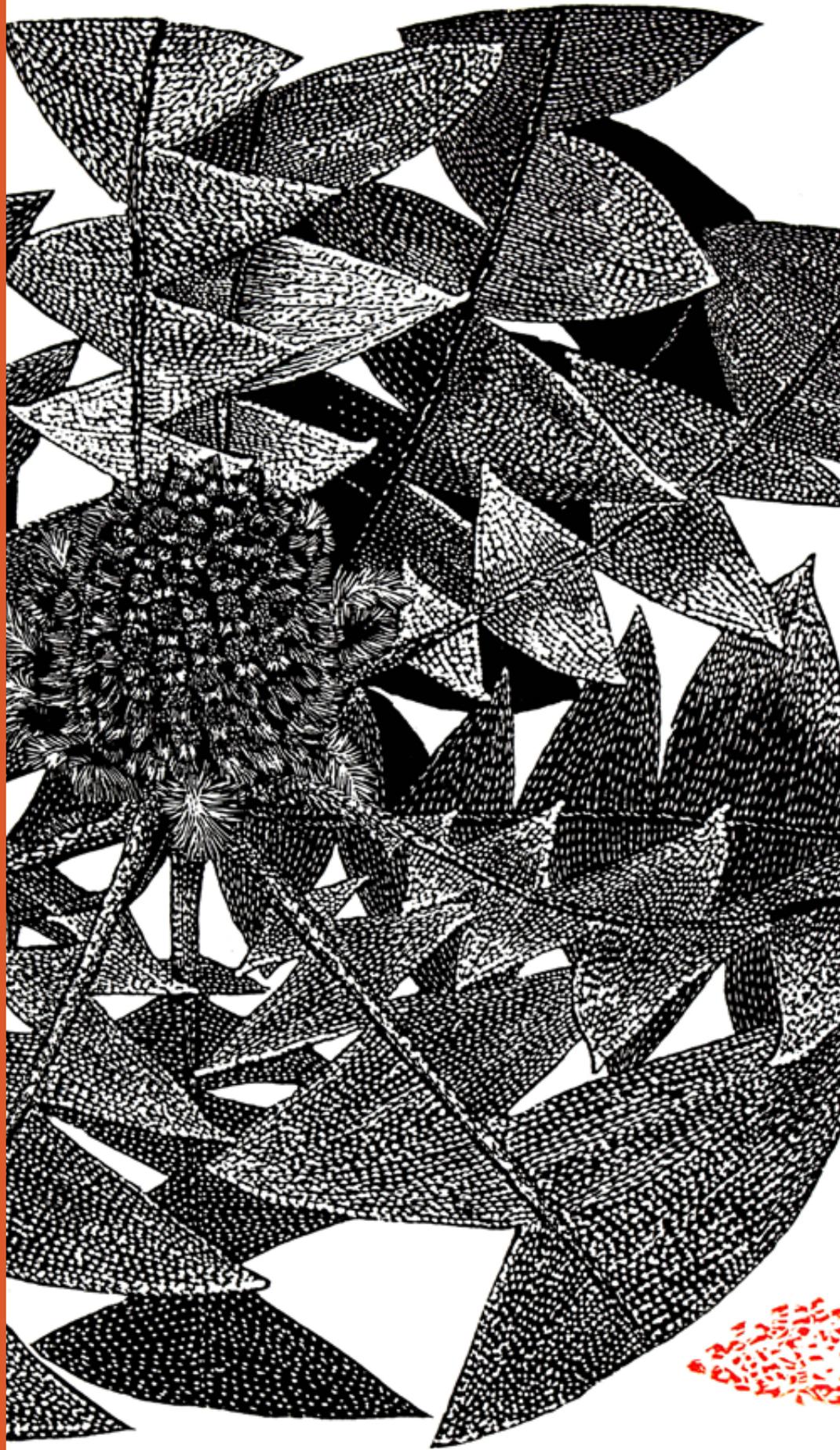


Geelong Gallery annual report 2017-2018

G E E L O N G
G E E L O N G
T O N G A V I T
O N G A T T I F
N G A L L E R Y
G A L L E R Y



The year at a glance

2017–2018 visitation
116,940*

Exhibitions presented
22

Ticketed exhibitions
2

Student exhibitions
2

Operating expenditure (million)
\$2.4

People who participated in public programs
9,454

Number of public programs offered
154

Number of guided tours offered
98

Unique website users
94,342

Number of students and educators who visited
4,238

Number of students and educators who participated in Learn programs & workshops
1,326

Number of people who visited with community organisations
1,692

Number of access focused programs
25

Gallery staff (FTE)
12.2

Gallery volunteers (not including Board members and support groups)
102

Hours donated by volunteers
5,048

Gallery members
825

About Geelong Gallery

Geelong Gallery was established in 1896 and is one of Australia's leading regional galleries. The Gallery holds a magnificent collection of 19th, 20th and 21st century Australian and European painting, sculpture, printmaking, photography and decorative arts. The Gallery has important holdings of 18th and 19th century British, Irish and Welsh porcelain, and colonial Australian silver. The historical collection has been developed with a special focus on early images of the Geelong region, the exemplar of which is Eugene von Guérard's 1856 masterpiece *View of Geelong*.

Our vision That Geelong Gallery has a regional and national reputation for the excellence, imagination and relevance of its collection and programs.

Our mission Geelong Gallery aims to be impactful through three pillars which will:

1. deliver artistic and cultural advancement for the community thus making Geelong a more liveable City;
2. bring economic benefit to the region through tourism arising from its exhibitions and events; and
3. provide life-long learning for everyone.

Government partners



Geelong Gallery annual report 2017–2018



COVER
Dianne Fogwell
Mildura meander (detail) 2015
linocut (artist book); unique state
Geelong acquisitive print awards (winner), 2017
Photographer: George Stawicki

*Note: the Gallery was closed for the period of 17 July to 13 August 2017 inclusive to complete the refurbishment of the foyer and flooring.



Terry Wills Cooke
President
Geelong Gallery
Photographer: Reg Ryan

It has been a year of significant achievements against some key objectives set out in the Artistic, Economic Benefit and Learning Pillars of our 2017–2020 Strategic Plan.

On behalf of my fellow Board members and Gallery staff, I have pleasure in presenting the Geelong Gallery's Annual Report for the 2017–2018 financial year.

It has been a year of significant achievements against some key objectives set out in the Artistic, Economic Benefit and Learning Pillars of our 2017–2020 Strategic Plan. This plan is reviewed annually to ensure it fully encompasses the Gallery's core operations and continually evolving business. Our Strategic Plan is available on the Gallery's website, is endorsed by the Geelong Gallery Board, and supported by five key sub-committees of the Board, each of which is focused on good governance and the provision of guidance, expertise and moral support for the Gallery team and its implementation of detailed annual business plans. The work undertaken by the Director and his Senior Management Team throughout the past year to implement a refined organisational structure and operational model has moved to a successful conclusion and to the great satisfaction of your Board.

Our first major achievement was a complete refurbishment of the Gallery's entrance foyer, a project that flowed through to the upgrading of the Gallery's timber and carpeted floors, and painting throughout the full suite of galleries.

The purpose of our foyer refurbishment was to enhance visitor experience and functionality in preparation for our presentation of the Art Gallery of New South Wales' 2017 *Archibald Prize*, and increase generally our capacity for school, corporate and community groups. The relocation to the western end of the foyer of the information and ticketing desk enabled the reinstatement of a doorway from the foyer directly into the McPhillimy Gallery, providing a grand, sweeping view of the collection galleries,

extending right through to the historic Johnstone Park entrance. The Gallery Shop was expanded to enhance our Geelong Gallery-specific retail strategy. This essential foyer upgrade received key funding support from the City of Greater Geelong, and through a number of generous donations by private individuals, and by members of the Boards of Geelong Gallery and Geelong Gallery Foundation.

Our second achievement focused on the successful embedding in our 2017–18 and future program of ticketed, drawcard exhibitions, the income from which will be strategically applied to the conservation and development of the collection. The 2017 *Archibald Prize*, for example, was the largest exhibition in terms of logistics that the Gallery has ever presented. The event demonstrated the Gallery's significant capability and made significant cultural and economic contributions to Geelong. During the 44 days of the exhibition we welcomed 58,268 visitors, 87% of who indicated the *Archibald Prize* was their reason for visiting Geelong, while 33% of visitors also indicated it was their first visit to Geelong Gallery. The Gallery received significant financial support for the wide promotion of the exhibition from Geelong Major Events (GME) through the City of Greater Geelong, and we were delighted at the conclusion of the exhibition to report to GME, and indeed all our *Archibald Prize* exhibition partners and stakeholders, that our hosting of the exhibition contributed at least \$6.15 million to our local economy. The *Archibald Prize* demonstrated the interdependence of the Gallery's three strategic pillars. We are grateful to the Art Gallery of New South Wales and a great range of generous partners detailed elsewhere in this report whose support underpinned our delivery of the 2017 *Archibald Prize*. We look forward to our presentation of the 2018 *Archibald Prize* as part of our two year agreement.

The Board welcomed opportunities in the past year to publicly reiterate—to the former Administrators of the City, and current Council—the Gallery's future ambitions regarding expansion.

The *Arts & Culture Precinct Masterplan* proposes cultural facilities that can better serve the community including a potential Gallery redevelopment and expansion into adjoining buildings. Geelong Gallery Board and Management are ready to take a leadership role in this process reflecting not only the *Arts & Culture Precinct Masterplan* but more broadly, the *Revitalising Central Geelong Action Plan* and the positioning of Geelong as a 'Clever and Creative City'.

Geelong Gallery's ambition to contribute more to Geelong's clever and creative economic and cultural renewal is seriously restricted by a lack of adequate space, limiting display of, access to, and storage of the great riches of the collection owned by the people of Geelong.

We are greatly encouraged that Council has initiated a process to consolidate its dispersed operations in the City centre. Council's proposed move from the great heritage Town Hall building leaves it potentially free for renewed use by the Gallery, but in a way that would honour the hugely important social history, ceremonial function, and cultural heritage value of the Town Hall. Expanded facilities will enable us to provide bigger drawcard exhibitions and significant economic outcomes for the City as part of our core business. The expansion of Geelong Gallery premises would complement the recent developments and improvements in the arts precinct, including the Geelong Library & Heritage Centre and current Geelong Performing Arts Centre redevelopment. We look forward to continuing to work with Council on this exciting revitalisation project.

Each year the Geelong Gallery Board seeks to bestow Honorary Life Membership on those people who have made long-term, significant contributions to the life of the Gallery. Ms Diane Macleod was our recipient in 2017, in recognition of her significant and generous support of the Gallery and its mission. Read more about Diane's contribution to the Gallery later in this report.

I want to record the Gallery's appreciation of the support of the City of Greater Geelong. We are most appreciative of the City's generous recurrent funding as our principal government partner; in addition, the Gallery benefits from an annual operating grant from the Victorian Government through the agency of Creative Victoria and I similarly acknowledge with gratitude their vital financial support. The Gallery has, in the past year, expanded its base of supporting sponsors and partners all of whom are detailed elsewhere in this report, and I thank them most sincerely.

We are grateful for the enduring commitment of the Friends of the Geelong Gallery and Geelong Contemporary. Their active audience engagement, and fundraising provide vital outreach and financial support to the Gallery.

It has been an exceptionally busy and highly productive year for the Gallery's staff. I want to express my gratitude to our Director & CEO, Deputy Director and Senior Curator who form a remarkably strong and unified management team; to our dedicated staff for their unflagging commitment to excellence, and to our enthusiastic and loyal volunteers and guides. Lastly to my fellow Board members, whose willingness to ensure the life-force and relevance of this Gallery through their dedication of time and expertise is deeply appreciated.

Terry Wills Cooke
President
Geelong Gallery

Geelong Gallery Board

The Gallery Board met eight times between July 2017 and June 2018. Six meetings were focused on reporting and general business while two meetings had a strategic focus.

The attendance figure of each Board member is outlined below excluding AGM attendance.

Board member attendance

President—	
Terry Wills Cooke	8
Vice President—	
Gerard Mullaly	5
Hon. Treasurer—	
Barry Fagg	8
Hon. Secretary—	
Kathy Timmins	8
Matthew Fisher*	6
David Howley*	1
Dr Barbara Kitson*	4
Sally McLaine*	1
Ed Paton*	3
Olivia Tipler	7
City of Greater Geelong representatives—	
Kaz Paton*	3
Councillor Jim Mason*	2

*Notes

- Sally McLaine retired from the Board at the November 2017 meeting
- Kaz Paton retired from the Board at the March 2018 meeting
- Councillor Jim Mason was appointed to the Board at the April 2018 meeting
- Ed Paton retired from the Board at the April 2018 meeting
- Matthew Fisher retired from the Board at the June 2018 meeting
- Dr Barbara Kitson retired from the Board at the April 2018 meeting
- David Howley was appointed to the Board at the June 2018 meeting
- Eliza Holt and Julia Roache were appointed at the June 2018 meeting however did not attend any meetings in this financial year



Jason Smith
Director & CEO
Geelong Gallery
Photographer: Matthew Wren

The Gallery's role as a leading cultural institution is to transform our community's aspirations into reality. Our recent and future programming has been designed to optimise our leadership position in the presentation and promotion of the visual arts in this region.

As our statistics reveal in *The year at a glance* commencing this report, the past year has been a particularly busy and exciting one. It was a period during which the entire Gallery staff worked cohesively and with great diligence to demonstrate our capabilities to deliver against the objectives and necessary outcomes of our Business Plan.

The President has detailed the completion of an overdue refurbishment that has resulted in a refreshed Gallery to support our desire for excellent visitor experiences and exhibition programs.

Geelong is a city in an unprecedented phase of civic, social and economic evolution, and Geelong Gallery is actively participating in the creative thinking and visionary strategic planning that is the focus of the City of Greater Geelong Council, and key regional organisations including the G21 Regional Alliance, Wathaurong Aboriginal Co-Operative, Regional Development Victoria, the Geelong Authority, and the Committee for Geelong, among others.

The 2017 community-led blueprint for Greater Geelong to be recognised regionally, nationally and internationally, as a clever and creative city-region helps guide our work. It is also important to note that in October 2017 UNESCO designated Geelong as an international City of Design and this provides further context for broadening of the Gallery's programming and creative partnerships.

The Gallery's role as a leading cultural institution is to transform our community's aspirations into reality. Our recent and future programming has been designed to optimise our leadership position in the presentation and promotion of the visual arts in this region.

Major new partnerships and affiliations are fundamental to realising our ambitions, especially as we proceed to scope our proposed expansion. We will continue to work closely with the City and all levels of Government towards this long-awaited and exciting transformation.

The Senior Management team worked closely with colleagues across the organisation in the past year to ensure the consolidation and functionality of our organisational structure. Key changes included the introduction to the team of an Exhibitions Manager to fulfil our delivery in 2017 and 2018 of the *Archibald Prize*. This essential position augments our structure by undertaking the distinct logistical and administrative management of exhibitions that historically has impacted the workloads of the Senior Curator and Registrar/Collection Manager. We appreciate the support of the City of Greater Geelong for a proportion of this position over the two year *Archibald* program.

Through the creation of a new position of Membership & Partnerships Coordinator, we have continued to strengthen and bring structure to our relationships with a range of corporate, philanthropic and private individuals that support the Gallery's operations, exhibitions and audience engagement initiatives. While they are detailed elsewhere in this report, I extend our deep gratitude to our sponsors and partners for their commitment, and the creative ways in which they share our vision to be relevant to our community.

Also detailed elsewhere in this report is the full exhibition program for the year in review, and it exemplifies the balance we aim to achieve in our programming between historical and contemporary, and between popular drawcard and niche audience exhibitions.

A highlight of our program was the important survey *Fred Williams in the You Yangs*, an exhibition that achieved widespread critical and popular acclaim, and the enthusiastic support of exhibition and publication partners including the Gordon Darling Foundation, Stuart Leslie Foundation, Bisinella, Creative Victoria, and Pixelcase. Fred Williams (1927–1982) is one of the most important artists of the twentieth century, and this exhibition—developed in close consultation and with the support of the artist's widow, Lyn Williams AM—surveyed the oil paintings, gouaches, drawings, and prints Williams produced between 1962 and 1978, inspired by the ancient and enigmatic You Yangs landscape north of Geelong. One of the achievements of the exhibition was its assembly of the first series of paintings made between 1963 and 1965, regarded as his breakthrough works and the catalyst for Williams' development of an idiosyncratic style that redefined how an Australian landscape could be painted and seen: in resolutely abstract terms, yet powerfully recognised by viewers as quintessentially of Australia.

The core business of exhibitions must be supported by highest contemporary standards of physical collection management and storage. Geelong Gallery has the space to display a fraction of the 6,000+ paintings and objects in its care. In the past year we have initiated a major refurbishment and upgrade to our collection storage areas, and look forward to completing, in the coming year, a major program of works that will ensure excellent long-term preservation and greater access to collection storage by students, art historians and researchers.

A list of all acquisitions made during the year is distinguished by exemplary works by numerous critically acclaimed practitioners. Dianne Fogwell was the recipient of the major *2017 Geelong acquisitive print award* for her exquisite artist's book *Mildura meander* 2015. We are grateful to the Trustees of the Colin Holden Estate for their special support of an award that further develops the Gallery's outstanding print collection. We closed the year with the presentation of another acquisitive award in our program, the *2018 Geelong contemporary art prize*, which provides a biennial survey of recent painting in Australia. This year's recipient of the \$30,000 prize was Andrew Browne for his work *The awakening* 2017. We appreciate the ongoing generosity of the Dimmick Charitable Trust for their support of the prize.

The ongoing enthusiasm and generosity of the Friends of the Geelong Gallery and Geelong Contemporary through their fundraising ensures our capacity to acquire or conserve works of art. I warmly thank the numerous artists and private collectors whose donations over the past year under the Australian Government's Cultural Gifts Program have significantly enriched the Collection. I thank Geelong Gallery Foundation for its continued financial support of the Gallery's annual program.

The Senior Management Team, and Gallery staff, enjoy the strong support and encouragement of our Gallery Board, and I would like to express our gratitude to Gallery Board President, Terry Wills Cooke and all members of the Board for their steadfast support of what we are working to achieve for artists, and for the people of Geelong and beyond.

We greatly appreciate the loyalty of Gallery members and our remarkable volunteers. You are the lifeblood of this long-established institution and we value our relationship.

The year ahead presents exciting opportunities for the continued growth of the Gallery as a great cultural institution supported by a vital and adaptable approach to our business. The Gallery and its collections belong to the people of Geelong, and we are here to ensure they delight, provoke and inspire you.

Jason Smith
Director & CEO
Geelong Gallery



Gallery expansion: statement of ambition

As the City of Greater Geelong Council continues to discuss the proposed move out of the circa 1855 Geelong Town Hall into a consolidated municipal building, the realities of an expanded Geelong Gallery become more likely.

The City of Greater Geelong *Arts & Culture Precinct Masterplan* proposes cultural facilities that can better serve the community including a potential Gallery redevelopment and expansion into adjoining buildings. Geelong Gallery Board and Management are ready to take a leadership role in this process reflecting not only the *Arts & Culture Precinct Masterplan* but more broadly, the *Revitalising Central Geelong Action Plan* and the positioning of Geelong as a 'Clever and Creative City'.

Geelong Gallery's ambition to contribute more to Geelong's clever and creative economic and cultural renewal is seriously restricted by a lack of adequate space, limiting display of, access to, and storage of the great riches of the collection owned by the people of Geelong.

Expanded facilities will embed drawcard exhibitions and significant economic outcomes for the City as our core business. The expansion of Geelong Gallery premises would complement the recent developments and improvements in the arts precinct, including the Geelong Library & Heritage Centre and current Geelong Performing Arts Centre redevelopment.

We have a strong interest in expanding into the Town Hall building in a manner that honours the building's past, provides for the continuation of Town Hall's historical function as a social and ceremonial place, whilst realising its potential as a grand exhibition space and a leading 21st century cultural facility.

Geelong Gallery is proving its value as a major cultural tourism attractor for the city and the region with the recent sophisticated, audience-focused delivery of major exhibitions including *Land of the Golden Fleece—Arthur Streeton in the Western District*, *Fred Williams in the You Yangs*, the *2017 Archibald Prize*, the upcoming *2018 Archibald Prize* and the National Gallery of Australia's *Sidney Nolan's Kelly series* to be presented in March 2019.

I believe the City Hall building will provide a much improved Gallery space for exhibition display, collection management, community use and growth of our arts and culture sector in Geelong. I consider this advancement to be fundamental to the economic and social outcomes of our City.
—Anonymous

There is widespread support from the community for the Gallery's expansion. 1,290 surveys were completed as part of a Business Case in 2014 which resulted in 98.6% of respondents rating the expansion as 'important' or 'very important', and 98.9% agreeing that Geelong Gallery plays an absolutely vital role in the City's cultural wellbeing.

Geelong Gallery Board and Executive looks forward to engaging with stakeholders on all levels of government and community for the potential major expansion of Geelong Gallery.

Great cities all have great galleries and here is a once in a lifetime opportunity to create a truly great gallery in Geelong.

Artistic program highlights

22 exhibitions presented

20 exhibitions initiated by Geelong Gallery

2 travelling exhibitions organised by another institution

5 official openings of exhibitions

Exhibition openings

The Gallery hosted five official openings of exhibitions, two member previews and a small private opening. Over 1,725 members, guests, Gallery partners and supporters attended these events.

Friday 18 August, 6.00pm to 8.00pm

2017 Geelong acquisitive print awards and
Fred Williams in the You Yangs
Guest speaker: Dr Deborah Hart, Head of Australian Art, National Gallery of Australia

Friday 27 October, 10.00am to 11.30am

2017 Archibald Prize members preview

Friday 27 October, 1.00pm to 2.30pm

2017 Archibald Prize members preview

Friday 27 October, 6.00pm to 8.00pm

2017 Archibald Prize official opening
Guest speaker: Hon Richard Marles MP, Federal Member for Corio

Saturday 9 December, 6.00pm to 8.00pm

Kylie on Stage
Guest speaker: Janine Barrant, Director & Chief Curator, Collections, Research & Exhibitions, Arts Centre Melbourne

This exhibition is the highlight of my year, and a long awaited experience for me. The large pictures on boards look pristine and all the works communicate Fred [Williams'] formative engagement of the landscape so well. What an artist! —Peter Graham

Friday 23 March, 6.00pm to 8.00pm

Reimagine—the world according to children's books and
Outrage, obscenity and madness—Elizabeth Gertsakis and
Jörg Schmeisser—looking back: prints from the collection of Laurence O'Keefe and Christopher James
Guest speaker: Patti Manolis, Chief Executive Officer, Geelong Regional Library Corporation

Friday 8 June, 6.00pm to 8.00pm

2018 Geelong contemporary art prize and
Beginnings—Indigenous art from the collection
Guest speaker: Justin Paton, Head Curator, International Art, Art Gallery of New South Wales

Exhibition program

A human form
ongoing

This exhibition features decorative arts and small sculptures from the collection that demonstrate artists' different approaches to the representation of the human body: from 18th century ceramic forms to contemporary interpretations rendered in various media.

Luminous relic

until 9 July 2017

Luminous relic presented a major collaborative painting and moving image work by Mandy Martin and Alexander Boynes, with a score by Tristen Parr. Based on fieldwork around industrial Geelong, this urgent politically charged work examined the ongoing and cumulative effects of industry on landscapes, fragile ecosystems and human conditions.

Luminous relic was Geelong Gallery's contribution to ART+CLIMATE=CHANGE 2017, organised by CLIMARTE—an independent charity that aims to create a strong arts voice to join with other concerned citizens in calling for immediate, effective and creative action to secure a safe future for humankind and for all life on Earth.

Prized

until 16 July 2017

This selection of contemporary prints, acquired through recent presentations of the Gallery's Geelong acquisitive print awards, recognised the generous support of the late Dr Colin Holden towards this biennial prize as both a guest judge (in 2005) and donor (from 2009–15).



Fred Williams in the You Yangs (installation view, Geelong Gallery, 2017)
Photographer: Andrew Curtis

Still life painting—Adam Pyett

until 16 July 2017

This survey exhibition of works spanning over ten years charted Adam Pyett's long-standing interest in the still life genre. Mining traditional subjects from leaves and flowers, transparent vessels, and skulls through to those that reflect popular culture such as drink cans and rock t-shirts, still life is the genre through which Pyett explores his primary interest, the subject of painting itself.

2017 Geelong acquisitive print awards

14 August to 8 October 2017

This nationally acclaimed acquisitive prize exhibition featured entries from around Australia by established and emerging printmakers representing the diversity of current practice through both traditional printmaking techniques as well as contemporary processes. The prize was awarded to Dianne Fogwell for her artist book *Mildura meander* 2015. The judging panel comprised Jason Smith, Director & CEO, Geelong Gallery; Lisa Sullivan, Senior Curator, Geelong Gallery; and Anne Virgo OAM, Director, Australian Print Workshop.

Born into space—sculpture from the collection

14 August to 15 October 2017

This display from the Gallery's collection included works by several generations of Australian sculptors, each of whom had—or still has—an interdisciplinary practice of working across diverse media and techniques. Forms of abstraction from nature, plays on classical architecture, and the potency of totemic forms subtly link each of the artists through works spanning several decades.

The You Yangs—Mark Dober

14 August to 15 October 2017

Reflecting the enduring interest of artists in this unique location, this exhibition of recent watercolours and gouache by Mark Dober included large-scale multi-panelled works painted *en plein air* in a vibrant palette.

Fred Williams in the You Yangs

19 August to 5 November 2017

Fred Williams in the You Yangs brought together the ground-breaking paintings, drawings and etchings that represent the turning point in Fred Williams' art. Williams started working in the You Yangs in 1962. It is his work of this period that defined what is commonly considered his 'classic' interpretation of the Australian landscape. This exhibition revealed Williams' enduring fascination with the You Yangs as a recurring subject (among others) for his painting throughout the 1960s to the late 1970s, and surveyed in marvellous depth the artist's working method.

Views of Geelong and beyond—treasures from the Geelong Gallery collection

21 October to 10 December 2017

This selection of paintings, works on paper and colonial silver included some of the nationally significant pictures and objects that distinguish the Geelong Gallery collection. The Gallery's holdings represent the works of Australia's most important and critically acclaimed artists—especially those who transformed the way we see and understand Australian landscapes and our sense of place.



LEFT
Kylie on Stage (installation view,
Geelong Gallery, 2017–18)
Photographer: Andrew Curtis

RIGHT
2017 Archibald Prize (installation
view, Geelong Gallery, 2017)
Photographer: Hails & Shine

2017 Archibald Prize

28 October to 10 December 2017

First awarded in 1921, the Art Gallery of New South Wales' *Archibald Prize* is Australia's favourite art award, and one of its most prestigious. Awarded to the best portrait painting, it's a who's who of Australian culture, with subjects often including politicians, celebrities, sporting heroes, authors and artists. Since its inception, the *Archibald Prize* has been engaging art enthusiasts, often stirring up controversy and always challenging the way we see ourselves and our society. Over the years, the prize has been awarded to many of Australia's most prominent artists.

An Art Gallery of New South Wales touring exhibition supported by Presenting partner ANZ.

Kylie on Stage

9 December 2017 to 4 March 2018

Kylie on Stage celebrated magical moments from Kylie Minogue's highly successful concert tours. Drawn from her spectacular stage wardrobe held at Arts Centre Melbourne's Performing Arts Collection, the exhibition charted the development of Kylie's ever-evolving stage persona and went behind the scenes to explore the creative process behind each tour.

A touring exhibition proudly presented by Arts Centre Melbourne and the Australian Music Vault and supported by Creative Victoria.

Recent acquisitions 2016–17

16 December 2017 to 25 February 2018

A diverse selection of paintings and works on paper that reflected the Gallery's active acquisition program, and the generosity of a range of valued donors. The exhibition included works by Benjamin Armstrong, Brent Harris, Gloria Petyarre, Rosslynd Piggott and Robert Rooney.

Antipodean views

16 December 2017 to 8 April 2018

Julia Silvester's panoramic *Antipodean view* was the central work—physically and as a curatorial premise—in this selection of prints and drawings from the permanent collection. Using imagery from eighteenth and nineteenth century prints interpreting Australian flora and fauna, Silvester creates a new and expansive landscape: a second representation of which is composed from the Indigenous words for land, sky and cloud. Silvester's work was displayed alongside historical engravings depicting the arrival of the British fleet in Botany Bay and early interpretations of Australian fauna (such as those she appropriates), as well as contemporary Australian landscapes by Peter Booth, David Frazer and Lesley Duxbury, and works by Indigenous artists Laurie Nona and Judy Watson.

Permanent collection

16 December 2017 to 2 September 2018

Geelong Gallery is one of Australia's leading and oldest regional galleries with an extensive history of—and commitment to—collecting since its first acquisitions were made in 1900. This selection of paintings, works on paper, decorative arts and sculpture from the collection charted developments in Australian art from the mid-19th century to the present, through works that encompass a variety of genres, themes and stylistic approaches including landscapes, still-life, portraits, social history, figuration and abstraction.





Reimagine—the world according to children's books (installation view, Geelong Gallery, 2018)
Photographer: Andrew Curtis

Outrage, obscenity and madness—Elizabeth Gertsakis

17 February to 6 May 2018

Elizabeth Gertsakis reinterprets the illustrations accompanying reports of crimes and misdemeanours published in broadsheet newspapers by Richard Egan Lee in 1870s Victoria, including newsworthy events that occurred in and around Geelong. An advocate for the dissemination of information to all classes of settlers, Egan Lee fought multiple slander and obscenity cases and changed censorship laws in Victoria. Gertsakis' profiling and re-evaluation of these images 140 years after they first circulated amongst Victoria's burgeoning population is particularly timely given recent and ongoing censorship debates, while her digital manipulation of images parallels the cut & paste techniques of the historical broadsheet illustrators.

An exchange of treasures—Roberts and McCubbin from the Art Gallery of Ballarat

26 February to 27 May 2018

This exhibition featured two exceptional works by Tom Roberts and Frederick McCubbin on loan from the Art Gallery of Ballarat, offered in recognition of Geelong Gallery's loan to Ballarat of three treasured paintings by Eugene von Guérard.

Jörg Schmeisser—looking back: prints from the collection of Laurence O'Keefe and Christopher James

17 March to 27 May 2018

Jörg Schmeisser was an internationally trained and critically acclaimed master printmaker whose etchings set a benchmark for technical brilliance and conceptual richness. His vast printed oeuvre is a record of his wide-ranging journeys and sensitive observations of the simple and spectacular beauties of the world. This collection of 34 works dating from 1968 to 2011, assembled over 40 years by Laurence O'Keefe and Christopher James, is a promised bequest to Geelong Gallery and a fine representation of Schmeisser's beguiling technical mastery of drawing and the etching process.

Reimagine—the world according to children's books

24 March to 27 May 2018

This exhibition was a selective survey of Australian children's literature and book illustration of the past twenty years. It included the works of Indigenous and non-Indigenous authors and artists including Joshua Button and Robyn Wells, Leigh Hobbs, Robert Ingpen, Ann James, Van T Rudd, Tai Snaith, Anne Spudvilas, Shaun Tan and Anna Walker. Presenting original artworks and source material for some of Australia's most acclaimed contemporary children's books, the exhibition explored the wonderfully inspiring images and texts through which concepts of humanity, nature, caring, cultural difference and belonging, and the challenging realities of loneliness and intolerance, are introduced to children.

A Geelong Gallery and Geelong Regional Library Corporation exhibition



2018 Geelong contemporary art prize (installation view, Geelong Gallery, 2018)
Photographer: Andrew Curtis

Brook Andrew—rethinking Antipodes

14 April to 2 September 2018

Brook Andrew is renowned for his work using archival material to expose and re-examine ways in which Indigenous peoples have been represented. In 2016 he undertook a comprehensive study of the collections of the Cambridge Museums, and the extensive print collection of the British Museum, London, as part of the Australian Print Workshop's Antipodes project. In the resulting suite of eight photolithographs—acquired by Geelong Gallery in 2017—he used reproductions of 18th century satirical prints by British artist James Gillray as his primary source material: specifically a number of prints in which Gillray addressed British Imperialism, the political climate of the late 18th century and various conflicts (between Britain and France, and Britain and its colonies).

Beginnings—Indigenous art from the collection

12 May to 22 July 2018

Geelong Gallery has the beginnings of a fine and focussed representation of Indigenous Australian art, and this exhibition revealed the cultural and aesthetic diversity of contemporary Aboriginal and Torres Strait Islander art in a selection of paintings and works on paper purchased and donated to the collection by passionate collectors over the past two decades.

2018 Geelong contemporary art prize

9 June to 19 August 2018

This nationally recognised biennial prize showcased the best of contemporary Australian painting practice through the work of thirty-six shortlisted artists, continuing a tradition of prizes established by Geelong Gallery in the late-1930s. In 2018 the \$30,000 prize money for the acquisitive award was generously provided by the Dimmick Charitable Trust.

Andrew Browne was awarded the prize for his 2017 painting, *The awakening*: the first of the artist's works to be acquired for the collection. The 2018 judging panel comprised: Justin Paton, Head Curator, International Art, Art Gallery of New South Wales; Rebecca Coates, Director, Shepparton Art Museum; and Lisa Sullivan, Senior Curator, Geelong Gallery.

Offsite

Mindscapes—the Geelong Gallery collection at the Australian Club

17 February to 11 May 2018

Mindscapes drew together a selection of paintings from the 1960s to the present day that range from photo-realist to lyrically abstract landscapes, and from precise figuration to fluid, suggestive painterly spaces. The pictorial moods, material qualities, and subjects of each of these diverse works created quietly powerful and affective mindscapes—revealing something of the mysteries and motivations of picture making. The inner vision, outer view and expansive imaginations of Australian artists were surveyed in this lively selection of highlights from the Geelong collection.

Learn & Access program highlights

- 3,884 student visits
- 1,326 students participated in Learn programs
- 354 educators accompanying students
- 444 Geelong Connected Communities complimentary 2017 Archibald Prize tickets provided to socially isolated adults and children
- 134 student groups participated in self-guided tours
- 21 student groups participated in guided tours with a Gallery Educator
- 18 Youth Ambassadors
- 12 access sessions offered before hours during 2017 Archibald Prize
- 10 access outreach workshops
- 9 new affiliations with community organisations
- 5 art + memory tours
- 3 Access + Reach + Engage portrait workshops
- 3 Learn Space programs initiated
- 2 student exhibitions presented
- 2 internships (Deakin University students)
- 1 interactive Virtual Reality learning resource
- 1 early childhood: Art + Play educator workshop
- 1 dementia and community stall provider
- 1 senior citizen outreach information session

Thank you for providing us with such a wonderful opportunity. Our artists were excited to be able to take part in a project and share their experience. They felt very empowered and recognised as artists.

—Elida Luciarte Ruiz, genU

Learn

Geelong Gallery delivered an engaging and diverse Learn program in 2017–18 through activities based on the Gallery’s permanent collection and temporary exhibitions program. This year’s programming saw an increased focus on early years learning and digital engagement platforms while retaining and building existing education programs. The 2017 Archibald Prize provided increased exposure of the *Who’s who portrait prize* into schools and set the foundations for further growth and expansion of the program and children’s exhibition.

Highlight events and programs

Kaleidoscope—an applied learning experience across the curriculum

Litmosphere—books light up our world
22 August 2017

Students explored narrative imagery and cultural diversity in works from the Gallery collection in order to find inspiration for creating their own books and illustrated stories.

A partnership program with Geelong Performing Arts Centre and Geelong Regional Library Corporation.

Who’s who portrait workshops

August to September 2017

With the support of seven practicing artists, twenty workshops were presented to 477 students and educators from eighteen schools to enable students to create portraits for the *Who’s who portrait prize*.

Through this program Geelong Gallery helped bridge the gap between advantage and disadvantage through provision of arts-based learning programs and workshops to lead and support whole-of-community strategies to reduce levels of disadvantage in the G21 region. The Gallery utilised Department of Training and Education Student Financial Occupation ranking data (SFO ranking) to engage with students from all levels and backgrounds.

Who’s who portrait prize

14 October to 10 December 2017

Coinciding with the 2017 Archibald Prize, this student prize marked Jules Francois Archibald’s connection to Geelong and encouraged and inspired young artists to celebrate local or regional identities, their personal histories and achievements through portraiture. The children’s prize and exhibition attracted over 1,400 entries by students from thirty two schools across the region. Portraits were installed in Geelong Gallery and thirteen community locations.



Who’s who portrait prize workshop with Nic Plowman and students from St Francis Xavier Primary School, 2017
Photographer: Levi Ingram

Creative Industries Internship: Geelong Gallery, Identity, Community and Connection

October to December 2017

Two students studying Creative Arts at Deakin University, Geelong Waterfront, were invited to undertake a Creative Industries Internship at the Gallery, integrating their studies in art theory and practice in a professional environment. The internship operated on two fronts—it served as both an introduction to research and as an opportunity for students to gain a deep insight into the operation and function of a major cultural institution.

Kaleidoscope—an applied learning experience across the curriculum

We see recognition

13, 14, 27 & 28 February, 21 March and 1 May 2018
Victorian Curriculum levels 4 to 8—English, the Arts and Humanities (History)

These workshops celebrated National Reconciliation Week which acknowledges and builds on the respectful relationships shared by Aboriginal and Torres Strait Islander people and other Australians. It was an ideal opportunity for students and educators to join the reconciliation conversation and reflect on our shared histories, contributions and achievements. This learning activity was presented by local Aboriginal artists Bronwyn Razem and Kelly Koumalatsos.

We see recognition outreach—an applied learning experience across the curriculum

March to May 2018

Students and educators from six schools and two community groups explored the theme of reconciliation through classroom learning, activities and workshops. The program provided students with the opportunity to explore and express their own creative responses to reconciliation, building breadth of knowledge and understanding of the culture and history of Indigenous people both past and present, and in doing so actively promoted positive attitudes and respect for Aboriginal and Torres Strait Islander people.

Gallery tots program

April to June 2018

The Gallery initiated a new monthly program for children aged 18 months to 4 years. The program supports early learning and unique gallery experiences through the exploration of works of art, storytelling, and play developed within the Victorian Early Years Learning and Development Framework.

Early childhood—Art + Play

5 May 2018

A free early childhood educator workshop hosted by arts educator and Arts Play facilitator, Hayley Rivers, provided educators with practical strategies and skills to implement art and play in their practice and to align with the Victorian Early Years Learning and Development Framework.



We see recognition—
a children's art exhibition
(installation view, Geelong
Gallery, 2018)
Photographer: Hails & Shine

We see recognition—a children's art exhibition
19 May to 9 July 2018

With the support of four regional Aboriginal artists, 1,350 students and 100 educators from a wide range of schools and year levels explored the theme of reconciliation through 34 workshops, both in the Gallery and outreach in schools. The resulting works of art, displayed in Geelong Gallery, provided students with the opportunity to express creative responses to reconciliation, and promote respect for Aboriginal and Torres Strait Islander people. The exhibition was programmed to coincide with National Reconciliation Week and NAIDOC Week.

Presented in association with Geelong One Fire Reconciliation Group and the Wathaurong Aboriginal Co-Operative.

Sustainable strategies—across the curriculum
19 and 20 June 2018
Victorian Curriculum levels 5 & 6 and levels 7 & 8

Artist Merinda Kelly presented workshops to challenge students to creatively examine and re-image the curious and sometimes sinister materialities of the small, everyday things we tend to throw away. Students explored, responded to and curated unique arrangements of discarded material to create a Cabinet of curious 'discardia'.

Learn Space activation

With the support of the Peggy and Leslie Cranbourne Foundation, the Gallery Learn Space has been activated as both a public program and learn space throughout the year.

Our landscape: Lewis Brownlie
18 August to 15 October 2017

A collaborative colouring-in space—participants were encouraged to be creative, grab a crayon and colour our landscape or try their luck at Puzzle play, a Gallery-created online puzzle.

The Studio: Alice Oehr
28 October to 10 December 2017

Children of all ages explored, played and were inspired by portraiture in hands-on activities in response to the illustrations of artist, Alice Oehr.

View of Geelong
16 December 2017 to 13 May 2018

Visitors were asked to test their skill at Geelong Gallery's online memory puzzle game and to explore the permanent collection through play with giant puzzles.



Access workshop with
Art Unlimited, 2017
Photographer: Elishia Furet

Access programs

Art + Memory

Geelong Gallery's Art + Memory program continues to provide regular tours to individuals living with early-stage dementia in a supportive environment while fostering meaningful engagement with the Gallery's permanent collection. Tours encouraged health and well-being through visual and intellectual stimulation, generating discussions based on works of art. These group-based tours continue to place value on participants' own personal connections and encourage community belonging.

Who Are You

The *Who Are You* program strengthened the Gallery's ability to meet the goals of its 2017–2020 Strategic Plan ensuring the provision of life-long and inclusive learning opportunities for all. Geelong Gallery maximised outreach, optimised activities within the Gallery and developed targeted programs for diverse audiences affected by barriers of access to reflect the City of Greater Geelong *Disability Action Plan*. The program has enabled the Gallery to develop major community and health partnerships to improve access to the Gallery's programs and exhibitions, and has encouraged the use of the Gallery and its collection as a life-long learning resource within the community.

As mentioned in the Learn section, the *Who's who portrait prize* workshops and exhibition provided social inclusion for schools selected from the Department of Training and Education Student Financial Occupation ranking data (SFO ranking). Students from our region and beyond were invited to free workshops, provided sponsored bus transport, and offered return visits and entry to the *Archibald Prize*—giving access to the event in a strategy of inclusion across social and economic divides.

Geelong Gallery achieved a connection with, and empowerment of, young people through arts, training and wellbeing initiatives in our Youth Ambassador program. The training, work experience, casual employment and arts workshops hosted by Geelong Gallery made a measurable difference to the lives of many young people in the Geelong community.

Community affiliations

Geelong Gallery has been focused on increasing community outreach and engagement and has proudly established nine new affiliations within the community wellbeing sector. We are proud to work alongside Art Unlimited, Diversitat, genU (Karingal & St Laurence), DAL Cafe and Northern Futures, Barwon Health, Barwon Child Youth and Family, Strong Brother Strong Sister, Creative Geelong, ArtGusto, and Skyline Education Foundation Australia.

The session we held at Arcare was an excellent example of a collaborative approach to delivering a program.

From my point of view it went really well and there were very positive reactions from the group members and their organisers.
—Anonymous

Public programs and guided tours

A total of 9,454 people attended 154 public programs in 2017–18. This equates to an increase in participation of 58% and 108% increase in programs made available to our membership and community. The increase in program offering demonstrates the diverse nature of our audience engagement including new programs: Gallery tots (focused on pre-school child and parent/carer attendance), a range of new adult workshops and an enhanced program of Creative conversations.

- 64 community group visits
- 25 2017 Archibald Prize corporate events
- 11 First Friday lectures
- 10 floortalks
- 10 creative conversations
- 9 After hours events
- 3 Gallery tots programs
- 2 adult workshops
- 2 Geelong Contemporary Talking art events
- 1 Geelong Contemporary soireé
- 1 twilight sip & shop
- 1 Family Fun Day
- 1 school holiday activity station at Westfield Geelong
- 1 Outreach adult workshop
- 1 Melbourne Food & Wine Festival event
- 1 Pivot Connect Festival children's workshop
- 1 Geelong After Dark event (City of Greater Geelong)

In addition, the Gallery's 12 Voluntary Guides facilitated tours to assist visitors to explore and meaningfully engage with the permanent collection and temporary exhibitions. The year's highlights included:

- 382 people attended guided tours
- 98 guided tours hosted
- 64 community group visits
- 15 school holiday workshops and Eye Spy tours
- 1 'Slow Art Day' tour
- 1 International Women's Day tour

Audience engagement highlights

- 94,342 website unique users with 627% growth, of which 57.84% are using mobile or tablet devices
- 14,639 e-news subscribers with 56% growth*
- 6,834 Instagram fans with 79% growth*
- 5,232 new e-news subscribers
- 4,599 Facebook friends with 51% growth*
- 722 Twitter followers with 69% growth*
- 131 e-newsletters sent with 21% growth* (53.41% average open rate)
- 5 printed invitations
- 3 printed newsletters
- 3 e-publications: *Outrage, obscenity and madness—Elizabeth Gertsakis*; *Mindscapes: the Geelong Gallery collection at the Australian Club*; and *2018 Geelong contemporary art prize* (online catalogue)
- 2 video series produced to document *2018 Geelong contemporary art prize* and *Who's who portrait prize*
- 2 visitor surveys created for *Who's who portrait prize* and *Kylie on Stage*
- 2 Geelong Gallery publications: *Fred Williams in the You Yangs* (exhibition catalogue), and *2017 Geelong acquisitive print awards* (print and online)

*Growth references are a comparison between 2016–17 and 2017–18

A great kids activity beautifully set-up in the space today. A no-pressure, fun and playful environment, I couldn't resist jumping in and having a quick go (and I wasn't the only parent!).
—Michelle Seelig



2017 Archibald Prize winner, Mitch Cairns, sitter Agatha Gothe-Snape and Director & CEO, Jason Smith
Photographer: Hails & Shine

Media coverage

Geelong Gallery received strong media coverage with all major exhibitions attracting national and local media. A national audience was reached through a number of stories in *The Weekend Australian*, *The Age* and *Sydney Morning Herald*, *Herald Sun*, ABC radio, 3RRR, *Art Guide*, *Art Almanac*, *Imprint Magazine* and more. Local audiences were engaged through strong coverage in the *Geelong Advertiser*, *GT Magazine*, *Geelong Independent*, *Geelong Surf Coast Living*, *Forte Magazine* and *Surf Coast Times* (including *Bellarine Times* and *Armstrong Creek Times*). Online media provided additional exposure with coverage gained in *Forte Magazine* (online), *Trouble Magazine*, *One Hour Out* and *The Design Files*.

Media coverage included editorial, interviews and listings as summarised in the following breakdown:

- 56 2017 Archibald Prize
- 26 *Fred Williams in the You Yangs*
- 21 Geelong Gallery (general)
- 18 2018 Geelong contemporary art prize
- 15 *Reimagine—the world according to children's books*
- 13 *Sidney Nolan's Ned Kelly series*

2018 Archibald Prize

- 9 *Kylie on Stage*
- 8 *Outrage, obscenity and madness—Elizabeth Gertsakis*
- 4 *Still life painting—Adam Pyett*
- 4 *Who's who portrait prize*
- 3 *Luminous relic*
- 3 2017 Geelong acquisitive print awards
- 3 Jörg Schmeisser—*looking back: prints from the collection of Laurence O'Keefe and Christopher James*
- 1 *The You Yangs—Mark Dober*

194 Total

There are few exhibitions that make one want to stand back and take a deep breath, but this is the feeling I had from the first room of *You Yangs* paintings. It's the same feeling I've had looking at exhibitions by Cezanne, Picasso and Braque.

—John McDonald

'Landmark paintings of the *You Yangs* by Fred Williams at the Geelong Art Gallery', *The Age*, Saturday 23 September

Support groups & Gallery Shop



Geelong Contemporary committee members: Penny Whitehead, Dylan Foley, Deborah Fisher, Melissa Hoare, Jason Smith, Geoffrey Carran, Sarah Scott, Harley Manifold, Rowena Martinich, and Lisa Sullivan
Photographer: Reg Ryan

Geelong Contemporary

Geelong Contemporary hosted its second annual fundraising event, Geelong Contemporary soireé, on Thursday 15 February 2018. Over 100 people attended the event and collectively raised \$18,500 to assist with the acquisition of two works by contemporary artists from the Gallery's priority list. Gabriella Mangano and Silvano Mangano's *There is no there* 2015 and Christian Thompson's *Untitled (Banksia leaf)* 2007.

Geelong Contemporary raised additional funds through hosting two Talking art events in 2017–18. Firstly, in November 2017 a conversation between Jason Smith and the winner of the *2017 Archibald Prize*, Mitch Cairns, and in June 2018, a discussion between the three judges of the *2018 Geelong contemporary art prize*—Justin Paton, Head Curator, International Art, Art Gallery of New South Wales, Rebecca Coates, Director, Shepparton Art Museum, and Lisa Sullivan, Senior Curator, Geelong Gallery.

Geelong Contemporary committee, co-chaired by Amy Lu and Sarah Scott, includes Roxie Bennett, Geoffrey Carran, Deborah Fisher, Dylan Foley, Melissa Hoare, Morgan Jamieson, Harley Manifold, Rowena Martinich, Jason Smith, Lisa Sullivan and Penny Whitehead.

Friends of the Geelong Gallery

The Friends of the Geelong Gallery play an important role in our annual calendar of events, particularly through the First Friday series of illustrated lectures. The lectures celebrate and examine the Gallery's artistic program while exploring a broad range of cultural, historical and contemporary issues and ideas.

The Friends of the Geelong Gallery fundraise to provide crucial support for the conservation and growth of the collection. 711 people attended the 11 First Friday lectures in 2017–18. We fondly acknowledge each of the guest speakers.

Thanks are also extended to the Friends of the Geelong Gallery, President, Rosemary May-McSween, Treasurer, Irene Cannon and committee members, Kath Baulch, Mary Christopher, Cheryl Gibbons, Nan Smiles and Ivy Taylor for their outstanding contribution to the Gallery.



Gallery Shop, 2017
Photographer: Andrew Curtis

Volunteers and guides

The involvement of Geelong Gallery volunteers continues to be a fundamental aspect of daily Gallery life. Gallery volunteers contribute in a variety of areas including invigilating, visitor services support, guiding, learn and public programs.

Within the volunteer team, the Gallery has continued contributions in the area of guiding with 14 Gallery Guides regularly conducting tours, enriching visitor interpretation and understanding of the works on display.

The volunteering team has grown considerably throughout the 2017–18 year due principally to the staging of the *2017 Archibald Prize*. The growth of the volunteering team has added greatly to the social fabric of the Gallery and continued to enrich our visitor experience.

This year our volunteers contributed 5,048 combined hours, much of which was in support of the *2017 Archibald Prize* exhibition and programming.

Become a volunteer

Volunteer with Geelong Gallery today.

Our volunteering program provides structured shifts for both weekday and weekend volunteer work allowing individuals the opportunity to work within the creative and social space of Geelong Gallery. Visit geelonggallery.org.au/support/volunteering

Gallery Shop

Following a full renovation and re-fit in August 2017, the Gallery Shop reopened with a new contemporary look just in time for the opening of *Fred Williams in the You Yangs* and soon thereafter, the *2017 Archibald Prize*.

While the retail focus remained on art publications, creative ideas for children, textiles and accessories, homewares and bespoke jewellery sourced from local and Melbourne designers, the Gallery Shop also leveraged the major exhibitions in 2017 and 2018 to enhance the retail offering.

A Fred Williams inspired merchandise line including a catalogue, tote bag, scarf, notebook and postcard series was produced with the support and input of Lyn Williams AM and lending institution, the Art Gallery of South Australia. The exclusive line was met with great enthusiasm with the scarf selling out in a matter of months. Furthermore, the Gallery Shop capitalised on the increased foot traffic associated with the *2017 Archibald Prize* by increasing stock levels and products of varying price points and appeals. The Gallery Shop also achieved strong sales associated with Jörg Schmeisser's publication and *Reimagine—the world according to children's books*.

The Gallery Shop is delighted to report an overall revenue increase of 106% compared to the previous financial year. All purchases support the ongoing costs of the Gallery.

Membership



Views of Geelong and beyond—treasures from the Geelong Gallery collection (installation view, Geelong Gallery, 2017)
Photographer: Andrew Curtis

Membership highlights

825 financial members (total), comprised of:

207 new members

190 renewed lapsed members

428 renewed members

15 member-benefit partnerships with local businesses

We work in collaboration with our Membership Partners across the region to develop a bespoke program of benefits including: Boom Gallery; Caruggi; Cavalier Art Supplies; Eye Gallery; Flower Bowl; Geelong Chamber Music Society; Geelong Library and Heritage Centre; Geelong Performing Arts Centre; Geelong Picture Framers; James Street Bakery & Café; Laura Park Estate Cellar Door; Metropolis Gallery; National Wool Museum; Queenscliff Gallery and Workshop; Pivotonian Cinema; Tulip Restaurant; and Waterfront Restaurant at Novotel Geelong.

Membership costs for 2017–18:

12 month	2 year
Concession \$50	Concession \$85
Individual \$95	Individual \$170
Family \$145	Family \$260

Become a member

Join our creative community—become a Geelong Gallery member today. Hear our latest news, receive invitations to exhibition openings, discounts to all our paid events and fabulous offers from our alliance partners in the region.

Visit geelonggallery.org.au/support/membership

2017 Honorary Life Member appointed

Ms Diane Macleod, appointed at the Annual General Meeting on Monday 23 October 2017.

Ms Diane Macleod was Director of the Gallery between 1984 and 1986, and was Acting Director for six months in 1995 during the extended leave of the Director. In 1996 Diane wrote what remains a primary reference work on the Gallery's print collection. That publication, *People, Prints and Patronage*, was the study that alerted the late Dr Colin Holden, one of the Gallery's enlightened and generous benefactors, to this Gallery's focus on, and outstanding collection of printmaking.

Over the past decade, Diane has been an essential member of the Gallery's Collection & Exhibitions Committee, providing generous and expert advice to the current and past Directors, Senior Curator and Registrar on matters pertaining to Collection Policy, and the provenance of works of art. Diane's knowledgeable support of the acquisitions program has been especially helpful to the Gallery. Her contribution and connection to the Gallery is both embedded in the history of the institution and very much part of our exciting work today.

Honorary life membership

Honorary life membership

Honorary life membership has been granted to members of the community who have played significant roles at Geelong Gallery since 1909. Whether their involvement has been through service, donations of artwork to Geelong Gallery's collection or community advocacy, these individuals have played a crucial role in the life of the Gallery.

Walter GM Hitchcock	1909	Janet Biddlecombe	1944
Tom Hawkes	1909	The Very Rev Sir Francis Rolland MC	1946
Howard Hitchcock CMG OBE	1909	Edward J Mitchell	1947
William A Pacey	1909	Mrs Andrew S Gray	1950
Philip Russell	1909	Gladys Bell	1957
Mrs EA Whyte	1909	Edith Gurr	1957
Mrs James W Sayer	1915	J Spencer Nall CMG	1963
George F Walter	1916	Donald Webb	1963
AW Gray	1916	William P Heath	1963
Louise Russell	1917	Lady Fingall	1969
Mrs William T Appleton	1918	Stanley E Orchard	1970
Mrs Alexander P McMillan	1918	Richard FL Annois AM	1972
Cuthbert Traill	1918	Alan R David OAM	1973
Henry B Hodges	1919	Kenneth B Myer AC	1974
Marcus E Collins	1920	A Austin Gray	1975
Dr Frederick Moreton	1920	Ewen C Laird CBE	1981
H Byron Moore	1920	Graeme G Harvey	1981
W Max Bell	1920	Dr and Mrs Bruce Munro	1982
Edward G Gurr	1921	Mrs Ranald McAllister	1982
Henry P Douglass	1921	Ellen Koshland	1985
James H McPhillimy OBE	1922	Peter Spear	1985
Frank L Hooper	1922	Pam Gullifer AM	1985
Lloyd Hooper	1922	Bruce Hyett	1986
Dr Thomas J M Kennedy	1923	Michael Dowling AM	1987
Robert Camm	1925	Philip Russell	1989
Hon. Horace F Richardson	1926	Jim Cousins AO	1996
Andrew E Anderson	1931	Libby Cousins	1996
Robert D Elliott	1932	Greg Bryant	2001
Mrs Arthur W Marwood	1932	Will Bailey AO	2005
Lady Joan Lindsay	1933	John Rosenberg	2006
Louisa J McPhillimy	1935	Neil Everist OAM	2006
Edward A McDonald OBE	1935	Jim Salmon	2007
Henry G Oliver	1935	Michael Cahill	2009
Mrs Edward H Lascelles	1935	Pauline Shirlow	2009
Lady Evelyn Casey	1935	Katharine Baulch	2011
Ramsay B Cook	1935	Gail Rooney	2012
Roy Martin	1935	Barbara Abley AM	2012
Dora Meeson Coates	1935	John Nagle	2012
Mrs Cecil M Kirchubel	1935	Veronica Filmer	2013
Cora HA Roach	1935	Peter McMullin	2014
Edward A Austin	1936	Alan Currie	2014
Louis C Matthews	1937	Gerard Mullaly	2016
Frank E Richardson	1937	Geoffrey Edwards	2016
Edward A Vidler	1938	Diane Macleod	2017
Alfred J Day	1944		

Collection highlights

51 new acquisitions

41 inward loans

64 outward loans

319 works from the collection were exhibited

Acquisitions

Benjamin Armstrong

Plan and elevation 2017
linocut, etching ink, pigment and dye; edition 3/25
Geelong acquisitive print awards (acquired), 2017

Del Kathryn Barton

Ladder—feelings of her own 2011
watercolour, gouache, pen and ink
Gift of Jason Waple, 2018*

Billy Benn (Perrurle)

Artetyerre 2007
synthetic polymer paint on canvas
Gift of Jim Cousins AO and Libby Cousins, 2017*

Billy Benn (Perrurle)

Artetyerre 2008
synthetic polymer paint on canvas
Gift of Jim Cousins AO and Libby Cousins, 2017*

Billy Benn (Perrurle)

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synthetic polymer paint on canvas
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synthetic polymer paint on canvas
Gift of Jim Cousins AO and Libby Cousins, 2017*

Billy Benn (Perrurle)

Artetyerre 2009
synthetic polymer paint on canvas
Gift of Jim Cousins AO and Libby Cousins, 2017*

Charles Blackman

Barbara c. 1962/65
pen and ink
Gift of Barbara Blackman AO, 2018

Charles Blackman

Portrait of Barbara 1962
pencil
Gift of Barbara Blackman AO, 2018

Julie Blyfield and Kirsten Coelho

'Stopper' pendant 2017
blackened silver and wax
Dorothy McAllister Bequest Fund, 2017

Julie Blyfield and Kirsten Coelho

Bottle 2017
porcelain with banded iron oxide
Dorothy McAllister Bequest Fund, 2017

Julie Blyfield and Kirsten Coelho

'Passion flower' tea caddy 2017
glazed porcelain, bi-metal copper and sterling silver, and wax
Dorothy McAllister Bequest Fund, 2017

Julie Blyfield and Kirsten Coelho

Funnel 2017
sterling silver
Dorothy McAllister Bequest Fund, 2017

Chris Bond

The hollow frame 2005
oil on linen, paper
Gift of Jason Waple, 2018*

Andrew Browne

The awakening 2017
oil on linen
Geelong contemporary art prize (winner), 2018

Nancy Cowan

Kingfishers talking to each other 2011
screenprint; edition 1/20
Gift of Jim Cousins AO and Libby Cousins, 2018*

Marian Crawford

Picturing the island 2016
photographic intaglio, photographic relief print, letterpress (artist book); edition 2/8
Geelong acquisitive print awards (acquired), 2017

Dianne Fogwell

Mildura meander 2015
linocut (artist book); unique state
Geelong acquisitive print awards (winner), 2017

Julia Gorman

Energy field in a field of energy 2017
synthetic polymer paint on plywood
Purchased 2017

Denise Green

Whistling winds for Mondrian 2011
synthetic polymer paint and pigment on canvas
Gift of the artist, 2018

Clare Humphries

A fraction of a small distance 2017
hand-burnished linocut with sand-blasted glass; edition 4/10, unique state
Ursula Hoff Institute award, 2017

Lillian Kerinauia

Shark 2007
natural ochres and synthetic polymer binder on canvas
Gift of Jim Cousins AO and Libby Cousins, 2018*

Richard Larter

Sun on windows 1998
synthetic polymer paint on canvas
Gift of Jason Waple, 2018*

Fiona McMonagle

Declan 2017
oil on linen
Purchased with funds generously provided by the Friends of the Geelong Gallery, 2017

Gabriella Mangano and Silvana Mangano

There is no there 2015
single-channel High Definition video, 16:9, black and white, sound; edition 2/3
Purchased with funds generously provided by Geelong Contemporary, 2018

Amanda Marburg

Paull 2011
oil on canvas
Gift of Geoffrey Smith and Gary Singer, 2017*

Sean Meilak

Cath and Matt 2003
gouache
Gift of Geoffrey Smith and Gary Singer, 2017*

Sean Meilak

Interior 4 2003
gouache
Gift of Geoffrey Smith and Gary Singer, 2017*

Narputta Nangala

Puli at Lake MacDonal 2001
synthetic polymer paint on canvas
Gift of Jim Cousins AO and Libby Cousins, 2018*

Anne Noble

Dead bee portrait #08 2015–16
pigment print on archival paper
Gift of Christine Bell, 2018*



Andrew Browne
The awakening 2017
oil on linen
Geelong contemporary art prize (winner), 2018
Reproduced courtesy of the artist and Tolarno Galleries, Melbourne

Mike Parr

(printed by John Loane, Viridian Press)
The lung (subject/object) 12 untitled self-portraits set 4 1991
drypoint and aquatint; edition of 5, printer's proof
Gift of Georgina Imberger, 2017*

Gloria Petyarre

Mountain devil dreaming 2003
synthetic polymer paint on canvas (triptych)
Gift of Jim Cousins AO and Libby Cousins, 2017*

Gloria Petyarre

Wild flowers and bush medicine leaves 2003
synthetic polymer paint on canvas
Gift of Jim Cousins AO and Libby Cousins, 2017*

Roslynd Piggott

Double bough 2007
oil and palladium leaf on linen
Purchased with funds generously provided by Bec Armstrong in loving memory of Anne Wall-Smith, Nick Glenning and Jenny Proimos, Jo Horgan, John Wardle Architects, and anonymous donors, 2017

Cowboy Loy Pwerle

Untitled 2010
synthetic polymer paint on canvas
Gift of Lauraine Diggins in honour of Geoffrey Edwards' term as Director of Geelong Gallery, 2018*

Robert Rooney

A Paris pair at lessons (Ecole de Paris) 1998
synthetic polymer paint on canvas
Gift of Felicity St John Moore and John Desmond Moore in memory of their strong family links to Geelong and the Bellarine Peninsula's Queenscliff and Point Lonsdale, 2017*

Jörg Schmeisser

Mt Buffalo boulders 1984
colour etching; Zustand (state)
Gift of Mrs Keiko Schmeisser, 2018*

Jörg Schmeisser

Mt Buffalo cathedral 1984
colour etching; edition 19/80
Gift of Mrs Keiko Schmeisser, 2018*

Jörg Schmeisser

Mt Buffalo cresta 1984
colour etching; edition 19/80
Gift of Mrs Keiko Schmeisser, 2018*

Julie Shiels

Story 1 2004–09
mattress fabrics, digital print, tissue paper, typeset, clothbound cover and cotton rope
Gift of the artist, 2018*

Julie Shiels

Story 2 2004–09
mattress fabrics, buttons, digital print, tissue paper, clothbound cover and cotton rope
Gift of the artist, 2018*

Julie Shiels

Sunday best 1 2006
mattress fabric, paper, cut out mylar, cloth tape, synthetic polymer paint, and metal
Gift of the artist, 2018*

Julie Shiels

Is it a disease of the soul? 2005
inkjet print
Gift of the artist, 2018*

Julie Shiels

Quoting myself—Acland Street 2007
inkjet print
Gift of the artist, 2018*

Julie Shiels

Untitled 2007–09
inkjet print
Gift of the artist, 2018*

Julie Shiels

15 artist's books
digital print and cardboard
Gift of the artist, 2018*

Darren Siwes

Just is a little lean to the right 2004
cibachrome photograph; edition 5/8
Gift of Jason Waple, 2018*



Christian Thompson
Untitled (Banksia leaf) 2007
c type print; edition 4 of 10
Purchased with funds generously provided by Geelong Contemporary, 2018
Reproduced courtesy of the artist, Michael Reid, Sydney and Sarah Scout Presents, Melbourne

Robert Taylor-Ghee

Mt St Leonard's Road, Healesville, Victoria, Australia 1930s
oil on board
Gift of Jim Cousins AO and Libby Cousins, 2018*

Christian Thompson

Untitled (Banksia leaf) 2007
c type print; edition 4 of 10
Purchased with funds generously provided by Geelong Contemporary, 2018

Danila Vassilieff

Guardian 1951
Lilydale marble
Gift of Barbara Blackman AO, 2018

Pedro Wonaemirri

Pwoja—Pukamani body paint design 2004
natural ochres on paper
Gift of Jim Cousins AO and Libby Cousins, 2018*

NOTE

*works being processed through the Australian Government's Cultural Gifts Program

Outward loans

Exhibition loans

Art Gallery of Ballarat

Kate Beynon *Graveyard scene / the beauty and sadness of bones*
On loan to *Romancing the skull*,
13 October 2017 to 28 January 2018

Eugene von Guérard *Aborigines met on the road to the diggings*

Eugene von Guérard *View from Fritz Wilhelmberg, Herne Hill, Geelong* (formerly *Mr Levien's hut on the Barwon*)

Eugene von Guérard *View of Geelong*
On loan to *Eugene von Guérard: artist—traveller*,
24 March to 27 May 2018

Carrick Hill

Arthur Streeton *Balmain and Leichardt*
On loan to *Arthur Streeton—Blue and gold*,
10 October 2017 to 1 March 2018

Centre for Contemporary Photography

Andrew Hazewinkel *Staring together at the stars #1*
On loan to *An unorthodox flow of images*,
29 September to 12 November 2017

McClelland Gallery + Sculpture Park

Tina Wentcher *Tamil boy*
On loan to *Tina Wentcher Sculptor: 1887–1974*,
24 July to 12 November 2017

National Gallery of Victoria

Gareth Sansom *The green pavilion*
Gareth Sansom *Study for a portrait II*
On loan to *Gareth Sansom: transformer*,
15 September 2017 to 28 January 2018

Louise Paramor *Yellow Fort United Bank*
On loan to *Louise Paramor—Palace of the Republic*,
17 November 2017 to 12 March 2018

Davenport *'Black swan of New South Wales' plate*
On loan to *Colony: Australia 1770–1861*,
15 March to 15 July 2018

Robert Hunter *Untitled*
On loan to *Robert Hunter*,
27 April to 26 August 2018

The Australian Club

Damiano Bertoli *Continuous moment: requiem*
Kate Beynon *Graveyard scene / the beauty and sadness of bones*

Mike Brown *Levels*

Mike Brown *Mindscape*

Lina Bryans *You Yangs*

John Coburn *Setting sun*

Nadine Christensen *Untitled, tiled floor*

Gunter Christmann *Helau*

Janet Dawson *Foxy night 3 rising moon*

Terry Eichler *Passing storm, Cape Otway Road*

Samantha Hobson *Burn grass season*

Robert Jacks *Metropolis*

Louis Kahan *Oil refinery*

Sam Leach *Peacock going up*

Stieg Persson *Painting 1989, the first anniversary*

Sally Ross *Volcano, grey*

Murray Walker *Eleven faces*

Dick Watkins *The Cotton Club 1929*

On loan to *Mindscapes: the Geelong Gallery collection*,
12 February to May 2018

Furnishing loans

Geelong Gallery provided 34 works of art for display on short-term and long-term loan at the following organisations: City of Greater Geelong, Geelong Botanic Gardens, Geelong City Motors, Geelong Performing Arts Centre, Gordon Institute of TAFE, National Trust of Australia (Geelong), and (Victoria) Wathaurong Aboriginal Co-operative.

Inward loans

Geelong Gallery gratefully acknowledges the private collectors and organisations that assisted with the short-term and long-term loans of 41 works of art: Art Gallery of Ballarat, Cbus Art Collection, Geelong Botanic Gardens, Geelong Heritage Centre, National Trust of Australia, and private collections.

Financial statements for the year ended 30 June 2018

Board's report

Your Board members submit the financial report of the Geelong Art Gallery Incorporated for the financial year ended 30 June 2018.

Board Members

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

Terry Wills Cooke Kathy Timmins

Barry Fagg Olivia Tipler

Gerard Mullaly David Howley*

Cr Jim Mason* Kaz Paton*

Matthew Fisher* Ed Paton*

Dr Barbara Kitson* Sally McLaine*

Julia Roache* Eliza Holt*

*Notes

- Sally McLaine retired from the Board at the November 2017 meeting
- Kaz Paton retired from the Board at the March 2018 meeting
- Cr Jim Mason was appointed to the Board at the April 2018 meeting
- Ed Paton retired from the Board at the April 2018 meeting
- Matthew Fisher retired from the Board at the June 2018 meeting
- Dr Barbara Kitson retired from the Board at the April 2018 meeting
- David Howley was appointed to the Board at the June 2018 meeting
- Eliza Holt was appointed to the Board at the June 2018 meeting
- Julia Roache was appointed to the Board at the June 2018 meeting

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.

Significant Changes

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

Operating result

The operating result for the year amounted to a surplus of \$459,163.

Signed in accordance with a resolution of the Members of the Board.



Terry Wills Cooke
President



Barry Fagg
Hon. Treasurer

Dated this 10th day of September 2018

Statement by Members of the Board

The Board 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 Board the financial report as set out on pages 31 to 36:

1. Presents a true and fair view of the financial position of Geelong Art Gallery Inc. as at 30 June 2018 and its performance for the year ended on that date.
2. The financial statements and notes comply with the requirements of the Australian Charities and Not-for profits Act 2012.
3. 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 Board made pursuant with subsection 60.15 (2) of the Australian Charities and Not-for-profits Commission Regulations 2013 and is signed for and on behalf of the Board by



Terry Wills Cooke
President



Barry Fagg
Hon. Treasurer

Dated this 10th day of September 2018

Statement of comprehensive income for the year ended 30 June 2018

	Note	2018 \$	2017 \$
Income			
Grant income		1,560,309	1,412,950
General income		673,236	313,932
Sponsorship & prize income		143,117	113,354
Foyer redevelopment		198,292	-
Fundraising		20,121	16,464
Cultural Gifts Program & other artwork gifts		113,328	-
Interest income		39,416	27,423
		2,747,819	1,884,123
Shop revenue		226,330	109,970
Shop cost of sales		(129,456)	(65,002)
Shop gross profit		96,874	44,968
Total revenue		2,844,693	1,929,091
Expenditure			
Administration		1,862,141	1,567,856
Finance		6,945	2,729
Marketing		140,873	129,378
Depreciation and amortisation		154,032	136,603
Other expenditure		221,539	192,644
Total expenditure		2,385,530	2,029,210
Net result before income tax expense		459,163	(100,119)
Income tax expense	1 (a)	-	-
Result after income tax expense for the year attributable to the members of the entity		459,163	(100,119)
Other comprehensive income for the year		-	-
Items that will not be reclassified to profit or loss:			
Revaluation of art collection	1 (e)	-	29,635,324
Correction to revaluation from previous year		(223,157)	-
Interest allocated directly to bequest fund		9,100	12,774
Total other comprehensive income for the year		(214,057)	29,648,098
Total comprehensive income for the year		245,106	29,547,979

The accompanying notes form part of this financial statement.

**Statement of financial position
for the year ended 30 June 2018**

	Note	2018	2017
		\$	\$
Assets			
Current assets			
Cash and cash equivalents	2	2,118,805	2,034,460
Inventories		53,238	49,614
Receivables		28,900	36,853
GST refundable		20,600	13,191
Other assets		56,705	73,536
Total current assets		2,278,248	2,207,654
Non current assets			
Art collection	1 (e)	34,316,163	34,306,864
Property, plant and equipment	3	2,700,457	2,486,222
Total non-current assets		37,016,620	36,793,086
Total assets		39,294,868	39,000,740
Liabilities			
Current liabilities			
Trade and other payables	4	182,787	124,315
Provisions	5	254,559	233,527
Prepaid income	6	210,302	267,568
Total current liabilities		647,648	625,410
Non current liabilities			
Provisions	5	59,733	32,949
Total non current liabilities		59,733	32,949
Total liabilities		707,381	658,359
Net assets		38,587,487	38,342,381
Members' funds			
Accumulated surpluses		4,260,202	4,171,479
Asset revaluation reserve	1 (e)	29,412,167	29,635,324
General reserves	7	4,915,118	4,535,578
Total Members' funds		38,587,487	38,342,381

The accompanying notes form part of this financial statement.

**Statement of changes in equity
for the year ended 30 June 2018**

	General reserves	Asset revaluation reserves	Accumulated surpluses	Total
	\$	\$	\$	\$
Balance at 30 June 2016	4,522,804	–	4,271,598	8,794,402
Result attributable to the members of the entity	–	–	(100,119)	(100,119)
Other comprehensive income for the year	12,774	29,635,324	–	29,648,098
Balance at 30 June 2017	4,535,578	29,635,324	4,171,479	38,342,381
Result attributable to the members of the entity	–	–	459,163	459,163
Other comprehensive income for the year	9,100	(223,157)	–	(214,057)
Transfers to reserves	370,440	–	370,440	–
Balance at 30 June 2018	4,915,118	29,412,167	4,260,202	38,587,487

**Cash flow statement for the
year ended 30 June 2018**

	Note	2018	2017
		\$	\$
Cash flows from operating activities			
Receipts from revenue		2,772,092	2,175,930
Payments to suppliers and employees		(2,248,868)	(2,002,762)
Interest received		39,416	27,423
Net cash provided from operating activities	9	562,640	200,591
Cash flows from investing activities			
Purchase of plant and equipment		(254,939)	(164,332)
Purchase of art		(232,456)	(30,712)
Net cash inflow/(outflow) from investing activities		(487,395)	(195,044)
Cash flows from financing activities			
Receipts to reserves		9,100	12,774
Net cash inflow/(outflow) from financing activities		9,100	12,774
Net Increase/(decrease) in cash held		84,345	18,321
Cash at the beginning of the financial year		2,034,460	2,016,139
Cash at the end of the financial year		2,118,805	2,034,460

The accompanying notes form part of this financial statement.

Notes to the financial statements for the year ended 30 June 2018

Note 1—summary of significant accounting policies

These financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act 2012, as well as in accordance with the requirements of section 60.40 of the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC Regulation). The board has determined that the association is not a reporting entity.

The financial statements have been prepared on an accrual basis, are based on historic costs and do not take into account changing money values or, except where specifically stated, current valuations of noncurrent assets.

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

a. Income tax

The association is exempted from income tax under the provisions of Income Tax Assessment Act—1997 Subdivision 50–5.

b. Cash and cash equivalents

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

c. Inventories

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

d. 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.

Improvements made to buildings are brought to account at cost and is amortised over the estimated useful life of the improvement.

e. Art collection

The art collection has been recognised at valuation as at 30 June 2017 with subsequent additions brought to account at cost.

Up to the year ended 30 June 2016 only the value of art purchased since 30 June 2007 had been recognised at cost upon acquisition. Art acquired prior to this date had not been recognised in the financial statements. A valuation process to assign current values to the existing art collection was completed in 2017 and the difference between the valuation and the amount recorded in the financial statements has been brought to account as a revaluation adjustment. The art collection is not depreciated in the financial statements.

f. Impairment of assets

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income and expenditure statement.

g. 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.

h. Employee benefits

Provision is made for the association's liability for employee benefits in respect of employees' services up to the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

i. Revenue and other income

Grant and donations revenue is recognised in the statement of comprehensive income when the entity obtains control of the revenue, it is probable that the economic benefits gained from the revenue will flow to the entity and the amount of the grant or donation can be measured reliably.

When grants and donations revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant or donations revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant or donation is recognised as income on receipt.

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Membership revenue is recognised based on the service period over which the membership is paid.

Interest revenue is recognised on an accruals basis.

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

Note 2—cash and cash equivalents

Cash at bank

	2018	2017
	\$	\$
Westpac operating	327,477	192,118
Westpac notice saver	858,280	843,457
	1,185,757	1,035,575

Term deposits

Bequest fund—Sybil Craig	110,147	110,179
Bequest fund—McAllister	822,301	888,706
	932,448	998,885
Cash on hand	600	—
	2,118,805	2,034,460

Note 3—property plant and equipment

	2018	2017
	\$	\$
Federation building improvements	2,069,635	2,069,635
Building improvements at cost	1,316,907	1,117,180
Less accumulated depreciation	(1,087,539)	(1,020,136)
	2,299,003	2,166,679
Equipment at cost	1,053,148	892,259
Less accumulated depreciation	(718,717)	(663,741)
	334,431	228,518
Office equipment at cost	273,485	265,835
Less accumulated depreciation	(206,976)	(175,432)
	66,509	90,403
Furniture, fittings & equipment	27,214	27,214
Less accumulated depreciation	(27,214)	(27,214)
	—	—
Leasehold improvements at cost	1,084	1,084
Less accumulated depreciation	(570)	(462)
	514	622
Total property, plant & equipment	2,700,457	2,486,222

Note 4—trade and other payables

	2018	2017
	\$	\$
Trade payables	115,505	74,993
Westpac corporate card	5,508	2,162
Payroll liabilities	32,570	27,031
Sundry payables & accrued expenses	29,204	20,129
	182,787	124,315

Note 5—provisions

	2018	2017
	\$	\$
Provision for annual leave	149,047	124,706
Provision for long service leave	165,245	141,770
	314,292	266,476

	2018	2017
Note 6—prepaid income	\$	\$
2017 Geelong acquisitive print awards	–	18,568
Archibald Prize	62,791	100,201
Foyer redevelopment	–	83,250
Fred Williams in the You Yangs	–	29,000
Geelong Community Foundation	(1,250)	15,000
Memberships	13,345	–
Other	135,416	21,549
	210,302	267,568

	2018	2017
Note 7—accumulated reserves	\$	\$
Bequest funds—McAllister and Sybil Craig	(a) 932,448	870,217
Building funds	1,518,288	1,518,288
Federation grant	2,078,205	2,078,205
Other funds		
McAllister and Sybil Craig Acquisitions	(a) 81,655	–
Other funds	–	68,868
Acquisitions Fund	(b) 113,688	–
Conservation Fund	(b) 190,834	–
	4,915,118	4,535,578

Movement in reserves	Bequest fund	Building fund	Federation grant	Other funds	Total
Opening balance	870,217	1,518,288	2,078,205	68,868	4,535,578
Interest capitalised (a) transfer from retained	9,100	–	–	–	9,100
Earnings	53,131			317,309	370,440
Closing balance	932,448	1,518,288	2,078,205	386,177	4,915,118

(a) Under the conditions of the bequest 50 percent of income attached to the bequest is to be capitalised with the balance to be available to fund acquisitions.

(b) Relates to amounts set aside by the Board to fund future acquisitions and conservation.

Note 8—events after the balance sheet date

Since 30 June 2018, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

	2018	2017
Note 9—Reconciliation of net cash provided by operating activities to operating surplus	\$	\$
Operating surplus/(deficit)	459,163	(100,119)
Non-cash items		
Depreciation	154,032	136,603
Cultural Gifts and other artworks received	(113,328)	–
Movement in assets and liabilities		
Increase/(decrease) in payables and prepaid Income	1,206	186,875
Increase/(decrease) in provisions	47,816	12,199
(Increase)/decrease in receivables and prepayments	17,375	(24,258)
(Increase)/decrease in inventories	(3,624)	(10,709)
Net cash provided by operating activities	562,640	200,591

Independent audit report to the members of Geelong Art Gallery Inc.

Opinion

We have audited the accompanying financial report, being a special purpose financial report, of Geelong Art Gallery Inc. which comprises the statement of financial position as at 30 June 2018, the statement of comprehensive income and statement of cash flows, for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the board.

In our opinion, the financial report presents fairly, in all material respects the financial position of Geelong Art Gallery Inc. as at 30 June 2018 and its financial performance and its cash flows for the year then ended in accordance with Associations Incorporation Reforms Act 2012 and the requirements of the Australian Charities and Not-For-Profits Commission Act 2012.

Responsibilities of management and those charged with governance for the financial report

The board of Geelong Art Gallery Inc. is responsible for the preparation of the financial report and have determined that the basis of the preparation described in Note 1, is appropriate to meet the requirements of the Associations Incorporation Reforms Act 2012 and is appropriate to meet the needs of the members. The committee of management's responsibility also includes such internal controls as the board 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 for the audit of the financial report

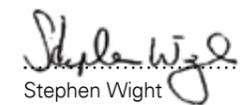
Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. These standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit 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 board, 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.

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 Reforms Act 2012 and the requirements of the Australian Charities and Not-For-Profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose.


Stephen Wight
Director

Davidsons Assurance Services Pty Ltd
101 West Fyans Street
Newtown Victoria 3220

Dated this 10th day of September 2018

Support

Partnerships

Geelong Gallery partners generously commit to support our mission through investing in the development and realisation of a wide-ranging program of exhibitions, through support of health and well-being programs, marketing initiatives or through the funding of the implementation of educative workshops and programs.

Geelong Gallery is grateful for the energy, innovation and expertise of our partners. All partnerships are unique and designed to deliver mutually beneficial outcomes which are clearly defined and measurable.

A partnership with Geelong Gallery, whether it is across one or multiple years, exemplifies our ongoing commitment to supporting the wider arts community and grants the opportunity for corporate organisations and individuals to give back through various streams of engagement.

Government partners



Annual partners



Learn program partners



Art + Memory program partner



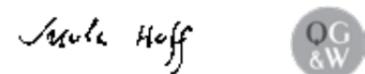
First Friday lecture series partner



Exhibition sponsors

2017 Geelong acquisitive print awards

The Estate of Dr Colin Holden Louise Box



The You Yangs—Mark Dober

Baillieu Holst

Fred Williams in the You Yangs



Stuart Leslie Foundation pixelcase Bisinella

2017 Archibald Prize

The 2017 Archibald Prize is an Art Gallery of New South Wales touring exhibition and is supported by Presenting partner ANZ



Geelong presenting partners



Gold partners



Silver partners



Local media partner



Who Are You program partners



Kylie on Stage



Geelong presenting partners



An exchange of treasures—Roberts and McCubbin from the Art Gallery of Ballarat



Jörg Schmeisser—looking back: prints from the collection of Laurence O'Keefe and Christopher James

Margery Rix Bequest

Reimagine—the world according to children's books

A Geelong Gallery and Geelong Regional Library Corporation exhibition



Exhibition partners



Beginnings—Indigenous art from the collection



We see recognition—a children's art exhibition

Presented in association with



Exhibition partners



2018 Geelong contemporary art prize



Your support makes a difference

Geelong Gallery is committed to the custodianship and development of our nationally significant collection to ensure visitors are able to discover, explore and be inspired, both today and in the future. Each and every donation through Geelong Gallery helps to strengthen and develop the long-term future of the Gallery.

Make a bequest

A bequest through the Geelong Gallery is a living gift that will help develop and preserve the Gallery's collection for the benefit and enjoyment of future generations.

Contact Director & CEO, Jason Smith to discuss your bequest, or ask our staff for a detailed prospectus. Visit geelonggallery.org.au/support/bequests

Geelong Gallery

Little Malop Street
Geelong 3220
T 03 5229 3645
E info@geelonggallery.org.au

Open daily 10am–5pm

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

geelonggallery.org.au

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