

# Geelong Gallery annual report 2015–2016

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## The year at a glance

2015–16 visitation

**80,260**

Increase in visitation 2015–16  
compared to 2014–15

**40%**

Exhibitions presented

**20**

Student exhibitions

**2**

Operating budget (million)

**\$1.9**

People participated in public programs

**4,569**

Number of public programs offered

**31**

Students and educators participated  
in learn programs

**4,432**

Gallery staff (EFT)

**13.6**

Gallery volunteers (not including  
Board members and support groups)

**56**

Streeton volunteers

**37**

Hours donated by volunteers

**3,847**

Gallery members

**598**

Foundation members

**411**

Donated to the Geelong Gallery  
Foundation annual giving appeal

**\$50,274**

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 a life-long and inclusive educational opportunity for students and for the wider community.

Honorary life members

Barbara Abley AM  
Richard Annois  
Katharine Baulch  
Jim Cousins AO and Libby Cousins  
Alan Currie  
Geoffrey Edwards  
Neil Everist OAM (1929–2016)  
Veronica Filmer  
Peter McMullin  
Bruce Munro  
John Nagle  
Gail Rooney  
Phillip Russell (1920–2009)  
John Rosenberg  
Jim Salmon  
Peter Spear

Government Partners



Geelong Gallery is supported by  
the Victorian Government through  
Creative Victoria.



COVER  
*Land of the Golden Fleece—  
Arthur Streeton in the Western District*  
installation view  
Photographer: Andrew Curtis

# Geelong Gallery annual report 2015–2016

# From the President



The highlight of this year's exhibitions program was undoubtedly *Land of the Golden Fleece—Arthur Streeton in the Western District*. This was the Gallery's first ticketed exhibition, and perhaps its most successful, attracting an extremely large and very broadly based audience, and wide critical and public acclaim.

Terry Wills Cooke  
President  
Geelong Gallery  
Photographer: Reg Ryan

It is a pleasure, on behalf of my fellow Board members and Gallery staff, to present the Geelong Gallery's Annual Report for the 2015–2016 financial year.

This has been an important year for the Gallery during which we farewelled our long-serving Director, Geoffrey Edwards, and welcomed our new Director, Jason Smith.

Geoffrey was an erudite scholar, a charming companion and a tireless advocate for the Gallery, and your Board is delighted to announce the award to him of a life membership of the Gallery in recognition of his significant contribution.

Jason comes to us with an excellent track record of work with the National Gallery of Victoria, Heide Museum of Modern Art, and the Queensland Art Gallery / Gallery of Modern Art. He is an art historian of note and has already shown his considerable management skills as we prepare to present the *Archibald Prize* exhibition next year—a significant undertaking that presents us with certain challenges.

I place on record the Gallery's appreciation of the generous recurrent funding and other invaluable assistance received from our principal government partner, the City of Greater Geelong. The Gallery also benefits from an annual operating grant from the Victorian Government through the agency of Creative Victoria and I similarly acknowledge this indispensable financial support.

We were extremely sad to note the death of a distinguished past President of the Gallery, Neil Everist OAM, and the Board acknowledges Neil's mighty contribution to the life and advancement of the Geelong Gallery.

The highlight of this year's exhibitions program was undoubtedly *Land of the Golden Fleece—Arthur Streeton in the Western District*. This was the Gallery's first ticketed exhibition, and perhaps its most successful, attracting an extremely large and very broadly based audience, and wide critical and public acclaim. Pleasingly, the exhibition exceeded our budget expectations and set in place several important operational practices that will help deliver similarly important programs into the future.

Planning for the re-development of the Gallery has paused while we await greater clarity in respect of City of Greater Geelong priorities following the appointment in May 2016 of Administrators to oversee Council activities. We have held productive meetings with them and expect to know a great deal more towards the end of 2016.

With the completion of the Geelong Library and Heritage Centre, we have begun programming in the new special exhibitions space, which is proving to be a highly flexible and extremely worthwhile additional shared facility.

I want to place on record the gratitude of the Board, and indeed all of the Members of the Gallery, for the work done by the Geelong Gallery Grasshoppers

support group, which has disbanded after more than three decades of successful fundraising and enterprising advocacy on the Gallery's behalf. We are grateful that numerous Grasshoppers have generously offered to continue to support our activities as we initiate a new 'Geelong Contemporary' support group.

There have been a number of changes to the Board this year. Andrew Balaam and Penny Whitehead moved from Board positions to executive roles in the Gallery; Diana Taylor accepted the Chairmanship of Anam Cara House; Robyn Everist announced her retirement from the Board after many years of valuable service, notably in relation to human resources and Gallery operations; and we farewelled former City of Greater Geelong Councillor, Andy Richards, who represented Council on the Gallery's Board as the City's Portfolio Holder for Arts and Heritage. Andy was, and continues to be, a dedicated and strong advocate for the Gallery. We are grateful to these Board members for their tireless work in advancing our mission. We welcome Kathy Timmins and Olivia Tipler to the Board, each of whom brings exemplary skills that will add much to our future success.

During June your Board spent a full day reviewing past activities and setting a new strategic framework to guide us through the next three years. This was a very useful activity and we have a set of clear objectives and priorities against which to manage the affairs of the institution to ensure continuing success.

Finally, and on a personal note, I want to express my gratitude and my thanks to a number of people without whom there would be no Gallery: our Director and his staff; the Geelong Gallery Foundation under the Chairmanship of Board member Maria Hamilton; the Friends of the Geelong Gallery; our indispensable, enthusiastic and loyal volunteers and Guides; and last but not least my fellow Board members.

We look forward to our vibrant Gallery reaching new heights, and are determined to continue to contribute to the education, well-being and growth of our wonderful City.

**Terry Wills Cooke**  
President

## Geelong Gallery Board

The Gallery Board met 11 times between July 2015 and June 2016.

The attendance figure of each Board member is outlined below.

### Board member attendance

<b>President—</b>	
Terry Wills Cooke	11
<b>Vice President—</b>	
Ed Paton	9
Penny Whitehead*	11
Andrew Balaam*	2
<b>Hon Treasurer—</b>	
Barry Fagg	9
<b>Hon Secretary—</b>	
Gerard Mullaly	11
Robyn Everist*	1
Matthew Fisher	8
Cameron Granger*	0
Maria Hamilton	11
Sally McLaine	10
Diana Taylor*	7
Kathy Timmins*	2
Olivia Tipler*	1
<b>City of Greater Geelong representative—</b>	
Cr Andy Richards*	4

\* Notes  
No meeting held in January 2016  
Strategic Planning meeting held in June 2016  
Andrew Balaam retired from the Board after the August 2015 meeting  
Cameron Granger retired from the Board after the August 2015 meeting  
Robyn Everist retired from the Board after the September 2015 meeting  
Councillor Andy Richards retired from the Board in April 2016  
Diana Taylor retired from the Board at the May 2016 meeting  
Penny Whitehead retired from the Board at the June 2016 meeting  
Kathy Timmins was appointed to the Board at the May 2016 meeting  
Olivia Tipler was appointed to the Board at the June 2016 meeting

## From the Director



As the year in review encompasses two directorships, this report is co-authored, accordingly, by the outgoing and incoming Directors who jointly acknowledge with gratitude the staff team at the Gallery for their co-operation and unstinting professionalism throughout the period of executive transition.

The President has referred in his report to the keenly-awaited opening at the end of 2015 of the new Geelong Library and Heritage Centre, a landmark structure that furnishes the Gallery with a handsome and versatile special exhibitions space—one that for the foreseeable future we will manage but ostensibly share with the GLHC. As Gallery members and visitors will have seen for themselves, the provision of this access necessitated certain internal spatial adjustments, most notably to the Myer Gallery whose entry has been repositioned to accommodate the ramp into the special exhibitions space. At the same time, the west end of the foyer has similarly been altered for the same reason with the existing corner window unavoidably sacrificed but with the benefit of creating a very large west wall that has already proven useful for the installation of works and for major exhibition signage.

The inaugural exhibition in the new gallery was conceived specially to highlight the suitability of the space for new media installations, an aspect of contemporary practice that had indeed been represented in Gallery programs over the years, but a genre for which the existing heritage building was never particularly suited. The inaugural exhibition—an immersive sound and video installation—*Inside the dome (DYE 2)*, by Murray Fredericks and Tom Schutzingher, and curated by Lisa Sullivan, was also conceived as offering a compelling relationship,

in terms of its haunting narrative focused on a vast domed structure, an abandoned early warning missile detection facility in Greenland, with the domed architecture of the new library itself.

The entire year's exhibition program is detailed elsewhere in this Report. Several exhibitions were accompanied by Public and Learn programs, and these were promoted both in the quarterly newsletters and on the Gallery's comprehensively redesigned website. The Gallery's key Learn projects are the *Who's who portrait* prize for young artists, and the collaborative, community engagement focused series of workshops and final exhibition for *Let's Talk Reconciliation*, highlighting Indigenous culture and involving students, teachers and artists throughout the region.

A list of all acquisitions made during the period in review details the scope and breadth of the Gallery's collecting activity. We would like to note the ongoing generosity of: the Friends of the Geelong Gallery, whose support of the acquisition of a marvellous glass work by Giles Bettison is warmly acknowledged; 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; and the supporters of the biennial *Geelong acquisitive print awards*. We warmly thank Jan and Barry Fagg for their special support in the commissioning of eminent photographer John Gollings to make new photographs of Arthur Streeton's vantage points to accompany the latter's paintings in *Land of the Golden Fleece*—*Arthur Streeton in the Western District*.

An unwavering focus on artistic excellence, inclusive and life-long learning, and our contribution to the economic and cultural prosperity of Geelong will underpin the work of the Gallery over the coming years, and affirm its position as one of the country's leading art institutions.

Geoffrey Edwards and Jason Smith  
Photographed in front of Eugene von Guérard's *View of Geelong 1856*  
Collection: Geelong Gallery. Purchased through the Geelong Art Gallery Foundation with the generous support of the Victorian Government, the Australian Government, the City of Greater Geelong, and numerous community and other donors, 2006  
Credit: Geelong Independent  
Photographer: Louisa Jones

The conservation of the collection remains a very high priority. Importantly, in the past year both the canvas and the original gilded frame of Arthur Streeton's *Ocean Blue, Lorne* were conserved for the *Land of the Golden Fleece* exhibition. The expert treatments undertaken were enabled by a generous grant from the Friends of the Geelong Gallery, and all of us at the Gallery appreciate the steadfast commitment and loyalty of the Friends.

We warmly acknowledge the outstanding donation made by the Peggy and Leslie Cranbourne Foundation, bringing the Foundation's total gift to the Gallery over the past five years to \$500,000.

There were several staff changes throughout the year. Andrew Balaam commenced work as Fundraising and Business Manager; Chantelle Hodgson and Jade Mahoney took periods of maternity leave, with their positions covered by Ona Grossnickle, Lydia Cover and Nicole Brown. Simone Mugavin assumed roles as Curatorial Assistant and Social Media Assistant. Elishia Furet was engaged specifically for *Land of the Golden Fleece* schools programs.

After several years with the Gallery, during which she led the Gallery's marketing, public relations and public programs, Melissa Hart resigned and we subsequently engaged Miranda Brown and Provincial Wisdom as consultant publicist and marketing consultant respectively until 30 June 2016.

We wish to specially thank the Gallery's exceptionally supportive government partners, major philanthropic and corporate partners, hospitality partner, and exhibition and program sponsors, all of whom are detailed in this Report.

The Geelong Gallery Foundation's report is detailed separately but it is most important to acknowledge the indispensable financial and advocacy support provided by Foundation Board and wider membership to the Gallery's annual program.

The loyalty and enduring commitment of the Gallery's Members is vital to ensuring the Gallery's mission of broadly-based community engagement with outstanding artistic and educational programs. As the Gallery enters its next phase under a new Director, the commitment of this Gallery to the cultural advancement of the city, of which it is so integral a part, will be constant. An unwavering focus on artistic excellence, inclusive and life-long learning, and our contribution to the economic and cultural prosperity of Geelong will underpin the work of the Gallery over the coming years, and affirm its position as one of the country's leading art institutions.

**Jason Smith**  
Incoming Director

**Geoffrey Edwards**  
Outgoing Director

## From the Foundation



In the past year the Foundation strengthened its fundraising business model in a practical way with the procurement and installation of a new Customer Relations Management database. The efficiency of our new system will support essential commercial operations from the purchase of tickets to online donations.

Maria Hamilton  
Chairperson  
Geelong Gallery Foundation  
Photographer: Reg Ryan

The Geelong Gallery Foundation was established to build an Endowment Fund to support the financial strength and long-term prosperity of the Gallery. The Foundation's highest priority is to grow the endowment to \$10 million to help ensure the Gallery's ambitions for future expansion, major drawcard exhibitions, and increased human resources and expertise. The Gallery is generously funded under the terms of its strong and productive relationship with the City of Greater Geelong, and the Foundation's role is based on the reality that additional funding to that provided by Council is going to be essential to the Gallery's exciting next phase under its new Director, Jason Smith. Since his commencement in May, we have discussed the integral relationship of the Foundation to the Gallery's core business of artistic leadership, the promotion of lifelong learning, and community and stakeholder engagement. While the Foundation is a separate legal entity from the Gallery, under Jason's directorship the activities of the Foundation will be closely integrated into the Gallery's operations to ensure we are all focused on common goals.

In the past year the Foundation strengthened its fundraising business model in a practical way with the procurement and installation of a new Customer Relations Management database. Staff have completed the considerable task of retrieving and revising membership and donor data stored in a variety of formats, and transferring it onto a sophisticated, flexible data base. The efficiency of our new system will support essential commercial operations from the purchase of tickets to on-line donations.

Our 2015/16 Annual Giving Program raised \$50,274, an increase on the previous year in both donation total and numbers of donors. Thank you very much to everyone who helped us achieve this goal, and additional thanks to our members who generously donated again this year. The support of our community underpins the growth of our Gallery. May I warmly encourage members to make the Gallery's Annual Giving Program a regular and enduring form of financial support and commitment to this beloved institution.

The Hitchcock Society, launched in April 2015 as part of our Bequest Program, now has 14 members. These are people who have formally notified us that they have included the Gallery in their Will. We thank them warmly for their enlightened financial planning and support, and for their generosity of spirit. Our goal for the Hitchcock Society is a sustained annual increase in the number of notified gifts to the Gallery formalised in individuals' Wills.

In 2015/16 the Foundation donated \$150,000 to the Gallery to help fund recurrent operations. The Endowment Fund had a total of \$2.7 million, a reduction of \$202,941 on the previous year, reflecting changes in the value of our investments in the share market. We have some significant work to do, therefore, to achieve our goal of a \$10 million Foundation corpus.

The Foundation's Board members provided excellent support throughout the year and I thank them sincerely for their time, willingness, and expertise. In particular I would like to thank three

retiring Board members: Andrew Jones, who helped us drive the purchase of our CRM database; Rosemary Forsyth, who chaired the successful launch of the Hitchcock Society; and Philip Marshman, who has been Treasurer for the past 5 years. Philip's meticulous work as both Treasurer and Secretary of the Board has ensured the excellent state of our finances, and he deserves our special thanks.

Finally, I wish to thank Geoffrey Edwards, our former Director and his team for the wonderful support they have given the Foundation, and welcome Jason Smith, our new Director, with whom we look forward to planning and realising the advancement of the Gallery.

**Maria Hamilton**  
Chairperson  
Geelong Gallery Foundation

### Geelong Gallery Foundation Board

The Foundation Board met five times between July 2015 and June 2016.

The attendance figure of each Board member is outlined below.

#### Foundation Board member attendance

<b>President—</b>	
Jim Cousins AO	3
<b>Chairperson—</b>	
Maria Hamilton	5
<b>Deputy Chair—</b>	
Rosemary Forsyth	3
<b>Hon Treasurer &amp; Secretary—</b>	
Philip Marshman	4
Barbara Abley AM	4
Terry Wills Cooke	5
Barbara Cronin	4
Mike Deam*	4
Andrew Jones	4
Frances Loughrey	5
Amy Lu*	4
Paul Murphy*	4

\*Elected at the Foundation AGM, October 2015

# Artistic Program

## Artistic program highlights

**20** exhibitions presented

**17** exhibitions initiated by Geelong Gallery

**3** travelling exhibitions organised by another institution

**479** works of art exhibited

**671** works from the collection exhibited

**223** artists exhibited

**2** commissions

## Exhibition openings

The Gallery hosted four official openings of exhibitions with over 1,500 members, guests, Gallery partners and supporters in attendance.

**Friday 21 August 2015**

**Guest speaker:**

Sarah Henderson MP,  
Federal Member for Corangamite

**2015 Geelong acquisitive print awards**

22 August to 22 November 2015

**Geoglyphs—the land art projects of Andrew Rogers**

22 August to 22 November 2015

**Friday 27 November 2015**

**Guest speaker:**

Dr Gerard Vaughan AM,  
Director, National Gallery of Australia

**Stars in the river—the prints of Jessie Traill**  
28 November 2015 to 14 February 2016

**Inside the dome (DYE 2)—Murray Fredericks and Tom Schutzing**  
21 November 2015 to 7 February 2016

And a viewing of:

**Geelong region artists program—Friable: the lost garden—Amanda Johnson**  
24 October to 6 December 2015

**Friday 26 February 2016**

**Guest speaker:**

Her Excellency the Honourable Linda Dessau AM,  
Governor of Victoria

**Land of the Golden Fleece—Arthur Streeton in the Western District**  
27 February to 13 June 2016

**JamFactory Icon—Giles Bettison: pattern and perception**  
20 February to 29 May 2016

**Friday 17 June 2016**

**Guest speaker:**

Jason Smith, Director, Geelong Gallery

**People Like Us**

18 June to 21 August 2016



**JamFactory Icon—Giles Bettison: pattern and perception**  
*Chroma #2* 2015  
cold assembled,  
hot worked murrine,  
blown with ground finish  
Reproduced courtesy  
of the artist  
Photographer: Andrew Curtis

## Exhibition Program

**1915 revisited—a collection in residence**

until 16 August 2015

In May 1915, almost twenty years after its founding, the Geelong Art Gallery opened the doors of its purpose-built home in Johnstone Park. For the centenary of this milestone, works of art collected between 1900 and 1915 were displayed to evoke what visitors to the new Gallery building might have experienced a century ago.

Sponsored by the William Angliss (Victoria) Charitable Fund

**Framework—Lisa Young**

until 16 August 2015

Commissioned to coincide with the centenary of the Gallery's building, Young's site-specific sculptural installation was inspired by the Gallery's classical architecture and the region's industrial past.

**The Iron Duke—soldier and statesman**

until 16 August 2015

Programmed to coincide with the bicentenary of Waterloo, this exhibition of late 18th and early 19th century prints chronicling the life and times of the Duke of Wellington included works by leading artists and political cartoonists of the era.

**ST Gill—town and country life**

until 13 September 2015

Prints and watercolours by the prolific mid-19th century artist ST Gill were widely distributed and highly popular for their images of urban and rural life. This exhibition included works from the Gallery's collection that record the early township of Geelong in the 1850s.

A satellite project to the State Library of Victoria's major exhibition Australian sketchbook: Colonial life and the art of ST Gill

**Painted porcelain—decorated British ceramics 1750–1850**

until 11 October 2015

As a complement to *The Iron Duke—soldier and statesman*, this exhibition assembled richly decorated porcelain wares produced in the era of Arthur Wellesley, the 1st Duke of Wellington (1769–1852).

**Distant lands**

until 18 October 2015

Reflecting the late 19th and early 20th century fascination with Orientalism, this selection of works from the permanent collection presented images of landscapes, architecture, and people in what were then considered exotic destinations.



## 2015 Geelong acquisitive print awards

22 August to 22 November 2015

This nationally acclaimed acquisitive prize exhibition included established and emerging printmakers from around Australia, and who represented the diversity of current practices.

Sponsored by the Geelong Gallery Grasshoppers, the Ursula Hoff Institute, Louise Box and an anonymous donor

## Geoglyphs— the land art projects of Andrew Rogers

22 August to 22 November 2015

A video installation by Australian artist Andrew Rogers documenting *Rhythms of life* and related land art projects, created in locations as diverse and spectacular as Cappadocia in Turkey, the Arava Desert in Israel, the Gobi Desert, China, and in Victoria the You Yangs and Geelong's Eastern Beach.

## Grand designs— architectural subjects in photography

17 October 2015 to 15 May 2016

Selected photographs from the late 19th century to today, from the Gallery's collection, that reflected the enduring appeal of grand architectural subjects and decorative interiors.

## A question of scale— maquettes and small sculpture from the permanent collection

17 October 2015 to 4 December 2016

A selection of small-scale sculptures in various media that are at once finished works but conceived as maquettes (scale models) for larger works or site-specific commissions.

## Geelong region artist's program

### Friable: the lost garden— Amanda Johnson

24 October to 6 December 2015

Informed by field trips to remote Southern Tasmania, iconic views, and archival material from 18th century voyages, Johnson's recent paintings explored early agricultural and economic botany.

### Inside the dome (DYE 2)— Murray Fredericks and Tom Schutzingher

21 November 2015 to 7 February 2016

This was the inaugural project in the new exhibition space that joins the Gallery with the Geelong Library & Heritage Centre. Filmed and recorded within the geodesic dome of an abandoned early warning missile detection facility in Greenland (known as DYE 2), the resulting immersive video and sound installation had a remarkable visual relation to the striking domed architecture of Geelong's new landmark building.

Sponsored by Faggs Mitre 10

*Inside the dome (DYE 2)—  
Murray Fredericks and Tom  
Schutzingher* installation view  
Photographer: Andrew Curtis

## Stars in the river— the prints of Jessie Traill

28 November 2015 to 14 February 2016

Traill was one of Australia's most important twentieth century printmakers, with an unerring eye for line and form. This survey encompassed early Victorian rural scenes and Melbourne as the 'Paris of the South' through to Traill's acclaimed major series documenting the construction of the Sydney Harbour Bridge.

A National Gallery of Australia exhibition

## A certain light— recent acquisitions

12 December 2015 to 25 April 2016

## JamFactory Icon— Giles Bettison: pattern and perception

20 February to 29 May 2016

Bettison was nominated as the 2015 JamFactory Icon, a series celebrating outstanding craft and design practitioners. This exhibition surveyed his extraordinary mastery of contemporary murrine glass.

A JamFactory touring exhibition

## Land of the Golden Fleece— Arthur Streeton in the Western District

27 February to 13 June 2016

This exhibition assembled works from public and private collections around Australia to focus on Arthur Streeton's paintings of Victoria's Western District, and parts of the Surf Coast, in the period 1920 to 1932 following his return from an extended period in Europe.

## Geelong Botanic Gardens revealed

30 April to 19 June 2016

This exhibition examined the exquisite art of botanical illustration through the work of artists from the Friends of Geelong Botanic Gardens.

## 'Air' at Geelong Gallery— Christopher Langton

3 to 16 May 2016

## People Like Us

18 June to 21 August 2016

*People Like Us* examined the contemporary human condition in film, animation, digital and interactive art. In a diverse collection of recent new media works by Australian and international practitioners, the exhibition revealed the many experimental technologies being deployed by artists as they comment on issues confronting humanity in the 21st century.

A National Exhibitions Touring Support Australia exhibition developed by UNSW Galleries, University of New South Wales and toured by Museums & Galleries of NSW. The National Touring Initiative is supported by the Australian Government through the Australia Council, its principal arts funding body, and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments

## Black to blackest

25 June to 14 August 2016

Selected works from the Gallery's collection in which artists deployed an exclusively black palette with various aesthetic and conceptual approaches.

## Atmospherics—the Geelong Gallery collection

18 June 2016 to 15 January 2017

*Atmospherics* draws together a selection of paintings and assemblages that range from photo-realistic landscape through images of the body in space, to geometric abstraction. The material and pictorial qualities, and the subjects of each of these diverse works create quietly powerful and affective atmospherics—varying moods and meditative spaces that offer us the opportunity to see works of art in thought provoking relationships, and to see the human form, landscapes, air and light in new ways.

[Opening of the Gallery's new Temporary exhibition space in November for Inside the dome \(DYE 2\)—Murray Fredericks and Tom Schutzingher:](#)

["Loved losing myself in this, and great to have the new space."](#)  
[—caruggittemalop](#)

["This was a terrific installation.... more like these please"](#)  
[—el\\_zoltronnon](#)



## Learn



*Let's talk recognition—  
a children's art exhibition  
installation view  
Photographer: Reg Ryan*

*Opposite:  
Who's who portrait prize 2016,  
Jake Baker, Level 6,  
Newcomb Park Primary School  
Subject: Tom Hawkins*

The Geelong Gallery delivered a dynamic Learn program in 2015/16 through activities based on the Gallery's permanent collection and temporary exhibitions program. Gallery Educators used digital engagement platforms to support life-long learning across generations and the social diversity and complexity of our community.

### Highlight events and programs

#### Kaleidoscope—an applied learning experience across the curriculum

*Books light up our world*

25 August 2015

Students explored narrative imagery and subject matter in the *2015 Geelong acquisitive print awards*.

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

#### Who's who portrait prize

19 September to 11 October 2015

This children's prize and exhibition attracted over 400 entries by students from twelve schools across the region. It featured 220 selected portraits of local heroes from sporting identities and community leaders, to teachers and family members.

#### Poppykettle festival Primary School Day

23 October 2015

Children celebrated the arts through participation, inspired by Robert Ingpen's book, *The voyage of the Poppykettle*.

#### Geelong's Big Play Day—a highlight of National Playgroup Week 2016

Wednesday 23 March 2016

Early year learners were kept busy creating paper landscapes inspired by *Land of the Golden Fleece—Arthur Streeton in the Western District*. This family friendly community event offered free, hands-on activities throughout the day in Johnstone Park and the new Geelong Library & Heritage Centre.

#### Let's talk recognition—a children's art exhibition

21 May to 10 July 2016 (coincided with *National Reconciliation Week and NAIDOC Week*)

With the support of the Geelong Gallery Educator and three regional Aboriginal artists, 1,240 students and 138 educators from a wide range of schools and year levels explored the theme of reconciliation through 32 workshops, both in the Gallery, online and outreach in schools. The resulting works of art, displayed in the Geelong Gallery, provided students with the opportunity to express creative responses to reconciliation, and promote respect for Aboriginal and Torres Strait Islander people.

Presented in association with Geelong One Fire Reconciliation Group and the Wathaurong Aboriginal Co-Operative. This exhibition and program is sponsored by Strategic Partnership Program—Department of Education and Training.

#### Land of the Golden Fleece— Arthur Streeton in the Western District Learn program

27 February to 13 June 2016

As part of the exhibition *Land of the Golden Fleece—Arthur Streeton in the Western District*, Geelong Gallery offered an exciting and comprehensive education program and learning space, designed for students and educators of all learning levels. Educational workshops, tours and resources were developed and made available throughout the exhibition. The Gallery engaged a two day per week Educator to implement a full education program over the 15 week exhibition. Full details of this program can be seen on page 19.

Audience development is one of the Gallery's primary strategic directions, and evolves through the delivery of meaningful and engaging public programs and learning opportunities. Geelong Gallery's mission is to deliver artistic and cultural advancement for the community, contributing to Geelong as a liveable city. In 2015/16 *Land of the Golden Fleece – Arthur Streeton in the Western District*, was the first ticketed-admission exhibition in the Gallery's history. A comprehensive twelve-month program of audience engagement is summarised in the following pages.

## Public programs & guided tours

A total of 4,569 people attended 31 public programs and four opening events at the Gallery in 2015/16 including:

**10** First Fridays lectures

**2** creative conversations

**8** floortalks

**2** director and curator floortalks

**1** outreach program

**4** Gallery kids' workshops

**1** twilight sip & shop

**1** Geelong after dark event  
with 5 family friendly stations

**5** member only events (including exhibition openings and Geoffrey Edwards' farewell)

**1** chamber music performance

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

**8** Gallery kids' eye spy tours

**85** hosted tours

**50** Saturday tours

**1** International Women's Day tour

**1** Slow Art Day tour

## Highlights and audience exposure

The Gallery began 2016 with a new, mobile-responsive website allowing greater interaction on both PCs and hand held devices.

### Website

**34,404** website unique users

**67.8%** new users

**34%** growth in website traffic 2014/15 to 2015/16

**67.79%** of users are using a mobile or tablet device

### Social media engagement

**3,049** Facebook friends: **48.7%** growth year on year

**427** Twitter followers: **53.8%** growth year on year

**437** Instagram fans: **190%** growth year on year

**7,590** total e-news subscribers

**1,678** new e-news subscribers

**48** e-newsletters sent (Gallery members, Foundation members, Kids & Family)

**1** Geelong Gallery publication—*Land of the Golden Fleece—Arthur Streeton in the Western District* catalogue

**4** printed newsletters

**4** printed invitations

**1** 2015 Geelong acquisitive print awards brochure

## Media coverage

Geelong Gallery received unprecedented 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*, ABC radio, *The Guardian*, *Art Guide*, *Art Almanac* and more. Local audiences were engaged through strong coverage in the *Weekly Review*, *Geelong Advertiser*, *GT Magazine*, *Geelong Surf Coast Living*, *Forte Magazine*, *Ruby Magazine* and more. Online media provided additional exposure with younger audiences targeted in *Concrete Playground* and *Urban List*.

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

**5** Geelong acquisitive print awards

**16** Stars in the River—the prints of Jessie Traill

**20** Inside the dome (DYE 2)—Murray Fredericks and Tom Schutzinger

**46** Land of the Golden Fleece—Arthur Streeton in the Western District

**24** Giles Bettison—Pattern and perception

**5** People Like Us

**12** general features

## Membership

Geelong Gallery members are integral to the life and social reach of the organisation. Members' contributions underpin each annual artistic program, while visitor donations support the development of our nationally significant collection. In return for their support, members enjoy a range of benefits including newsletters and invitations to events, discounts on ticketed events and a range of discounts at partner organisations within the region.

## 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 Fridays* 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. In April 2016, the Friends generously enabled the purchase of an exceptional glass work, *Notch 15 #7* 2015, by Giles Bettison, and in honour of former Director, Geoffrey Edwards.

Over 900 people attended the 10 *First Friday* lectures in 2015/16. We fondly acknowledge each of the guest speakers. Thanks are also extended to the President of the Friends of the Geelong Gallery, Rosemary May-McSweeney and long-standing committee members, Margery Rix and Nan Smiles, who have served on the Friends for some 35 years.

## Grasshoppers

The Geelong Gallery Grasshoppers was established in 1985 as a dedicated group of art lovers, with an aim to make a difference to the life of the Geelong Gallery. Between 1996 and 2015, the Grasshoppers generously sponsored the biennial *Geelong acquisitive print awards*.

After an extraordinary three decades of service and advocacy, the Grasshoppers disbanded in December 2015. The Geelong Gallery salutes the collective achievements of this group of loyal and committed women and expresses its heartfelt thanks for all the group has done to heighten the Gallery's profile in the community. Thank you to Grasshoppers' President, Dr Barb Kitson, and to all the members of the committee, including the many office bearers and committee members over the past 30 years.

## Volunteers and guides

Geelong Gallery volunteers and volunteer guides play an essential role in the daily operations of the organisation. In 2015/16, 56 volunteers fulfilled tasks including exhibition invigilation, front-of-house and event support, administrative assistance, and much valued moral support of the staff and broader Gallery team of which they are a vital part.

Geelong Gallery guides provide a connection between our public audience and the collection, and encourage appreciation and deeper understanding of the visual arts through personalised guided tours, group tours and eye spy tours for children.

## Gallery shop

The Gallery Shop stocks a bespoke range of designer jewellery, homewares, textiles and accessories along with leading skincare products, beautiful books and Gallery publications that celebrate creativity, aesthetic beauty and functionality. The Gallery Shop is an important commercial operations stream of the Gallery and is now available online.

# Land of the Golden Fleece: a success story

## Land of the Golden Fleece— Arthur Streeton in the Western District

Saturday 27 February to Monday 13 June 2016

### Key statistics

**15,500** people attended the exhibition over the 15-week period.

Geographic breakdown of visitors:

**43.7%** from the G21 region

**37.8%** from Melbourne

**6.7%** from regional Victoria

**3.9%** from interstate

**0.3%** from international locations

"The exhibition is beautifully curated and as much about Streeton's life as it is about his works."

—Imogen Baker, *Concrete Playground*

### Reaching our audience

With the support of our exhibition sponsors, the Geelong Gallery implemented an increased marketing presence for the promotion of *Land of the Golden Fleece—Arthur Streeton in the Western District*. Promotion included billboards, bus signage, traditional and online advertising, social media promotion and a public communications campaign. Exposure for the exhibition was strong with the largest source of referral found in print media.

### What the critics said...

"It's an illuminating exhibition because it proves that Streeton's talents survived his years in England ... as a painter of the Australian landscape in the 1920s he towered over every pretender to his throne." John McDonald, *Sydney Morning Herald*

"...the most balanced and resolved artistic statement of this period is undoubtedly the picture that has given its title to the exhibition: *Land of the Golden Fleece* (1926) ... The composition is broad and confident, the mountains now pushed further back so they are majestic without being overwhelming, leaving a vast open space for sunlit pastureland, the dry yellow grass relieved by a large pond of water in the middle distance." Christopher Allen, *The Weekend Australian*

"For city dwellers, the chromatic richness of even the most unprepossessing bit of Australian bush can be a profound experience: the visual pleasure in subtle details of rocks, leaf and bark, and the heady feeling of light and space, can result in non-specific feelings of loss and longing." Penny Webb, *The Age*

"The exhibition is beautifully curated and as much about Streeton's life as it is about his works." Imogen Baker, *Concrete Playground*

### Public programs

*Land of the Golden Fleece—Arthur Streeton in the Western District* public programs included a number of opportunities for our audiences to engage with the artistic offering. The Gallery ran an outreach program to the Grampians to view the landscapes that inspired Arthur Streeton and an evening soireé with the Streeton Trio providing chamber music and an after-hours viewing of the exhibition.

Five school holiday programs were implemented relating to the exhibition including Indigenous storytelling, landscape collage making and eye spy tours.



*Land of the Golden Fleece—  
Arthur Streeton in the Western  
District* Learn Space  
Photographer: Andrew Curtis

Three floortalks were presented during the exhibition providing interesting academic content for members and visitors to the Gallery while three First Friday lectures were hosted including guest speakers: *Country Style* Garden Editor, Christine Reid, and photographer Simon Griffiths; Wesley College historian and curator Kenneth Park; and curator of *Lorne Sculpture Biennale*, Julie Collins.

The Learn Space saw over 1,500 children and adults enter the Streeton colouring competition and another 250 enter via the specialised iPad app.

### Learn program

The Geelong Gallery implemented a specialised Streeton focused Learn program thanks to the support of our generous sponsor, Geelong Connected Communities. The Learn program enabled:

Availability of a Gallery Educator:  
**24** days throughout the exhibition

School days during the exhibition:  
**44** days

School and community attendance:

**45** early childhood attendees  
(children aged 3–5 for Geelong Big Play Day)

**166** self-guided tours for students

**41** students attended guided tours by an Educator

**34** students participated in online workshops

**48** educators participated in Learn programs

**2** educator events

**1** tertiary event

**124** people participated in guided tours or community group outings

**3** artists involved in our Learn program

**1** outreach workshop

**1** Education resource

**1** Learn activity sheet



## Collection highlights

**105** new acquisitions

**42** inward loans

**37** outward loans

**671** works from the collection were exhibited

**19** images were added to the on-line collections website

## Acquisitions

### Artists' book

#### BROLLO, Deidre

*Fathom* 2013  
archival pigment prints, papercuts,  
and embossing; edition 3/7  
Ursula Hoff Institute award, 2015

#### HEREL, Petr

*I, I am a blind man: three poems*  
by Jorge Luis Borges 1999  
bound book with etchings and letterpress;  
edition 16/20  
Gift of the artist, 2016

#### HEREL, Petr

*Jean Tardieu, the truth about monsters*  
(letter to a visionary engraver) 2007  
bound book with etchings and letterpress;  
edition 20/30  
Gift of the artist, 2016

#### HEREL, Petr

*The third book of Gaspard de la Nuit -*  
*The night and its wonders* 2008  
bound book with etchings and letterpress;  
edition 7/25  
Gift of the artist, 2016

John Gollings  
*Ocean blue, Lorne 2016*  
archival inkjet print  
Purchased with funds generously  
provided by Jan and Barry Fagg  
in honour of former Director,  
Geoffrey Edwards' service  
to the Geelong Gallery, 2016

## Ceramic

### DAVENPORT

'Black swan of New South Wales' plate (c.1805)  
hand-painted creamware with gilt edging  
Dorothy McAllister Bequest Fund, 2016

### MARTIN BOYD POTTERY

Wall plate with Aboriginal elder 1950s  
hand-painted stoneware  
Gift of Mrs Julia Down, 2015

## Drawing

### ARKLEY, Howard

*Untitled* [A121] c.1974–76  
synthetic polymer paint and ink on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [A128] c.1974–76  
synthetic polymer paint and ink on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [A132] c.1974–76  
synthetic polymer paint, ink and pencil on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [A137] c.1974–76  
synthetic polymer paint, ink and pencil on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [A142] c.1974–76  
synthetic polymer paint, ink and pencil on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [A187] c.1974–76  
synthetic polymer paint and ink on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [W3] c.1974–76  
ink and pencil on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [W20] c.1974–76  
synthetic polymer paint, & ink on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [W35] c.1974–76  
synthetic polymer paint and ink on paper  
Gift of The Estate of Howard Arkley, 2016

### ARKLEY, Howard

*Untitled* [W52] c.1974–76  
synthetic polymer paint, ink and pencil on paper  
Gift of The Estate of Howard Arkley, 2016

## BELL, George

(Standing nude - back) c.1955  
pen and ink  
Gift of the Estate of Yvonne Pettengell, 2015

## GRAHAM, Anne Marie

Studies for 'Olga's vegie patch' 2002  
pen and ink  
Gift of the artist, 2015

## REES, Lloyd

*Fig tree, McMahon's Point* 1934  
pencil  
Gift of Beverly Brown in memory of her father  
Dr Joseph Brown, AO OBE, 2015

## REES, Lloyd

View of Sydney from McMahon's Point 1932  
pencil  
Gift of Beverly Brown in memory of her father  
Dr Joseph Brown, AO OBE, 2015

## Glass

### BETTISON, Giles

*Notch 15 #7* 2015  
murrine  
Purchased with funds generously provided  
by the Friends of the Geelong Gallery in honour  
of former Director Geoffrey Edwards' service  
to the Geelong Gallery, 2016

## Installation

### YOUNG, Lisa

*Framework* 2015  
painted steel; acrylic mirror, painted polystyrene,  
and colour photograph  
Gift of the artist, 2016

## Jewellery

### BAINES, Robert

Jewellery group from the Redline series 1995–2012  
powder-coated silver, electroplated silver, and  
plastic  
Gift of an anonymous donor in memory  
of Nancy Florence Baines 2016

## Painting

### BELL, George

(Seated nude) 1930s  
oil on board  
Gift of the Estate of Yvonne Pettengell, 2015

### BOYD, Arthur

*Portrait of Joseph Brown* 1969  
oil on canvas  
Gift of Beverly Brown in memory of her father  
Dr Joseph Brown, AO OBE, 2015

**COLEMAN, Alfred**  
*Autumn, Yackandandah* 1942  
 oil on canvas on board  
 Gift of the Estate of Yvonne Pettengell, 2015

**EATON, Janenne**  
*56 happinesses* 2000  
 enamel on canvas  
 Gift of Ralph Renard, 2016

**EDWARDS, McLean**  
*Milkman* 2003  
 synthetic polymer paint on board  
 Gift of an anonymous donor in honour of former Director, Geoffrey Edwards' service to the Geelong Gallery, 2016

**MAGUIRE, Tim**  
*99u71* 1999  
 oil on linen  
 Gift of the artist, 2016

**MAGUIRE, Tim**  
*2000u36* 2000  
 oil on linen  
 Gift of the artist, 2016

**MAGUIRE, Tim**  
*2000u96* 2000  
 oil on linen  
 Gift of the artist, 2016

**MAGUIRE, Tim**  
*Untitled 20040701 Berries—Cyan* 2004  
 oil on film  
 Gift of the artist, 2016

**MAGUIRE, Tim**  
*Untitled 20060301* 2006  
 oil on canvas  
 Gift of the artist, 2016

**PINCOTT, Henry S**  
*(View of the You Yangs from Drysdale)* 1877  
 oil on canvas  
 Purchased from the collection of Mrs I Anderson with the assistance of the Sybil Craig Bequest Fund, 2015

**RAMSAY, Donald**  
*After the fire, Yarra Ranges I* 2009  
 oil on board  
 Gift of the artist, 2015

**ROWELL, John**  
*Landscape with grazing sheep* 1950s  
 oil on canvas  
 Gift of the family in memory of Reg and June Fagg, 2015

**SPEAR, Felicity**  
*String theory* 2013  
 oil on linen  
 Gift of the artist, 2016

**STREETON, Arthur**  
*A corner of my dining room c.1909*  
 oil on canvas  
 Gift of Jim Cousins AO and Libby Cousins, 2016

**WHEELER, Charles**  
*Landscape* 1950s  
 oil on canvas  
 Gift of the family in memory of Reg and June Fagg, 2015

## Pastel

**DEN BESTEN, Christian**  
*Geelong Gallery* 2011  
 pastel and pencil  
 Gift of Terry Wills Cooke, 2015

## Photograph

**GOLLINGS, John**  
*Blue vista from the sundial* 2016  
 archival inkjet print  
 Purchased with funds generously provided by Jan and Barry Fagg in honour of former Director, Geoffrey Edwards' service to the Geelong Gallery, 2016

**GOLLINGS, John**  
*Mount Sturgeon and Mount Abrupt* 2016  
 archival inkjet print  
 Purchased with funds generously provided by Jan and Barry Fagg in honour of former Director, Geoffrey Edwards' service to the Geelong Gallery, 2016

**GOLLINGS, John**  
*Ocean blue, Lorne* 2016  
 archival inkjet print  
 Purchased with funds generously provided by Jan and Barry Fagg in honour of former Director, Geoffrey Edwards' service to the Geelong Gallery, 2016

**NORTON, John**  
*Photographs of Geelong and Western District* 1877  
 albumen print  
 Purchased with funds generously provided by Barry Fagg in honour of former Director, Geoffrey Edwards' service to the Geelong Gallery, 2016

**PAAUWE, Deborah**  
*First night* 2001  
 colour photograph  
 Gift of Dr Robert Nelson in honour of former Director, Geoffrey Edwards' service to the Geelong Gallery, 2016

**PAPAPETROU, Polixeni**  
*The immigrant* 2014  
 pigment ink print  
 Gift of Dr Robert Nelson in honour of former Director, Geoffrey Edwards' service to the Geelong Gallery, 2016

**UNKNOWN PHOTOGRAPHER**  
*Corio villa, Geelong* 1860s  
 ambrotype  
 Gift of Mrs Ailsa Norris, 2016

## Print

**BRACK, John**  
*La Traviata* 1981  
 colour lithograph  
 Gift of Laurence O'Keefe and Christopher James, 2015

**BRACK, John**  
*Nude in profile* 1978  
 lithograph  
 Gift of Laurence O'Keefe and Christopher James, 2015

**CAPE, Sophie**  
*The devil's firmament* 2014  
 etching and collagraph, charcoal, oil, collage, shellac and soil  
 Geelong acquisitive print awards (winner), 2015

**DUXBURY, Lesley**  
*A certain light* 2015  
 etching and chine collé; artist's proof  
 Geelong acquisitive print awards (acquired), 2015

**GILLRAY, James**  
*More pigs in the teats—or—the new litter of hungry grunters sucking John Bull's old sow to death* 1806  
 hand-coloured etching  
 Gift of Christine Bell in memory of Christopher Bell, 2016

**GILLRAY, James**  
*Physical aid—or—Britannia recover'd from a trance;—also the patriotic courage of Sherry Andrew and a peep through fog* 1803  
 hand-coloured etching  
 Gift of Christine Bell in memory of Christopher Bell, 2016

**GILLRAY, James**  
*Political candour,—ie—Coalition resolutions of June 14th, 1805.—Pro bono publico* 1805  
 hand-coloured etching  
 Gift of Christine Bell in memory of Christopher Bell, 2016

**GILLRAY, James**  
*The magnanimous minister chastising Prussian perfidy—Vide Morning Chronicle* 1806  
 hand-coloured etching  
 Gift of Christine Bell in memory of Christopher Bell, 2016

**GREEN, Rona and VARIOUS ARTISTS**  
*Corporeal* 2012  
 etching, linocut and woodcut  
 Gift of the artists and Rona Green, 2015

**HAGUE, Robert**  
*Blue Claude (after McCubbin)* 2015  
 gilded lithograph; edition 1/10  
 Geelong acquisitive print awards (acquired), 2015

**HATTAM, Katherine**  
*Bridge Merri Creek* 2013  
 colour woodblock; edition 2/5  
 Gift of the artist, 2016

**HERBERT, Harold**  
*Fishing boats, Martinique* 1924  
 etching  
 Gift of the Estate of Yvonne Pettengell, 2015

**HEREL, Petr**  
*Moon—noon* 1978  
 etching and drypoint  
 Purchased with funds generously provided by Dr Colin Holden and other donors, 2016

**MAGUIRE, Tim**  
*Flame tulip* 2015  
 colour photopolymer etching; edition 10/40  
 Geelong acquisitive print awards (acquired), 2015

**MAGUIRE, Tim**  
*Red poppy* 2006  
 digital pigment print; edition 4/35  
 Gift of the artist, 2016

**PAVLIDIS, Jim**  
*Courting couple* 1914 2013  
 lithograph; edition 4/10  
 Gift of the artist, 2015

**PICKFORD, Sue**  
*Some Hero - Feet of Clay (Hercules slaying Avarice, Lichas and Discord after Ugo da Carpi 1516, Canova 1790 and Jegher after Rubens 1630)* 2015-16  
 linocut  
 Purchased with funds generously provided by Dr Colin Holden in honour of former Director, Geoffrey Edwards' service to the Geelong Gallery, 2016

**WARDLE, Darren**  
*Modern afterlife* 2013  
 colour lithograph; edition 4/10  
 Geelong acquisitive print awards (acquired), 2015



**WATSON, Judy**  
*The holes in the land I* 2015  
colour etching; edition 15/30  
Geelong acquisitive print awards (acquired), 2015

## Sculpture

**FUNAKI, Mari**  
*Object* 2010  
heat-coloured mild steel  
Gift of Geoffrey Smith and Gary Singer  
in memory of Mari Funaki and in honour  
of former Director, Geoffrey Edwards'  
service to the Geelong Gallery, 2016

**LAST, Clifford**  
*Untitled (two forms)* c.1965  
bronze on felt-lined slate base  
Gift of the Estate of Yvonne Pettengell, 2015

**ROGERS, Andrew**  
*Balanced* 1999  
bronze and marble  
Gift of the artist, 2016

**ROGERS, Andrew**  
*Growth* 2001  
bronze; artist's proof  
Gift of the artist, 2016

**ROGERS, Andrew**  
*Ripening* 1996  
bronze  
Gift of the artist, 2016

## Watercolour

**DOBELL, William**  
*The (not quite) dead landlord* 1936  
gouache on paper on card  
Gift of Beverly Brown in memory of  
her father Dr Joseph Brown, AO OBE, 2015

**MEESON, Dora**  
*Florence* 1913-18  
watercolour  
Gift of the Estate of Yvonne Pettengell, 2015

**WEBB, Alexander**  
*Kardinia and flour mill* 1870s  
watercolour  
Gift of John Richardson, 2016

**WOLSELEY, John**  
*The pearl fisher's voyage from Ise Shima  
to Roebuck Bay* 1985-89  
sumi ink and watercolour on paper on canvas  
Gift of the artist, 2016

William Dobell  
*The (not quite) dead landlord*  
1936  
gouache on paper on card  
Gift of Beverly Brown  
in memory of her father  
Dr Joseph Brown, AO OBE,  
2015

## Loans

### Outward exhibition loans

**Gallery@Bayside Arts & Cultural Centre**  
Clarice Beckett, *Rainy day*  
On loan to *The ordinary instant*,  
2 July–11 September 2016

**Glen Eira City Council Gallery**  
Merric and Doris Boyd, *Vase*  
Guy Boyd, African dancer  
On loan to *The Murrumbeena Boyds*,  
30 September–6 December 2015

**Heide Museum of Modern Art, Bulleen**  
Melinda Harper, *Untitled*  
On loan to *Colour sensation:  
the works of Melinda Harper*,  
27 June–25 October 2015

**Mornington Peninsula Regional Gallery**  
Stephen Bowers, *Red-tailed Black Cockatoo*  
On loan to *Afternoon tea*,  
24 July–27 September 2015

## Inward loans

Geelong Gallery gratefully acknowledges the private collectors and organisations that assisted with the short-term and long-term loans of 42 works of art: Cbus Art Collection, Geelong Botanic Gardens, Geelong Heritage Centre, National Trust of Australia, and private collections

## Furnishing loans

We provided 31 works of art for display on short-term and long-term loans to the following organisations: Bundoora Homestead Art Centre, City of Greater Geelong, Geelong Botanic Gardens, Geelong City Motors, Geelong Performing Arts Centre, National Trust of Australia (Geelong), Gordon Institute of TAFE, National Trust of Australia (Victoria), Wathaurong Aboriginal Co-operative

## Conservation

The following collection works have received conservation treatment:

**Arthur Streeton**  
*Ocean blue, Lorne* 1921  
Painting conservation—Sabine Cotte,  
Frame conservation—Louise Bradley

*View up the valley* 1920  
Frame conservation—Louise Bradley

# Financial statements for the year ended 30 June 2016

## Board's report

Your Board members submit the financial report of the Geelong Art Gallery Incorporated for the financial year ended 30 June 2016.

### Board members

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

Terry Wills Cooke	Sally McLaine
Ed Paton	Gerard Mullaly
Barry Fagg	Kathy Timmins
Matthew Fisher	Olivia Tipler
Maria Hamilton	

### 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 profit for the year amounted to \$6,050.

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

**Terry Wills Cooke**  
President

**Barry Fagg**  
Hon. Treasurer

Dated this 15<sup>th</sup> day of August 2016

## 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 is 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

- Presents a true and fair view of the financial position of Geelong Art Gallery Inc. as at 30 June 2016 and its performance for the year ended on that date.
- 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.

## Statement of comprehensive income for the year ended June 2016

### Income

Grant Income  
General Income  
Sponsorship & Prize Income  
Interest & Dividend Income

Shop Revenue  
Shop Cost of Sales  
Shop Gross Profit

### Total Revenue

### Expenditure

Administration  
Finance  
Gallery Redevelopment - Business Case  
Marketing  
Depreciation and Amortisation  
Other Expenditure

### Total Expenditure

### Profit before income tax expense

Income tax expense

Note

2016

2015

\$

\$

1,283,450	1,233,605
465,466	355,954
97,084	59,757
30,492	33,619
1,876,491	1,682,935
154,090	96,746
(85,005)	(58,046)
69,084	38,700
<b>1,945,575</b>	<b>1,721,635</b>
1,427,021	1,151,770
2,746	6,326
-	80,000
341,832	351,655
45,583	38,326
122,343	75,514
<b>1,939,525</b>	<b>1,703,591</b>
<b>6,050</b>	<b>18,044</b>

1 (a)

**6,050**

**18,044**

### Profit after income tax expense for the year attributable to the members of the entity

### Other Comprehensive income for the year

### Items that will not be reclassified to profit or loss:

Transfers to general reserves

### Total other comprehensive Income for the year

### Total Comprehensive income for the year

14,386	17,300
<b>14,386</b>	<b>17,300</b>
<b>20,436</b>	<b>35,344</b>

The accompanying notes form part of this financial report.

**Statement of financial position  
for the year ended June 2016**

	Note	2015	2014
		\$	\$
<b>Current assets</b>			
Cash and cash equivalents	2	2,016,139	1,945,374
Inventories		38,905	46,450
Receivables		51,424	28,279
GST Refundable		11,035	28,047
Other Assets		36,864	29,317
<b>Total current assets</b>		<b>2,154,366</b>	<b>2,077,467</b>
<b>Non current assets</b>			
Art Collection	1 (h)	4,640,828	4,586,535
Property, plant and equipment	3	3,414,893	3,376,730
<b>Total non-current assets</b>		<b>8,055,721</b>	<b>7,963,265</b>
<b>Total assets</b>		<b>10,210,087</b>	<b>10,040,732</b>
<b>Current liabilities</b>			
Trade and other Payables	4	116,659	57,943
PAYG Withholding		15,470	27,423
Provisions	5	254,277	213,100
Prepaid Income	6	72,879	11,900
<b>Total current liabilities</b>		<b>459,285</b>	<b>310,366</b>
<b>Total non current liabilities</b>		<b>-</b>	<b>-</b>
<b>Total liabilities</b>		<b>459,285</b>	<b>310,366</b>
<b>Net assets</b>		<b>9,750,802</b>	<b>9,730,366</b>
<b>Members' funds</b>			
Retained profits		<b>5,227,998</b>	<b>5,221,948</b>
Accumulated Reserves		<b>4,522,804</b>	<b>4,508,418</b>
<b>Total Members' funds</b>		<b>9,750,802</b>	<b>9,730,366</b>

**Statement of changes in equity  
for the year ended 30 June 2016**

	General reserves	Retained earnings	Total
	\$	\$	\$
<b>Balance at 30 June 2014</b>	<b>4,491,118</b>	<b>5,203,904</b>	<b>9,695,022</b>
Profit attributable to the members of the entity	-	18,044	18,044
Transfer to general reserves	17,300	-	17,300

**Balance at 30 June 2015**

	General reserves	Retained earnings	Total
	\$	\$	\$
Profit attributable to the members of the entity	-	6,050	6,050
Transfer to general reserves	14,386	-	14,386

**Balance at 30 June 2016**

	General reserves	Retained earnings	Total
	\$	\$	\$
	<b>4,522,804</b>	<b>5,227,998</b>	<b>9,750,802</b>

**Statement of cash flows for the  
year ended 30 June 2016**

	Note	2016	2015
		\$	\$
<b>Cash flows from operating activities</b>			
Receipts from revenue		2,037,923	1,739,957
Payments to suppliers and employees		(1,878,005)	(1,745,585)
Interest received		30,492	33,619
Net cash provided from operating activities	8	190,410	27,991
<b>Cash flows from investing activities</b>			
Purchase of plant and equipment		(83,746)	
Purchase of art		(54,293)	(38,041)
Proceeds from sale of plant and equipment			
Net cash inflow/(outflow) from investing activities		(138,039)	(38,041)
<b>Cash flows from financing activities</b>			
Receipts to reserves		14,386	17,300
Proceeds of loans		-	-
Net cash inflow/(outflow) from financing activities		14,386	17,300
Net Increase/(decrease) in cash held		66,757	7,250
Cash at the beginning of the financial year		1,945,374	1,938,124
Cash at the end of the financial year		2,012,131	1,945,374

The accompanying notes form part of this financial report.

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## Notes to the financial statements for the year ended 30 June 2016

### 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. The Board has determined that the association is not a reporting entity.

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

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

#### a. Income tax

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

#### b. Inventories

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

#### c. Property, plant and equipment (PPE)

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

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

#### d. Investments

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

#### e. Employee benefits

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

#### f. Cash and cash equivalents

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

#### g. Revenue and other income

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

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

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

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

#### h. Art Collection

Art purchased since 30 June 2007 has been recognised at cost upon acquisition. Art acquired prior to this date has not been recognised in the financial statements. A valuation process to assign current values to the existing art collection is currently underway. The art collection is not depreciated in the financial statements.

#### i. 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.

#### j. Trade and other payables

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

### Note 2—cash and cash equivalents

	2016	2015
Westpac Operating	\$ 320,555	\$ 234,398
Westpac Notice Saver	657,014	688,536
	<b>977,569</b>	<b>922,934</b>

#### Term Deposits

Bequest Funds – Sybil Craig	108,046	111,084
Bequest Fund	929,220	910,457
General Deposit	-	899
Foundation Funds Held in Trust	1,304	-
	<b>1,038,570</b>	<b>1,022,440</b>
	<b>2,016,139</b>	<b>1,945,374</b>

### Note 3—property plant and equipment

	2016	2015
	\$	\$
Federation Building	2,069,635	2,069,635
Improvements at Cost	1,117,180	1,117,180
	<b>3,186,815</b>	<b>3,186,815</b>
Equipment at Cost	777,586	749,934
Less accumulated depreciation	(618,650)	(587,202)
	<b>158,936</b>	<b>162,732</b>
Office Equipment at Cost	216,176	160,082
Less accumulated depreciation	(147,764)	(133,734)
	<b>68,412</b>	<b>26,348</b>
Furniture, Fittings & Equipment	27,214	27,214
Less accumulated depreciation	(27,214)	(27,214)
	<b>-</b>	<b>-</b>
Leasehold Improvements at Cost	1,084	1,084
Less accumulated depreciation	(354)	(249)
	<b>730</b>	<b>835</b>
Total Property, Plant & Equipment	<b>3,414,893</b>	<b>3,376,730</b>

### Note 4—trade and other payables

	2016	2015
	\$	\$
Trade Payables	98,399	48,394
Westpac Corporate Card	4,008	-
Sundry Payables & Accrued Expenses	14,252	9,549
	<b>116,659</b>	<b>57,943</b>

### Note 5—provisions

	2016	2015
	\$	\$
Provision for Annual Leave	93,647	66,498
Provision for Long Service Leave	160,630	146,602
	<b>254,277</b>	<b>213,100</b>

### Note 6—prepaid income

	2016	2015
	\$	\$
2017 Print Prize	1,250	-
Geelong Contemporary Art Prize 2016	49,003	-
Department of Education & Training	22,626	11,900
	<b>72,879</b>	<b>11,900</b>

	2016	2015
	\$	\$
Bequest Fund	857,442	843,057
Building Fund	1,518,288	1,518,288
Federation Grant	2,078,205	2,078,205
Other Funds	68,868	68,868
	<b>4,522,804</b>	<b>4,508,418</b>

#### Note 8—events after the balance sheet date

Since 30 June 2016, there are no matters or circumstances that have arisen which requires adjustments to or disclosure in the financial statements.

#### Note 9—cash flow information

##### Reconciliation of cash flow from operations with profit after income tax

	\$	\$
Operating surplus/(deficit)	6,050	18,044
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
Depreciation	45,583	38,326
Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries:		
(Increase)/decrease in trade and other debtors	25,811	49,150
(Increase)/decrease in inventories	(7,544)	1,881
(Increase)/decrease in other assets	83,746	22,364
Increase/(decrease) in trade and other payables	58,716	(87,627)
Increase/(decrease) in prepaid income	60,979	(37,953)
Increase/(decrease) in employee benefits	41,177	23,806
(Increase)/decrease in reserves	14,386	17,300
	<b>328,904</b>	<b>45,291</b>

#### Annual statements give true and fair view of financial position and performance of incorporated association

We, Terry Wills Cooke and Barry Fagg, being members of the Board of Geelong Art Gallery Inc, certify that—

The statements attached to this certificate give a true and fair view of the financial position and performance of Geelong Art Gallery Inc during and at the end of the financial year of the association ending on 30 June 2016.

Terry Wills Cooke  
President

Barry Fagg  
Treasurer

Dated this 15<sup>th</sup> day of August 2016

#### Independent auditor's report to the members of Geelong Art Gallery Inc.

We have audited the accompanying financial report, being a special purpose financial report, of Geelong Art Gallery Inc., which comprises the statement of financial position as at 30 June 2016, the statement of comprehensive income, the statement of cash flows and the statement of changes in equity for the year ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the Board.

#### Board's responsibility 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 preparation described in Note 1 is appropriate to meet the requirements of the Associations Incorporation Reform Act 2012 and is appropriate to meet the needs of the members. The Board's responsibility also includes such internal control as the Board has determined is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

#### Auditor's responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error.

In making those risk assessments, the auditor considers internal control relevant to the association's preparation of the financial report that gives a true and fair view, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the 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.

#### Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of Geelong Art Gallery Inc. as at 30 June 2016 and its financial performance and its cash flows for the year then ended in accordance with the financial reporting requirements of the Associations Incorporation Reform Act 2012.

#### 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 Reform Act 2012. As a result, the financial report may not be suitable for another purpose.

#### Davidsons Assurance Services

Stephen Wright  
Director

Dated this 15<sup>th</sup> day of August 2016

# Support

Geelong Gallery gratefully acknowledges the generous support of our partners and sponsors

## Principal Government partner



## Principal partners

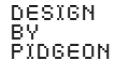


## Government partner



Geelong Gallery is supported by the Victorian Government through Creative Victoria.

## Supporters



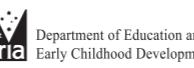
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## Exhibitions sponsors

### 1915 revisited—a collection in residence

William Angliss  
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### 2015 Geelong acquisitive print awards

Sponsored by the Geelong Gallery Grasshoppers,  
the Ursula Hoff Institute, Louise Box  
and an anonymous donor

### Inside the dome (DYE 2)— Murray Fredericks and Tom Schutzingher

Sponsored by Faggs Mitre 10

### Stars in the river—the prints of Jessie Traill



### Land of the Golden Fleece— Arthur Streeton in the Western District



Indemnification for this exhibition is provided by the Victorian Government.

Frank Costa AO

Allan Myers AC QC

Geelong Art  
Gallery Foundation



### JamFactory Icon— Giles Bettison: pattern and perception



THE VISUAL ARTS AND CRAFT STRATEGY



### People Like Us



In addition to Government funding, the Geelong Gallery receives vital and generous support from individuals, corporate supporters and philanthropic organisations along with our key support groups: the Geelong Gallery Foundation, Friends of the Geelong Gallery and the Geelong Gallery Grasshoppers.

**With your support, Geelong Gallery can plan for the future with confidence and provide inspiring and rewarding experiences for thousands of visitors each year.**

### Become a Member

Treat yourself by becoming a Geelong Gallery member today. Hear our latest news, receive invitations to exhibition openings, discounts to all the Gallery paid events and fabulous offers from our alliance partners in the region.

### Donate

The Gallery's renowned collection belongs to the people of Geelong. We are committed to the excellent custodianship and development of this nationally significant collection to ensure visitors are able to discover, explore and be inspired by these works of art, both today and in the future. Each and every donation through the Geelong Gallery Foundation helps to strengthen and develop the long-term future of the Geelong Gallery. Visit [geelonggallery.org.au/support](http://geelonggallery.org.au/support)

### Bequests

A bequest through the Geelong Gallery Foundation is a living gift that will help develop and preserve the Gallery's collection for the benefit and enjoyment of future generations. Visit [geelonggallery.org.au/support](http://geelonggallery.org.au/support)

### Corporate support

Geelong Gallery gratefully acknowledges the long-term partnerships, annual program sponsors and exhibition sponsors that have assisted our work in the past and continue to support our work today. Without their advocacy and investment a range of essential activities would not have been possible. Contact us at [info@geelonggallery.org.au](mailto:info@geelonggallery.org.au)

### Volunteer

Would you like to work amongst a team of inspiring and interesting people of all ages and backgrounds? The Geelong Gallery volunteering program provides structured shifts for both weekday and weekend volunteer work allowing individuals the opportunity to work within the creative space of the Geelong Gallery. Contact us at [ona@geelonggallery.org.au](mailto:ona@geelonggallery.org.au)

### Gallery Shop

Members receive 10% discount at the Gallery Shop. Every purchase supports the Gallery.

## Your support will make a real difference

To explore ways in which you can make a difference by supporting the Geelong Gallery, please:

**Phone: 03 5229 3645**

**Email: [info@geelonggallery.org.au](mailto:info@geelonggallery.org.au)**

Visit and speak to our friendly staff

Go online and explore your options:  
**[geelonggallery.org.au](http://geelonggallery.org.au)**

Atmospherics opening night  
Photographer:  
Adrienne Campbell,  
Pixel Tree Photography



Geelong Gallery is supported by  
the Victorian Government through  
Creative Victoria.

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## Geelong Gallery

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

Open daily 10am–5pm

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

[www.geelonggallery.org.au](http://www.geelonggallery.org.au)

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