

2022– 2023

Geelong Gallery Annual Report



Beach Road after the war (1945) by J. M. W. Turner
Oil on canvas
Beach Road after the war (1945)
Beach Road after the war (1945)



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.



Clarice Beckett—*Atmosphere*,
Installation view, Geelong Gallery
2023, Photographer: Andrew Curtis

Cover:
Clarice Beckett—*Atmosphere*
opening, Geelong Gallery 2023,
Photographer: Halls and Shine

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

Government partners



The year at a glance

77,416

Geelong Gallery visitation (7.6% decrease from FY2021/22)

75,837

Digital exhibition visitation

12,483

Touring exhibition visitation

18

Exhibitions presented

\$3.4 million

Operating budget

2

Student exhibitions

3

External presentations of a
Geelong Gallery touring exhibition

7,279

Public program participants

425

Public programs offered

5,962

Students and educator engagement

135

Learn programs offered

29,360

Learn Space visitor engagement

27,883

Digital Learn engagement

16

Gallery staff (EFT)

82

Gallery volunteers
(not including
Board members
and support groups)

9

Gallery guides

138

Individual donors

3,296

Hours donated by volunteers

900

Gallery members
(9% increase from FY2021/22)

From the President

On behalf of the Board of Geelong Gallery Ltd, it gives me great pleasure to present the Geelong Gallery Annual Report FY2022/23.

Over the past 12 months Geelong Gallery has further consolidated its reputation for artistic and scholarly excellence, robust governance, strong business management, and inclusive community engagement.

Throughout this period, the Gallery focussed on important transitions in the legal structure of the Gallery and its governance framework, the ongoing promotion to Government at all levels of the need for the Gallery's expansion, and the delivery of an acclaimed major ticketed exhibition.

The 2022–2023 Geelong Gallery Strategic Plan informed the year's activities, which included exhibitions and programs that engaged with the community, with highlights including *Clarice Beckett—Atmosphere*, *Back-to-Back Theatre—Portrait*, *The Gertrude Editions*, *Jam Factory ICON Tom Moore: Abundant Wonder*, *A Tale of Two Cities—Prints from the Colin Holden Collection*, *Mandy Martin—A Persistent Vision* and *Spowers & Syme*. As well as physical experiences, the Gallery provided digital experiences, such as *Atmospheric Lab* and *Orby-your* digital guide.

At the Annual General Meeting on 17 October 2022, the Members approved the proposal that Geelong Art Gallery Incorporated, ABN 93 770 396 335, convert to a company limited by guarantee. The Gallery subsequently applied to be registered as a prescribed body corporate, being a public company limited by guarantee registered under and in accordance with the *Corporations Act 2001* (Cth), pursuant to section 110 of the *Associations Incorporation Reform Act 2012* (Vic). The Australian Securities and Investments Commission confirmed the registration of the Gallery on 21 March 2023.

At the AGM the Members also approved the proposal that, effective from the date of registration as a Company, the constitution of the Gallery be approved and adopted as the governing rules of the Gallery. On behalf of the Board, I thank Paul Gray, Principal, Harwood Andrews, and his team for their legal advice and support in the drafting of the Gallery's new constitution, a copy of which you can access via geelonggallery.org.au/policies

This change was undertaken because, as a gallery of major state and national significance, the Gallery deals with businesses, donors, partners other galleries, and importantly governments across the country, as well as internationally. A company limited by guarantee is a more familiar and preferred legal structure in our 21st century world, and many regional galleries in Victoria and interstate have already converted from their original structure as incorporated associations to companies limited by guarantee. It also reflects the modern governance structure adopted by the Board.

At a Board meeting on 24 October 2022, I was elected President, and I am honoured to hold this office. I recognise that I am the first female President of the Board in the Gallery's 127-year history, and I am both proud and humbled to be in this position. At that meeting, Rebecca Grapsas was elected Vice-President, Tim Noonan was elected Treasurer, and Barbara Inglis was re-elected as Secretary. The Board also resolved to create two new Sub-Committees of the Board: the Governance and Risk Sub-Committee and the Redevelopment and Project Planning Sub-Committee. These two Sub-Committees join the Finance Sub-Committee, Exhibitions and Collection Sub-Committee and Philanthropy and Advancement Sub-Committees.



Mandy Martin—*A Persistent Vision* opening, Geelong Gallery 2022. Photographer: Timothy Marriage



Jason Smith and Eliza Holt at Summer Suite exhibition opening, Geelong Gallery 2022. Photographer: Timothy Marriage

The Board believes the expansion of the Gallery and the completion of the cultural precinct is a high priority, so that the Gallery may continue to serve the needs and aspirations of our growing community.

In April 2023 the Gallery farewelled Penny Whitehead, Deputy Director. On behalf of the Board, I thank Penny for her significant contribution to the Gallery over many years. After a lengthy and extensive recruitment process, which included both Senior Management and Board members, Andrew Deane was appointed as the Gallery's new Deputy Director & COO, commencing on 7 June 2023. On behalf of the Board, I welcome Andrew to the Gallery's Senior Management Team.

Advocacy for the expansion of the Gallery has continued. Since the Gallery's Redevelopment Business Case was received by the State Government in December 2021, the Gallery has ensured that every stakeholder at local, State and Federal levels is familiar with the scope of cultural, economic, and social benefits underpinning the Gallery's case for expansion. The Board believes the expansion of Gallery and the completion of the cultural precinct is a high priority, so that the Gallery may continue to serve the needs and aspirations of our growing community. We appreciate that the City of Greater Geelong supports our expansion, and that State and Federal Government has been listening to the Gallery.

The Gallery plays a leading role in the cultural tourism and visitor economy that supports the city and region. In March this year, the Gallery was awarded the 2022 Australian Tourism Award in the category of Cultural Tourism, and this national accolade followed the Gallery's win in the same category in the Victorian Tourism Awards for 2022. The acknowledgement of our excellent staff and the programs they deliver is a great achievement. On behalf of the Board, I congratulate the entire Gallery team on this well-deserved award and recognition.

On 1 April 2023 the Gallery opened *Clarice Beckett—Atmosphere*, an exclusive in-focus, thematic survey of the work of Australian artist, Clarice Beckett (1887–1935), and the first major public gallery exhibition in Victoria of Beckett's painting since 1999. The exhibition was co-curated by the Gallery's Director & CEO, Jason Smith and Senior Curator, Lisa Sullivan. The Board is grateful for the support of the numerous major public collections who lent precious works, and to the many private collectors who shared with the Gallery rarely seen paintings. Over 99 viewing days 26,967 visitors attended the exhibition. 67% of these were first time visitors to the Gallery, and 99% of attendees stated they would return to Geelong Gallery. Importantly, it is estimated that the exhibition contributed at least \$3.4 million to our local economy.

The Board bestows 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 the Board was delighted to welcome Barry Fagg and Terry Wills Cooke OAM as Honorary Life Members.

Barry Fagg was recognised for his greatly appreciated, generous and long-term contribution to Geelong Gallery as a Board member, particularly as the Treasurer of the Board from 2015 to 2022. Additionally, Barry together with his wife Jan and their extended family, greatly appreciated and respected donors to various Gallery's programs.

From the President



Jason Smith, Penny Whitehead and Ally Deam at 2022 Qantas Australian Tourism Awards

Terry Wills Cooke OAM was recognised for his steadfast support for, and guidance of our institution. Terry was a Board Member from 2013–2022 and the Board recognises especially his commitment to governance during his commitment as President of the Board over a period of two terms from 2013 to 2019.

The Gallery’s excellent collection and exhibition program continues to strengthen and develop thanks to our loyal and generous philanthropic community. I thank the Gallery’s donors for their generous support this year.

I would also like to thank the Members, volunteers, and partners of the Gallery for their dedicated support of the Gallery. In particular, I would like to thank the Geelong Gallery Contemporary Support Group, chaired by Roxie Bennett, and the Geelong Gallery Conservation Support Group, chaired by Lauraine Luckock. The Gallery is also grateful to the corporate sponsors and partners who enable the Gallery to deliver its’ exceptional exhibitions and programs.

I sincerely thank the City of Greater Geelong and the Victorian Government for their continued generous support of the Gallery.

I would also like to thank the external members of Board Sub-Committees, who volunteered their time and expertise during the year: Barry Fagg on the Philanthropy and Advancement Sub-Committee, and Di MacLeod on the Exhibitions and Collection Sub-Committee.

I also recognise the support provided by the Geelong Art Gallery Foundation and would like to thank the members of the Board who served this year: President Jim Cousins AO, Jason Smith, Secretary, Tim Noonan, Treasurer, along with previous Chair, Paul Murphy, Suzie Veitch, Vince Occhipinti, Chris Chetcuti, and Mara McDonald, who each retired from the Foundation Board in May.

I want to thank my fellow Board Directors, Rebecca Grapsas, Cathie Vickers-Willis, Barbara Inglis, Tim Noonan, Andrew Lawson, Chien Ho, Michael King, Shannyn Leach and Cr Melissa Cadwell. I wish to also thank outgoing members of the Board. In October 2022, having each completed the maximum three terms of service: former President Gerard Mullaly, former President Terry Wills Cooke OAM, and Treasurer Barry Fagg retired from the Board. Their individual contributions and service to the Board, and to the Gallery, have been invaluable. In February 2023, Mayor Trent Sullivan stood down from the Board, and I thank him for his support and contribution to the Board over the past three years.

On behalf of the Board of the Gallery, I would like to thank and congratulate the Director & CEO, Jason Smith, the Senior Management Team, and all staff for another excellent year, and for their dedication to the Gallery.

Eliza Holt
President



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

Geelong Gallery Board

The Gallery Board met 9 times between July 2022 and June 2023. 6 meetings were focused on reporting and general business, while 3 meetings had a strategic or other focus.

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

President	
Gerard Mullaly (retired October 2022)	3
Eliza Holt (from October 2022)	5
Vice President	
Eliza Holt (to October 2022)	4
Rebecca Grapsas (from October 2022 to June 2023)	5
Catherine Vickers-Willis (from June 2023)	1
Treasurer	
Barry Fagg (retired October 2022)	1
Tim Noonan (from October 2022)	6
Secretary	
Barbara Inglis	8
Rebecca Grapsas (from October 2022)	4
Andrew Lawson OAM	9
Terry Wills Cooke OAM (retired October 2022)	3
Chien Ho (elected October 2022)	5
Michael King (elected October 2022)	5
Shannyn Leach (elected October 2022)	4
Catherine Vickers-Willis (elected October 2022)	6
City of Greater Geelong representative	
Cr Trent Sullivan (to February 2023)	5
Cr Melissa Cadwell (from April 2023)	1

From the Director & CEO



As the President has noted, the past year has been one of significant change yet further consolidation of the Gallery’s commitment to artistic excellence and drawcard programming, robust governance, and ever-broadening audience engagement.

The scope and scholarship of our exhibitions program, and the range of our learn and public programs are a highlight of this Annual Report, and are a testament to our expert, unwaveringly dedicated staff team and the many partners, sponsors, donors and committed community members and volunteers who enable our work.

It has been a year of significant and notable change to the staff team. At the end of April 2023 Penny Whitehead left her role as Deputy Director, Development & Commercial Operations after almost seven years of tireless dedication and remarkable leadership of a diverse and highly productive team. Penny was fundamental to the Gallery team’s business continuity and productivity through the years of the recent pandemic. She was also central to the administrative delivery and promotion to all levels of government of our 2021 Redevelopment Business Case – a document that remains live and that continues to underpin our argument that we must redevelop to keep pace with the growth of this city and region. Penny left the Gallery with our warmest thanks and wishes for continued success in the next phase of her career. After a highly competitive recruitment process we were delighted in June to appoint Andrew Deane to an expanded position of Deputy Director & Chief Operating Officer.

Other departures from the staff team included our highly respected Exhibitions Manager, Pip Minney, whose formidable organisational, logistical, and planning skills ensured the delivery of more than 100 exhibitions during her seven years with us. Notably, Pip’s management of the national tour of our Blanche Tilden survey through 2021 to 2023 was exemplary.

We warmly farewelled Pip to take up an exciting, newly created position with Deakin University’s library collections. We have welcomed Melissa Hellard as Exhibitions Manager. Melissa has come to us from the Exhibitions Management unit at the NGV. Our long-serving and beloved Finance Coordinator, Lynda Cooper, retired in April and returned home to Chester, Great Britain. We have since engaged Davidsons to manage our financial operations.

I want to thank the Gallery staff for their commitment and steadfastness in the face of such significant change after many years of relative and happy stability as a team. That stability has been carefully and determinedly maintained, and we have enjoyed the opportunity to welcome new colleagues to the Gallery. I want to thank especially my Senior Management colleague, Lisa Sullivan, Senior Curator, who has been, as ever, fundamental to helping lead our team and to overseeing the seamless delivery of our extensive, Geelong Gallery curated exhibition program.

Highlights of the exhibition program include the National Gallery Touring Exhibition *Spowers & Syme*, a beautiful, comprehensive survey of the genius printmaking and artistic friendship of Melbourne artists Ethel Spowers and Eveline Syme. The exhibition presented the changing face of interwar Australia through the perspective of two pioneering modern women artists.

Over the summer of 2022–23 we presented *Mandy Martin—A Persistent Vision*. Mandy Martin (1952–2021) was a critically acclaimed Australian artist whose career spanned 45 years. The exhibition was drawn from the Gallery’s holdings and an extensive gift by Martin of 67 prints, drawings and paintings dating from 1975–2017, that encapsulate her career-long picturing of the power and politics of industry and something of the impacts of human beings on fragile natural environments.

The tour of *Blanche Tilden—Ripple Effect: a 25 Year Survey* continued with presentations at Artisan in Brisbane; Canberra Museum & Gallery; and concluded at the University of New South Wales Gallery. Over the course of its development and tour, our Tilden survey found itself at the mercy of the pandemic and the temporary closure of organisations. I want to thank my colleagues in each host venue for their commitment to maintaining our important Tilden survey in their schedules.

Our commitment to exhibiting the work of artists practicing at the experimental intersection of art and design, and to helping lead Geelong’s designation as a UNESCO City of Design, continued with our presentation of the *Jam Factory ICON Tom Moore: Abundant Wonder*. This captivating exhibition of glass works was one the Jam Factory Adelaide’s acclaimed ICON series that celebrate the achievements of South Australia’s most influential visual artists working in craft-based media.

Our support of young creatives makes for rewarding reading in this report. One highlight among many was *Future Creatives*, our inaugural exhibition to celebrate the achievements and creative practice of young emerging artists living in Geelong and the surrounding region who completed their Victorian Certificate of Education in 2022. We have designed *Future Creatives* to bring to light young peoples’ talents in art and design, and to assert the viability of career pathways and future studies in art and design.

A Tale of Two Cities—Prints from the Colin Holden Collection extended our curation of scholarly exhibitions from the superb Colin Holden Collection of prints of which Geeong Gallery is custodian on behalf of the Colin Holden Charitable Trust. It presented a selection of early-twentieth century depictions of Melbourne and Sydney by key members of the Australian Painter-etchers’ Society: John Shirlow, AH Fullwood, Sydney Ure Smith, and Jessie Traill. The Australian Painter-etchers’ Society was established in 1920 by artists committed to the practice and promotion of etching in Australia.

Finally, our presentation of *The Gertrude Editions* represented each work or series of limited edition released annually by Gertrude Contemporary since 2002. Over the twenty-year history of the Editions, Gertrude Contemporary has commissioned former studio artists and past exhibitors, each of whom has developed a successful career and achieved significant Australian and international recognition. In 2020, Geelong Gallery received the gift of fifteen Gertrude Editions from local collectors Robert and Gail Bett and family, who had collected works since the release of the first edition by Ricky Swallow. This significant gift reflects the Betts’ enthusiastic collecting, and their strong commitment to contemporary artists and philanthropy. The Betts’ legacy of collecting continues with the generous donation of funds to acquire the full past complement and ongoing, future Gertrude Editions for the collection.

A list of the 208 acquisitions made during the year of Australian Indigenous and non-Indigenous art is detailed further in this report. As ever, the Gallery’s collection has been remarkably enhanced by the generosity of donors, and through the opportunities provided by bequests. I’ll make special mention of just a few of the many exceptional acquisitions made this past year.

Through the ongoing fundraising work of our support group, Geelong Contemporary, and the generosity of the many attendees at this year’s soirée, the Gallery acquired important and collection transforming works by Iranian-born photographer and filmmaker, Hoda Afshar, and Anangu Pitjantjatjara Yankunytjatjara artist, Kaylene Whiskey.

Afshar’s bodies of work explore what it means to be different. What it means to be described as the ‘Other’. To be defined by what we are not. In her series *Behold*, from which we have acquired two powerful images of gay men, Afshar reveals living contexts and narratives of displacement, difference, and marginality with dignity and compassion.

Kaylene Whiskey has emerged in the past decade as one of the most idiosyncratic and sought after artists working in Australia. Whiskey works across painting, drawing, collage, and video. Her videos works are particularly captivating in their filmic graphic inventiveness, combining conventional camera work with digital animation overlays, stop motion filmmaking, and original soundtracks incorporating the artist’s voice. Whiskey incorporates pop culture references alongside traditional Anangu culture, in playful, but richly layered interpretations of her personal experience of contemporary life in a remote Central Australian Indigenous community. Her two video works *Ngura Pukulpa—Happy Place 2022* and *Kaylene TV 2020* are wonderfully complex, humorous and captivating.

The noted collector and porcelain historian Timothy Menzel generously donated to the collection 138 exceptional items from 34 porcelain manufactories spread across England, Wales and Scotland spanning one hundred years of porcelain production from the UK’s earliest porcelain manufacturers, Chelsea (1745–1769), Bow (c. 1747–1774) and Derby (1749–present) to the later establishments such as those of Charles Mason (1826–1845) and Spode’s Copeland & Garret (1833–1847). These manufacturers sought to replicate the porcelains produced in France and experimented with various formulas and techniques resulting in varying degrees of success. While some manufactories were relatively short-lived—Nantgarw operated for just 6 years and Longton Hall for 11 years—others continued well into the 20th century and beyond, most notably Derby and Worcester. We thank Timothy Menzel for his exceptional gift.

We were thrilled to continue our GG Connected youth program. As we farewelled our terrific duo James Forster and Abby Butler, we welcomed in January Hannah Senftleben and Wolf Young to continue this imaginative on-line forum for youth creativity and agency.

A new partnership with the Lizard Island Reef Research Foundation (LIRRF) commenced this year. The LIRRF supported the opportunity for our Senior Curator to travel to Far North Queensland to engage with the important research undertaken at the Lizard Island Research Station which celebrated fifty years of operation in 2023. We look forward to this evolving partnership and the opportunity for creative responses to the Island’s research imperatives.

We owe a debt of gratitude to our dedicated volunteers. Their loyalty to the Gallery, and to us as a team, is sustaining. Our team of 82 volunteers contributed 3,296 hours in 2022–23 to support the Gallery’s daily operations across many areas, including invigilation, guiding, visitor services, education, public programs, opening nights and events.

As the President has reported, the Gallery Board has undergone significant change and succession this past year. The Senior Management Team and staff of the Gallery enjoy a trusting and highly productive relationship with our Board. And it is a hardworking Board. 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.

To my colleagues on staff, I simply say thank you for your support and standards of excellence. It is such a privilege to work alongside such an expert, dedicated, and fun team.

We look forward to another busy, exciting year ahead.

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. The Gallery continued the implementation of its Equity Action Plan that ensures cultural safety throughout the organisation to empower and connect people.

Through the implementation of our Disability Action Plan in 2022, Gallery staff received diversity awareness training from Chris van Ingen, and hosted three work experience placements: two from 4GR employment services and one from genU.

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. This included the First Nations mural projects and two walks on Country for Gallery volunteers and staff.



Artistic program

18

Exhibitions presented

16

Exhibitions initiated
by Geelong Gallery

2

Incoming travelling exhibitions
organised by another institution

663

Works of art exhibited*

159

Artists exhibited*

3

Official exhibition openings

1

Member complimentary
ticket offer to major exhibition

3

External presentations
of a Geelong Gallery
touring exhibition

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

Mandy Martin—A Persistent Vision
opening, Geelong Gallery 2022.
Photographer: Timothy Marriage

Artistic program

Exhibition openings

Geelong Gallery hosted three official openings and one Donors' preview:

Friday 15 July 2022, 6.00pm
Official opening: attendance 317
Spowers & Syme
2022 Geelong Contemporary Art Prize
Brook Andrew—Hope, Peace, and Paradise
Barbara Brash—Holding Form

Friday 11 November 2022, 6.00pm
Official opening: attendance 253
Mandy Martin—A Persistent Vision
Parallel Universe—Recent Acquisitions 2021–22
The Gertrude Editions
A Tale of Two Cities—Prints from the Colin Holden Collection

Thursday 30 March 2023, 6.00pm
Donor preview—Annual Giving campaign: attendance 36
Clarice Beckett—Atmosphere
The Changing Sky

Friday 31 March 2023, 6.00pm
Official opening: attendance 349
Clarice Beckett—Atmosphere
The Changing Sky

Small-scale events were held to celebrate the exhibitions:

- *JamFactory ICON Tom Moore: Abundant Wonder* on Saturday 25 February 2023, 2.00pm, and
- *Back to Back Theatre—Portrait* on Friday 17 March 2023, 6.00pm

Lisa Sullivan, Rosalind Hollinrake and Jason Smith at *Clarice Beckett—Atmosphere* opening, Geelong Gallery 2023, Photographer: Halls and Shine



Exhibition program

Sally Smart—P.A.R.A.D.E.
until 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.

A Geelong Gallery exhibition

Ponch Hawkes—500 Strong
until 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 photographed in Geelong, Shepparton, and Melbourne.

An official exhibition of PHOTO 2022 International Festival of Photography

2022 Geelong Contemporary Art Prize
until 11 September 2022

The *2022 Geelong Contemporary Art Prize* continued our long-standing signature event 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

Barbara Brash—Holding Form
until 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. 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

Spowers & Syme
16 July to 16 October 2022

Celebrating the creative friendship of Melbourne artists, Ethel Spowers and Eveline Syme, the National Gallery touring exhibition *Spowers & Syme* presented the changing face of interwar Australia through the perspective of two pioneering modern women artists.

The exhibition offered rare insight into the unlikely collaboration between the daughters of rival media families. Studying together in Paris and later with avant-garde printmaker Claude Flight in London, Spowers and Syme returned to the conservative art world of Australia—where they became enthusiastic exponents of modern art in Melbourne during the 1930s and '40s.

Much-loved for their innovative approach to lino and woodcut techniques, *Spowers & Syme* showcased the artists' dynamic approach through prints and drawings whose rhythmic patterns reflected the fast pace of the modern world through everyday observations of childhood themes, overseas travel and urban life.

A National Gallery touring exhibition

Brook Andrew—Hope, Peace, and Paradise
16 July to 23 October 2022

Exhibited for the first time since their acquisition in 2020 through a generous gift of the artist, this selection of printed works by Brook Andrew reflects his longstanding practice of combining diverse images and text to reclaim Indigenous language as a counter to, and examination of, dominant cultural narratives that often relate to colonialism, modernist histories, and post-colonial cultural activism.

A Geelong Gallery exhibition

Collection Leads: Rose Nolan—Word Work
7 September to 6 November 2022

Rose Nolan is a multi-disciplinary artist whose work investigates the formal and linguistic qualities of words. Nolan uses language to transform architectural spaces—interior and exterior—to shift the meaning and interpretation of select words and phrases. This 'Collection Leads' exhibition contextualised the Gallery's recent acquisition of Nolan's *Big Words—Trying to get it right or righter*, 2018, with the institutional premiere of the major work *Big Words (Not Mine)—Transcend the poverty of partial vision (floor version)*, 2021. Working in her signature palette of red and white, Nolan draws on the words of others—American artist Tammy Rae Carland and art critic and theorist Rosalind Krauss respectively—to explore her interests in labour, seriality and repetition, the importance of language, interactivity, space, and the experience of the viewer.

A Geelong Gallery exhibition

Spowers & Syme, installation view, Geelong Gallery 2022, Photographer: Andrew Curtis



Artistic program

A Tale of Two Cities—
Prints from the Colin Holden Collection
17 September 2022 to 13 March 2023

This exhibition was drawn from the extensive Colin Holden Collection of prints held at Geelong Gallery. It presented a selection of early-twentieth century depictions of Melbourne and Sydney by key members of the Australian Painter-Engravers' Society: John Shirlow, AH Fullwood, Sydney Ure Smith, and Jessie Traill. The Australian Painter-Engravers' Society was established in 1920 by artists committed to the practice and promotion of etching in Australia.

Although working in the centuries-old technique of etching, these artists captured contemporary aspects of Melbourne and Sydney as the nation emerged from the shadow of The Great War (1914–18) into a period of significant social and technological change. The architecture, waterways and industrial developments of the respective locations were of particular and enduring fascination for these etchers who worked across both cities throughout their careers.

A Geelong Gallery exhibition

Craft Contemporary
1 October to 31 October 2022

Craft Contemporary is Craft Victoria's annual festival of Australian craft presented throughout October. In 2022, Geelong Gallery presented a diverse range of contemporary works from the collection by artists working in ceramic, glass, and metal, in dialogue with historical works to reflect the rich traditions, complex techniques, and enduring forms that echo through craft practices over centuries. The exhibition included recent acquisitions by Stephen Benwell, Julie Blyfield and Kirsten Coelho, Stephen Bowers, John Dermer, and Tjunkaya Tapaya, among others.

A Geelong Gallery exhibition

The Gertrude Editions
15 October 2022 to 13 March 2023

In 2020, Geelong Gallery received the gift of fifteen Gertrude Editions from local collectors Robert and Gail Bett and family, who had collected works since the release of the first edition by Gertrude Contemporary in 2002. This exhibition presented the full suite of Gertrude Editions and included the work of some of the most highly regarded contemporary Australian artists working locally and abroad including Ricky Swallow, Kate Beynon, Emily Floyd, David Noonan, Jon Campbell, Nicholas Mangan, and Michelle Ussher, amongst others.

A Geelong Gallery exhibition

Mandy Martin—A Persistent Vision
5 November 2022 to 5 February 2023

Mandy Martin (1952–2021) was a critically acclaimed Australian artist whose career spanned 45 years. Martin was a feminist artist who emerged and rose to prominence in the mid-1970s. An early reputation for political and socially progressive imagery established an ideological framework for a landscape-based art practice that examined the European and industrial colonisation of Australia, and a long-term and active commitment to the Australian environment.

In 2020 and 2021 Mandy Martin worked closely with Geelong Gallery Director and CEO, Jason Smith, on the selection of 67 prints, drawings and paintings dating from 1975 to 2017, and that encapsulate her career-long picturing of the power and politics of industry and something of the impacts of human beings on natural environments. Geelong Gallery's holdings tell the important story of her political printmaking, her industrial subjects, and the recurring format and subject of the coastal and panoramic landscape.

A Geelong Gallery exhibition

Parallel Universe—Recent Acquisitions 2021–22
12 November 2022 to 13 March 2023

Parallel Universe was an exhibition of acquisitions brought into the collection over the preceding two years. Over more than 120 years, the Gallery's collection has grown through the generosity of private donors and this exhibition celebrated the collectors, artists and bequests that have contributed to the works acquired in 2021 and 2022. The exhibition's title was drawn from a suite of works by Louise Paramor in acknowledgement of the complementary, parallel activities of private collectors and galleries in forming public collections.

This was a disparate group of works but there are dialogues between them—sometimes in the conceptual teasing out of a subject, or in others an unexpectedly shared intention by artists working in vastly different social and cultural contexts. We saw intersecting responses to landscape, to country, to environment, to abstraction, and to the very acts of making and seeing.

A Geelong Gallery exhibition

Back to Back Theatre—Portrait
installation view, Geelong Gallery 2023.
Photographer: Andrew Curtis



Coco



Ebony



Artistic program

Kathy Temin—Home Dis-play
11 February to 20 August 2023

Delicate abjectness and structural discomfort characterise the variously scaled homes and habitats Temin made in the mid-1990s. They are the result of her questioning of the conceptual and formal material resolution of a work of art. The seemingly unfinished, DIY aesthetic and physical state of the works is a deliberate counter to industrial fabrication and perfect geometry.

The works on display were informed by Temin’s research of bird boxes while on residency in New Plymouth, Aotearoa/New Zealand, in 1995. In these works, she tested the problem of ideal habitats, certain aspects and conventions of modernist art and architecture, museological display, and the call of cultural and personal memory.

A Geelong Gallery exhibition

Mandy Martin—A Persistent Vision opening, Geelong Gallery 2022, Photographer: Timothy Marriage



JamFactory ICON Tom Moore: Abundant Wonder
25 February to 16 April 2023

JamFactory’s ICON series celebrates the achievements of South Australia’s most influential visual artists working in craft-based media. Tom Moore is one of Australia’s leading glass artists and over the course of his career has carved out a singular voice within Australian glass art making. Although working in the ancient craft of blown glass, Moore’s images, narratives, and settings are distinctly contemporary. His engaging, sophisticated and technically challenging hybridised animal/plant sculptures and the fantastical worlds they inhabit are deeply embedded in the history of glass making and scientific discovery. Through the taming of the molten liquid material of glass, Moore creates complex diorama worlds within which his fanciful hybridised protagonists act and interact. In his creation of a universe that seems as ominous as it is beautiful, Moore’s artworks are disarmingly playful in their use of narrative to critique the pressing social and environmental concerns of our contemporary epoch.

A JamFactory touring exhibition



JamFactory ICON Tom Moore: Abundant Wonder, installation view, Geelong Gallery 2023, Photographer: Andrew Curtis

The Changing Sky
18 March to 16 July 2023

The Changing Sky presented a selection of landscape works from the collection that reflect artists’ acute observation of and feeling for place, light, air, atmosphere and environment. The exhibition was curated to complement *Clarice Beckett—Atmosphere* and included historical and contemporary artists whose work distils the essential elements of landscape and light into potent and poetic images of changing skies over time and atmospheric conditions. The exhibition included works by Eugene von Guérard, Louis Buvelot, Arthur Streeton, Walter Withers, Ivan Durrant, Mandy Martin, Adam Pyett, and Marlene Gilson, among others.

A Geelong Gallery exhibition

Back to Back Theatre—Portrait
18 March to 16 July 2023

Portrait was a participatory photographic project created by Tamara Searle (Back to Back Theatre) and photographer Gemma-Rose Turnbull with students in local Nelson Park and Barwon Valley schools.

This long-term project was created with a foundation of self-determination, in which existing photographic representations of disability, age, gender, and sexuality were challenged, allowing each of the students to reflect on and express their unique identities. Searle and Turnbull (and their collaborators) offered a safe space where young women could openly, authentically question their diverse identities, and analyse photographic forms of representation. These formative discussions, and the preferences and personalities of the young women, informed the processes and outcomes for each of the 17 portraits on display. They were presented in collaboration with the participants, who shared a strong belief in the necessity and powerfulness of self-representation by teenage women living with disability.

A Geelong Gallery and Back to Back Theatre exhibition

Artistic program

Clarice Beckett—Atmosphere
1 April to 9 July 2023

Geelong Gallery presented an exclusive in-focus, thematic survey of the work of Australian artist Clarice Beckett (1887–1935). This much anticipated exhibition presented key works from across Beckett’s oeuvre ranging from 1919 to the early 1930s, providing a critical representation of this enduringly enigmatic modernist artist’s atmospheric depictions of light, climate, and bayside Melbourne. Beckett’s beautiful paintings are revered for the ways in which they captured the essence of Beaumaris streetscapes and Melbourne cityscapes in varying light and weather conditions, as well as atmospheric vistas towards the waters of Port Phillip Bay.

Beckett also worked in our region, and it is these works that provided an important local context for Geelong Gallery’s presentation. For a period of six months in 1926, Beckett left the familiar environment of her coastal home in Beaumaris to visit rural Victoria. She stayed with the brother of her good friend Maud Rowe on his Western District sheep station, ‘Naringal’.

Clarice Beckett—Atmosphere
opening, Geelong Gallery 2023.
Photographer: Halls and Shine

It was in this new environment that she produced some of her most experimental landscapes, capturing the radiating heat of the afternoon sun, or the muted light of dusk, across wide panoramic farming country. Beckett also frequented the beaches of Anglesea as evidenced in paintings of 1929 when she joined a group of Meldrum school students on painting camps.

This exclusive Geelong Gallery exhibition brought a new perspective on the practice of this enduringly popular artist through key works from major Australian public galleries and rarely seen private collections.

The digital experience *Atmospheric Lab* was presented simultaneously with *Clarice Beckett—Atmosphere* (see Audience Engagement and Learning section for details, page 28).

A Geelong Gallery exhibition

Phenomena
29 April to 29 October 2023

Phenomena drew together a selection of contemporary works from the collection that illustrate the ways in which artists feel and see the phenomena of the world around us. The material and visual qualities and subjects of each of these diverse works create quietly powerful and affective moods and spaces for contemplation. The exhibition included works by Andrew Browne, Janet Dawson, Rosalie Gascoigne, Denise Green, Akio Makigawa, Rosslynd Piggott, Louise Weaver, and Fred Williams, among others.

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.

Virtual tour & digital exhibition visitation

While our in-person exhibitions enjoyed an uninterrupted year of visitation (post-Covid closures), our audiences continued to engage with our exhibitions in the virtual realm. The following list includes online visitation to our interactive virtual tours.

25,612

Clarice Beckett—Atmosphere

8,800

2022 Geelong Contemporary Art Prize*

6,103

Spowers & Syme

4,703

Mandy Martin—
A Persistent Vision

4,313

JamFactory ICON
Tom Moore:
Abundant Wonder

2,898

Barbara Brash—
Holding Form*

2,750

Ponch Hawkes—
500 Strong*

2,726

Atmospheric Lab
(Clarice Beckett)

2,713

The Gertrude Editions

2,232

Back to Back
Theatre—Portrait

2,185

A Tale of Two Cities—
Prints from the Colin
Holden Collection

1,858

Sally Smart—
P.A.R.A.D.E.*

* Exhibitions continuing from
FY2021/22 into FY2022/23

1,746

The Changing Sky

1,524

On Tour: Blanche
Tilden—ripple effect:
a 25-year survey*

1,402

Phenomena

1,368

Brook Andrew—Hope,
Peace, and Paradise

1,068

Parallel Universe—
Recent Acquisitions
2021–22

1,002

Kathy Temin—
Home Dis-play

523

Collection Leads:
Rose Nolan—Word Work

311

Craft Contemporary

Geelong Gallery national touring exhibition

Blanche Tilden—ripple effect:
a 25 year survey

Artisan, Brisbane, QLD,
from 27 August to 22 October 2022

Canberra Museum & Gallery, ACT,
from 5 November 2022 to 12 February 2023

UNSW Galleries, Sydney, NSW,
from 1 April to 4 June 2023

The national tour of the critically acclaimed 25-year survey of the work of Melbourne-based jeweller and maker, Blanche Tilden, continued this Financial Year with presentations at three interstate venues.

The exhibition revealed Tilden's remarkable practice centred in 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. The national tour extended to five interstate venues in total (additional to the exhibition's premiere at Geelong Gallery in 2021) and concluded at UNSW Galleries in Sydney in June 2023.

A Geelong Gallery touring exhibition

Key outcomes

Artisan

34

Number of
viewing days

524

Visitation

61

Official opening
attendance

2

Number of
public programs

29

Public program
attendance

Total

151

Number of
viewing days

14,790

Visitation

Canberra Museum
& Gallery

73

Number of
viewing days

11,799

Visitation

127

Official opening
attendance

4

Number of
public programs

94

Public program
attendance

321

Official opening
attendance

9

Number of
public programs

UNSW Galleries

44

Number of
viewing days

2,467

Visitation

133

Official opening
attendance

3

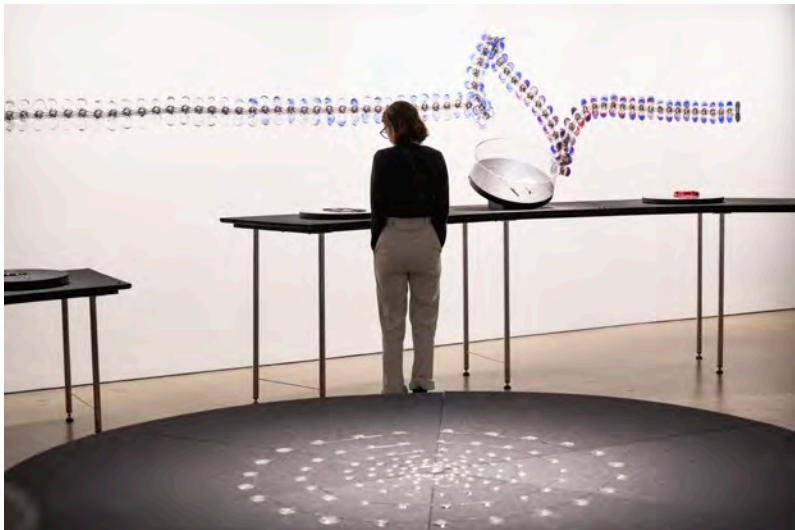
Number of
public programs

257

Public program
attendance

380

Public program
attendance



Blanche Tilden—ripple effect: a 25 year survey
opening, UNSW Galleries 2023.
Photographer: Cassandra Hannagan

Audience Engagement and Learning

Overview

During FY2022/23, the Gallery facilitated enriching encounters for 42,601 individuals through its Learn, Public program, and Learn Space initiatives. These programs were designed to support arts education and foster creative expression, ensuring engagement across a diverse spectrum of the community. These participatory arts encounters included hands-on art making activities, art appreciation, immersive digital experiences, guided tours, artist-led workshops, and captivating performances.

Programs catered to a wide demographic including children, families, students, educators, youth, adults, individuals with disabilities, elderly care residents, and various community collectives. Integral to our mission were the collaborative undertakings that fortified both emerging and established community affiliations. These collaborations promoted community engagement, fostering inclusivity, enhancing overall well-being, and nurturing social interconnectedness.

29,360

Learn Space visitor engagement

17,946

Online Learn resource views and downloads

5,962

Learn program participants

135

Programs aligned to the curriculum

18

Gallery on tour workshops delivered in schools



Draw! Installation view, Geelong Gallery 2022. Photographer: Andrew Curtis

Learn resource and digital engagement (no. of views)

2,356

Nicholas Mangan – Design thinking video

5,364

Future Creatives digital learn resources

3,212

First Nations perspectives videos

150

Art as Advocacy—Nature Weaving resource

3,377

Gallery tots – Clarice Beckett



Nicholas Mangan, Geelong Gallery—Learn Resource video 2022. Photographer: Levi Ingram

3,434

Rone mural project

36

Frederick McCubbin—A bush burial resource

17

Exhume the grave—McCubbin and contemporary art resource



Students from Ashby Primary School with Dr Deanne Gilson, Geelong Gallery 2022. Photographer: Geelong Gallery

Audience Engagement and Learning

Student exhibitions

Who's Who Portrait Prize—children's exhibition
Local students from across the region submitted entries for the *2022 Who's Who Portrait Prize*. The *Prize* encourages and inspires young artists to celebrate local or regional identities, their personal histories and achievements through portraiture.

2023 Future Creatives
A successful initiative launched in 2023, to support and celebrate the achievements and creative practice of young emerging artists living in Geelong and the surrounding region who completed their Victorian Certificate of Education in 2022.

Artists included Belmont High School's Arthur Foulkes and Hannah Gorst, Sacred Heart College's Alice McAloon, Viktoriah Patterson-McCosh and Layla Salerno, Christian College's Emily Georgiadis and Eloise Wingrave, Kardinia International College's Makayla Staehr and Bellarine Secondary College's Poppy Mason.

931 students and teachers visited the exhibition and engaged with the associated resources.

Learn program highlights

Ownership Project
To coincide with the National Gallery's touring exhibition *Spowers & Syme*, the Gallery collaborated with the Ownership Project and presented two printmaking workshops for girls and women in the Geelong community. The program provided female participants an opportunity to work closely with artists from newly arrived migrant and refugee communities and connecting participants with the work of Eveline Syme and Ethel Spowers.



Winning entry for JamFactory ICON
Tom Moore: *Abundant Wonder* Drawing
Competition, by Harry from Clifton
Springs Primary, 2023



Hannah, Eloise, Alice,
Layla, Emily, Makayla,
Viktoriah, Arty and Poppy
at 2023 Future Creatives
opening, Geelong Gallery.
Photographer: Levi Ingram

**Drawing Competition—
Tom Moore: Abundant Wonder**
The Gallery received over 800 entries from children across Geelong for the *JamFactory ICON Tom Moore: Abundant Wonder* drawing competition. A big congratulations to Harry from Clifton Springs Primary School for being selected as the winner! His work will be made into two glass artworks by Tom Moore in JamFactory's Glass Studio – one for Harry to display at home and one to join the national tour of the exhibition.

'I am very impressed with the quality of this group of drawings and by how many I wish I had the time to ever make. It feels unbelievably sweet to have been part of an event that has encouraged so much creative activity ... this is a win for everybody.'
Tom Moore

**Mural Project—Newcomb
Secondary College with Rone**
Geelong Gallery partnered with VicHealth's Future Healthy Initiative *Jumpstart!* to connect and empower 450 Newcomb Secondary College students in levels 7 to VCE and their teachers to co-design a collaborative mural that transformed the school. Working with Geelong-born and internationally renowned street artist, Rone, the project harnessed the power of the arts to inspire young people, improve young peoples' health and wellbeing and help build healthier communities.

'The project has seen students' skills in planning, design and painting grow along with a huge boost to their self-confidence and connectedness... a connectedness with each other, the wider community and the school. It is an experience that will stay with them and their families forever.'
Scott McLeod
Newcomb Secondary College Acting Principal,



(Above)
Mural project, Newcomb
Secondary College 2023

First Nations Mural Projects—Norm Stanley and Nikki McKenzie
Geelong Gallery worked with First Nations artists and cultural educators, Norm Stanley, a proud Kurnai and Wotjabaluk man, and Nikki McKenzie, a proud Wadawurrung woman from Wurri-Ki Culture. Mural projects were facilitated at Our Lady Star of the Sea Primary School in Ocean Grove and Chilwell Primary School in Newtown. Over 600 students worked alongside First Nations artist, Norm Stanley, First Nations educator, Nikki McKenzie, and Geelong Gallery educators to design a mural focused on 'Connection to Place'.

The project addressed curriculum imperatives to teach students about First Nations history and culture and gain important connections with Traditional Owners and First Nations people.

Gallery on Tour
Geelong Gallery educators visited schools throughout the region to expand the Gallery's reach and impact in our community. Hands-on workshops engaged 580 students and teachers with key works in the Gallery's permanent collection.



(Right)
Mural project, Our Lady Star
of the Sea 2023

Access programs

Geelong Gallery's access programs provide tailored Gallery experiences for peoples with disabilities or access needs and were supported by community partnerships. Special access times and tours were available and promoted throughout the year. 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.

Relaxed visiting times for people who benefit from a quieter experience and/or had additional access needs were made available during *Clarice Beckett—Atmosphere*. The exhibition also included audio tours, large print exhibition booklets, and discussion-based tours for peoples with disabilities.

Atmospheric Lab

To coincide with *Clarice Beckett—Atmosphere*, the Gallery's Learn Space transformed into an immersive *Atmospheric Lab* designed by Sandpit, an award-winning technology and experience design studio based in Melbourne. *Atmospheric Lab* was a sensory journey exploring colour, sentiment and place inspired by the work of Clarice Beckett.

Atmospheric Lab, installation view, Geelong Gallery 2023, Photographer: Scott Bamford

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:

- **Kid's Costume Lab**
until 10 July 2022
- **Who's Who Portrait Prize—children's exhibition**
6 August to 28 August 2022
- **Pop-up cinema—Art + Soul. Episode two: Dreams and Nightmares (2009)**
12 September to 25 September 2022
- **Pop-up cinema—Stephen Benwell: A still life & An art life (2019)**
1 October to 30 October 2022
- **Draw!**
12 November 2022 to 25 January 2023
- **Atmospheric Lab**
1 April to 9 July 2023

Audience Engagement and Learning

Public program highlights

A series of dynamic in-conversations, illustrated lectures, and floortalks were presented by leading academics, artists and specialists.

Illustrated lectures

- Frances Burke—Designer of Modern Textiles—Dr Nanette Carter and Robyn Oswald-Jacobs
- Barbara Brash—Holding Form—Deirdre Cannon (virtual event)
- Mandy Martin—A Persistent Vision—Jason Smith
- Dr Jenny McFarlane—Clarice Beckett and the familiar made strange

Creative conversations

- Floortalk: *Spowers & Syme*—Dr Sarina Noordhuis-Fairfax
- Talking Art—Rose Nolan and Jason Smith
- Creative conversation: Gertrude Editions—Tracey Burgess, Jon Campbell and Lisa Sullivan
- In conversation: GG Connected—creative communities
- Geelong Conservation—Wendy Whiteley, Ashleigh Wilson and Jason Smith
- Talking art: Venice Biennale—Kerry Gardner AM, Patricia Piccinini, Linda Michael and Jason Smith
- Floortalk: JamFactory ICON Tom Moore: Abundant Wonder—Tom Moore
- In conversation: Clarice Beckett—Dr Rosalind Hollinrake and Lisa Sullivan
- Symposium: Building Victoria's 21st-century Regional Art Galleries (PGAV)—various speakers including Jason Smith
- In conversation: Clarice Beckett—Deirdre Cannon and Lisa Sullivan

Special events

- Adult workshop: Stamp on Fabric & Stitching with artist Ema Shin
- President's Dinner—fundraising event
- White Night Festival with the Bluebird Children's Choir
- Genesis Baroque—Sara MacIver concert
- Anabelle Stonehouse—sculptural vase workshop (Craft Contemporary Festival)
- Australian Brandenburg Orchestra—Baroque Fusions (2 concerts)
- Geelong Contemporary Soirée
- Geelong Conservation: A day out—across the bay
- Atmosphere—Vox Angelica Geelong Chamber Choir including specially commissioned work by Geelong composer, Kym Alexandra Dillon
- Geelong Contemporary Talking Art: *RONE / TIME*

Sarina Noordhuis-Fairfax at *Spowers & Syme* opening, Geelong Gallery 2022, Photographer: Halls & Shine



19,140

Digital public program engagement
(videos and online event attendance)

7,279

Total public program participants

425

Public programs offered

310

Gallery Guided tours

14

Illustrated lectures, Creative conversations and Floortalks

10

Special events

45

Free weekly Gallery tots' program

26

Adult workshops

Ashleigh Wilson, Jason Smith and Wendy Whiteley at Geelong Conservation fundraising cocktail party, Geelong Gallery 2022, Photographer: Halls and Shine

8

Art + Connect tours

12

School holiday workshops

7

Exhibition openings, members' events and artist drinks

21,129

Atmospheric Lab visitors

4

Venue-hire events



Audience Engagement and Learning

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.

Geelong Gallery’s 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.

Adult Classes

Our popular monthly life drawing classes in the Gallery continued to support participants to develop drawing observation skills and explore various drawing techniques with local artist, Peter Leigh. The Gallery also ran monthly creative writing workshops with local award-winning author and playwright, Janet Brown, exploring works of art currently on display as inspiration for a creative writing exercise in the Gallery.

Gallery Channel—Digital Online Videos Highlights

- Critical and creative thinking in contemporary art practice—Nicholas Mangan
- Illustrated lecture: Barbara Brash—Holding Form
- 2023 Future Creatives: Meet the artists learn resources
- Mural project—Newcomb Secondary College with Rone

Youth Ambassador Program

12 Youth Ambassadors were engaged in a specialised training program during the Gallery’s presentation of *Clarice Beckett—Atmosphere*. The program provided a training workshop, artmaking workshop and paid employment supporting the Visitor Services team in invigilation and event management.

Guided Tours

Voluntary Guides hosted 310 tours for 1,686 visitors connecting audiences with the Gallery’s permanent collection and presented two special tours celebrating International Women’s Day and Slow Art Day in 2023. Alongside collection tours, guides facilitated 79 tours of *Clarice Beckett—Atmosphere*, which contributed to a 60% increase in tours offered in FY2022/23 than the previous year. 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.

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.



Jackie and Samantha, Geelong Gallery Youth Ambassadors 2023



Eye spy art adventures—Printmaking, Geelong Gallery 2022, Photographer Kirsten Kech

Marketing highlights

146,377

Website unique users

18,826

e-news subscribers

39,217

Social media followers

173

e-newsletters sent with 46% open rate

3

Audience and community surveys created

3

Programs printed

1

Publication printed

Audience Engagement and Learning

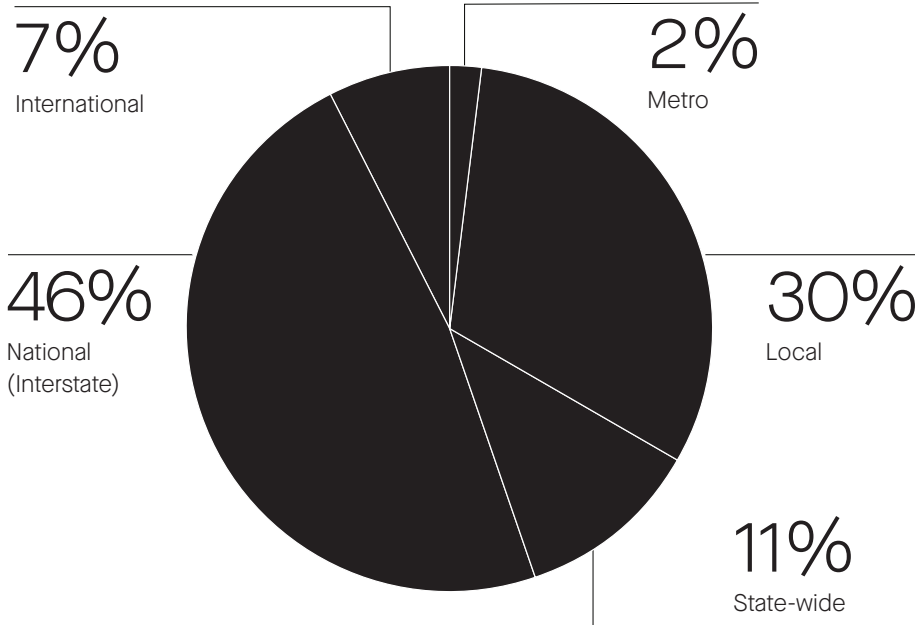
Media coverage

In FY2022/23, Geelong Gallery garnered media coverage as a tourist destination, for our proposed expansion and our suite of exhibitions, including the major ticked exhibition *Clarice Beckett—Atmosphere*. Geelong Gallery captured the attention of major media outlets including *Harper's Bazaar*, *The Australian*, *ABC News*, *Time Out* and *The Age*, reflecting our position as a regional gallery destination that continues to present drawcard exhibitions, public programs and learn programs.

Editorial coverage in the period included:

49	General	4	Brook Andrew— <i>Hope, Peace, and Paradise</i>
42	Tourism	3	JamFactory ICON Tom Moore: <i>Abundant Wonder</i>
37	<i>Clarice Beckett—Atmosphere</i>	3	<i>Back to Back Theatre—Portrait</i>
19	Mandy Martin— <i>A Persistent Vision</i>	3	Blanche Tilden— <i>ripple effect: a 25 year survey</i>
16	Spowers & Syme	2	The Gertrude Editions
13	2022 Geelong Contemporary Art Prize	1	Barbara Brash— <i>Holding Form</i>
6	Expansion	198	Total

Media distribution



Special projects

Youth Digital Traineeship
Geelong Gallery's Youth Digital Trainee program continued to empower young people living in the Geelong region in FY2022/23. Abby Butler and James Forster finished their traineeship in 2022 by continuing to produce Instagram content on their GG Connected page, promoting and exploring local artists and their practice.

Our 2023 trainees, Hannah Senftleben and Wolf Young have been building on the work of the 2022 program —working closely with young local artists throughout the year to promote Geelong Gallery's 2023 exhibition program and build stronger connections with younger audiences.

'It has been great to become a part of the Geelong Gallery team. Having the support to see our ideas come to fruition has been very rewarding.'

James Forster

'My time at GG Connected has been truly unforgettable. The team at Geelong Gallery welcomed us with open arms and trusted us with our creative vision, allowing James and I to mould GG Connected the way we wanted to. Thank you, Geelong Gallery, for this incredible opportunity. It's meant the world to me.'

Abby Butler

Hannah Senftleben and Wolf Young, Digital Youth Trainees 2023, Geelong Gallery



Support groups

Geelong Contemporary

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

Talking Art—Rose Nolan and Jason Smith
Melbourne-based artist, Rose Nolan, joined Director and CEO, Jason Smith, in conversation discussing Nolan's major work, *Big Words (Not Mine)—Transcend the poverty of partial vision (floor version)*, 2021, and the recent Geelong Contemporary Soiree acquired work, *Big Words—Trying to get it right or righter*, 2018.

Talking art: RONE | TIME
An exclusive evening at *RONE | TIME* meeting the creative team behind this exceptional installation and enjoying after-hours access with drinks and canapes on the final weekend of the exhibition.

Geelong Contemporary soiree
Geelong Contemporary hosted its seventh annual Geelong Contemporary soiree on Saturday 18 March 2023 to support the acquisition of contemporary art for Geelong Gallery. A proportion of each ticket sale assisted with the acquisition of works by Australian contemporary artists on the Gallery's priority list: Kaylene Whiskey and Hoda Afshar.

Geelong Contemporary Committee:
Roxie Bennett (Chair), Andrew Deane (from June 2023), Garry Flanigan, Dylan Foley, Vic Hope, Emma Itzstein, Amy Lu, Bella MacKinnon, Adriana Oslewski, Charlotte O'Donnell, Georgie O'Dwyer, Sarah Scott, Jason Smith, Lisa Sullivan, Simon Toohey and Penny Whitehead (until April 2023).

Our thanks extend to Penny Whitehead, who retired as a committee member in 2022–23.



Roxie Bennett and Tyrone Wright (aka Rone) at Geelong Contemporary Talking Art: RONE | TIME, Photo courtesy of Roxie Bennett

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 FY2022/23.

Geelong Conservation—Wendy Whiteley, Ashleigh Wilson and Jason Smith
A fundraising cocktail party followed by an intimate conversation between Director and CEO, Jason Smith, Wendy Whiteley, and author, Ashleigh Wilson, exploring Wilson's recent book *A Year with Wendy Whiteley: Conversations About Art, Life and Gardening*.

All funds raised from Geelong Conservation events contribute to the conservation of priority works as nominated by the Gallery.

A day out—across the bay
To celebrate *Clarice Beckett—Atmosphere*, Geelong Conservation, Director and CEO, Jason Smith, and Senior Curator, Lisa Sullivan, hosted a fascinating 'day out' to Beaumaris. Participants enjoyed an exclusive exhibition tour, lunch at Rickett's Point Café followed by a walking tour with independent curator, Andrew Gaynor. Exploring Clarice Beckett's local environment and key vistas across Port Phillip Bay captured in her paintings.

Geelong Conservation Ambassador: Lauraine Luckock
Edwin Long's painting *Klea* (previously titled *The Babylonian maid*), 1883, and its frame were conserved by Noel Turner of Artfix in April 2023. The treatment of the painting included re-tensioning the canvas to remove undulations, cleaning of thick layers of dirt and insect accretions under a layer of varnish, inpainting, and application of a conservation varnish. The treatment of the frame included cleaning and removal of insect accretions, toning back bright areas of gilding, re-filling ornament losses, inpainting and gilding, and the re-housing of the painting into the frame to conservation standards.

This project was generously supported by Geelong Conservation.



Geelong Conservation event, 2023. Photographer: Geelong Gallery

Sarah Scott, Charlie Gunn and Bella MacKinnon at Geelong Contemporary soiree 2023, Geelong Gallery, Photographer: Hails and Shine



Support groups



Volunteers and Guides

Our team of 82 volunteers contributed 3,296 hours in FY2022/23 to support the Gallery’s daily operations including invigilation, guiding, visitor services, education, public programs, opening nights, and events.

The volunteer training and professional development program provided opportunity for on-going learning and deeper engagement with our collection, alongside re-establishing personal connections, interrupted during 2020 and 2021. Volunteers were invited to participate in a *Walk on Country* with Wadawurrung Traditional Owners, join exhibition briefings with our curatorial team, and celebrate *National Volunteer Week* together in the Gallery with morning tea, and a special guided tour. Geelong Gallery Guides continued monthly meetings and attend group excursions to external regional galleries.

Seventeen volunteers joined our team in FY2022/23, including one new guide in training.

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

Simon Jackson and Daryl Leach at Geelong Gallery volunteer Christmas celebrations, 2022



Bridget Jenkins, Emily Anderson, Amanda Jennings at Geelong Contemporary soirée 2023, Geelong Gallery, Photographer: Hails and Shine

Fundraising

Geelong Gallery hosted several fundraising events and campaigns throughout the year detailed throughout this report. Our Annual Giving 2023 campaign focused on the 2024 major ticketed exhibition, *Cutting Through Time—Margaret Preston and Ukiyo-e Prints*.

Thank you to our FY2022/23 Annual Giving donors:

- John Adams
- Colin Alexander
- EM and JN Bailey
- Christine Bell
- Ian M Blair-Holt
- John Brownbill
- Caruggi
- Wendy and Peter Clark
- Fiona Collyer
- Dianne Crawford
- Suzanne Davies
- Deam Family
- Andrew Deane and James Buck Jr
- Timothy Denton
- Jess Douglas
- Geoffrey Edwards
- Kaye Fletcher
- Jeanette Fry
- Jean Valerie Gardner
- Jan Glover
- Grapsas Height Family
- Kathie Hall
- S. Hansen
- Trevor Hilton
- Chantelle Hodgson
- Eliza Holt
- Barbara Inglis
- Dr Alison Inglis
- Jackson Family
- Victoria Jennings
- Margaret Kellett
- Jane Kennedy
- Rosemary Kiss in honour of her late husband Conrad O'Donohue
- Andrena Macfarlane
- Patti Manolis OAM
- Davina Margaret McIntosh
- Mrs Patricia McKenzie
- Susan McLeod
- G & M Monckton
- Adam Montgomery Family
- Gerard Mullaly and Helena Buxton
- I. Murfitt
- Chris and Gary Nolan
- Tim Noonan and Jacqui Read
- Gail O'Grady
- Laurence O'Keefe and Christopher James
- Richard Palmer
- Pippa Paton
- Elise Perry
- Pike Transport Pty Ltd
- Ernst Power
- B. and A. Ray
- Brenda Reidy
- Heather Rogers
- Tim Rowley
- Libby Russell
- Marlene E. Ryan
- Jayne Salmon
- David Salmon
- Lois Skelley
- Elizabeth Slezak

- Jason Smith
- Karen Spreadborough
- J. Stabb
- Warwick Tiernan
- Dr Bernadette Trifiletti
- Catherine Vickers-Willis
- Edward and Paddy White
- Yan
- Yvonne
- Jenny Zimmer

And 40 generous anonymous donors.

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

Thank you to our FY2022/23 general donors:

- Alan and Mary-Louise Archibald Foundation
- Barbara Baird
- Georgina Barraclough
- Catherine Bell
- Robert and Gail Bett
- Lino Bisinella
- Paul Brand
- Laurence Braybrook
- Colin Holden Charitable Trust
- Allister Cox OAM
- James Cox
- Linden and Ross Cutler
- Dimmick Charitable Trust
- Barry and Jan Fagg
- Valma Flitton
- Mary Foley
- Gordon Darling Foundation
- Patricia Harkin
- Veronica Holmith
- Janet Holt
- Jennifer Jackson
- JB Ryan Perpetual Trust
- Laurelle Kinsman
- Rosemary Kiss
- Amy Lu and Chien Ho
- Simon Mitchell and Carli Roulston
- Ruth Fagg Foundation Trust
- Meredith Stokes
- Stuart Leslie Foundation
- The Hope Family Foundation
- Ursula Hoff Institute
- Barbara van Ernst AM
- Will and Dorothy Bailey Charitable Trust
- William Angliss Charitable Trust

And seven generous anonymous donors.

Making a bequest in your Will to Geelong Gallery is a precious gift, which will ensure the fostering of visual art appreciation and community engagement for generations to come. Geelong Gallery would like to acknowledge the bequest of Robert 'Dale' Checucci, and thank two anonymous bequestors.

Membership

Membership highlights

900

Financial members

38

Life members

862

12-24 month memberships



Geelong Gallery extends a grateful thanks to our members and membership program partners enduring support and commitment throughout another busy membership year in FY2022/23.

For a consecutive third year, the Gallery has witnessed significant growth in its membership base, recording a 9% increase in FY2022/23, which has resulted in a total membership increase of over 40% across the past three years.

The Gallery's membership base, once again, profoundly benefited from the extensive strength of the overall exhibitions and programming schedule throughout FY2022/23, especially the Geelong-exclusive presentation of *Clarice Beckett—Atmosphere*. In conjunction with these factors, the continued growth and retention of the Gallery's expanding membership community speaks to the effectiveness and appeal of the membership benefits program overall. Responding to the extremely affirmative reaction to the FY2021/22 *Archie 100* complimentary ticket campaign, a similar membership campaign drive was run during *Clarice Beckett—Atmosphere*, which resulted in another exceptionally positive response from the Geelong community and welcomed many new members.

Joining the 900 financial members, the Gallery had 139 complimentary members in FY2022/23, inclusive of volunteers, staff, sponsors and benefit partners, creating a full membership base and reach totalling 1,039.

Geelong Gallery continues to work in association with 17 membership partners across the region including direct arrangements with the National Gallery of Victoria and National Trust of Victoria, to provide a bespoke program of exclusive benefits with the following membership partner businesses.

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

Spowers & Syme,
installation view,
Geelong Gallery 2022,
Photographer: Andrew Curtis

Membership breakdown

34.3%
New members

15%
Renewed lapsed members

50.7%
Renewed members

39.9%
Individual members

38.4%
Concession members

21.7%
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 2022, two individuals were awarded Honorary Life Membership to the Gallery:

Mr Barry Fagg
Mr Terry Wills Cooke OAM

Walter GM Hitchcock	1909	Edith Gurr	1957
Tom Hawkes	1909	J Spencer Nall CMG	1963
Howard Hitchcock CMG OBE	1909	Donald Webb	1963
William A Pacey	1909	William P Heath	1963
Philip Russell	1909	Lady Fingall	1969
Mrs EA Whyte	1909	Stanley E Orchard	1970
Mrs James W Sayer	1915	Richard FL Annois AM	1972
George F Walter	1916	Alan R David OAM	1973
AW Gray	1916	Kenneth B Myer AC	1974
Louise Russell	1917	A Austin Gray	1975
Mrs William T Appleton	1918	Ewen C Laird CBE	1981
Mrs Alexander P McMillan	1918	Graeme G Harvey	1981
Cuthbert Traill	1918	Dr and Mrs Bruce Munro	1982
Henry B Hodges	1919	Mrs Ranald McAllister	1982
Marcus E Collins	1920	Ellen Koshland	1985
Dr Frederick Moreton	1920	Peter Spear	1985
H Byron Moore	1920	Pam Gullifer AM	1985
W Max Bell	1920	Bruce Hyett	1986
Edward G Gurr	1921	Michael Dowling AM	1987
Henry P Douglass	1921	Philip Russell	1989
James H McPhillimy OBE	1922	Jim Cousins AO	1996
Frank L Hooper	1922	Libby Cousins AM	1996
Lloyd Hooper	1922	Greg Bryant	2001
Dr Thomas JM Kennedy	1923	Will Bailey AO	2005
Robert Camm	1925	John Rosenberg	2006
Hon. Horace F Richardson	1926	Neil Everist OAM	2006
Andrew E Anderson	1931	Jim Salmon	2007
Robert D Elliott	1932	Michael Cahill	2009
Mrs Arthur W Marwood	1932	Pauline Shirlow	2009
Lady Joan Lindsay	1933	Katharine Baulch	2011
Louisa J McPhillimy	1935	Gail Rooney	2012
Edward A McDonald OBE	1935	Barbara Abley AM	2012
Henry G Oliver	1935	John Nagle	2012
Mrs Edward H Lascelles	1935	Veronica Filmer	2013
Lady Evelyn Casey	1935	Peter McMullin AM	2014
Ramsay B Cook	1935	Alan Currie	2014
Roy Martin	1935	Gerard Mullaly	2016
Dora Meeson Coates	1935	Geoffrey Edwards	2016
Mrs Cecil M Kirchubel	1935	Diane Macleod	2017
Cora HA Roach	1935	Barbara Kitson	2018
Edward A Austin	1936	Rosemary May-McSween	2018
Louis C Matthews	1937	Wendy Dimmick	2019
Frank E Richardson	1937	Joan Mann	2019
Edward A Vidler	1938	Rosemary Gough	2020
Alfred J Day	1944	Christine Bell	2020
Janet Biddlecombe	1944	Dr Robert Treseder	2021
The Very Rev Sir Francis Rolland MC	1946	Ms Catherine Gray	2021
Edward J Mitchell	1947	Mr Barry Fagg	2022
Mrs Andrew S Gray	1950	Mr Terry Wills Cooke OAM	2022
Gladys Bell	1957		

Geelong Gallery Store

The FY2022/23 showed strong results year round with the highlight being our Geelong Gallery Store merchandise for major ticketed exhibition, *Clarice Beckett—Atmosphere*.

The *Clarice Beckett—Atmosphere* catalogue, made possible by the Gordon Darling Foundation, was immensely successful and required a second print run, which also sold out. Geelong Gallery Store also produced a series of Clarice Beckett focused products, featuring the Gallery’s iconic Beckett work, *Rainy Day*, 1930, and in collaboration with our institutional colleagues at Castlemaine Art Museum, Benalla Art Gallery and Art Gallery of South Australia. Most of the product lines sold out before the close of exhibition.

Throughout the year we continued to invest in and support our local makers through *GG by Design*. Project genU—GG by Design is a collaboration between genU and Geelong Gallery Store aimed at profiling artists living with disabilities in the Geelong region.

The three featured artists, John Stewart, Kayne Taylor, & Kirsten Waugh received a licensing fee and produced two products for Geelong Gallery Store with their designs, large format postcards and tea towels. We look to continue building these connections again in the year ahead.

Clarice Beckett—Atmosphere Merchandise sales

3,328	2,047
Exhibition catalogues	Magnets
1,500	2,211
Card packs	Postcards
475	95
Tea towels	Digital catalogues



Collection

208

New acquisitions

13

Inward loans—general

1,101

Inward loans—
Colin Holden Collection

12

Outward loans

4

Works conserved*

164

Exhibited works

208

Collection works added to the website

16

Collection works added to the website
with extended labels

* Eugene von Guérard, *View of Geelong*:
frame conserved by Louise Bradley
with the generous support of The
Copland Foundation; Edwin Long, *Kled*:
painting and frame conserved by Noel
Turner with the generous support of
Geelong Conservation; Hertha Kluge-
Pott, *Roosters* and *The tomb of man*:
works on paper conserved by Briony
Pemberton.

(Right)
Clarice Beckett—Atmosphere,
installation view, Geelong Gallery
2023. Photographer: Andrew Curtis



New acquisitions

Hoda Afshar
Untitled #6 2016
archival pigment print; edition of 5
Purchased with funds generously
provided by Geelong Contemporary, 2023

Untitled #8 2016
archival pigment print; edition of 5
Purchased with funds generously
provided by Geelong Contemporary, 2023

Samuel Alcock & Co
Basket c. 1830
hand-painted, pierced, embossed and
gilded porcelain with applied decoration
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Stephen Benwell
Figurine III 2004
hand-painted earthenware with porcelain slip
Purchased with funds generously provided
by an anonymous donor, 2022

Damiano Bertoli
Performance Revolutions (Le désir) #2 2017
hand-tinted print in coloured pencil on
Hahnemühle Torchon paper; edition 3/10
Purchased with funds generously provided
by Bob and Gail Bett, 2022

Charles Bourne
‘Roses’ cup and saucer c. 1812–15
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Vase with mask handles on pedestal c. 1825–30
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Bow
Botanical pierced basket c. 1755
hand-painted and pierced porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

James Quinn as Falstaff 1760–65
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Musician with flageolet and tabor c. 1765
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Neptune with trident 1760–65
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

New dancer c. 1765
hand-painted and gilded porcelain
with applied decoration
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Shell sweetmeat dish c. 1750
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Winter c. 1765
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Caughley
Cabbage leaf jug with mask spout c. 1785
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Hoda Afshar
Untitled #6 2016
archival pigment print; edition of 5
Purchased with funds generously
provided by Geelong Contemporary, 2023
Photographer: Andrew Curtis



(Right)
Bow
Neptune with trident 1760–65
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Chelsea
‘Hans Sloane’ botanical plate 1752–56
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Botanical dish 1752–56
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Botanical plate 1752–56
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Coffee cup and saucer c. 1756
hand-painted and embossed porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Saucer c. 1762–65
hand-painted, embossed and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Shell salt dish c. 1760
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Jock Clutterbuck
Blue bird 1968
etching, aquatint and colour stencil; edition 2/15
Gift of the artist, 2022

Thunderbolt 1968
etching, aquatint and colour stencil; edition 8/10
Gift of the artist, 2022

Tired old Eucharist no. 2 2012
etching, aquatint and colour stencil; edition 6/10
Gift of the artist, 2022



Coalport
‘Church Gresley’ plate c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Fancy bird’ coffee can and saucer c. 1805
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Fancy bird’ coffee can and saucer c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Fancy bird’ plate c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Feltspar’ cup and saucer c. 1820
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Moss rose bud’ plate c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Armorial plate c. 1805
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Botanical tureen c. 1800
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Coffee can and saucer c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Cup and saucer c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Cup and saucer c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Cup and saucer c. 1820
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Imari cup and saucer c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Imari cup and saucer c. 1805
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

New acquisitions

Letter rack c. 1830
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Potpourri with griffin handles c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Teapot with stand c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Botanical dessert plate c. 1840
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Botanical dessert plate c. 1840
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Davenport
Cup and saucer c. 1825
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Garniture of ‘Long Eliza’ bough pots c. 1800
hand-painted and gilded pearlware
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Pair of ‘fancy bird’ vases with ram’s head handles c. 1830
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Vase with sphinx handles on pedestal c. 1815–20
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Derby
‘In Italy’ vase with snake handles c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Ranelagh’ dancer 1759–69
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Armorial bird plate c. 1830
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Autumn and Summer c. 1775
bisque (biscuit) porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Cherub with basket of flowers c. 1770
hand-painted and gilded porcelain
with applied decoration
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Coffee can and saucer c. 1812–15
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Coffee can and saucer c. 1812–15
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Creamer c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Dessert gardener c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Diana with hunting dog c. 1780
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

French shepherdess c. 1790
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Porter mug c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

New dancer c. 1780
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022



Elioth Gruner
September morning 1926
oil on plywood
Gift of Marian and Terry Wills
Cooke OAM through the
Australian Government’s Cultural
Gifts Program, 2023

Pair of shepherd and shepherdess candlesticks c. 1780
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Plate c. 1790
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Portrait bust of Matthew Prior c. 1780
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Reclining stag c. 1770
hand-painted porcelain with applied decoration
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Reclining stag and doe c. 1770
hand-painted porcelain with applied decoration
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Venus and cupid c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Bough pot c. 1810
hand-painted (*en camaieu*) and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Creamer 1790s
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022
‘Llangollen Bridge North Wales’ plate c. 1790
hand-painted (*en grisaille*) and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Tea bowl, coffee can and saucer trio c. 1795
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Tea bowl, coffee can and saucer trio c. 1785
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Londonderry’ and ‘Dolgilly Merionethshire’ coffee can and saucer c. 1795
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Peace 1788–90
hand-painted and gilded porcelain with applied decoration
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Elioth Gruner
September morning 1926
oil on plywood
Gift of Marian and Terry Wills Cooke OAM
through the Australian Government’s Cultural
Gifts Program, 2023

New acquisitions



Naomi Hobson
Sand dunes on the coast 2022
synthetic polymer paint on canvas
Geelong Contemporary Art Prize
(winner), 2022

Brent Harris
Buddha III 2004
colour woodcut; edition 2/10
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

Ganesha III 2004
colour woodcut; edition 2/10
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

Jesus III 2004
colour woodcut; edition 2/10
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

Standing figure no.1 2004
hand-coloured pressed paper pulp
with stencilling on paper
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

The other side #1 2016–17
photopolymer gravure and screenprint; edition A/P 2/3
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

The other side #2 2016–17
photopolymer gravure and screenprint; edition A/P 2/3
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

The other side #3 2016–17
photopolymer gravure and screenprint; edition A/P 2/3
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

The other side #4 2016–17
photopolymer gravure and screenprint; edition A/P 2/3
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

The other side #5 2016–17
photopolymer gravure and screenprint; edition A/P 2/3
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

The problem 2015
photopolymer gravure and screenprint; edition A/P 2/3
Gift of Vincent Langford through the Australian
Government's Cultural Gifts Program, 2023

Herculaneum Pottery
Imari coffee can and saucer c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Coffee can and saucer c. 1805
hand-painted and gilded porcelain with transfer print
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Hicks & Meigh
Vase on pedestal c. 1820
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Naomi Hobson
Sand dunes on the coast 2022
synthetic polymer paint on canvas
Geelong Contemporary Art Prize (winner), 2022

Bob Jenyns
Boat c. 1995
screenprint
Gift of Lorraine Jenyns and family, 2022

Fez 1994
colour screenprint; edition 1/10
Gift of Lorraine Jenyns and family, 2022

Green truck 1980
colour linocut; edition 6/20
Gift of Lorraine Jenyns and family, 2022

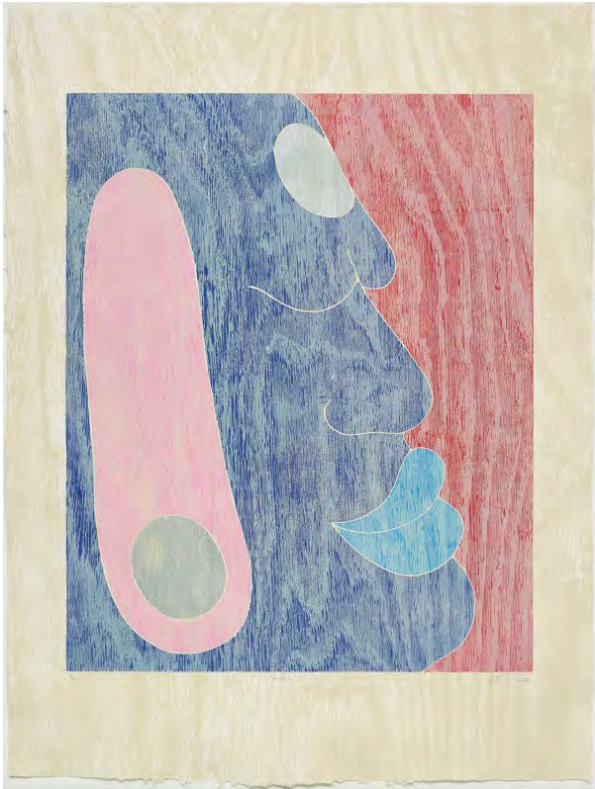
Jesus will soon return Matthew 24 1995
colour linocut; A/P
Gift of Lorraine Jenyns and family, 2022

New truck 1980
colour linocut; edition of 18
Gift of Lorraine Jenyns and family, 2022

Poster: The Bird Show – Abraxas Gallery 1975
colour linocut
Gift of Lorraine Jenyns and family, 2022

*Poster: The tit and toe show –
Chapman Powell St. Gallery* 1974
colour linocut
Gift of Lorraine Jenyns and family, 2022

Liverpool
'Mandarin conjuror' sparrow beak jug c. 1768–78
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022



Brent Harris
Buddha III 2004
colour woodcut; edition 2/10
Gift of Vincent Langford through the Australian Government's Cultural
Gifts Program, 2023

Longton Hall
'Strawberry' plate c. 1755
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Cherub with basket of flowers c. 1757–60
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Figural candlestick c. 1755–60
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Figurine c. 1755–60
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Charles Mason
Cabinet plate c. 1820
hand-painted and gilded ironstone china with transfer print
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Pot with dragon handles c. 1820
hand-painted and gilded hybrid porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

New acquisitions

Miles Mason

‘Samrat Yantra sundial, Old Observatory, Delhi’ cup and saucer 1805–10
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Coffee can and saucer c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

David McDiarmid

Curtain from ‘Australian Dream Lounge’ 1977
mixed media
Gift of the Estate of David McDiarmid, 2023

Dots c. 1970–71
pen and ink on paper
Gift of the Estate of David McDiarmid, 2023

Feathers and shells c. 1970–71
pen and ink on paper
Gift of the Estate of David McDiarmid, 2023

I want a future that lives up to my past 1994/2017
colour laserprint on aluminium composite
Gift of the Estate of David McDiarmid, 2023

Poster: David McDiarmid and Peter Tully 1984
at Roslyn Oxley9
screenprint on wallpaper
Gift of Dr Sally Gray, 2023

Rocks and stones 1970–71
pen and ink
Gift of the Estate of David McDiarmid, 2023

Sketchbook c. 1977
mixed media
Gift of the Estate of David McDiarmid, 2023

Some enchanted evening 1973
gouache and watercolour
Gift of the Estate of David McDiarmid, 2023

Trade enquiries portfolio 1979
offset lithographs; edition 89/200
Gift of the Estate of David McDiarmid, 2023

Untitled c. 1980
colour fibre tipped pen
Gift of the Estate of David McDiarmid, 2023

Untitled 1981
colour pencil
Gift of the Estate of David McDiarmid, 2023

Untitled 1981
colour pencil
Gift of the Estate of David McDiarmid, 2023

Untitled 1981
colour pencil
Gift of the Estate of David McDiarmid, 2023

Untitled 1981
colour pencil
Gift of the Estate of David McDiarmid, 2023



Elizabeth Newman
So much darkness 2021
colour photopolymer gravure;
edition 19/25
Purchased with funds generously
provided by Bob and Gail Bett, 2022
Photographer: Andrew Curtis

Untitled c. 1973
gouache and watercolour
Gift of the Estate of David McDiarmid, 2023

Untitled c. 1973
graphite and watercolour
Gift of the Estate of David McDiarmid, 2023

Untitled c. 1973
pen and ink
Gift of the Estate of David McDiarmid, 2023

Wood and bark c. 1970–71
pen and ink on paper
Gift of the Estate of David McDiarmid, 2023

You go to my head 1973
gouache and watercolour
Gift of the Estate of David McDiarmid, 2023
Catalogue poster: Peter Tully:
Urban tribalwear and beyond 1991
colour offset lithograph
Gift of Dr Sally Gray, 2023

Poster: HIV, discrimination and grief threaten our community. Build our strength, stay together and support each other 1992
colour offset lithograph
Gift of Dr Sally Gray, 2023

Poster: Some of us are in love, some of us are in lust. Relationships are not immune to HIV 1992
colour offset lithograph
Gift of Dr Sally Gray, 2023

Poster: Some of us get out of it, some of us don't. All of us fuck with condoms – every time! 1992
colour offset lithograph
Gift of Dr Sally Gray, 2023

Poster: Some of us have HIV, some of us don't. All of us fuck with condoms – every time! 1992
colour offset lithograph
Gift of Dr Sally Gray, 2023

Poster: Some of us inject, some of us don't. Always use clean needles – every time! 1992
colour offset lithograph
Gift of Dr Sally Gray, 2023

Poster: Sydney Gay and Lesbian Mardi Gras 1989–90
colour offset lithograph
Gift of Dr Sally Gray, 2023

David McDiarmid (Attributed)

Poster: Sydney Gay Men's Rap, Stanley Palmer Culture Palace, Darlinghurst c. 1978
screenprint on newsprint
Gift of the Estate of David McDiarmid, 2023

Untitled (If voting could really change things) c. 1978
screenprint on newsprint
Gift of the Estate of David McDiarmid, 2023

Minton

‘Fancy bird’ candle snuffer and stand c. 1840
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Fancy birds’ coffee can and saucer c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Sporting Chinese’ coffee can and saucer c. 1805–10
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Botanical tureen and stand c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Vase with dragon handles c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Vase with mask handles on lion's paw footed pedestal c. 1825–30
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Nantgarw

‘Kenmore, and Taymouth Castle’ plate c. 1818
hand-painted, gilded and embossed porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

New Hall

‘Elephant’ coffee can and saucer c. 1805
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Imari tobacco leaf’ plate c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Warburton's Patent’ coffee can and saucer c. 1810
hand-painted and gilded porcelain with transfer print
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Coffee can and saucer c. 1800
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Imari plate c. 1812–15
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Imari plate c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Plate c. 1820
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Elizabeth Newman

So much darkness 2021
colour photopolymer gravure; edition 19/25
Purchased with funds generously provided
by Bob and Gail Bett, 2022

Jiri Tibor Novak

Over the Otways / Kite 1991
watercolour, diptych
Gift of Renato Inei & Katrina Jacoby, 2023

Emily P Park

Corio Bay, Geelong 1875
watercolour
Gift of Darvell Hutchinson, 2022

Mount Gellibrand from Lake Colac 1877
watercolour
Gift of Darvell Hutchinson, 2022

Mount Macedon, seen from the Geelong train 1875
watercolour
Gift of Darvell Hutchinson, 2022

Robertson's Hill, Lake Colac 1877
watercolour
Gift of Darvell Hutchinson, 2022

Warrion Hills, Lake Colac 1877
watercolour
Gift of Darvell Hutchinson, 2022

New acquisitions



Kaylene Whiskey
Kaylene TV 2020
single channel digital video with sound
Purchased with funds generously provided by Geelong Contemporary, 2023

Rockingham

‘Shell’ cup and saucer c. 1830
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

David Rosetzky

Lindsey 2008
C-type photograph collage
Gift of Irene Sutton, 2022

Jan Senbergs

Dark structure, windows 1975
colour screenprint; edition 4/21
Gift of John Scurry, 2022

Spode

‘Fancy bird’ vase c. 1810–15
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Redstart’ plate c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Inkwell with spout c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Jardiniere with stand c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Spill vase c. 1805
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Spode (Copeland & Garrett)

‘Port of Messina’ basket c. 1846/51
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Staffordshire

‘Chinoiserie’ coffee pot c. 1795
hand-painted pearlware
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Guy Stuart

Afternoon light at the refinery 2020
oil on canvas
Purchased with funds generously provided by the Dale Checcucci Bequest through the Geelong Art Gallery Foundation, 2022

Swansea

Plate c. 1820
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Christian Thompson

House of Gold (Chapter 1) 2022
C-type print; edition of 25
Purchased with funds generously provided by Bob and Gail Bett, 2023

Peter Tyndall

A Person Looks At A Work Of Art/ someone looks at something ... (The Three Graces (Snell, Ablett and Hocking) and their animae) 1996
paper collage, stamp and ink,
fibre tipped pen on cream paper
Gift of the artist, 2023

John Walker

Untitled 1981
charcoal, pastel, white highlight and wash; diptych
Gift of Jennifer Strauss, 2022

Kaylene Whiskey

Kaylene TV 2020
single channel digital video with sound
Purchased with funds generously provided by Geelong Contemporary, 2023

Ngura pukulpa—Happy place

Ngura pukulpa—Happy place 2022
single channel digital video with sound
Purchased with funds generously provided by Geelong Contemporary, 2023

Worcester

‘Brockwell Hall’ plate c. 1820
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Chinese family’ teapot c. 1770
hand-painted and gilded porcelain
with applied decoration
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Earl of Dalhousie’ cup and saucer c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

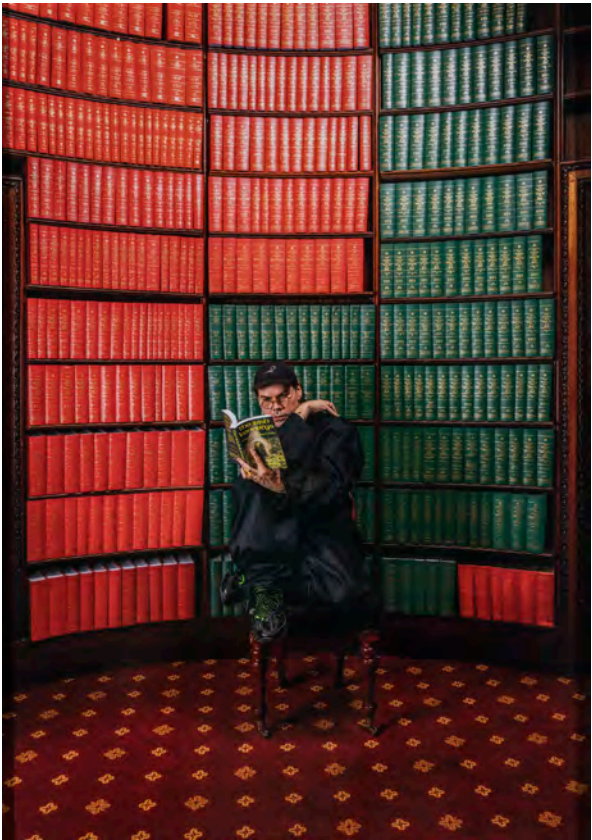
‘Fancy birds’ breakfast cup and saucer c. 1770
hand-painted, embossed and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Ferry over the Derwent, Matlock Bath’ mug c. 1840
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Hop trellis’ coffee can and saucer c. 1775
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Kempthorne’ hot water jug c. 1780
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Lady at the loom’ sparrow beak jug c. 1770
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022



Christian Thompson
House of Gold (Chapter 1) 2022
C-type print; edition of 25
Purchased with funds generously provided by Bob and Gail Bett, 2023
Photographer: Andrew Curtis

New acquisitions

‘Long Eliza’ vase c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Mandarin tall table’ coffee pot c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Mandarin’ sparrow beak jug c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Queen Charlotte’ vase with lid c. 1775
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Rich Queen’ tea bowl and saucer c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Sir Joshua Reynolds, or ho ho bird’ plate c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Thunder and lightning’ teapot c. 1770
hand-painted and gilded porcelain
with applied decoration
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Valentine’ leaf dish c. 1758
hand-painted porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Chelsea ewer c. 1775
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Chelsea ewer c. 1770
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Imari fence’ coffee can and saucer c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Imari fence’ shell dish c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Mucrass Abbey, Killarney’ plate c. 1804–13
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Coffee cup and saucer c. 1807
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Mosaic’ coffee can and saucer c. 1775
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Creamer c. 1800
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Cup and saucer c. 1765
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Imari cup and saucer c. 1800
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Darlington Durham’ shell dish c. 1815
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Worcester (Chamberlain)
‘Baden’ cup and saucer c. 1820
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Malvern’ basket c. 1840
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Malvern’ bottle vase c. 1840
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Malvern’ bottle vase c. 1840
hand-painted and gilded porcelain,
metal and glass paste
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Mill on the Churnet’ basket c. 1840
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

‘Worcester Cathedral’ and ‘Malvern’ pair of vases c. 1840
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Cup and saucer c. 1816–20
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Fancy birds and butterflies platter c. 1825
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Heraldic sucrier c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Vase with fish handles c. 1810
hand-painted and gilded porcelain
The Timothy Menzel Collection
Gift of Timothy Menzel, 2022

Paul Yore
Daemonophobia 2016
screenprint on fabric with cotton, felt,
wool, buttons, and balsa wood
Purchased with funds generously
provided by Bob and Gail Bett, 2022

Guy Stuart
Afternoon light at the refinery 2020
oil on canvas
Purchased with funds generously provided
by the Dale Checcucci Bequest through
the Geelong Art Gallery Foundation, 2022



Special collection projects

Regional Collections Access Program funding

In the FY2022/23, Geelong Gallery received significant funding through the Regional Collections Access Program (RCAP): a new program to enable equipment and infrastructure upgrades at galleries and museums across Victoria.

The Program was supported by the Victorian Government through Creative Victoria and administered in a partnership between the Australian Museums and Galleries Association Victoria (AMaGA Victoria), the Public Galleries Association of Victoria (PGAV), National Gallery of Victoria (NGV) and Regional Arts Victoria (RAV).

The Gallery’s successful application, *Access all areas: from paper, porcelain and photography priorities to sculpture storage*, was devised to further enhance the achievements of previous collection and exhibition focussed Gallery-initiated campaigns: *Fund something you can’t see* and *Turn the lights back on*.

Key achievements supported by the Regional Collections Access Program include:

- a state-of-the-art, long-life, computerised mount cutter to transform mounting standards and workplace efficiencies for Geelong Gallery’s exceptional collection of Australian and international prints and works on paper
- Bespoke storage for prints and works on paper, decorative arts and sculpture with compactus, shelving, solander boxes and customised storage dollies, to further ensure collection preservation
- Adjustable workbench for collection cataloguing
- Additional standard temporary frames increasing display opportunities for works on paper
- Data loggers to monitor and record environmental conditions
- A dedicated chemicals cabinet for the safe storage of paints and solvents
- A trolley for the storage and movement of collection-based display monitors

We record our appreciation to the program partners for the opportunity to ensure 21st century technologies and collection management infrastructure underpin Geelong Gallery’s custodianship of its more than 7,000 collection items.

Conservation projects

Conservation treatment of the original frame for Eugene von Guérard’s, *View of Geelong*, 1856, was carried out by Louise Bradley Picture Framer Conservation Framing for Works of Art in July 2022. The treatment of the frame was carried out onsite using conservation methods and reversible materials. Treatment included cleaning of the gilded slip, addressing tone losses at sight edge using mica watercolours, consolidating all cracks of ornament, cleaning the frame including leaf sprays, strapwork and other areas, removal of bronze over-paint and re-gilding.

This project was generously supported by The Copland Foundation.

Edwin Long’s painting *Klea* (previously titled *The Babylonian maid*), 1883, and its frame were conserved by Noel Turner of Artfix in April 2023. The treatment of the painting included re-tensioning the canvas to remove undulations; cleaning of thick layers of dirt and insect accretions under a layer of varnish, inpainting, and application of a conservation varnish. The treatment of the frame included cleaning and removal of insect accretions, toning back bright areas of gilding, re-filling ornament losses, inpainting and gilding, and the re-housing of the painting into the frame to conservation standards.

This project was generously supported by Geelong Conservation.

In early 2023, Hertha Kluge-Pott’s *Roosters* (1961) and *The tomb of man* (1966) were treated by works on paper conservator Briony Pemberton of Pemberton Conservation. Ahead of the planned inclusion of the prints in the FY2023–24 exhibition *Graphic Investigation—Prints by Post-War Émigré Artists in Australia*, the works were respectively treated to remove an adhered acidic window mount and cleaned to reduce general discoloration. The works were prioritised for conservation due to their important link to Geelong’s early history of print collecting, with *Roosters* acquired in 1962 through the JH McPhillimy Bequest Fund and *The tomb of man* being the winner of the Geelong Print Prize in 1966.

Hertha Kluge-Pott, *Roosters* and *The tomb of man*: works on paper conserved by Briony Pemberton.

The Changing Sky,
installation view,
Geelong Gallery 2023,
work by Eugene von Guérard,
Photographer: Andrew Curtis

Eugene von Guérard
View of Geelong, 1856
Oil on canvas
Gift of the artist to the
National Gallery of Victoria
in 1856
Re-gilded and conserved by
Louise Bradley Picture Framer
Conservation Framing for Works
of Art in July 2022



Financial report

Board’s Report

Your Board Directors submit the financial report of the Geelong Gallery Limited for the financial year ended 30 June 2023

Board members

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

Eliza Holt (President)	Rebecca Grapsas (Vice President to June 2023)
Catherine Vickers-Willis (elected October 2022; Vice President from June 2023)	Barbara Inglis (Hon. Secretary)
Tim Noonan (Hon. Treasurer)	Andrew Lawson OAM
Chien Ho (elected October 2022)	Shannyn Leach (elected October 2022)
Cr. Trent Sullivan (to February 2023)	Michael King (elected October 2022)
Cr Melissa Cadwell (from April 2023)	Terry Wills Cooke OAM (retired October 2022)
Barry Fagg (retired October 2022)	Gerard Mullaly (retired October 2022)

Principal Activities

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

Significant Changes

During the year the Gallery transitioned from an incorporated association to a company limited by guarantee. No other 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 \$599,988 (2022: surplus of \$784,430).

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

Eliza Holt
President

Tim Noonan
Hon. Treasurer

Dated the 16th day of October, 2023

Statement of comprehensive income

For the year ended 30 June 2023

	2023 \$	2022 \$
Income		
Grant Income	1,359,604	1,347,867
Creative Victoria Multiyear Funding	140,000	140,003
Government Subsidies (COVID-19)	-	45,600
Geelong Gallery Expansion	-	225,000
General income	730,221	559,981
Ticketed exhibitions	431,920	864,593
Sponsorship & Prize income	22,000	52,800
Fundraising	105,423	170,385
Interest income	65,937	7,188
	2,855,105	3,413,417
Shop revenue	426,948	335,286
Shop Cost of Sales	(244,161)	(184,459)
Shop Gross profit	182,787	150,827
Total Revenue Before Donated Works of Art	3,037,892	3,564,244
Cultural Gift Program & Other Artwork Gifts (non-cash)	277,427	542,800
Total Revenue	3,315,319	4,107,044
Expenditure		
Administration	462,503	406,346
Employee costs	1,476,860	1,456,135
Ticketed Exhibitions	156,225	425,781
Finance	10,104	10,932
Fundraising	49,403	28,082
Marketing	103,554	92,122
Depreciation and Amortisation	168,696	166,174
Geelong Gallery Expansion		363,695
Other Expenditure	287,986	373,347
Total Expenditure	2,715,331	3,322,614
Net result before income tax expense	599,988	784,430
Income tax expense	-	-
Result after income tax expense for the year attributable to the members of the entity	599,988	784,430
Other comprehensive income for the year		
Items that will not be reclassified to net result:		
Revaluation of Art Collection	-	13,612
Total other comprehensive income for the year	-	13,612
Total comprehensive income for the year	599,988	798,042

The accompanying notes form part of these financial statements.

Statement of financial position

For the year ended 30 June 2023

	Note	2023 \$	2022 \$
Assets			
Current assets			
Cash and cash equivalents	2	3,543,972	3,266,662
Inventories		128,928	144,172
Receivables		12,929	100,334
Other assets		31,617	40,189
Total current assets		3,717,446	3,551,357
Non current assets			
Art Collection	3(a)	39,536,594	39,201,894
Property, plant and equipment	3(b)	2,588,077	2,629,457
Total non-current assets		42,124,671	41,831,351
Total assets		45,842,117	45,382,708
Liabilities			
Current liabilities			
Trade and other payables	4	201,077	200,843
Provisions	5	273,258	236,216
Deferred Income	6	248,878	369,111
Total current liabilities		723,213	806,170
Non current liabilities			
Provisions	5	16,871	70,599
Total non current liabilities		16,871	70,599
Total liabilities		740,084	880,663
Net assets		45,102,033	44,502,045
Members' funds			
Accumulated surpluses		9,035,151	8,435,163
Asset revaluation reserve		30,484,516	30,484,516
General reserves	7	5,582,366	5,582,366
Total Members' funds		45,102,033	44,502,045

The accompanying notes form part of these financial statements.

Statement of changes in equity

For the year ended 30 June 2023

	Note	General Reserves \$	Asset Revaluation Reserve \$	Accumulated Surpluses \$	Total \$
Balance at 30 June 2021		5,226,244	30,470,904	8,006,855	43,704,003
Result attributable to the members of the entity		-	-	784,430	784,430
Other Comprehensive Income for the year		-	13,612	-	13,612
Transfers to Reserves	7	356,122	-	(356,122)	-
Balance at 30 June 2022		5,582,366	30,484,516	8,435,163	44,502,045
Result attributable to the members of the entity		-	-	599,988	599,988
Other Comprehensive Income for the year	-	-	-	-	-
Transfers to Reserves	-	-	-	-	-
Balance at 30 June 2023		5,582,366	30,484,516	9,035,151	45,102,033

Cash Flow Statement

For the period ended 30 June 2023

	Note	2023 \$	2022 \$
Cash Flows from Operating Activities			
Receipts from revenue		2,954,371	3,355,786
Payments to suppliers and employees		(2,558,409)	(3,175,223)
Interest received		65,937	6,322
Net cash provided by operating activities		461,899	186,885
Cash flows from investing activities			
Purchase of plant and equipment		(127,316)	(234,397)
Purchase of art		(57,273)	(126,347)
Net cash inflow/(outflow) from investing activities		(184,589)	(360,744)
Cash flows from financing activities			
Interest attributable to bequest funds		-	866
Net cash inflow/(outflow) from financing activities		-	866
Net increase/(decrease) in cash held		277,310	(172,993)
Cash at beginning of financial year		3,266,662	3,439,655
Cash at end of financial year	2	3,543,972	3,266,662

The accompanying notes form part of these financial statements.

Notes to the financial statements

For the year ended 30 June 2023

Note 1
General information

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

The registered office for the Gallery is:

Geelong Gallery Ltd
55 Little Malop Street
Geelong VIC 3220

The principal activities of the company 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 – Simplified Disclosures and are prepared in order to satisfy the financial reporting 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 16 October 2023

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 2022. 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	<p>Provision is made for the Gallery'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.</p> <p>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.</p>
(i) Trade and other receivables	<p>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.</p>
(j) Trade and other payables	<p>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.</p>
(k) Revenue recognition	<p>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:</p> <p><i>Government grants</i> 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.</p>

<i>Donations, fundraising and bequests</i> 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.	<i>Membership fees</i> 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.	<i>Sale of goods and services</i> 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.	<i>Interest income</i> 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 When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current period.
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New and revised Accounting Standards issued but not yet effective At the date of authorisation of the financial statements, the no new or revised Australian Accounting Standards, Interpretations and amendments that have been issued that are not yet effective that would have a material impact on the financial report of the Gallery.	(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.
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	2023 \$	2022 \$
Note 2 Cash and Cash Equivalents		
Cash at Bank		
Westpac Operating	877,739	265,498
Westpac Notice Saver	2,001,994	2,336,925
	2,879,733	2,602,423
Term Deposits		
Bequest Funds – Sybil Craig	117,093	117,093
Bequest Fund – McAllister	546,046	546,046
	663,139	663,139
Cash on Hand	1,100	1,100
Total cash and cash equivalents	3,543,972	3,266,662

Financial report

	2023 \$	2022 \$
Note 3		
Art Collection and Property, Plant and Equipment		
(a) Art Collection		
Art Collection at Valuation	39,536,534	39,201,894
Total Art Collection	39,536,534	39,201,894

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	39,201,894	38,411,085
Purchased additions	57,273	234,397
Cultural Gift Program and other donations	277,427	542,800
Revaluation of art collection	-	13,612
Carrying amount at the end of the year	39,536,594	39,201,894

(b) Property, Plant and Equipment		
Building Improvements		
Federation Building Improvements at cost	2,069,635	2,069,635
Other Building Improvements at cost	1,370,229	1,316,907
Less accumulated depreciation	(1,453,378)	(1,358,462)
	1,986,486	2,028,080
Equipment		
At cost	1,377,224	1,331,772
Less accumulated depreciation	(1,037,829)	(989,496)
	339,395	342,276

Office Equipment		
At cost	273,485	273,485
Less accumulated depreciation	(263,073)	(259,647)
	10,412	13,838

Furniture, Fittings & Equipment		
At cost	334,643	306,100
Less accumulated depreciation	(82,859)	(60,837)
	251,784	245,263

Total Property, Plant & Equipment	2,588,077	2,629,457
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Reconciliations of the carrying amount of property, plant and equipment at the beginning and end of the current and previous financial year are set out below.

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

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

	2023 \$	2022 \$
Note 4		
Trade and other payables		
Trade Payables	133,279	111,648
Corporate Card	13,172	5,300
Payroll Liabilities	33,809	38,374
Sundry Payables & Accrued Expenses	20,817	45,521
Total trade and other payables	201,077	200,843

Note 5		
Provisions		
<i>Current</i>		
Annual Leave	112,370	123,880
Long Service Leave	160,888	116,230
Total current	273,258	240,110
<i>Non-current</i>		
Long Service Leave	16,871	70,599
Total non-current	16,871	70,599
Total employee entitlement liability	290,129	310,709

Note 6		
Deferred Income		
Memberships	50,840	54,907
Contract Liabilities	198,038	314,204
Total deferred income	248,878	369,111

Note 7			
General Reserves			
Bequest Funds - McAllister and Sybil Craig	(a)	663,140	663,140
Building Fund		1,518,288	1,518,288
Federation Grant		2,078,205	2,078,205
Other Funds			
McAllister and Sybil Craig Acquisitions	(a)	-	-
Other Funds		49,282	49,282
Acquisitions Fund	(b)	438,953	438,953
Conservation Fund	(b)	736,687	736,687
Research & Development Fund		97,812	97,812
		5,582,368	5,582,368

Movement in Reserves					
	Bequest Fund \$	Building Fund \$	Federation Grant \$	Other Funds \$	Total \$
Opening Balance	663,140	1,518,288	2,078,205	1,322,732	5,582,365
Interest Capitalised (a)	-	-	-	-	-
Surplus transferred to reserves	-	-	-	-	-
Acquisitions funded from reserves	-	-	-	-	-
Interest earned on reserves transferred from retained earnings	-	-	-	-	-
Closing Balance	663,140	1,518,288	2,078,205	1,322,732	5,582,361

(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.

Financial report

Note 8
Events after the balance sheet date

Since 30 June 2023, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

	2023	2022
	\$	\$

Note 9
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 \$465,538 (2022 \$460,318).

(b) **Related Parties**
Transactions with related parties during the current and previous year include the following:

Donations from related parties	3,750	81,315
Purchase of supplies on arm's length terms	1,549	7,955

There were no trade receivables or trade payables, and no loans to or loans from related parties as at 30 June 2023 (2022: Nil).

Note 10
Contingencies

The Gallery did not have any contingent assets or contingent liabilities at 30 June 2023 (30 June 2022: None).

Statement by members of the Board

In the opinion of the Board the financial report as set out on pages 60 to 70:

- (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 2023 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 Gallery Ltd 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:

Eliza Holt
President

Tim Noonan
Hon. Treasurer

Dated the 16th day of October, 2023



Mandy Martin—A Persistent Vision
opening, Geelong Gallery 2022,
Photographer: Timothy Marriage

Independent Auditor’s Report

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

Opinion

We have audited the financial report of Geelong Gallery Limited (the Company), which comprises the statement of financial position as at 30 June 2023, the statement of comprehensive income, the statement of changes in equity and the cash flows statement for the year then ended, and notes to and forming part of the financial statements, including a summary of significant accounting policies, and the declaration by the directors.

In our opinion, the accompanying financial report of the Company is in accordance with the Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company’s financial position as at 30 June 2023 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards 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 Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 *Code of Ethics for Professional Accountants* (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 directors are responsible for the other information. The other information comprises the information contained in the Company’s Director’s Report for the year ended 30 June 2023 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, 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 the Directors 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 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 Company’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 Company or to cease operations, or have no realistic alternative but to do so.

The directors are responsible for overseeing the Company’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 Company’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

- Conclude on the appropriateness of the 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 Company’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 Company 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 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 Audit Australia



Martin Thompson
Senior Partner

Dated the 10th day of October, 2023
Geelong Victoria

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



Annual Corporate partners



Annual Learn partners



Learn program partners

Art + Connect and Art + Memory



Gallery on Tour program

Anonymous Donor

Youth Engagement programs



Gallery Tots program

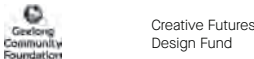
Gwenneth Nancy Trust Foundation

Youth mural projects

Rone Mural project



First Nations Mural project



Meet Orby

Created in partnership with



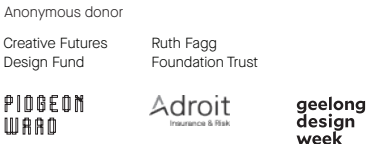
Supported by



Exhibition partners

Sally Smart—P.A.R.A.D.E.

Exhibition partners



Ponch Hawkes—500 Strong

Exhibition partner

PHOTO 2022 International Festival of Photography

2022 Geelong contemporary art prize

Exhibition partner

Dimmick Charitable Trust

2022 Geelong contemporary art prize

Exhibition partner



A Tale of Two Cities

Exhibition partner

Colin Holden Charitable Trust

The Gertrude Editions

Exhibition partner

The William Angliss Charitable Fund

Mandy Martin—A Persistent Vision

Exhibition partner

Stuart Leslie Foundation

Future Creatives

Exhibition partner

Creative Futures Design Fund

JamFactory ICON 2020 Tom Moore: Abundant Wonder

Presenting partner



Government partners



Geelong partners

Creative Futures Design Fund
The Will & Dorothy Bailey Charitable Fund

The Changing Sky

Exhibition partner



Back to Back Theatre—Portrait

Exhibition partner



Clarice Beckett—Atmosphere

Geelong presenting partner



Major partner



Exhibition partners

Mercedes-Benz Geelong
Ruth Fagg Foundation Trust
Dimmick Charitable Trust



This ambitious exhibition is proudly supported by a collective of Geelong Gallery donors from our 2022 Annual Giving

Publication partner



Event program partners

Geelong Contemporary soirée



Support

Philanthropy & Geelong Gallery

Geelong Gallery is acutely aware that philanthropy plays a key role in its future sustainability and growth. Through generous donations of time, money, voice, influence, and resources, philanthropic support enables us to continue to fulfill our mission to enrich lives through art. Donors enable the Gallery to expand its artistic reach, develop innovative and engaging programs, and tackle social issues.

Ultimately, philanthropy infuses hope, financial stability, and momentum into Geelong Gallery, driving transformative change for the betterment of our community.

Geelong Gallery relies on the generosity of philanthropic individuals, Trusts and Foundations and Board members to foster our artistic innovation, engage diverse audiences, and facilitate transformative learning experiences.

Philanthropic support for our artistic program allows the Gallery to curate a diverse range of exhibitions featuring both historic and contemporary artworks, spanning various genres and styles. This much needed financial backing empowers the Gallery’s artistic team to showcase renowned artists, introduce emerging talent and bring thought-provoking art to the forefront. Philanthropic contributions enable the acquisition of significant artworks, preserving cultural heritage and enriching the collection for future generations.

Audience engagement and learning programs are vital components of Geelong Gallery’s commitment to accessibility and education. Philanthropic contributions enable the Gallery to develop initiatives that cater to diverse demographics, ensuring that art can remain inclusive and an accessible medium. With philanthropic support, the Gallery organises lectures, interactive sessions, and support and volunteer groups, that bolster individual development but also contribute to the overall cultural enrichment of the community.

Philanthropy empowers Geelong Gallery’s education programs, fostering lifelong learning and promoting a deeper understanding of art’s significance. Through workshops, tours, and hands-on experiences for all, the Gallery cultivates artistic appreciation among students, educators, and families. Philanthropic support facilitates these initiatives, allowing the Gallery to offer an engaging, impactful educational experience that might otherwise be out of reach.

Philanthropic support is indispensable to Geelong Gallery’s mission of fostering artistic excellence, community engagement, and learning. By funding the Gallery’s artistic endeavours, support groups and education initiatives, philanthropy sustains a thriving cultural institution that enriches lives, nurtures creativity, and strengthens the cultural fabric of the community.

Geelong Gallery warmly thanks all individual donors, Trusts and Foundations, and our Board of Directors for their philanthropic support in FY 2022/23 and for paving the way for the Gallery to continue to inspire, connect and transform lives.

If you would like more information about how your donation or bequest to Geelong Gallery can make a difference for Geelong’s cultural future, please contact Andrew Deane at andrew@geelonggallery.org.au or call (03) 5229 3645.

Your support is greatly appreciated. Thank you.



Blue After Beach Road, Sunset c. 1927
oil on board
Private collection

Blue After Beach Road, Sunset c. 1927
oil on board
Private collection



Geelong Gallery

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Geelong VIC 3220 Australia

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geelonggallery.org.au

