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Cover:
Christian THOMPSON
Rule of three 2020
from the series *Flower walls* 2018-
chromogenic prints 120.0 x 120.0 cm (each)
Monash Gallery of Art, City of Monash Collection
donated by MGA Foundation 2021
courtesy of the artist, Sarah Scout Presents
(Melbourne) and Michael Reid (Sydney + Berlin)

Mission

MGA is the Australian home of photography. We champion Australian photography, and inspire audiences to embrace, explore and value photography.

As Australia's leading public art gallery devoted to the collection and exhibition of photography, we engage local, national and international audiences in arts and cultural experiences.

MGA will achieve this by focusing on four key initiatives:

01

Present compelling, must see exhibitions that meaningfully contribute to arts scholarship and the advancement of photography

02

Build a nationally significant collection of Australian photographs

03

Deliver culturally enriching experiences that inspire audiences to embrace, explore and value photography

04

Build our capacity to deliver our strategy by increasing revenue and developing and supporting our people

Statistical profile:

Please note that due to COVID-19 restrictions MGA visitation was significantly impacted with days open to the public reduced by 55%^{1&2}

Online visitation

86 629

Sessions

81.76%

New visitors

18.24%

Returning visitors

5.19

Min. avg. session duration

Public programs

21

Events and programs⁴

1210

Participants

9

Tours⁵

103

Participants

Social tours

Artist talks

7

Artist talks⁶

8

Artists involved

Education

48

Tours⁷

32

Schools⁸

960

Participants

¹ COVID-19 Lockdown 2: Gallery open limited to 20pax per hour from 2–5 July (Thurs–Sun 11am–4pm). Gallery closed stage 3 from 8 July. At limited capacity (Thurs–Sun 11am–4pm) from Nov 2020 until 21 February 2021.

COVID-19 Lockdown 3: Sat 13–Wed 17 Feb 2021.

COVID-19 Lockdown 4: Fri 28 May–Thursday 17 June 2021.

² Gallery also closed during install and de-installs for *Bowness Photography Prize, Not standing still* and *STAGES*. Gallery closed on Mondays. Gallery closed public holidays.

³ Limited capacity hours (11am–4pm) from Nov 2020, usual hours (10am–5pm) Weekends (10am–4pm) from Feb 2021.

⁴ In real life and online: Artist talks, curator floor talks, in-conversations, launches, symposiums, school holiday programs.

⁵ Tours include camera clubs, U3A, aged care, Photobook Club Melbourne.

⁶ Artists participating in *Portraits of Monash and Not standing still*.

⁷ Some schools suspended excursions because of COVID-19.

⁸ 2020 saw tours conducted online using the virtual gallery.

People:

Donors

21

21 Photographs donated for the MGA × Artist Auction

\$100 900

Raised from sales of artworks at MGA X Artists Auction

\$68 319

Donations to MGA

\$30 050

Donations to MGA Foundation

\$86 250

Fundraising income

\$63 650

In-kind support

\$55 350

Trusts & foundations

\$50 525

Donated works of art

\$354 144

Total raised

Friends of MGA

179

Memberships

\$10 000

Donations from Friends¹

5

Events organised by the Friends of MGA

Volunteers

179

Volunteer hours

8

Individual active volunteers

Media:

Media

152

Editorial references

2

Radio

65

Print

85

Online

Social media – Facebook

6712

MGA Facebook followers

4325

Bowness Prize Facebook followers

62

MGA Shop Facebook followers

57

Friends of MGA Facebook followers

Social media – Instagram

9854

MGA Instagram followers

870

MGA Shop Instagram followers

439

Friends of MGA Instagram followers

Social media – other

2476

Twitter followers

54

LinkedIn followers¹

Publications

3

Exhibition catalogues

1

Online microsite

22

MGA Enews publications

3

Instagram exhibitions

¹ LinkedIn profile began in 2021

Exhibitions:

Main galleries

16

Exhibitions

9

Group shows

7

Solo shows

11

Exhibitions curated by MGA

7

Exhibitions developed from MGA Collection

Community galleries

11

Exhibitions

3

Groups

8

Solo artists

394

Artists participated in MGA exhibitions

19

Student artists

Artists

Travelling exhibitions

3

Travelling exhibitions

5

Venues

618

Open days

93 421

Visitors

The collection

5

Purchased acquisitions

116

Donated to the collection

59

Works from the MGA Collection exhibited

144

Works prepared for exhibition by MGA staff

2

Collection works loaned to two external institutions

203

Records added/updated online

75

Entries added/updated include extended text on an individual artwork

6

Artist pages added/updated with biographic details

Over the course of the year, MGA continued our digital transformation journey with many of the digital engagement activities and projects planned fast-tracked as our prime way of our audiences engaging with MGA transitioned online.

— Anouska Phizacklea
MGA Director

Staff

Anouska Phizacklea
Director

Pippa Milne
Senior Curator

Katie Tremschnig
Gallery Registrar

Cait Burgoyne
Exhibitions and
Operations Coordinator

Ellenie Zahariou
Visitor Services & Commercial
Operations Coordinator

Stephanie Richter
Education and Public
Programs Coordinator
(maternity leave from
November 2020)

Lara Goode
Development and Sponsorship
Coordinator (maternity leave
from February 2021)

Omar Qaradaghi
Gallery Framer

Grace Longato
Education and Public Programs
Coordinator (maternity leave
cover from January 2021)

Christina Apostolidis
Development and Sponsorship
Coordinator (maternity leave
cover from March 2021)

Gallery Assistants (Casual)

Irena Robbins
Yifang Lu

Interns

Sarah Lynch
Ashini Nanayakkara

Volunteers

Janice Chandler
Melinda Haldene
Yunshu Kong
Christine Matysik
Dani Razi
Marjolyn Willis

Education Volunteers

Rani Amvrazis
Marjolyn Willis

Retired Volunteers

Tammy Boyce
Serena Cowie
Elena Karalnik
George Macfarlane
Jenny Miao
Alexandra Savat
Katya Smirnova
Katherine Wright
Sadaf Zekaria



Janina GREEN
Untitled (still life) 1988
gelatin silver print, inks
55.0 x 71.0 cm
donated by
Susan Howard 2020
MGA 2020.17
courtesy of the artist
and M.33 (Melbourne)

MGA Committee of Management

COM met six times over the year. There are two sub-committees, the Governance and Nominations Committee and the Collections Committee.

Natasha Bowness

(appointed July 2016, Chair)

Natasha has had a long association with MGA, the arts, photography and philanthropy through her role as Chair of the Bowness Family Foundation. She is a director of Zoos Victoria, a member of The Australian Ballet Foundation board and President of their Annual Giving Program and a member of the Monash University Philanthropic Campaign Council. Natasha is an Executive Director of Wilbow Group, a private family investment group. She is a Chartered Accountant and has experience in governance, strategy, risk, business management, audit and finance.

Cr Josh Fergus

(appointed Dec 2020–November 2020)

Elected in 2016, Josh is a resident of Monash and represents Oakleigh Ward on Monash Council. Outside of his duties as a Councillor, Josh is the Chief Executive Officer of the leading disability and mental health charity Kevin Heinze Grow, and Chair of the Eastern Alliance for Greenhouse Action. An established leader in the not-for-profit sector, Josh has extensive experience in a broad range of areas including child, youth, and family welfare, public health, mental health, and disability.

Val Brown

(appointed May 2018)

As REA Group's Executive General Manager for Consumer Experience, Val is responsible for creating compelling product offerings to meet the needs of consumers in a continuously evolving digital landscape. She leads a team of more than 120 people in Australia, bringing together the functions of product management, design and engineering to create intuitive and personalised experiences that help individuals make great property decisions.

Val is passionate about product development and is the chair of REA's Product Investment Board, she holds a Bachelor of Business Marketing from RMIT, is currently a Director of realestate.com.au Home Loans and a graduate member of the Australian Institute of Company Directors.

Nick Fletcher

(appointed July 2016)

Nick is a keen amateur photographer and Director of the Bright Festival of Photography. His professional life is as an Executive Search consultant with Russell Reynolds Associates where he helps find and assess the most senior executives for some of Australia's largest businesses. He leads Russell Reynolds technology practice in Australia.

Kirsty Grant

(appointed June 2018)

Kirsty is a curator and writer with specialist knowledge of Australian art and design developed over more than two decades of working with major public collections. From 2015–16 she was Director and CEO of Heide Museum of Modern Art and prior to that, held various curatorial positions including Senior Curator of Australian Art at the National Gallery of Victoria.

Dr Milton Harris

(appointed 2013–June 2021)

Milton is a medical general practitioner and, with his wife Penny, has developed one of Australia's finest private photographic collections. He is an advisor and supporter of Head On Photo Festival, Ballarat International Foto Biennale, PHOTO, and is also closely associated with the significant, recently ceased WA-based photographic festival FotoFreo.

Dr Kathryn Hendy-Ekers

(appointed Nov 2015)

Kathryn is the Curriculum Manager, Visual Arts at the Victorian Curriculum & Assessment Authority. She has 25 years teaching experience in Visual Arts and Design in various states and internationally where she has worked in a number of school systems in curriculum development. Her doctoral thesis specialised in connections between curriculum, teacher pedagogy and art museums.

Richard Janko

(appointed May 2021)

Richard is a lawyer and executive with broad experience across the legal, finance and real estate sectors. He has a deep and longstanding connection with the visual arts. He is currently a trustee of the MGA Foundation, and has held previous positions as an advisory committee member for the Australian Centre for Contemporary Art's Contemporary Circle program and board member of Bus Projects (a non-profit contemporary art gallery). Richard is currently Director (Head of Transactions) at IDA, a private real estate funds management business and prior to that was a lawyer at Arnold Bloch Leibler.

Cr Shane McCluskey

(appointed Nov 2016)

In addition to being a Mulgrave Ward Councillor and the former Mayor of Monash, Shane has been a professional Firefighter since 1990, holding the rank of Station Officer. Shane is also a founding Board Member of the Firefighters Charity Fund. Now in his fifth year as a member of the Monash Gallery of Art Committee of Management, as one of two Councillor representatives, he hopes to continue to advance MGA as the Australian home of photography in and around Monash and the greater community. Shane and his family reside locally and have done since 2002.

Dr David Rosetzky

(appointed March 2020)

David Rosetzky is a Melbourne based artist and educator with an interdisciplinary and collaborative approach to art making. Often working with practitioners from the fields of theatre, dance, and film – he creates videos, installations and photographic works in which identity is intimately observed. With an extensive exhibition history both in Australia and overseas, he has presented his work in over 30 solo exhibitions and 60 group exhibitions and his works are held in numerous collections. David has a PhD in Visual Art from Monash University and currently teaches in the Master of Photography program at RMIT University.

Matt Soulsby

(appointed Sept 2019)

Matt is a senior strategic marketing consultant, who has worked intricately with some of Australia's largest media campaigns of the past decade. He possesses a deep specialism in digital and traditional media solutions and applies this knowledge to guide clients towards outcomes at both a local and global scale. Matt has been recognised by his peers as one of the 'B&T 30 under 30' most influential Australian marketing professionals for his contribution to the area of 'marketing strategy' and he continues to passionately support both the commercial and not-for-profit sectors.

Cr Tina Samardzija

(appointed November 2020)

Tina resides in Wheelers Hill with her young family and is a frequent visitor to the Wheelers Hill Library and Monash Gallery of Art. In addition to being a Councillor at the City of Monash, Tina is an economist and has dedicated her professional career to understanding the economy and how to make it work for people. Starting out as a commercial lawyer, Tina moved on to work in state and federal government on major legal, economic, and social policy reforms including workplace relations, the NDIS and housing.

City of Monash Officer, Ex-Officio

Catherine Rinaudo

(from Nov 2019 – June 2021)

Peter DOMBROVSKIS
Richea scoparia in bloom
at Barn Bluff, Cradle Mountain-Lake
Saint Clair National Park, Tasmania 1989
pigment ink-jet print
83,0 x 64,8 cm
donated by Elizabeth Dombrovskis 2020
MGA 2020.112
courtesy of the Estate
of Peter Dombrovskis



Donors, sponsors and in-kind gifts

Monash Gallery of Art (MGA) is the premier cultural facility of the City of Monash.

MGA is supported by the Victoria Government through Creative Victoria.

MGA donors

Bowness Family Foundation
 Bill Bowness AO
 Kallie Blauhorn & Andrew Penn
 Judith Bishop
 Rosemary Boreham
 Margaret Boyes
 Val Brown
 Anthony den Hartog
 Godfrey & Alice Clay
 Paul J Cleaves
 Ann Cole
 Eddie Creaney
 Andy Dinan
 Paul Gardner
 Kirsty Grant
 Malcolm Gamble
 Angela Giannuzzi
 Suzanne Gregory
 Dr Milton Harris
 Anthony Hartog
 Brian Hodges

MGA donors (cont.)

Diana and Phillipe Jaquillard
 Richard Janko
 John Harrison
 Barry Hogan
 Helen Kane
 Halina Kukulka
 Mark Learmonth
 David Lindsey
 Florence Lisner
 Pamela Mathers
 Rob McGauran
 Cameron Menzies
 Simon & Genevieve Moore
 Richard Murray
 Dr Mae Anna Pang
 David & Sonia Payes
 Loris Peggie
 Jenny Ruffy
 Hamish Riddell
 Hedy Ritterman
 Sylvia Sandeman
 Dorothy Simpson
 Elizabeth Sinclair
 Lewis Smith
 Beverley Stevens
 Hamish Riddell
 Troy & Michelle Varcoe
 Linda Wachtel

MGA donors (cont.)

Andrew & Marnie Walker
 Leah Witham
 David Wong
 John Yu

MGA Foundation donors

Camberwell Camera Club
 Dr Peter & Carolyn Berger
 Kallie Blauhorn & Andrew Penn
 Peter & Leila Doyle
 Richard Janko & Rachel Soh
 Dr Tam Vu

The Luminaries

Bowness Family Foundation
 Kallie Blauhorn & Andrew Penn
 Brian Hodges
 Richard Janko & Rachel Soh
 Michael Robertson
 Barbara Thompson OAM & John Thompson OAM

Sponsors

Blakes Feast
 Haymes Paint
 Mercedes-Benz Waverley
 Novotel Melbourne
 Glen Waverley

Sponsors (cont.)

Pidgeon Ward
 Ray White
 Robert Kirby AO & Mem Kirby OAM, Village Roadshow
 RMIT University
 Sequana Partners
 Scotchmans Hill
 The Glen
 Transart

Exhibition sponsors

Yashian Schauble and the Australia China Art Foundation
 Friends of MGA

Collection donors

Anonymous (2)
 William Donald Bowness AO
 John Cato, The Cato Estate
 Ross Coulter
 The Estate of Peter Dombrovskis
 Kathy Freedman
 Lee Grant
 Susan Howard
 Danie Mellor
 MGA Foundation
 Christian Thompson AO

Trusts & foundations

Bowness Family Foundation
 Gordon Darling Foundation
 Margaret Lawrence Bequest
 Robert Salzer Foundation
 Albert & Barbara Tucker Foundation
 Perpetual Foundation
 Vizard Foundation

Bowness Photography Prize sponsors

Aesop
 ARTEN
 Colour Factory
 Mercedes-Benz Waverley
 MGA Foundation
 Shout Out Loud Print
 Smith&Singer
 Thames & Hudson
 The Design Files

30th anniversary print partners

LUMAS
 ARTEN
 Zetta Florence

In-kind donors

Hoda Afshar
 Riste Andrievski
 Atong Atem
 Asia Society Australia
 Del Kathryn Barton
 Digital Camera Warehouse
 Danica Chappell
 Ali Choudhry
 Peta Clancy
 Michael Cook
 Shoufay Derz
 The Estate of Peter Dombrovskis
 Lee Grant
 Sue Gregory on behalf of Alfred Gregory
 Bill Henson
 Ken Jerrems on behalf of Carol Jerrems
 Katrin Koenning
 Matt Krumins Photography
 David Rosetzky
 Valerie Sparks
 Robyn Stacey
 Christian Thompson AO
 James Tylor
 Lydia Wegner



Kristian HÄGGBLÖM
Entrance (with Bible translations) 2000
from the series *Aokigahara Jukai* 2000–
pigment ink-jet prints
(1) 100.0 x 120.0 cm; (5)
50.6 x 60.8 cm (each)
donated through the Australian Government's
Cultural Gifts Program 2020
MGA 2020.99–104
courtesy of the artist



Lee GRANT
Manal (Saudi Arabia – housewife and founder of a local migrant mothers' group) and her three-year-old Fouad (superhero in training), Chadstone 2019
from the series *From there to here: migrant journeys to Monash*
pigment ink-jet print
100.0 x 100.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.18
courtesy of the artist

Whilst this past year has been quite different from what we anticipated for our community, the creativity, tenacity and resilience of our team at MGA and the artists we work with has been exemplary. Artistic excellence has shone through to produce some memorable moments for our audiences and significant outcomes for the gallery.

— **Natasha Bowness**
Chair, MGA Committee of Management

Celebration of our birthday

MGA celebrated its 30th birthday in June 2020. Like many other organisations celebrating significant milestones, we were unable to recognise this as we had originally planned. We did, however, hold our inaugural Art Auction during a gap in our lockdowns where works from 20 of Australia's leading contemporary photographers were successfully auctioned. The funds raised from the sale were shared equally between MGA and the artists.

The event provided outstanding results and we plan to establish this as an annual collaborative evening, providing an opportunity for artists to engage with new audiences, and at the same time raise much needed funds for MGA to use in expanding our programs.

Integrated cultural precinct

MGA as a gallery continued to transform itself from its initial establishment as a community gallery in 1971. It commenced with a general art focus and has now morphed into the home of Australian photography. This theme of transformation continues with the completion of the feasibility study for the creation of an integrated cultural precinct (ICP) located on the MGA site.

The ICP presents a compelling vision to connect the visual and literary arts and provide a community space for learning and engagement across all age groups. The plan has received endorsement from

the City of Monash, and has been identified as a priority project by Greater South East Melbourne (GSEM). Advocacy work with key stakeholders at a local and state government level is well under way.

We believe this is an inspiring project which will further enhance the liveability of the South East Region, and provide an opportunity to leverage the extraordinary photography collection that has been carefully curated by MGA over many years. The ICP will deliver a world class gallery and library experience to all audiences, enhancing overall health and wellbeing, and contribute to building social and cultural capital for the City of Monash.

We are ambitious for the transformation of MGA to continue and we look forward to sharing our plans with you.

MGA programs

The pandemic has required MGA to revisit our programming and the scale of our exhibitions. Our principal focus for the year has been the delivery of the *Bowness Photography Prize* and the exhibitions *Not standing still: new approaches in documentary photography* and *STAGES: photography through the pandemic*. We have also spent considerable energy ascertaining ways to further engage with artists through the provision of alternative digital engagement opportunities for our audiences.

The Bowness Photography Prize celebrated its 15th anniversary with the

2020 prize being awarded to Dr Christian Thompson AO. His magnificent work 'Rule of three' (2020) represents an important addition to MGA's collection of outstanding Australian contemporary photography.

The Bowness Photography Prize has become an important survey of contemporary photography and we were delighted to exhibit the last 15 years of winning works at a special 15-year celebration in conjunction with Smith & Singer in their city gallery. We thank them for their support through this initiative, and look forward to touring this important exhibition nationally in the future.

Commissioning and partnerships

As the custodian of a nationally significant photography collection, MGA has made a commitment to commission new work to enhance the collection, and to ensure it remains relevant and reflective of contemporary times. The *STAGES* exhibition is a wonderful example of this.

Five new bodies of work were commissioned from six artists to respond to the idiom 'life in lockdown'. The variety of the artists' work is thought provoking and provides the audience with a myriad of ways in which to reflect on their own personal experiences during this challenging time.

The *STAGES* exhibition and education programs were supported by our Luminary donors, and on behalf of MGA, I thank them and our many other sponsors and in-kind partners who supported MGA throughout the year.

A consistent theme over the last year has been the creation and nurturing of our partnerships. Although these have been challenged through physical circumstances, the commitment to supporting each other in pursuit of a common goal has been magnified and delivered. I'm proud to report on a number of significant outcomes for MGA which have further championed photography as an art form, and the incredibly talented artists who practice in the medium.

Many partners were also impacted by the lockdowns and uncertainty of the last 12 months, but they maintained a great generosity of spirit and optimism in challenging times which enabled our work to continue. We look forward to building and celebrating our ongoing relationship with all of our partners in the year ahead.

Travelling exhibitions

The strength and appeal of MGA's recent exhibitions has been evidenced by the growing number of MGA travelling exhibitions currently touring at regional galleries throughout Australia. Our exhibitions by artists John Gollings, Robyn Stacey and Bill Henson have been on the national circuit for a number of years which has enabled MGA to leverage these exhibitions by three of Australia's most revered photographers.

The collection

MGA's collection continues to grow. I want to acknowledge the many works which have been donated through the year by generous artists and benefactors. Together with the acquisitions and commissions that MGA has made during the year, the gifts of these works continues to build the strength of our important national collection, which is so highly regarded.

PHOTO 2021

The inaugural PHOTO Festival took place in April this year, and MGA was delighted that our exhibition *Not standing still: new approaches in documentary photography* was a festival headline. This collaboration between MGA and Photography Studies College provided audiences with an opportunity to view world class documentary work by a range of the most influential international and Australian documentary artists currently shaping this genre.

In partnership with RMIT and PHOTO we delivered a range of informative and thought-provoking education and public programs which further enhanced the exhibitions discourse. The PHOTO Festival positions Melbourne as a global hub for photography, and we were delighted to be involved with this ambitious initiative.

Online engagement

Whilst physical connection with audiences was compromised during the year, we were able to engage in a number of online activities, and we want to acknowledge the partnership with RMIT University and the many artists who contributed to the discussions. These digital engagements enabled us to bring art to life in new ways through online interviews and discussions.

For those periods of the year when we were able to be open, it was great to have the gallery full of visitors again and to witness that sense of personal connection, and the responses that come from being physically connected with art in a gallery space.

MGA's digital profile and online retail results both grew rapidly during the year, and we will continue to develop these in 2022. We also have plans under way for the development of a new website in 2022 which will enable us to provide better access to our online audiences and to our collection.

MGA has a commitment to producing quality publications to support our major exhibitions and we were very proud that *VIEW FINDING: Monash Gallery of Art 1990–2020*, designed by Pidgeon Ward, was released in June 2020 and received two prestigious design awards. I want to thank MGA philanthropic partners Gordon Darling Foundation, The Vizard Foundation and the Bowness Family Foundation for their vision and support of this important project, which documents the iterative transformation of MGA since it was founded in 1971.

Thanks to our supporters

MGA is fortunate to have strong support from the City of Monash, and on behalf of the Committee of Management I thank CEO Andi Diamond, Russell Hopkins, Cath Rianudo and Karina Lamb for their counsel, advice and support. Creative Victoria supported the ICP Business Case through the Community Development Fund in addition to the operational funding that they provide which is critical. We thank them for their ongoing commitment to us and look forward to continuing to work with them on the ICP and to support them in the delivery of the Victorian Creative State 2025 strategy.

MGA has a dedicated and talented Committee of Management that has provided support, leadership and counsel to me as Chair, and to the organisation more broadly as we have navigated these unpredictable 12 months. I thank members of the Committee of Management all personally for their efforts and their passion for MGA, and look forward to the return to in person meetings and events this year.

I particularly want to thank Dr Milton Harris, the MGA Deputy Chair who retired from COM and the Collections Committee after an eight-year term. An avid photography collector, Milton brought his great knowledge and enthusiasm for the photography genre, and we thank him for his contribution over that period. I particularly wanted to acknowledge the role he played in the highly successful *China: grain to pixel* exhibition.

We are delighted that Kirsty Grant has assumed the role as Deputy Chair of MGA, given her wealth of personal and professional experience. We are also very pleased to welcome Richard Janko as a member of our Committee of Management. Richard is an active member of the MGA Foundation, and brings a broad range of legal, commercial and philanthropic skills to his role.

MGA Foundation

The MGA Foundation renewal has continued, thanks to the leadership of its passionate and committed Chair, Kallie Blauhorn. MGA philanthropy continues to grow, and we thank Kallie for her drive and initiative in leading this area for us. The last 12 months have highlighted the importance of our philanthropic partners, through MGA commissioning, programming and collecting work, and we are aspirant to build greater philanthropic engagement with our philanthropic partners in the coming year.

The past 12 months have also been unpredictable and resulted in a constantly changing operating environment with extended periods of lockdowns that have been challenging. I want to congratulate the MGA Director, Anouska Phizacklea for her leadership during these times, particularly in navigating the complexity of operating a gallery during the past year. In particular, I highlight her role as the lead curator in the wonderful *STAGES* exhibition.

MGA is so fortunate to have a highly experienced and talented team, and we are very proud of the way they have worked together to deliver the exhibitions and programs, and albeit some in truncated form. This is an incredible effort by the team given the challenges that were faced by them in the circumstances.

We are committed for MGA to continue its transformation as the home of Australian photography and we look forward to continuing to share this journey with you.

Natasha Bowness

Chair, MGA Committee of Management



The last year has been dominated by the impact of the global pandemic. We began the year by entering into a four-month lockdown that meant we all went online and our world was mediated through a digital screen. MGA's exhibition program itself responded to and reflected the impact the pandemic was having on society, in particular through the commissioning exhibition *STAGES: photography through the pandemic* and through the works included in the Bowness Photography Prize.

Over the course of the year, MGA continued our digital transformation journey with many of the digital engagement activities and projects planned fast-tracked as our prime way for audiences engaging with MGA transitioned online. This included our exhibition program, with the *Portrait of Monash: the ties that bind* microsite increased to include more online content, that included a virtual exhibition that could facilitate education and group tours online, as well as interviews with the artists produced in partnership with RMIT University. The integration of a virtual tour of the exhibition created a new tool to engage diversity audiences, created content utilised by the education sector and a documentation of the exhibition that is immersive and responds to the needs of key audience demographics. MGA was incredibly grateful to have received support from philanthropic partners to support exhibitions and education and public engagement programs over the year including the Albert and Barbara Tucker Foundation, the Bowness Family

Foundation, the Gordon Darling Foundation, The Vizard Foundation, Yashian Schauble and the Australia China Art Foundation and the Luminaries circle of donors that supported the commissioning exhibition *STAGES*. Kallie Blauhorn & Andrew Penn, the Bowness Family Foundation, Brian Hodges, Richard Janko, Michael Robertson and Barbara & John Thompson OAM.

All the exhibition periods were impacted by lockdowns, that delayed the installation and coordination of these periods. The Bowness Photography Prize was impacted by COVID-19 on many levels and MGA and the MGA Foundation made a number of changes to reflect the impact on the sector. This included reducing the entry fee for artists, altering the dates of the judging to the end of the exhibition to ensure the judges could attend in person and working with print and framing partners to provide discounts to shortlisted artists. The impact of COVID-19 lockdowns continued to effect operations included reduced operating hours to ensure MGA could enact COVID-19 safe protocols, as well as reducing numbers into the gallery. At a special event held at MGA and streamed online, the \$30 000 acquisitive award was presented to artist Dr Christian Thompson AO for his epic four-panel work 'Rule of three' (2020). Thompson (1978-) is a Bidjara man of the Kunja Nation from south-west Queensland; he is also of English, Irish and Sephardic Jewish heritage. His multidisciplinary practice uses photography, video, sculpture, performance and sound to examine the

inconsistencies and misrepresentations of Aboriginality by the dominant culture. His works have been widely exhibited and collected both nationally and internationally. This winning work 'Rule of three' (2020) will join a small selection of works by Thompson in the MGA Collection. It was the fourth year Thompson has been selected as a finalist (2009, 2012, 2017 and 2020) and in 2012 he was awarded an Honourable Mention.

Not standing still: new approaches in documentary photography was a headlining exhibition for PHOTO, a major new biennial international festival of photography that activated Melbourne and sites across regional Victoria with the most inspiring photography from Australia and around the world. This landmark exhibition explored the festival's theme of 'truth' through the lens of new documentary photography and introduced Australian audiences to leading photographers from around the world who make new documentary photography, many never having exhibited in Australia before. This exhibition placed Australian photographers alongside their international contemporaries; spanning 11 countries of origin, these are the photographers who are changing the way we think about photographic storytelling.

STAGES: photography through the pandemic was a commissioning exhibition that emerged out of the first lockdown in Melbourne. We asked 30 colleagues from across the photography sector to nominate an artist and MGA's curatorial consortium selected five of these for the commission.

Jane Burton, Cherine Fahd, Isobel Knowles & Van Sowerwine, Phuong Ngo, and James Tylor responded creatively to the social, environmental and economic impacts of the COVID-19 global pandemic. These works speak to the impact of COVID-19 and each artist has responded in a very unique way, although key themes emerged, touch and transmission, economic, social the psychological impact of the pandemic.

MGA travelling exhibitions program performed incredibly well, with *John Gollings: the history of the built world*, *The light fades but the gods remain*, Bill Henson and *Robyn Stacey: as still as life* touring to venues across Australia. In addition MGA's exhibition program was extended by a pop-up exhibition at Smith & Singer, *Bowness Photography Prize celebrates 15 years*. We extend our gratitude to Smith & Singer for partnering with us to deliver the exhibition.

The curated exhibition program in the Atrium Gallery continues to grow with *When the sun sleeps* by Clare Jellie followed by an exhibition that will grow over the life of *STAGES* that asks our audiences to submit that one image they took during Melbourne's lockdown as a result of the global COVID-19 pandemic that captures their experience.

In collaboration with the Cultural Development and Events 2021 Clayton Festival online at the City of Monash and MGA, artist Ross Coulter turned the spotlight on Clayton's caregivers.

The giant portraits of those who self-identify as being givers of care form a photographic mural displayed in the heart of Clayton, with a selection of the prints entering the MGA Collection.

A major strategic focus has been the MGA/Wheelers Hill Library feasibility study, fully funded by the Victorian State Government through the Community Support Fund. The feasibility study set out a concept for the future of MGA as we entered our 30th year with the vision that enables our ability to adapt and grow to meet the needs of our diverse audiences with an integrated cultural precinct that harnesses the power of photography, MGA's unique and nationally significant collection of Australian photographs, embedded with the literary arts and the important role libraries play within the community. In March and April 2021, the Business Case was endorsed by Monash Council prior to be submitted to the State Government. We are excited to embark on the next steps as we begin to deliver on our vision for the future.

MGA acknowledges Dr Gareth Syvret who joined the team as MGA's Associate Curator while Pippa Milne, MGA's Senior Curator was on maternity leave. Gareth brought a wealth of experience and knowledge who drove the review of the Collection policy and who continues to be a valued colleague in his new role as Cultural Development and Events Coordinator at City of Monash.

We were delighted to welcome Pippa

Milne, Senior Curator, back to the fold from maternity leave. She returned to deliver the landmark exhibition *Not standing still*.

The MGA Foundation continued to pivot online with digital engagement events to drive donor support. I want to thank and acknowledge MGA Foundation's Chair Kallie Blauhorn, Cr Geoff Lake, Bill Bowness AO, Geoffrey Smith and Barb Thompson OAM for supporting MGA as we reinvigorate our philanthropic supporter base. I also would like to acknowledge the incredible support of retiring founding MGA Foundation Trustee Barb Thompson who helped establish the foundation in 2005, was President of the Friends of MGA for a decade and was a Councillor at the time that Harry Seidler was commissioned to design MGA's building in the mid 1980s. She has and will continue to have an enduring legacy on MGA as a philanthropic and community leader.

MGA is supported by a strong network of supporters, partners and advocates. MGA is the City of Monash's premiere cultural institution. We are thankful for the support shown to the gallery by Councillors and Monash Council staff and we acknowledge the support of CEO, Andi Diamond. We want to thank Russell Hopkis, Director, Community Services whose support and advocacy has enabled MGA to champion the feasibility study. We also want to thank and acknowledge the contributions of Catherine Rinaudo, Manager Arts and Culture whose tenure concluded. We welcome Karina Lamb to the fold, as the Arts, Culture and Libraries

unite under one department. We also thank the Victorian Government for its support through Creative Victoria.

I would like to thank COM members, in particular Chair of COM, Natasha Bowness, who is an outstanding leader and advocate for MGA. I would like to acknowledge Dr Milton Harris whose term of COM ended after more than six years who has made a significant contribution over his tenure that has included as a member of both the Collections Committee and Governance and Nominations Committee, as well as a philanthropic supporter and advocate for MGA.

We are grateful for the support of MGA's network of partners and sponsors and we appreciate that even in the wake of the pandemic many were able to renew or transition their support which included Ray White Glen Waverley – Cristine Jones, Haymes Paint, Design by Pidgeon Ward, Colour Factory, Smith & Singer, Arten Framing, Scotchman's Hill and Partners Mercedes Benz – Waverley, RMIT University, Novotel Melbourne Glen Waverley, The Glen and education sponsors HSBC Glen Waverley. Our partners share in our passion for photography and the arts and our desire to build and strengthen our community.

Throughout this year the key standout is the momentum behind MGA. Our incredibly talented, passionate and brilliant MGA team is supported by a strong network of supporters, particularly through COM with Natasha Bowness at the helm and MGA's foundation led by Kallie Blauhorn.

In one of the most challenging environment we have faced, having these leaders help us navigate our way through has not just created stability but enabled us to grow and transform our vision for the future.

Anouska Phizacklea
MGA Director





David STEPHENSON
Apse, Sainte-Chappelle,
Paris, France (c. 1241–8) 2006
from the series *Vaults* 2003–09
chromogenic print 30.0 x 30.0 cm
donated through the Australian
Government's Cultural Gifts
Program by William Bowness 2021
MGA 2021.03
courtesy of the artist

Development and sponsorship

With Victoria plunged into a state-wide stage 4 lockdown in mid July, 2020–21 started off unlike any other year and continued with a level of uncertainty as we faced snap lockdowns and levels of restrictions in place through the year. It is fair to say that this has been the most globally challenging time in recent history due to COVID-19. With the gallery closed for over three months of the year and staff working from home order meant that we continued to explore virtual events and online programming for our Photography 500, Directors Circle and Luminaries donors as well as new ways to work with our partners.

In August we held a *Behind the lens* event for the avid collectors giving them the opportunity to hear about the private collection of Konfir Kabo and Monica Lim. This was a virtual tour and in-conversation with the collectors with insights from their collection curator Santy Saptari, in-conversation with MGA Director Anouska Phizacklea.

Development for our major commissioning exhibition *STAGES: photography through the pandemic* was well underway so we took the opportunity to hold a virtual Q&A with curator of the exhibition Anouska Phizacklea speaking to Phuong Ngo and Cherine Fahd about the commissioning process.

Partnering with LUMAS Australia, Arten and Zetta Florence we launched the 30th Anniversary Limited Edition Prints that featured four differently themed limited

edition box sets with prints by some of Australia's most highly regarded artists. These included works by Del Kathryn Barton, Peta Clancy, Michael Cook, Peter Dombrovskis, Max Dupain, John Gollings, Alfred Gregory, Bill Henson, Carol Jerrems, Leah King-Smith, Katrin Koenning, and Deborah Paauwe that were presented in archival boxes. These limited edition sets proved a phenomenal success and resulted in a total of \$17 956 being raised.

Emerging from the depths of Victoria's long lockdown we launched the Bowness Photography Prize and welcomed back our Honourable Mention sponsors Colour Factory and Smith & Singer who support the Smith & Singer People's Choice Award. This award is voted by the public with the recipient receiving \$5 000. Mercedes Benz supported the Bowness Photography Prize 2020 winner's announcement event in January 2021 which included display of cars at the entrance of MGA and take home gift bags.

2021 brought with it an initial feeling of hope and freedom with restrictions lifted and more opportunities to come together as a community. This meant we could continue implementing our new approach to a more diversified fundraising event model, holding more unique and specialised events.

We were thrilled to be participating in PHOTO 2021 with a headlining exhibition *Not standing still* at the gallery and an offsite exhibition at Smith & Singer's Collins Street location, *Bowness Photography Prize celebrates 15 years*, that showcased the

winning photographs since the beginning of the prize. We held a series of intimate cocktail events and private tours at Smith & Singer as part of this exhibition. This was a fantastic opportunity to engage new audiences in a city location and share with them the rich history of the Bowness Photography Prize.

Our MGA X Artist Auction was held on Wednesday 26 May making it in just before the 4th lockdown was announced for the State of Victoria. It was a fantastic evening with a great turn out from guests and a positive and supportive atmosphere. The event was held offsite in South Yarra at Roc's Jam Factory which was made possible through the generous support of Robert and Mem Kirby of Village Roadshow. The evening was supported by Smith & Singer whose dynamic auctioneer Thomas Austin created an electric an exciting atmosphere. 21 photographs were installed in the foyer of the Gold Class lounge and guests were invited to view the work before joining us in the bar for the auction. The auction raised a total of \$100 900 with the artists sharing equally in the sale proceeds of their work. This new auction model meant that \$44 025 of these funds went directly to artists and \$56 875 towards MGA's exhibitions and programming, with some artists and collectors choosing to donate 100% of their share to MGA. We want to thank the incredible support shown to us by the artists and collectors whose support means so much to us as artists are at the centre of what we do at MGA.

The donor boards were updated to reflect the incredible support provided to MGA. This process was heartening as we reflected back over all the generous individuals, artists and philanthropic organisations who have given so much to MGA over the years. We want to thank them again and look forward to continuing the build those relationships over the years to come.

The exhibition *STAGES: photography through the pandemic* was made possible by our outstanding group of donors, the Luminaries. This group of donors have pledged their support over a number of years to assist with supporting the practice of living Australian artists. The support of these donors is incredibly important to MGA but also to practicing Australian artists who through the *STAGES* commission create new work and have their work acquired into MGA's collection. *STAGES* also received significant support from the Albert & Barbara Tucker Foundation and Yashian Schauble and the Australia China Art Foundation.

We also look forward to continuing to work with our partners RMIT University, Haymes Paint, Novotel, Pidgeon Ward, Scotchman's Hill and philanthropic organisations including the Bowness Family Foundation, Yashian Schauble and the Australia China Art Foundation, Gordon Darling Foundation and The Vizard Foundation. MGA was fortunate to receive additional support from the Helen Macpherson Smith Trust to support our education programs in 2021–22.

The fundraising program at MGA would not be possible without the incredible support of our MGA Foundation Chair Kallie Blauhorn who dedicates time and energy into ensuring the events are tantalising, especially through the challenges that we have faced during COVID-19. Due to the support of our the MGA Foundation and MGA's Committee of Management led by Chair Natasha Bowness, we have managed to navigate this uncertain terrain.

While we still don't have certainty about what a new COVID normal looks like we are excited about what 2021–22 year has in store for MGA as we plan for 2022 with a calendar of exciting events and programs on the horizon.

Christina Apostolidis
MGA Development & Sponsorship Coordinator

The donor boards were updated to reflect the incredible support provided to MGA. This process was heartening as we reflected back over all the generous individuals, artists and philanthropic organisations who have given so much to MGA over the years.

— **Christina Apostolidis**
MGA Development & Sponsorship Coordinator

Our collection

The past year has seen MGA's collection continue to grow in ways that strengthen its reputation as a nationally significant holding of Australian photographs. This has been achieved through donations, purchases and commissions.

Among the noteworthy acquisitions are significant works by Sue Ford, Danie Mellor, Janina Green and Ann Ferran. MGA has also worked with City of Monash to commission artist, Ross Coulter who turned his lens towards caregivers in Clayton as part of the 2021 Clayton Festival. For *Caregivers*, Coulter photographed more than 30 carers over several weeks, engaging with parents, grandparents and those who self-identify as being givers of care. Large-scale posters from this series were installed at 276 Clayton Road during the festival, and five portraits from this series entered the MGA Collection as a result of this commission, with one donated directly by the artist. The work made and collected as a result of this commissioning exercise demonstrates MGA's productive relationship with City of Monash and the gallery's commitment to supporting artists and collecting work that is closely connected to pressing and consuming aspects of life as we are living it.

A remarkable acquisition to enter the collection in the last 12 months were two works by Sue Ford, an artist of immense historical importance. Both works brought into the collection come from Ford's *Time series*. This is arguably her most iconic body of work and is widely recognised as a key

moment in the history of Australian photography. First exhibited at the NGV and Brummels Gallery of Photography in 1974, the series highlights Ford's interest in the camera's ability to record the effects of time and history. To create this series, Ford made portraits of her friends and acquaintances during the early to mid-1960s then rephotographed the sitters around a decade later, showing the second portraits beside the first. Ford described the camera as a 'time machine' and her serial works for her two *Time series* bracket periods in the lives of her subjects. With a tender pathos, their temporality evokes the inevitability of human ageing and constant change.

The Friends of MGA and the Robert Salzer Foundation generously facilitated the purchase of one of these works, and the Sue Ford Archive donated the other. MGA extends vast gratitude to these organisations for bringing these works into the collection.

MGA benefits greatly from the generosity of artists as they support the gallery in collection building beyond what could otherwise be achieved. Artists who donated their work to MGA over the last 12 months include Tony Albert, Del Kathryn Barton, Ross Coulter, Lee Grant, Kristian Häggblom, and Danie Mellor.

Through generous donations, MGA has strengthened its holdings of contemporary and historic photography, with a number of works donated by private collectors. Through an astounding donation by the Cato Estate, MGA's holdings of 19th and

20th century photographs were enhanced by the addition of works by renowned photographers such as Charles Kerry, Norman C Deck, Jack Cato, Nicholas Caire, John Kauffmann and John William Lindt. Of particular note within this donation is a superb series of works by John Cato, which elegantly demonstrate Cato's approach to landscape photography and also testifies to Cato's interest in using a series of photographic prints to compose something similar to a sonnet or symphony. In contemporary art, private collectors such as Daniel Palmer, Susan Howard, William Bowness and Kathy Freedman allowed MGA to acquire works by renowned practitioners such as Brook Andrew, Ann Ferran, Janina Green and Polixeni Papapetrou.

This has been an exceptional year for the MGA Collection. Due to the economic impact of COVID-19, acquisition funding was not available. Although this meant that we were unable to make straight forward purchases of photography, MGA saw over 120 works enter the collection through commissioning, donations and philanthropically supported purchases. For a detailed record of collection development during the 2020–21 financial year, please see the full list of acquisitions included in this report.

We thank MGA's Committee of Management and Collection Sub-committee for their support in relation to these acquisitions, and acknowledge the expert guidance of these sub-committee members in collection development:

Kirsty Grant (MGA COM Member), Dr Milton Harris (sub-committee Chair and MGA COM Member), Dr David Rosenthal (external advisor and non-voting member) and Dr David Rosetzky (MGA COM Member).

Pippa Milne
MGA Senior Curator

Stella Loftus-Hills
MGA Curator

Education & public programs

2020–21 saw a step change in how audiences engage with arts and culture, with the majority now taking place through the mediation of a screen. The rolling lockdowns meant that we were physically closed to audiences but opened up a digital bridge to our gallery and collection.

MGA's education and public programs are tailored to resonate with MGA's identified audience segments. They aim to foster a deep engagement with the ideas and issues arising from current exhibitions and the collection, recent developments in contemporary art, photography and are aimed at developing a growing audience base through online and in-person programs.

The exhibition *Portrait of Monash: the ties that bind* was extended due to the lockdown and the exhibition microsite continued to be augmented with new content to engage and meet the needs of different audiences. In particular the education sector was supported through the provision of a virtual tour of the exhibition, which was the first virtual rendering of an exhibition at MGA. This opened up new ways to engage with the sector, as tours for schools had to be online. This created a dynamic outreach program that enabled MGA to be in the classroom and to have more resources available pre, during and post the tour. In addition the artist interviews created in collaboration with RMIT University enabled the artists to speak about their work and their creative practice. The topics themselves lent well to engaging young minds in complex and

challenging issues, such as Indigenous sites of significance, the migrant experience, women and homelessness and the LGBTQIA+ experience.

Portrait of Monash also continued our relationship with providing seniors with access to arts and culture from their living rooms. Our partnership with LifeView transitioned online. Previously we had hosted monthly dementia cafes which provided a safe space for those living with dementia and their carers to come and join together and have a guided tour of the exhibition with the MGA Director. During the lockdown periods MGA provided online tours to the residents of the four retirement homes using the virtual tour, which allowed for spirited conversation about the exhibition in a time of confinement. Due to the success of the virtual tour, that increases the reach, profile and important documentation of the exhibition, the virtual tour will become a feature of the program moving forward. It is an important engagement tool in immersing audiences in the exhibition long after the season closes.

The Bowness Photography Prize was announced at the conclusion of the exhibition to enable the interstate judges to be present at MGA to judge the prize. Due to COVID-19 our numbers were restricted, we would normally host a packed gallery of 450 people, however, the numbers were reduced to 45 people in the gallery with the event livestreamed on Facebook. Dr Christian Thompson AO took out the prize and his speech along with pre-recorded

interviews with judges Fiona Hall and Dr Shaune Lakin highlighted the importance of Thompson's work and its significance to the collection. We also hosted a livestreamed online tour of the prize with Anouska Phizacklea, MGA Director, curator of the prize and judge, with an in-conversation with Thompson. The exhibition was filmed virtually which provided access to the exhibition for audiences globally.

Not standing still: new approaches in documentary photography was the headline exhibition for PHOTO 2021 and featured 13 artists (10 international and three Australian artists based interstate and overseas). A virtual tour was created and one of the major aspects of the program was a series of public programs in partnership with MGA x PHOTO 2021 x RMIT. MGA collaborated with PHOTO 2021 in public programming, which was promoted through their and RMIT's channels which pivoted to an in depth series online. MGA also partnered with PSC to undertake programming with MGA's Senior Curator Pippa Milne and co-curator Daniel Boetker-Smith, Dean of Photography at PSC. The program incorporated a vast array of programs exploring the festivals theme of truth in relation to new documentary photography including PHOTO IDEAS Symposium, a three days online webinar with RMIT & PHOTO, curator floor talk, PHOTO LIVE Special season with MGA and PSC: In-conversation webinars and artists: Guari Gill, Oliver Chanarin, Alec Soth, Laura El Tantawy, Dana Lixenberg, artist talks with Jane Brown

entitled *Black ships* in the context of Yoshikatsu Fujii's work, and tours with community groups U3A, Aged care, camera club and photo groups including a discussion on photobooks in contemporary photographic practice with Photobook Club Melbourne and a curatorial tour and photobook talk with Dan Rule from Perimeter.

The education program continued to develop and grow, moving more content online. This included continuing education tours for secondary and tertiary groups, as well as a professional learning + and networking curator tour for teachers, with the production of an education kit for the exhibition alongside the exhibition publication. School holiday activity included handmade creative photobooks, on-site MGA with Wheelers Hill Library, and a 'space' themed story-time with Wheelers Hill Library in reference to Christina de Middel's work, a Q&A for tertiary students and lecturers and an in-conversation with Pippa Milne and James Tylo that was recorded as part of NAIDOC week.

The year concluded with the commissioning exhibition *STAGES: photography through the pandemic*. Artists Jane Burton, Cherine Fahd, Isobel Knowles and Van Sowerwine, Phuong Ngo, and James Tylor were commissioned to produce work in response to their current experiences and to the social, environmental and economic impacts of the COVID-19 global pandemic. The exhibition is augmented by a microsite that provides online access to the exhibition with curatorial texts and

insights along with artist interviews, a virtual tour and a series of content specifically related to VCE Art in industry contexts for studio arts. This digital content includes videos of the curator, director, collections curator and exhibitions and operations coordinator speaking in depth about their roles, as well as the recorded webinars comprising in-conversations with the artists. Incorporation of digital resources will be a feature of our education program moving forward. A major feature of the gallery is a playspace designed by artist Sean Meilak where young audiences can create their own dioramas that responds to Isobel Knowles and Van Sowerwine's work, or undertake drawing activities as well as the inclusion of children's labels on the wall. Activating and speaking to the needs of all audiences will continue to grow and develop over time.

During the year our Education and Public Programs Coordinator, Stephanie Richter, went on maternity leave, and Grace Longato was appointed to the role of Education and Public Engagement Program Coordinator. Grace built on the work of Stephanie to further her program which most recently including digital transformation projects. On behalf of MGA we would like to thank both these leading educators in pivoting the organisation to online engagement in one of the most challenging environments. We would also like to acknowledge the incredible support of the Albert and Barbara Tucker Foundation and the Gordon Darling Foundation for their support that has enabled MGA to transform and grow

its audience as we embark on a 'new normal'. We are incredibly grateful for the support of skilled educators who have donated their time over the course of the year, Rani Amvrazis and Marjolyn Willis.

As we move into 2022, and as we continue to re-open the gallery to physical visitation, our online program will develop and seek to enable audiences to access and engage with MGA pre, during and post their visit to MGA.

Anouska Phizacklea
MGA Gallery Director

Education Volunteers:
Rani Amvrazis
Marjolyn Willis

Installation view of *STAGES: photography through the pandemic* featuring work by Isobel Knowles and Van Sowerwine.
Photo: Andrew Curtis





MGA volunteers

MGA volunteers are an integral element in our yearly operations. Over the last year due to COVID-19 restrictions we were unable to offer the volunteer opportunities when operating under normal conditions. Volunteers were not allowed to return to Monash until March 2021. As a result our active volunteer number reduced to eight and their support was focused on key projects, including supporting the development of education resources as well as front of house duties and visitor service during periods the gallery was open. MGA's internship program in partnership with RMIT University saw an intern shadowing the Digital Marketing Manager.

The volunteer program at MGA continues to undergo a process of renewal off the back of COVID-19 restrictions and will be more integrated within the operations in the future to support MGA across various areas of operation including providing customer and retail services to visitors as well as assisting with administration, archiving, public programs and gallery events both on and offsite. MGA's volunteer program offers opportunities for the community to deepen their engagement with MGA, photography and community spaces. Volunteers can gain relevant industry experience in the arts sector as well as sense of contributing to the Monash local community. With exclusive access to a network of arts industry professionals and participation in events, volunteers can expand their skills and expertise to further their passions and career. Our volunteers

come from diverse backgrounds, some working towards a career in the arts, while others share a passion or interest in the arts, particularly photography, or a desire to be part of the local community and are eager to contribute to the daily operations of the gallery. MGA is fortunate to have a group of volunteers who bring with them a wealth of knowledge and varied experience that continuously improves the experience for those who visit the gallery. We extend a big thankyou to all our volunteers: Janice Chandler, Melinda Haldene, Yunshu Kong, Sarah Lynch, Christine Matysik, Ashini Nanayakkara, Dani Razi and Marjolyn Willis. We also would like to extend our education volunteers who supported the development of our education resources and playspace that included Rani Amvrazis and Marjolyn Willis.

Each volunteer is an asset to MGA and we could not continue without their loyal support. We thank them for the dedication, passion and enthusiasm they bring to our team and we look forward to their ongoing contribution to MGA's success and growth.

Ellenie Zahariou
MGA Visitor Services – Commercial
Operations Coordinator

Left:
Del Kathryn BARTON
soft cake in the wind 2017
pigment ink-jet print, acrylic paint
196.5 x 139.0 cm
donated through the Australian
Government's Cultural
Gifts Program 2020
courtesy of the artist and
Roslyn Oxley9 Gallery (Sydney)

MGA's program consisted of seven major exhibitions across the three main galleries and the Atrium Gallery. All seven of these were developed by MGA's team, and three included works from the MGA Collection.

— Pippa Milne
MGA Senior Curator

Over the last year, MGA's exhibition program offered numerous opportunities to see and connect with photography, with particular focus on international documentary practices and, closer to home, commissioned projects that asked artists to respond to the factors that shape our lives. MGA's program consisted of seven major exhibitions across the three main galleries and the Atrium Gallery. All seven of these were developed by MGA's team, and three included works from the MGA Collection.

In addition to MGA's core exhibition program, two promotional exhibitions shown at The Glen, where prints of work by Narelle Autio, Peta Clancy, Michael Cook, Anne Ferran, John Gollings, Lee Grant, Leila Jeffreys and Fiona MacDonald were produced and displayed to coincide with the relevant exhibitions at MGA.

MGA celebrated its 30th anniversary by commissioning four leading Australian artists to explore the City of Monash by responding to key issues facing the community. The resulting exhibition, *Portrait of Monash, the ties that bind* was a reflection of the city as a microcosm of the nation. Peta Clancy, Lee Grant, Ponch Hawkes and David Rosetzky made work relating to local indigenous sites of significance, the migrant experience, homelessness, and the LGBTQI+ community.

Following this was the 15th annual William and Winifred Bowness Photography Prize, which saw over 1000 entries. This prize continues to provide an important

survey of contemporary photographic practice in Australia, and this year was awarded to Bidjara man, Dr Christian Thompson AO for his monumental self-portrait, 'Rule of three' (2020). This year, the Bowness Prize exhibition ran throughout summer, giving visitors from many parts of the country the chance to view this barometer of photographic practice in Australia.

MGA's exhibition, *Not standing still: new approaches in documentary photography* was a headline exhibition for the inaugural iteration of PHOTO: International Festival of Photography. Featuring internationally renowned artists, the exhibition celebrated divergent and conceptual photographic processes at the evolving edges of documentary photography. The three curators, Pippa Milne, Daniel Boetker-Smith and Gareth Syvret selected works that addressed current issues of environment, politics, warfare, judicial inequality, racism, history and revolution through a range of visual languages. This exhibition provided a useful platform for universities and schools to take the gallery as a learning environment, and MGA saw a high number of students visiting on both guided and self-initiated expeditions. With the participating artists coming from 11 different countries, this was a truly international show. It was supplemented with an in-depth catalogue with texts on each series of work and essays by each curator.

Following this survey of international documentary practice, MGA's exhibition program trained its lens on the Australian

experience during recent lockdowns caused by the global pandemic. *STAGES: photography through the pandemic* was a commissioning exhibition that saw MGA reach out to colleagues across the photography sector, asking eminent curators, editors and educators to nominate an artist who would be commissioned to respond to the pandemic. This was a useful opportunity to engage meaningfully with other leaders from our sector, and to expand our pool of artists with whom we work. The resultant work, by artists Jane Burton, Cherine Fahd, Phuong Ngo, Isobel Knowles and Van Sowerwine, and James Tylor demonstrate the range of responses to the pandemic conceived of by some of Australia's most excellent artistic minds. The financial year ends with this immersive and enveloping exhibition that is testament to a uniquely trying and unusual time in history.

Alongside *STAGES*, MGA has gathered together recent graduates from Bachelor degrees in photography in *Develop*. The photographs included in this exhibition represent a small selection from the vast pool of high-calibre work that was produced in 2020. With artists drawn from five universities and across many styles and genres, this is a celebration of the next generation of Australian photographers and a fabulous way to reflect on a difficult year for students, and to celebrate their bright futures.

Pippa Milne
MGA Senior Curator



Installation view of *STAGES: photography through the pandemic* featuring works by Phuong Ngo.
Photo: Andrew Curtis

Portrait of Monash: the ties that bind

15 February –
18 October 2020

In celebration of our 30th anniversary, MGA has commissioned four leading Australian artists to explore the City of Monash by responding to key issues facing the community – a reflection of the city as a microcosm of the nation.

The commission provides a powerful platform for people to share their stories, which builds awareness of the individual's experience as they present their truth and the challenges they face. In doing so MGA becomes a safe place for respectful discourse which leads to greater understanding, profile and advocacy.

Curator: Anouska Phizacklea

Exhibiting artists: Peta Clancy, Lee Grant, Ponch Hawkes, David Rosetzky



Atrium gallery space: *When the sun sleeps* Clare Jellie

19 February –
31 May 2021

Clare Jellie's photographic series, *When the sun sleeps* explores the small Australian coastal town of Warrnambool, and the stories embedded within its social and environmental ecologies. While growing up in the area, Jellie felt torn between staying and leaving, between travelling and dwelling, between city and country. Through the series, Jellie addresses her ambivalent feelings about growing up in typical regional Australian town, while also connecting with the people who have chosen to embrace small-town lifestyle. The work provides a contrast to the usual touristic and clichéd imagery of Warrnambool, showing grey skies, stagnant streets, and a desolate coastline. Drawing on the traditions of long-form documentary photography, Jellie has created a series that both questions and celebrates rural living. This exhibition is supported by Photography Studies College and The Print Shop @ PSC.

Curator: Stella Loftus-Hills



Top image:
Clare JELLIE
Untitled 41 2020
from the series *When the sun sleeps*
42.0 x 50.0 cm
Pigment ink-jet print
courtesy of the artist

Left:
Installation view of *Portrait of Monash:
the ties that bind*, 2020, featuring works
by David Rosetzky
Photo: Katie Tremschnig

Bottom image:
Installation view of *When the sun sleeps*, 2021
Photo: Katie Tremschnig

Corporate portraits: caregivers

20 February –
27 February 2021

Visual artist Ross Coulter (State Library of Victoria, NGV) turns the spotlight on Clayton's caregivers in the collaboration between 2021 Clayton Festival online and Monash Gallery of Art.

For *Caregivers*, Coulter embarked on a journey to photograph more than 30 caregivers over several weeks, engaging with parents, grandparents and carers in Clayton's busy Community Centre. The giant portraits of those who self-identify as being givers of care form a photographic mural displayed in the heart of Clayton and opposite the Skyrail station at 276 Clayton Road.



Installation view of *Corporate portraits: caregivers*, 2021
Photo: Ross Coulter

William and Winifred Bowness Photography Prize

31 October 2020 –
7 February 2021

Over the last 15 years, the *William and Winifred Bowness Photography Prize* has emerged as an important annual survey of contemporary photographic practice in Australia and one of the most prestigious prizes in the country. The prize continues to showcase excellence in photography with the 2020 iteration no exception.

In response to the impact of COVID-19 on our artists and MGA we made alterations to the prize including reduced entry fee to support artists and continued our commitment to installing a physical exhibition with flexibility around the dates to ensure the judges viewed the work in person. The exhibition season was extended over the summer period with the announcement rescheduled towards the end of the exhibition. We also produced a virtual tour of the gallery which was instrumental in maintaining engagement with the exhibition from interstate visitors and during gallery closures.

The announcement of the winner, Honourable Mentions and the People's Choice Award was celebrated with an intimate event with invited artists and VIPs that was streamed live for all to share in the excitement.

The MGA Foundation were unwavering in their support to ensure this opportunity for artists was provided in the wake of such uncertainty in the sector and to maintain the prize money awarded at \$30 000 and People's Choice Award at \$5000.

The judging panel – acclaimed artist Fiona Hall, NGA Senior Curator of Photography, Dr Shaune Lakin, and MGA Director, Anouska Phizacklea – met to view the works in January as the restrictions lifted to discuss the final selection and after much consideration narrowed the strong field of short-listed candidates to four exceptional works to commend.

The \$30 000 acquisitive award was presented to artist Dr Christian Thompson AO for his epic four-panel work 'Rule of three' (2020). Colour Factory Honourable Mentions were awarded to Chris Barry for her intimate portraits titled 'The Boko family, in situ' (2020), Janina Green for her exquisite hand-coloured gelatin silver print 'Two women (back view)' (2019) and Ponch Hawkes for her humorous take on isolation with her work 'Isolation husband' (2020).

The Smith & Singer People's Choice Award recipient was Zoe Arnott for her work that reflects on the challenges of keeping in touch with family during Melbourne's lockdown, 'Max at 99' (2020).

Right:
Janina GREEN
Two women (back view) 2019
gelatin silver print, inks
120.0 x 100.0 cm
courtesy of the artist
and M.33 (Melbourne)



William and Winifred Bowness Photography Prize

Judges: Fiona Hall, Dr Shaune Lakin,
Anouska Phizacklea

2020 finalists: Klara Agar, Belinda Allen,
Sam Amar, Riste Andrievski, Emma
Armstrong-Porter, Zoe Arnott, Robert
Ashton, Narelle Autio, Reza Bagheri, Kate
Baker, Charlie Barker, Chris Barry, Chris
Bekos, Madeline Bishop, Tom Blachford,
Paul Blackmore, Chris Bond and Drew
Pettifer, Jesse Boyd-Reid, Jane Brown,
Karen Burgess, Jane Burton, Danica
Chappell, Ali Choudhry, Peta Clancy,
Michael Cook, Nici Cumpston, Matteo Dal
Vera and Michael Weatherill, Tamara Dean,
Karla Dickens, Stephen Dupont, Louise
Faulkner, Jacqueline Felstead, Anne Ferran,
Ash Garwood, Amos Gebhardt, Tom
Goldner, John Gollings, Phillip Gostelow,
Helen Grace, Lee Grant, Janina Green,
Helen Grogan, Ponch Hawkes, Leila Jeffreys,
Shea Kirk, Shivanjani Lal, Kelvin Lau, Honey
Long and Prue Stent, Fiona MacDonald,
Alister McKeich, Izabela Pluta, Greg Samu,
Damien Shen, Slippage, Valerie Sparks,
Cyrus Tang, Christian Thompson, Louise
Whelan, Amanda Williams, Anne Zahalka



Installation view of *Bowness Photography Prize* featuring Helen Grace, Anne Ferran, Tamara Dean and Anne Zahalka, 2020
Photo: Katie Tremschnig

Atrium Gallery: Friends of MGA photography competition and exhibition 2020

24 November 2020 –
14 February 2021

The Friends of MGA Inc. photography competition is an annual event that provides a fantastic opportunity for member to exhibit their work at MGA. The competition is open exclusively to all current Friends members who are invited to submit up to three photographic prints. There are no thematic restrictions. MGA's curators select finalists for exhibition and award prizes to images that excel in the designated categories.

The 2020 finalists: Jude Bishop, John Callahan, Donna Clarke, Marlene Chaitra, Antony Dimmock, Robert Sherwood-Duffield, David Edwards, Andrea Esposito, Daren Fawkes, Jennifer Fawkes, Robert Field, Malcolm Gamble, Ken Goshell, Melissa Hansen, Jim Love, John Noble, Trace O'Rourke, Sally Patterson, Anthony Pearsall, Javier Roldan – Perez, Stephen Frank Riley



Robert SHERWOOD-DUFFIELD
Untitled 2020
pigment ink-jet print
courtesy of the artist
BEST NATURE 2020

Bowness Photography Prize celebrates 15 years

18 February –
6 March 2021

In 2020 the Bowness Photography Prize marks its 15th year. To celebrate MGA partnered with Smith & Singer to showcase the previous 15 recipients during the international photography festival PHOTO 2021 at their Collins Street premises.

Established in 2006 to promote excellence in photography, across all photogenic media and genres by both established emerging artists, the annual William and Winifred Bowness Photography Prize is an initiative of the MGA Foundation. The Bowness Photography Prize has become an important survey of contemporary photographic practice and one of the most prestigious prizes in the country, providing Australian artists with the opportunity to exhibit at one of Australia's leading public galleries. Since 2017 the prize has been acquisitive and the \$30 000 cash prize awarded to the winner ensures that it continues to provide a significant boost to an artist's career.

Location: SMITH & SINGER
14–16 Colins Street
Melbourne Victoria 3000

Curator: Anouska Phizacklea

Bowness Photography Prize artists:
Hoda Afshar, Pat Brassington, Ray Cook, Lee Grant, Petrina Hicks, Concertina In Serra & Nat Thomas, Paul Knight, Katrin Koenning, Kathy Mackey, Jesse Marlow, Joseph McGlennon, Polixeni Papapetrou, Jacky Redgate, Valerie Sparks, Christian Thompson



Polixeni PAPAPETROU
Delphi 2016
from the series *Eden*
pigment ink-jet print
127.5 x 85.0 cm
Monash Gallery of Art, City of Monash Collection
donated by MGA Foundation 2017
MGA 2017.62
courtesy of the Estate of Polixeni Papapetrou
and Jarvis Dooney Galerie (Berlin)

Not standing still: new approaches in documentary photography

17 February –
16 May 2021

PHOTO is a major new biennial international festival of photography that will activate Melbourne and sites across regional Victoria with most inspiring photography from Australia and around the world. MGA's headlining Photo 2021 exhibition will explore the festival's theme of 'Truth' through the lens of new documentary photography.

Not standing still: new approaches in documentary photography, will introduce Australian audiences to leading photographers from around the world who are making new documentary photography, many never having ever exhibited in Australia before. This exhibition will place Australian photographers alongside their international contemporaries; spanning 11 countries of origin, these are the photographers who are changing the way we think about photographic storytelling. Truth is implicitly linked photography because of its capacity to be a medium of record, but photographers have been using their tools to uncover and reimagine truths through investigative, imaginative and allusive photography.

New documentary photography is about rethinking the traditional ways of representing what the camera sees. Instead of straight documentation, these photographers have sought new ways to show pressing social and political issues, and in doing so are transforming photography itself.

Curators: Daniel Boetker (AU), Pippa Milne (NZ), Senior Curator, MGA, Gareth Syvret (JE/AU)

Artists: Mathieu Asselin (FR/VE), Broomberg and Chanarin (ZA/UK), Cristina De Middel (ES), Laura El-Tantawy (UK/EG), Yoshikatsu Fujii (JP), Ashley Gilbertson (AUS), Gauri Gill and Rajesh Vangad (IN/IN), Zhang Kechun (CN), Dana Lixenberg (NL), Max Pinkers (BE), Raphaela Rosella (AU), Alec Soth (US), James Tylor (AU)



Installation view of *Not standing still: new approaches in documentary photography, 2021* featuring work by Max Pinkers
Photo: Zan Wimberley

STAGES: photography through the pandemic

29 May –
29 August 2021

Responding to the social, environmental and economic impacts of the COVID-19 global pandemic on Australian artists and society at large, MGA is commissioning five artists to produce work in response to their current experiences. Photographers image the space between us, whether physical or psychological, be in through portraits or landscapes, within the domestic sphere or the public realm. The significance of work and leisure routines and the liberty of everyday behaviours we take for granted is never better understood than when the right and ability to do them is taken away.

Our experience of a twenty-first century response, led by government, to this global pandemic paradoxical. On the one hand we must work online and remain in the safe haven that is home, while on the other hand this shields us from the real world scenario of a pandemic that we construct via the constant mediation of news feeds. These circumstances of rapid change mark a paradigm shift in the way artists live and work. The *STAGES* commissions seek to enable seek to enable their practice in a time of economic pressure and to creatively reflect on our path through the pandemic phenomenon in 2020.

Curator: Anouska Phizacklea

Artists: Jane Burton, Cherine Fahd, Isobel Knowles & Van Sowerwine, Phuong Ngo, James Tylor

The Luminaries: The exhibition is proudly supported by The Luminaries, a circle of philanthropic leaders whose annual gift enables MGA to present an exhibition that celebrates and champions Australian photographers and encourages a deeper engagement with their practice by new audiences.

Nominator & Nominee:

Helen Frajman (Director, M.33) –
Jane Burton

Naomi Cass (Director, Castlemaine
Art Museum) – Cherine Fahd

Gael Newton, AM (curatorial consultant
& researcher) – Isobel Knowles &
Van Sowerwine

Shane Hulbert (Associate Dean,
Photography, RMIT University School of Art) –
Phuong Ngo

Hetti Perkins (curator and writer) –
James Tylor



Installation view of *STAGES: photography through the pandemic* featuring works by Isobel Knowles & Van Sowerwine
Photo: Andrew Curtis

Develop is MGA's annual showcase of work by emerging photographic artists. The photographs included in this exhibition represent a small selection from the vast pool of high-calibre work that was produced by graduates of bachelor degrees in Melbourne in 2020. With artists drawn from five universities and across many styles and genres, this is a celebration of the next generation of Australian photographers.

Curators: Stella Loftus-Hills and Pippa Milne

Artists:

Klari Agar
Victorian College of the Arts

Eremaya Albrecht
Photography Studies College

Teva Cosic
RMIT University

Isabella Imperatore
Victorian College of the Arts

Fiona Lewis
RMIT University

Georgina Pynta
Monash University

Jediah Shue
Deakin University

Joshua O Smith
Photography Studies College



Installation view of *Develop*, 2021
featuring work by Isabella Imperatore
and Georgina Pynta
Photo: Andrew Curtis

Atrium Gallery artists are given the chance to grow and develop their practice, showcasing their work to broad audiences at MGA.

— Stella Loftus-Hills
MGA Curator

In 2019 MGA launched the Atrium Gallery, an exhibition space designed to create meaningful opportunities for emerging photographic artists. Working with MGA's curators, Atrium Gallery artists are given the chance to grow and develop their practice, showcasing their work to broad audiences at MGA. The Atrium Gallery is situated between MGA and the Wheelers Hill Library and receives a large number of visitors annually.

The Atrium Gallery program was impacted by Melbourne's extended lockdown in 2020 due to COVID-19. Despite this, however, MGA held three exhibitions in the space during the 2019–20 financial year. These exhibitions provided opportunities for over 100 artists across one solo and two group exhibitions.

When MGA reopened to the public in November after the lockdown, the Atrium Gallery launched the 2020 Friends of MGA photography competition exhibition. Running alongside the *William and Winifred Bowness Photography Prize*, this exhibition showcased the work of 21 Friends of MGA Inc. members. Judged by MGA's curators, this exhibition provides a wonderful opportunity for members to show their work at MGA. It is open to all members, and in 2020 prizes were awarded to images excelling in the following categories: best architecture (awarded to Andrea Esposito), best colour (awarded to Anthony Pearsall), best creative (awarded to Jim Love), best landscape (awarded to Malcolm Gamble), best monochrome (awarded to Trace O'Rourke), best nature (awarded to Robert

Sherwood-Duffield), best portrait (awarded to Melissa Hansen) and best print (awarded to Ken Gosbell).

To coincide with MGA's PHOTO 2021 exhibition, *Not standing still: new approaches in documentary photography*, MGA's Atrium Gallery showed an exhibition of work by the emerging documentary photographic artist Clare Jellie. The exhibition, which was supported by Photography Studies College and The Print Shop @ PSC showed a selection of works from Jellie's series *When the sun sleeps*. This series explores the artist's home town of Warrnambool, investigating the stories embedded within its social and environmental ecologies while providing a contrast to the usual touristic and clichéd imagery of the town. Through this work, Jellie drew on the traditions of long-form documentary photography to create a series that both questions and celebrates rural living.

In June 2021, MGA installed the first iteration of *STAGES: life in lockdown*, a project that asked community members to send in a single photograph that encapsulates their personal experiences of Victoria's lockdowns. This exhibition was conceived to run alongside *STAGES: photography through the pandemic*, for which MGA commissioned five contemporary artists to respond creatively to the COVID-19 pandemic. Bringing photographs by over 100 artists to MGA, *STAGES: life in lockdown* will continue to grow and expand across the Atrium Gallery walls until the end of August 2021 as more images are sent through.

In all, the year's program showed a diverse selection of photographic work by members of the local and broader community. The Atrium Gallery continues to provide opportunities for emerging artists and also adds to the variety of exhibition experiences available for audiences at MGA.

Stella Loftus-Hills
MGA Curator

Collection access

MGA is the proud custodian of over 3630 Australian photographs and we continue to provide access to our collection for our community beyond our gallery exhibitions. We achieve this through an active touring program, external loans to art museums and galleries across the nation, and updating our online resources that encourage engagement in Australian photography. During such a turbulent year with government restrictions closing our gallery doors it's been more important than ever to have an online presence and new innovative ways to access our online resources.

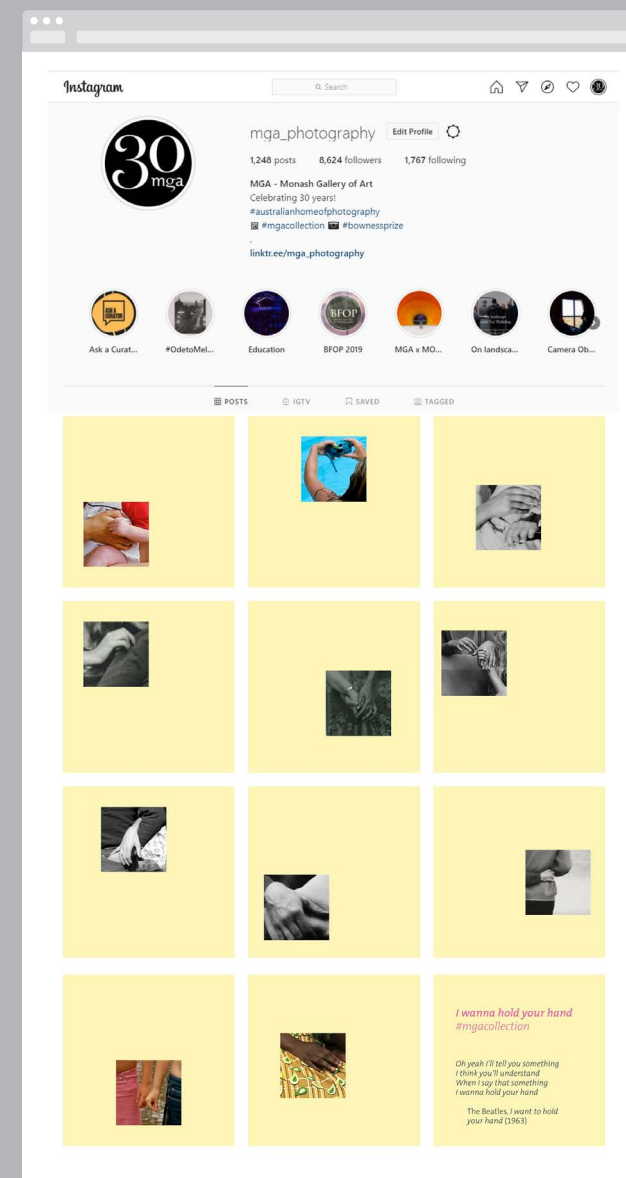
Our travelling exhibition *John Gollings: the history of the built world* was presented at Cowra Regional Art Gallery with MGA Director, Anouska Phizacklea travelling there to present a floor talk. The exhibition was well received and Cowra has booked to take another MGA travelling exhibition, *Robyn Stacey: as still as life*, in 2022. The Gollings exhibition is now at its final venue at Newcastle Museum. Julie Baird, Museum Director approached us with an innovative idea to mitigate freight costs by working with the artist to reproduce exhibition prints for display and digital exhibition labels. This has allowed greater flexibility for them to create a customised exhibition. The exhibition continues until October 2021.

Robyn Stacey: as still as life debuted at Flinders University Museum of Art (FUMA) with an edited display of ten photographs by Robyn Stacey. The exhibition was complimented by an impressive still-life installation created from the personal

collections of FUMA staff and specimens on loan from the university's anatomy collection. The exhibition continued to its next scheduled venue, the Art Gallery of Ballarat, where it will be on display until early July, 2021.

Two series of work by Bill Henson make up the exhibition, *The light fades but the gods remain*. This began its tour at Newcastle Art Gallery with exceptional visitation of over 12 000 people.

MGA's website includes an 'Explore our collection' section that provides digital access to the collection, which has become more important during gallery closures and stay at home orders. We are pleased to report that 1450 records are available online, representing almost 40% of the collection. Many records include extended texts and artist biographies to create an informative resource of Australian photographers and photographs. This also provides a foundation from which to share content through our social channels to highlight collection artists, new acquisitions and encourage further exploration. Three micro-exhibitions created for our social media channels drew on the MGA Collection online. *Ode to Melbourne* celebrated the city through 16 photographs posted in August during Melbourne's COVID-19 lockdown, with Instagram stories further contributing with biographical information and extended texts on each work. Our second micro-exhibition, *I wanna hold your hand*, curated by Pippa Milne in late October, was posted over a single day to fill feeds with 11 beautiful



I wanna hold your hand,
MGA Instagram

images of tender, hand-holding images, both as details and as full images. In November, for NAIDOC Week, we featured a series of posts from Indigenous artists from the collection with a focus on Leah King-Smith, with whom we also conducted and published an online interview.

An important aspect of our role as custodians of a public collection is to make MGA's artworks available to similar institutions for inclusions in their exhibitions. Our treasured Josef Albers's tapestry '4 carres, bleu gris ochre jaune' (1968) was exhibited at Museum of Brisbane to be a key work in their exhibition *Bauhaus now* and Rosemary Laing's 'Swanfires, Chris's shed' (2002-04) was loaned to Shoalhaven Regional Gallery for their exhibition *WONDER + DREAD: Art in the land of weather extremes*.

MGA is committed to having a readily accessible and active collection. This past year saw 59 artworks from the collection viewable 'in real life' through exhibitions and loans plus an additional 203 items available online.

Katie Tremchnig
MGA Gallery Registrar



“

There are two sides to everything and why anyone would speak of liberation so passionately (or creatively) is because of loss of freedom and disempowerment.

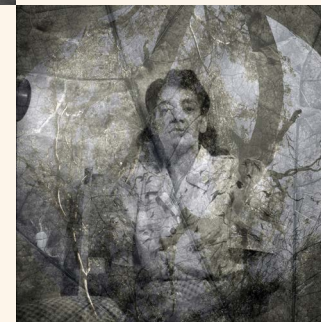
.....
Leah King-Smith



“

Viewing old family photos can trigger pain and regret although my 'mission' for this series was to highlight and honour the power of youthful exuberance inherent in the pictures that I chose of Mum.

.....
Leah King-Smith



“

However, the work of transformation (change) is predominantly the responsibility of Indigenous writers, curators and artists who are increasingly and consistently challenging cultural and racial biases.

.....
Leah King-Smith



“

As an 'Indigenous photographer' I have a responsibility to challenge the tool that is disguised as providing objective representation, and most of us know veracity is a flimsy construct on those terms.

.....
Leah King-Smith



Series of posts with images and quotes by
MGA Collection artist Leah King-Smith

John Gollings: the history of the built world

A Monash Gallery of Art (MGA) travelling exhibition

John Gollings: the history of the built world is the first major survey of Gollings's photographic practice. While Gollings is well known for his documentation of new buildings and cityscapes, this survey exhibition situated these images within the broader context of his photographic practice.

Alongside his commercial work, Gollings has always engaged in projects concerned with architectural history and heritage. This includes photographs of iconic modernist buildings, ancient sites of spiritual significance and the ruins of abandoned cities.

Gollings's interest in architectural heritage is also apparent in his documentation of places such as Melbourne and Surfers Paradise, where he has recorded the evolution of the built environment over extended periods of time.

Curator: Stephen Zagala

Cowra Regional Art Gallery (NSW)

27 March–9 May 2021

Days open: 36

Attendance: 746

Newcastle Museum (NSW)

26 June–31 October 2021

Days open: not yet reported

Attendance: not yet reported

Funding and Sponsorship:

City of Monash, Creative Victoria,
Bowness Family Foundation, Gordon
Darling Foundation, Vizard Foundation



John GOLLINGS
Hanuman Temple, Hampi, India 2006
pigment ink-jet print courtesy of the artist

Robyn Stacey: as still as life

A Monash Gallery of Art (MGA) travelling exhibition

Robyn Stacey: as still as life leads audiences into the tantalising world of the still-life tradition. The exhibition opens with an exploration of still-life photographs drawn from MGA's collection, placing the genre and Robyn Stacey's work into context.

Stacey is one of Australia's leading photographic artists whose fascination with the still-life genre inspired the magnificent works in this exhibition. Through the contemporary medium of photography Stacey brings historical collections to life on a monumental scale, interrogating what these collections meant for the original owners and brilliantly interweaving personal historical narratives into sumptuous still lifes.

Artists: Kathy Cavaliere, Olive Cotton, Max Dupain, Joachim Froese, Christine Godden, Janina Green, Fiona Hall, Penelope Malone, David Moore, George J Morris, Michael Riley, Robyn Stacey, Anne Zahalka

Curator: Anouska Phizacklea,
MGA Gallery Director

Flinders University Museum of Art (SA)

12 October 2020–5 February 2021

(note this exhibition included works by Robyn Stacey only)

Days open: 63

Attendance: 375

Art Gallery of Ballarat (VIC)

27 March–4 July 2021

Days open: not yet reported

Attendance: not yet reported

Funding and Sponsorship:

City of Monash, Creative Victoria



Robyn STACEY

Fontaine de Vaucluse 2009

from the series *Empire line*

chromogenic print 120.0 x 169.5 cm

Monash Gallery of Art, City of Monash Collection
courtesy of the artist, Darren Knight Gallery (Sydney)
and Jan Manton Gallery (Brisbane)

The light fades but the gods remain

Bill Henson

A Monash Gallery of Art (MGA) travelling exhibition

The light fades but the gods remain is a major exhibition showcasing two key series by Bill Henson, one of Australia's most eminent artists, exploring the suburb of Glen Waverley where he grew up.

In celebration of MGA's 25th anniversary, Henson was commissioned to revisit the suburb of his childhood and to produce a new body of work that reflects upon his earlier series *Untitled 1985–86*, known by many as 'the suburban series'.

This ground-breaking commission offers an unparalleled insight into one of Australia's most revered artists, as he explores the notion of home, intensifying the everyday to a point of dramatic revelation and romantic beauty.

Curator: Pippa Milne, MGA Senior Curator

Newcastle Art Gallery (NSW)

27 February–16 May 2021

Days open: 66

Attendance: 12 016

Funding and Sponsorship:

City of Monash, Creative Victoria,

Bowness Family Foundation,

Daniel Besen, Dr Les Walkling



Bill HENSON

Untitled 3 2018–19

from the series *Untitled 2018–19*

pigment ink-jet print 104.0 x 154.5 cm

Monash Gallery of Art, City of Monash Collection

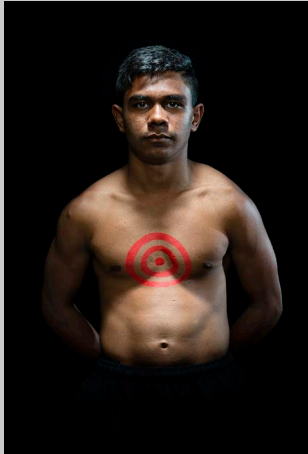
courtesy of the artist, Tolarno Galleries

(Melbourne) and Roslyn Oxley9 Gallery (Sydney)

Monash Gallery of Art, City of Monash Collection

Acquisitions and donations 2020–2021

Tony ALBERT
Brother (we are) 2013
from the series *Brothers*
pigment ink-jet print
100.0 x 66.7 cm
donated through the Australian
Government's Cultural
Gifts Program 2020
MGA 2020.97
courtesy of the artist and Sullivan +
Strumpf (Sydney)



Brook ANDREW
Mundine test 2005
from the series *Hope and peace*
photo-silkscreen print
63.0 x 96.5 cm
donated by Kathy Freedman 2021
MGA 2021.90

Del Kathryn BARTON
soft cake in the wind 2017
pigment ink-jet print, acrylic paint
196.5 x 139.0 cm
donated through the Australian
Government's Cultural
Gifts Program 2020
MGA 2020.98
courtesy of the artist and
Roslyn Oxley9 Gallery (Sydney)



All artworks with reproduction
permission are reproduced

George BELL
The pioneers c. 1890s
albumen print
13.2 x 17.6 cm
donated by the Cato Estate 2021
MGA 2021.24

John BODIN
Shrouded beauty #2 2014
from the series *Shrouded*, a
photographic exploration revealed
chromogenic print
47.8 x 65.5 cm
donated through the Australian
Government's Cultural Gifts
Program by William Bowness 2021
MGA 2021.02
courtesy of the artist



Nicholas CAIRE
No title (settler's hut) c. 1878–1900
gelatin silver print
24.5 x 29.6 cm
donated by the Cato Estate 2021
MGA 2021.25

John CATO
Tree – a journey #1 1971–73
Tree – a journey #5 1971–73
Tree – a journey #9 1971–73
Tree – a journey #10 'Janus' 1971–73
Tree – a journey #13 1971–73
Petroglyph #9 1971–73
Petroglyph #12 1971–73
Proteus 1974–77
Proteus 1974–77
from the series *Essay I: landscapes in a figure* 1971–79
gelatin silver prints
39.2 x 29.3 cm; 45.3 x 34.1 cm;
45.3 x 35.1 cm; 33.4 x 35.5 cm;
45.3 x 34.9 cm; 50.5 x 40.4 cm;
45.3 x 35.2 cm; 44.8 x 35.3 cm;
44.8 x 35.3 cm
donated by the Cato Estate 2021
MGA 2021.34–42

Jack CATO
Auguste Rodin c. 1911
Memory of Sandili 1914
(Title unknown) 1914
After the storm 1916
On the banks of the Zambesi 1916
The digger 1930
Napier Waller c. 1933
George Bell (artist) 1932
gelatin silver prints
35.5 x 25.3 cm; 23.4 x 28.6 cm; 29.8 x
36.5 cm; 27.1 x 39.4 cm; 25.6 x 18.6 cm;
30.0 x 25.0 cm; 37.6 x 29.0 cm; 32.7 x
28.2 cm
donated by the Cato Estate 2021
MGA 2021.26–33

Opal minors, Coober Pedy 1977
gelatin silver print
26.5 x 35.2 cm
donated by the Cato Estate 2021
MGA 2021.72

Alcheringa #9 1978–81
Broken spears #2 1978–83
Broken spears #4 1978–83
Broken spears 1978–83
Man tracks #9R 'koala' 1978–83
Prologue 1978–83
from the series *Essay II: figures in a landscape* 1978–83
gelatin silver prints
35.4 x 25.4 cm; 31.6 x 24.1 cm;
45.4 x 35.3 cm; 31.7 x 24.2 cm;
40.0 x 33.6 cm; 45.4 x 35.4 cm
donated by the Cato Estate 2021
MGA 2021.43–48

Double concerto #31 'shallows' 1984–91
Double concerto 'Quartrryite, metamorphic' 1984–91
from the series *Double concerto: an essay in fiction* 1984–91
gelatin silver prints
34.9 x 28.1 cm; 35.3 x 28.1 cm
donated by the Cato Estate 2021
MGA 2021.49–50

(Unknown title) 1970s–90s
gelatin silver prints
34.9 x 28.2 cm; 34.8 x 28.2 cm;
34.9 x 28.1 cm; 38.0 x 28.0 cm;
34.8 x 28.1 cm; 29.0 x 22.2 cm;
34.7 x 28.1 cm; 34.8 x 28.1 cm;
34.9 x 28.1 cm; 35.4 x 27.4 cm;
24.7 x 37.8 cm; 25.2 x 37.8 cm;
25.1 x 37.8 cm; 37.8 x 27.9 cm;
34.9 x 28.1 cm; 37.9 x 27.9 cm;
35.3 x 27.5 cm; 25.0 x 35.3 cm;
24.5 x 37.8 cm; 27.7 x 27.4 cm;
35.3 x 27.5 cm
donated by the Cato Estate 2021
MGA 2021.51–71

Ross COULTER
Cliff 2021
Lizzy 2021
Serena 2021
Wilma 2021
Yang 2021
from the series *Corporate portraits: caregivers*
pigment ink-jet prints
80.0 x 53.5 cm (each)
(4) acquired 2021; (1) donated
by the artist 2021
MGA 2021.85–89
courtesy of the artist

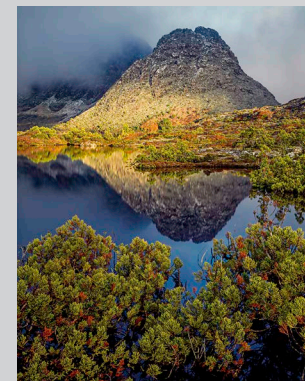
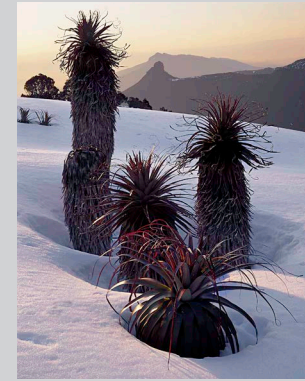
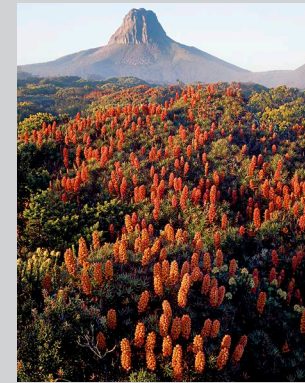
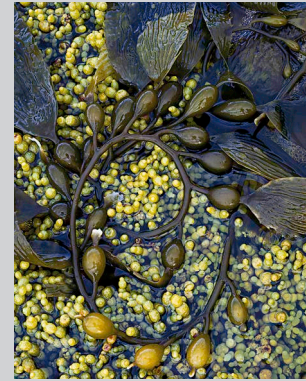
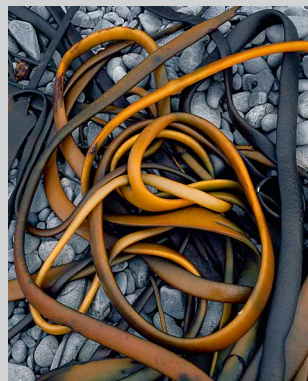
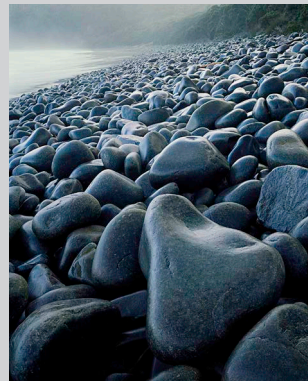


Norman Cathoart DECK
Nature's cathedral 1944
 gelatin silver print (not confirmed)
 30.0 x 37.0 cm
 donated by the Cato Estate 2021
 MGA 2021.73

Nature's cathedral 1944
 gelatin silver print
 22.0 x 27.5 cm
 donated by the Cato Estate 2021
 MGA 2021.74

Jamieson Valley,
Blue Mountains c. 1944
 gelatin silver print
 28.4 x 36.7 cm
 donated by the Cato Estate 2021
 MGA 2021.75

Peter DOMBROVSKIS
Pencil pine at Pool of Siloam, Walls of Jerusalem National Park, Tasmania 1982
Granite beach, Southwest National Park, Tasmania 1983
Drying kelp at Sandy Bay, Macquarie Island, Tasmania 1984
Cushion plants, Mount Anne, Southwest National Park, Tasmania 1984
Macrocystis and Hormosira seaweed, Tasmania 1987
Shore lichen on granite, east Freycinet, Freycinet National Park, Tasmania 1989
Richea scoparia in bloom at Barn Bluff, Cradle Mountain-Lake Saint Clair National Park, Tasmania 1989
Pandani in snow with Lots Wife beyond, Southwest National Park, Tasmania 1993
Morning light on Little Horn, Cradle Mountain-Lake St Clair National Park, Tasmania 1995
 pigment ink-jet prints
 83.0 x 64.8 cm (each)
 donated by Elizabeth Dombrovskis 2020
 MGA 2020.106–114
 courtesy of the Estate of Peter Dombrovskis



Stanley W EUTROPE
Prelude 1920s–30s
 gelatin silver print (not confirmed)
 27.1 x 36.4 cm
 donated by the Cato Estate 2021
 MGA 2021.76

The guardian gum 1920s–30s
 gelatin silver print
 30.4 x 28.2 cm
 donated by the Cato Estate 2021
 MGA 2021.77

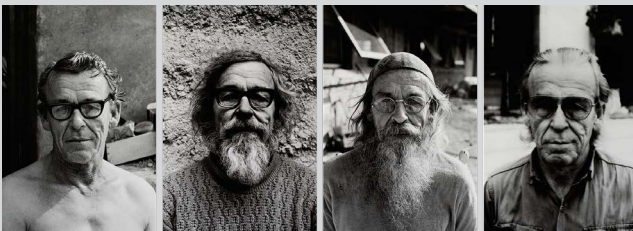
Merilyn FAIRSKYE
SFO #2/9 secs 2005
KUL #2/9 secs 2005
 from the series *Stati d'animo*
 pigment ink-jet prints
 96.0 x 120.0 cm (each)
 donated by Kathy Freedman 2021
 MGA 2021.91–92

Sue FORD
Helen, 1962; Helen, 1974 1974
 from the *Time series*
 gelatin silver prints
 11.0 x 8.0 cm (each)
 acquired with assistance from the
 Robert Salzer Foundation and the
 Friends of MGA Inc 2020
 MGA 2020.115.a–b
 courtesy of Ben Ford

Jim, 1964; Jim, 1969; Jim, 1974;
Jim, 1979 1982
 from the *Time series II*
 gelatin silver prints
 11.0 x 7.6 cm (each)
 donated by the Sue Ford Archive 2020
 MGA 2020.116.a–d
 courtesy of Ben Ford



Anne FERRAN
Clamorous shrike 2013
 from the series *Box of birds*
 pigment ink-jet print
 72.0 x 48.0 cm
 donated through the Australian
 Government's Cultural Gifts Program by
 William Bowness 2021
 MGA 2021.01



Lee GRANT
Lena (Lebanon – aged care services manager), Wheelers Hill 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet print
 80.0 x 100.0 cm
 donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
 MGA 2021.04
 courtesy of the artist



Lena Kojadelian (Armenian/Lebanese), arrived in Australia from Beirut, Lebanon as a dependent aged nine in 1979 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet prints
 50.0 x 40.0 cm; 65.0 x 45.0 cm
 donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
 MGA 2021.05.a–b
 courtesy of the artist



Evangelia Moutafis nee Antonakakis (Greek), arrived in Australia aged 17 with her father from Crete, Greece in 1952 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet prints
 50.0 x 40.0 cm; 48.0 x 65.0 cm
 donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
 MGA 2021.08.a–b
 courtesy of the artist



Stephanie (Australia – administrative services officer) and Evangelia (Greece – retired), Mount Waverley 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet print
 80.0 x 100.0 cm
 donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
 MGA 2021.06
 courtesy of the artist



Stephanie Moutafis (Greek-Australian), born in Melbourne, 1962, to migrant parents Evangelia and Nicholas Moutafis 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet prints
 50.0 x 40.0 cm; 47.0 x 65.0 cm
 donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
 MGA 2021.07.a–b
 courtesy of the artist



Lily and Dom (Italy – retired small business owners), in their dining room, Glen Waverley 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet print
80.0 x 100.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.09
courtesy of the artist



Lily Presti (Italian), arrived in Australia from Sicily as a dependent aged four in 1952 with her mother and two sisters, they followed her father out who had migrated to Australia in 1949 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 44.0 x 65.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.10.a–b
courtesy of the artist



Dom Presti (Italian), arrived in Australia from Sicily in 1962 aged 17 years 2019

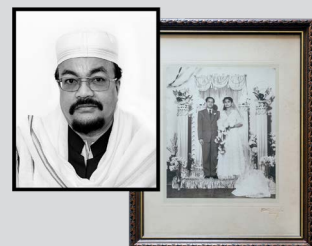
from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 47.0 x 65.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.11.a–b
courtesy of the artist

Mohamed (Sri Lanka – microbiologist, OAM recipient for community services and the President of the Islamic Council of Victoria), in his front room, Glen Waverley 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet print
80.0 x 100.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.12
courtesy of the artist

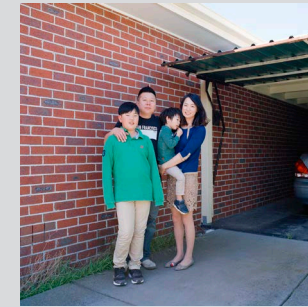
Mohamed Mohideen (Sri Lankan), arrived in Australia from Sri Lanka as a microbiologist, aged 32 in 1992 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 65.0 x 52.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.13.a–b
courtesy of the artist



The Choi family (Korea – small business owners) outside their home, Clayton South 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet print
100.0 x 100.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.14
courtesy of the artist



Don Eok 'Tony' Choi (Korean), arrived in Australia aged 35 years from Seoul, South Korea as a dental technician in 2014 with his wife Jin-young Kim and son Jae-yoon Choi 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 65.0 x 45.7 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.15.a–b
courtesy of the artist



Jin-young 'Julia' Kim (Korean), arrived in Australia from Seoul, South Korea in 2014 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 65.0 x 48.7 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.16.a–b
courtesy of the artist

Jae-yoon 'Jason' Choi (Korean), arrived in Australia from Seoul, South Korea as a dependent aged three in 2014 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 65.0 x 42.4 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.17.a–b
courtesy of the artist

Manal (Saudi Arabia – housewife and founder of a local migrant mothers' group) and her three-year-old Fouad (superhero in training), Chadstone 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet print
100.0 x 100.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.18
courtesy of the artist



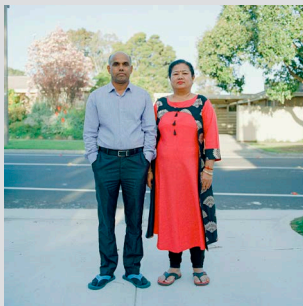
Manal Tahir (Eritrean/Saudi Arabian), arrived in Australia from Jeddah, Saudi Arabia with her sister to live with their aunties, unaccompanied aged 17 years in 1996 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 65.0 x 46.2 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.19.a–b
courtesy of the artist



Bala (India – project manager) and Susila (India – childcare worker), on the street where they live, Glen Waverley 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet print
100.0 x 100.0 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.20
courtesy of the artist

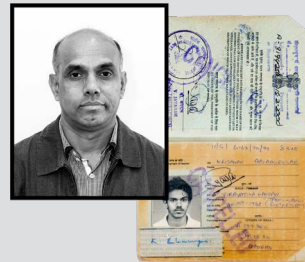


Balamurugan Krishnan (Indian), arrived in Australia from India via Singapore in 2007 with his wife Susila and two sons 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 65.0 x 46.3 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.21.a–b
courtesy of the artist

Susila Balamurugan (Chinese/Indian), English and maths teacher, arrived in Australia from India via Singapore in 2007 with her husband Bala and two sons 2019

from the series *From there to here: migrant journeys to Monash*
pigment ink-jet prints
50.0 x 40.0 cm; 65.0 x 46.2 cm
donated through the Australian Government's Cultural Gifts Program by Lee Grant 2021
MGA 2021.22.a–b
courtesy of the artist



Janina GREEN
Untitled (still life) 1988

gelatin silver print, inks
55.0 x 71.0 cm
donated by Susan Howard 2020
MGA 2020.i17
courtesy of the artist and M.33 (Melbourne)



Kristian HÄGGBLOM
Entrance (with Bible translations) 2000

Bouquet 2017
Covered cave (with lighter fluid) 2012
Donald Duck badge 2000
Cave entrance 2007
Ripped photographs 2005
from the series *Aokigahara Jukai* 2000–
pigment ink-jet prints
(1) 100.0 x 120.0 cm; (5)
50.6 x 60.8 cm (each)
donated through the Australian Government's Cultural Gifts Program 2020
MGA 2020.99–104
courtesy of the artist



John KAUFFMANN
The silent watcher c.1900
carbon print (not confirmethompsons)
24.5 x 18.5 cm
donated by the Cato Estate 2021
MGA 2021.78

Charles KERRY
Thatched cottages c.1886
albumen print
12.8 x 20.0 cm
donated by the Cato Estate 2021
MGA 2021.79

Mark KIMBER
Night falls #8 2003
from the series *Night falls*
dye diffusion transfer print
68.0 x 55.7 cm
donated by Kathy Freedman 2021
MGA 2021.93

Sun picture #2 2006
Sun picture #57 2006
from the series *Sun pictures*
pigment ink-jet prints
69.8 x 69.8 cm (each)
donated by Kathy Freedman 2021
MGA 2021.94–95

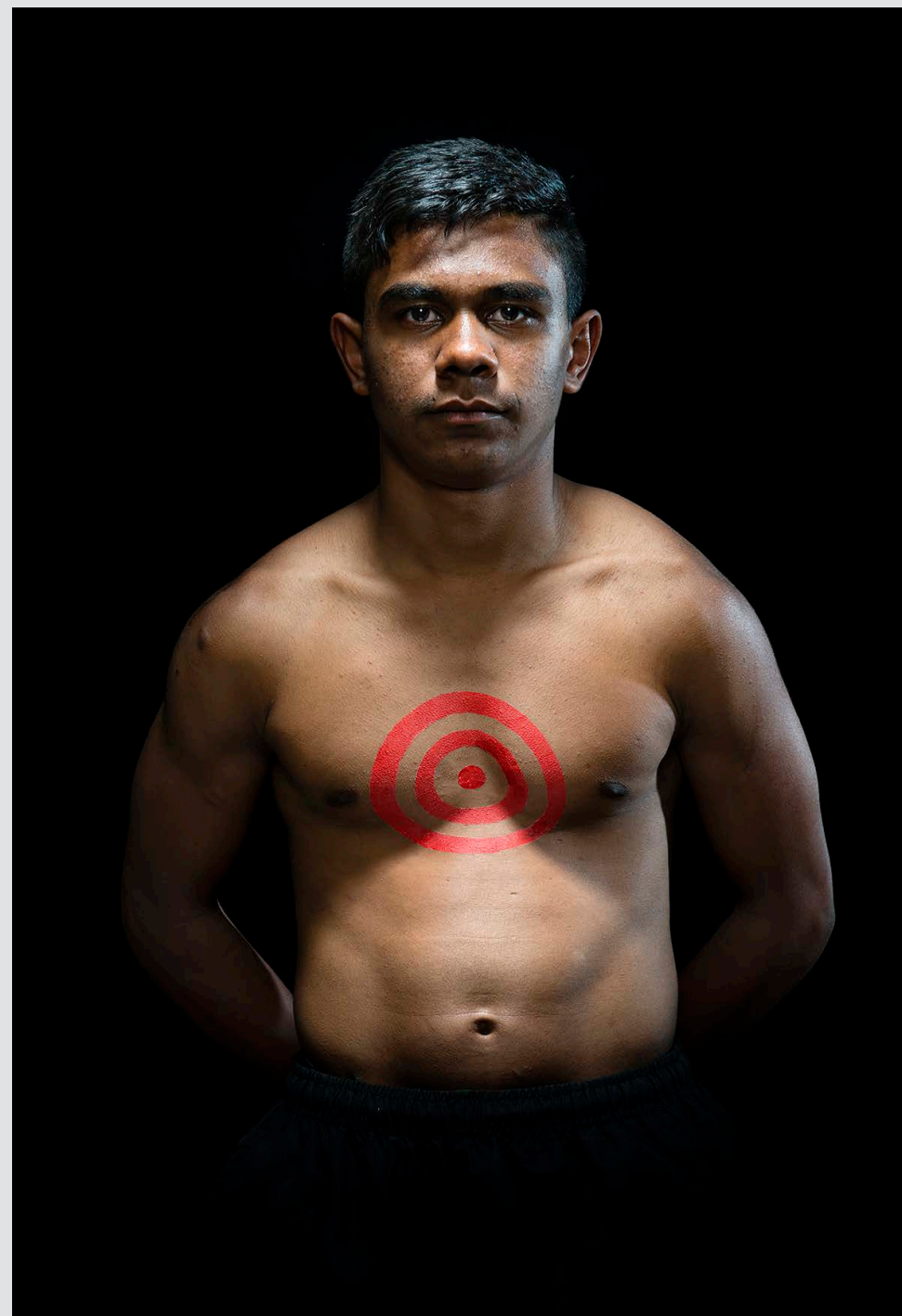
John William LINDT
**Jun Gun NW Australian
Aboriginal** c.1890
gelatin silver print
19.5 x 15.0 cm
donated by the Cato Estate 2021
MGA 2021.80

Danie MELLOR
**Of every worlds (a land of other things)
[element 1]** 2019
**Of every worlds (a land of other things)
[element 2]** 2019
chromogenic prints, acrylic, nature fibre
24.0 cm (diameter); 144.5 x 120.0 cm
(irregular)
donated by Danie Mellor 2020
MGA 2020.105.a–b

Polixeni PAPAPETROU
The loners 2009
from the series *Between worlds*
pigment ink-jet print
105.0 x 105.0 cm
donated by Kathy Freedman 2021
MGA 2021.96

The storyteller 2014
from the series *Lost psyche*
pigment ink-jet print
100.0 x 150.0 cm
donated by Kathy Freedman 2021
MGA 2021.97

Right:
Tony ALBERT
Brother (we are) 2013
from the series *Brothers*
pigment ink-jet print
100.0 x 66.7 cm
donated through the Australian
Government's Cultural Gifts Program 2020
MGA 2020.97
courtesy of the artist and Sullivan + Strumpf (Sydney)



A PICARD
No title nd
albumen print (not confirmed)
10.5 x 14.9 cm
donated by the Cato Estate 2021
MGA 2021.82

Frederick Vaudry ROBINSON
Rolling home c.1920s–30s
bromoil print (not confirmed)
23.9 x 27.4 cm
donated by the Cato Estate 2021
MGA 2021.81

Roger SCOTT
Paris 1973
selenium-toned gelatin silver print
54.7 x 36.1 cm
donated by Kathy Freedman 2021
MGA 2021.98

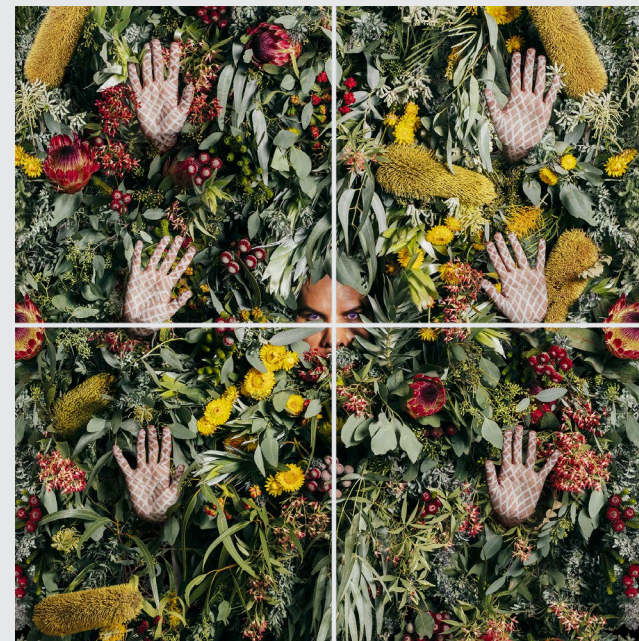
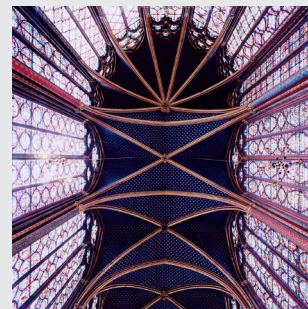
David STEPHENSON
Apse, Sainte-Chappelle, Paris, France
(c. 1241–8) 2006
from the series *Vaults* 2003–09
chromogenic print
30.0 x 30.0 cm
donated through the Australian
Government's Cultural Gifts
Program by William Bowness 2021
MGA 2021.03
courtesy of the artist

Christian THOMPSON
Rule of three 2020
from the series *Flower walls* 2018–
chromogenic prints
120.0 x 120.0 cm (each)
donated by MGA Foundation 2021
MGA 2021.23.a–d
courtesy of the artist, Sarah Scout
Presents (Melbourne) and Michael Reid
(Sydney + Berlin)

Athol SHMITH
Judy Garland 1964
gelatin silver print
24.1 x 19.3 cm
donated by the Cato Estate 2021
MGA 2021.83

Van SOWERWINE
Sophie #2 2005
from the series *Sharper
than a serpent's tooth*
chromogenic print
104.0 x 199.2 cm
donated by Kathy Freedman 2021
MGA 2021.99

Anamorphic image no. 17 1973
chromogenic print
50.6 x 40.4 cm
donated by the Cato Estate 2021
MGA 2021.84



Media highlights: MGA Collection

Date: 16 January 2021

Publication: The Weekend Australian

Author: Bronwyn Watson

Title of article: Public works

Focus:

Lunch with the birds #5 1979

ink-jet print 30.0 x 44.0 cm

photographer: Elizabeth Campbell

Monash Gallery of Art,

City of Monash Collection

acquired 2008

MGA 2008.099.e

courtesy of the artist



Not standing still

Publication: Fotografia

Focus:

Not standing still review



Not standing still

Date: 19 February 2021

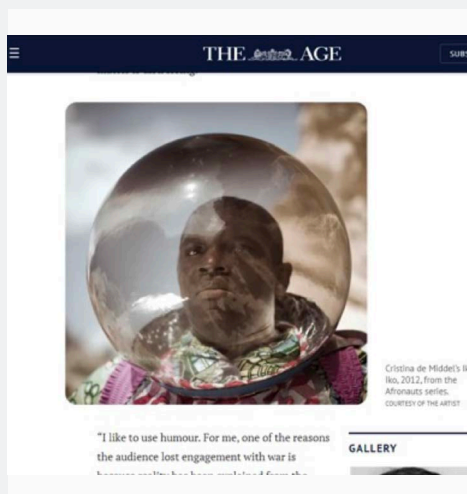
Publication: The Age

Author: Kylie Northover

Title of Article: 'What is your truth?'

The selfie project celebrating

Melbourne's many faces



The Friends of Monash Gallery of Art Inc. report

At the Annual General Meeting on 23 November 2020, the following members were elected to the committee:

- President: Noël J Denton
- Deputy President: Thom Lyons
- Treasurer: Godfrey Clay
- Secretary: Glenys Goricane
- Members: Ian Bock, Dr David Fraser, Tuck Leong

It is easy to realise the effect that the current virus has had on the activities of the Friends of MGA in the past year during which very little has been allowed to happen as our role is principally with people, members who subscribe to an expected program of events in and about the gallery. Planning for events has had to be purely speculative. Over the past year most of the various events that were planned for presentation and were ready to hit the stage had to be cancelled at very short notice to conform to safety requirements surrounding the virus. The only events that did proceed to presentation were:

- March, Ian Bock, The conception process to experimental photography
- April, Barney Meyer, Hidden Melbourne: A photographic story of Melbourne through the ages
- May, David Fraser, Ancient navigation equipment: Polynesian and European

Unfortunately the virus had a detrimental effect on membership numbers, and consequently our income levels fell with a large number of expiring membership subscriptions being allowed to lapse instead of being renewed in the spate of uncertainties surrounding the virus. At the present time it seems pointless to try boosting membership while the effects of the virus continue with no clear end in sight and a return to presenting interesting events for our members. It will be a prime task of the committee to rebuild and expand its membership once the virus is known to have peaked and is on its exit run. We look forward to that day with eager anticipation.

Despite the inevitable fall in income, the Friends of MGA were happy to donate \$10 000 to the gallery to enable the purchase of rare photographs by Sue Ford from her *Time series*, a new projector and towards the cost of an exhibition.

The committee acknowledges with gratitude the valuable assistance provided to it by gallery staff member Ellenie Zahariou throughout the year.

Noël J Denton AM RFD ED
President, Friends of MGA



MGA Foundation report

When reflecting on this past year, I cannot help but think of Charles Dicken's famous opening line in a *Tale of two cities*, 'it was the best of times, it was the worst of times'. While 2020–21 saw our global community continue to contend with the challenges of this current time, this same period also provided us the opportunity to delve into a deeper appreciation for certain qualities of life. Within this context, I am sure I am not alone when I say that this year gave me the chance to learn from and grow my passion for art.

MGA Foundation (MGAF) plays a role in facilitating not just individual's passion for art, but in bringing people together to celebrate and support it. Established in 2005, MGAF tasks itself with financially assisting MGA's activities and growing its nationally significant collection of Australian photography. We achieve this through a stewardship program that engages our community of supporters.

In 2020–21, we helped MGA to deliver many activities and events. Most prominent on our calendar was the William and Winifred Bowness Photography Prize. The Bowness Photography Prize was initiated by MGAF in 2006 to promote excellence in photography. Almost fifteen years later, the prize and its exhibition continue to provide an opportunity to view and engage with some of the best contemporary photographers in Australia.

The 2020 prize saw a record 1000 entries from which 60 finalists were chosen. We congratulated Dr Christian Thompson

AO with four-panel work 'Rule of three' for winning the overall prize and Chris Barry with 'The Boko family, in situ' (2020), Janina Green with 'Two women (back view)' (2019) and Ponch Hawkes with 'Isolation husband' (2020) for winning the Colour Factory Honourable Mention awards. The Smith & Singer People's Choice was won by Zoe Arnott with 'Max at 99' (2020). Once again, MGAF would like to thank our three judges for volunteering their expertise: artist, Fiona Hall, Head Curator of International Art at the National Gallery of Australia Dr Shauen Lakin and MGA Director, Anouska Phizacklea.

Throughout the year, our diaries also included many other MGA/MGAF activities and events. In August and without the ability to come together face-to-face, we held a *Behind the lens – collector's edition* which allowed us to virtually tour the home of MGA supporters, Konfir Kabo and Monica Lim. In October, trustees, Michelle Varcoe, Geoffrey Smith and myself conducted over a dozen one-hour virtual meetings to review our prize. In January and when we were able to come together again, we held a supporter cocktail party for a private exhibition viewing. In March, we facilitated small gatherings to view MGA's pop-up show at the PHOTO 2021 International Festival of Photography. In May, MGA's Photography Auction was held at Roc's Bar in South Yarra which saw over \$100 000 raised for MGA and its photographers.

The above are some of the year's stewardship highlights for MGA. As a result of our efforts, we saw MGA grow

in its number of supporters as well as in donations made to our Luminaries, Director's Circle and Photography 500 programs. We thank these donors and sponsors for their continued support of MGA.

The Bowness Photography Prize and MGA/MGAF activities and events are made possible by MGA staff and the foundation's trustees. The latter volunteer their talent and time because they believe in MGA, the art community and photography. I would like to thank each trustee for their ongoing contribution: Bill Bowness AO, Cr Geoff Lake, Richard Janko, Geoffrey Smith and Michelle Varcoe. Thank you to retiring trustee Barb Thompson AO whose dedication to MGA and MGAF has made the gallery and its community what it is today.

Finally, and on behalf of all trustees, I thank MGA Director, Anouska Phizacklea and her team for not just the work they do that we see, but also the many hours they spend behind the scenes. It has not been the easiest of years to run a business, much less a public institution, but our confidence in MGA to keep the doors open and enthusiasm for photography up, has never wavered. The staff are as talented as they are dedicated to MGA's mission of being the Australian home of photography. MGA Foundation look forward to working alongside Anouska and her team in the coming year, whatever challenges or opportunities come our way.

Kallie Blauhorn
Chair, MGA Foundation



Foundation financials

Monash Gallery of Art Foundation Income Statement For the Period Ended 30 June 2021

	Note	30 June 21	30 June 20
Income			
Bowness Prize Entry Fees	1	35,105	38,028
Donation	1	67,847	15,600
JBWere-Dividend/Trust Income	1	92,382	16,603
Franking Credit	1	3,787	12,218
Interest Revenue	1	113	377
Other Income	1	7,777	-
Total Income		207,011	82,826
Expenses			
Program Expenses – Prize Money	2	30,000	35,000
Bowness Prize – Administration Expenses	3	34,376	46,541
JBWere – Unrealised Capital losses	5	-	26,635
Other Expenses	4	59,676	2,459
Total Expenses		82,960	110,635
Surplus/ (Deficit)		82,960	(27,809)

The Income Statement should be read in conjunction with the accompanying notes published via ACNC website.

Monash Gallery of Art Foundation Balance Sheet As at 30 June 2021

	Note	30 June 21	30 June 20
ASSETS – Current Assets			
Cash & Cash Equivalents	6	33,865	20,452
JBWere – Portfolio Value	6	1,442	440,173
Koda capital investment	6	508,278	-
Total Assets		543,585	460,626
EQUITY			
Accumulated Surplus		543,585	460,626
Total Equity		543,585	460,626

The above Balance Sheet should be read in conjunction with the accompanying notes published via the ACNC website.

Previous page:
Ross COULTER
Lizzy 2021
from the series *Corporate portraits: caregivers*
pigment ink-jet prints
80.0 x 53.5 cm (each)
(4) acquired 2021; (1) donated
by the artist 2021
MGA 2021.85–89
courtesy of the artist



John BODIN
Shrouded beauty #2 2014
from the series *Shrouded*, a
photographic exploration revealed
chromogenic print
47.8 x 65.5 cm
donated through the Australian
Government's Cultural Gifts
Program by William Bowness 2021
MGA 2021.02
courtesy of the artist

mga