

# 2021– 2022

Geelong Gallery Annual Report





# 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 Australian and European painting, sculpture, printmaking, photography and decorative arts from the nineteenth century to the present day. It also has important holdings of eighteenth- and nineteenth-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*.

Geelong Gallery's purpose is to provide an experience of art that will enrich people's lives.

### Our strategic pillars

Geelong Gallery aims to be impactful through four pillars which will

- deliver artistic and cultural advancement for the community thus making Geelong a more liveable City
- bring economic benefit to the region through tourism arising from its exhibitions and events
- connect and empower people by promoting equity, diversity, inclusion, access and lifelong learning
- expand its premises to provide greater access to its collections and exhibitions, in order to significantly enhance the delivery of its aims in the first, second and third pillars.



Archie 100: A Century of the Archibald Prize, installation view, Geelong Gallery 2021, works by Grace Crowley, Arnold Shore and William Dobell, Photographer: Andrew Curtis

Cover: Frederick McCubbin, *A bush burial* 1890, Frederick McCubbin—*Whisperings in wattle boughs*, installation view, Geelong Gallery 2021, Photographer: Carli Wilson Photography

Government partners



Geelong Gallery acknowledges the Traditional Owners of our land, the Wadawurrung people of the Kulin Nation. We pay our respects to their Elders, past, present and emerging.

The year at a glance

83,667

Visits in 2021–22 (15% increase from 2020–21)

68,208

Digital exhibition visitation

7,797

Touring exhibition visitation

18

Exhibitions presented

\$3.3M

Operating budget

1

Student exhibition

2

External presentations  
of touring exhibition

3,512

Public program participants

276

Public programs offered

3,655

Students and educator engagement

79

Learn programs offered

18,894

Learn Space audience engagement

25,294

Digital program engagement

17

Gallery staff (EFT)

85

Gallery volunteers  
(not including  
Board members  
and support groups)

10

Gallery guides

125

Individual donors

3,446

Hours donated by volunteers

825

Gallery members  
(16% increase from 2020–21)

Note: Geelong Gallery was closed for approximately 8 weeks across the 12-month period. 16 July to 27 July 2021, 5 August to 10 August 2021, 22 August to 10 September 2021, 20 September to 27 September 2021.



# From the President

Over the past 12 months Geelong Gallery has emerged strongly from the upheavals wrought by the COVID-19 pandemic and has done so through the creative energies and business management acumen of its staff, and the commitment of its community. I have great pleasure in presenting Geelong Gallery’s Annual Report for the 2021–22 financial year.

Three leading contexts in which the Gallery operated in the year under review were the delivery to Government of a robust Business Case for the Gallery’s expansion; the celebration of our 125th anniversary; and the delivery of major ticketed exhibitions that drew critical and popular acclaim.

In December 2021 Geelong Gallery completed a Business Case for expansion in conjunction with the City of Greater Geelong and Regional Development Victoria through the Enabling Tourism Fund. The Business Case seeks investment of \$114 million over five years from Federal, State, and local governments along with philanthropic sources, to deliver what we and many others in our community believe to be a priority cultural infrastructure project. The expansion of Gallery will underpin and ensure the organisation’s significant role in the delivery and activation of the Geelong Cultural Precinct Masterplan.

It is critical that we undertake this project because an expanded Gallery addresses three key problems. Firstly, the population of the Greater Geelong region is changing rapidly and Geelong is one of the fastest growing cities in the nation, but the Gallery is not keeping pace as a regional facility of state significance; secondly, constrained infrastructure hinders the Gallery from attracting and presenting ambitiously scaled, more commercially viable exhibitions; and thirdly, the Gallery’s identity and reputation for excellence is evolving rapidly, but we lack a leading architectural and physical presence within the Geelong cultural precinct.

The time is right now in context of Commonwealth Games to be hosted in Geelong in 2026. The Gallery plays a leading role in programming that supports Geelong’s designation as a UNESCO City of Design, and this drives our commitment to placing creativity and cultural industries at the heart of our expansion plans. The City of Greater Geelong’s 10 Year Arts & Cultural Strategy prioritises support for Geelong Gallery to expand as a vibrant cultural, learning, and social space that connects visitors to the unique heritage of the historic Town Hall. Additionally, the Victorian government’s Creative State 2025 sets key priorities to engender stability, create opportunity, and stimulate regional growth.

Increased exhibition and programming spaces and improved back of house and collection storage facilities would provide the City with a flagship Gallery to lead the cultural and visitor economy programming for major events like the 2026 Commonwealth Games and beyond. The Director, Deputy Director, and Senior Curator have worked assiduously throughout the year to communicate the ambitions of our Business Case to every level of Government. Timing is critical and we need support now, so that a new model of 21st century regional gallery can be built and begin its next century of contribution to the artistic and cultural advancement of the City and its region.

2021 was a year of celebration as we marked the 125th anniversary of the founding of the Gallery in 1896, and the growth since then of a collection of national significance. Throughout the year aspects of the Gallery’s rich history were broadcast across social media in a fascinating series of ‘125 Facts’ that culminated in a short film and Learn Space presentation.



JWA Architect concept design for expanded Geelong Gallery as seen from Little Malop Street



Emily Kam Ngwarray  
*Anooralya (or Anwerlarr) – Yam Dreaming* 1996, synthetic polymer paint on canvas  
Geelong Gallery 125th Anniversary Acquisition. Purchased through the generous support of the Geelong Gallery Foundation, Shane & Cathryn Brennan, Robert Costa, Barry & Jan Fagg, Grapsas Height Family, Catherine Gray, Donald Holt, Barbara Inglis, John Norman Mann Bequest Fund, Gerard Mullaly & Helena Buxton, and Jason Smith & Petre Andreevski, 2021  
© Emily K Ngwarreye/Copyright Agency, 2021  
Photographer: Andrew Curtis

To permanently mark this special milestone, and to continue the development of the Gallery’s outstanding collection, we acquired through the generosity of donors a collection-transforming work by the internationally acclaimed Indigenous painter, the late Emily Kam Ngwarray (c.1910–1996). Ngwarray had a brief 8-year career, but one that transformed our understanding of Indigenous Australian art, and especially the work of women artists. Throughout stylistic shifts in her mark-making, she maintained her central, continuing themes: that of her identification with Anmatyerr country, and most significantly, the life cycle of the pencil yam. Ngwarreye’s paintings are representations of her Country and all it encompassed.

*Anooralya – Yam Dreaming* (1996) is a powerfully energetic, assured, and significant painting made in the last year of Emily Kam Ngwarray’s life. It has a purity of colour, enigmatic pictorial composition, and spatial depth, and emanates the commanding hand of the artist, and an emotive urgency in this final phase of her life and work.

Since the 1950s, but especially over the past five years, Geelong Gallery has acquired several works by significant Indigenous Australian artists living and working in traditional homelands and urban locations. The Gallery’s collection of Indigenous Australian art is being assembled with great care to expand the contexts in which we see and understand the multiple histories of Australian art. The Board is especially grateful to the donors, listed on the following page, for enabling the acquisition of Emily Kam Ngwarray’s beautiful work.

Further to the Director’s focus on other key collection developments, you will see a full listing of acquisitions made in 2021–22 further in this report. The Director also details the exceptional exhibition experiences delivered by the Gallery over the past year.

I will single out our presentation of *Archie 100: A Centenary of the Archibald Prize*. Australia’s oldest and most prestigious portrait award celebrated its 100th birthday in 2021. To mark the occasion, the Art Gallery of New South Wales developed and shared a national touring exhibition exploring the rich social, cultural and personal histories the Prize has represented across the century.

Geelong Gallery was the exclusive Victorian venue for the exhibition that ran across the summer of 2021–22 and reached an audience of 47,733 people despite the challenges faced by the wave of the Omicron variant of COVID-19 and the imposition of ongoing restrictions from November 2021 to January 2022. The final three weeks of the exhibition saw 65% of our total exhibition visitation, and 42% of ticket holders were first time visitors to the Gallery. If ever there was an exhibition to demonstrate our need for more exhibition space, *Archie 100* was it. This extensive and relevant survey required five of our seven galleries (the other two devoted to our 125th anniversary exhibition, *Frederick McCubbin—Whispering in wattle boughs*), at the expense of our much-loved permanent collection.



From the President



Gerard Mullaly and Jason Smith, Geelong Gallery 2021, work detail by Jenny Watson, Photographer: Timothy Marriage

The Gallery’s business excellence was recognised when it won the category of Cultural Tourism at the 2021 Victorian Tourism Awards and was a finalist at the National Tourism Awards.

The Board and Senior Management this past year maintained their focus on the governance of our organisation with an important, mandated update to policies relating to child safety. We thank the contributions of the Board, staff, and our legal partner Harwood Andrews in their review and completion of essential governance documents.

The Gallery’s business excellence was recognised when it won the category of Cultural Tourism at the 2021 Victorian Tourism Awards and was a finalist at the National Tourism Awards. The Victorian and National Tourism Awards are the pinnacle of excellence in the tourism industry, and the acknowledgement of our hard-working, creative staff and the programs they deliver as being the best in this field is an outstanding achievement, and one of which the Board was especially proud.

The Geelong Gallery Board enjoys the opportunity to bestow Honorary Life Membership on those people who have made long-term and transformative contributions to the life of the Gallery. This honorary appointment stretches back to 1909 with the first appointee being Walter Hitchcock, one of the great founders of the Gallery.

This year we were delighted to welcome Ms Catherine Gray and Dr Robert Treseder as Honorary Life Members. Catherine has made a generous and long-term contribution to the life of the Gallery and was also a key donor to our 125th Anniversary Acquisition. Our capacity as a leading cultural organisation has been strengthened by Catherine’s support, which continues a family legacy of contribution to this great institution that stretches back to her father AA Gray, and his term as President of the Geelong Gallery Board from 1963–64.

Among the numerous achievements of Dr Robert Treseder was his establishment in 2016 of the Australian Academy of Design with a view to providing a vehicle to promote the social and economic benefits of design-led innovation in Australia. Between 2016–20 Robert was the Founder and Chair of the Creative Futures Foundation Melbourne, with a mission to foster and provide support to the next generation of talented creative designers. In 2020 Robert spearheaded a transformative financial gift made by the Board of the former Creative Futures Limited to Geelong Gallery, that over a three-year period allocates funding to develop and deliver programs, exhibitions, and other initiatives to support and extend practitioner, student, and community engagement with design-based disciplines.

This is my final report as President, as I come to the end of my successive terms on the Geelong Gallery Board. I want to thank my fellow Board members for their extraordinary work to support and continually strengthen the governance framework that guides the operations of the Gallery. Working in a collaborative and highly productive relationship, the Board and our unwaveringly dedicated Senior Management and staff team uphold Geelong Gallery’s outstanding reputation as one of the finest and most progressive public galleries in Australia.

Gerard Mullaly  
President

Geelong Gallery 125th Anniversary Acquisition donors

Purchased through the generous support of

Geelong Gallery Foundation

Shane & Cathryn Brennan

Helena Buxton & Gerard Mullaly

Robert Costa

Barry & Jan Fagg

Grapsas Height Family

Catherine Gray

Donald Holt

Barbara Inglis

John Norman Mann Bequest

Jason Smith & Petre Andreevski

Geelong Gallery Board

The Gallery Board met 8 times between July 2021 and June 2022. 6 meetings were focused on reporting and general business, while 2 meetings had a strategic or other focus.

The attendance figures for Board members are outlined below, excluding AGM attendance.

<b>President</b> Gerard Mullaly	8
<b>Vice President</b> Eliza Holt	7
<b>Hon. Treasurer</b> Barry Fagg	8
<b>Hon. Secretary</b> Barbara Inglis	8
Rebecca Grapsas	8
Andrew Lawson OAM	8
Tim Noonan	6
Olivia Tipler (Retired from the Board in October 2021)	3
Terry Wills Cooke OAM (Leave of absence from July to October 2021)	6
<b>City of Greater Geelong representative</b> Cr Trent Sullivan	6



JWA Architect concept design for expanded Geelong Gallery Historic City Hall ceremonial and civic space

# From the Director & CEO



As the President has noted, the past year has been marked by a determined return to our core business of welcoming visitors to the Gallery to experience an inspiring range of exhibitions of historical and contemporary art, and to participate again in our varied learning and audience engagement programs.

My work as Director & CEO, and that of Penny Whitehead, Deputy Director, Development & Commercial Operations, has been dominated this past year by the preparation and delivery in December 2021 of our Business Case for expansion. Our Senior Management colleague, Lisa Sullivan, Senior Curator, has also been key to the detailing of our expansion ambitions, in addition to overseeing the seamless delivery of an extensive exhibition program.

In the months since our Business Case was delivered to Government, we have ensured that every stakeholder at local, State and Federal levels is familiar with the scope of cultural, economic, and social benefits underpinning our case for expansion, and the very real problems that our expansion will address and solve. At the time of writing all I can say is we will, together with our hard-working Board, keep promoting and arguing the case for funding for this necessary redevelopment. We must expand if we are to continue to remain relevant to and truly representative of our rapidly evolving communities, City, and region.

I want to thank Aalto and John Wardle Architects for their work with the Gallery and the realisation of such a robust and persuasive Business Case in a pressured timeline. I also thank our colleagues at Regional Development Victoria, the City of Greater Geelong, G21 Regional Alliance, Committee for Geelong, Barwon Region Partnership, and Geelong Authority for their contributions to, guidance through, and strong advocacy of the Gallery's Business Case and detailed, complex communications strategy.

As you will read elsewhere in this report, the Gallery staff team and our volunteers have continued to work at pace and with typical expertise and dedication to deliver 18 major exhibitions, including our first major touring exhibition in more than a decade. That exhibition, *Blanche Tilden – Ripple effect: A 25 year survey*, also extended the Gallery's leadership of programming underpinning Geelong's designation as a UNESCO City of Design, and was supported in part by funding received last year via Creative Futures Limited.

*Ripple effect* was the first comprehensive survey of Blanche Tilden's internationally acclaimed career working at the nexus of contemporary art and design. Curated by Geelong Gallery, it highlighted Tilden's singular approach to glass and metal as materials for contemporary jewellery. The survey included historical and contemporary works borrowed from numerous public and private collections, and its tour to New South Wales, South Australia and Queensland was funded by the Australian Government through Visions of Australia. I want to make special note of the extraordinary work of Geelong Gallery's Exhibition Manager, Pip Minney, for her meticulous attention to every logistical detail in the delivery of what has been a widely seen, reputation-enhancing project for the Gallery.

Another exhibition that we are enormously proud to have delivered as the centrepiece of our 125th anniversary was *Frederick McCubbin—Whisperings in wattle boughs*, presented over the summer of 2021-2022. This exhibition celebrated the first major work to enter the collection in 1900: Frederick McCubbin's *A bush burial* (1890). This exceptional acquisition was made possible through public subscription, and we remembered that moment in the institution's history by bringing *A bush burial* into dialogue with a tightly focussed selection of other iconic McCubbin works in which he elaborated and redefined the Australian bush. We appreciated the collegiality of so many professional colleagues and private individuals who ensured Geelong had the great opportunity to include exceptional, nationally important and popularly known works held in public collections including *The pioneer* (1904) and *Lost* (1886) (National Gallery of Victoria); and *Down on his luck* (1889) (Art Gallery of Western Australia), in addition to little seen but extraordinary works from numerous private collections. I commend Lisa Sullivan, Senior Curator, for her insightful curation of the McCubbin exhibition.

All exhibitions need sophisticated lighting! As many of you will be aware, across two successive years we designed and executed a major fundraising campaign called Turn the Lights Back On. I am delighted to report that \$169,000 was raised through the generosity of our philanthropic community to support the installation of state-of-the-art ERCO lighting systems throughout the entire Gallery.

New lighting has been just one aspect of our continuing focus on best practice in collection management and conservation. In addition to the ongoing fundraising efforts of our valued support group Geelong Conservation, this year we were delighted to receive a major grant from The Copland Foundation for the conservation of the historically significant frame for McCubbin's *A bush burial*. In the 2022-2023 year we will implement the second stage of the grant to conserve the magnificent original frame for Eugene von Guérard's *View of Geelong* (1856). We warmly thank The Copland Foundation for their support of these important projects to conserve works of great cultural significance.

A list of the 108 acquisitions made during the year of Australian Indigenous and non-Indigenous art is detailed elsewhere. As ever, the Gallery's collection has been remarkably enhanced by the generosity of donors, and through the opportunities provided by bequests. Let me make special mention of just a few of the many exceptional acquisitions made this past year.

Gordon Bennett's *Mirror (Altered body print Remember/Dismember 2)* (1994) is a work central to the late artist's deep and complex mining of identity, and was the gift of Christine and John Collingwood.

One of the Gallery's most treasured friends and benefactors, the late Wendy Dimmick, bequeathed to the collection Arthur Boyd's *Bush landscape with child and dog* (1980–85), and this is a quietly charming, major Boyd painting through which we will remember the generosity of Wendy, Ted and their family.

We were thrilled to welcome into the collection Dianne Fogwell's mesmerising multi-block, five panel linocut *Latency* (2021), a tour de force of contemporary printmaking, as the recipient of the *2021 Geelong Acquisitive Print Awards*, generously supported by the Colin Holden Charitable Trust.

Through funds generously provided by Geelong Contemporary, Christine Bell, and the Robert Salzer Foundation Acquisition Fund in 2022 we were delighted to acquire Rose Nolan's *Big Words—Trying to get it right or righter* (2018), the first work by this critically acclaimed contemporary artist to enter the collection.

Finally, we were honoured to receive a collection-transforming gift of prints, drawings and paintings by the late Mandy Martin (1952-2021) from the artist, selected in collaboration with her prior to her death, and that spans 40 years of her career.

We look forward to an exciting year ahead as we continue to focus on our much-needed expansion.

Key organisational changes this year included the appointments of Katarina Paseta to the new role of Assistant Curator; and Holly Fenton to the role of Marketing & Communications Coordinator. We farewelled Simone Mugavin from Marketing, Molly Herd who had special responsibility for the coordination of our '125 Facts' anniversary project, and Chantelle Hodgson from the Sponsorship & Partnerships office.

Our GG Connected youth program farewelled Stephanie Kline and Samantha Taylor in January and welcomed James Forster and Abby Butler to continue this imaginative on-line forum for youth creativity and agency.

It has been such a pleasure to welcome back to the Gallery our Members, and our beloved, dedicated volunteers. Their loyalty to the Gallery, and to us as a team, is sustaining. Our team of 85 volunteers contributed 3,446 hours in 2021—22 to support the Gallery's daily operations across many areas, including invigilation, guiding, visitor services, education, public programs, opening nights and events.

The Gallery Board is preparing for a significant period of succession, and I want to acknowledge the expertise, leadership, care, and guidance that every member of the Board brings to their role and to their relationships with the staff team. We appreciate our strong and productive engagement with the Board.

To the outstanding staff of Geelong Gallery, I simply say thank you for your unwavering professionalism.

We look forward to an exciting year ahead as we continue to focus on our much-needed expansion. For the past 125 years this Gallery has been central to the civic pride of the people of Geelong. We look now to the task ahead of us to ensure an even greater Gallery for the next 125 years. We look forward to you joining us on this exciting journey.

Jason Smith  
Director & CEO



# Commitment to Diversity, Equity and Inclusion

Geelong Gallery is an equitable, inclusive, diverse and accessible organisation that represents the social and cultural complexity of 21st century communities. Through our Equity Action Plan, approved by the Board in October 2021, our priority is to embed the principles, policies and procedures of cultural safety throughout our organisation in ways that empower and connect people.

In consultation with Ainslee Hooper, a local disability consultant living and working with a disability, we implemented a Disability Action Plan in 2022. Although the plan remains active and has clear outcomes for the period 2022 to 2026, some key and practical outcomes have already been achieved, namely:

1. The lowering of lift and emergency exit buttons to be at a suitable height for wheelchairs
2. The angling of collection labels to be suitable for wheelchair access
3. Accessibility function on our website including user-triggered function that enables changes to screen mode depending on needs
4. Large font labels for artworks

Geelong Gallery has continued close engagement and consultation with the Wadawurrung Traditional Owners and worked closely with First Nations people in the delivery of our Learn and Public programs as outlined in this report.

Geelong Gallery continues to deliver our Art + Connect program for people with a disability and celebrated International Day of Disability with a video focused on local artist, Christian Den Besten.

Geelong Gallery also attracted entrants from diverse backgrounds to the 2021 Geelong Acquisitive Print Awards with 2% First Nations, 4% identifying as having a disability, 10% from culturally and linguistically diverse backgrounds and 8% LGBTQIA+.

Similarly, diverse audiences attended the Archie 100 with 6.2% identifying as LGBTQIA+, 2.5% identifying as having a disability and 1.4% First Nations people.

Ainslee Hooper with works by Kait James.  
*Let me breathe, Everyday is like survival,*  
*Colonial virus*, all 2020,  
 Geelong Gallery 2022.  
 Photographer: Cameron Murray  
 © Tourism Australia





## Artistic program

# 18

Exhibitions presented

# 17

Exhibitions initiated  
by Geelong Gallery

# 1

incoming travelling exhibition  
organised by another institution

# 401

works of art exhibited\*

# 212

artists exhibited\*

\* Not including the works in changing  
displays from the permanent collection  
(represented in Collection highlights, p. 44)

# 28

new works commissioned  
for exhibitions

# 3

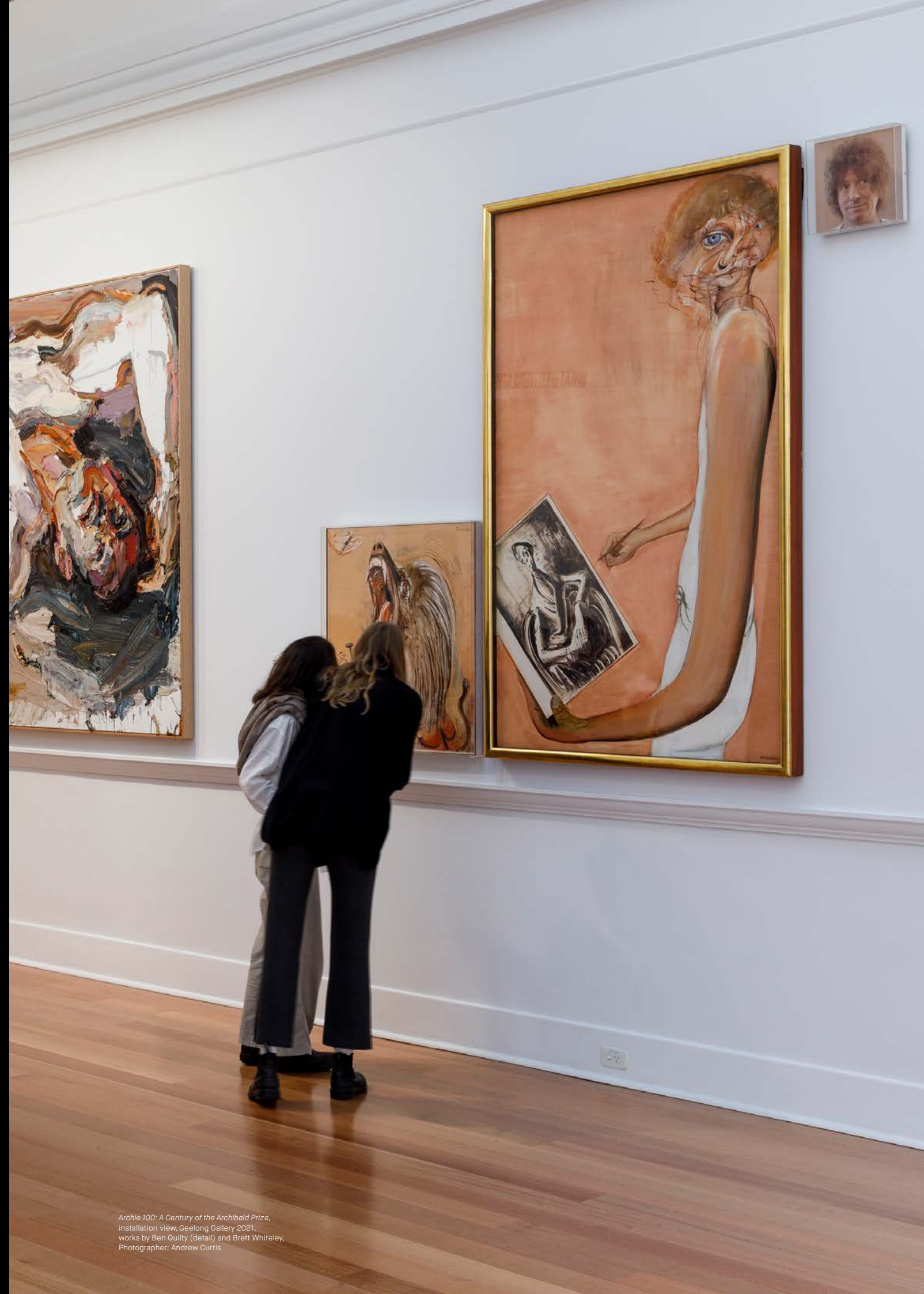
official exhibition openings

# 2

member complimentary ticket  
offers to major exhibitions

# 2

external presentations  
of touring exhibition



*Archie 100: A Century of the Archibald Prize.*  
Installation view, Geelong Gallery 2021.  
works by Ben Quilty (detail) and Brett Whiteley.  
Photographer: Andrew Curtis



Artistic program

Exhibition openings

With limitations placed on entertaining throughout 2021–22, Geelong Gallery hosted one online opening with 342 attendees and four official openings with 355 attendees in total.

**Saturday 17 July, 2.00pm**  
Private launch for artist’s friends, family and exhibition partners  
*Blanche Tilden—ripple effect* catalogue launch

**Friday 1 October, 6.00pm**  
Virtual launch of *Frederick McCubbin—Whisperings in wattle boughs; Exhume the grave—McCubbin and contemporary art*; and the announcement of the recipient of the *2021 Geelong acquisitive print awards*

**Tuesday 9 November, 6.00pm**  
Annual Partners, Exhibition Partners and Membership Partners  
*Archie 100: A Century of the Archibald Prize & Frederick McCubbin—Whisperings in wattle boughs*

**Friday 19 November, 5.00pm**  
Official opening  
*Archie 100: A Century of the Archibald Prize*

**Friday 18 March, 6.00pm**  
Official opening  
*Dianne Fogwell—Prescience, Barbara Campbell—ex avibus, Sally Smart—P.A.R.A.D.E., and Ponch Hawkes—500 Strong*

Member attendance to openings changed due to COVID-19 restrictions with 722 members redeeming complimentary tickets to *Frederick McCubbin—Whisperings in wattle boughs* and 741 members redeeming complimentary tickets to *Archie 100: A Century of the Archibald Prize*.

Lisa Sullivan, Barbara Campbell and Jason Smith  
Autumn Suite exhibition opening,  
Geelong Gallery 2022,  
Photographer: Halls & Shine



Exhibition program

**Blanche Tilden—ripple effect: a 25-year survey**  
until 1 August 2021\*\*\*

This 25-year survey of the work of Melbourne-based jeweller and maker Blanche Tilden revealed a remarkable practice centred on a unique approach to materials, particularly glass. Tilden uses glass for jewellery making and deploys it as a metaphor for the connections between making, industry, the wearable object and the body. Mechanical devices are also a constant inspiration, a fascination fuelled by her desire to understand how things work.

This first comprehensive survey of Tilden’s career included historical and contemporary works borrowed from numerous public and private collections. Tilden also reinterpreted previous work to create new forms expanding on her preoccupations with value, mechanical movement, and the industrial and architectural uses of glass, translating something of the immensity of the built and material world to the intimacy of the jewellery object.

This exhibition celebrated the City of Greater Geelong’s designation as a UNESCO City of Design and Blanche Tilden’s remarkable 25-year career at the nexus of contemporary art and design.

A Geelong Gallery touring exhibition  
This exhibition also toured to the National Art Glass Collection/ Wagga Wagga Art Gallery, NSW, and JamFactory Adelaide, SA, during 2021–22. See page 23 for full report.

**2021 Geelong contemporary art prize**  
until 22 August 2021\*\*\*

The *2021 Geelong contemporary art prize* was a signature event that showcased the diversity and excellence of Australian contemporary painting practice. Through these prizes, the Gallery has gathered an exceptional representation of Australian paintings while supporting contemporary practitioners.

In 2021, 28 works by leading and emerging Australian artists were shortlisted and in contention for the \$30,000 acquisitive award including paintings by Brett Colquhoun, Jason Cordero, Greg Creek, Jonathan Crowther, Carolyn Eskdale, Diena Georgetti, Julia Gorman, Peter Graham, Helga Groves, Pei Pei He, Linda Judge, Mark McCarthy, Laith McGregor, Jennifer Mills, Jan Murray, Jan Nelson, Rose Nolan, Stieg Persson, Rosslynd Piggott, Bundit Puangthong, Jo Reitze, Norm Stanley, Guy Stuart, Andrew Taylor, Nat Ward, Jenny Watson, Louise Weaver, and Peter Westwood.

Selectors for the 2021 prize exhibition were Grazia Gunn, art historian and curator; Jenepher Duncan, art historian and curator; and Jason Smith, Director & CEO, Geelong Gallery. Diena Georgetti was the recipient of the prize for her work, *AMPERSAND* (2020).

A Geelong Gallery collection exhibition

\*\*\*Note: Geelong Gallery was closed for approximately 8 weeks across the 12-month period. 16 July to 27 July 2021, 5 August to 10 August 2021, 22 August to 10 September 2021, 20 September to 27 September 2021.

**Collection leads: Zilverster (Goodwin & Hanenbergh)—Amator**  
until 17 October 2021\*\*\*

Sharon Goodwin and Irene Hanenbergh bring aspects of their distinctive individual practices together in their collaborative project *Zilverster*. The artists’ shared interest in art history, fantasy, cult iconography, alchemy and supernatural phenomena informs their collaborative drawings and imagery etched into three-dimensional objects. In this Collection Leads exhibition, the artists took their inspiration from the Gallery’s 1870 engraving based on John Martin’s sublime painting *The great day of his wrath*, 1851–53, in the Tate collection, London.

A Geelong Gallery exhibition

**Exhume the grave—McCubbin and contemporary art**  
14 August 2021 to 6 March 2022\*\*\*

Frederick McCubbin’s enduringly popular narrative paintings set within the Australian bush have been the inspiration for post-modernist interpretations by contemporary Australian artists. Drawing largely from the Gallery’s permanent collection, this exhibition brought together works by Juan Davila, Robert Hague, Jill Orr, Polixeni Papapetrou, Christian Thompson, and Anne Zahalka that re-interpret key paintings by McCubbin and recurring themes in his work through the lens of cultural diversity and feminism.

A Geelong Gallery exhibition

**Frederick McCubbin—Whisperings in wattle boughs**  
2 October 2021 to 13 February 2022

In the Gallery’s 125th anniversary year, this exhibition celebrated the first major work to enter the collection in 1900: Frederick McCubbin’s *A bush burial* (1890). Made possible through public subscription, this exceptional acquisition and moment in the institution’s history was marked by bringing *A bush burial* into dialogue with a tightly focussed selection of other iconic McCubbin works in which he elaborates and redefines the Australian bush and the human subjects within it.

*Frederick McCubbin—Whisperings in wattle boughs* brought together three of McCubbin’s key ‘pioneer’ subjects: *Down on his luck* (1889, Art Gallery of Western Australia), *A bush burial* (1890) and *The pioneer* (1904, National Gallery of Victoria). These three major paintings were shown alongside significant works on loan from the National Gallery of Australia, Victorian regional galleries, and private collections, that elaborate McCubbin’s unending fascination with the colour and nature of the bush. This in-focus exhibition also included portraits by McCubbin of some of the subjects—often family and friends—that populate his enduring great narrative pictures.

The exhibition title acknowledged the inspiration McCubbin took from the poetry of Adam Lindsay Gordon, the unique beauty of the Australian bush and the rich stories that emerge from it.

A Geelong Gallery exhibition



Frederick McCubbin—*Whisperings in wattle boughs*, installation view, Geelong Gallery 2021, Photographer: Carli Wilson Photography



Artistic program

2021 Geelong Acquisitive Print Awards  
18 September to 17 October 2021\*\*\*

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 artists shortlisted for the *2021 Geelong acquisitive print awards* were Carlos Almenar Diaz, Rosalind Atkins, Kim Barter, Steph Bolt, GW Bot, Gavin Brown, Jon Campbell, Susanna Castleden, Matthew Clarke, Marian Crawford, Jo Darvall, Jan Davis and Jan Palethorpe, Lesley Duxbury, Kasia Fabijańska, Robert Fielding, Dianne Fogwell, Steven Giese, Sharon Goodwin and Irene Hanenbergh (Zilverster), Kate Gorringer-Smith, Gracia Haby and Louise Jennison, Christine Johnson, Locust Jones, Martin King, Pia Larsen, Chips Mackinolty, Tim Maguire, Aylsa McHugh, Christopher Orr, Janet Parker-Smith, Ben Rak, Geoffrey Ricardo, John Ryrrie, Cleo Wilkinson and Helen Wright.

Selectors for the 2021 prize were Marguerite Brown, General Manager, Print Council of Australia; Cathy Leahy, Senior Curator, Prints and Drawings, National Gallery of Victoria; and Jason Smith, Director & CEO, Geelong Gallery. Dianne Fogwell was the recipient of the prize and her work *Latency* (2021) was acquired into the collection.

A Geelong Gallery exhibition

Archie 100: A Century of the Archibald Prize  
6 November 2021 to 20 February 2022

In celebration of the 100th anniversary of the Art Gallery of New South Wales' Archibald Prize, *Archie 100* explored the history of Australia's most prestigious portrait award. The exhibition presented a diverse selection of Archibald portraits from the last century—the triumphant and the thwarted—and honours the artists who have made the prize the most sought-after accolade in Australian art today.

An Art Gallery of New South Wales touring exhibition

Dianne Fogwell—Prescience  
5 March to 19 June 2022

Dianne Fogwell's multi-panelled installation, *Prescience*, presented a panoramic view of the Australian landscape, highlighting both its beauty and its precarity due to climate change. Through fifty-six exquisitely detailed hand-printed panels, Fogwell created an immersive experience of the bush, emphasising the interconnectedness of the natural world, humanity's central role in its destruction, and the cycle of regeneration that follows natural disasters such as fire. The installation was accompanied by a musical composition by Reuben Lewis taking inspiration from the choreography and sounds of the natural world.

A Geelong Gallery exhibition

Barbara Campbell—ex avibus  
5 March to 19 June 2022

Multi-disciplinary artist Barbara Campbell took inspiration from the journey of shorebirds that migrate every year from one end of the globe and back along ancient flyways in *ex avibus*. With a keen environmental focus, Campbell works in video, large-scale drawings, watercolours, and screen prints, to trace the journey from Arctic breeding grounds, to resting sites in South-East Asia, through to non-breeding grounds in Australia and New Zealand including Melbourne Water's Western Treatment Plant at nearby Werribee.

A Geelong Gallery exhibition

The Personal is Political  
12 March to 19 June 2022

The title of this exhibition honoured a retrospective exhibition of the work of the late Ann Newmarch (1945–2022) presented at the Art Gallery of South Australia in 1997. In this focussed selection of works from the Geelong Gallery collection, we paid tribute to three of Australia's most important artists, whose work powerfully elaborates some of the most pressing social and political issues of their times. In 1974 Newmarch, together with Mandy Martin (1952–2021), Robert Boynes and other artists, cofounded in Adelaide the Progressive Art Movement, a politically active collective of artists who advocated for social and economic change including Australian independence, the status of women, and a nationwide car industry. They used the print medium to extraordinarily powerful and influential effect throughout the 1970s, '80s and '90s to rail against issues of deep concern, exploiting the history of the print medium as a vehicle for the expression and wide distribution of political opinions.

A Geelong Gallery exhibition



*Archie 100: A Century of the Archibald Prize*, installation view, Geelong Gallery 2021, works by Julie Dowling, Vincent Namatjira and Janet Dawson, Photographer: Andrew Curtis

\*\*\*Note: Geelong Gallery was closed for approximately 8 weeks across the 12-month period. 16 July to 27 July 2021, 5 August to 10 August 2021, 22 August to 10 September 2021, 20 September to 27 September 2021.



Artistic program

Dowel Jones & Geelong Weaving Mill  
17 to 27 March 2022

Programmed as part of Geelong Design Week, Geelong Gallery presented the results of a creative collaboration between one of the city’s most dynamic contemporary design brands and one of its oldest manufacturers. In a series of new works, Dowel Jones apply the traditionally crafted materials from Geelong Weaving Mill (GWM) to their contemporary furniture designs. The collaboration acknowledges the important history of wool and textiles within the region—that GWM has been part of for almost a century—and contemporary designers working at the forefront of the city’s UNESCO City of Design designation.

A Geelong Design Week installation

Sally Smart—P.A.R.A.D.E.,  
installation view,  
Geelong Gallery 2022.  
Photographer: Andrew Curtis

Sally Smart—P.A.R.A.D.E.  
19 March to 3 July 2022

*P.A.R.A.D.E.* was the second work in Sally Smart’s trilogy in which she explores and contemporises the historical avant-garde performances and designs of the early 20th century Ballets Russes, widely regarded as the most influential ballet company of the era. Smart created an experiential and immersive environment, comprising textiles (costumes and curtains), sculptural components and performance (video & sound) inspired by the sets and costumes designed by Pablo Picasso for the Ballets Russes’ Parade in 1917.

The act of cutting, splicing, pinning, layering and manipulating multiple fragments across spaces is central to Smart’s practice. Her use of fabric elements aligns to a long-standing interest in the domestic and feminine, and a desire to fracture or rupture societal expectations of gendered roles.

A Geelong Gallery exhibition



Ponch Hawkes—500 Strong,  
installation view, Geelong Gallery 2022.  
Photographer: Andrew Curtis

Ponch Hawkes—500 Strong  
19 March to 3 July 2022

In 2018 renowned photographer, Ponch Hawkes embarked on a project to photograph 500 Victorian women over fifty in the nude to celebrate the diversity and reality of older women’s bodies. The resulting work, *500 Strong*, comprised nude portraits of older women—shot in Geelong, Shepparton and Melbourne—highlighting that they have every right to be seen, ripping their clothes off, and stepping out of public invisibility in a celebration of ‘flesh after fifty’.

An official exhibition of PHOTO 2022 International Festival  
of Photography

Barbara Brash—Holding Form  
25 June to 9 October 2022

Barbara Brash was a key artist in Melbourne’s printmaking revival of the 1950s and ’60s. Her richly coloured and dynamic works convey a unique visual language built on experimentation and a proficiency across a multitude of printmaking techniques. Throughout her career, Brash consistently tested the boundaries of the printed medium, often combining several printmaking processes in her works, and embracing the power and potential of abstract forms through the synthesis of colour, gesture and texture in her impressions of landscapes and the natural world. Bringing together woodcuts, linocuts, lithographs and screen-prints from the Gallery’s collection and the Colin Holden Collection, *Barbara Brash—Holding Form* provided an insight into the evolution of Brash’s innovative and expressive practice.

A Geelong Gallery exhibition

2022 Geelong Contemporary Art Prize  
25 June to 11 September 2022

The *2022 Geelong Contemporary Art Prize* continued our long-standing signature event. This year’s shortlist, once again, represented the diversity and excellence of Australian contemporary painting practice, and included the work of 28 of Australia’s finest emerging and established contemporary artists working in the paint medium.

The 2022 acquisitive award featured works by Clara Adolphs, Benjamin Armstrong, Darcey Bella Arnold, Chris Bond, Stephen Bram, Renee Cosgrave, Greg Creek, Sarah crowEST, Ann Debono, Lucy Fahey, Janet Forbes, Katherine Hattam, Naomi Hobson, Anna Hoyle, Dane Lovett, Fiona McMonagle, Jordan Marani, Sam Martin, Jennifer Mills, Tully Moore, Tom Polo, Victoria Reichelt, Steven Rendall, Brian Robinson, Huseyin Sami, Georgia Spain, Judith Van Heeren, and Alice Wormald.

Selectors for the 2022 prize were Lisa Byrne, Director, McClelland Sculpture Park+Gallery; Dr Kyla McFarlane, Senior Academic Programs Curator, Museums & Collections, The University of Melbourne; and Lisa Sullivan, Senior Curator, Geelong Gallery. Naomi Hobson was the recipient of the prize, and her work *Sand dunes on the coast* (2022) was acquired into the collection.

A Geelong Gallery exhibition

\*\*\*Note: Geelong Gallery was closed for approximately 8 weeks across the 12-month period. 16 July to 27 July 2021, 5 August to 10 August 2021, 22 August to 10 September 2021, 20 September to 27 September 2021.



# Wall Commissions

Following on from the delivery of Wall Commission #1, *Kait James—souvenirs* in early 2021, Geelong Gallery completed the commissioning of four local artists' works supported by Creative Victoria's COVID-19 Strategic Investment Fund.

**Wall Commission #2**  
**Sarah Walker—her small white hands**  
until 17 October 2021\*\*\*

Through text-based works, Sarah Walker explores contemporary responses to death, disaster, and catastrophe. In this wall commission, Walker responded to the Gallery's most iconic work, Frederick McCubbin's *A bush burial* (1890): one of the artist's great 'pioneering' paintings in which the hardships of settlers living on the land culminate in a scene of mourners gathered beside an anonymous grave. Walker created an imaginary dialogue between the artist and subject—his wife Annie—that captured the intimacy of the newly married couple and their collaboration on the composition, as well as an imminent personal tragedy.

A Geelong Gallery exhibition

**Wall Commission #3**  
**Lillian O'Neil—Evening**  
7 August to 11 October 2021\*\*\*

Lillian O'Neil works in large-scale, kaleidoscopic, analogue collage cut from pre-digital books and magazines. The ongoing search for and mass accumulation of material is an important component of her process. Her vast library of material forms a kind of atlas of human activities, interests and beliefs from which she cuts images.

A Geelong Gallery exhibition

**Wall Commission #4**  
**Kerrie Poliness—Blue Wall Drawing #2**  
6 November 2021 to 13 June 2022

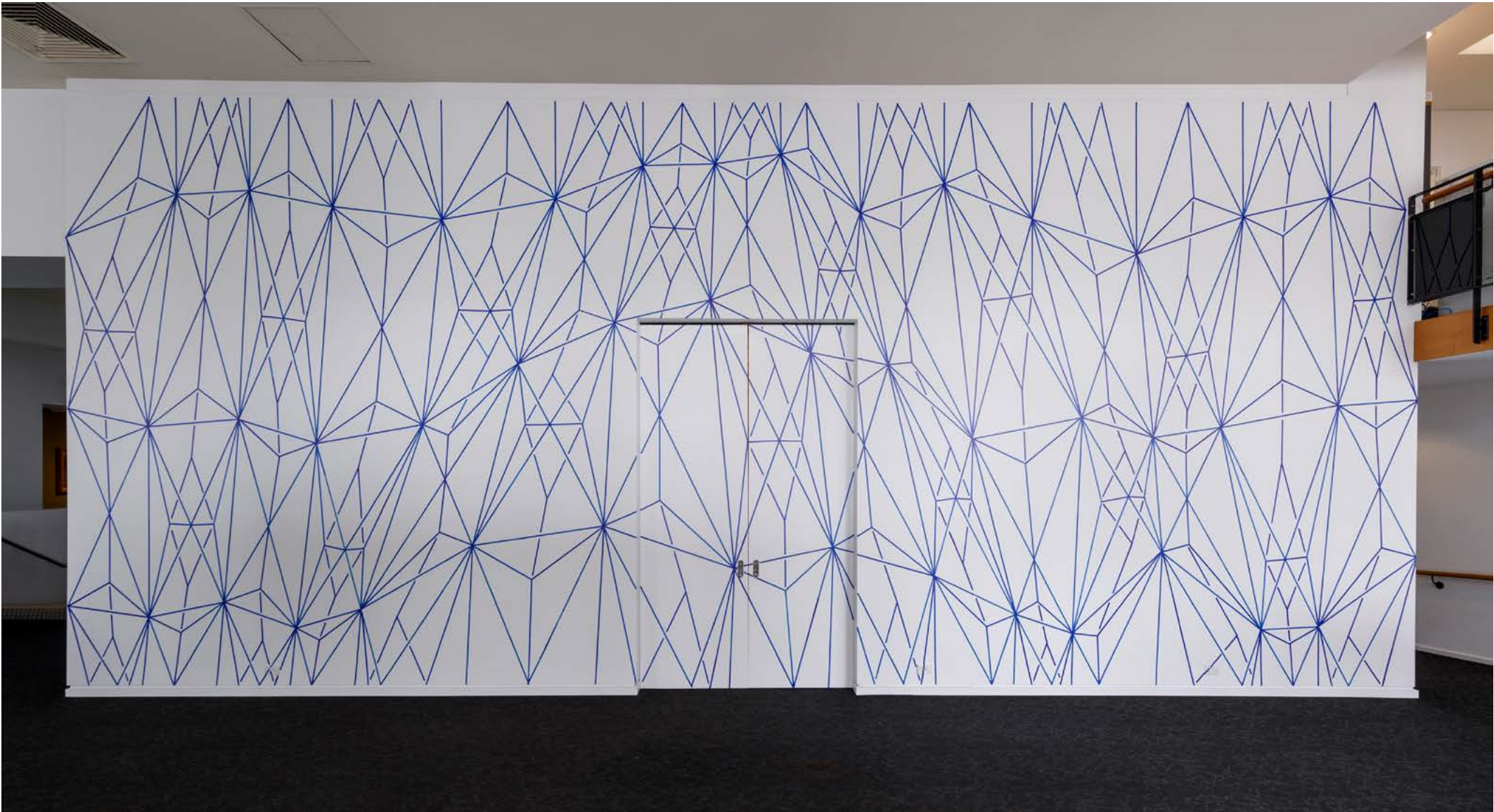
Contemporary Australian artist Kerrie Poliness explores forms in the natural world through large-scale geometric drawings in public spaces. These ephemeral artworks are created by following a set of pre-determined rules; a nod to the conceptual art movement of the 1960s. For Geelong Gallery's wall commission #4, Poliness created a new site-specific work titled *Blue wall drawing #2*; a visually undulating pattern inspired by the ocean's tides and waves, and the immersive qualities of water.

A Geelong Gallery exhibition

**Permanent collection**  
Ongoing

Geelong Gallery is one of Australia's leading and oldest regional galleries, with an extensive history of collecting and a commitment to developing the collection since the first acquisitions were made in 1900. Our changing displays of works from the collection—paintings, works on paper, decorative arts, sculpture, and new media—chart developments in Australian art from the mid-nineteenth 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.

Extending from the Gallery's key 125th Anniversary Acquisition by artist Emily Kam Ngwarray, a particular focus on First Nations female artists has been woven into permanent collection hangs this Financial Year with Emily's *Anooralya (or Anwerlarr)* – *Yam Dreaming* (1996) exhibited alongside works by Tjunkaya Tapaya, Marlene Gilson, Queenie McKenzie, Angelina Ngale, Mulkuḡ Wirrpanda, Kait James, and Judy Watson.



Kerrie Poliness—*Blue Wall Drawing #2*  
(Wall commission #4), installation view,  
Geelong Gallery 2021–22, © Kerrie Poliness,  
Photographer: Andrew Curtis

\*\*\*Note: Geelong Gallery was closed for approximately 8 weeks across the 12-month period. 16 July to 27 July 2021, 5 August to 10 August 2021, 22 August to 10 September 2021, 20 September to 27 September 2021.



Virtual tour & digital exhibition visitation

Due to ongoing COVID-19 restrictions, our audiences continued to engage with our exhibitions and programs in a hybrid model of virtual and physical experiences. The following list includes online visitation to our interactive virtual tours.

33,826

Archie 100

9,150

Geelong Gallery collection

8,638

Frederick McCubbin  
*Whisperings in wattle boughs*

2,956

Sally Smart—  
*P.A.R.A.D.E.*

2,457

Ponch Hawkes—  
*500 Strong*

2,377

2021 Geelong  
*Acquisitive Print Awards*

1,790

Dianne Fogwell—  
*Prescience*

Dianne Fogwell—*Prescience*,  
virtual exhibition tour view,  
Geelong Gallery 2022

1,210

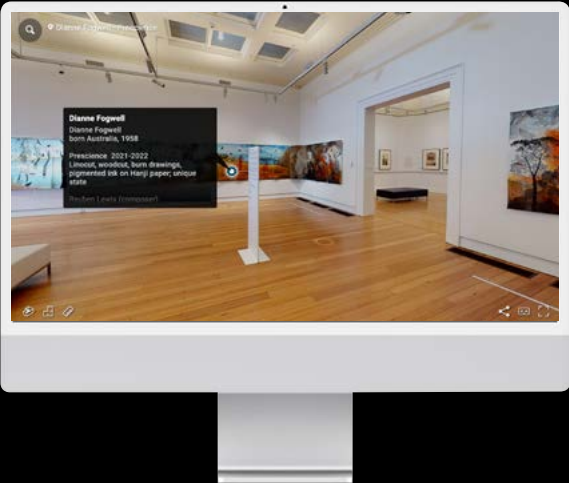
Barbara Campbell—  
*ex avibus*

1,259

*Exhume the grave*

4,545

Exhibitions continued from  
2020–21 into 2021–22



Geelong Gallery national touring exhibition

Blanche Tilden—ripple effect: a 25 year survey

Geelong Gallery’s curation of a 25-year survey of Melbourne based jeweller and maker Blanche Tilden showcases her remarkable and critically acclaimed practice in contemporary jewellery. Following the exhibition’s presentation at Geelong Gallery from Saturday 8 May to Sunday 1 August 2021, a national tour commenced.

Challenged by COVID-19 lockdowns in NSW and floods in Queensland, the tour in 2021–22 was not without its challenges, however thanks to the resilience and agility of our team, touring venues and exhibition partners, the national tour commenced at Wagga Wagga Art Gallery in December 2021.

The national tour to date:

- National Art Glass Collection/Wagga Wagga Art Gallery, NSW, from Saturday 11 December 2021 to Sunday 13 February 2022
- JamFactory Adelaide, SA, from Friday 4 March to Sunday 1 May 2022

Key outcomes

Wagga Wagga Art Gallery

61

Number of  
viewing days

1,716

Visitation

120

Official opening  
attendance

4

Number of  
public programs

153

Public program  
attendance

JamFactory Adelaide

58

Number of  
viewing days

6,081

Visitation

124

Official opening  
attendance

5

Number of  
public programs

102

Public program  
attendance

Blanche Tilden—ripple effect: a 25 year survey,  
installation view, Wagga Wagga Art Gallery  
/ National Art Glass Collection 2021–22,  
Photographer: Tayla Martin



# Audience Engagement and Learning

## Overview

In 2021–22, the Gallery provided enriching experiences for over 26,000 people through its Learn, Public Program and Learn Space activation. Our team continued to adapt to the changing needs of audiences and increased barriers of access by those impacted by COVID-19.

The Gallery developed a broad range of digital programs and virtual events that connected diverse audiences with the permanent collection, exhibitions and well-being initiatives that reached digital audiences in excess of 25,000 people. Digital programs included illustrated lectures and talks, artist videos and digital learn resources aligned to the Victorian and Australian Curriculum, and the Australian Early Years Learning Framework: *Belonging, being and becoming*.

## Learn program

The Gallery offered a diverse range of Learn programs designed to support students and educators of all levels, promoting meaningful conversations and practical art experiences aligned to the Victorian and Australian curriculum.

- Geelong Gallery’s Learn program continually provides students with the opportunity to: develop critical and creative thinking skills using visual languages and art history
- respect and acknowledge the diverse roles, traditions, histories and cultures of artists
- build confidence, curiosity and imagination through engagement with the visual arts, making, viewing and discussion
- enhance connection to Geelong Gallery’s permanent collection and exhibition program.

18,894

Learn Space visitors

16,508

Online Learn resource views and downloads

3,655

Learn program participants

74

Learn programs offered

5

Educator professional development workshops



## Learn program highlights

### Digital Learn resources

Before the return to in-gallery visitation in February 2022, Geelong Gallery continued to engage digitally with educators and schools in the region. New digital resources provided opportunities for students and educators to access arts-based learning and to acquire the necessary knowledge, skills and attributes to excel in the arts.

### Learn resource publication and engagement (no. of views)

4,712

Who’s Who Portrait Prize digital exhibition

1,612

First Nations perspectives videos

538

Gallery on Tour video

336

Art as Advocacy—Nature Weaving resource

237

National Science Week resource

173

Wadawurrung Woman, Deanne Gilson—an artist’s practice video

123

Frederick McCubbin—A bush burial resource

100

Exhume the grave—McCubbin and contemporary art resource

63

VCE Studio Art Unit 4: Outcome 3: Exhibition in Focus: Sally Smart—P.A.R.A.D.E. resource



Geelong Gallery 2022  
Photographer: Cameron Murray  
© Tourism Australia



Frederick McCubbin—*Whisperings in wattle boughs*  
Installation view,  
Geelong Gallery 2021.  
Photographer:  
Carli Wilson Photography



# Audience Engagement and Learning

## Professional development for educators

**Creative Futures**  
Professional development sessions for educators were held throughout 2021–22 and were presented by Deakin University, artists and art education specialists promoting art and design thinking in the classroom.

**Design thinking with Blanche Tilden (a virtual event)**  
Melbourne-based designer, Blanche Tilden, in conversation with Learning and Audience Engagement Manager, Elishia Furet, exploring Tilden’s creative practice and processes to encourage innovative design thinking in the classroom.

**Visual Thinking Strategies workshop**  
Visual Thinking Strategies (VTS) facilitator, Carly Grace, guided participants in VTS processes to respond to works in the Gallery’s permanent collection.

**Advocating for the arts 2022**  
Coinciding with Education Week, Deakin University Education Lecturer, Merinda Kelly, hosted a professional development session focusing on best practice strategies to advocate for visual arts and design learning for young people in schools and other arts learning contexts.

## Student exhibition

**Who’s Who Portrait Prize—children’s exhibition**  
With over 450 entries submitted by local students from Kindergarten to VCE, the 2021 portrait exhibition were innovatively displayed online and in the Gallery’s Learn Space to overcome COVID-19 restriction challenges.

The *Who’s Who Portrait Prize* encourages and inspires young artists to celebrate local or regional identities, their personal histories and achievements through portraiture.



Who's Who Portrait Prize, installation view, Geelong Gallery 2021

## Outreach programs in schools

Geelong Gallery educators visited schools throughout the region to expand the Gallery’s reach and impact in our community.

**Collaborative drawing workshop**  
A collaborative drawing workshop led by contemporary artist Kerrie Poliness at Matthew Flinders Girls College. Students created a large-scale instructional drawing following a set of pre-determined rules. The workshop provided opportunities for students to explore STEM and design thinking in the visual arts.

**Trash Puppets**  
In collaboration with Melbourne-based theatre company, Trash Puppets, a series of workshops at St Margaret’s Primary School in East Geelong empowered students to get creative using recycled and reused materials in a playful puppetry workshop exploring sustainability.

A Geelong Design Week program.

**School mural project**  
An outreach program at St Thomas Aquinas Primary School in Norlane was hosted by Geelong Gallery for students in levels Prep to six. Students co-designed a school mural with First Nations artists and cultural educators Nikki McKenzie (Wadawurrung) and Norm Jurrawaa Stanley (Kurnai/Wotjabaluk). The program provided valuable learning experiences for students, enabling them to explore First Nations peoples’ histories and cultures firsthand, and build their awareness, knowledge and respect for Aboriginal and Torres Strait Islander people and the quest for Reconciliation in Australia.

**Gallery on Tour**  
568 students across 13 schools were engaged in this year’s program.

Our third resource kit was produced focused on a major collaborative project and Geelong Gallery collection work, *Luminous relic* by artists Mandy Martin, Alexander Boynes and Tristen Parr.



(Above)  
Students at St Thomas Aquinas Primary School 2022, Mural Project Image supplied by St Thomas Aquinas Primary School



(Right)  
2022 Gallery on Tour box (#3) Photographer: Geelong Gallery



# Audience Engagement and Learning

## Access programs

Geelong Gallery’s access program continued to provide tailored Gallery experiences for people of all ages with a disability or access needs. Special access times and tours were available and promoted throughout *Frederick McCubbin—Whisperings in wattle boughs* and *Archie 100: A Century of the Archibald Prize*. Access programs were supported by community partnerships and collaborations, and welcomed over 1,000 people throughout the year.

Our *Art + Memory* and *Art + Connect* programs continue to provide rich experiences and lively discussion around works of art for participants with early to mid-stages of dementia and for participants with a disability and access needs.

Outreach visits to aged care facilities and nursing homes continued to be cancelled in 2021–22 due to the vulnerability of the community. In response, we continued to promote the *Art + Connect @home* program, which focused on Eugene von Guérard’s *View of Geelong*. This pack included a poster, booklet and a materials kit with an Auslan-interpreted video.

## Learn Space activation

With the support of the Peggy and Leslie Cranbourne Foundation, the Gallery’s Learn Space acted as both a public program and education space throughout the year.

Activations:

- **We see recognition**—a children’s art exhibition until 1 August 2021
- **Who’s Who Portrait Prize**—children’s exhibition 14 August to 26 September 2021
- **Celebrating 125 years** 2 October 2021 to 20 February 2022
- **Kid’s Costume Lab** 19 March to 10 July 2022



Learn space—celebrating 125 years’ installation view, Geelong Gallery 2021  
Photographer: Andrew Curtis

Geelong Gallery 2022  
Photographer:  
Cameron Murray  
© Tourism Australia





Audience Engagement and Learning

Public program

During 2021-22, the Gallery programmed 276 events including a series of dynamic in-conversations, illustrated lectures and floortalks that were presented by leading academics, artists, and specialists. Other programs presented included a film screening, fundraising events, musical performances, outreach programs, artist-led workshops, youth training, kids and family activities, after-hours events, access tours, digital programs and weekly free guided tours of the collection.

Public program highlights

Children, youth and families

Our free weekly *Gallery Tots* program inspired curiosity and imagination in children 18 months to 4 years old—encouraging discovery through interactive storytelling and play-based activities in the Gallery and in virtual workshops online.

Our school holiday program engaged children and young people with exhibitions and the permanent collection through creative art making activities with Gallery educators, experienced facilitators and artists.

Orby, your digital tour guide

Orby continued to offer an engaging augmented-reality tour for children (in the Gallery and at home). The tour now explores eleven Geelong Gallery collection works through animation, storytelling, sound, and touch-pad prompts. The Orby experience encourages children to look more deeply at works of art and promotes conversations between parents, carers and children.

Adult classes

Our popular monthly Life Drawing classes resumed in the Gallery and supported participants to develop drawing observation skills and explore various drawing techniques with local artist, Peter Leigh.

Illustrated lectures, creative conversations and floortalks highlights

Illustrated lectures

- Curator Julie Ewington—Blanche Tilden: five movements (online)
- Michael Varcoe-Cox—National Gallery of Victoria, Frederick McCubbin
- Lisa Sullivan—Frederick McCubbin—Whisperings in wattle boughs (online)
- Jane Clark—Australian Impressionism (online)
- History of the prize—Art Gallery of NSW Curator, Natalie Wilson

Creative conversations

- In conversation: Changing face: Lisa Sullivan, Kate Beynon, and Sally Ross
- Floortalk: Barbara Campbell—ex avibus
- Meet the artist—Dianne Fogwell
- In conversation: Jason Smith and Ponch Hawkes—500 Strong

Gallery Channel—digital online videos highlights

- Jason Smith announces the recipient of the 2021 Geelong Contemporary Art Prize
- Lillian O’Neil—Evening (Wall commission #3)
- Curator insights: Lisa Sullivan—Frederick McCubbin—Whisperings in wattle boughs
- Sarah Walker—Her small white hands (Wall commission #2)
- Kerrie Poliness—Blue Wall Drawing #2 (Wall commission #4)

Youth Ambassador Program

Seven Youth Ambassadors were engaged in our specialised training program during *Frederick McCubbin—Whisperings in wattle boughs* and *Archie 100: A Century of the Archibald Prize*. The program provided four training workshops and 150 hours of paid employment supporting the Visitor Services team in invigilation and event management.

Guided tours

Voluntary Guides hosted 187 tours for 762 visitors connecting audiences with the Gallery’s permanent collection and presented two special tours celebrating International Women’s Day and Slow Art Day. The Volunteer Guides also supported the Gallery’s Access program, facilitating Art + Memory tours for people with early to mid-stages of dementia and Art + Connect tours for people with a disability and access needs.

P.A.R.A.D.E.—performance

A contemporary dance performance with Melbourne based dancer and choreographer Deanne Butterworth responding to *Sally Smart—P.A.R.A.D.E.*

A Geelong Design Week program.



Sally Smart—P.A.R.A.D.E.  
Deanne Butterworth  
performance,  
Geelong Gallery 2022  
Photographer:  
Geelong Gallery

8,786

Digital public program engagement

3,512

Public program participants

276

Public programs offered

187

Gallery Guided tours

80

Downloads of Orby@home,  
our digital tour guide

8

Volunteer events

5

Members’ only events

5

Venue-hire events with Gallery  
representative/speaker



Youth Ambassadors,  
Geelong Gallery 2021  
Photographer: Geelong Gallery

## Audience Engagement and Learning

## Marketing highlights

186,289

website unique users

34,774

e-news subscribers

36,087

Social media followers

135

e-newsletters sent with 39.1% open rate

9

audience and community  
surveys created

1

publication printed

3

programs printed





Audience Engagement and Learning

Media coverage

In 2021–22 Geelong Gallery promoted to a national audience in publications and platforms including *The Age*, *3RRR radio*, *ABC News*, *The Australian*, *The Guardian*, *The Sydney Morning Herald*, *Brisbane Times*, *WA Today*, *ArtsHub*, *Art Guide* and *Time Out magazine*.

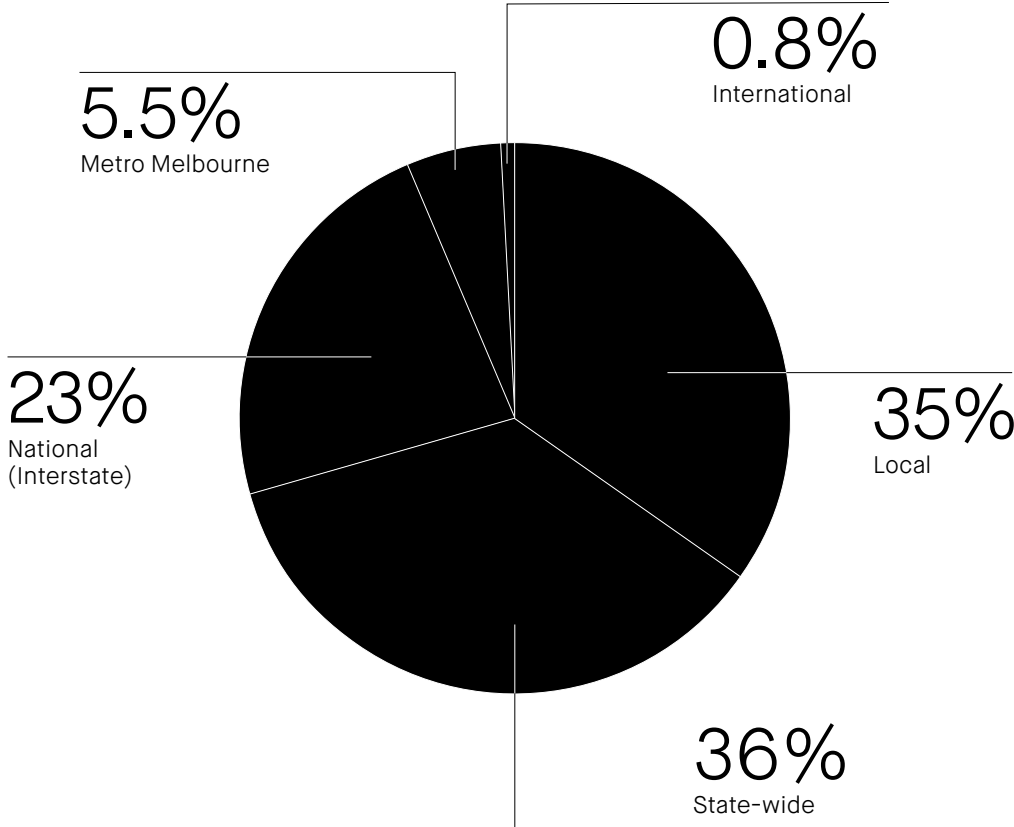
Local audiences were targeted through strong coverage in the *Geelong Advertiser*, *GT Magazine*, *Geelong + Surf Coast Living Magazine*, *Forte Magazine*, *Geelong Independent*, *Bellarine Times*, *Surf Coast Times*, *Bay 93.9*, and *K Rock 95.5*.

Online media provided additional exposure, with younger audiences targeted in *Broadsheet*, *One Hour Out*, and *Time Out*.

Exhibition media features

3	16
<i>Blanche Tilden</i>	<i>Frederick McCubbin</i>
1	22
<i>2021 Geelong Contemporary Art Prize</i>	<i>Archie 100</i>
3	21
<i>Zilverster</i>	Tourism-related
2	13
<i>Sarah Walker</i>	<i>Sally Smart</i>
6	11
<i>Exhume the grave</i>	Expansion-related
1	5
<i>2021 Geelong Acquisitive Print Awards</i>	<i>2022 Geelong Contemporary Art Prize</i>
	104 Total

Media distribution



Special projects

**Youth digital traineeship**  
Continuing our pilot program (commenced in 2020–21) funded by Creative Victoria’s Strategic Investment fund, Geelong Gallery recruited two new youth digital trainees. The trainees, Abby Butler and James Forster, continue to develop the relationship between Geelong Gallery and local emerging artists and creatives established by 2021 trainees Samantha Taylor and Stephanie Kline. Promoting the voice of youth, the GG Connected Instagram page produces engaging digital content focused on emerging practitioners creating meaningful connections to the Gallery’s permanent collection and exhibition program.

**125th anniversary celebration**  
Concluding in December 2021, the team continued to research and implement the organisation’s 125th anniversary celebration. A collaboration between the Cultural Programming, Audience Engagement and Marketing team saw a timeline of 125 individual social media posts (#125 facts) published across the calendar year culminate in a dedicated Learn Space celebration and video produced for the 2021 President’s Dinner.

Learn space—celebrating 125 years’ installation view, Geelong Gallery 2021  
Photographer: Andrew Curtis





# Support groups

## Geelong Contemporary

To support the acquisition of contemporary art for Geelong Gallery, Geelong Contemporary hosted a number of events.

### Geelong Contemporary Soiree

Geelong Contemporary hosted its sixth and largest annual Geelong Contemporary soiree on Saturday 19 March 2022. With 185 guests, the event raised over \$14,000 to assist with the acquisition of Rose Nolan’s work *Big Words—Trying to get it right or righter* (2018).

### Talking art: Exhume the grave (online)

Hosted by Senior Curator Lisa Sullivan with exhibiting artists Jill Orr and Sarah Walker. This conversation explored the artists’ respective responses to the work and legacy of Frederick McCubbin.

### Talking art: Sally Smart—P.A.R.A.D.E.

Hosted by Director & CEO Jason Smith with acclaimed Melbourne-based artist Sally Smart. The conversation explored *P.A.R.A.D.E.*, and the methods by which Smart contemporises the historical avant-garde performances and designs of the early 20th century Ballets Russes.

*Talking Art: Meet the makers—a celebration of wearable art* was cancelled due to COVID-19.

**Geelong Contemporary Committee:** Roxie Bennett (Chair from March 2022), Sarah Scott (retired as Co-Chair in March 2022), Amy Lu (retired as Co-Chair in March 2022), Garry Flanigan, Dylan Foley, Vic Hope, Emma Itzstein, Morgan Jamieson, Georgie O’Dwyer, Jason Smith, Adriana Sobolewski, Lisa Sullivan and Penny Whitehead.

Our thanks extend to retired committee members in 2021–22: Geoffrey Carran, Deborah Fisher, Ren Inei, Melissa Hoare, Harley Manifold, and Rowena Martinich for their support and service to Geelong Contemporary.



Geelong Contemporary Soiree 2022, Geelong Gallery. Photographer: Hails & Shine



Geelong Contemporary Soiree 2022, Geelong Gallery. Photographer: Hails & Shine

## Geelong Conservation

Geelong Conservation was established in 2019 and is committed to hosting fundraising events that provide access to people and places not always readily accessible to the public. Geelong Conservation organised a series of events as part of Geelong Gallery’s public program in 2021–22.

### A day out—contemporary jewellery and design

Hosted by Director & CEO Jason Smith, this exciting day focused on contemporary jewellery and glass, starting with a private artist guided tour of *Blanche Tilden—ripple effect: a 25-year survey*. Participants then travelled to Melbourne to visit Craft Victoria, and retail jewellers e.g.etal, Melbourne Glassworks, and Gallery Funaki’s Katie Scott shared current trends in contemporary jewellery design.

### Finding the Archibald—Rachel Griffiths

An exclusive private viewing of *Archie 100* and cocktail party followed by an intimate conversation between Director & CEO Jason Smith and award-winning actor and arts patron, Rachel Griffiths.

### A day out—Ballets Russes

A rare opportunity to explore Geelong’s best in design, dance and theatre. The day included an artist guided tour of *Sally Smart—P.A.R.A.D.E.*, and a visit to Big Boom to meet designers Dale Hardiman and Adam Lynch to hear about their collaboration with Geelong Weaving Mill. Attendees also enjoyed an illustrated lecture by the National Gallery’s Associate Curator, Simeran Maxwell, and a visit to Back to Back Theatre Company.

In 2021–22, no conservation treatments were completed due to the challenges faced by access due to COVID-19. Funds will be utilised in 2022–23.

**Geelong Conservation Ambassador:**  
Lauraine Luckock

Geelong Conservation event, 2022  
Big Boom  
Photographer: Geelong Gallery





Support groups



Volunteers and guides

Our team of 85 volunteers contributed 3,446 hours in 2021–22 to support the Gallery’s daily operations across many areas, including invigilation, guiding, visitor services, education, public programs, opening nights, and events. Volunteering activities remained active during periods when the Gallery was open to visitors, with particular support provided during *Archie 100* and *Frederick McCubbin—Whisperings in wattle boughs*. Training and development activities resumed, including a virtual exhibition briefing for the *2021 Geelong Acquisitive Print Awards*, with in-person training and events in 2022.

Twenty-six volunteers joined our team in 2021–22, including three new guides in training.

Geelong Gallery Guides continued their engagement through virtual meetings and in-person meetings. Despite lockdowns and travel restrictions, the Guides were able to host virtual professional development seminars with fellow guides from NGV and Bendigo Art Gallery, in addition to excursions to external regional galleries.

**Become a volunteer**  
Join the Geelong Gallery volunteer team today. Our program offers flexible volunteering opportunities across diverse areas of our operations, fostering connections in the creative community of Geelong Gallery and celebrating lifelong learning for all. Visit [geelonggallery.org.au/support/volunteering](http://geelonggallery.org.au/support/volunteering)

Geelong Gallery 2022  
Photographer:  
Cameron Murray  
© Tourism Australia

Clarice Beckett  
*Rainy day* 1930  
oil on canvas on board  
Geelong Gallery  
Purchased 1973

Fundraising

Geelong Gallery hosted several fundraising events and campaigns throughout the year detailed throughout this report. Our Annual Giving 2022 campaign focused on the 2023 major ticketed exhibition, *Clarice Beckett—Atmosphere*.

Our 125th Anniversary Acquisition donors are detailed within the President’s report.

Thank you to our 2021–22 Annual Giving donors:

- John Adams
- John and Susie Agar
- Colin Alexander and Louise Saxton
- Petre Andreevski
- Eric and Julie Bailey
- Barbara Baird
- Christine Bell
- Ian M Blair-Holt
- LH Braybrook
- Joy Bromley
- John Brownbill
- Fiona Collyer
- Joanne Colson
- Jim Cousins AO and Libby Cousins AM
- James CS Cox
- Ally Deam
- Deam Family
- Timothy Denton
- Ruth Fagg Foundation Trust
- Anna Fletcher
- Valma Flitton
- Jeanette Fry
- Janet Glover
- Grapsas Height Family
- CM Gray
- Kathie Hall
- Trevor Hilton
- Kent and Chantelle Hodgson
- Eliza Holt
- Daniel and Elaine Hurley
- Dr Barbara Inglis
- In memory of Jan Irwin, former employee, and Keith Irwin, faithful volunteer of the Gallery.
- Dr Victoria Jennings
- Amanda Jennings
- Rosemary Kiss and Conrad O’Donohue
- Anna Le Deux
- Gillian Lever
- Heather and Lou Maddalon
- S and T Mantalvanos
- Davina McIntosh
- Mrs Patricia McKenzie
- Darryl Mohr
- M and G Monckton
- David Moore
- Gerard Mullaly and Helena Buxton
- Councillor Ron Nelson and Nicole Brown
- Lisa Nicoll-Cooke
- Tim Noonan and Jacqui Read
- Delia O’Donohue
- John and Val O’Hara
- Laurence O’Keefe and Christopher James
- Richard Palmer
- Elise Perry
- Andrew and Beth Ray
- Brenda Reidy
- Tim Rowley
- Marlene E Ryan

- Noeline Sandblom
- Elizabeth Slezak
- Diana Taylor
- Professor Barbara van Ernst AM
- Edward and Paddy White
- Penny and Stuart Whitehead
- Terry Wills Cooke OAM
- Alison Witcombe
- Jenny Zimmer
- 23 anonymous donors

Alongside these targeted fundraising endeavours, Geelong Gallery was delighted to receive support from numerous generous donors during the year as one-off donations or annual contributions.

Thank you to our 2021–22 general donors:

- Christine Bell
- Anne Bobeff
- Patricia Brideson
- Geoffrey Conaghan and Mathew Erbs
- Jennifer Darling
- Bevianne Fitch
- Jennifer Heath
- Jim Higgins
- Veronica Holmith
- William Huffam
- Natasha Judd
- Sarah King
- David Lawrence
- Kathryn McBride
- Diane Macleod
- James and Libby Margarey
- Gail O’Grady
- Prue Plowman
- JB Ryan Perpetual Trust
- David Salmon
- Tim Sproat
- Gail Thomas
- Alison Whitcombe

And two generous anonymous donors.





# Membership

## Membership highlights

825  
Members

36  
Life members

789  
Financial members



Geelong Gallery wishes to thank our members and membership program partners for their continued support and engagement throughout 2021–22.

The Gallery has witnessed a second year of substantial growth in its membership base recording a 16% increase in 2021–22 and a record 34% increase over the past two years.

Building on the momentum created by *RONE in Geelong*, the major exhibitions *Archie 100: A Century of the Archibald Prize* and *Frederick McCubbin— Whisperings in wattle boughs*, provided an auspicious milieu to continue attracting new members, secure base membership figures and boost overall membership confidence. The noteworthy increase in new members is also credited to the targeted *Archie 100* complimentary ticket campaign, which utilised the wide enthusiasm for the exhibition program.

Alongside 825 financial members, the Gallery has 147 complimentary members in 2021–22, inclusive of volunteers, staff, sponsors and benefit partners, creating a full membership base totaling 972.

Geelong Gallery has worked in collaboration with 17 membership partners across the region including direct arrangements with the National Gallery of Victoria and National Trust of Victoria, to develop a tailored program of exclusive benefits with the following membership partner businesses.

- Boom Gallery
- Cavalier Art Supplies
- Eye Gallery
- Flower Bowl
- Geelong Chamber Music Society
- Geelong Arts Centre
- Leura Park Estate Cellar Door
- National Wool Museum
- Queenscliff Gallery
- The Pivotonian Cinema
- The Bookshop at Queenscliff
- Ord Minnett (formerly EL & C Baillieu)
- The Hive Gallery
- The Frame Shop Geelong

- NEW in 2021–22
- The Book Bird
  - National Trust of Victoria

*Archie 100: A Century of the Archibald Prize.*  
Installation view,  
Geelong Gallery 2021  
Photographer: Andrew Curtis

## Membership breakdown

35.2% New members	45.6% Individual members
14.8% Renewed lapsed members	32.4% Concession members
50% Renewed members	22% Family members
	17 Membership Program Partners





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, financial contributions or community advocacy, these individuals have played a crucial role in the life of the Gallery.

In 2021, two individuals were awarded honorary life membership to the Gallery:

Robert Treseder  
Catherine Gray

Walter GM Hitchcock	1909	Lady Fingall	1969
Tom Hawkes	1909	Stanley E Orchard	1970
Howard Hitchcock CMG OBE	1909	Richard FL Annois AM	1972
William A Pacey	1909	Alan R David OAM	1973
Philip Russell	1909	Kenneth B Myer AC	1974
Mrs EA Whyte	1909	A Austin Gray	1975
Mrs James W Sayer	1915	Ewen C Laird CBE	1981
George F Walter	1916	Graeme G Harvey	1981
AW Gray	1916	Dr and Mrs Bruce Munro	1982
Louise Russell	1917	Mrs Ranald McAllister	1982
Mrs William T Appleton	1918	Ellen Koshland	1985
Mrs Alexander P McMillan	1918	Peter Spear	1985
Cuthbert Traill	1918	Pam Gullifer AM	1985
Henry B Hodges	1919	Bruce Hyett	1986
Marcus E Collins	1920	Michael Dowling AM	1987
Dr Frederick Moreton	1920	Philip Russell	1989
H Byron Moore	1920	Jim Cousins AO	1996
W Max Bell	1920	Libby Cousins AM	1996
Edward G Gurr	1921	Greg Bryant	2001
Henry P Douglass	1921	Will Bailey AO	2005
James H McPhillimy OBE	1922	John Rosenberg	2006
Frank L Hooper	1922	Neil Everist OAM	2006
Lloyd Hooper	1922	Jim Salmon	2007
Dr Thomas JM Kennedy	1923	Michael Cahill	2009
Robert Camm	1925	Pauline Shirlow	2009
Hon. Horace F Richardson	1926	Katharine Baulch	2011
Andrew E Anderson	1931	Gail Rooney	2012
Robert D Elliott	1932	Barbara Abley AM	2012
Mrs Arthur W Marwood	1932	John Nagle	2012
Lady Joan Lindsay	1933	Veronica Filmer	2013
Louisa J McPhillimy	1935	Peter McMullin AM	2014
Edward A McDonald OBE	1935	Alan Currie	2014
Henry G Oliver	1935	Gerard Mullaly	2016
Mrs Edward H Lascelles	1935	Geoffrey Edwards	2016
Lady Evelyn Casey	1935	Diane Macleod	2017
Ramsay B Cook	1935	Barbara Kitson	2018
Roy Martin	1935	Rosemary May-McSween	2018
Dora Meeson Coates	1935	Wendy Dimmick	2019
Mrs Cecil M Kirchubel	1935	Joan Mann	2019
Cora HA Roach	1935	Rosemary Gough	2020
Edward A Austin	1936	Christine Bell	2020
Louis C Matthews	1937	Robert Treseder	2021
Frank E Richardson	1937	Catherine Gray	2021
Edward A Vidler	1938		
Alfred J Day	1944		
Janet Biddlecombe	1944		
The Very Rev Sir Francis Rolland MC	1946		
Edward J Mitchell	1947		
Mrs Andrew S Gray	1950		
Gladys Bell	1957		
Edith Gurr	1957		
J Spencer Nall CMG	1963		
Donald Webb	1963		
William P Heath	1963		

Geelong Gallery Store

Geelong Gallery Store experienced another slow beginning with continued COVID-19 restrictions imposed.

Re-opening with dual ticketed exhibitions, *Fredrick McCubbin—Whispering in the wattle boughs* and *Archie 100*, the Geelong Gallery Store recovered well in the remainder of the year with a strong overall position.

*Frederick McCubbin—Whispering in the Wattle boughs* catalogue written by Senior Curator Lisa Sullivan was, and continues to be, well-received by patrons. Geelong Gallery Store developed a complementary suite of merchandise, featuring the Gallery’s iconic McCubbin work, *Bush burial*, 1890.

Most notably a collaboration with Geelong Weaving Mills was realised to create a McCubbin inspired GG by Design blanket which proved to be a sell-out.

The online store had its most successful year to date with catalogues and blankets proving popular online purchases.

*Archie 100* was a great opportunity for the Store to welcome visitors from wider Victoria and the accompanying catalogue and postcards were popular in-store.

Continued investment in and promotion of the successful *GG by Design* range, has ensured a continued connection and support of local makers and suppliers, with their collections selling out repeatedly.

The Gallery Store also supported the distribution of Blanche Tilden catalogues to touring venues.





Collection

108

New acquisitions

46

Inward loans—general

1,098

Inward loans—  
Colin Holden Collection

35

Outward loans

1

Work conserved\*

173

Exhibited works

295

Collection works added to the website

151

Collection works added to the website  
with extended labels

\* Frederick McCubbin, *A bush burial*:  
Frame conserved by Louise Bradley.  
The conservation of *A bush burial*'s  
frame has been generously supported  
by The Copland Foundation

Rick Amor  
*Barge* (1986–87)  
oil on canvas  
Geelong Gallery  
Gift of Mark Robertson and Anne  
Robertson through the Australian  
Government's Cultural Gifts Program,  
2022  
© the artist  
Photographer: Andrew Curtis





New acquisitions

**Rick Amor**  
*Barge* 1986–87  
oil on canvas  
Gift of Mark Robertson and Anne Robertson through the Australian Government’s Cultural Gifts Program, 2022

**Gordon Bennett**  
*Mirror (Altered body print Remember/Dismember 2)* 1994  
synthetic polymer paint on canvas  
Gift of Christine and John Collingwood, 2022

**Bob Bilinyarra**  
*Kangaroo ceremony* c. 1969–74  
earth pigments and binder on bark  
Gift of Mrs Kath Soulsby, 2022

**Arthur Boyd**  
*Bush landscape with child and dog* 1980–85  
oil on canvas  
Bequest of Wendy Dimmick, 2022

**Robert Boynes**  
*Let’s make things perfectly clear* 1974  
colour screenprint; edition A/P  
Gift of an anonymous donor, 2022

*The morals of money* 1974  
colour screenprint; edition 4/10  
Gift of an anonymous donor, 2022

**Jo Darvall**  
*Winged realm no. 31* 2020  
monotype, chine collé and handmade paper collage  
Gift of the artist, 2021

**Barney Ellaga**  
*Alawa Country* 1999  
synthetic polymer paint on canvas  
Gift of Jim Cousins AO and Libby Cousins AM through the Australian Government’s Cultural Gifts Program, 2022

**Robert Fielding**  
*Manta miilmiilpa (sacred earth)* 2020  
screenprint and natural pigment; unique state  
John Norman Mann Bequest Fund, 2021

**Dianne Fogwell**  
*Latency* 2021  
linocut on hanji paper; unique state  
Geelong acquisitive print awards (winner), 2021

**Elizabeth Gower**  
*Cuttings from New York* 2012  
collaged paper on drafting film  
Gift of Anthony Scott through the Australian Government’s Cultural Gifts Program, 2022

*Cuttings from New York 1* 2012  
collaged paper on drafting film  
Gift of Anthony Scott through the Australian Government’s Cultural Gifts Program, 2022

*Cuttings from New York 2* 2012  
collaged paper on drafting film  
Gift of Anthony Scott through the Australian Government’s Cultural Gifts Program, 2022

**Martin King**  
*anthropocene equation, hoodwinks and lyres* 2017  
graphite on drafting film, neon light and transformer  
Gift of the artist through the Australian Government’s Cultural Gifts Program, 2022

*Tree of life, unsuccessful species* 2021  
etching, drypoint, chinecollé, hand colouring, and egg tempura; edition 2/3  
John Norman Mann Bequest Fund, 2021

Gordon Bennett  
*Mirror (Altered body print: Dismember/Remember II)* 1994  
synthetic polymer paint on canvas  
Geelong Gallery  
Gift of Christine and John Collingwood, 2022  
© The Estate of Gordon Bennett  
Photographer: Andrew Curtis



**Emily Kam Kngwarray**  
*Anooralya (or Anwerlarr) – Yam Dreaming* 1996  
synthetic polymer paint on canvas  
Geelong Gallery 125th Anniversary Acquisition.  
Purchased through the generous support of the Geelong Gallery Foundation, Shane & Cathryn Brennan, Robert Costa, Barry & Jan Fagg, Grapsas Height Family, Catherine Gray, Donald Holt, Barbara Inglis, John Norman Mann Bequest Fund, Gerard Mullaly & Helena Buxton, and Jason Smith & Petre Andreevski, 2021

**David Leece**  
*Desert lake frontispiece* 2012  
colour screenprint; edition 13/13  
Gift of Mandy Martin, 2021

**Chips Mackinolty**  
*Kids on country, not in custody* 2020  
digital print; edition A/P  
Sybil Craig Bequest Fund, 2021  
© courtesy of the artist

**Mandy Martin**  
*And even if they say you never had it so good ...* 1974  
colour screenprint  
Gift of the artist, 2021

*You never had it so good* 1974/75  
colour screenprint; edition 19/25  
Gift of the artist, 2021

*You never had it so good* 1975  
colour screenprint  
Gift of the artist, 2021

*But for the 750,000 people in the world who depend directly on General Motors for their daily bread ...* 1975  
colour screenprint; edition 8/25  
Gift of the artist, 2021

*Don't be taken in* 1975  
colour screenprint  
Gift of the artist, 2021

*Nationalize the car industry* 1975  
colour screenprint  
Gift of the artist, 2021

*The drive of the US is to replace the traditional status values of the village such as writing great poetry with new ones like owning a TV set* 1975  
colour screenprint  
Sybil Craig Bequest Fund, 2022

*Big boss* 1976  
colour screenprint; 1st state; artist’s proof  
Gift of the artist, 2021

*Happy anniversary* 1976  
colour screenprint  
Gift of the artist, 2021

*The great fear* 1976  
colour screenprint; edition 13/20  
Gift of the artist, 2021



Emily Kam Kngwarray  
*Anooralya (or Anwerlarr) – Yam Dreaming* 1996,  
synthetic polymer paint on canvas  
Geelong Gallery 125th Anniversary Acquisition.  
Purchased through the generous support of the Geelong Gallery Foundation, Shane & Cathryn Brennan, Robert Costa, Barry & Jan Fagg, Grapsas Height Family, Catherine Gray, Donald Holt, Barbara Inglis, John Norman Mann Bequest Fund, Gerard Mullaly & Helena Buxton, and Jason Smith & Petre Andreevski, 2021  
© Emily K Kngwarreye/Copyright Agency, 2021  
Photographer: Andrew Curtis

*Who owns Australia* 1976  
colour screenprint; edition 14/50  
Gift of the artist, 2021

*Assimilation* 1977  
colour screenprint; edition 5/30  
Gift of the artist, 2021

*Big boss* 1977  
colour screenprint; 2nd state; edition 2/10  
Gift of the artist, 2021

*Chicken king* 1977  
colour screenprint; 1st state; edition 6/15  
Gift of the artist, 2021



New acquisitions

*Collaboration I* 1977  
colour screenprint; edition 6/25  
Gift of the artist, 2021

*Collaboration II* 1977  
colour screenprint; edition 9/40  
Gift of the artist, 2021

*Confrontation* 1977  
colour screenprint; 1st state; edition 7/20  
Gift of the artist, 2021

*Corruption* 1977  
colour screenprint; 1st state; edition 6/12  
Gift of the artist, 2021

*Gallery 1* 1977  
colour screenprint; edition 4/35  
Gift of the artist, 2021

*Gallery 2* 1977  
colour screenprint; edition 3/40  
Gift of the artist, 2021

*Hand in hand* 1977  
colour screenprint; 1st state; edition 12/25  
Gift of the artist, 2021

*Iron ore baron* 1977  
colour screenprint; 1st state; edition 6/30  
Gift of the artist, 2021

*Nothing but his hands* 1977  
colour screenprint; 1st state; edition 13/30  
Gift of the artist, 2021

*Unknown industrial prisoner II* 1977  
colour screenprint; edition 8/35  
Gift of the artist, 2021

*Unknown industrial prisoner III* 1977  
colour screenprint; edition 1/40  
Gift of the artist, 2021

*Burnt fibro* 1980  
colour screenprint; edition 7/20  
Gift of the artist, 2021

*City Park* 1980  
colour screenprint; 1st state; edition 5/15  
Gift of the artist, 2021

*Picket fence* 1980  
colour screenprint; edition 5/20  
Gift of the artist, 2021

*Pink house* 1980  
colour screenprint; edition 17/35  
Gift of the artist, 2021

*Steps* 1980  
colour screenprint; edition 7/25  
Gift of the artist, 2021

*Factories 2* 1981  
oil stick, oil pastel and synthetic polymer paint on paper  
Gift of the artist, 2021

*Factories 5* 1981  
oil stick, oil pastel and synthetic polymer paint on paper  
Gift of the artist, 2021

*Factories 6* 1981  
oil stick, oil pastel and synthetic polymer paint on paper  
Gift of the artist, 2021



Mandy Martin  
*Factory 2 (Sawtooth)* 1981  
synthetic polymer and oil  
on canvas  
Geelong Gallery  
Gift of Mandy Martin, 2021  
© Courtesy of the artist's  
estate  
Photographer:  
Andrew Curtis

*Factory 2 (Sawtooth)* 1981  
synthetic polymer and oil on canvas  
John Norman Mann Bequest Fund, 2021

*Sawtooth* 1981  
charcoal and pastel on paper  
Gift of the artist, 2021

*Sawtooth 1* 1981  
oil stick, oil pastel and synthetic polymer paint on paper  
Gift of the artist, 2021

*Sawtooth 4* 1981  
oil stick, oil pastel and synthetic polymer paint on paper  
Gift of the artist, 2021

*Sawtooth 5* 1981  
oil stick, oil pastel and synthetic polymer paint on paper  
Gift of the artist, 2021

*Factories 1* 1982  
colour screenprint; artist's proof  
Gift of the artist, 2021

*Factories 2* 1982  
colour screenprint; edition 22/30  
Gift of the artist, 2021

*Factories 3* 1982  
colour screenprint; edition 11/30  
Gift of the artist, 2021

*Factories 4* 1982  
oil stick and synthetic polymer paint on paper  
Gift of the artist, 2021

*Factories 7* 1982  
oil stick and synthetic polymer paint on paper  
Gift of the artist, 2021

*Yellow clouds 2* 1983  
oil on canvas  
Gift of the artist, 2021

*Chiaroscuro dusk, Victor Harbour* 1987  
enamel and oil on paper  
Gift of the artist, 2021

*The Bluff from West Island Conservation Park* 1987  
enamel and oil on paper  
Gift of the artist, 2021

*Sketchbook pages No. 1, Beyond Eden* 1988  
etching; artist's proof  
Gift of the artist, 2021

*Sketchbook pages No. 2* 1988  
etching; edition 4/16  
Gift of the artist, 2021

*Sketchbook pages No. 3* 1988  
etching; edition 2/16  
Gift of the artist, 2021

*Cove at Anglesea* 1989  
etching; artist's proof  
Gift of the artist, 2021

*Sketchbook pages No. 4, Outer harbour, Port Kembla* 1989  
etching; edition 22/25  
Gift of the artist, 2021

*Sketchbook pages No. 5, Alcoa, Anglesea* 1989  
etching; edition 10/25  
Gift of the artist, 2021

*Sketchbook pages No. 6, Hill 60, Port Kembla* 1989  
etching; edition 3/25  
Gift of the artist, 2021

*APM rain, steam and speed* 1990  
colour etching; artist's proof  
Gift of the artist, 2021

*Poussin in his travels visits White Range Gold* 1991  
etching; artist's proof  
Gift of the artist, 2021

*Yallourn Power Station* 1991  
oil on canvas  
Gift of the artist, 2021

*(Landscape)* 1993  
colour screenprint with gilt  
Gift of the artist, 2021

*No voice but the silence sank like music on my heart* 1993  
colour lithograph and collograph; edition 53/75  
Gift of the artist, 2021

*When will you dawn to end my night?* 1996  
colour lithograph; artist's proof; edition 7/7  
Gift of the artist, 2021

*Salvator Rosa No. 2* 1998  
watercolour, pencil and gilt  
Gift of the artist, 2021

*Salvator Rosa No. 3* 1998  
watercolour, pencil and gilt  
Gift of the artist, 2021

*Salvator Rosa No. 4* 1998  
watercolour, pencil and gilt  
Gift of the artist, 2021

*Salvator Rosa No. 5* 1998  
watercolour, pencil and gilt  
Gift of the artist, 2021

*Salvator Rosa No. 7* 1998  
watercolour, pencil and gilt  
Gift of the artist, 2021

*Salvator Rosa No. 8* 1998  
watercolour, pencil and gilt  
Gift of the artist, 2021

*Dépaysement* 2003  
oil, ochre and pigment on canvas  
Gift of the artist, 2021

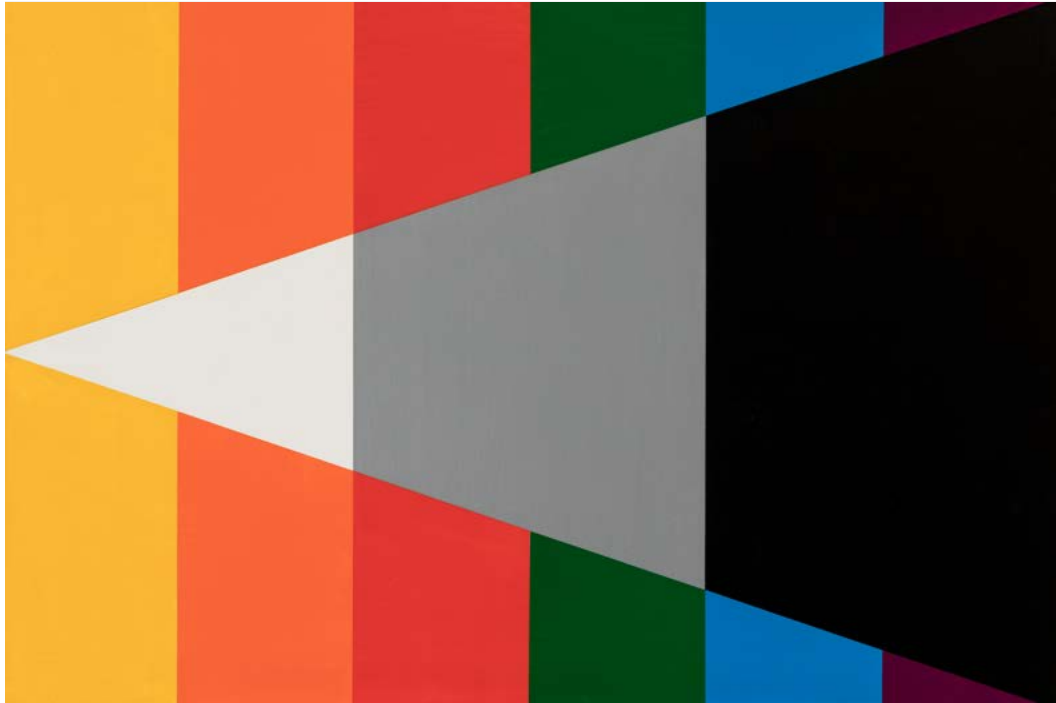
**Ann Newmarch**  
*For John Lennon and my two sons* 1980  
colour screenprint; edition of 40  
Sybil Craig Bequest Fund, 2021

*As mothers, as animal lovers, as people,  
we can stop the pain* 1994  
colour screenprint; edition A/P  
Sybil Craig Bequest Fund, 2021

*For Pammie* 1994  
colour screenprint  
Sybil Craig Bequest Fund, 2021



New acquisitions



John Nixon  
*Untitled (Polychrome) II* 2009  
enamel on composition board  
Geelong Gallery  
Gift of Sue Cramer through the Australian Government's Cultural Gifts Program, 2022  
© Courtesy of the Estate of John Nixon  
Photographer: Andrew Curtis

**John Nixon**  
*Polychrome painting* 2009  
enamel on composition board  
Gift of Sue Cramer through the Australian Government's Cultural Gifts Program, 2022

*Untitled (Polychrome)* 2009  
enamel on composition board  
Gift of Sue Cramer through the Australian Government's Cultural Gifts Program, 2022

*Untitled (Polychrome) II* 2009  
enamel on composition board  
Gift of Sue Cramer through the Australian Government's Cultural Gifts Program, 2022

*Untitled* 2018  
canvas on wood, enamel on wood, wood and plastic on composition board  
Gift of Sue Cramer through the Australian Government's Cultural Gifts Program, 2022

**Rose Nolan**  
*Big Words—Trying to get it right or righter* 2018  
multipurpose identification labels, PVA, acrylic paint, pencil, cardboard  
Purchased with funds generously provided by Geelong Contemporary, Christine Bell, and the Robert Salzer Foundation Acquisition Fund, 2022

**Louise Paramor**  
*Posting a letter* 2020  
inkjet print; edition 1/3  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2022

*The dandy and the daredevil* 2020  
inkjet print; edition 1/3  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2022

*The photographer and the model* 2020  
inkjet print; edition 1/3  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2022

*The photographer and the model* 2020  
plastic, painted wood and glass  
John Norman Mann Bequest Fund, 2022

*The porter and the priest* 2020  
inkjet print; edition 1/3  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2022

*The reunion* 2020  
inkjet print; edition 1/3  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2022

**Rone**  
*Without darkness there is no light (dark)* 2021  
archival pigment print; edition A/P  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2022

*Without darkness there is no light (light)* (2021)  
archival pigment print; edition A/P  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2022

**Dawn Sime**  
*Birds meeting* 1963  
oil on canvas  
Gift of Charles Nodrum, 2021

**Tjunkaya Tapaya**  
*Kungkarangkalpa / Seven Sisters III* 2021  
stoneware with sgraffito  
John Norman Mann Bequest Fund, 2022

**Anne Zahalka**  
*Immigrants #2* 1983/87  
Ctype print on brown paper on plywood and balsa wood; triptych  
John Norman Mann Bequest Fund, 2022

*The pioneer* 1992  
pigment ink on paper on gatorboard  
Gift of the artist, 2022

**Zilverster (Goodwin & Hanenbergh)**  
*Amikejo Akvofaloj* 2016  
ink and pencil  
Gift of the artists, 2022

*East Land Ends cottage, Haydon Bridge* 2020–21  
ink and pencil; custom frame  
John Norman Mann Bequest Fund, 2021

*Mare* 2020–21  
ink and pencil; custom frame  
John Norman Mann Bequest Fund, 2022

Dianne Fogwell  
*Latency* 2021  
linocut on hanji paper; unique state  
Geelong Gallery  
Geelong acquisitive print awards (winner), 2021  
© Courtesy of the artist





# Special collection projects

## Collection digital strategy

A number of upgrades to Geelong Gallery’s digital strategy saw opportunities for collection advancement.

- A new web collection search function hosted by Axiell Imu was implemented in 2021–22. This upgrade and advanced collection search function allows greater access to the collection and interpretation in addition to enabling users to create their own collection compilation. Search categories include collection highlights, recent acquisitions, Australian art, European art and the Colin Holden Collection. Sub-categories of the search function include paintings, photography, prints and drawings, sculpture & decorative arts, watercolours, First Nations and new media.
- Collection images continued to feed into Piction in 2021–22. This Gallery’s image library (collection and non-collection repository) is an integrated system for the management of, and access to, images. As part of this upgrade, works from both the Geelong Gallery and Colin Holden Collection were uploaded to the Victorian Collections website.
- Virtual tours of permanent collection hangs throughout 2021–22 included extended texts in digital format.

## Mounting project - Colin Holden Collection

Our mounting activity was paused in August 2021 due to COVID-19 and various resourcing challenges. The project was re-activated in February 2022 with local framing specialist Andrew Milne and Assistant Curator Katarina Paseta. Between February and June 2022, Geelong Gallery invested in solander boxes, mount board, frames and professional mounting to enable ongoing mounting of the Colin Holden Collection.

## Conservation projects

Conservation treatment of the original frame for Frederick McCubbin’s, *A bush burial*, 1890 was carried out by Louise Bradley from Picture Framer Conservation Framing for Works of Art in late March to early April 2022.

The work was carried out over eight days using conservation methods and reversible materials. Processes included making mould for lost beads, cast beads, filling holes, toning, cleaning timber slip, waxing, cleaning the frame, consolidating cracked ornament and other processes.

This project was generously supported by The Copland Foundation

Frederick McCubbin—  
*Whisperings in wattle boughs*  
installation view, Geelong Gallery 2021  
works by Frederick McCubbin.  
Photographer: Carli Wilson Photography





Financial report

Board’s Report

Your Board members submit the financial report of the Geelong Art Gallery Incorporated for the financial year ended 30 June 2022

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

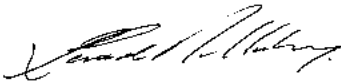
Gerard Mullaly	Barbara Inglis
Eliza Holt	Tim Noonan
Barry Fagg	Andrew Lawson OAM
Terry Wills Cooke OAM	Rebecca Grapsas
Olivia Tipler (retired October 2021)	Cr. Trent Sullivan
Catherine Vickers-Willis (appointed September 2022)	

**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 \$788,324 (2021: surplus of \$1,468,712).

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



Gerard Mullaly  
President



Barry Fagg  
Hon. Treasurer

Dated the 30th day of September, 2022

Statement of comprehensive income

For the year ended 30 June 2022

	2022 \$	2021 \$
<b>Income</b>		
Grant Income	1,347,867	1,344,728
Creative Victoria Multiyear Funding	140,003	140,000
Creative Victoria Strategic Investment Fund Stage 1	-	118,388
Creative Victoria Strategic Investment Fund Stage 2	-	174,980
Total Creative Victoria Grants	140,003	433,368
Government Subsidies (COVID-19)	45,600	565,350
Geelong Gallery Expansion	225,000	-
General income	559,981	614,806
Ticketed exhibitions	864,593	709,356
Sponsorship & Prize income	52,800	151,096
Fundraising	170,385	18,952
Interest income	7,188	12,843
	3,413,417	3,850,499
Shop revenue	335,286	418,587
Shop cost of sales	(184,459)	(258,476)
Shop gross profit	150,827	160,111
Total Revenue Before Donated Works of Art	3,564,244	4,010,610
Cultural Gift Program & Other Artwork Gifts (non-cash)	542,800	376,900
<b>Total Revenue</b>	<b>4,107,044</b>	<b>4,387,510</b>
<b>Expenditure</b>		
Administration	406,346	338,151
Employee costs	1,456,135	1,517,806
Ticketed exhibitions	425,781	277,872
Finance	10,932	9,547
Fundraising	28,082	23,269
Marketing	92,122	105,807
Depreciation and Amortisation	166,174	157,412
Geelong Gallery Expansion	363,695	600
Other expenditure	369,453	488,334
<b>Total expenditure</b>	<b>3,318,720</b>	<b>2,918,798</b>
<b>Net result before income tax expense</b>	<b>788,324</b>	<b>1,468,712</b>
Income tax expense	1 (a) -	-
<b>Result after income tax expense for the year attributable to the members of the entity</b>	<b>788,324</b>	<b>1,468,712</b>
<b>Other comprehensive income for the year</b>		
<b>Items that will not be reclassified to net result:</b>		
Revaluation of Art Collection	3(a) 13,612	70,676
<b>Total other comprehensive income for the year</b>	<b>13,612</b>	<b>70,676</b>
<b>Total comprehensive income for the year</b>	<b>801,936</b>	<b>1,539,388</b>

The accompanying notes form part of these financial statements.



Statement of financial position

For the year ended 30 June 2022

	Note	2022 \$	2021 \$
<b>Assets</b>			
<b>Current assets</b>			
Cash and cash equivalents	2	3,266,662	3,439,655
Inventories		144,172	142,552
Receivables		100,334	9,129
Other Assets		40,189	54,779
<b>Total current assets</b>		<b>3,551,357</b>	<b>3,646,115</b>
<b>Non current assets</b>			
Art Collection	3(a)	39,201,894	38,411,085
Property, plant and equipment	3(b)	2,629,457	2,668,167
<b>Total non-current assets</b>		<b>41,831,351</b>	<b>41,079,252</b>
<b>Total assets</b>		<b>45,382,708</b>	<b>44,725,367</b>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Trade and other Payables	4	200,843	193,991
Provisions	5	236,216	288,690
Deferred Income	6	369,111	478,062
<b>Total current liabilities</b>		<b>806,170</b>	<b>960,743</b>
<b>Non current liabilities</b>			
Provisions	5	70,599	60,621
<b>Total non current liabilities</b>		<b>70,599</b>	<b>60,621</b>
<b>Total liabilities</b>		<b>876,769</b>	<b>1,021,364</b>
<b>Net assets</b>		<b>44,505,939</b>	<b>43,704,003</b>
<b>Members' funds</b>			
Accumulated Surpluses		8,439,057	8,006,855
Asset Revaluation Reserve		30,484,516	30,470,904
General Reserves	7	5,582,366	5,226,244
<b>Total members' funds</b>		<b>44,505,939</b>	<b>43,704,003</b>

The accompanying notes form part of these financial statements.

Statement of changes in equity

For the year ended 30 June 2022

	Note	General Reserves \$	Asset Revaluation Reserve \$	Accumulated Surpluses \$	Total \$
<b>Balance at 30 June 2020</b>		<b>5,103,292</b>	<b>30,400,228</b>	<b>6,661,095</b>	<b>42,164,615</b>
Result attributable to the members of the entity		-	-	534,765	534,765
Other Comprehensive Income for the year		-	70,676	-	70,676
Transfers to Reserves	7	122,952	-	(122,952)	-
<b>Balance at 30 June 2021</b>		<b>5,226,244</b>	<b>30,470,904</b>	<b>8,006,855</b>	<b>43,704,003</b>
Result attributable to the members of the entity		-	-	788,324	788,324
Other Comprehensive Income for the year		-	13,612	-	13,612
Transfers to Reserves	7	356,122	-	(356,122)	-
<b>Balance at 30 June 2022</b>		<b>5,582,366</b>	<b>30,484,516</b>	<b>8,439,057</b>	<b>44,505,939</b>

The accompanying notes form part of these financial statements.

Cash Flow Statement

For the period ended 30 June 2022

	Note	2022 \$	2021 \$
<b>Cash Flows from Operating Activities</b>			
Receipts from revenue		3,355,786	4,519,884
Payments to suppliers and employees		(3,175,223)	(2,966,586)
Interest received		6,322	12,842
<b>Net cash provided by operating activities</b>	<b>9</b>	<b>186,885</b>	<b>1,566,140</b>
<b>Cash flows from investing activities</b>			
Purchase of plant and equipment		(234,397)	(133,411)
Purchase of art		(126,347)	(137,655)
<b>Net cash inflow/(outflow) from investing activities</b>		<b>(360,744)</b>	<b>(271,066)</b>
<b>Cash flows from financing activities</b>			
Interest attributable to bequest funds		866	-
<b>Net cash inflow/(outflow) from financing activities</b>		<b>866</b>	<b>-</b>
Net increase/(decrease) in cash held		(172,993)	1,295,074
Cash at beginning of financial year		3,439,655	2,144,581
<b>Cash at end of financial year</b>	<b>2</b>	<b>3,266,662</b>	<b>3,439,655</b>

The accompanying notes form part of these financial statements.



Notes to the financial statements

For the year ended 30 June 2022

Note 1  
General information

The financial report covers Geelong Art Gallery Inc (the Gallery) as an individual entity. The Gallery is a not-for-profit Association, registered and domiciled in Australia.

The registered office for the Gallery is:

Geelong Art Gallery Inc.  
55 Little Malop Street  
Geelong VIC 3220

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.

The functional and presentation currency of the Gallery is Australian dollars.

Statement of Compliance

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board are prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act 2012, as well as the requirements of section 60.40 of the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC Regulation).

The Gallery is a not-for-profit entity for the purpose of preparing the financial statements.

The financial statements of the Gallery comply with Australian Accounting Standards – Simplified Disclosures for For-Profit and Not-for-Profit entities as issued by the Australian Accounting Standards Board (AASB).

The financial report of the Gallery complies with Australian Accounting Standards to the extent noted above, which include Australian equivalents to International Financial Reporting Standards (AIFRS). Due to the application of Australian specific provisions for not- for-profit entities contained only within AIFRS, the financial reports and notes thereto are not necessarily compliant with International Financial Reporting Standards.

The financial statements were authorised for issue by the Board on the 30<sup>th</sup> of September 2022.

Basis of preparation

The financial statements have been prepared on the basis of historical cost, except for the art collection measured at fair value at the end of each reporting period, as explained in the accounting policies below. Historical cost is generally based on the fair values of the consideration given in exchange for assets. All amounts are presented in Australian dollars, unless otherwise noted.

Critical judgements and key sources of estimation uncertainty

In the application of the Gallery’s accounting policies, management are required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The following are the critical judgements that management have made in the process of applying the Gallery’s accounting policies and that have the most significant effect on the amounts recognised in the financial statements:

Long service leave provision

Management judgement is applied in determining the following key assumptions used in the calculation of long service leave as at balance date:

- future increases in wages and salaries;
- future on-costs and rates; and
- experience of employee departures and periods of service.

Estimation of useful lives of assets

The Gallery determines the estimated useful lives and related depreciation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

Fair value of art collection

Purchased art collection assets are initially carried at cost and revalued subsequently at fair value. Donated or bequeathed art collection assets are carried at fair value. This is determined by either independent valuation for items donated under the Cultural Gifts Program, or by an internal curatorial undertaken by the Gallery. Items in the art collection are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

The following is a summary of the material accounting policies adopted by the Gallery in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated:

- (a) **Income Tax**  
The Gallery is exempt from income tax under the provisions of the Income Tax Assessment Act - 1997 Subdivision 50-5. Accordingly, no income tax has been provided for the Gallery in these financial statements.
- (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**  
Purchased inventory is stated at the lower of cost and net realisable value on a ‘first in first out’ basis. Cost of purchased inventory comprises direct materials and delivery costs and are determined after deducting rebates and discounts received or receivable.
- (d) **Property, Plant and Equipment (PPE)**  
Property, plant and equipment are stated at cost less accumulated depreciation and impairment. Cost includes expenditure that is directly attributable to the acquisition or construction of the item.

Depreciation is provided on property, plant and equipment and is calculated on a straight-line basis so as to write off the net cost of each asset over its expected useful life to its estimated residual value.

The gain or loss arising on disposal or retirement of an item of property, plant and equipment is determined as the difference between the sales proceeds and the carrying amount of the asset and is recognised in profit or loss.

The following depreciation rates are used in the calculation of depreciation:

Asset class	Useful life
Building Improvements	50 years
Equipment	4-50 years
Office Equipment	3-20 years
Furniture, Fittings & Equipment	10-20 years
Leasehold Improvements	10 years

- (e) **Art Collection**  
The art collection is measured at fair value at balance date. A valuation was conducted by an independent expert to determine fair values with an effective date of 30 June 2017. Subsequent to this date, purchased art collection assets are initially carried at cost and remeasured subsequently at fair value by an internal curatorial. Donated or bequeathed cultural assets are carried at fair value as determined by either independent valuation for items donated under the Cultural Gifts Program, or by an internal curatorial undertaken by the Gallery.  
  
The art collection is not depreciated in the financial statements. Depreciation is not recognised in respect of these assets because their service potential has not, in any material sense, been consumed during the reporting period.
- (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 the item of expense. Receivables and payables in the assets and liabilities statement are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the taxation authority is included with other receivables or payables in the balance sheet.



## Notes to the financial statements

For the year ended 30 June 2022

### Note 1 Summary of Significant Accounting Policies (cont.)

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the Tax Office, are presented as operating cash flows.

#### (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.

Liabilities recognised in respect of employee benefits expected to be settled within 12 months, are measured at their nominal values using the remuneration rate expected to apply at the time of settlement. Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured at the present value of the estimated future cash outflows to be made by the Gallery in respect of services provided by employees up to reporting date.

#### (i) Trade and other receivables

Trade receivables are recognised and carried at original invoice amount less any allowance for expected credit losses. An estimate for expected credit losses is made in respect of receivables upon recognition. Bad debts are written off when identified.

#### (j) Trade and other payables

Trade and other payables represent unpaid liabilities for goods received by and services provided to the Gallery prior to the end of the financial year. The amounts are unsecured and are normally settled within 30 days.

#### (k) Revenue recognition

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Gallery and the revenue can be reliably measured. The following specific recognition criteria must also be met before revenue is recognised:

##### *Government grants*

Income from grants that are enforceable and with sufficiently specific performance obligations are accounted for under AASB 15 Revenue from Contracts with Customers, with revenue recognised as these performance obligations are met. If these conditions are not met, income is recognised under AASB 1058 Income of Not-for-Profit Entities.

##### *Donations, fundraising and bequests*

Income or art collection assets arising from donations, fundraising and bequests are recognised when control is obtained, as it is not possible for the Gallery to reliably measure these prior to this time. For example, cash donations are recognised when banked and art collection donations are recognised when title of possession transfers to the Gallery.

##### *Membership fees*

Revenue from membership fees is accounted for under AASB 15 Revenue from Contracts with Customers, and is recognised over time in accordance with when performance obligations associated with the membership are satisfied with the member.

##### *Sale of goods and services*

Revenue from the sale of goods and services is accounted for under AASB 15 Revenue from Contracts with Customers. Revenue from sales is recognised upon the delivery of goods to customers. Revenue from ticketed exhibitions is recognised over the period of which the exhibition has been held.

##### *Interest income*

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

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

#### (l) Comparative figures

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current period.

#### (m) Application of new and revised accounting standards

No new or revised accounting standards have come into operation in the current year that would have a material impact on the financial report.

### New and revised Accounting Standards issued but not yet effective

At the date of authorisation of the financial statements, the Gallery has not applied the following new and revised Australian Accounting Standards, Interpretations and amendments that have been issued but are not yet effective.

Standard/Interpretation	Applicable for annual reporting periods beginning on
AASB 2020-1 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-Current	1 January 2023
AASB 2020-3 Amendments to Australian Accounting Standards – Annual Improvements 2018-2020 and Other Amendments	1 January 2022
AASB 2020-6 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current – Deferral of Effective Date	1 January 2022

#### (n) Going concern

This report has been prepared on the going concern basis, which contemplates the ultimate continuity of normal business activity and the realisation of assets and settlement of liabilities in the normal course of business.

In determining the appropriateness of the going concern principle those charged with governance have considered the level of cash held by the Gallery as at the date of this report and the level of fixed outgoings for the forthcoming period and is satisfied that the Association has sufficient resources available to meet these outgoings for a period of at least twelve months from the date of this report.

	2022 \$	2021 \$
<b>Note 2 Cash and Cash Equivalents</b>		
<b>Cash at Bank</b>		
Westpac Operating	265,498	445,356
Westpac Notice Saver	2,336,925	2,330,924
	<u>2,602,423</u>	<u>2,776,280</u>
<b>Term Deposits</b>		
Bequest Funds – Sybil Craig	117,093	116,844
Bequest Fund – McAllister	546,046	545,431
	<u>663,139</u>	<u>662,275</u>
Cash on Hand	1,100	1,100
<b>Total cash and cash equivalents</b>	<b><u>3,266,662</u></b>	<b><u>3,439,655</u></b>



## Financial report

	2022 \$	2021 \$
<b>Note 3</b>		
<b>Art Collection and Property, Plant and Equipment</b>		
<b>(a) Art Collection</b>		
Art Collection at Valuation	39,201,894	38,411,085
<b>Total Art Collection</b>	<b>39,201,894</b>	<b>38,411,085</b>

Reconciliations of the carrying amount of the art collection at the beginning and end of the current and previous financial year are set out below.

Carrying amount at the beginning of the year	38,411,085	37,825,854
Purchased additions	234,397	137,655
Cultural Gift Program and other donations	542,800	376,900
Revaluation of art collection	13,612	70,676
<b>Carrying amount at the end of the year</b>	<b>39,201,894</b>	<b>38,411,085</b>

<b>(b) Property, Plant and Equipment</b>		
<b>Building Improvements</b>		
Federation Building Improvements at cost	2,069,635	2,069,635
Other Building Improvements at cost	1,316,907	1,316,907
Less accumulated depreciation	(1,358,462)	(1,290,731)
	<b>2,028,080</b>	<b>2,095,811</b>
<b>Equipment</b>		
At cost	1,331,772	1,290,483
Less accumulated depreciation	(989,496)	(917,045)
	<b>342,276</b>	<b>373,438</b>

<b>Office Equipment</b>		
At cost	273,485	273,485
Less accumulated depreciation	(259,647)	(253,235)
	<b>13,838</b>	<b>20,250</b>

<b>Furniture, Fittings &amp; Equipment</b>		
At cost	306,100	221,727
Less accumulated depreciation	(60,837)	(43,059)
	<b>245,263</b>	<b>178,668</b>

<b>Total Property, Plant &amp; Equipment</b>	<b>2,629,457</b>	<b>2,668,167</b>
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Reconciliations of the carrying amount of each class of property, plant & equipment at the beginning and end of the current and previous financial year are set out below.

<b>Building Improvements</b>		
Carrying amount at the beginning of the year	2,095,811	2,163,542
Depreciation	(67,731)	(67,731)
<b>Carrying amount at the end of the year</b>	<b>2,028,080</b>	<b>2,095,811</b>

<b>Equipment</b>		
Carrying amount at the beginning of the year	373,438	384,813
Additions	41,289	56,632
Depreciation	(72,451)	(68,007)
<b>Carrying amount at the end of the year</b>	<b>342,276</b>	<b>373,438</b>

	2022 \$	2021 \$
<b>Note 3</b>		
<b>Art Collection and Property, Plant and Equipment (continued)</b>		
<b>Office Equipment</b>		
Carrying amount at the beginning of the year	20,250	31,039
Depreciation	(6,412)	(10,789)
<b>Carrying amount at the end of the year</b>	<b>13,838</b>	<b>20,250</b>
<b>Furniture, Fittings &amp; Equipment</b>		
Carrying amount at the beginning of the year	178,668	112,477
Additions	84,373	76,779
Depreciation	(17,778)	(10,588)
<b>Carrying amount at the end of the year</b>	<b>245,263</b>	<b>178,668</b>
<b>Leasehold Improvements</b>		
Carrying amount at the beginning of the year	-	297
Depreciation	-	(297)
<b>Carrying amount at the end of the year</b>	<b>-</b>	<b>-</b>

<b>Note 4</b>		
<b>Trade and other payables</b>		
Trade Payables	111,648	96,389
Corporate Card	5,300	7,140
Payroll Liabilities	38,374	33,447
Sundry Payables & Accrued Expenses	45,521	57,015
<b>Total trade and other payables</b>	<b>200,843</b>	<b>193,991</b>

<b>Note 5</b>		
<b>Provisions</b>		
<i>Current</i>		
Annual Leave	123,880	177,362
Long Service Leave	112,336	111,328
<b>Total current</b>	<b>236,216</b>	<b>288,690</b>
<i>Non-current</i>		
Long Service Leave	70,599	60,621
<b>Total non-current</b>	<b>70,599</b>	<b>60,621</b>
<b>Total employee entitlement liability</b>	<b>306,815</b>	<b>349,311</b>

<b>Note 6</b>		
<b>Deferred Income</b>		
Memberships	54,907	40,923
Contract Liabilities	314,204	437,139
<b>Total deferred income</b>	<b>369,111</b>	<b>478,062</b>

<b>Note 7</b>		
<b>General Reserves</b>		
Bequest Funds—McAllister and Sybil Craig	(a) 663,140	662,274
Building Fund	1,518,288	1,518,288
Federation Grant	2,078,205	2,078,205



## Financial report

		2022 \$	2021 \$
<b>Note 7</b>			
<b>General Reserves (continued)</b>			
<b>Other Funds</b>			
McAllister and Sybil Craig Acquisitions	(a)	-	-
Other Funds		49,282	90,487
Acquisitions Fund	(b)	438,953	315,501
Conservation Fund	(b)	736,687	529,463
Research & Development Fund		97,812	32,027
		<b>5,582,368</b>	<b>5,226,245</b>

<b>Movement in Reserves</b>					
	Bequest Fund \$	Building Fund \$	Federation Grant \$	Other Funds \$	Total \$
Opening Balance	662,274	1,518,288	2,078,205	967,478	5,226,245
Interest Capitalised (a)	866	-	-	-	866
Surplus transferred to reserves	-	-	-	396,464	396,464
Acquisitions funded from reserves	-	-	-	(41,205)	(41,205)
Interest earned on reserves transferred from retained earnings	-	-	-	-	-
<b>Closing Balance</b>	<b>663,140</b>	<b>1,518,288</b>	<b>2,078,205</b>	<b>1,322,732</b>	<b>5,582,366</b>

- (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 2022, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

	2022 \$	2021 \$
<b>Note 9</b>		
<b>Reconciliation of Net cash provided by operating activities to operating surplus</b>		
Operating surplus/(deficit)	788,324	1,468,712

<b>Non-cash items</b>		
Depreciation	166,174	157,412
Cultural Gifts and Other Artworks received for nil consideration	(543,914)	(376,900)
Interest attributable to bequest funds	(866)	-

<b>Movement in assets and liabilities</b>		
Increase/(decrease) in payables and prepaid Income	(102,099)	203,851
Increase/(decrease) in provisions	(42,496)	10,597
(Increase)/decrease in receivables and prepayments	(76,615)	174,328
(Increase)/decrease in inventories	(1,623)	(71,860)
<b>Net Cash provided by operating activities</b>	<b>186,885</b>	<b>1,566,140</b>

#### **Note 10** **Related Party Transactions**

##### **(a) Key Management Personnel**

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity is considered key management personnel.

The total remuneration paid to key management personnel (KMP) of the Gallery during the year was \$460,318 (2021 \$446,640).

	2022 \$	2021 \$
<b>Note 10</b>		
<b>Related Party Transactions (continued)</b>		

##### **(b) Related Parties**

Transactions with related parties during the current and previous year include the following:

Donations from related parties	81,315	93,375
Purchase of supplies on arm's length terms	7,955	8,577

There were no trade receivables or trade payables, and no loans to or loans from related parties as at 30 June 2022 (2021: Nil).

#### **Note 11** **Financial Instruments**

A comparison of carrying amount of financial instruments carried at amortised costs with respective fair values at balance date is provided as follows:

	2022		2021	
	Carrying amount \$	Fair value \$	Federation Grant \$	Other Funds \$
<b>Financial assets</b>				
Cash	3,266,662	3,266,662	3,439,655	3,439,655
Trade and other receivables	100,334	100,334	9,129	9,129
Other assets	40,189	40,189	54,779	54,779
	<b>3,407,185</b>	<b>3,407,185</b>	<b>3,503,563</b>	<b>3,503,563</b>
<b>Financial liabilities</b>				
Trade and other payables	200,843	200,843	193,991	193,991
Deferred income	369,111	369,111	478,062	478,062
	<b>569,954</b>	<b>569,954</b>	<b>672,053</b>	<b>672,053</b>

The fair values of financial assets and financial liabilities with standard terms and conditions and traded on active liquid markets are determined with reference to quoted market prices.

The fair values of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis.

#### **Note 12** **Impact of COVID-19**

Covid-19 lockdowns resulted in Geelong Gallery being closed for 8 weeks. Certain exhibitions and events that would normally have been held during the year were deferred with funds received in advance of these events being treated as prepaid income. COVID-19 had a significant impact on planned exhibitions which were rescheduled to later in 2021 or 2022, and were replaced by quick-response exhibitions based on the permanent collection.

Closures also impacted areas of operations including shop sales, event hire and memberships. As a result of the downturn in income Geelong Gallery accessed Government's financial support, disclosed separately as an income line on the Statement of Comprehensive Income.

The Gallery's response to eased restrictions and re-opening was in line with Government Covid safety measures, however visitor number restrictions impacted income.

#### **Note 13** **Contingencies**

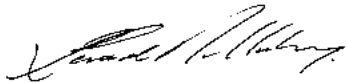
The Gallery did not have any contingent assets or contingent liabilities at 30 June 2022 (30 June 2021: None).

Statement by members of the Board

In the opinion of the Board the financial report as set out on pages 54 to 69:

- (a) the financial statements and notes presented are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
  - (i) complying with Accounting Standards - Simplified Disclosure Requirements and other mandatory professional reporting requirements, and
  - (ii) giving a true and fair view of the Gallery's financial position as at 30 June 2022 and of its performance for the financial period ended on that date, and
- (b) 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 become due and payable.

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:



Gerard Mullaly  
President



Barry Fagg  
Hon. Treasurer

Dated the 30th day of September, 2022



Geelong Gallery collection display 2022.  
Installation view,  
works by Ian Burn and John Nixon.  
Photographer: Andrew Curtis



Independent Auditor’s Report

To the Members of the Board of Geelong Art Gallery Inc.

Opinion

We have audited the financial report of the Geelong Art Gallery Inc. (the Gallery), which comprises the statement of financial position as at 30 June 2022 the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the director’s declaration.

In our opinion, the accompanying financial report of the Gallery is in accordance with Australian Accounting Standards – Simplified Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and the *Associations Incorporations Reform Act 2012*, including:

- (a) giving a true and fair view of the Gallery’s financial position as at 30 June 2022 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Simplified Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Gallery in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Other Information

The Board of Directors are responsible for the other information. The other information comprises the information contained in the Gallery’s Annual Report for the year ended 30 June 2022, but does not include the financial report and our auditor’s report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information obtained prior to the date of this auditor’s report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Management and Members of the Board of Management for the Financial Report

Management is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosure Requirements, the *Australian Charities and Not-for-profits Commission Act 2012*, the *Associations Incorporations Reform Act 2012*, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Gallery’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intend to liquidate the Gallery or to cease operations, or have no realistic alternative but to do so.

The Board of Directors are responsible for overseeing the Gallery’s financial reporting process.

Auditor’s Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Gallery’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board of Directors.

- Conclude on the appropriateness of the Board of Directors’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Gallery to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Board of Directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.

Crowe Melbourne



Martin Thompson  
Senior Partner

Dated the 30th day of September, 2022

# Support

Geelong Gallery partners generously commit to investing in the development and realisation of the Gallery’s wide-ranging program of exhibitions, as well as health and wellbeing programs, marketing initiatives and education workshops and programs.

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

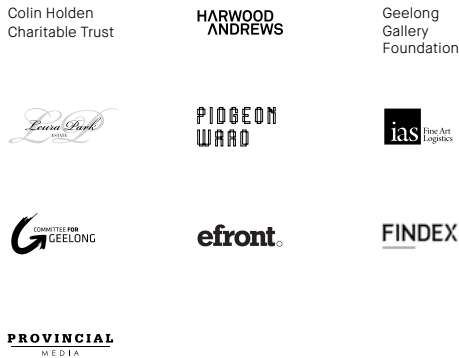
A partnership with Geelong Gallery, whether across one or multiple years, exemplifies a mutual commitment to supporting the wider arts community and provides the opportunity for corporate organisations and individuals to give back through various streams of engagement.

## Corporate partners

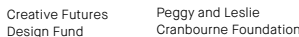
Government partners



Corporate partners



Learn program partners



Youth Ambassador program

Anonymous donor

Gallery on Tour program

Gallery Guides program



Orby—your digital tour guide

Created in partnership with



Supported by



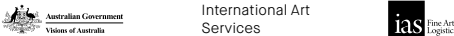
Mural Project



## Exhibition partners

Blanche Tilden—ripple effect: a 25-year survey

Touring partners



Exhibition partners



Catalogue partner



Blanche Tilden

In the creation of new work, Blanche Tilden was supported by the Australian Government through the Australia Council of the Arts.



Collection Leads  
Zilverster (Goodwin & Hanenbergh)—Amator

Exhibition partners



Supported through Creative Victoria’s COVID-19 Strategic Investment Fund

2021 Geelong contemporary art prize

Exhibition partner

Dimmick Charitable Trust

Wall Commission #2  
Sarah Walker—her small white hands



Supported through Creative Victoria’s COVID-19 Strategic Investment Fund

Wall Commission #3  
Lillian O’Neil—Evening



Supported through Creative Victoria’s COVID-19 Strategic Investment Fund

2021 Geelong Acquisitive Print Awards

Exhibition partner

Colin Holden Charitable Trust

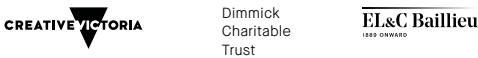
Wall Commission #4  
Kerrie Poliness—Blue Wall Drawing #2



Supported through Creative Victoria’s COVID-19 Strategic Investment Fund

Frederick McCubbin—Whisperings in wattle boughs

Exhibition partners



Indemnification for the exhibition was provided by the Victorian Government

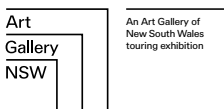
Catalogue partners



Learn partners



Archie 100: A Century of the Archibald Prize



Touring Support Partner



This project has been assisted by the Australian Government’s Visions of Australia program

Geelong presenting partners



Major partner



Exhibition partners



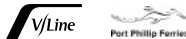
Media partners



Learn partner



Travel partners



Dianne Fogwell—Prescience

Exhibition partner



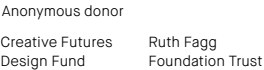
Barbara Campbell – ex avibus

Exhibition partner

The Will and Dorothy Bailey Charitable Fund

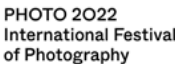
Sally Smart—P.A.R.A.D.E.

Exhibition partners



Ponch Hawkes—500 Strong

Exhibition partner



Barbara Brash—Holding Form

Exhibition partner

The William Angliss Charitable Fund

2022 Geelong Contemporary Art Prize

Exhibition partner

Dimmick Charitable Trust



# Support

## 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 into the future. Every donation to 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](http://geelonggallery.org.au/support/bequests)

### Donate

Geelong Gallery's renowned collection belongs to the people of Geelong. We are committed to the custodianship and development of this nationally significant collection for the inspiration of visitors today and in the future.

Support the Gallery—donate now:  
[geelonggallery.org.au/support](http://geelonggallery.org.au/support)



Archie 100: A Century of the Archibald Prize, installation view, Geelong Gallery 2021, works by WB McInnes and Florence Rodway. Photographer: Andrew Curtis

Back cover: Sally Smart—P.A.R.A.D.E., installation detail, Geelong Gallery 2022. Photographer: Andrew Curtis





Geelong Gallery

55 Little Malop Street  
Geelong VIC 3220 Australia

T +61 3 5229 3645  
[geelonggallery.org.au](http://geelonggallery.org.au)

