

2023- 2024

Geelong Gallery Annual Report



About Geelong Gallery

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

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

Our strategic pillars

Geelong Gallery aims to be impactful through four pillars which will:

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



Utagawa Kuniyoshi
Seated Figure
c.1840
[Detailed print for artist Kuniyoshi]
A.B.
[Small text describing the print and its significance]



[Detailed print for artist Eugene von Guérard]
View of Geelong
1856
[Small text describing the print and its significance]



Above & Cover:
Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print, installation view, Geelong Gallery 2024
Photographer: Andrew Curtis

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

72,862

Geelong Gallery visitation

74,820

Digital exhibition visitation

16

Exhibitions presented

3

Student exhibitions

\$2.8 million

Operating budget

6,128

Public program participants

632

Public programs offered

4,000

Students and educator engagement

140

Learn programs offered

26,374

Learn Space visitor engagement

42,265

Digital Public and Learn program engagement

16

Gallery staff (EFT)

98

Gallery volunteers
(not including
Board members
and support groups)

10

Gallery guides

139

Financial donors

3,945

Hours donated by volunteers

891

Gallery members
(1,065 including complimentary members)

From the President

On behalf of the Board of Geelong Gallery Ltd, it gives me great pleasure to present the Geelong Gallery Annual Report 2023–2024.

Over the past year, Geelong Gallery has continued to deliver excellent exhibitions, to strengthen its robust governance framework and strong business management, and to provide an inclusive and accessible experience of art that enriches people's lives.

Operating for its first full year as a Company Limited by Guarantee, the Board has focussed on the review and updating of key policy documents, undertaken a detailed review of the Gallery's risk management framework, and undertaken work on a new Strategic Plan for 2024 to 2029. The new Strategic Plan will drive the Gallery's activities and ambitions from 2024–2029, with new emphases on the Gallery's exhibitions and public programming and targeted community engagement activities.

The exhibition program over the past year has had a remarkably strong and critically acclaimed focus on Australian and international printmaking. Printmaking is one of the Gallery's distinguishing collection strengths and will have continued prominence in future programming. A highlight this year was the ticketed exhibition, *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print*. This exceptionally beautiful Geelong Gallery-curated exhibition examined the influence of Japanese woodblock prints (ukiyo-e) on the famed contemporary Australian painter and printmaker, Cressida Campbell (born 1960), and on the groundbreaking modernist painter and printmaker, Margaret Preston (1875–1963).

It was the first significant exhibition in Victoria for more than a decade focused on Margaret Preston, one of Australia's most beloved modernist printmakers, and one that celebrated the remarkable contemporary artist, Cressida Campbell. This incredible exhibition presented their work in the context of their love of, and the influence on their work of, the serene aesthetics and sophistication of historical Japanese ukiyo-e woodcut prints—several examples of which were drawn from the Gallery's collection.

In July 2023 Cathie Vickers-Willis was elected Vice-President of the Board, replacing Rebecca Grapsas. I would like to thank Rebecca for her dedicated service to the Board whilst in that position. Rebecca's contribution to the Board during that period was vital, particularly in her oversight of the Gallery's transition from an incorporated association to a company limited by guarantee.

I would also like to thank the Board Directors and members of the Senior Management Team for their contribution to the Sub-Committees of the Board: Governance and Risk Sub-Committee, Finance Sub-Committee, Exhibitions and Collections Sub-Committee, Philanthropy and Advancement Sub-Committee and Project and Development Sub-Committee. The Board has continued to have strong oversight of the Gallery's governance structures and its operational capabilities.

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



Eliza Holt at *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print* opening, Geelong Gallery 2024
Photographer: Hails and Shine

One of the major problems our proposed expansion will address is the urgent requirement for additional display space for the Gallery's growing collection, and an increased space for ticketed exhibitions.

Throughout the year the Board has continued to work with the Executive to advocate for and promote the need for the Gallery's expansion. The Gallery advocated to Government, at all levels, for much needed funding to support the Gallery's expansion. The Board has welcomed the opportunities to promote the necessity of the Gallery's redevelopment, and the range of transformative cultural, social, and economic benefits the Gallery's expansion will deliver to the city and to the region.

One of the major problems our proposed expansion will address is the urgent requirement for additional display space for the Gallery's growing collection, and an increased space for ticketed exhibitions. The Gallery raises 62% of its annual operational income from a range of commercial initiatives and philanthropic partnerships, and our acclaimed ticketed exhibitions are not only essential to the Gallery's business model but contribute measurably to our local economy. Since 2017 the Gallery's ticketed exhibitions, the majority of which are curated in-house, have generated \$35.8 million in economic benefit to our city and region.

Geelong Gallery has continued to play a leading role in the cultural tourism and visitor economy. The Gallery has received gold awards in Cultural Tourism at the State and National level in 2021, 2022, and 2023, and was inducted into the Geelong Business Excellence Awards Hall of Fame, and the Victorian Tourism Industry Council Hall of Fame. These awards demonstrate the Gallery's excellent staff and programs, and the contribution and impact that the Gallery has upon the local economy.

The Gallery's outstanding collection continues to grow and strengthen, and I wish to acknowledge and thank donors for their generous support of Geelong Gallery. Through the support of benefactors and the fundraising activities of support groups the Gallery has been able to acquire new works by artists who are priorities for the collection. These acquisitions have assisted the growth of the collection's depth and breadth, and I am delighted to report that in 2023-24 gifts of works of art to the collection had a combined value of \$2.24 million. The list of important acquisitions and donations are detailed further in this Annual Report.



Sue Cramer, Jason Smith and Eliza Holt at the Geelong Gallery Gala 2023
Photographer: Hails and Shine



Dianne Fogwell—*Prescience*, installation view, Geelong Gallery 2024
Photographer: Andrew Curtis

From the President



Andrew Deane and Ally Deam at the 2023 Australian Tourism Awards



Jason Smith at the 2023 Victorian Tourism Awards

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 Amy Lu and Sarah Scott as Honorary Life Members, in acknowledgement of their individual significant contributions to Geelong Contemporary, a support group of the Gallery, their roles on the Board of Geelong Art Gallery Foundation Inc, and in recognition of their ongoing support of the Gallery.

I would like to thank the Members, volunteers, and partners of the Gallery for their dedicated support. I also would like to extend a warm thank you to the members of the Geelong Contemporary support group, chaired by Roxie Bennett, and the Geelong Gallery Conservation support group, chaired by Lauraine Luckock.

I would like to thank the corporate sponsors and partners who enable the delivery of the Gallery's exceptional exhibitions and programs. I sincerely thank the City of Greater Geelong and the Victorian Government for their continued generous partnerships.

I also recognise the important role of the Geelong Art Gallery Foundation, and the support that it provides to the Gallery, and I would like to thank the members of the Board: President Jim Cousins AO, Jason Smith, Secretary, and Tim Noonan, Treasurer.

Finally, I want to thank my fellow Board Directors, Cathie Vickers-Willis, Barbara Inglis, Tim Noonan, Rebecca Grapsas, Andrew Lawson OAM, Chien Ho, Shannyn Leach and Cr Melissa Cadwell. I would also like to thank outgoing member of the Board, Michael King. Michael joined the Board in October 2022 and resigned in April 2024, and I personally thank Michael for his valuable contribution to the Gallery's ongoing work towards the redevelopment and expansion.

On behalf of the Board of the Gallery, I wish to thank and congratulate the Director & CEO, Jason Smith, the Senior Management Team, and all staff at the Gallery, for another year of extraordinary programming and exhibitions, and committed community engagement.

Eliza Holt
President



Tammy Gilson
Buniya beenyak I—eel basket 2023
flax and lomandra
Buniya beenyak II—eel basket 2023
flax
Buniya beenyak III—eel basket 2024
New Zealand flax and native flax
lomandra, cumbungi
Geelong Gallery
Purchased with funds generously provided by Geelong Contemporary, 2024.
Photographer: Lochie Fuller

Geelong Gallery Board

The Gallery Board met 9 times between July 2023 and June 2024. 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	
Eliza Holt	9
Vice President	
Catherine Vickers-Willis	5
Treasurer	
Tim Noonan	7
Secretary	
Barbara Inglis	9
Rebecca Grapsas	8
Andrew Lawson OAM	9
Chien Ping Ho	8
Michael King (to April 2024)	5
Shannyn Leach	4
City of Greater Geelong representative	
Cr Melissa Cadwell	4

From the Director & CEO



Over the past year Geelong Gallery focussed on the core business that shapes our purpose; and we remained relentlessly persistent in communicating our ambitions for our necessary redevelopment.

We delivered outstanding, critically acclaimed exhibitions, several of which asserted our distinctive and ever-expanding commitment to the research and display of Australian and international printmaking. We continued to develop our nationally important collection through the acquisition by purchase and gift of an exceptional range of historical and contemporary works of art and design. Our sustained contribution to our regional visitor economy was recognised at a national level, and our mentor-based and collaborative work with young creatives was broadly based and wonderfully productive.

Once again, the diversity, scope and scholarship of our exhibition program, and the range of our learn and public programs are highlights in this report and are the results of the tireless work of the Gallery's expert staff, and the many artists, creative industries workers, sponsors, partners, donors, and committed community members and volunteers whose moral and financial support underpins the Gallery's business.

We farewelled some esteemed colleagues in the past year and welcomed new staff members to our team. Significantly, our colleague Veronica Filmer retired from her role as Registrar & Collection Manager. Veronica commenced work with the Gallery in January 1987, and during her 36-year career she undertook a range of interrelated roles across curatorial and research, collection management, and registration.

Veronica's particular interest in Australian art of the colonial period, especially that made by artists working in this region, brought to light important research and resulted in valuable exhibition and catalogue projects. Additionally, Veronica made a decades-long contribution to the development and research of the Gallery's exceptional decorative arts collection.

Replacing Veronica, we were delighted to welcome Trude Ellingsen to the role of Registrar & Collection Manager. For twenty years prior to her joining us Trude was a leading Conservator of Objects at the National Gallery of Victoria, and brings excellent skills in primary registration functions, conservation and disaster preparedness, and extensive experience in initiating and designing storage improvements for special collections.

Jade Kellett, Retail Manager, left the Gallery after 10 years of excellent service to take up the position of Director of the Print Council of Australia—an exceptional opportunity for Jade to exercise and expand her deep commitment to the print medium and the Australian printmaking community. We have welcomed Rik de Vos to the role of Retail Manager.

Wendy Clark left her role as Philanthropy & Partnerships Manager to pursue independent project work, and we welcomed Tazmin Kip to the role. Tazmin joined Geelong Gallery after several years with the National Portrait Gallery in Canberra.

The Gallery continued its engagement of Davidsons to manage our financial operations and the past year has involved detailed and highly productive work on the updating of our financial reporting systems and formats.

The Gallery's organisational culture is unified by a strong commitment to collaboration, transparent communication, and a deep respect for diversity of expertise, opinion, and individual and business contexts. I want to thank the team for another stellar year of hard work and deserved success.

Geelong Gallery has won numerous awards in the past three years, acknowledging our achievements in cultural tourism and contribution to the visitor economy. We were delighted this past year to win the Gold Award at State and National levels in Cultural Tourism at both the Victorian and Australian Tourism Awards. We regard these accolades as a testament to our unwavering focus on community engagement and the maintenance of a robust yet creative and outward looking business.

Our core business delivery of exhibitions, collection development, learning, and audience engagement are comprehensively detailed throughout this report. One highlight among many was our presentation of *John Nixon—Four Decades, Five Hundred Prints*—the first comprehensive survey of John's printmaking. It revealed his endlessly inventive use of various techniques, ranging from direct woodcuts and simple potato prints to swiftly produced, graphically dynamic etchings and more complex screenprints and stone lithographs. The exhibition was a rare and art-historically important opportunity to convey the diversity, extent and idiosyncrasy of John's contribution to the field of printmaking and to further the importance of printmaking in the history of Geelong Gallery. We welcomed the special opportunity to collaborate with an independent curatorial and publication team: John's wife Sue Cramer, his daughter Emma Nixon, and print publisher Trent Walter, with whom John worked very closely.

We continued our work with the riches of the Colin Holden Print Collection, of which the Gallery is custodian in partnership with the Colin Holden Charitable Trust. *Graphic Investigation—Prints by Postwar Émigré Artists in Australia* was a critically acclaimed exhibition of works on paper by two generations of European émigré artists who exerted a profound influence on the production, reception, and teaching of printmaking in postwar Australia. Through their direct and diverse experiences of European art traditions, modernist practices and pedagogical models, these artists went on to develop networks, associations and educational frameworks that shaped future generations of local artists. We were also delighted to once again partner with the Colin Holden Charitable Trust and the Ursula Hoff Institute in the *2023 Geelong Acquisitive Print Awards*.

Our commitment to celebrating First Nations culture and creativity was also realised in the presentation of the Art Gallery of South Australia's touring exhibition *Kungka Kungpu (Strong Women)* which showcased major contemporary works by celebrated women artists from the Anangu Pitjantjatjara Yankunytjatjara Lands. Our partnership with Barwon Water in presenting the exhibition and associated programs was greatly valued.

The Gallery is distinguished by the scholarly and revelatory contexts in which it presents its exhibitions. *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print* was a popular and absorbing curatorial project. Taking its lead from Geelong Gallery's century-long and ongoing commitment to Australian printmaking, and the Gallery's significant print collection—Margaret Preston's dazzlingly beautiful hand-coloured woodcut *Fuchsia and balsam 1928*, and a suite of prized Japanese ukiyo-e prints from the late 18th to mid-19th centuries, held in the Gallery's collection since the 1950s—the exhibition proposed thought-provoking, new interpretive frameworks through which to consider historical and contemporary artistic production.

I wish to thank the many collectors and donors whose generous benefaction has enriched not only our exhibition program, but our acquisitions program. A list of the 425 acquisitions made during the year of Australian Indigenous and non-Indigenous art is detailed further in this report. The year was notable for the number of individual donors who generously gifted multiple works in our recognised collecting areas of works on paper and decorative arts.

Through the generosity of the Colin Holden Charitable Trust and the Alan and Mary-Louise Archibald Foundation we were thrilled to acquire Dianne Fogwell's outstanding 56-sheet linocut *Prescience*—a truly collection-transforming work. The ongoing fundraising work of our support group Geelong Contemporary and the generosity of attendees at our eighth annual soiree enabled the Gallery to acquire major works by Wadawurrung artist Tammy Gilson and Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung artist Maree Clarke.

The year was notable for the number of individual donors who generously gifted multiple works in our recognised collecting areas of works on paper and decorative arts.

Our Geelong Gallery Conservation support group continued its important fundraising activities this year, and we were delighted to join in partnership with the Geelong chapter of the Australian Decorative & Fine Arts Societies (ADFAS Geelong) to further fund our conservation program.

We continued our GG Connected youth program and its imaginative on-line forum for youth creativity and agency. We are enormously proud of our work with youth, and I encourage you to read the detailed accounts of our programs further in this report.

As ever 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 volunteers contributed 3,945 hours in 2023–24 to support the Gallery's daily operations across many areas, including invigilation, guiding, visitor services, education, public programs, opening nights and events.

The Senior Management Team and staff of the Gallery enjoy a trusting and highly productive relationship with our Board, and I 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.

I am indebted to my colleagues, and I wish to thank them for their unwavering dedication to the job at hand, their collegiality and good humour, and their moral support and standards of excellence.

Jason Smith
Director & CEO

Commitment to Diversity, Equity and Inclusion

Geelong Gallery is an equitable, inclusive, diverse, and accessible organisation that seeks to represent the social and cultural richness of 21st century communities.

Geelong Gallery implements principles of Cultural Safety, Accessible and Inclusive practice into all operations. We acknowledge and respect the histories, languages, values, rights and cultures of First Nations people, people living with disability, and people from Culturally and Linguistically Diverse (CALD) backgrounds. We consult with and work closely with Wadawurrung Traditional Owners Corporation, First Nations people, persons with disabilities, CALD people and LGBTQI+ communities across key areas of our business including events, employment, volunteering, programs, exhibitions, acquisitions and marketing. Our programming strives to ensure all events are accessible to as wide an audience as possible. We seek to remove barriers to inclusion (physical and emotional) and provide a range of innovative, inclusive and diverse programs—on-site and online.

The Gallery is committed to upholding the *Victorian Child Safe Standards* in accordance with the *Child Well-being and Safety Amendment (Child Safety Standards) Act 2015* (Vic) to the best of its abilities and resources. Our programming supports a child's ability to express their culture and enjoy their cultural rights.

Geelong Gallery has continued close engagement and consultation with the Wadawurrung Traditional Owners and worked closely with First Nations people in the delivery of the *Kungka Kungpu (Strong Women)* exhibition and Learn and Public programs. This included support from Wadawurrung Elders to welcome two visiting First Nations artists to Country, (including a smoking ceremony), consultation with Barwon Water's First Nations Values Coordinator for the activation of the *Kungka Kungpu (Strong Women)* exhibition and Learn Space (on-site and at Barwon Water venues).

The Gallery also received accreditation as a Sustainable Tourism Business from Australian Tourism Industry Council: a process that involved the review of our inclusion and cultural safety policies and procedures.

Regular training and education of Gallery staff and volunteers in roles that interact with children and families, and policies, procedures and training to support its leadership team, staff and volunteers continued. In 2023, several staff became accredited Mental Health First Aiders.

genU studio artists and staff,
James Street Gallery, 2023



Artistic Program

16

Exhibitions presented

15

Exhibitions initiated by Geelong Gallery

1

Incoming travelling exhibitions organised by another institution

972

Works of art exhibited*

239

Artists exhibited*

* Not including the works in changing displays from the permanent collection (represented in Collection section p. 42)

4

Official exhibition openings

2

Exhibition catalogues published

1

Member complimentary ticket offer to major exhibition

Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print, Installation view, Geelong Gallery 2024
Photographer: Andrew Curtis



Artistic Program

Exhibition Openings

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

Friday 27 July 2023

Official opening attendance: 257
2023 Geelong Acquisitive Print Awards
 and *Graphic Investigation—Prints by Postwar Emigré Artists in Australia*
 Announcement of the *2023 Geelong Acquisitive Print Awards* winning works (by Marian Crawford and Christopher Orr) made by co-judge, independent curator and writer, Kirsty Grant.

Friday 27 October 2023

Official opening attendance: 150
Kungka Kugpu (Strong Women)—An Art Gallery of South Australia touring exhibition
 Attended by Lisa Slade, Assistant Director, Artistic Programs, Art Gallery of South Australia and artists Nyunmiti Burton and Lisa Khan.

Friday 22 March 2024

Official opening attendance: 196
Dianne Fogwell—Prescience, Jacobus Capone—Forewarning (Act 4): Demarcation, and The O'Donohue & Kiss Gift

Thursday 16 May 2024

Donors' preview—Annual Giving campaign attendance: 30
Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print

Friday 17 May 2024

Official opening attendance: 156
Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print
 Attended by Mr Junji Shimada, Consul-General to Japan in Melbourne, his wife Mrs Kaoru Shimada, and exhibiting artist Cressida Campbell.

Smaller openings were held to celebrate the exhibitions:

- *genU studio artists—RISE* on Saturday 21 October 2023
- *John Nixon—Four Decades, Five Hundred Prints* on Saturday 2 December 2023

Kungka Kugpu (Strong Women) opening. Geelong Gallery 2023. Photographer: Halls and Shine



Exhibition Program

Clarice Beckett—Atmosphere
 until 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.

A Geelong Gallery exhibition

Learn Space—the digital experience *Atmospheric Lab* was presented simultaneously with *Clarice Beckett—Atmosphere*.

The Changing Sky
 until 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.

A Geelong Gallery exhibition

Back to Back Theatre—Portrait
 until 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 displayed. 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

Kathy Temin—Home Dis-play
 until 20 August 2023

The works in *Home Dis-play* were informed by Kathy Temin's research of bird boxes while on residency in New Plymouth, Aotearoa/New Zealand, in 1995. In these works, she tests 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

Phenomena
 until 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.

A Geelong Gallery exhibition

2023 Geelong Acquisitive Print Awards, installation view (of the winning work by Marian Crawford), Geelong Gallery 2023. Photographer: Andrew Curtis

Graphic Investigation—Prints by Postwar Emigré Artists in Australia
 22 July to 15 October 2023

This exhibition presented a selection of works on paper by two generations of European émigré artists who exerted a profound influence on the production, reception, and teaching of printmaking in post-war Australia. Through their direct and diverse experiences of European art traditions, modernist tendencies and pedagogical models—including the German Bauhaus—these artists went on to develop networks, associations and educational structures that shaped future generations of local artists.

A Geelong Gallery exhibition

2023 Geelong Acquisitive Print Awards
 29 July to 8 October 2023

This nationally acclaimed acquisitive prize exhibition featured entries from around Australia by established and emerging printmakers representing the diversity of current practice through both traditional printmaking techniques as well as contemporary processes.

A Geelong Gallery exhibition



Artistic Program

The Housing Question

26 August to 29 October 2023

The Housing Question is a collaborative video work by Helen Grace and Narelle Jubelin that takes its title from Friedrich Engels' seminal 1872 texts addressing the severe housing shortages in his native Germany. 150 years later, this question remains central to contemporary social and political debates. *The Housing Question* connects broad social issues with the personal and emotional impact of modern and contemporary ideas about house and home.

A Geelong Gallery exhibition

Kungka Kuppū (Strong Women)

21 October 2023 to 25 February 2024

Drawn from the Art Gallery of South Australia's (AGSA) collection, *Kungka Kuppū (Strong Women)* showcased major contemporary works by celebrated women artists from the Anangu Pitjantjatjara Yankunytjatjara Lands—cultural custodians of an oral tradition that epitomises the art of storytelling. This exhibition reflected the adaptive genius, energy and dynamism of Anangu culture and the inspiring tale of women supporting each other across generations.

An Art Gallery of South Australia touring exhibition

Learn Space—the exhibition *Water Connects Us All* was presented simultaneously with *Kungka Kuppū (Strong Women)*.

See Audience Engagement and Learning section for details, page 24.

genU studio artists—RISE

21 October 2023 to 11 March 2024

RISE was a collaborative installation produced by the artists who attend genU's James Street Gallery, Eastern Hub and Cox Road studios. Composed of modular boxes, the totemic structures represented the unique practice of each maker, while an audio component provided insights to the artists' creative practices. The structural whole signified a community that can rise through mutual support while celebrating and encouraging diversity.

A Geelong Gallery and genU exhibition

John Nixon—Four Decades, Five Hundred Prints

18 November 2023 to 11 March 2024

Printmaking was a vital part of artist John Nixon's celebrated oeuvre of abstract art. This first comprehensive survey of the artist's prints revealed Nixon's inventive use of varied techniques, which ranged from simple woodcuts and potato prints, to more complex screenprints, stone lithographs and etchings. True to the experimental spirit of his art, Nixon freely bent printmaking convention, for example, by using collage or by printing his abstract motifs onto everyday objects such as paper bags or newspapers.

Geelong Gallery worked closely with guest curators Sue Cramer, Emma Nixon and Trent Walter on the development and delivery of this major exhibition. A comprehensive catalogue accompanying the exhibition was published.

A Geelong Gallery exhibition

Dianne Fogwell—Prescience

23 March to 28 July 2024

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

This presentation of *Prescience* celebrated the acquisition of this major work into the Geelong Gallery collection in 2023: made possible through the generous support of the Colin Holden Charitable Trust and the Alan and Mary-Louise Archibald Foundation.

A Geelong Gallery exhibition

John Nixon—*Four Decades, Five Hundred Prints*. Installation view, Geelong Gallery 2023. Photographer: Andrew Curtis

The O'Donohue & Kiss Gift

23 March to 28 July 2024

This diverse selection of works was drawn from generous gifts made to Geelong Gallery by local collectors Conrad O'Donohue and Rosemarie Kiss in 2010 and 2019. The exhibition included historical and contemporary prints, drawings and ceramics by Australian and international artists that reflect the collecting and broader interests of the donors.

A Geelong Gallery exhibition

Jacobus Capone—Forewarning (Act 4): Demarcation

23 March to 28 July 2024

The dual-channel video work *Demarcation (2022)* is the fourth act in Jacobus Capone's ongoing performative project *Forewarning*. Instigated in 2018, the project is staged within specific environments that have become inherently fragile through time and human intervention.

(Act 4): Demarcation unfolds directly at the base of, and sometimes beneath, an unstable glacial face in Norway. Capone's movement across the base of the glacier demarcates a line between the monumental natural feature and humankind's presence, the root cause of its rapid decline. Capone draws on art historical traditions of the sublime to highlight contemporary and urgent environmental concerns.

A Geelong Gallery exhibition





Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print
18 May to 28 July 2024

This exceptionally beautiful Geelong Gallery-curated exhibition examined the influence of Japanese woodblock prints (ukiyo-e) on the famed contemporary Australian painter and printmaker Cressida Campbell (born 1960) and on the groundbreaking modernist painter and printmaker Margaret Preston (1875–1963).

This was the first significant exhibition in Victoria for more than a decade focused on Margaret Preston, one of Australia's most beloved modernist printmakers, and one that celebrated the remarkable contemporary artist, Cressida Campbell. The exhibition presented their work in the context of their love of, and the influence on their work of, the serene aesthetics and sophistication of historical Japanese ukiyo-e woodcut prints.

Cutting Through Time—Cressida Campbell, Margaret Preston and the Japanese Print took its lead from Geelong Gallery's significant print holdings, chiefly Margaret Preston's dazzlingly beautiful hand-coloured woodcut *Fuchsia and balsam* 1928 (purchased in 1982), and a suite of prized Japanese ukiyo-e prints from the late 18th- to mid-19th centuries (in the Gallery's collection since the 1950s).

This exclusive Geelong Gallery exhibition presented Campbell's and Preston's diverse approaches to painted woodblock and printmaking, and adoption of Japanese ukiyo-e compositional approaches, as part of their wider interest in and respect for diverse cultures. Works were drawn from the significant holdings of Preston's prints in the National Gallery of Australia and Art Gallery of New South Wales, as well as many private collectors of Campbell's highly sought-after prints and painted woodblocks. A comprehensive catalogue accompanying the exhibition was published.

A Geelong Gallery exhibition

Learn Space—*Japanese Printmaking* was presented simultaneously with *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print*.

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

Our virtual tour and digital exhibition visitation is continuing to draw strong engagement numbers.

32,672

Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print

13,912

Clarice Beckett—Atmosphere*

7,134

Kungka Kuppū (Strong Women)

2,678

Dianne Fogwell—Prescience

1,045

The Housing Question

457

Back to Back Theatre—Portrait*

4,555

John Nixon—Four Decades, Five Hundred Prints

1,969

genU studio artists—RISE

1,019

The O'Donohue & Kiss Gift

411

Kathy Temin—Home Dis-play*

4,332

2023 Geelong Acquisitive Print Awards

1,746

Phenomena*

912

The Changing Sky*

492

Jacobus Capone—Forewarning (Act 4): Demarcation

1,486

Graphic Investigation—Prints by Postwar Émigré Artists in Australia

* Exhibitions continuing from 2022-23 FY into 2023-24 FY

Maree Clarke
A moment in time - Connection to Country 2020
black dyed river reed, serrated glass
river reeds, cockatoo feathers, charcoal filled
glass seed pods and white ochre filled glass
seed pods on steel thread
Geelong Gallery
Purchased with funds generously
provided by Geelong Contemporary, 2024
© the artist
Photographer: Lochie Fuller



Audience Engagement and Learning

Overview

In 2023-24, the Gallery engaged 36,502 people through its Learn, Public program, Access and Learn Space activations and a further 42,265 people through online digital engagement. Programming continued to focus on arts education, social inclusion, and health and well-being initiatives—offering a range of activities and programs that served diverse members of our community, international and interstate visitors and community collectives. Cross-sector collaboration was key to strengthening community ties, promoting inclusivity, enhancing well-being and fostering social connections.

26,374

Learn Space visitors

25,666

Online Learn resource views and downloads

4,000

Learn program participants

103

Learn programs

35

Gallery on tour workshops delivered in schools



Audience Engagement and Learning

Learn Program Highlights

Who's Who Portrait Exhibition 2023

With over 250 entries submitted by local students from Kindergarten to Level 6, the exhibition encouraged and inspired young artists to celebrate local or regional identities, their personal histories and achievements through portraiture.

Educator's preview: Kungka Kunpu (Strong Women)

Geelong Gallery volunteers, guides and local teachers previewed the exhibition with AGSA Assistant Director, Lisa Slade, Geelong Gallery Senior Curator, Lisa Sullivan, and Learn & Audience Engagement Manager, Elishia Furet.

Gallery Tots—Our Water Their Home

Geelong Gallery collaborated with Barwon Water to design a free program for kindergarten students. Students explored artworks on display that feature our local waterways, rivers, and coastlines discovering where our drinking water comes from, learning how to save water, interesting facts on the platypus and creating their very own platypus puppet to take home. The workshops promoted essential learning outcomes outlined in the Australian Early Years Learning Framework: Belonging, being and becoming.

Gallery on Tour

Designed to support schools located in the Barwon South Region of Victoria, this program provided free, hands-on art-making workshop kits and practical art experience facilitated by a Gallery Educator. Geelong Gallery Educators visited schools throughout the region to expand the Gallery's Learn program and reach, facilitating 35 workshops for 775 students and teachers in 2023-24.

Barwon Water Partnership—Water Connects Us All

Geelong Gallery's Learn Space displayed a selection of entries from the Barwon Water 2023 poster competition. Primary school students living across the Barwon Southwest region created posters that celebrated the theme of *National Water Week*. The 2023 theme, 'United by Water', highlighted the importance of water in all our lives, and the ability for water to bring individuals and communities together. Gallery visitors were invited to design their own poster exploring the theme with materials provided in the Learn Space. The space also included designs by proud Wadawurrung woman and visual artist Jenna Oldaker, featuring coastal Country, rivers (yaluk) and wetlands, and the Wadawurrung Language app created by Wadawurrung Traditional Owners Corporation.



National Water Week poster competition winners at Geelong Gallery
Photographer: Geelong Gallery

Youth Programming

Geelong Gallery received funding from the Scanlon Foundation and Geelong Community Foundation to support the new role of a Youth Projects Coordinator to deliver a specialised vocational training program and youth initiatives. Youth programming at Geelong Gallery aims to empower young people (aged 15-30) who face barriers to meaningful education, employment, workplace training and social inclusion. The program provides young people with an opportunity to develop transferable skills, receive mentorship, collaborate on creative projects, improve self-confidence and self-worth, and make new meaningful connections.

During 2023-24, the Gallery strengthened its ability to develop new training modules and increase training opportunities for young people with an emphasis on empowerment and confidence-building through the acquisition of new skills and work-based training.

47 young people were involved in a diverse range of training programs, including the Gallery's Youth Council program, vocational and work experience program and Youth Ambassador program. The Gallery facilitated 11 workshops, 162 placement days and provided 52 paid shifts for young people.

Key partners included Colac Secondary School, Whittington Secondary School, Bannockburn College and Apollo Bay College, Northern Bay Colleges, Northern Futures, Head Start (Department of Education), The Gordon and Geelong Region Local Learning and Employment Network.

'The vocational training program has been an absolutely amazing experience for Isabella, and we are so pleased that she had the opportunity to participate in the program. It was her first experience in a work setting and it was such a lovely environment for her to learn skills and gain confidence. She felt very comfortable, and the experience has been wonderful for her self-esteem. Thank you to everyone for being so friendly, welcoming and making her feel part of your lovely team.'

Yasmin R

Future Creatives 2024

Future Creatives 2024 showcased young people's creative talents in art and design and provided a valuable opportunity to support the professional development of career pathways and future tertiary studies in art and design.

In 2024, the exhibition featured works by Belmont High School student Amelie Ashley; Bellarine Secondary College students Sarah Porter and Daisy Creece; Clonard College student Maddison Randall; Kardinia International College students Sachi Bridgeford and Tiana Balazs; Matthew Flinders' Girls Secondary College student Nyoka Evans; and Sacred Heart College students Laura Hobbs and Shiyanni Herd.

Critical and Creative Thinking in Contemporary Art Practice—Kait James—Learn resource

In this video resource series, we explore different artists represented in Geelong Gallery's permanent collection to learn more about their studio practice and how they plan, problem solve, and engage in critical, creative, and reflective thinking practices. In 2024, we explored proud Wadawurrung woman and artist Kait James' studio practice and work in the permanent collection.

Maker-Centred Learning: Developing Student Agency & Sensitivity to Design

Gallery Educators completed an online professional development course with Harvard Graduate School of Education. Developed by Agency by Design, a multi-year Project Zero research initiative, the course provided educators with the theoretical framework and practical tools to engage and develop student agency and a sensitivity to design.

Daisy Creece, Sarah Porter, Maddison Randall, Amelie Ashley, Nyoka Evans, Tiana Balazs, Sachi Bridgeford and Shiyanni Herd, 2024 Future Creatives, Geelong Gallery
Photographer: Geelong Gallery



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:

- **Atmospheric Lab**
until 9 July 2023
- **Who's Who Portrait Exhibition**
29 July to 28 August 2023
- **Water Connects Us All**
21 October 2023 to 25 February 2024
- **Future Creatives 2024**
9 March to 5 May 2024
- **Learn Space—Japanese Printmaking**
18 May to 28 July 2024

Gallery Tots—Our Water Their Home,
Geelong Gallery, 2024
Photographer: Geelong Gallery



Audience Engagement and Learning

Public Program Highlights

Children, Youth and Families

Our free weekly Gallery Tots program continues to grow and inspire curiosity and imagination in children 18 months to 4 years old and their families—encouraging discovery through interactive storytelling, social connection and play-based activities in the Gallery.

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.

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.

Adult Workshops

Our popular monthly life drawing classes continued to support participants to develop drawing observation skills and explore various drawing techniques with local artist, Peter Leigh.

The Gallery also facilitated six creative writing workshops with local award-winning author and playwright, Janet Brown.

Art + Connect and Art + Memory Program

A tailored Gallery experience for persons with disabilities and individuals living with early to mid-stage dementia. Facilitated group-based discussions, encourage looking and connecting ideas in works of art in the Gallery's permanent collection—placing value on the participants' own personal responses.

We facilitated this program at several aged care facilities and nursing homes for people who are affected by barriers of access to arts, culture and learning activities due to factors of mobility.

Illustrated Lectures, Creative Conversations, Floortalks and Special Events

Illustrated lectures

- Dr Jane Eckett—Prints by Postwar Émigré Artists in Australia
- Jason Smith—Louise Bourgeois—To Unravel a torment, you must begin somewhere (2 lectures hosted at Art Gallery of NSW)
- Linda Waters—Materiality magnified—a painting conservator's view
- Wayne Crothers—Japanese printmaking

Creative conversations and Floortalks

- Creative conversation: Back to Back Theatre—Portrait—Tamara Searle, Gemma-Rose Turnbull and Dr Kelly Hussey-Smith
- Floortalk: 2023 Geelong Acquisitive Print Awards—Christopher Orr, Glen Smith and Elishia Furet
- Floortalk: Kungka Kungpu (Strong Women)—Meet the artists—Nyunmiti Burton, Lisa Khan and Dr Lisa Slade
- Creative conversation: Water Connects Us All—Lisa Sullivan, Corrina Eccles, Kiri Tawhai and Rebecca Hull

- Creative conversation: John Nixon—Four Decades, Five Hundred Prints—Sue Cramer, Trent Walter and Victoria Perin
- In conversation: Ken Whisson—Quentin Sprague and Jason Smith
- Floortalk: Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print—Dr Sarina Noordhuis-Fairfax
- Floortalk: Dianne Fogwell—Prescience—Dianne Fogwell
- Creative conversation—Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print—Roger Butler and Lisa Sullivan

Special events

- Geelong Gallery Gala
- Japan and the Geelong Opportunity—Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print (multiple participants, see details on page 30)
- Drop-in workshop: genU studio artists—RISE
- Geelong Contemporary soiree
- A Day Out—Art and Gardens (Geelong Gallery Conservation)
- ADFAS Geelong supports conservation—Luncheon (launch of collaboration with Geelong Gallery Conservation)
- Auslan tour—Art Educator and artist Irene Holub
- National Volunteer Week morning tea
- Afterhours events (4 annually)

Member events

- Members' previews:
 - 2023 Geelong Acquisitive Print Awards
 - Kungka Kungpu (Strong Women)
 - Autumn Suite
 - Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print
- Members only:
 - Geelong Arts Centre tours (x 3)
 - FLOW: Stories of the Wetlands at The Hive Gallery
- Members exclusive:
 - Sip and Shop
 - The Pivotonian Cinema screenings (x 2)
 - Mother's Day Sip and Shop with artist Lisa Roet

Guided tours

Voluntary Guides hosted 488 tours for 1,511 visitors connecting audiences with the Gallery's permanent collection and presented two special tours celebrating the National Trust Australian Heritage Festival and Slow Art Day in 2024. The Volunteer Guides also supported the Gallery's Access programs, facilitating Art + Memory tours for people with early to mid-stages of dementia and Art + Connect tours for persons with disabilities and access needs.

6,128

Public program participants

140

Unique events, workshops, illustrated lectures, creative conversations and floortalks

488

Gallery Guided tours

9

Volunteer programs

14

Venue-hire events with Gallery representative/speaker

Learn Space—Japanese Printmaking, installation view, Geelong Gallery, 2024
Photographer: Andrew Curtis



Audience Engagement and Learning

Geelong Design Week

Geelong Gallery hosted two special events in October 2023, during the citywide festival celebrating Geelong's recognition as Australia's only UNESCO City of Design.

Creative conversation: The Housing Question

To coincide with *The Housing Question* the Gallery presented a dynamic panel conversation exploring the value of good design and design thinking, the growing demand for affordable housing and contemporary ideas about house and home. The panel included Jeremy McLeod, Founder and Design Director at Breathe Architecture and founder of Nightingale Housing, Richard Tucker, Professor at School of Architecture and Built Environment at Deakin University and co-leader of the research network HOME, exhibiting artists Narelle Jubelin and Helen Grace (pre-recorded video) and Jonathan Daly (moderator), Director, Sunshine Precinct, at the Department of Transport and Planning.

Design + Place: Murrk Ngubiti Yarram Yaluk (former Bellarine Basin)

A fascinating visit to Murrk Ngubiti Yarram Yaluk which means 'headwaters of continuous flowing river' in Wadawurrung language. Attendees discovered more about Barwon Water's current project to transform the former Bellarine Basin site into more than 30 hectares of environmental and public space for the community to access. Working closely with the Wadawurrung Traditional Owners and the wider community, the project reimagines the space and enhances the unique and natural features of the Bellarine Peninsula using sustainable design and management practices.



Ryan Brearley drawing activity at Design + Place: Murrk Ngubiti Yarram Yaluk

Special event: Reception and Executive panel discussion | Japan and the Geelong Opportunity

In partnership with the Advanced Fibre Cluster, Geelong, Australia-Japan Business Council of Victoria (AJBCV), City of Greater Geelong, Global Victoria, LSRM Trading, and Flame Security International, the Gallery invited select senior leaders representing Japanese government and business to network with Geelong business leaders and experts on design and innovation.

Programmed to coincide with *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print*, the event saw 15 key representatives of Japanese companies join a tour of advanced manufacturing companies in Geelong before a meeting of 59 Geelong business leaders and local government representatives at Geelong Gallery for a reception and executive panel discussion on the bilateral opportunities on trade, design and innovation.

Mayor Trent Sullivan and Deputy Consul-General for Japan in Melbourne, Ms Natsuko Miguchi, welcomed guests and spoke about the importance of bilateral relationships between Australia and Japan and the partnership opportunities for Geelong.

The executive panel discussion was moderated by AJBCV Co-Chair, Ross Ciaravolo, and comprised:

- Dr Ashley Denmead—Deputy Director, Carbon Revolution
- Ali Wastie—CEO, City of Greater Geelong
- Jason Smith—Director & CEO, Geelong Gallery
- Dr David Halliwell—DVC Partnerships, Deakin University
- Fiona Letos—Executive Director Trade, Global Engagement, International Education, Global Victoria
- Lisa Sullivan—Senior Curator, Geelong Gallery



Jason Smith, Ali Wastie, Ross Ciaravolo, Dr David Halliwell and Dr Ashley Denmead at Japan and the Geelong Opportunity event
Photographer: Carlon and Co

Marketing Highlights

118,982

Website unique users

19,948

e-news subscribers

39,752

Social media followers

217

e-newsletters sent with 45.9% open rate

3

Programs printed

Audience Engagement and Learning

Media Coverage

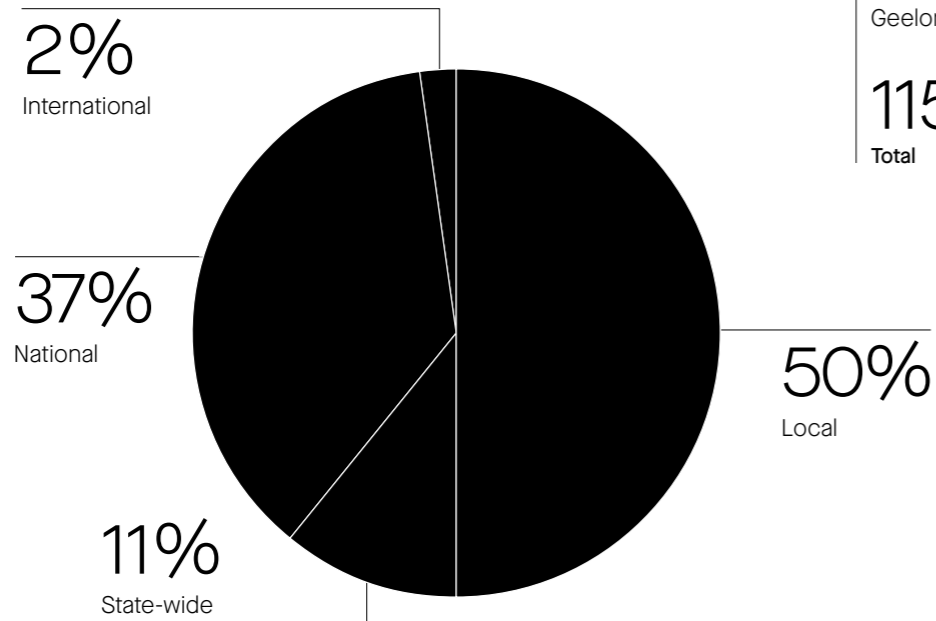
In 2023-24, Geelong Gallery was recognised as a Victorian tourism destination and our drawcard exhibitions attracted national coverage from The Saturday Paper, The Australian, ABC RN, and The Age.

Geelong Gallery's local media coverage from publications such as Geelong Advertiser, Geelong Times, Geelong Independent and Forte, enhanced our visibility with locals in Geelong and Bellarine.

Editorial coverage in the period included:

<p>28 General</p> <p>16 Tourism</p> <p>18 <i>Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print</i></p> <p>10 Gallery team</p> <p>9 <i>John Nixon—Four Decades, Five Hundred Prints</i></p> <p>7 Grant outcomes</p> <p>6 Public programs</p>	<p>6 <i>Kungka Kuppu (Strong Women)</i></p> <p>6 <i>2023 Geelong Acquisitive Print Awards</i></p> <p>4 <i>Clarice Beckett—Atmosphere</i></p> <p>1 <i>Graphic Investigation—Prints by Postwar Emigré Artists in Australia</i></p> <p>1 <i>genU studio artists—RISE</i></p> <p>1 <i>The Housing Question</i></p> <p>1 <i>Future Creatives 2024</i></p> <p>1 Geelong Gallery Store</p> <p>115 Total</p>
---	---

Media distribution



Special Projects

Digital Youth Trainees—GG Connected
Geelong Gallery's Digital Youth Trainee program continued to connect young locals to Geelong Gallery. Hannah Senftleben and Wolf Young completed their traineeships in 2023, and our 2024 trainees, Cooper Towne and Sable Rowbottom began in January. The trainees continued their important work collaborating with local artists, collectives, galleries and spaces, promoting their work on their GG Connected platform and connecting them to the Gallery.

'It was such a cool experience to be able to take up this mantle and add our own stamp. The Gallery team was so welcoming, and I truly have learnt so much from them that I don't think they realise.'
Hannah Senftleben

'Running GG Connected has been such an exciting and knowledgeable opportunity. I am so grateful to the lovely team at Geelong Gallery for being so friendly and educational. It has been a joy to be involved with such an amazing group of people, as well as the passionate artists that we've met outside of the Gallery that make the creative scene in Geelong so interesting.'
Wolf Young

Sable Rowbottom and Cooper Towne, Digital Youth Trainees 2024
Photographer: Geelong Gallery



2
New trainees

8
Local featured artists

760
Social media following

Support Groups

Geelong Contemporary

Geelong Contemporary hosted their annual soiree in early 2024 to support the acquisition of contemporary art for Geelong Gallery.

Geelong Contemporary soiree

Geelong Contemporary hosted its eighth annual soiree on Saturday 20 April 2024. 157 tickets were sold, and 11 generous donors provided additional funds to raise over \$26,000 through the annual event to assist with the acquisition of four new works for the collection:

Acquired works:

Tammy Gilson, *Buniya beenyak I – eel basket*, 2019, *Buniya beenyak II – eel basket*, 2023 and *Buniya beenyak III – eel basket*, 2023

Maree Clarke, *A moment in time—Connection to Country*, 2020

Geelong Contemporary Committee:

Roxie Bennett (Chair), Claudette Brennan, Tess Cameron, Andrew Deane, Garry Flanigan, Dylan Foley, Vic Hope, Emma Itzstein, Amy Lu, Bella MacKinnon, Adriana Oslewski, Georgie O'Dwyer, James Robertson, Sarah Scott, Jason Smith, Lisa Sullivan, Simon Toohey

We extend warm thanks to retired committee members in 2023-24: Tess Cameron, Emma Itzstein, and Simon Toohey for their support and service to Geelong Contemporary.



Andrew Deane, Dylan Foley, Amy Lu, Jason Smith, Adriana Oslewski, Lisa Sullivan, Vic Hope, James Robertson, Georgie O'Dwyer, Roxie Bennett, Emma Itzstein, Sarah Scott, Bella MacKinnon and Garry Flanigan, Geelong Contemporary soiree 2024, Geelong Gallery
Photographer: Lochie Fuller

Geelong Gallery Conservation

Geelong Gallery 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 Gallery Conservation organised a series of events as part of the Gallery's public programs in 2023-24.

ADFAS Supports Conservation—Luncheon

ADFAS Geelong hosted a Luncheon at the Barwon Heads Golf Club to celebrate an exciting new partnership supporting Geelong Gallery's conservation program.

Introduction to Geelong Gallery conservation priorities:

Jason Smith, Director and CEO, Geelong Gallery
Lisa Sullivan, Senior Curator, Geelong Gallery

Keynote speaker:

Michael Varcoe-Cocks, Head of Conservation, National Gallery of Victoria

A Day Out—Art and Gardens

To celebrate *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print*, Geelong Gallery Conservation and Geelong Gallery hosted a fascinating 'day out'. Attendees enjoyed an exclusive exhibition tour with Senior Curator, Lisa Sullivan, then explored inspiring private gardens on the Surf Coast and Geelong, followed by a fascinating presentation by Ikebana teacher and Director of the Victorian Branch of the Sogetsu School of Ikebana, Christopher James.

ADFAS Card Pack

Proceeds from ADFAS card packs support Geelong Gallery's conservation of works from the collection. Each of the five card designs feature a work by an artist who is an ADFAS Geelong member.

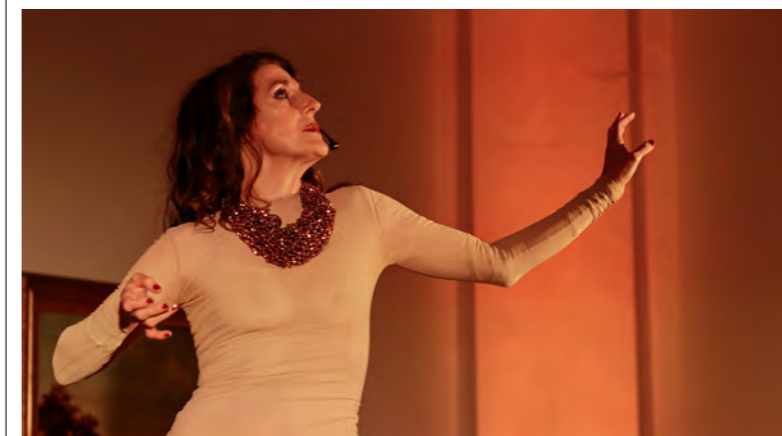
All funds raised from Geelong Gallery Conservation events contribute to the conservation of priority works as nominated by the Gallery.

Geelong Gallery Conservation Ambassador:

Lauraine Luckock



A Day Out—Art and Gardens, 2024
Photographer: Geelong Gallery



Moira Finucane at Geelong Gallery Gala 2023
Photographer: Halls and Shine

Support Groups



Volunteers and Guides

Our team of 98 volunteers contributed 3,945 hours in 2023-24 to support the Gallery's daily operations across several areas, including invigilation, guiding, visitor services, education, public programs, opening nights, and events. Particular support was provided during the delivery of *Cutting Through Time—Cressida Campbell, Margaret Preston and the Japanese Print*, with our volunteers and guides contributing greatly to the exhibition's success.

Volunteers participated in ongoing professional development through exhibition briefings with our curatorial team, in addition to inclusion and disability awareness training provided through genU.

Two Geelong Gallery Guides participated in the biennial national conference for the Association of Australian Art Gallery Guides Organisation (AAGGO) held in Brisbane. The AAGGO conference provided valuable networking opportunities with guiding colleagues. The Guides continued their professional development through monthly meetings, and excursions to regional galleries throughout Victoria.

Twenty-nine volunteers joined our team in 2023-24, including four new guides 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

Geelong Gallery volunteers 2023
Photographer: Geelong Gallery

Fundraising

Geelong Gallery is grateful for the ongoing support of our community across several fundraising events and appeals throughout 2023-24. Highlights of the fundraising calendar included the much-anticipated annual Geelong Gallery Gala and Geelong Contemporary soireé held in October and April respectively, and Geelong Gallery Conservation's A Day Out—Art and Gardens coinciding with *Cutting Through Time—Cressida Campbell, Margaret Preston and the Japanese Print* exhibition.

Alongside these major fundraising events, the 2024 Annual Appeal exceeded our fundraising goal of \$50,000, ultimately raising \$59,435 towards the presentation of the 2025 major retrospective, *Janenne Eaton: Lines of Sight—Frames and Horizon*.

The future and vision of Geelong Gallery is only possible through the support of generous donors. Thank you.

Geelong Gallery gratefully thanks the 2024 Annual Appeal donors:

Colin Alexander
Jillian Anderson
ARC ONE Gallery
Margaret B
E and J Bailey
Barbara Baird
Christine Bell
Ian Blair-Holt
Clare Blazey
Joy Bromley
John W Brownbill
Caruggi
Fiona Collyer
Jim Cousins AO and Libby Cousins AM
Andrew Deane and James Buck
Tim Denton
Anne and John Duncan
Eichler Family
Jeanette Fry
Jennifer Goodman
The Grapsas Height Family
Kathie Hall
Kent and Chantelle Hodgson
Veronica and Russell Holmith
Eliza Holt and Jim McKenna
Janet Holt
In memory of Anne Huffam
Victoria Jennings
Norman and Jane Kennedy
Barbara Kitson
Val Lawrence
John Lesser
Patti Manolis OAM
Davina McIntosh
Patricia McKenzie
Dr Roger McLennan
Susan McLeod
Maureen and Glenn Monckton
Gerard Mullaly and Helena Buxton
Barbara Nankervis
In memory of David Newbury
Lisa Nicoll Cooke
Tim Noonan and Jacqui Read
Laurence O'Keefe and Christopher James
Richard Palmer
Elise Perry
Vivienne Reed OAM
Brenda Reidy

In memory of Frank Repsy
Sabina Robertson
Tim Rowley
Marlene E Ryan
David Salmon
E Slezak
Ann Smith
Jason Smith
Karen Spreadborough
Pamela St Leger
Dr Michael Sturmfels
Lisa Sullivan
Dr Phillip Swain and Professor Shurlee Swain
Catherine Vickers-Willis
Jacqui Volpe
James and Ramona Watt
Edward and Paddy White
Bob Evans and Marisa Wilkins
David and Annie Young
Yvonne
Jenny Zimmer

In addition to 35 anonymous donors.

Thank you to our 2023-24 Geelong Contemporary donors:

Chris Alexander
Barbara Baird
Andrew Deane and James Buck
Trevor Hilton
The Hope Family Foundation
Sian Jarrett
Andrew Lawson OAM
Amy Lu and Chien Ho
James Robertson
Terri Shannon
Jason Smith
Vickers-Willis Family

Thank you to our 2023-24 Geelong Gallery Conservation donors:

Kirsty Grant
Maureen and Glenn Monckton

In addition to the generous donors to the 2024 Annual Appeal, Geelong Contemporary, and Geelong Gallery Conservation, we warmly thank the ongoing and single donors for the past financial year.

Thank you to our 2023-24 donors:

Joy Anderson
William Angliss Charitable Trust
Alan and Mary-Louise Archibald Foundation
The Will & Dorothy Bailey Charitable Fund
Gail and Bob Bett
Dimmick Foundation
Ruth Fagg Foundation Trust
Holt Gallery
Alison Inglis
Barbara Inglis
Peter Jones
Adam Montgomery Family
JB Ryan Perpetual Trust
David Salmon
Dr Bernadette Trifiletti
Lyn Williams

In addition to 6 anonymous donors.

Membership

Membership Highlights

891

Members

41

Life members

850

Financial members

As a member-based organisation, Geelong Gallery acknowledges and extends warm thanks for the continuing encouragement and patronage from our members and membership benefit partners across 2023-24.

The 2023-24 financial year saw a slight 1% decrease in membership (excluding complimentary members). Despite the economic challenges caused by inflation and cost-of-living pressures, maintaining a strong membership base reflects the Gallery's solid programming and community support.

Membership retention was boosted by the diversity and interest of the Gallery's exhibition and public programs. Most relevant to the membership program, the presentation of *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print* enabled a targeted membership campaign to run alongside the exhibition. This resulted in higher renewal retention of current members, an increase in visitor interest and greater engagement with the Gallery from general visitors transitioning to members.

The past year has also seen the presentation of additional members' exclusive events in collaboration with membership benefit partners alongside the established program of members' events at the Gallery. These have included private tours of the new Geelong Arts Centre building, special screenings of art films at The Pivotonian Cinema, and a guided tour of a major exhibition at The Hive Gallery.

In 2023-24, the Gallery had 891 financial and life members, and extended 174 complimentary memberships to volunteers, staff, sponsors, and partners, bringing the total membership base to 1,065.

Geelong Gallery continues to work with 17 membership partners across the region 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
- Queenscliff Gallery
- The Book Bird
- The Bookshop at Queenscliff
- The Frame Shop Geelong
- The Hive Gallery
- The Pivotonian Cinema

The O'Donohue & Kiss Gift, installation view (featuring Jim Dine's Bee poem 1970/72). Geelong Gallery, 2024. Photographer: Lochie Fuller

Membership Breakdown

28%
New members

18%
Renewed lapsed members

55%
Renewed members

42%
Individual members

38%
Concession members

19%
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 2023, two individuals were awarded honorary life membership to the Gallery:

Amy Lu
Sarah Scott

Walter GM Hitchcock	1909	J Spencer Nall CMG	1963
Tom Hawkes	1909	Donald Webb	1963
Howard Hitchcock CMG OBE	1909	William P Heath	1963
William A Pacey	1909	Lady Fingall	1969
Philip Russell	1909	Stanley E Orchard	1970
Mrs EA Whyte	1909	Richard FL Annois AM	1972
Mrs James W Sayer	1915	Alan R David OAM	1973
George F Walter	1916	Kenneth B Myer AC	1974
AW Gray	1916	A Austin Gray	1975
Louise Russell	1917	Ewen C Laird CBE	1981
Mrs William T Appleton	1918	Graeme G Harvey	1981
Mrs Alexander P McMillan	1918	Dr and Mrs Bruce Munro	1982
Cuthbert Traill	1918	Mrs Ranald McAllister	1982
Henry B Hodges	1919	Ellen Koshland	1985
Marcus E Collins	1920	Peter Spear	1985
Dr Frederick Moreton	1920	Pam Gullifer AM	1985
H Byron Moore	1920	Bruce Hyett	1986
W Max Bell	1920	Michael Dowling AM	1987
Edward G Gurr	1921	Philip Russell	1989
Henry P Douglass	1921	Jim Cousins AO	1996
James H McPhillimy OBE	1922	Libby Cousins AM	1996
Frank L Hooper	1922	Greg Bryant	2001
Lloyd Hooper	1922	Will Bailey AO	2005
Dr Thomas JM Kennedy	1923	John Rosenberg	2006
Robert Camm	1925	Neil Everist OAM	2006
Hon. Horace F Richardson	1926	Jim Salmon	2007
Andrew E Anderson	1931	Michael Cahill	2009
Robert D Elliott	1932	Pauline Shirlow	2009
Mrs Arthur W Marwood	1932	Katharine Baulch	2011
Lady Joan Lindsay	1933	Gail Rooney	2012
Louisa J McPhillimy	1935	Barbara Abley AM	2012
Edward A McDonald OBE	1935	John Nagle	2012
Henry G Oliver	1935	Veronica Filmer	2013
Mrs Edward H Lascelles	1935	Peter McMullin AM	2014
Lady Evelyn Casey	1935	Alan Currie	2014
Ramsay B Cook	1935	Gerard Mullaly	2016
Roy Martin	1935	Geoffrey Edwards	2016
Dora Meeson Coates	1935	Diane Macleod	2017
Mrs Cecil M Kirchubel	1935	Barbara Kitson	2018
Cora HA Roach	1935	Rosemary May-McSween	2018
Edward A Austin	1936	Wendy Dimmick	2019
Louis C Matthews	1937	Joan Mann	2019
Frank E Richardson	1937	Rosemary Gough	2020
Edward A Vidler	1938	Christine Bell	2020
Alfred J Day	1944	Dr Robert Treseder	2021
Janet Biddlecombe	1944	Catherine Gray	2021
The Very Rev Sir Francis Rolland MC	1946	Barry Fagg	2022
Edward J Mitchell	1947	Terry Wills Cooke OAM	2022
Mrs Andrew S Gray	1950	Amy Lu	2023
Gladys Bell	1957	Sarah Scott	2023
Edith Gurr	1957		

Geelong Gallery Store

The Geelong Gallery Store had another successful year as a retailer for thoughtful and unique items in Geelong.

John Nixon—Four Decades, Five Hundred Prints and *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print* provided opportunities for custom merchandise and publications that were well received by visitors.

The *John Nixon—Four Decades, Five Hundred Prints* publication was a key achievement and the first to be distributed through Manic, with support from publication partners Barry and Jan Fagg, The Will & Dorothy Bailey Charitable Fund, Susan Taylor and Peter Jones, and Anthony Scott.

Guest curator Sue Cramer initiated merchandise featuring a range of Nixon's prints on magnets, coasters, and postcard packs. These products were created by Culture Box.

Geelong Gallery produced a series of *Cutting Through Time* focused products, comprising magnets, mugs and trivets with Margaret Preston's *Fuchsia and balsam* and *Australian rock lily* and a card pack featuring Japanese prints from Geelong Gallery's collection.

The accompanying publication was made possible with the generous support of Barbara Inglis, Alison Inglis AM, and donors who wish to remain anonymous and was designed by Pidgeon Ward and printed by Adams Print.

During *Cutting Through Time*, the Store's income increased by 133% compared to the previous quarter.

Throughout the year we continued to invest in and support our local makers through *GG by Design*. The locally made works of Bei Creative and Pour & Plate helped to expand the Store's ceramic offerings.

Our collaboration with the Australian Decorative & Fine Arts Societies (ADFAS) to sell artist card packs, supported Geelong Gallery's conservation efforts with 24% of profits going to the Geelong Gallery Conservation of Decorative and Fine Arts.

John Nixon—Four Decades, Five Hundred Prints

433

Catalogues

514

Magnets

212

Postcard packs

400

Coasters

Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print

1,919

Catalogues

200

Trivets

79

Mugs

300

Magnets

167

Japanese prints
card packs

Australian Decorative
& Fine Arts Societies
(Geelong)

50

Card packs



Collection

425

New acquisitions

29

Donors to the collection

1,153

Inward loans—
Colin Holden Print Collection

22

Outward loans
(for exhibition [5] + furnishing)

3

Works conserved

424

Exhibited works (including special exhibitions
and permanent collection displays)

26

Exhibited works from the
Colin Holden Print Collection

Roger Kemp
Untitled (Sequence series) c. 1975
synthetic polymer paint
on paper adhered to linen
Geelong Gallery
Donated through the Australian Government's
Cultural Gifts Program, 2024



New Acquisitions

The 2023–24 period is notable for the high number of acquisitions including several generous multi-part donations that are recorded (by donor) on pages 46–55.

BORGELT, Marion

Exploding stars and gloom masses 2019–20
oil and synthetic polymer paint on canvas
Donated through the Australian Government's Cultural Gifts Program, 2023

BRENINGER, Warren

Untitled 2007–08
mixed media on paper
Gift of Christine Bell in memory of Christopher Bell, 2023

CAPONE, Jacobus

Forewarning (Act 4): Demarcation 2022
2-channel synchronised HD video; edition 1/3
John Norman Mann Bequest Fund, 2023

CLARKE, Maree

A moment in time – Connection to Country 2020
black dyed river reed, serrated glass river reeds, cockatoo feathers, charcoal filled glass seed pods and white ochre filled glass seed pods on steel thread
Purchased with funds generously provided by Geelong Contemporary, 2024

CRAWFORD, Marian

A blizzard 2021
letterpress and relief prints; unique state
Geelong Acquisitive Print Awards (Winner), 2023

DAWSON, Janet

Two Gums No. 1 1974
synthetic polymer paint on linen
Gift of Christina and Peter Gebhardt through the Australian Government's Cultural Gifts Program, 2023

DWYER, Mikala

Untitled (Tear Flat Drop) 2023
water based pigments hand screenprinted on cotton canvas; edition 14/25
Purchased with funds generously provided by Bob and Gail Bett, 2024

FEDER, Matt

We smell something fishy 2022
screenprint; edition 3/3
Geelong Acquisitive Print Awards (Acquired with the generous support of the Colin Holden Charitable Trust), 2023

FLOYD, Emily

Field Libraries #16 2015
screenprint; unique state
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2023

Field Libraries #20 2015
screenprint; unique state
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2023

FOGWELL, Dianne

Prescience 2021–22
linocut, woodcut, burn drawings, pigmented ink on Hanji paper; unique state
Purchased with the generous support of the Colin Holden Charitable Trust and the Alan and Mary-Louise Archibald Foundation, 2023

GILSON, Tammy

Buniya beenyak I – eel basket 2023
flax and lomandra
Purchased with funds generously provided by Geelong Contemporary, 2024

Buniya beenyak II – eel basket 2023
flax

Purchased with funds generously provided by Geelong Contemporary, 2024

Buniya beenyak III – eel basket 2024

New Zealand flax and native flax, lomandra, cumbungi
Purchased with funds generously provided by Geelong Contemporary, 2024

HARDING, Richard

Boondoggle – phase one 2023
screenprint
Geelong Acquisitive Print Awards
(Acquired with the generous support of the Colin Holden Charitable Trust), 2023

HEADLEY, Christopher

Forgotten worlds 2010
earthenware with ceramic decals
Gift of Rosemarie Kiss in memory of Conrad O'Donohue, 2024

JUBELIN, Narelle

Her place in history 1986
petit point embroidery in hand-cut wood-veneer panel mount in found wooden frame
John Norman Mann Bequest Fund, 2024

KEMP, Roger

Constellation c. 1973–74
etchings (diptych)
Donated through the Australian Government's Cultural Gifts Program, 2024

Untitled (Sequence series) c. 1975
synthetic polymer paint on paper adhered to linen
Donated through the Australian Government's Cultural Gifts Program, 2024

LINCOLN, Kevin

Still life with cuckoo 2017
oil on canvas
Gift of Kevin Lincoln through the Australian Government's Cultural Gifts Program, 2024

LUECKENHAUSEN, Helmut

Garuda amongst the reeds 2018
American walnut, silver ash, silver ash veneer, aluminium
Purchased with funds generously provided by Barbara van Ernst, 2023

Barong watching 2018

American walnut, silver ash, silver ash veneer, aluminium
Purchased with funds generously provided by Barbara van Ernst, 2023

MACKINNON, Will

Landscape as self portrait (Geelong) 2013
synthetic polymer paint, oil and automotive enamel on linen
Gift of Charles and Bella Mackinnon through the Australian Government's Cultural Gifts Program, 2024

MURTAGH, Jessica

Self-checkout of Sisyphus 2023
blown glass, sand carved and engraved
Purchased with the generous support of an anonymous donor, 2023

NICHOLSON, Tom

Indefinite substitution 2014
C-type photographs, bronze, timber
Gift of the artist through the Australian Government's Cultural Gifts Program in memory of Bridget Crone, 2024

NIXON, John

Untitled 2023
screenprint; edition 1/20
Gift of the Deam family

NOONAN, David

Untitled 2006
screenprint on birch plywood
Gift of Dr Terry Wu through the Australian Government's Cultural Gifts Program, 2024

ORR, Christopher

Served bold 2023
digital print; edition 1/8
Ursula Hoff Institute Award, 2023

PARR, Mike

The Orse is dropped 2011
synthetic polymer paint, pastel, charcoal on Saunders Waterford watercolour paper
Gift of Trevor Tappenden through the Australian Government's Cultural Gifts Program, 2024

Kingdom come (Terra Australia) 1986–90
charcoal and graphite on Tamaroll paper
Gift of Trevor Tappenden through the Australian Government's Cultural Gifts Program, 2024

Self portrait as the Lamb of God (Head as eye and tissue) 1985
charcoal, Girault pastel and graphite on Tamaroll paper
Gift of Trevor Tappenden through the Australian Government's Cultural Gifts Program, 2024

PAVLIDIS, Jim

Behind the shops 2022
lithograph; edition 3/10
Geelong Acquisitive Print Awards
(Acquired with the generous support of the Colin Holden Charitable Trust), 2023

RADOK, Stephanie

Araucaria 2023
woodcut on Arches paper
Geelong Acquisitive Print Awards
(Acquired with the generous support of the Colin Holden Charitable Trust), 2023

ROBERTS, Neil

Ramp 2001
metal, canvas, wood, glass, lead
Gift of Barbara Campbell through the Australian Government's Cultural Gifts Program, 2024

RYRIE, John

Strangers on a train 2021
linocuts (artist book); edition 14/16
Geelong Acquisitive Print Awards
(Acquired with the generous support of the Colin Holden Charitable Trust), 2023

SAXTON, Louise

REST – the sleeping hermaphrodite (after Anon (ancient) & Bernini 1620) 2018–21
reclaimed needlework, lace-pins, nylon tulle, Vliesofix, silk organza, beading-pins, archival mount-board
Gift of Colin Alexander through the Australian Government's Cultural Gifts Program, 2023

SENBERGS, Jan

Still we stand – (Point Roadknight 2) 2006
pastel and acrylic wash on paper
Donated through the Australian Government's Cultural Gifts Program, 2023

SMITH, Glen

Return to sender (Cancel culture or a culture cancelled) 2023
screenprint and aerosol paint on envelope
Geelong Acquisitive Print Awards
(Acquired with the generous support of the Colin Holden Charitable Trust), 2023



Jessica Murtagh
Self-checkout of Sisyphus 2023
blown glass, sand carved and engraved
Geelong Gallery
Purchased with the generous support of an anonymous donor, 2023

New Acquisitions

Multi-part Gifts

Gift of Stuart Purves through the Australian Government's Cultural Gifts Program, 2024**ARNOLD, Raymond**

Imaginary landscape—eighteen months in Tasmania 1984–2003
etchings

Searching for immortality in the mountains—Mont Ventoux/after Petrarch 2001
etchings; edition 1/3

BOYD, Arthur

Dark joined figures 1962–63
etching and aquatint; edition AP/25

Falling figure with beast's head 1962–63
etching and aquatint; edition AP 1/25

Head in a cup with crying head 1962–63
etching and aquatint; edition AP/25

Kneeling nude with beast I 1962–63
etching and aquatint; edition 12/25

Lying nude and bird 1962–63
etching; AP/25

Wrestling figures 1962–63
etching and aquatint; AP/25

From the Saint Francis of Assisi series 1964–65:

Jacopa of Settesoli and the dish of Mostaccioli
lithograph; edition 12/25

St Francis and St Clare eating together
lithograph; edition 17/25

St Francis and the harlot
lithograph; edition 20/25

St Francis cleansing the leper
lithograph; edition 17/25

St Francis kisses the hand of a leper
lithograph; edition 14/25

St Francis kissing the wolf of Gubbio
lithograph; edition 17/25

St Francis when turning aside
lithograph; edition 4/25

St Francis with a brother preaching naked in Assisi
lithograph; edition 14/25

St Francis with the stigmata appearing to the Pope
lithograph; edition 17/25

The ordeal by fire
lithograph; edition 14/25

Portrait of Lawrence Daws c. 1966–67
etching; UM/1

Lovers in a boat 1968–69
etching; edition 13/100

Nude figure with cloud and beast 1968–69
drypoint; edition 13/89

Potter, potter's wheel and smoking chimney 1968–69
etching; edition 13/68

Potter with beast and trees 1968–69
etching and aquatint; edition 3/25

Resting figure with small insect 1968–69
drypoint and etching; edition 13/90

Susannah with elder and dog 1968–69
etching; edition 13/100

Two figures on a couch 1968–69
etching; edition 1/25

Lovers c. 1972
soft ground etching; edition 11/15

ANZAC soldier and skull 1973–74
etching and aquatint; edition 4/15

Untitled (Wrapped in foliage) 1973–74
aquatint; edition 13/82

Narcissus reading with dog 1978
etching; A/P

From the Pushkin's fairy tales series 1978:

The tale of a dead princess and seven giants I
lithograph; AP1

Untitled (Narcissus and webbed bird) 1978
etching; edition 23/30

Untitled (Narcissus and pool) 1978
etching; UM/1

Untitled (Narcissus, bee and skull) 1978
etching; edition 14/15

Untitled (Woman chucking) 1978
etching; UM/1

From the Narcissus series 1984:

At the palace—and I have a polished surface in place of love
etching and aquatint; edition 1/25

At the palace—I found a lane into strangeness
etching and aquatint; edition 1/25

By the waterfall
etching and aquatint; edition 1/25

Echo's moon-calf
etching and aquatint; edition 1/25

Intermezzo
etching and aquatint; edition 1/25

Introduction—a moment bends eternity
etching and aquatint; edition 4/25

Narcissus among the anthropologists
etching and aquatint; edition 2/25

Narcissus as critic
etching and aquatint; edition 4/25

Narcissus laments Orpheus
etching and aquatint; edition 3/25

Narcissus loses his love
etching and aquatint; edition 2/25

Narcissus's revolutionary sayings—the face is replaced by the genitals
etching and aquatint; edition 1/25

Narcissus's revolutionary sayings—the love affair of body and mind is not over
etching and aquatint; edition 1/25

Postlude—the land where we have been is marked by dreams
etching and aquatint; edition 3/25

The burial of Narcissus
etching and aquatint; edition 1/25

The Narcissus file
etching and aquatint; edition 1/25

The painter's banquet—he will meet his/own face often in those thoughts
etching and aquatint; edition 1/25

The painter's banquet—little Andrea has drawn a sheep
etching and aquatint; edition 2/25

The rainbow maker
etching and aquatint; edition 1/25

The shadow of the charnel
etching and aquatint; edition 2/25

Tosca 1989
etching; APIX/X

From The writer and his muse series 1993:

Angel
etching; edition PP/50

Beauty bares her secret breast
etching and aquatint; edition 10/35

Coral tree branch on muse's hat
etching; edition 27/35

Crucifixion
etching and aquatint; edition 11/35

Helen and Agamemnon
etching and aquatint; edition 10/35

Lovers
etching, drypoint and aquatint; edition 27/35

Lovers and lizard
relief etching; edition B 10/10

Lovers and lizard
etching; edition 27/35

Lovers and moon
etching and aquatint; edition 17/35

Lovers and window
etching, drypoint and aquatint; edition 27/35

Muse and beetle
etching and drypoint; edition 16/35

Muse reading
etching and drypoint; edition 10/35

Orpheus and Eurydice
etching and aquatint; edition 10/35

Poet and muse
etching; edition 10/35

Poet distracted by his muse
etching; edition 13/35

Poet rejecting his muse
etching; edition 27/35

Poet spying on his muse, Pulpit Rock
etching; edition 27/35

Swimmer
etching and aquatint; edition 10/35

The lady of the forest
etching, drypoint and aquatint; edition 10/35

The muse
etching; edition 10/35

The water that falls upon my head
etching; edition 18/35

Trumpets flood the air
etching and aquatint; edition 12/35

Untitled (Man playing the organ) 1994
etching; edition 72/75

Violin player 1994
etching printed in relief; edition 10/10

Violin player 1994
etching; edition 27/40

Nerissa 1995–96
etching, drypoint and plate tone; edition 10/10

From The prodigal son series 1996:

Father I have sinned
relief engraving; edition B 1/15

From The sea journey series 1996:

Diving whale
etching and drypoint; edition AP 1/20

Guiding her young
etching; edition 1/10

Skate
etching and drypoint; edition 2/12

MARTIN, Mandy

Morwell Briquette works 1990
oil on linen

WOLSELEY, John

Tide reach 1988
watercolour and pencil on paper

New Acquisitions

Gift of Beth and Tom Bruce through the Australian Government's Cultural Gifts Program, 2023

BENWELL, Stephen
Decorated cylinder 1995
stoneware, glaze, stains, oxides

Vase 1995
stoneware, glaze, stains, oxides

BLACK, Sandra
Bowl 1998
porcelain, carved, pierced

BLAKEBROUGH, Les
Box 1971
stoneware, press mould, ash and chun glazes

BOYD, Guy
Mugs c. 1952
earthenware, slipcast, glaze, 'harlequin' colours;
set of 4

BRITTON, Alison
Tall turquoise pot 1995
earthenware, high fired

CAIGER-SMITH, Alan
Plate c. 1967
earthenware, tin glaze, lustre glaze

CASTLE, Len
Rectangular vase c. 1967
stoneware, slab built, glaze

Hanging bottle c. 1968
stoneware, impressed decoration, oxide

Incense holder c. 1968
stoneware, textured surface, oxide

Large textured dish c. 1968
stoneware, ash glaze

COCKRAM, Brigitte
Vessel c. 1979
stoneware

DAVIS, Paul
Tea bowl 1990
stoneware, glaze

Tea bowl Nezumi shino 2006
stoneware, glaze, iron oxide decoration

DCM ARCHITECTS
Morph c. 2003
ceramic, glaze

DODD, Margaret
Black cloud No. 3 1995
earthenware, glaze, oxides

DUNN, Phyl
Bottle form c. 1967
stoneware, glaze, iron oxide decoration

Container n.d.
wooden lid

EVANGELIDOU, Katerina
Small bottle form 2000
stoneware, glaze, salt vapoured in oil, wood firing

GARNER, Bronwen
Top hat 2003
paper-clay, glaze, underglaze

GEROE, Ann
Bowl c. 1996
porcelain, celadon glaze, fluted

Bowl c. 1996
porcelain, celadon glaze, incised

Bowl 1999
porcelain, glaze, incised band on exterior

Bowl 1999
porcelain, celadon glaze

Bowl 2002
porcelain, celadon glaze, fluted

Bowl 2002
porcelain, glaze, fluted, white, carved

Bowl 2002
porcelain, imperial yellow glaze

GESSION, Hamanaka
Paddled vase 1994
stoneware, oribe glaze, wood fired

Textured platter 1994
stoneware, oribe glaze, wood fired

GILBERT, John
Vase c. 1967
stoneware, wheelthrown and altered, iron oxide

Vase, narrow neck c. 1967
stoneware, glaze, incised decoration

Vase, narrow neck c. 1967
stoneware, glaze, iron oxide decoration

GREENAWAY, Victor
Spiral lipped bowl 1999
porcelain, eggshell white glaze

Spiral lipped bowl n.d.
black glaze

GUAN, Wei
Land of Dreaming No. 10 2014
porcelain, cobalt decoration

HALFORD, Andrew
Vase n.d.
slip inlay stoneware

HALPERN, Deborah
Thing with spout 1984
earthenware, glaze, oxides, stains

HALPERN, Stacha
Bowl with lid c. 1953
earthenware, glaze, oxides

HANSSEN PIGOTT, Gwyn
Bowl c. 1973
porcelaineous stoneware, glaze, wood fired

Bowl c. 1986
stoneware, ash glaze

Bowl c. 1986
stoneware, tenmoku glaze

Colander c. 1986
stoneware, glaze

Bowl, bronze black with gold spot 1994
porcelain, glaze, wood fired

Still life with jug 1995
porcelain, glaze, wood fired

HARASAKI, Yasuki
Vessel IV 2001
stoneware, earthenware

HISCOCK, Fiona
Catch you out pomegranate bowl 1997
ceramic, slip, stains

Striped poppy vase 2000
ceramic, slip, stains

HOASHI, Koji
Vase 1998
stoneware, copper red glaze

HOWLETT, Victoria
Vase, cylindrical c. 1975
stoneware, glaze, brushed glaze decoration

Vase, spherical c. 1975
stoneware, brushed glaze decoration

Platter 1984
stoneware, part glazed, brushed glazed decoration

Plate c. 1995
terracotta, glazed, smoked

Tor 8 1998
ceramic, crackle glaze, multi fired

HUGHAN, Harold
Platter c. 1955
stoneware, iron glaze, white feldspathic glaze

Platter c. 1965
stoneware, iron glaze

Platter c. 1965
stoneware, tenmoku and ochre glaze

Platter c. 1965
stoneware, iron glaze

Lidded jar c. 1976
porcelaneous stoneware, celadon glaze

Aerial landscape 1981
stoneware, black iron and titanium glaze

HUTCHINSON, Ruth
3 cups, male, female, hermaphrodite 1997
bone china

HYLANDS, Andrea
Origami 2 1996
bone china

JOMANTIS, Laima
Bud vase 1960s
ceramic

KEYTE, Brian
Ova 2009
stoneware, shino gold and pewter glaze

KOIE, Ryoji
Bottle 1998
ceramic, iron oxide

LAYCOCK, Peter
Bowl n.d.
stoneware

LEACH, Bernard
Vase 1950-'60s
stoneware, glaze

LEVY, Col
Lidded sphere late 1960s
stoneware

Stemmed goblet c. 1972
stoneware, glaze

Stemmed lidded pot c. 1972
stoneware

Vase c. 1975
porcelain, wood-fired with orange 'hidasuki'
rice straw marks

Bowl 1994
porcelain, white glaze

Bowl 1994
porcelain, oil spot tenmoku glaze

Bowl, fluted 1994
porcelain, blue celadon glaze

Vase 1994
porcelain, copper red glaze

Vase, cylindrical 1994
porcelain, Kuan (white) glaze

Vase, cylindrical 1994
porcelain, Kuan (white) glaze

New Acquisitions

LOWE, Allan

Bowl 1940s
terracotta, turquoise copper glaze

Bowl 1940s
terracotta, turquoise copper glaze

MCCONNELL, Philip

Bottle c. 1975
stoneware, glaze, incised decoration

MERRIC, Arthur

Teapot c. 1950
earthenware, glaze, oxides

MINCHAM, Jeff

Pot 1987
raku

MOON, Milton

Olary uplands 1997
stoneware, glaze

Marragabi 1998
stoneware, glaze

MURPHY, Carol

Cone form, grey green 2001
ceramic

Cone form, white 2001
ceramic

MURPHY, Fiona

Botanical figure II 1994
mid-fire clay, glaze, hand built

Correa series II 1996
mid-fire clay, glaze, hand built

Correa series III 1996
mid-fire clay, glaze, hand built

Triform 2000
mid-fire clay, glaze, hand built

NICHOLS, Gail

Ricochet 2007
stoneware, soda vapour glaze

OLSON, Charlie

Cup form 1989
porcelain, dry glaze, on glaze enamel

ORCHARD, Jenny

Emma 1987
earthenware, glaze, stains, oxides

Sculptural vessel (blue base) 1996
earthenware, slip cast, glaze, stains, oxides

Sculptural vessel (black & white) 1996
earthenware, slip cast, glaze, stains, oxides

PATE, Klytie

Ovoid form c. 1955
earthenware, glaze, faceted, incised

Vase c. 1955
earthenware, glaze, incised

Lidded form c. 1959
earthenware, glaze, incised decoration

Jug 1960s
earthenware, glaze, incised, carved

Tiger lilies c. 1996
earthenware, glaze, pierced tiger lily design

PATKOVSKI, Natasha

Castle 1998
porcelaineous stoneware

Sculptural form, green c. 2000
porcelaineous stoneware

Sculptural form, pink c. 2000
porcelaineous stoneware

PILVEN, Janine

Bottle form 2000
ceramic, glaze

Bottle form 2000
ceramic, glaze

POTTINGER, David

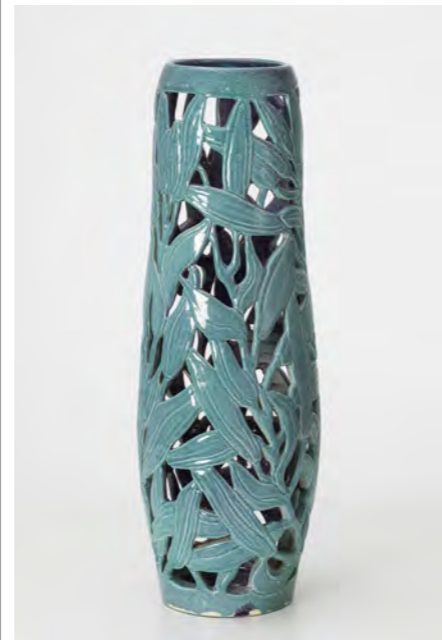
Vessel 2005
coloured porcelain

Small nerikomi vessel 2015-16
inlaid porcelain

PRESTON, Reg

Lidded box 1970s
stoneware, tenmoku, brush decoration

Lidded jar c. 1970
stoneware, feldspathic and iron glazes



Klytie Pate
Tiger lilies c. 1996
earthenware, glaze, pierced tiger lily design
Geelong Gallery
Gift of Beth and Tom Bruce through the Australian
Government's Cultural Gifts Program, 2023

PRICE, Rick

Vessel 1980s
earthenware, pit fired, wood additions

Espresso cup #1 1996
earthenware, multi fired

My funny valentine #1 1996
earthenware, multi fired

The art of tea 1996
earthenware, glaze

Neo vase #4 1998
earthenware, multi fired gold leaf

RAY, David

Gateway tureen 1997
earthenware, glaze, stains

Pair of candle stick holders 1997
earthenware, glaze, stains

Plate and bowl setting for two 1997
earthenware, glaze, stains

ROBERTSON, Brett

Spherical form early 1990s
smoke fired, brush decoration

ROBEY, Susan

White Tower 2002
ceramic

Black box 2014
hand-built ceramic paperclay

RUSHFORTH, Peter

Blossom vase 1970
stoneware, wood-fired with iron glaze and iron oxide
brush work

Blossom jar 2003
stoneware, chun glaze

SANDERS, Christopher

Lidded jar 1999
porcelaineous stoneware, copper oxide and stains

SAWYER, Jane

Pillow series plate 2001
earthenware, slip, glaze

Fluid series bowl 2002
earthenware, slip, glaze, copper oxide

SHIGA, Shigeo

Bowl c. 1988
stoneware, green glaze, incised decoration

Tea bowl 1989
stoneware, oil spot glaze

Tea bowl 1999
stoneware, white glaze

Vase 2004
grogged stoneware, incised decoration,
pale blue celadon glaze

Vase 2007
porcelain, pale blue celadon glaze

SINGLETON, Barry

Sake set c. 1999
stoneware, glaze; bottle and 5 cups

SPRAGUE, Ian

Vase early 1970s
porcelaineous stoneware, glaze, cobalt oxide

SPRONK, Petrus

Bowl 1990
black fired

SWEN, Hiroe

Vase form, six sided 1973-81
stoneware, green, turquoise glaze

TESCH, Andreas

Block B 1998
ceramic

Mr Squiggle 1998
ceramic

TRAVIS, Peter

Spherical vase 1972
stoneware, press moulded, black stain

VENABLES, Prue

Blue and white bowl 1995
porcelain, blue and white glaze

Jug 1995
porcelain, black glaze

White and yellow basket 1996
porcelain, white and yellow glaze

Black bowl 1997
porcelain, black glaze

Vase 1999
porcelain, white glaze

WARBURTON, Toni

Dance couple c. 1985
ceramic, slab built, glaze, oxides

WATT, Alan

Folded escarpment 1997
black fired

WEDD, Gerry

Home is where the hurt is 1996-97
ceramic, glaze, stains, oxides

WHITE, Kevin

Pouring vessel 1995
porcelain, glaze, brush decoration

Pouring vessel 1995
porcelain, glaze, brush decoration

Vessel 1995
porcelain, glaze, brush decoration

Vessel 2001
porcelain, glaze, brush decoration

New Acquisitions

Gift of Joy Dandie, 2024

HALLANDAL, Pam

Retribution 1962
linocut; A/P from the Genesis series

The awakening 1962
linocut; A/P from the Genesis series

The bliss of innocence 1962
linocut; A/P from the Genesis series

The expulsion 1962
linocut; edition 2/3 from the Genesis series

The growth of knowledge 1962
linocut; A/P from the Genesis series

Mother seated c. 1975
brush, ink, latex on strawboard

Self portrait 1983
charcoal

Pedestrians 1984
charcoal and chalk

The supermarket 1985
charcoal and pastel

Untitled (Mother) c. 1985-86
charcoal and pastel

Back in the still life cupboard 1988
charcoal and pastel

The supermarket c. 1990
woodcut; edition 2/10

Watching TV c. 1990
woodcut; AP

Lorraine drawing 1991
charcoal

Self portrait 2002
charcoal

Tsunami 2 2005-10
charcoal, ink and pastel on paper

Tsunami 9 2005-10
charcoal, ink and pastel on paper

The set up c. 2006
woodcut; edition 5/8

Untitled (Self portrait with shelf and specs) c. 2007
woodcut; AP

The visit 2011
etching with aquatint; edition 3/10

Donated through the Australian Government's Cultural Gifts Program in memory of Grahame King, 2024

KING, Grahame

Ascent II 1962
lithograph; edition 10/20

Encounter 1962
lithograph; edition 7/22

Fragment 1962
lithograph; edition AP 1/3

Overture 1962
lithograph; edition 14/15

Tribal image 1962
lithograph; edition 15/15

Mask 1963
lithograph; edition 18/20

Mirage 1963
lithograph; edition 20/20

The island 1963
lithograph; edition 7/20

Black rhythm 1964
lithograph; edition 12/20

Clown 1964
lithograph; edition 18/20

Dusk 1964
lithograph; edition 18/25

Forest image 1964
lithograph; edition 13/25

In the forest 1964
lithograph; edition 15/20

Untitled 1964
lithograph; edition 4/20

Desert dream 1965
lithograph; edition 13/20

Hanging Rock 1965
lithograph; edition 15/28

Mask 1965
lithograph; edition 0/1

Nocturne 1965
lithograph; edition 10/23

Primeval 1965
lithograph; edition 7/24

Sorcerer 1965
lithograph; edition 4/25

The cloud 1965
lithograph; edition 19/20

Aftermath 1966
lithograph; edition AP 3/5

Cliff face 1967
lithograph; edition 16/20

Departure 1968
lithograph; edition 10/20

Prelude 1968
lithograph; edition AP 1/5

Microform II 1969
lithograph; edition 7/20

Microform VIII 1973
lithograph; edition 9/24

Microform X 1973
lithograph; edition 2/12

The cave II 1974
lithograph; edition 2/12

Variation on a theme I 1974
lithograph; edition 7/12

Variation on a theme II 1974
lithograph; edition 1/12

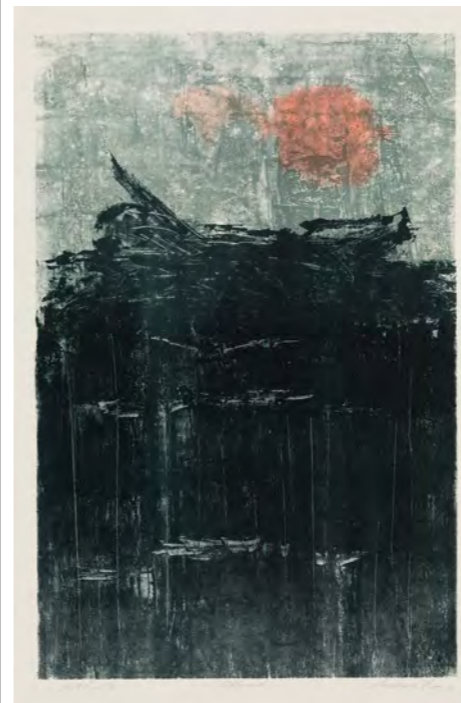
Baroque I 1975
lithograph; edition 2/12

Dark song 1975
lithograph; edition 1/12

Floating city 1975
lithograph; edition 10/12

Improvisation II 1975
lithograph; edition 4/12

Grahame King
Aftermath 1966
lithograph; edition AP 3/5
Geelong Gallery
Donated through the Australian
Government's Cultural Gifts Program
in memory of Grahame King, 2024



The seagull 1975
lithograph; edition 2/6

Untitled 1975
lithograph; edition 17/20

Tree study I 1976
lithograph; edition 6/12

Tree study III 1976
lithograph; edition 9/12

The cage 1977
lithograph; edition 10/15

Black image 1978
lithograph; edition AP

Dreamscape 1978
lithograph; edition 2/12 AP

Fall 1978
lithograph; edition 10/12

Close up I 1979
lithograph; edition 3/20

Close up II 1979
lithograph; edition 7/20

Rainforest III 1979
lithograph; edition AP 3/3

Untitled 1979
lithograph; edition 6/24

Figure head 1980
lithograph; edition 4/12

In Arnhem Land 1980
lithograph; edition AP

Avatar 1981
lithograph; edition 2/12

Arnhem Land X 1982
lithograph; edition 3/20

Mootwingee V 1982
lithograph; edition 13/25

Barrier Reef I 1983
lithograph; edition 7/12

Barrier Reef II - Spanish lady 1983
lithograph; edition 8/15

Mootwingee VI 1983
lithograph; edition 14/15

Mootwingee VII 1983
lithograph; edition 14/15

Reflection 1983
lithograph; edition 1/10

Beacon 1984
lithograph; edition AP

Dream V 1984
lithograph; edition 3/12

New Acquisitions

Fire dance 1984
lithograph; edition 2/15

Poem VIII 1985
lithograph; edition 5/12

Termite castles, Arnhem Land 1985
lithograph; edition 2/12

Fragment a la Satie I 1986
lithograph; edition 4/12

Tribal image X 1986
lithograph; edition 5/15

Green and blue 1988
lithograph; edition 2/10

Untitled 1988
lithograph; edition 9/15

Carnival II 1989
lithograph; edition 8/12

Dancing shadows I 1989
lithograph; edition 10/12

Dancing shadows II 1989
lithograph; edition 3/12

East wind 1989
lithograph; edition 1/15

Enchanted garden 1989
lithograph; edition 10/12

Jazz 1989
lithograph; edition 6/10

The secret II 1989
lithograph; edition AP

Untitled (Pisces) 1989
lithograph; edition 3/10

Untitled 1990
lithograph; edition 5/12

Rain forest 1991
lithograph; edition AP

Bottle imp 1992
lithograph; edition 9/12

Kimberley landscape 1993
lithograph; edition 5/12

Untitled (Two bird forms) 1994
lithograph; edition 5/12

Kimberley notes 1995
lithograph; edition 7/12

The witches 1998
lithograph; edition 9/35

Poem V 2000
lithograph; edition 15/35

Untitled (Rock forms & sun) 2000
lithograph; edition 5/10

Gift of Morry Schwartz AM through the Australian Government's Cultural Gifts Program, 2024

PARR, Mike
Self Portrait in Mother's Glassware (1) 1981
C-type print mounted on Dibond

Self Portrait in Mother's Glassware (2) 1981
C-type print mounted on Dibond

Self Portrait in Mother's Glassware (12) 1981
C-type print mounted on Dibond

The Umbrella of Glass (Fading) 1981-93
C-type print mounted on Dibond

Fear of Insanity 1986
mixed media on paper mounted on canvas

Bronze Liars (Minus 1-Minus 16) #1 1996
bronze and cast beeswax over ply

Bronze Liars (Minus 1-Minus 16) #2 1996
bronze and cast beeswax over ply

Bronze Liars (Minus 1-Minus 16) #4 1996
bronze and cast beeswax over ply

Bronze Liars (Minus 1-Minus 16) #5 1996
bronze and cast beeswax over ply

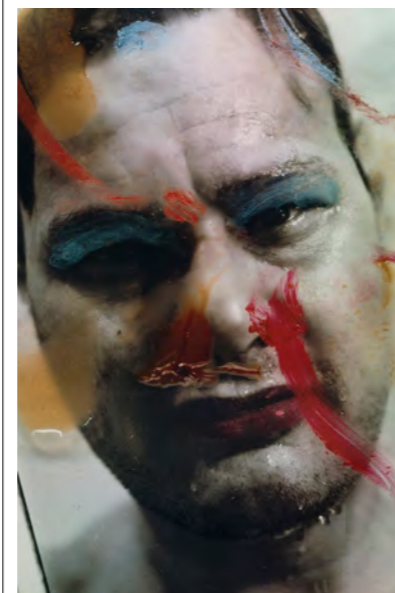
Bronze Liars (Minus 1-Minus 16) #8 1996
bronze and cast beeswax over ply

Bronze Liars (Minus 1-Minus 16) #10 1996
bronze and cast beeswax over ply

Bronze Liars (Minus 1-Minus 16) #12 1996
bronze and cast beeswax over ply

Bronze Liars (Minus 1-Minus 16) #13 1996
bronze and cast beeswax over ply

Quotation/Quotation (A Screw Loose) part 2 2001
carborundum and woodblock on Velin Arches paper
mounted onto canvas



Mike Parr
Self Portrait in Mother's Glassware (1) 1981
C-type print mounted on Dibond
Geelong Gallery
Gift of Morry Schwartz
AM through the Australian
Government's Cultural Gifts
Program, 2024

Gift of the artist (Andrew Southall), 2023

SOUTHALL, Andrew
Self portrait no. 33 2012
charcoal and pastel on paper

Self portrait no. 46 2012
charcoal on paper

Self portrait no. 58 2012
charcoal on paper

Self portrait no. 83 2013
charcoal on paper

Self portrait no. 117 2013
pencil and charcoal pencil on paper

Self portrait no. 149a 2015
pencil on paper

Self portrait no. 150 2014
pencil on paper

Self portrait no. 153 2014
pencil on paper

Self portrait no. 154 2014
pencil on paper

Self portrait no. 156 2015
pencil on paper

Self portrait no. 157 2015
pencil on paper

Self portrait no. 158 2015
pencil on paper

Self portrait no. 168 2016
pencil on paper

Self portrait no. 169 2016
pencil on paper

Self portrait no. 171 2016
pencil on paper

Self portrait no. 178 2016
pencil on paper

Self portrait no. 188 2017
pencil on paper

Self portrait no. 191 2018
pencil on paper

Self portrait no. 192 2018
pencil on paper

Self portrait no. 204 2020
pencil on paper

Self portrait no. 206 2020
pencil on paper

Self portrait no. 208 2021
pencil on paper

Self portrait no. 213 2022
pencil on paper

Self portrait no. 217 2022
pencil on paper

Self portrait no. 231 2022
pencil on paper

Self portrait no. 232 2022
pencil on paper

Self portrait no. 234 2022
pencil on paper

Self portrait no. 236 2022
pencil on paper

Self portrait no. 238 2022
pencil on paper

Self portrait no. 261 2023
pencil on paper

Self portrait no. 265 2023
pencil on paper

Self portrait no. 267 2023
pencil on paper

Self portrait no. 271 2023
pencil on paper

Self portrait no. 272 2023
pencil on paper

Special Collection Projects

Conservation

Three works on paper from the collection were conserved in 2023–24 for inclusion in the exhibition program. The treatments were undertaken by Briony Pemberton of Pemberton Conservation.

Margaret Preston's hand-coloured woodcut *Fuchsia and Balsam*, 1928, exhibited in *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print*

Treatment summary:

Removal of old tape residues; reducing stains and washing the work as the media proved to be very stable. Visible reduction of stains was observed after the treatment resulting in an overall less yellow appearance. The work was then pressed, and previous losses infilled using archival paper toned with acrylic paints. Japanese tissue hinges were used to mount the work in its new mount.

Helen Ogilvie's colour linocut, *Banksia*, c. 1938, exhibited in *The O'Donohue & Kiss Gift*

Treatment summary:

Tests showed water sensitivity with a pink element of the ink being soluble which precluded washing to reduce stains. The work was removed from the existing yellowed mount and new Japanese tissue hinges were attached using starch paste. To flatten the work, it was humidified before pressing between thick blotter and boards.

Helen Ogilvie's colour linocut, *Hakea*, c. 1938, exhibited in *The O'Donohue & Kiss Gift*

Treatment summary:

Solubility testing showed some sensitivity in the brown ink limiting the treatment options. Adhesive tape and its residue were removed from the sheet. The work had fine Japanese tissue hinges applied with wheat starch paste. It was humidified and a specialist method of 'friction' drying was used to help ease the creases. It was placed between two pieces of thick blotter and pressed between heavy boards overnight to flatten.



(Right)
Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print, installation view, *Fuchsia and balsam* 1928 by Margaret Preston, Geelong Gallery 2024
 Photographer: Andrew Curtis

Financial Report

Board's Report

Your Board Directors submit the financial report of the Geelong Gallery Limited for the financial year ended 30 June 2024.

Board Directors

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

Eliza Holt
(President)

Catherine Vickers-Willis
(Vice President)

Barbara Inglis
(Hon. Secretary)

Tim Noonan
(Hon. Treasurer)

Cr Melissa Cadwell

Andrew Lawson OAM
(retired October 2024)

Chien Ping Ho

Rebecca Grapsas
(retired October 2024)

Shannyn Leach

Michael King
(retired April 2024)

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

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

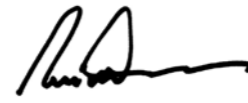
Operating Result

The operating result for the year amounted to a surplus of \$1,728,622 (2023: surplus of \$599,988).

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



Eliza Holt
President



Tim Noonan
Hon. Treasurer

Dated this eleventh day of November, 2024.

Statement of Comprehensive Income

For the year ended 30 June 2024

	Note	2024 \$	2023 \$
Income			
Grant Income		1,299,600	1,359,604
Creative Victoria Multiyear Funding		140,000	140,000
General income		537,612	730,221
Ticketed exhibitions		175,420	431,920
Sponsorship & Prize income		10,000	22,000
Fundraising		140,215	105,423
Interest income		91,832	65,937
		2,394,679	2,855,105
Shop revenue		275,789	426,948
Shop Cost of Sales		(204,541)	(244,161)
Shop Gross profit		71,248	182,787
Total Revenue Before Donated Works of Art		2,465,927	3,037,892
Cultural Gift Program & Other Artwork Gifts (non-cash)		2,183,070	277,427
Total Revenue		4,648,997	3,315,319
Expenditure			
Administration		540,977	462,503
Employee costs		1,614,703	1,476,860
Ticketed Exhibitions		37,130	156,225
Finance		2,859	10,104
Fundraising		64,444	49,403
Marketing		147,058	103,554
Depreciation and Amortisation		164,554	168,696
Other Expenditure		348,650	287,986
Total Expenditure		2,920,375	2,715,331
Net surplus before income tax expense		1,728,622	599,988
Income tax expense	1(a)	-	-
Surplus after income tax expense for the year attributable to the members of the entity		1,728,622	599,988
Other comprehensive income for the year		-	-
Total comprehensive income for the year		1,728,622	599,988

The accompanying notes form part of these financial statements.

Financial Report

Statement of Financial Position

For the year ended 30 June 2024

	Note	2024 \$	2023 \$
Assets			
Current assets			
Cash and cash equivalents	2	3,407,399	3,543,972
Inventories		129,535	128,928
Receivables		26,257	12,929
Other assets		26,296	31,617
Total current assets		3,589,487	3,717,446
Non current assets			
Art Collection	3(a)	41,832,373	39,536,594
Property, plant and equipment	3(b)	2,435,811	2,588,077
Total non-current assets		44,268,184	42,124,671
Total assets		47,857,671	45,842,117
Liabilities			
Current liabilities			
Trade and other payables	4	248,745	201,077
Provisions	5	234,969	273,258
Deferred Income	6	519,572	248,878
Total current liabilities		1,003,286	723,213
Non current liabilities			
Provisions	5	23,730	16,871
Total non current liabilities		23,730	16,871
Total liabilities		1,027,016	740,084
Net assets		46,830,655	45,102,033
Members' funds			
Accumulated surpluses		10,795,324	9,035,151
Asset revaluation reserve		30,484,516	30,484,516
General reserves	7	5,550,815	5,582,366
Total Members' funds		46,830,655	45,102,033

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

For the year ended 30 June 2024

	General Reserves \$	Asset Revaluation Reserve \$	Accumulated Surpluses \$	Total \$
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
Result attributable to the members of the entity	-	-	1,728,622	1,728,622
Other Comprehensive Income for the year	-	-	-	-
Transfers to Reserves	(31,551)	-	31,551	-
Balance at 30 June 2024	5,550,815	30,484,516	10,795,324	46,830,655

Cash Flow Statement

For the year ended 30 June 2024

	Note	2024 \$	2023 \$
Cash Flows from Operating Activities			
Receipts from operations		2,894,670	2,954,371
Payments to suppliers and employees		(2,998,079)	(2,558,409)
Interest received		91,832	65,937
Net cash provided by operating activities	9	(11,577)	461,899
Cash flows from investing activities			
Purchase of plant and equipment		(12,287)	(127,316)
Purchase of art		(112,709)	(57,273)
Net cash inflow/(outflow) from investing activities		(124,996)	(184,589)
Cash flows from financing activities			
Net cash inflow/(outflow) from financing activities		-	-
Net increase/(decrease) in cash held		(136,573)	277,310
Cash at beginning of financial year		3,543,972	3,266,662
Cash at end of financial year	2	3,407,399	3,543,972

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2024

Note 1 Summary of Material Accounting Policies

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 Gallery 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.

Comparatives are consistent with prior years, unless otherwise stated.

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 therefore are not necessarily compliant with International Financial Reporting Standards.

The financial statements were authorised for issue by the Board on 1 November 2024

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

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 Company is exempted from income tax under the provisions of the Income Tax Assessment Act - 1997 Subdivision 50-5. Accordingly, no income tax had 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 PPE 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 PPE 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 2023. Subsequent to this date, purchased art collection assets are initially carried at cost and remeasured subsequently at fair value by an internal curatorial expert at each reporting date. 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 expert employed 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 an item of the 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 2024

Note 1 Summary of Material Accounting Policies (cont.)

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

(h) Employee Benefits

Provision is made for the 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.

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

(i) Trade and other receivables

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

(j) Trade and other payables

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

(k) Revenue recognition

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

Donations, fundraising and bequests

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

Membership fees

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

Sale of goods and services

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

Interest income

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

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

(l) Going concern

These financial statements have been prepared on a going concern basis as the directors believe that the Company can meet its financial obligations as they fall due and continue in operational existence as a going concern for a period of at least 12 months from the date of approval of the financial statements.

Should the Company be unable to continue as a going concern, it may be required to realise its assets and extinguish its liabilities other than in the ordinary course of business, and at amounts that differ from those stated in the financial statements. These financial statements do not include any adjustments relating to the recoverability and classification of recorded asset amounts or the amounts or classification of liabilities and appropriate disclosures that may be necessary should the Company be unable to continue as a going concern.

	2024 \$	2023 \$
Note 2 Cash and Cash Equivalents		
Cash at Bank		
Westpac Operating	649,373	877,739
Westpac Notice Saver	2,093,787	2,001,994
	<u>2,743,160</u>	<u>2,879,733</u>
Term Deposits		
Bequest Funds - Sybil Craig	117,093	117,093
Bequest Fund - McAllister	546,046	546,046
	<u>663,139</u>	<u>663,139</u>
Cash on Hand	1,100	1,100
Total cash and cash equivalents	<u>3,407,399</u>	<u>3,543,972</u>

Note 3 Art Collection and Property, Plant and Equipment

(a) Art Collection		
Art Collection at Valuation	41,832,373	39,536,534
Total Art Collection	<u>41,832,373</u>	<u>39,536,534</u>

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	39,536,594	39,201,894
Purchased additions	112,709	57,273
Cultural Gift Program and other donations	2,183,070	277,427
Carrying amount at the end of the year	<u>41,832,373</u>	<u>39,536,594</u>

(b) Property, Plant and Equipment		
Building Improvements		
Federation Building Improvements	2,069,635	2,069,635
Building Improvements at cost	1,370,229	1,370,229
Less accumulated depreciation	(1,526,381)	(1,453,378)
	<u>1,913,483</u>	<u>1,986,486</u>
Equipment		
At cost	1,383,118	1,377,224
Less accumulated depreciation	(1,103,645)	(1,037,829)
	<u>279,473</u>	<u>339,395</u>
Office Equipment		
At cost	279,878	273,485
Less accumulated depreciation	(266,179)	(263,073)
	<u>13,699</u>	<u>10,412</u>
Furniture, Fittings & Equipment		
At cost	334,643	334,643
Less accumulated depreciation	(105,487)	(82,859)
	<u>229,156</u>	<u>251,784</u>
Total Property, Plant & Equipment	<u>2,435,811</u>	<u>2,588,077</u>

Financial Report

	2024 \$	2023 \$
Note 4		
Trade and other payables		
Trade Payables	132,645	133,279
Corporate Card	13,860	13,172
Payroll Liabilities	40,443	33,809
Sundry Payables & Accrued Expenses	61,797	20,817
Total trade and other payables	248,745	201,077

Note 5		
Provisions		
<i>Current</i>		
Annual Leave	109,014	112,370
Long Service Leave	125,955	160,888
Total current	234,969	273,258
<i>Non-current</i>		
Long Service Leave	23,730	16,871
Total non-current	23,730	16,871
Total employee entitlement liability	258,699	290,129

Note 6		
Deferred Income		
Memberships	54,141	50,840
Contract Liabilities	465,431	198,038
Total deferred income	519,572	248,878

Note 7		
Accumulated 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		
Other Funds	17,730	49,282
Acquisitions Fund	(b) 438,953	438,953
Conservation Fund	(b) 736,687	736,687
Research & Development Fund	(b) 97,812	97,812
	5,550,815	5,582,366

Movement in Reserves					
	Bequest Fund \$	Building Fund \$	Federation Grant \$	Other Funds \$	Total \$
Opening Balance	663,140	1,518,288	2,078,205	1,322,734	5,582,367
Interest Capitalised (a)	-	-	-	-	-
Acquisitions funded from reserves	-	-	-	(31,590)	(31,590)
Interest earned on reserves transferred from retained earnings	-	-	-	39	39
Closing Balance	663,140	1,518,288	2,078,205	1,291,183	5,550,816

- (a) Under the conditions of the bequest 50 percent of income attached to the bequest is to be capitalised with the balance to be available to fund acquisitions.
(b) Relates to amounts set aside by the Board to fund future acquisitions and conservation.

Note 8
Events after the balance sheet date

Since 30 June 2024, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

	2024 \$	2023 \$
Note 9		
Reconciliation of Net cash provided by operating activities to operating surplus		
Operating surplus/(deficit)	1,728,622	599,988
Non-cash items		
Depreciation	164,554	168,696
Cultural Gifts and Other Artworks received	(2,183,070)	(277,427)
Movement in assets and liabilities		
Increase/(decrease) in payables and prepaid Income	318,361	(119,999)
Increase/(decrease) in provisions	(31,431)	(16,686)
(Increase)/decrease in receivables and prepayments	(8,006)	92,083
(Increase)/decrease in inventories	(607)	15,244
Net Cash provided by operating activities	(11,577)	461,899

Note 10
Related Party Transactions

(a) Key Management Personnel

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

The total remuneration paid to key management personnel (KMP) of the Gallery during the year was \$467,071 (2023: \$465,538).

(b) Related Parties

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

Donations from related parties	16,800	12,000
Purchase of supplies on arm's length terms	-	1,549

There were no trade receivables or trade payables, and no loans to or loans from related parties as at 30 June 2024 (2023: Nil).

Note 11
Contingencies

The Gallery did not have any contingent assets or contingent liabilities at 30 June 2024 (30 June 2023: Nil).

Statement by Members of the Board

In the opinion of the Board the financial report as set out pages 58 to 68:

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 2024 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 this eleventh day of November, 2024



Official party at *Cutting Through Time*—Cressida Campbell, Margaret Preston and the *Japanese Print* opening, Geelong Gallery 2024
Photographer: Halls and Shine



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 2024, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to 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 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 2024 and of its financial performance for the year then ended.
- (b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2022.

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 & Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the code.

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

Other Information

The directors are responsible for the other information. The other information comprises the information contained in the Company's Annual Report for the year ended 30 June 2024 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 Standards 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.

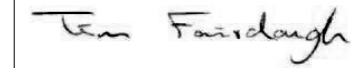
As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- 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



Tim Fairclough
Senior Partner

Dated the eleventh day of November, 2024
Melbourne

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 well-being 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

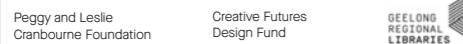
Government partners



Annual Corporate partners



Annual Learn partners



Learn program partners

Art + Connect and Art + Memory



Youth Engagement programs



Gallery on Tour program

Anonymous Donor

Exhibition partners

Clarice Beckett—Atmosphere

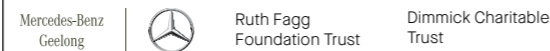
Geelong presenting partner



Major partner



Exhibition partners



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

Publication partner



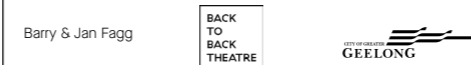
The Changing Sky

Exhibition partner



Back to Back Theatre—Portrait

Exhibition partners



2023 Geelong Acquisitive Print Awards

Exhibition partner

Colin Holden Charitable Trust

Graphic Investigation—Prints by Postwar Émigré Artists in Australia

Exhibition partner

Colin Holden Charitable Trust

The Housing Question

Exhibition partner

Creative Futures Design Fund

Kungka Kuppu (Strong Women)

Exhibition partners



Geelong partners



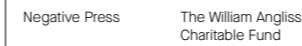
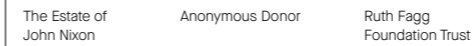
genU studio artists—RISE

Exhibition partners

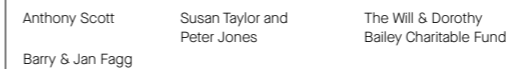


John Nixon—Four Decades, Five Hundred Prints

Exhibition partners



Publication partners



Dianne Fogwell—Prescience

Exhibition partners



Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print

Geelong presenting partner



Major partner

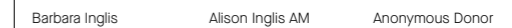


Exhibition partners



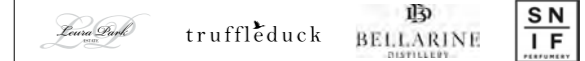
This exhibition is proudly supported by a collective of Geelong Gallery donors from our 2023 Annual Giving campaign

Publication partners



Event partners

Geelong Gallery Gala



Geelong Contemporary soirée



Japan and the Geelong Opportunity



Support

Your support makes a difference

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

Make a bequest

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

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

Donate

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

Support the Gallery—donate now:
geelonggallery.org.au/support

Kungka Kuppū (Strong Women), installation view, Geelong Gallery 2023
Photographer: Andrew Curtis

Back cover:
Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print, installation view, Geelong Gallery 2024
Photographer: Andrew Curtis



