiss and Mr Conrad O'Donohue.

A generous grant from the Robert Salzer Foundation enabled the purchase of a suite of Type C photographs by Anne Zahalka, an acquisition generously part-funded also by the Gallery's Foundation.

In support of the busy exhibition program, the Gallery delivered an ambitious program of related activities including Education programs for schools throughout the region. In this last respect, I warmly acknowledge the support of the Victorian Department of Early Childhood Development and Training as well as the additional sponsorship of Alcoa, the Geelong Advertiser and Deakin University.

I echo the gratitude expressed by the President for the support we receive from each of our government partners, notably from our principal government partner, the City of Greater Geelong, and from our community partners and sponsors and indeed from all staff and volunteers, whether these volunteers are board or committee members, assisting on opening nights or in the Gallery Shop, or more generally. I also draw attention to the unfailingly brilliant, award-winning design team at Design By Pidgeon, who are responsible for the sharpness of the Gallery's brand and for the appearance of all our publications, including newsletters, invitations, catalogues and related materials—all of which are similarly printed with great skill by Adams Print here in Geelong. Above all, I acknowledge the excellent teamwork of my Gallery colleagues without whom there would be no seven-days-a-week displays of works from the permanent collection, no programs, no acquisitions, no functions, and no schools visits on which to here report. I thank and salute them all.

Geoffrey Edwards
Director



LEFT TO RIGHT
Geoffrey Edwards,
Fenella Kernebone and
Tim McMonagle at the
opening of the 2010
Fletcher Jones art prize

Honorary Secretary's report

Attendances

In the period from July 2010 to June 2011 the total attendance figure 57,845.

Monthly attendances

July	4,484
August	5,134
September	4,679
October	4,266
November	4,587
December	5,126
January	5,559
February	6,097
March	4,288
April	5,235
May	4,551
June	3,839

Exhibition program

Number of exhibitions presented: 28

Exhibitions

Brookes' Photographic Union

6 February to 8 August

Robert Dowling: son of Empire

8 May to 11 July

Oriental embroideries

The 50th anniversary of the Embroiderers Guild of Victoria (Geelong Chapter)

22 May to 4 July

Decorative arts from the collection

9 July to 24 October

Shell arts—Geelong region artists program

Nature and beyond—art is ...

12 June to 25 July

2010 Fletcher Jones art prize

24 July to 12 September

16th VIGEX international photography salon 2010

31 July to 29 August

Frederick Murphy—photographer

14 August to 5 December

Shell arts—Geelong region artists program

Outer observations—Kerry Russell

4 September to 17 October

The silent wilderness—19th century Australian landscapes

18 September to 21 November

... A person looks at a work of art ...

18 September to 13 February

Cycling greats—Matthys Gerber's portraits from the National Portrait Gallery, Canberra

27 September to 30 November—to mark the staging of the 2010 UCI event

Shell arts—Geelong region artists program

Urban wildland interface—Anthony Altman

23 October to 5 December

Reflections of the lotus—ceramics of Thailand

30 October 2010 to 30 January

TAC—Picture this

12 November to 14 November

Mary & Max—the exhibition

27 November 2010 to 13 February

Cornucopia—recent acquisitions

11 December 2010 to 30 January

Dean Bowen—suburbanology

11 December to 6 March

Shell arts—Geelong region artists program

Eu thanatos—David Beaumont

5 February to 14 March

Sidney Nolan—the Gallipoli series

19 February to 1 May

Harold Septimus Power—images of war

19 February to 1 May

Pioneers of studio pottery in Victoria

5 February to 17 April

Shell arts—Geelong region artists program

Geelong artists—group exhibition

19 March to 17 April

Shell arts—Geelong region artists program

When lights are low—**Christopher Heathcote**

23 April to 5 June

Penny Byrne—commentariat

23 April to 26 June

Robert Baines—metal

7 May to 3 July

Beyond big land—Walking, Duxbury, Adams and Wickham photographs

7 May to 3 July

Shell arts—Geelong region artists program

Persistent folly—Barry Gillard

11 June to 24 July

Exhibition openings

Official openings were held on the following dates (on each occasion a suite of two, three or four exhibitions were opened simultaneously):

Friday 23 July, 2010

Fenella Kernebone, presenter ABC TV *Arts Nation* program, opened the *2010 Fletcher Jones art prize* with the Shell arts program *Nature and Beyond—art is* exhibition.



Joseph Wilkinson
Koort Koort Nong (1879)
watercolour

Friday 17 September, 2010

Mark Stone, Chief Executive, Parks Victoria opened *The Silent Wilderness—19th century Australian landscapes* and *Outer observations* exhibitions.



The silent wilderness
installation

Friday 26 November, 2010

Oscar award-winning director, Adam Elliott, spoke at the opening of *Mary & Max—the exhibition. Reflections of the lotus*—ceramics of Thailand and *Anthony Altman—Urban wildland interface*, were also featured.



Peter McMullin,
President, addressing an
open night audience

Friday 18 February, 2011

Professor Jane den Hollander, Vice-Chancellor, Deakin University, opened *Sidney Nolan—the Gallipoli series* and *David Beaumont—Eu thanatos* exhibitions.

Friday 6 May, 2011

Robert Baines—metal was opened by Geoffrey Edwards, Director, Geelong Gallery and *Beyond big land* and Shell Arts *Christopher Heathcote* exhibitions were also featured.

Publications

Exhibition catalogues

2010 Fletcher Jones art prize

The silent wilderness—19th century Australian landscapes

Newsletters

August–November 2010

December 2010–February 2011

March–May 2011

June–August 2011

Calendar:

Geelong Gallery Education Program 2011

Public programs, events and functions

First Fridays

Monthly lectures were held and raised funds for the Friends of the Gallery.

The guest speakers were:

Sarah Shapley

The contemporary art market

Lesley Harding and Kendrah Morgan

Sunday's Kitchen: Food and living at Heide Museum and Art Gallery

Lisa Sullivan

The silent wilderness—19th century Australian landscapes

Kenneth Park

Art and war

Dr Ross McMullin

'Pompey' Elliott

Lola Wilkins

Sidney Nolan—the Gallipoli series

Penny Byrne

Commentariat

Robert Baines

Goldsmith and jeweller

Floor talks

Floor talks were held for exhibitions and all were well attended.

Robert Dowling—son of Empire

2010 Fletcher Jones art prize

The silent wilderness

Mary & Max—the exhibition

Eu thanatos

Sidney Nolan—the Gallipoli series

Pioneers of studio pottery in Victoria

Beyond big land

During school holidays, the Guides conducted children's *Eye spy* discovery tours every Wednesday and for special events as requested.

Special events

Acabellas singing group weekly performances

Arts Precinct Tours for Ministers

Shakespeare's Secrets

Geelong Art Gallery Foundation event

Geelong Future Cities visits

Poppykettle Festival

Words at the Gallery

Geelong Writers Group

UCI Cycling Event

Media launch, extended evening hours
29 Sept–3 Oct

Scotchmans Hill Trade Day

Les Murray, writer's event and poetry reading

World Poetry Day

in conjunction with Geelong Regional Library

Australian War Memorial

memorabilia valuation day

Blokes Day Out

Bloomsday event

readings by Barry Gillard

Guided tours

The Gallery's Volunteer Guides conducted guided tours every Saturday and at other times as requested.

The following groups and programs were included:

Art & Alzheimer's Outreach Program; Percy Baxter Lodge Aged Care; McClelland Gallery Guides; Western Region Health Service; Australian Migrant Education Services, Werribee; Leopold Aged Care; Latrobe Church Fellowship group; Ballarat Art Gallery Guides; Geelong Women's Collective—International Women's Day tour; Springdale Artist's Group; Belmont Probus Club; Melbourne Women's Group; St Laurence Aged Care; Trefoil Guides Leaders group; Geelong Vietnam Veteran's Association; Heide Museum & Art Gallery guides; Rotary Club of Geelong West; Tucker's Funeral Services tour and morning tea; Dial-A-Lunch staff; Grovedale Men's Probus Club; St Alban's Anglican Church group; Thistleton's Art Group; City of Greater Geelong School Holiday program groups; Queenscliff Tourism Volunteers; TAC Staff.

Functions

Target

client luncheon

Geelong City Motors

client luncheon

Whitmore Press

Anthony Lynch book launch

Hume Family function

Scotchmans Hill staff function

Friends of the Gallery Christmas luncheon

Gallery Guides Christmas luncheon

Target

management workshops

TAC

staff function

Geelong Art Gallery Grasshoppers

Robert Baines luncheon

Geelong Central Marketing

function

Betty Churcher book launch



Mary & Max—the exhibition



War elephant riders
and soldiers
early 16th century
Sawankhalok
Stoneware, brown
and white glaze
Collection of Art Gallery
of South Australia, Adelaide
South Australian Government
grant 1984
Exhibited in *Reflections of the
lotus—ceramics from thailand*

Education services

Education services held special student exhibitions in the Education Gallery.

Poppykettle

19 to 24 October

Who's Who

29 October to 8 November

Food for thought

5 February to 10 April

Mixed media and collage

16 April to 4 September

Education Services continued a loan program to classroom teachers of four learning boxes: the *William Buckley; Myths and Rituals; Art Industry contexts and the Who's Who—portraits* learning box.

Students attended tours and teachers attended professional development programs.

School visits

During the year the following schools visited the Gallery (with most making repeat visits):

Primary schools and pre schools

St Augustine's Primary School, Christ the King Primary School, Queenscliff Primary School, Holy Family Primary School, Sth Geelong Primary School, St Patrick's Primary School, Airey's Inlet Primary School, Hamlyn Banks Primary School, Candlebark Primary School, Romsey Primary School, Montpellier Primary School, Wallington Primary School, Chilwell Primary School, Fyans Park Primary School, Belmont Primary School, Leopold Primary School, St Therese Primary School, Torquay Primary, Newtown Primary School, Teesdale Primary School, Highton Primary School, Corio Primary School, Geelong English Language Centre—Bell Park Primary School, Lara Lake Primary School, Bannockburn Primary School.

Secondary schools

Clonard College, Western Heights Secondary College, Sacred Heart College, Kardinia International College, Corio Bay Senior College, St Joseph's College, Newcomb Secondary College, Grovedale College, Geelong Grammar, St Ignatius College, Lara Secondary College, Point Cook Secondary College, Apollo Bay Secondary P-12, Christian College, Matthew Flinders Girls High School, Dandenong High School, Trinity College, (Colac), Geelong High School, Belmont High School, North Geelong Secondary, Geelong Lutheran School, Clare Public School, Balranald, NSW, Covenant College, Northern Bay Secondary College, Grovedale Community College, Haileybury College, St John's Lutheran School, St Arnaud Secondary College, Flinders Peak Secondary College, Geelong College.

Tertiary and other institutions

Brougham Art School, The Gordon, Bendigo and Ballarat Embroidery groups, Melbourne and Geelong Camera Clubs, CREATE Geelong, Grace VCAL Unit, Deakin University —Koori Education Unit, Brace Visual Arts, Adult Migrant Education Services, Little Picasso Children's art school, Australian Institute of International Understanding, Spring Valley Art Group, Epilepsy Foundation, Deakin University—Japanese exchange students, The Gordon —SCOPE program, St Laurence Community Services, Nelson Park Primary School, Barwon Health Community Programs, Darebin U3A, Geelong Otway Tourism Walking Tours, Lonsdale Aged Care, Explore Victoria, Cobden Art Group, Deakin School of Architecture, RMIT School of Gold & Silversmithing, Camberwell Probus Club, Glenroy Art Group.



Poppykettle festival
at Geelong Gallery

Professional development for teachers

Artists in Schools Program; Arts Victoria

Teacher previews—*Sidney Nolan* and *Robert Baines* exhibitions

Individual professional development meetings with Gallery Educator—on a needs basis



Visiting the 2010 Fletcher Jones art prize

Government partners and sponsors

Government partners

City of Greater Geelong, Arts Victoria, Department of Education and Early Childhood Development.

Annual program sponsors

Adams Print, The Costa Family Foundation, Design by Pidgeon, Fletcher Jones, Geelong City Motors, The Scotchmans Hill Group, Shell Geelong Refinery, Tuckers Funeral and Bereavement Services and Target.

Exhibition sponsors

Arts Victoria, Bendigo Bank, The William Angliss (Victoria) Charitable Fund, Parks Victoria and Fletcher Jones.

Education sponsors

Department of Education and Early Childhood Development, Alcoa, Deakin University and Geelong Advertiser.

Gallery Board

The Gallery Board met 9 times between July 2010 and June 2011.

The attendance of the Board Members was as follows

Gallery Board member attendance

Peter McMullin	8
Alan Currie	7
Gail Rooney	8
John Nagle	8
Judge Gerard Mullaly	7
Allison Murphy	4
Denis Peacock	8
Rachel Schutze	4
Cr Barbara Abley	5

NB: Meetings not held in October, December or January

Conclusion

I extend my thanks to the Director and other Gallery staff for continued support and to Gallery Board Members for their respective contributions.

Gail Rooney
Honorary Secretary



Geelong Gallery Education
program 2011

The Geelong Art Gallery Foundation

Chairman's report

It is a pleasure to present the Geelong Art Gallery Foundation's annual report for the twelve months ending 30 June 2011. I would like to thank all of those generous people in our community who have given their support to the Foundation through donations. Similarly, I thank those who have generously given of their time.

The Foundation, through the hard work of Gallery Director, Geoffrey Edwards, and Executive Officer, Sue Ernst, along with assistance from the board, has been able to secure some sizeable donations during the past year, significantly increasing our funds under management and thereby increasing the Foundation's ability to further assist the Gallery, specifically with the acquisition of works of art.

I am pleased to say that the Foundation has been able to support the Gallery with a number of notable acquisitions this year culminating in the recent purchase of Arthur Streeton's *Ocean blue, Lorne* (1921).

As this was my first year as Chairman, joining as I did a number of other relatively new board members, I felt that it was important to establish a clear set of goals and objectives for the coming years. In consultation with my Foundation colleagues and with members of the Board of the Gallery itself, we developed a comprehensive plan to take us forward and grow the Foundation to a level that should, in time, enable more significant acquisitions of a kind that, previously, would have been unobtainable without seeking additional community or special government support. This strategic planning should also assist in maintaining consistency and direction for new members who join the Foundation Board, and likewise to keep our membership informed and engaged through a series of events and functions.

On behalf of the Foundation Board, I would like to acknowledge the significant contribution made over the years by Alan Currie, our retiring Treasurer. His role demanded an ever-increasing amount of attention as the Foundation grew and he consistently and generously gave his time, enthusiasm and knowledge to the role, and we wish him all the best. The Board would also like to acknowledge the contribution Sue Ernst made to the growth and management of the Foundation for so many years as the Executive Officer and Secretary. In addition we acknowledge the departure of a longstanding and supportive Board member, Noel Ross, who resigned earlier in the year. The Board also welcomes a new member, Philip Marshman, who will assume the role of Treasurer.

One of the tasks undertaken with some real success this year was our first Member Survey. It was pleasing to receive such a high participation and return rate from members, indicating their willingness to be involved and showing their passion for the Foundation. The Board will be giving due consideration to a number of the suggestions captured by this exercise and possibly further extending its reach by conducting focus groups around the given suggestions. We believe this will put us in a strong position to plan and implement relevant and meaningful activities and functions for our members and to maximise outcomes for the lasting benefit of the Gallery.

Overall, then, this has been a productive year in terms of planning and development, creating a clear path on which to build on the good work of past Boards and members. I would like to personally thank all Foundation Board members: Jim Cousins, Peter McMullin, Alan Currie, Will Bailey, Rosemary Forsyth, Noel Ross, Sheryl Townsend, Sheryl Allen and Geoffrey Edwards for their assistance, guidance and participation throughout the year and I look forward with anticipation, to the coming year.

Prominent amongst the Gallery's acquisitions made during this past year with the support of the Foundation were the following: a group of painted earthenware pots made at the post-WW2 pottery operated by Arthur Boyd, John Perceval and Neil Douglas; a sculptural vase (1938) by Merric Boyd, the best-known pioneer of studio pottery in Australia; an 1879 watercolour by Joseph Wilkinson of the Victorian pastoral property *Koort Koort Nong*; a still life (1970) by Adrian Feint; contemporary works by Peter Daverington and Jackson Slattery acquired from the *2010 Fletcher Jones art prize*; and, in collaboration with the Robert Salzer Foundation, a suite of photographs by leading Australian photographer, Anne Zahalka. Although purchased in the current financial year, the Foundation has substantially supported the acquisition (with the Gallery and other donors) of Arthur Streeton's *Ocean blue, Lorne*—a major acquisition for which we are mounting a community appeal.

Ashley Brimacombe
Chairman

Foundation Board

The names of board members throughout the year and at the date of this report are:

Dr Jim Cousins AO
President

Ashley Brimacombe
Chairman

Dr Will Bailey AO
Deputy Chairman

Alan Currie
Treasurer

Sheryl Allen

Geoffrey Edwards

Rosemary Forsyth

Peter McMullin

Sheryl Townsend

Noel Ross
until 29/6/2011

The Geelong Gallery Grasshoppers

29th annual report of the Geelong Gallery Grasshoppers

Tuesday 6 September 2011.

It is with pleasure that I present the 29th annual report for the Geelong Gallery Grasshopper Committee for 2010/11. This financial year has been another successful and exciting year for the Grasshoppers, due to the hard work of the committee and with the dedicated support of staff at the Gallery. Our activities now include two annual events, and the committee of 17 women, including two new members, works extremely well together in organising and creating fundraising events to assist with the biennial *Geelong acquisitive print award*, to be held this month, whilst at the same time, encouraging appreciation of our beautiful Gallery and friendship in general.

Our first event following last year's AGM, the annual coach trip was held on 21 October. It was promoted as *Peek and Eat*, and we were delighted to say it sold out within a week, testament to our success as event organisers. The event enabled us to tour exclusive selected private gardens in South Yarra and Toorak, as part of a fundraising initiative of the National Gallery of Victoria Women's Association. The day was a huge success with a morning tea and then a picnic lunch in the botanical gardens in Melbourne. We were blessed with gorgeous weather and an opportunity to view beautiful and varied gardens, as well as talk to their owners or designers.

The first fundraiser for 2011 was our annual lunch in the Gallery that on this occasion corresponded with the exhibition entitled *Robert Baines—metal*. Our three-course lunch for eighty guests was expertly prepared by the Grasshoppers committee and elegantly presented using the 'metal and jewellery' theme. Robert entertained us with an illustrated and fascinating talk on the development of some of the themes underlying his work.

Our final event was a Christmas gathering for committee and partners at my home in Newtown. All Grasshoppers put on their gourmet hats to contribute gorgeous offerings towards a Christmas dinner party that was thoroughly enjoyed by all. The traditional (comic) annual award was presented to a male partner or spouse in recognition of his support. The night was a wonderful opportunity to mix with our very supportive partners and get into the festive spirit.

Thank you to all Grasshoppers for your dedication to our events, with each of you contributing enormously to functions and collectively creating fabulous fundraising occasions. Our thanks extend to patient partners. We would also like to thank the dedicated team at the Gallery who support our functions and go out of their way to ensure they run smoothly. Our particular thanks must go to Mary-Ellen Belleville for her never ending professional assistance and to all the other Gallery staff for their friendly and enthusiastic support. Thank you to Geoffrey Edwards for supporting us, encouraging us and always making us feel welcome. Lastly, thank you to all the Grasshoppers for another great year and in particular, thank you to Jan Mitchell who has 'moved on' to other interests after twenty years of generous contribution to the Grasshopper committee and in executive roles.

It is of note, that 2012 will represent our 30th year of activity.

Dr Barbara Hanna

President



Robert Baines
*Bloodier than black—
brooch* 2008
silver, powder-coat,
electroplate
Photographer:
Jeremy Dillon
Exhibited in *Robert
Baines—metal*

Friends of the Geelong Gallery

The 30th annual meeting of the Friends of the Geelong Gallery

Friday 2 September 2011

It gives me much pleasure to present the annual report of the Friends of the Geelong Gallery, a special year as it marks 30 years since the formation of the Friends with two of our members having been involved for most of that time. We are only a small group working well together in our aim to promote the Geelong Gallery and to offer some financial support for acquisitions or other needs as appropriate.

After almost thirteen years as President, I have decided to step down from that position but will remain a member of the committee. I have enjoyed my time as President but feel it is time for a younger person to take the reins. Rosemary May-McSween was nominated as President and has accepted and the changeover will take place at our September meeting. We were pleased to welcome Cheryl Gibbons to the committee. It is nice to have a couple of younger ladies with fresh ideas to join us.

We have had an increase in the numbers attending our 'First Friday' coffee mornings this year no doubt due to the quality of our speakers and the variety of their topics. Thanks to Lisa Sullivan who convenes the excellent speakers. It is nice to be able to have our coffee and scones in the Gallery foyer where we are able to socialise with friends and guests. Our main fundraisers have again been our coffee mornings, Christmas morning tea and associated raffle. Unfortunately we will have to make a small increase to the cost of our 'First Fridays' as our expenses have risen chiefly in terms of catering but at \$10 we believe guests are still given very good value for their money.

This year our speakers have included Art Consultant, Sarrah Shapley, who spoke about the contemporary art market. She discussed the market and provided valuable advice about acquiring works for private collections. Lesley Harding and Kendrah Morgan spoke about their recently published book *Sunday's Kitchen—Food and Living at Heide*. This tells the life behind the scenes at the Heidi property when it was the home of Sunday and John Reed from 1934–1981. Lesley and Kendrah are the curators of Heidi Museum of Modern Art. Our own Lisa Sullivan who curated *The silent wilderness—19th century Australian landscape* spoke about the development and realisation of the exhibition. Her talk was accompanied by excellent slides.

The ever popular Kenneth Park took as the subject of his lecture 'Art & war' which was richly illustrated with images from WWI. He considered the role of the photographer and the official war artists and their contributions to the historical record of the conflict as well as their artistic legacy. It was decided to cancel our October meeting due to the UCI World Road Cycling Championships as the Council had closed off many adjoining streets and nearby car parking was virtually non-existent. At our Christmas morning tea, Director of the Geelong Gallery, Geoffrey Edwards gave us a preview of exhibitions planned for 2011 and thanked the Friends for their work during the year and also the people who had attended the lectures.

Historian, Dr Ross McMullin has written an award-winning book about 'Pompey' Elliott, and he gave an anecdotal talk about this remarkable Australian. 'Pompey' Elliott was a charismatic, tempestuous, controversial and outstandingly successful military leader who influenced key battles in WWI including Lone Pine, Fromelles, Polygon Wood and Villers Bretonneux. Curator of the *Sidney Nolan—Gallipoli series* exhibition, Lola Wilkins, Head of Art at the Australian War Memorial in Canberra, gave an overview of this significant body of Nolan's work produced from 1955 to 1978 as well as the development of the touring exhibition. Artist, Penny Byrne gave an illustrated lecture on her practice providing insight into the works on display in the exhibition, *Commentariat*. Robert Baines, an internationally acclaimed goldsmith and jeweller, presented an illustrated lecture about his career and the innovations that underlie the works seen in the exhibition, *Robert Baines—metal*.

In January the committee had a social get-together at my home when ideas for the year were discussed. I would like to thank the committee members for their support and reliability over the years which made for a good working relationship. Thanks to Director, Geoffrey Edwards, and his staff for help given to us when required, thanks also to all who have attended any of our functions during the past year. With your help we were able to donate \$5,250 to the Gallery to be used for an acquisition. We hope for your continued support again this year.

Kath Baulch
President



Klytie Pate *Lidded lamp base with dragons* (1960s)
Purchased with the
generous support of the
Friends of the Gallery, 2010

Collections report

Acquisitions 2010–2011

Ceramics

Arthur Merric Boyd Pottery

Coffee pot c.1961

hand painted earthenware

Gift of Alan and Marilyn McBriar, 2011

Arthur Merric Boyd Pottery

Pot c.1946

glazed and unglazed hand painted earthenware

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

Arthur Merric Boyd Pottery

Dish 1950s

hand painted earthenware

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

Arthur Merric Boyd Pottery

Dish 1950s

hand painted earthenware

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

Arthur Merric Boyd Pottery

Mug 1946

hand painted earthenware

Gift of Tania Teague in memory of her mother, Freda Papagno, 2010

Arthur Merric Boyd Pottery

Mug 1946

hand painted earthenware

Gift of Tania Teague in memory of her mother, Freda Papagno, 2010

Arthur Merric Boyd Pottery

Plate c.1949

hand painted earthenware

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

Arthur Merric Boyd Pottery

Vase 1950s

hand painted earthenware

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

Arthur Merric Boyd Pottery

Bowl 1948

hand painted earthenware

Gift of the Philipp family in memory of June and Franz Philipp through the Australian Government's Cultural Gifts Program, 2010

Arthur Merric Boyd Pottery

Flask 1950s

hand painted earthenware

Gift of Alan and Marilyn McBriar, 2011

Arthur Merric Boyd Pottery

Lyrebird coffee service 1948

hand painted earthenware

Gift of the Philipp family in memory of June and Franz Philipp through the Australian Government's Cultural Gifts Program, 2010

Arthur Boyd

The temptation of St Anthony 1951

hand painted and lustred earthenware tile

Gift of the Philipp family in memory of June and Franz Philipp through the Australian Government's Cultural Gifts Program, 2010

Belleek

Flowered 'Thistle top' vase 1955–65

hand painted porcelain

Gift of Lynnette Hammet, 2010

Stephen Bowers

Red tailed Black Cockatoo 2010

hand painted and lustred earthenware

Purchased with the generous support of the Yulgibar Foundation, 2011

Merric Boyd

Vase 1938

hand painted earthenware

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

Stanislaw Halpern
Pot 1966–69
glazed earthenware
Gift of Alan and Marilyn McBriar, 2011

Stanislaw Halpern
Vase (1949)
glazed earthenware
Gift of Alan and Marilyn McBriar, 2011

Gwyn Hanssen Pigott
Pause 2003
glazed porcelain
Dorothy McAllister Bequest Fund, 2010

Harold Hughan
Bottle 1960s
glazed stoneware
Gift of Tania Teague in memory of her mother,
Freda Papagno, 2010

Harold Hughan
Bottle 1960s
stoneware with celadon glaze
Gift of Tania Teague in memory of her mother,
Freda Papagno, 2010

Harold Hughan
Bowl 1960s
glazed stoneware
Gift of Tania Teague in memory of her mother,
Freda Papagno, 2010

Harold Hughan
Bowl 1955–65
stoneware with celadon glaze
Gift of Tania Teague in memory of her mother,
Freda Papagno, 2010

Harold Hughan
Bowl 1960s
glazed stoneware
Gift of Alan and Marilyn McBriar, 2011

Harold Hughan
Jug 1960s
glazed stoneware
Gift of Alan and Marilyn McBriar, 2011

Harold Hughan
Lidded jar 1960s
stoneware with tenmoku glaze
Gift of Tania Teague in memory of her mother,
Freda Papagno, 2010

Harold Hughan
Oil and vinegar set 1960s
glazed stoneware
Gift of Alan and Marilyn McBriar, 2011

Harold Hughan
Plate 1960s
stoneware with celadon glaze
Gift of Tania Teague in memory of her mother,
Freda Papagno, 2010

Harold Hughan
Pot 1960s
glazed stoneware
Gift of Alan and Marilyn McBriar, 2011

Harold Hughan
Teapot 1960s
stoneware with celadon glaze
Gift of Alan and Marilyn McBriar, 2011

Harold Hughan
Vase 1960s
glazed stoneware
Gift of Alan and Marilyn McBriar, 2011

Philippa James
Jug c. 1920
glazed earthenware
Purchased with funds generously provided by
the Geelong Art Gallery Foundation, 2010

Allan Lowe
Bowl (1960–65)
glazed earthenware
Gift of Alan and Marilyn McBriar, 2011

Allan Lowe
Wine jug with five beakers (1941)
glazed and unglazed earthenware
Gift of Tania Teague in memory of her mother,
Freda Papagno, 2010

Klytie Pate
Lidded lamp base with dragons (1960s)
 glazed and pierced earthenware
 Purchased with the generous support of the
 Friends of the Geelong Gallery, 2010

John Perceval
Bowl 1959
 hand painted and unglazed earthenware
 Gift of Tania Teague in memory of her mother,
 Freda Papagno, 2010

Allan Mitelman
Untitled (1992)
 watercolour and pencil
 Anonymous gift through the Australian
 Government's Cultural Gifts Program, 2011

Allan Mitelman
Untitled (2001)
 mixed media on paper
 Anonymous gift through the Australian
 Government's Cultural Gifts Program, 2011

Allan Mitelman
Untitled (2006)
 mixed media on paper
 Anonymous gift through the Australian
 Government's Cultural Gifts Program, 2011

Drawings

Ambrose Dyson
Drought (1942–45)
 conté with white highlight
 Gift of Conrad O'Donohue and Rosemarie Kiss,
 2010

Tim Jones
(The battle of San Romano (after Paolo Uccello))
 (1986)
 pencil, crayon, gouache and gold leaf
 Gift of Conrad O'Donohue and Rosemarie Kiss,
 2010

Allan Mitelman
Untitled (1987)
 mixed media on paper
 Anonymous gift through the Australian
 Government's Cultural Gifts Program, 2011

Allan Mitelman
Untitled (1987)
 mixed media on paper
 Anonymous gift through the Australian
 Government's Cultural Gifts Program, 2011

Allan Mitelman
Untitled (1989)
 mixed media on paper
 Anonymous gift through the Australian
 Government's Cultural Gifts Program, 2011

Klytie Pate
Design for exhibition poster 1970s
 watercolour and pen and ink
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Studies for centaur and calendar wheel;
study for seated figure 1950s
 pencil on cream paper
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Study for cat figurine 1960–80
 pencil
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Study for female figure handle 1960–80
 pencil
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Study for 'Pot inside a pot' 1950–70
 pencil
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Study for horse and rider 1960–80
 blue fibre-tipped pen on glassine
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Study for vase; study for horse (rear) 1960–80
 blue fibre-tipped pen on glassine
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Template for frieze (birds) 1960–80
 pencil
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Template for frieze (fowl) 1960–80
 pencil
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Template for female figure handle 1960s
 pencil
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Template for frieze (horses) 1960–80
 pencil
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate
Template for mythical horse design 1960–80
 pencil
 Gift of the Estate of Klytie Pate, 2011

Klytie Pate (attributed)
 a) *Study for hand and sleeves*;
 b) *study for throat* 1950–80
 pencil
 Gift of the Estate of Klytie Pate, 2011

Andrew Seward
London Plane 2002–04
 pencil
 Anonymous gift through the Australian
 Government's Cultural Gifts Program, 2011

David Warren
Sea (2nd study) 2004
 pencil
 Anonymous gift through the Australian
 Government's Cultural Gifts Program, 2011

Glass

Giles Bettison
Billet 06 #16 2006
 fused, blown and wheel cut murrine glass
 Purchased with funds generously provided
 by the Geelong Art Gallery Foundation, 2010



Giles Bettison *Billet 06 #16*
 2006
 glass
 Purchased with the generous
 support of the Geelong Art
 Gallery Foundation



Arthur Merric Boyd Pottery,
 Neil Douglas
Plate c1949
 Hand-painted earthenware c.
 1949
 Purchased with the generous
 support of the Geelong Art
 Gallery Foundation

Paintings

Dean Bowen

The tranquil suburb 2004

oil on linen

Gift of the artist through the Australian Government's Cultural Gifts Program, 2011



Dean Bowen *The tranquil suburb* 2004
oil on canvas

Peter Daverington

Welcome to the pleasure dome—a homage to Bierstadt and the death of a frontier 2009

oil and enamel on canvas

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

Adrian Feint

Mixed flowers in the ram's head cornucopia vase (1970)

oil on board

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

George Johnson

Construction with orange diagonal (1987)

synthetic polymer paint on canvas

Gift of Professor Jennifer Zimmer through the Australian Government's Cultural Gifts Program, 2011

Tim McMonagle

The happy song (2009)

oil on linen

Fletcher Jones art prize, 2010

Douglas Watson

(Saturday afternoon in the Gallery) (c1946)

oil and sand on hardboard

Purchased with funds generously provided by the Geelong Art Gallery Foundation, 2010

Alexander Webb

Devotions (1870s)

oil on canvas

Gift of Mrs Ida Stewart, 2010

Photography

Andrew Seward

Carpoglossum confluens (2001)

cyanotype

Anonymous gift through the Australian Government's Cultural Gifts Program, 2011

Andrew Seward

Cystophora meniliformis (2001)

cyanotype

Anonymous gift through the Australian Government's Cultural Gifts Program, 2011

Andrew Seward

Cystophora platylobium (2001)

cyanotype

Anonymous gift through the Australian Government's Cultural Gifts Program, 2011

Andrew Seward

Cystophora subfarcinata (2001)

cyanotype

Anonymous gift through the Australian Government's Cultural Gifts Program, 2011

Andrew Seward

Dotalu (2002)

gelatin photogram

Anonymous gift through the Australian Government's Cultural Gifts Program, 2011

Andrew Seward

Ecklonia radiata (2001)

cyanotype

Anonymous gift through the Australian Government's Cultural Gifts Program, 2011

Andrew Seward

Kitul (2002)

gelatin photogram

Anonymous gift through the Australian Government's Cultural Gifts Program, 2011

Anne Zahalka

Musée d'Orsay (2010)

type C print

Purchased with funds generously provided by the Robert Salzer Foundation Art Purchase Program and the Geelong Art Gallery Foundation, 2010

Anne Zahalka

National Portrait Gallery (2010)

type C print

Purchased with funds generously provided by the Robert Salzer Foundation Art Purchase Program and the Geelong Art Gallery Foundation, 2010

Anne Zahalka

Rijksmuseum (2010)

type C print

Purchased with funds generously provided by the Robert Salzer Foundation Art Purchase Program and the Geelong Art Gallery Foundation, 2010

Prints

JC Armytage

Mount Laura, Camperdown (1873–76)

engraving published in Edwin Carton Booth's

Australia Illustrated, London, 1873–76

Gift of Conrad O'Donohue and Rosemarie Kiss, 2010

JC Armytage

Ballarat 1873–76

engraving published in Edwin Carton Booth's

Australia Illustrated, London, 1873–76

Gift of Conrad O'Donohue and Rosemarie Kiss, 2010

Raymond Arnold

Transcend the dripping rock beyond the fall I,

III-IV 1990

etching; edition 4/5

Purchased with the generous support of Dr Colin Holden and other donors, 2011

Lynne Boyd <i>Falling dusk</i> 1991 colour etching; edition 10/55 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Honoré Daumier <i>Mr Odieux</i> 1833 lithograph published in <i>La Caricature</i> , 20 June 1833 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Nicolas Charlet <i>Vous croisez la bayonette sur les vieux amis!</i> 1821–27 lithograph Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Honoré Daumier <i>Crie donc, mâtin</i> (Just keep on screaming you mastiff) (1838) lithograph published in <i>Le Charivari</i> , 6 February 1838 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Victor Ernest Cobb 'The little chalet', <i>Travancore Estate</i> , Moonee Ponds 1900 etching Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Honoré Daumier <i>Le General Lahitte</i> (1850) lithograph published in <i>Le Charivari</i> , 19 August 1850 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Noel Counihan <i>Two youths</i> 1984 screenprint reproduction of original 1962 linocut; edition of 200 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Honoré Daumier <i>Le Maraudeur</i> (1841) lithograph published in <i>Le Charivari</i> , 12 December 1841 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
George Cruikshank <i>The toad eater</i> 1859 hand coloured etching published in <i>My sketchbook</i> , vol 1, Pentonville, 1834 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Honoré Daumier <i>Monsieur ... Monsieur, v'là vot mouchoir</i> (<i>Monsieur ... Monsieur, here's your handkerchief</i>) (1842) lithograph published in <i>Le Charivari</i> , 27 April 1842 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Honoré Daumier <i>Mr Étien ...</i> 1833 lithograph published in <i>La Caricature</i> , 13 June 1833 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Honoré Daumier <i>Un bon arrangement</i> (A good arrangement) (1837) lithograph published in <i>Le Charivari</i> , 11 June 1837 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010

Honoré Daumier <i>Chevalier...c'est à vous que je bois!</i> (<i>Chevalier...to your health!</i>) (1859) lithograph published in <i>Le Charivari</i> , 4 March 1859 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	GR <i>Phantom Falls, near Lorne (after JW Lindt)</i> (1891–1910) engraving published in the <i>Picturesque Atlas of Australasia</i> , 1886 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Amédée De Noe (Cham) <i>The Emperor of Russia raising his rear</i> (1855) hand coloured lithograph and pen and ink Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Anton Hasell <i>(Bush landscape with campfire)</i> (1990) hand coloured etching Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Gustave Doré <i>Lambeth Gas Works</i> (1872) engraving Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Anton Hasell <i>(Ned Kelly)</i> (1990) hand coloured etching Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Gustave Doré <i>Holland House—a garden party</i> (1872) engraving Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Tim Jones <i>(Landscape with pit)</i> (1985) wood engraving; edition 1/20 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Gustave Doré <i>The river bank—under the trees</i> (1872) engraving Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Tim Jones <i>Looking for warm air pockets in Fitzroy Gardens</i> (1984) wood engraving; edition 27/60 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Helen Eager <i>Hall stand</i> (1982) colour linocut on tissue; edition 10/60 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Tim Jones <i>My favorit [sic] Wales</i> (1988) wood engraving; edition 36/50 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
James E Flett <i>Peter the pumpkin eater</i> (c1930) colour linocut; edition 9/30 Purchased with the generous support of Dr Colin Holden and other donors, 2011	Tim Jones <i>(Sydney Harbour Bridge)</i> (1984) wood engraving; edition 58/60 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010
Alfred Forrester (Crowquill) <i>Intemperance the animal</i> (1843) mezzotint Gift of Conrad O'Donohue and Rosemarie Kiss, 2010	Deborah Klein <i>Jazz age memories</i> (1985) linocut on handmade paper; edition 4/25 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010

- Deborah Klein
Sunny Sunday afternoon (1985)
linocut on handmade paper; edition 22/25
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Hertha Kluge Pott
Tale for Bennelong (1987)
colour aquatint and drypoint; edition 8/30
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Colin Lanceley
Printer's pi (1989)
colour lithograph; edition 14/30
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Mary Macqueen
Canoe tree (1982)
colour lithograph; edition 3/10
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Diane Mantzaris
Exchanging data (1991)
computer generated lithograph; edition 15/55
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Mandy Martin
Plant 8, No. 9, Redundant (1983)
screenprint; edition 29/60
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Elizabeth Milsom
View from Woolloomooloo (1987)
colour mezzotint; edition 3/15
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- John Skinner Prout
Barossa Ranges (1873–76)
engraving published in Edwin Carton Booth's
Australia Illustrated, London, 1873 76
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Salvator Rosa
Albert, companion of St William of Maleval
(1661)
etching and drypoint
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Salvator Rosa
St William of Maleval (1661)
etching and drypoint
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Thomas Rowlandson
The visit of Dr Syntax to the Widow Hopefull
(1820)
hand coloured aquatint
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Frederic B Schell
Windmill near Fort Phillip (Sydney) (1886)
engraving published in the *Picturesque Atlas
of Australasia* 1886
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Gary Shinfield
The sea—Eden (1992)
hand coloured woodcut; edition 20/30
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Stephen Spurrier
Meniscue (1970)
screenprint with silver leaf; edition 11/20
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010
- Theo Tremblay
Kamaruka tractor (1984)
lithograph; edition 14/50
Gift of Conrad O'Donohue and Rosemarie Kiss,
2010

Unknown Artist
The Exhibition Fountain (Carlton Gardens)
 (1880)
 hand coloured engraving published in the
Australian Sketcher, 5 June 1880
 Gift of Conrad O'Donohue and Rosemarie Kiss,
 2010

Barry Weston
The tender trap (state II) (1985)
 colour screenprint; edition 24/60
 Gift of Conrad O'Donohue and Rosemarie Kiss,
 2010

Joel Wolter
G.H. Factories, Sth Geelong (2010)
 etching; edition 4/20
 Gift of the artist, 2010

Joel Wolter
Geelong from Rippleside (2010)
 etching; edition 4/20
 Gift of the artist, 2010

Joel Wolter
View of St Mary's Cathedral, Geelong (2010)
 etching; artist's proof, state 3
 Gift of the artist, 2010



Amédée de Noé (Cham)
The Emperor of Russia raising his rear 1855
 hand-coloured lithograph and pen and ink
 Collection: Geelong Gallery Gift of Conrad O'Donohue and Rosemarie Kiss, 2010



Nicolas Charlet
Vous croisez la bayonette sur les vieux amis! 1821–27
 lithograph
 Gift of Conrad O'Donohue and Rosemarie Kiss, 2010

Watercolours

AC Cooke

Queenscliff lighthouse (1886)

watercolour

Purchased through donations, 2010

Hans Heysen

Gum trees in Flinders Ranges (1936)

watercolour over pencil

Gift of Mr and Mrs S & H Baulch in memory of
Mr and Mrs SS Baulch through the Australian
Government's Cultural Gifts Program, 2011

Allan Mitelman

Untitled (1989)

watercolour and pastel

Anonymous gift through the Australian
Government's Cultural Gifts Program, 2011

Allan Mitelman

Untitled (1998)

watercolour

Anonymous gift through the Australian
Government's Cultural Gifts Program, 2011

Allan Mitelman

Untitled (2000)

watercolour

Anonymous gift through the Australian
Government's Cultural Gifts Program, 2011

Allan Mitelman

Untitled (2002)

watercolour

Anonymous gift through the Australian
Government's Cultural Gifts Program, 2011

JW Sayer

Polytelis melanura/Black tailed parakeet [and]

Polytelis barbata/Green leek parakeet (1871)

watercolour and pencil on paper on card

Gift of the descendants of JW Sayer, 2010

Joseph Wilkinson

Koort Koort Nong (1879)

watercolour

Purchased with the generous support of the
Geelong Art Gallery Foundation, 2010

Outward loans

Exhibition loans

Art Gallery of New South Wales, Sydney

Rupert Bunny, *(Beach scene)*

Rupert Bunny, *Circe and Ulysses*

Rupert Bunny, *Cliffs of Sanary*

Rupert Bunny, *Portrait of Sybil Craig*

On loan to the *Rupert Bunny: artist in Paris*
exhibition: Art Gallery of New South Wales,
Sydney, 21 November 2009–21 February 2010;
National Gallery of Victoria, Melbourne, 26
March–4 July 2010; Art Gallery of South
Australia, Adelaide, 23 July–4 October 2010

Justin O'Brien, Study for *The dormition of
the Virgin*

Justin O'Brien, Study for *tabernacle*

Justin O'Brien, Study for *angels*

Justin O'Brien, Study for *Palm Sunday*

Justin O'Brien, Study for *kitchen and window,
Rome*

Justin O'Brien, Study for *shutters and mirror,
Rome*

On loan to the *Justin O'Brien: the sacred music
of colour* exhibition, 18 December 2010–27
February 2011

Jackson Slattery

Small ambitions (2009)

watercolour

Purchased with the generous support of
the Geelong Art Gallery Foundation, 2010

Art Gallery of South Australia, Adelaide

Hans Heysen, *Squally weather approaching*

Victor Harbour

On loan to the *Hans Heysen* exhibition: Art Gallery of South Australia, Adelaide, 14 November 2008–9 February 2009 touring to Mornington Peninsula Regional Gallery, Mornington, 23 April–21 June 2009; Art Gallery of Ballarat, Ballarat, 11 July–2 October 2009; Tasmanian Museum & Art Gallery, Hobart, 27 November 2009–14 February 2010; National Gallery of Australia, Canberra, 30 April–4 July 2010; Queensland Art Gallery, Brisbane, 31 July 24 October 2010; Newcastle Region Art Gallery, Newcastle, 19 November 2010–30 January 2011

National Gallery of Australia, Canberra

Frederick McCubbin, *Collins Street*

On loan for the *McCubbin: last impressions 1907–17* exhibition: National Gallery of Australia 2 August–29 November 2009; Art Gallery of Western Australia, 12 December 2009–28 March 2010; Bendigo Art Gallery, 24 April–25 July 2010

National Gallery of Victoria, Melbourne

John Davis, *Sixteen*

On loan to the *John Davis: presence* exhibition: National Gallery of Victoria, Melbourne, 6 August–24 October 2010

Eugene von Guérard, *Aborigines met on the road to the diggings* (formerly *The barter*)
On loan to the *Eugene von Guérard: nature revealed* exhibition: National Gallery of Victoria, 16 April–7 August 2011; Queensland Art Gallery, 17 December 2011–25 March 2012; National Gallery of Australia, 27 April–15 July 2012

Eugene von Guérard, *View of Geelong*

Eugene von Guérard, *The weatherboard falls*

On loan to the *Eugene von Guérard: nature revealed* exhibition: National Gallery of Victoria, 16 April–7 August 2011

Bendigo Art Gallery

Mary Meyer, *Woodland faeries*

On loan for the *fairie in Victorian art and imagination* exhibition, 23 October–21 November 2010

Castlemaine Art Gallery and Historical Museum

John Ford Paterson, *The dawn of night*

Euan Heng, *Custodian*

On loan the *Scottish born Australian artists* exhibition to 2 April–8 May 2011

McClelland Gallery + Sculpture Park

David Wadelton, *Roman foot and detail of Perugino*

David Wadelton, *The 21st of January*

On loan to the *David Wadelton: icons of suburbia* exhibition, 6 March–15 May 2011

The Arts Centre, Melbourne

Ludwig Hirschfeld Mack, *Colour guide organ*

Ludwig Hirschfeld Mack, *String musical instruments*

On loan to *Sight & sound: music & abstraction in Australian art* exhibition, 14 June–19 September 2010

Metropolis Gallery, Geelong

William Harding, *Portrait of Jill Harding*

On loan to the *Bill Harding retrospective* exhibition, 5–9 March 2011

General display loans

Bundoora Homestead, Bundoora

Percy B Brinkworth, *Daimio and Martin Burke*
 James Quinn, *The Squire's daughter*
 On loan from July 2003

Walter Withers, *The farm*
 On loan from September 2003

Walter Withers, *The valley of the Lower Plenty*
 On loan from September 2003–February 2011

Helen A Peters, *Landscape*
 On loan from October 2007

E Phillips Fox, *Portrait of Lady Barrett*
 On loan from February 2011

City of Greater Geelong

John Coburn, *Setting sun*
 On loan from April 1998

Clewin Harcourt, *As the sun dispels the mist*
 AE Newbury, *Windmill farm*
 On loan from April 2004

Dimitri Cherepanov, *(Abstract)*
 On loan from December 2005–February 2011

Gunter Christmann, *Helau*
 On loan from November 2006

Robert Jacks, *Metropolis*
 On loan from March 2007

Janet Dawson, *Foxy night, rising moon*
 On loan from July 2008

Edward Heffernan, *Sunshower*
 George Johnson, *Challenge*
 William McInnes, *Harvesting*
 Roma Thomson, *Card house*
 On loan from December 2008–February 2011

Charles Bush, *Last light over Lorne*
 Harold Freedman, *Concept for Geelong mosaic*
 Harry Hayward, *Old Paper Mill, Barwon River, Geelong*

Unknown artist, *Sapling forest*
 Hayward Veal, *Dieppe Wharf*
 On loan from February 2011

Geelong Botanic Gardens, Geelong

Raphael Romanelli, *Ruth*
 On loan from 1963

Geelong City Motors

Judy Spafford, *Ti-tree, Old Coach Road*
 On loan from 13 April 2010

Geelong Performing Arts Centre

Marc Clark, *First and second*
 David Evison, *Journal*
 Ernest Fries, *Shoot*
 Margel Hinder, *Planar II*
 David Wilson, *The rise*
 On loan from July 1985

Peter Schipperheyen, *Metamorphosis*
 On loan from November 1991

Margaret Dredge, *Untitled*
 Rod Withers, *oned light industrial II*
 Terry Eichler, *Passing storm, Cape Otway Road*
 On loan from March 2009

National Trust of Australia (Geelong)

JG Croft, *Portrait bust of AE Vidler*
 Unknown maker, *Two firescreens*
 Unknown maker, *Venus*
 On loan from March 1986

The Geelong College

Pamela Ashcroft, *Northern aspect lot 34*
 Louis Kahan, *Oil refinery*
 Keith Looby, *Still life and comfy*
 Mahgo Smith, *Rock well, Yantra I*
 On loan from November 1996

Wathaurong Aboriginal Co-operative

Unknown maker
 Unknown maker, *Didgeridoo*
 Unknown maker, *Fish*
 Unknown maker, *Lawstick*
 Unknown maker, *Woomera*
 Wandjuk Marika, *Good hunter for sugar bag*
 On loan from June 1985

Inward Loans

National Trust of Australia (Victoria)

T Krauss, *Trowel*
On loan from August 2009

C+BUS Investment Art Collection

Janet Cumbræe Stewart, *Portrait of Jean Shaw*
Murray Griffin, *The backyard opalescent shed*
Paul Haefliger, *(Three figures)*
JJ Hilder, *Nocturne*
Enos Namatjira, *The blue MacDonnell Ranges*
Albert Tucker, *(Parrots in flight)*
On loan from August 1990

Robert Clinch, *Silent protest*
Elioth Gruner, *Rolling hills, Yass*
George Lambert, *The dead tree*
On loan from October 1990

Bernard Hall, *Government House*
On loan from February 1991

Cressida Campbell, *Reflection of mosquito coils*
Peggy Crombie, *Still life with fish*
On loan from April 1991

Sali Herman, *Woman standing in the doorway of no. 171*
Christian Waller, *Cover proof for "The Great Breath"*
On loan from April 1991

ST Gill, *View of Adelaide from Bellaire Road*
Frederick McCubbin, *The hillside, Macedon*
WC Piguenit, *Lane Cove from above the bridge*
On loan from June 1998

Arthur Streeton, *Balmain and Leichardt*
On loan from December 1998

Margaret Olley, *Still life with marigolds and oranges*
John Olsen, *Hanging on to an edge*
Margaret Preston, *Australian gum blossom*
On loan from December 2000

Yosl Bergner, *From Alice Springs to Kimberley*

Leonard Hessing, *Venus on landscape*
Adrian Feint, *Summer at Pittwater*
On loan from June 2002

Geelong Botanic Gardens

Robert Balding, *Eastern Park Fernery: ground plan*
Robert Balding, *Fernery, Eastern Park*
Robert Balding, *Front elevation Fernery section*
Robert Balding, *Rotunda, Eastern Park*
Percy Everett, *Central feature, Johnstone Park Improvement Scheme*
Percy Everett, *Geelong City Improvement Scheme: Bandstand*
On loan from March 2000

Geelong Historical Society

Edward Fischer, *Presentation cradle*
On loan from October 1979

Private collections

Edward Fischer, *Barrabool Hills Ploughing Match trophy*
On loan from June 1991

Edward Fischer, *Pair of egg spoons*
On loan from February 1987

Edward Fischer, *Walking stick*
On loan from July 1981

Edward Fischer, *GF Belcher presentation cradle*
On loan from February 2001

John Hammerton, *Thistle Club medal*
On loan from March 1988

John Hammerton, *Old Collegians cup 1892*
On loan from January 1977

Ernest D Stocks, *An Australian bent tree*
On loan from September 1990

Eugene von Guérard, *Breakneck Gorge, Hepburn Springs*
On loan from September 1995

Klytie Pate, *Lidded pot*
On loan from June 2010

Arthur Merric Boyd Pottery, *The expulsion*
On loan from March–June 2011

Financial statements for the year ended 30 June 2011

Committee's report

Your committee members submit the financial report of the Geelong Art Gallery Inc. for the financial year ended 30 June 2011.

Principal activities

The principal activities of the association during the financial year involved the operation of a public art gallery encompassing exhibitions, permanent collections and related public programs.

Committee members

The names of committee members throughout the year and at the date of this report are:

Gail Rooney

Judge Gerard Mullaly

John Nagle

Allison Murphy

Alan Currie

Denis Peacock

Peter McMullin

Rachel Schutze

Cr Barbara Abley

Significant changes

No significant change in the nature of these activities occurred during the year.

Operating result

The surplus from operating and non-operating activities amounted to \$206,541

**Signed in accordance with
a resolution of the Members
of the Committee.**



Geoffrey Edwards
Director



Alan Currie
Board Member

Dated this 15 day of August 2011

Statement of comprehensive income for the year ended 30 June 2011

	Note	2011	2010
		\$	\$
Revenue	2	1,442,372	1,263,100
Shop Revenue		218,359	201,085
Shop cost of sales		(107,253)	(111,808)
Shop gross profit		111,105	89,277
Marketing expenses		(420,783)	(274,001)
Administration expenses		(750,955)	(641,811)
Finance costs		(8,356)	(9,134)
Other expenses		(168,553)	(192,440)
Surplus / (Deficit) before income tax		204,830	234,991
Income tax expense	1(a)	-	-
Surplus / (Deficit) after income tax from ordinary activities		204,830	234,991
Other comprehensive income after income tax:			
Net gain on re measurement of investments in listed shares available for sale		1,711	8,845
Other comprehensive income for the year		1,711	8,845
Total comprehensive income for the year		206,541	243,836
Total comprehensive income attributable to members of the entity		206,541	243,836

Statement of comprehensive income for the year ended 30 June 2011

	Note	2011	2010
		\$	\$
Current Assets			
Cash and cash equivalents	3	1,674,814	1,599,039
Receivables		2,190	2,522
Inventories		37,158	36,066
Investments	4	53,219	51,508
Gst refundable		3,366	3,094
Other assets		1,129	1,129
Total current assets		1,771,876	1,692,229
Non-Current assets			
Property Plant And Equipment	5	7,652,405	7,543,227
Total non-current assets		7,652,405	7,543,227
Total assets		9,424,281	9,235,456
Current liabilities			
Creditors	6	30,134	51,265
Payg withholding		14,474	6,178
Provisions	7	134,020	123,869
Prepaid income	8	4,295	44,058
Superannuation payable		-	654
Total current liabilities		182,923	226,024
Non-Current liabilities			
Total non-current liabilities		-	-
Total liabilities		182,923	226,024
Net assets		9,241,358	9,009,432
Members' Funds			
Accumulated reserves	9	4,434,168	4,408,783
Retained profits		4,807,190	4,600,649
Total Members' Funds		9,241,358	9,009,432

The accompanying notes form part of this financial report.

Statement of changes in equity for the year ended 30 June 2011

	Retained earnings	General Reserves	Financial assets reserve	Total
	\$	\$	\$	\$
Balance at 1 July 2009	4,356,813	-	4,383,354	8,740,167
Surplus for the period	234,991	-	-	234,991
Transfer to general reserves	-	-	25,429	25,429
Total other comprehensive income for the year	8,845	-	-	8,845
Balance at 30 June 2010	4,600,649	-	4,408,783	9,009,432
Surplus for the period	204,830	-	-	204,830
Transfer to general reserves	-	-	25,385	25,385
Total other comprehensive income for the year	1,711	-	-	1,711
Balance at 30 June 2011	4,807,190	-	4,434,168	9,241,358

Statement of cash flows for the year ended 30 June 2011

	Note	2011	2010
		\$	\$
Cash flows from operating activities			
Receipts from revenue		1,659,661	1,482,302
Payments to suppliers and employees		(1,440,318)	(1,195,527)
Net cash provided from operating activities	11	219,343	286,775
Cash flows from investing activites			
Proceeds from sale of assets		-	-
Purchase of assets		(143,568)	(67,578)
Net cash from investing activities		(143,568)	(67,578)
Cash flows from financing activities			
Proceeds of loans from trust account		-	-
Repayment of loans		-	-
Net cash from financing activities		-	-
Net increase/(decrease) in cash held		75,775	219,197
Cash at the beginning of the financial year		1,599,039	1,379,842
Cash at the end of the financial year	3	1,674,814	1,599,039

Notes to the financial statements for the year ended 30 June 2010

Note 1—summary of significant accounting policies

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act Victoria. The committee has determined that the association is not a reporting entity.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

a. Income Tax

Association is exempted from income tax under the provisions of Income Tax Assessment Act–1997 Subdivision 50-5.

b. Inventories

Inventories are measured at the lower of cost and net realisable value.

c. Property, Plant and Equipment (PPE)

The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

d. Investments

Investments held are initially recognised at cost, which includes transaction costs. They are subsequently measured at fair value which is equivalent to their market bid price at the end of the reporting period.

e. Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits have been measured at the amounts expected to be paid when the liability is settled.

f. Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

Note 1—summary of significant accounting policies (continued)

g. Revenue and Other Income

Government contributions are recognised as revenue when the company gains control over the contribution, or the right to receive the contribution.

Revenue from the sale of assets is recognised upon delivery of the assets to the customer.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

All revenue is stated net of the amount of goods and services tax (GST).

h. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the assets and liabilities statement are shown inclusive of GST.

i. Comparative Figures

Where necessary, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

j. Trade and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period, which remain unpaid.

Note 2—revenue

	2011	2010
	\$	\$
General Income	145,274	114,404
Grant Income	1,115,030	980,886
Sponsorship and Prize Income	129,126	139,900
Interest and Dividend Income	52,942	27,910
	1,442,372	1,263,100

Note 3—cash and cash equivalents

	2011	2010
	\$	\$
Cash at Bank—Operating	61,601	433,295
Cash at Bank—Non operating	9,059	5,623
Cash at Bank—Investment Account	610,895	5,623
	681,555	438,918

Term Deposits

Bequest Funds—Sybil Craig	95,680	102,858
Bequest Funds	769,443	712,536
General Deposits	128,136	344,727
	993,260	1,160,121
	1,674,814	1,599,039

Note 4—investments

	2011	2010
	\$	\$
ANZ Shares	33,528	32,934
NAB Securities	19,691	18,574
	53,219	51,508

Note 5—property plant and equipment

	2011	2010
	\$	\$
Federation Building	2,069,635	2,069,635
Improvements at Cost	1,117,180	1,117,180
	3,186,815	3,186,815
Equipment at Cost	644,248	636,925
Less accumulated depreciation	(407,672)	(381,477)
	236,576	255,448
Office Equipment at Cost	149,789	143,423
Less accumulated depreciation	(110,686)	(102,490)
	39,103	40,933
Furniture, Fittings & Equipment	27,214	27,214
Less accumulated depreciation	(27,214)	(27,214)
	-	-
Collection Purchases	4,189,911	4,060,031
	7,652,405	7,543,227

Note 6—creditors

	2011	2010
	\$	\$
Trade Creditors	30,134	51,265
	30,134	51,265

Note 7—provisions

	2011	2010
	\$	\$
Provision for Holiday Pay	48,187	60,330
Provision for Long Service Leave	85,833	63,539
	134,020	123,869

Note 8—prepaid income

	2011	2010
	\$	\$
Prepaid Income and Grants	4,295	27,273
Prepaid Sponsorship	-	16,785
	4,295	44,058

Note 9—reserves

	2011	2010
	\$	\$
Bequest Fund	768,806	743,422
Building Fund	1,518,288	1,518,288
Federation Grant	2,078,205	2,078,205
Other Funds	68,869	68,868
	4,434,168	4,408,783

Note 10—events after the balance sheet date

Since 30 June 2011, there are no matters or circumstances that have arisen which requires adjustments to or disclosure in the financial statements

Note 11—cash flow information

	2011	2010
	\$	\$
Reconciliation of cash flow from operations with profit after income tax		
Profit after income tax		
	206,541	234,991
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
• Depreciation	34,055	33,578
• Net gain on disposal of property, plant and equipment	(336)	-
Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries:		
• (Increase)/decrease in trade and other debtors	60	802
• (Increase)/decrease in inventories	(1,092)	1,126
• (Increase)/decrease in other assets	(2,823)	-
• Increase/(decrease) in trade and other payables	(12,835)	(2,965)
• Increase/(decrease) in employee benefits	10,151	(19,168)
• Increase/(decrease) in other liabilities	(39,763)	19,212
• (Increase)/decrease in reserves	25,385	34,856
	219,343	228,074

Statement by members of the committee

The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

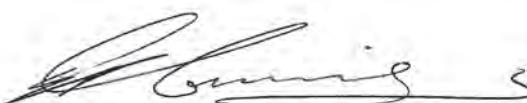
In the opinion of the committee the financial report as set out on pages 2 to 9:

1. Presents a true and fair view of the financial position of Geelong Art Gallery Inc. as at 30 June 2011 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Geelong Art Gallery Inc. will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:



Geoffrey Edwards
Director



Alan Currie
Board Member

Dated this 15 day of August 2011

Independent auditor's report to the members of Geelong Art Gallery inc

We have audited the accompanying financial report, being a special purpose financial report, of Geelong Art Gallery Inc, which comprises the committee's report, the statement of financials position as at 30 June 2011, the statement of comprehensive income for the year then ended, statement of cash flows for the year ended 30 June 2011, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

Committee's responsibility for the financial report

The committee of Geelong Art Gallery Inc is responsible for the preparation of the financial report, and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the Associations Incorporation Act Victoria and is appropriate to meet the needs of the members. The committee's responsibility also includes such internal control as the committee determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation of the financial report that gives a true and fair view, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of Geelong Art Gallery Inc as at 30 June 2011 and its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the Associations Incorporation Act Victoria.

Basis of accounting and restriction on distribution

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Geelong Art Gallery Inc to meet the requirements of the Associations Incorporation Act Victoria. As a result, the financial report may not be suitable for another purpose.



LBW Chartered Accountants



Sripathy Sarma

Partner

Dated this 15 day of August 2011

Government partners and sponsors

Principal Government partner

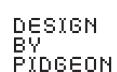


Government partners



The Geelong Gallery is supported by the Victorian Government through Arts Victoria and the Community Support Fund, and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Annual program sponsors



Education sponsors





Geelong Gallery
Photograph: John Gollings



Geelong Gallery

Little Malop Street
Geelong 3220
T 03 5229 3645

Open daily 10am–5pm

Closed Christmas Day, Boxing Day,
New Year's Day and Good Friday

www.geelonggallery.org.au

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