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Cover

Lee GRANT

Nyangak 'Lizzy' (Sudan - Bachelor of Commerce student and volunteer youth advocacy worker), at home, Mulgrave 2019

from the series *From there to here: migrant journeys to Monash*

courtesy of the artist

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 was closed from 24 March until 9 June 2020 which significantly impacted gallery operations, especially gallery visitation.

Gallery

217

Days open

1316

Hours open

Public Programs

54

Events and programs

2,916

Participants

Online Visitation

76,869

Sessions

19.6%

Returning visitors

80.4%

New visitors

2.33

Min. av. session duration

Social Tours

18

Tours

257

Participants

Outreach

14

Activities

641

Participants

Artist Talks

12

Artist talks

19

Artists involved

Education

69

Tours

50

Schools

1,044

Participants

People:

Donors

\$10,319

Ticket and auction proceeds

\$100,410

Trusts and Foundations

\$136,422

In-kind support

\$98,190

Donations to MGA

\$48,650

Donations to the MGA Foundation

\$207,275

Donated works of art

Friends of MGA

164

Memberships

8

Events organised by the Friends of MGA

\$4,895

Donations from the Friends of MGA

Volunteers

2,040

Volunteer hours

19

Volunteers

Media:

Media

62

Editorial references

19

Print

1

Radio

Publications

3

Exhibition catalogues

52

MGA Enews publications

1

Exhibition microsites and additional online content

Social Online

51

Online

5,339

MGA Facebook likes

3,853

Bowness Facebook likes

2,462

Twitter followers

8,226

Instagram followers

Exhibitions:

Main Galleries

13

Exhibitions

7

Group shows

6

Solo shows

11

Exhibitions curated by MGA

2

Exhibitions developed from MGA Collection

Travelling Exhibitions

1

Exhibitions developed from MGA Collection

2

Venues

124

Open days

22,132

Visitors

Community Galleries

4

Exhibitions

2

Groups

2

Solo artists

124

Artists participated in MGA exhibitions

25

Student artists

Artists

The Collection

29

Works purchased

82

Works donated to the collection

142

Works from the MGA collection exhibited

172

Works prepared for exhibition by MGA staff

4

Collection works loaned to 3 external institutions

84

New collection records available online

36

New entries include extended text on an individual artwork

1

Additional artist pages with biographic details

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.

— **Ellenie Zahariou**, Visitor Services -
Commercial Operations Coordinator

Staff

Anouska Phizacklea
Director

Pippa Milne
Senior Curator
(maternity leave from August 2019)

Gareth Syvret
Associate Curator
(maternity leave cover from August 2019 to July 2020)

Mark Hislop
Operations Manager
(until Aug 2019)

Cait Burgoyne
Exhibitions and Operations
Coordinator
(from Jan 2020)

Lara Goode
Development and Sponsorship
Coordinator

Stephanie Richter
Education and Public Programs
Coordinator

Ellenie Zahariou
Visitor Services & Commercial
Operations Coordinator

Katie Tremchnig
Gallery Registrar

Stella Loftus-Hills
Curator

Omar Qaradaghi
Gallery Framer

Gallery Assistants (Casual)

Lisa Beaumont
(until April 2020)

Susan Brunialti
(until April 2020)

Michelle Hambur
(until April 2020)

Dina Iacovou
(until March 2020)

Irena Robbins

Yifang Lu

Volunteers

Tammy Boyce

Susan Brunialti

Janice Chandler

Serena Cowie

Melinda Haldene

Elena Karalnik

Yunshu Kong

George Macfarlane

Christine Matysik

Jenny Miao

Dani Razi

Cecilia Reynaga de Morfin

Irena Robbins

Alexandra Savat

Katya Smirnova

Katherine Wright

Sadaf Zekaria

Retired Volunteers

Lisa Beaumont

Sue Clisby

Lucy Ann Hall

Tyler Meredith

Maggie Seldon



John GOLLINGS
Nawarla Gabarnmang, Arnhem Land,
Northern Territory 2015
courtesy of the artist

Committee of Management

COM met 6 times over the year. There are two 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.

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.

Cr Josh Fergeus

(appointed Dec 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.

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)

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 2021, 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.

Wai Tang

(appointed Oct 2018, until February 2020)

Wai has more than 30 years of working experience in the retail and wholesale manufacturing industries. She has held senior executive roles with the Just Group Ltd, Pacific Dunlop (Pacific Brands), Bowater plc (then Carter Holt Harvey) and IBM Consulting Group (management services). She has a strong commitment to the visual and performing arts through her leadership roles and philanthropic support. Wai currently sits on the boards of the Melbourne International Art Festival and Visit Victoria. She also holds non-Executive Directorships of Vicinity Centres Ltd, JB Hi-Fi Ltd, MetCash Ltd and Ovato Ltd.

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 third 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 photographic art in and around Monash and the greater community. Shane and his family reside locally and have done since 2002.

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.

Dr Les Walking

(appointed March 2013, until March 2020)

Les is an artist, educator and consultant. His work is held in public collections including The Metropolitan Museum of Art, NGA, NGV and AGNSW. Les is the former Director of Media Arts at RMIT, a founding board member of the CCP, Fellow of the AIPP, global R&D ambassador and digitisation consultant to Australia's cultural institutions.

City of Monash Officer, Ex-Officio**Catherine Rinaudo**

(from Nov 2019)

Julie Salomon

(from Oct 2018, until Nov 2019)

Atong ATEM
Adut and Bigoa 2015
from the *Studio series*
courtesy of the artist and MARS Gallery (Melbourne)



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

Bill Bachman
Bowness Family Foundation
David & Lynette Brown
Paul Cleaves
Eddie Creaney
Neil Graham
Suzanne Gregory
Marisa Ho
Brian Hodges
Henry Jackson
Beverly Knight
Hallina Kukulka
Mark Learmonth
Rob McGauran & Alessandra Giannini
Simon & Genevieve Moore
Gael Newton AM
Sandra Nunan
Bruce Parncutt
Ralph Renard
Michael Robertson
Claire Stock

MGA Donors (Cont.)

Barbara Thompson OAM and John Thompson OAM
Simon Watts
Patricia Witt

MGA Foundation Donors

Dr Peter & Carolyn Berger
Kallie Blauhorn & Andrew Penn
Kate Challis & Andrew Hollo
Annie Chester
Godfrey & Alice Clay
Jill Colvin
Peter & Leila Doyle
Kirsty Grant
Dr Milton & Penny Harris
Richard Janko & Rachel Soh
Robert Kirby AO & Mem Kirby OAM
Josephine Kuperholz
David & Mary Liddle
Helen Marriott
Rob McGauran & Alessandra Giannini
David & Sonia Payes
Gary Richardson
Hedy Ritterman
Michael Robertson

MGA Foundation Donors (Cont.)

Prof Doreen and Dr David Rosenthal
Jenny Ruffy
Clive Scott
Fiona Sweet
Dr Niv & Joanne Tadmore
David Tatnall
Brodie Taylor
Troy & Michelle Varcoe
Dr Tam Vu
John Werrett
Melissa Williams-Brown

Sponsors

Academy Xi
Cristine Jones, Ray White
Haymes Paint
HSBC Bank Australia
Lifeview
Mercedes- Benz Waverley
Novotel Melbourne
Glen Waverley
Pidgeon Ward
RMIT
Scotchmans Hill
The Glen
Vault magazine

Exhibition Sponsors

Anonymous donor
Daniel Besen
Bowness Family Foundation
Kallie Blauhorn & Andrew Penn
Cairns Art Gallery
City of Monash
Creative Partnerships Australia
Friends of MGA
Brian Hodges
POD Services
Thames & Hudson
Albert & Barbara Tucker Foundation
Barbara Thompson OAM and John Thompson OAM
The Design Files
Dr Les Walkling

Collection Donors

MGA Foundation
Anne Elizabeth Christoffersen
Peta Clancy
Gwen De Lacy
David Gillison
John Gollings AM
Philip Gostelow
Janina Green
John Macgillivray Niemann
Gael Newton AM
Daniel Palmer
Ken Scarlett
Charis and George Schwarz
Wesley Stacey
Christian Thompson

Trusts & Foundations

Creative Partnerships Australia
Finding Purpose for Seniors
Gordon Darling
Publication Grant
The Copland Foundation
Albert & Barbara Tucker Foundation
Vizard Foundation

Bowness Photography Prize Sponsors

Aesop
Colour Factory
Mercedes- Benz Waverley
MGA Foundation
Sotheby's Australia
Thames & Hudson
The Design Files

30th Anniversary Print Partners

LUMAS
ARTEN
Zetta Florence

In-kind Donors

Asia Society Australia
Digital Camera Warehouse
Qantas magazine





Previous page
Peta CLANCY
Undercurrent 2020
courtesy of the artist

Lee GRANT
**Bingqi and Sanlin (China – retired physicists),
by their front door, Mount Waverley** 2019
from the series *From there to here: migrant journeys to Monash*
courtesy of the artist

2020 has been an incredibly challenging year for our community, MGA and for the arts sector in particular. Despite this, when I reflect on the past 12 months I am pleased to report a number of significant achievements for MGA which continue to build on and enhance the strong foundations and partnerships that have been developed and continue our focus on championing exceptional Australian photography.

As an artform, photography's relevance to our community has never been more evident than in the past 12 months. It has an intimacy and immediacy, which we have all seen first-hand, which capture the realities we are grappling with such as the devastating bushfires over summer and the current COVID-19 pandemic.

In considering our exhibition programming, we were conscious of the need to bring greater diversity to our programming to better reflect broader contemporary issues and represent our audiences. MGA's exhibitions over the past 12 months have been a strong reflection of the relevant themes that have impacted us all this past year: home, climate change, diversity and inclusion.

Bill Henson is one of Australia's most accomplished and critically acclaimed artists. Our July 2019 exhibition was the first major survey of his work at MGA. Having grown up in Glen Waverley, his art reflected his strong emotional connection to Monash and its suburbs. The linkage that he felt to his 'home' was a major theme of this commission

and it is interesting to reflect on this theme now as we all are partway through our second lockdown.

The Luminaires exhibition, a new initiative furthering our commitment to support artists, involved the commissioning of work from four well known Australian artists. Many of the works from the exhibition have now become part of the expanding and significant MGA Collection. The exhibition was an opportunity to connect with our City of Monash community, embracing issues which are always relevant to us, including diversity, inclusion, race, gender identity and homelessness.

Katrin Koenning won the *Bowness Photography Prize* in late 2019 with her poetic work of Lake Mountain taken after the 2009 Black Saturday bushfires. Katrin's photo is one of hope and regeneration and is a reminder of the fragile nature of our planet. The devastating bushfires which engulfed the eastern parts of our country over summer were a poignant reminder of her win.

As an organisation that thrives and is reliant on visitation, external support and outreach for its success, it is devastating when a pandemic such as that being experienced now carves a swathe through all your best laid plans.

The impact of the lockdown from March had a profound impact on the gallery, as it has for all our colleagues in the galleries and museum sector. Our team at MGA has been resourceful in refocusing to online engagement with audiences, education

Now more than ever, the visual medium of photography is connecting us in ways that we could not have imagined. Its presence in reflecting all aspects of our lives in both the good times and the bad times is significant.

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



partners and donors and these innovations have been able to ensure we continue to engage with our many different audiences and connect them to the art form that they all care about so much.

One of the exciting initiatives we are undertaking is the next in the Luminaries commissioning exhibition with six artists who will respond to COVID-19. This is scheduled to be part of our exhibition calendar in 2021 and continues our commitment to championing our artists, and providing them with opportunities to engage with audiences that love and appreciate photography.

MGA celebrated its 30th anniversary on 17 June 2020. In recognition of this we have launched *View Finding*, a publication celebrating MGA's 30 years. It's the first publication of MGA's rich and diverse history, and a wonderful legacy book for all who have been associated with the success of our gallery. I would like to acknowledge Anouska Phizacklea's role as creative director of this outstanding publication.

I'm delighted to report that significant further work has taken place on the MGA Integrated Cultural Precinct Project, with the feasibility study due to be completed in early 2021. We are looking forward to sharing the outcomes of this exciting opportunity with the new City of Monash Council next year and working to achieve our vision for a world class Integrated Cultural precinct in the future.

None of our success can occur without the strong and influential partnerships that

we have been able to create and nurture. I want to thank Creative Victoria for its continuing support, and for the encouragement and significant financial commitment that we received through the Community Support Fund.

On our behalf, I also want to thank the City of Monash for their ongoing support of the gallery, and particularly their support of the innovative Bill Henson project. I particularly want to acknowledge their vision in commissioning Bill's works which celebrate our 'home', and through their addition to our collection, help build MGA as the cultural capital for the City of Monash.

I also want to acknowledge the leadership of their CEO, Dr Andi Diamond and the Mayor, Councillor Stuart James, and to thank them for their support of both MGA and the staff during challenging times.

We were fortunate to have the ongoing support of great friends during the year. Bill Bowness and Daniel Besen provided transformative support to the Henson exhibition which enabled MGA to continue its commitment to showcase exceptional creative talent to the broadest set of audiences.

Our Foundation this year has been strengthened by the appointment of two new Trustees who both bring strong interests in the arts, and commitment to supporting our cultural sector. Our Chair, Kallie Blauhorn has continued to lead us with great enthusiasm, ensuring that our Foundation continues to build its strength in

contemporary philanthropy. I thank her in particular for leading and supporting our Luminaries program and for her consistent advocacy for MGA.

I want to thank my Committee of Management (COM) colleagues for their advice and support, particularly during the challenging last quarter of this year. Les Walking retired from COM after an eight year term, during which time he made an enormous contribution through his advice and in kind support.

I'm saddened to report that our dear friend and colleague, Wai Tang passed away during the year after a long battle with cancer. In her short time on COM, she made an invaluable contribution, and it was a privilege for us all to work with her.

We are delighted that Matt Soulsby and David Rosetzky joined COM. Matt brings great experience and knowledge in digital marketing, content management, and is also a welcome addition as a younger demographic. David is a celebrated Australian artist and educator and brings more than 20 years experience working within the visual arts sector.

The Friends of MGA continue to play an important role for our local community through their events, and I thank them for their ongoing support.

My final thanks and importantly our congratulations go to our dynamic Director, Anouska Phizacklea, and to our talented and dedicated staff. They continue to demonstrate creativity, initiative and above

all, resilience, in dealing with the challenges that face our cultural sector and smaller arts institutions. They have performed a wonderful job in nimbly pivoting MGA into a fully online environment with the limited resources that we have available.

Whilst the opportunity to visit us has been significantly reduced over the last few months, I hope you stay connected with us virtually, and enjoy engaging with our artists and exhibitions. Now more than ever, the visual medium of photography is connecting us in ways that we could not have imagined. Its presence in reflecting all aspects of our lives in both the good times and the bad times is significant.

We look forward to continuing to engage with you, to expand the reach, reputation and profile of MGA, Australian photography and its artists.

Natasha Bowness

Chair, MGA Committee of Management

When the year began we could not have anticipated how the world would change in such a short period of time. The bushfires that ravaged our country across summer and the global COVID-19 pandemic has impacted all of our lives. During such a tumultuous year MGA has pivoted our organisation towards digital engagement, a transformation that we had already begun to embark upon from mid 2019. Our exhibition and engagement programs and the utilisation and development of the collection responded to the challenges, encouraging us to think differently and posing new solutions to us to develop, not just for MGA as an organisation but also for the artists and creatives we work alongside.

A strategic focus throughout the year has been the MGA/Wheelers Hill Library feasibility study, fully funded by the Victorian State Government through the Community Support Fund. As MGA enters our 30th year this initiative seeks to look at the future of MGA and 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, and to embed the visual with the literary arts to leverage the important role libraries play within the community.

The year began with an exhibition that was first conceived to celebrate MGA's 25th anniversary four years' prior. MGA commissioned Bill Henson 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'. *The light fades but the gods remain* was a major exhibition showcasing two key series by Henson, one of Australia's most eminent artists, exploring the suburb of Glen Waverley where he grew up.

This ground-breaking commission offered 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. The exhibition was accompanied by a comprehensive publication, *The light fades but the gods remain*, co-published with Thames & Hudson Australia. Hardback and clothbound with a jacket featuring one of Henson's iconic photographs, this publication is more work of art than exhibition catalogue, a visual celebration and tribute to one of Australia's most eminent artists. The commission, exhibition and publication was made possible with significant support from Daniel Besen and the Bowness Family Foundation.

The annual acquisitive William and Winifred Bowness Photography Prize is an anchor to MGA's annual exhibition program and is an important survey of contemporary photographic practice and one of the most prestigious prizes in the country.

Katrin Koenning won the \$30,000 William and Winifred Bowness Photography Prize for her work 'Three' from the series *Lake Mountain* (2018). The judging panel –

Director of Queensland Art Gallery | Gallery of Modern Art, Chris Saines, acclaimed artist, Dr Christian Thompson AO and myself – were unanimous in our decision to award Koenning the prize for her subtle and quiet image of the bushfire ravaged landscape of Lake Mountain a decade after Black Saturday in 2009. The recipient of the Sotheby's Australia People's Choice Award was Shoufay Derz 'Under erasure' (2018) from the series *Via negative*. The second exhibition, in a series that profiles and explores the work of William and Winifred Bowness Photography Prize alumni was *Dreaming Mum again Leah King-Smith*. This initiative provides MGA with the opportunity to support, profile and champion past Bowness Photography Prize finalist and invite audiences to delve into their practice in more detail. King-Smith is both a previous Bowness Photography Prize finalist and an MGA collection artist. Her photographic practice extends across three decades and this exhibition presented the series *Dreaming Mum again* which includes King-Smith's Bowness Photography Prize work from 2018. The series depicts the artist's mother placed back into the context of her ancestral lands through King-Smith's signature process of layering photographs.

Over the summer MGA presented two exhibitions that explore how dress, photography and portraiture are used to define and redefine personal and cultural identity in *Fashioning black identity: Africa and the African diaspora*, a major exhibition touring from Cairns Art Gallery, and

Dressing up: clothing and camera. These exhibitions were shown alongside *The Tucker portraits* which explored how Australian modernist artist Albert Tucker embedded photography within his practice.

2020 is MGA's 30th anniversary and in celebration MGA commissioned four leading Australian artists to explore the City of Monash by responding to key issues facing the community. *Portrait of Monash: the ties that bind* is a reflection of the city as a microcosm of the nation. Peta Clancy, Lee Grant, Ponch Hawkes and David Rosetzky have shone their own inimitable lenses on their chosen topic of interest: local Indigenous sites of significance, the migrant experience, homelessness, and the LGBTQI+ community. Each artist worked with members of the community to bring their unique stories to life. Whether through photography, film, oral history or the written word, this representation of their experiences reveals diverse perspectives on living in contemporary Australia. In doing so it adds new voices to the cultural record. While each individual has their own unique story of origin to tell, there are more similarities than differences in how they have celebrated the successes and overcome the challenges that they have experienced in their lives. These are the ties that bind us together.

In March 2020 MGA temporarily closed its doors to the public due to COVID-19 restrictions. MGA began to pivot the organisation towards ways to engage with its audiences through digital engagement as

well as developing a new commissioning exhibition *STAGES: photography through the pandemic*. The commission has utilised acquisition funding as well as support from donor Brian Hodges to enable the commission. Responding to the unprecedented social, environmental and economic impacts of the COVID-19 global pandemic on Australian artists and society at large, MGA is developing an exciting new project commissioning five artists to produce work in response to their current experiences. The *STAGES* commissions seek to enable their practice in a time of economic pressure and to creatively reflect on our path through the pandemic phenomenon in 2020 for an exhibition to take place in 2021.

The transformation of our digital engagement continued to build on the audience engagement insights and expertise by leaders in these fields coupled with feedback through visitor surveys and discussions with audience groups. Major new digital engagement platforms were developed including a Customer Relationship Management database, the launch of an online store and the development of an exhibition microsite for the *Portrait of Monash: the ties that bind* exhibition which included the first in a digital interview series with artists and curators, the result of a partnership with RMIT University and a virtual tour of the exhibition. This enabled a new series of online education and public programs including virtual tours for residential aged care facilities, virtual

'Behind the lens' series for donors, online tours for schools, as well as a new online lecture series for MGA's education partner RMIT students entitled Encounters. This is in addition to the continued program of increasing the number of works from the collection that are accessible online and the continued growth of social media audiences.

MGA welcomed Dr Gareth Syvret to the team as MGA's Associate Curator while Pippa Milne, MGA's Senior Curator was on maternity leave. Gareth has brought a wealth of experience and knowledge and has driven the review of the Collection Policy with his curatorial debut at *MGA Dressing up: clothing and camera*.

The MGA Foundation reinvigorated its activities with 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, and welcomed two new Trustees, Richard Janko and Michelle Varcoe.

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 Council staff and we acknowledge the support of CEO, Dr Andi Diamond. We want to thank Julie Salomon, Director, Community Development and Services who resigned to take up the role of CEO Strathbogie Shire Council. We welcomed Catherine Rinaudo

as Manager Arts and Culture and Russell Hopkins as Director, Community Services to the City of Monash who have been incredible advocates and supports for MGA and arts and culture across the city. 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 COM member Wai Tang who passed away after a long battle with cancer, and acknowledge retiring members Cr Brian Little and Dr Les Walking. Over his long tenure Les has been an incredible advocate and has provided significant support including most recently working with MGA on the Bill Henson exhibition and publication and the Peter Dombrovskis. We also welcome two new members, Matt Soulsby and David Rosetzky who have both already made an incredible impact on MGA in the respective fields.

MGA's network of partners and sponsors continued to grow, renewing their support by Ray White Glen Waverley – Cristine Jones, Haymes Paint, Design by Pidgeon Ward, Colour Factory, Thames & Hudson, Sofitel Melbourne on Collins and Partners Mercedes Benz – Waverley, LifeView, RMIT, Novotel Melbourne 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. It is a joy and a privilege to work alongside such passionate and driven professionals.

Anouska Phizacklea
MGA Director





Maggie DIAZ
Maggie, Port Melbourne 1960s
courtesy of the Maggie Diaz Collection

Development and Sponsorship

2019-20 has certainly been a year of two halves, filled with excitement and tumultuous challenges.

The fundraising campaign *Photography 500: curate, collect, conserve*, in 2018-19 had created a secure platform for MGA to develop new and deepen existing donor relationships for the future. This was pivotal in providing the evidence we needed to redesign the philanthropic relationship engagement model to focus on building strong relationships with people who desire to be connected and engaged with MGA in order to develop a sustainable funding base.

MGA implemented a new engagement calendar over the last year that focused on more intimate events for donors, facilitating a rich and meaningful connection with MGA for all levels of supporters of MGA's Patrons Program, including a mixture of free and ticketed events. This enabled us to move from an emphasis on one large fundraising dinner and auction event per annum (The Darkroom Dinner), allowing us to diversify our income and alter the risk profile, and most importantly, more ways to create meaningful connections with MGA, our team and our artists and creatives. This also opened the possibility of new venues beyond MGA to explore and widen our audiences.

Engagement event highlights included two intimate dinner parties with Bill Henson amidst his landmark exhibition at MGA in August; a celebration of our corporate supporters at MGA's Partners' Party in September; an energetic Bowness Photography Prize award announcement in

October; a Bowness Photography Prize artist in-conversation at Sotheby's Australia (now Smith & Singer), and a fascinating in-conversation in November with Geoffrey Smith, MGA Foundation Trustee, and the Gallery Director, as they explored the importance of photography within Albert Tucker's practice.

As 2020 commenced, the not-for-profit sector was met with an increasingly challenging fundraising environment as Australia suffered unimaginable loss from the bushfires. We continued relationships with *Photography 500* and annual donors and held a well-attended thank you event at the gallery in February. This was followed by a *Behind the Lens* event for *Director's Circle* and *Luminaries* at the private home of artist David Rosetzky, where he shared insights into his practice and the new body of work created for *Portrait of Monash: the ties that bind*. This exhibition enjoyed philanthropic support from Kallie Blauhorn and Andrew Penn, Barbara Thompson OAM and John Thompson OAM, Brian Hodges and Dr Les Walking, all who played a key role in its success.

February was an exciting month as MGA implemented a CRM, vastly enhancing organisational capabilities. Website donations are now more accessible and are linked to the CRM, allowing us to monitor campaigns and enhance donor engagement. Other fundraising activities included strong sales of the MGA and Thames & Hudson publication for *Bill Henson: the light fades but the gods remain* with a limited number of

copies including a signed limited edition print. We would like to extend our gratitude to Daniel Besen and the Bowness Family Foundation for supporting the exhibition and publication.

Over the last few months in the wake of COVID-19 we have launched new fundraising campaigns where we invited our philanthropic community to become members of the *Photography 500*, *The Director's Circle* and *The Luminaries* donor circles. Every dollar we receive from our donors directly funds our exhibitions and programming, making our 2020-21 artistic program a reality and supporting practicing artists.

The diversification of engagement activities reduced the financial impact of COVID-19 restrictions which were introduced from March onwards, and our planned events were forced to be postponed. We were poised to hold a ticketed fundraising auction in April at Roc's Bar, South Yarra, and had secured a wonderful selection of works. As part of a new MGA auction model, we had worked in partnership with the artists to support their practice and to share equally in the sale proceeds of their work. Another key event being planned was a more intimate Darkroom Dinner to be held in June to coincide with MGA's 30th birthday. We are planning a year-long series of events to take place throughout the year, concluding with a special 30 year Darkroom Dinner in June 2021 to mark the end of MGA's birthday celebrations. We are all looking forward to

these events, and others, proceeding in FY21!

With physical events on hold, we moved to hosting virtual engagement events. In May, we hosted our first Behind the Lens virtual edition - intimate online in-conversations with artists for members of *The Director's Circle* and *The Luminaries*. Donors from across Australia were able to hear directly from Christian Thompson and the Director as they explored his practice and recent projects, with the opportunity to ask the artist questions. In June, we were thrilled to host the MGA Foundation Celebration Dinner - Virtual Edition. This launched our year-long 30th anniversary celebrations in style with a unique dining experience brought to guests' homes, including hearing from MGA leaders and artists, enjoying live entertainment and dining on a delivered meal. Continuing our digital engagement, donors and supporters now receive monthly MGA Insights from the Director, so that they have access to the latest news and continue their donor journey with us.

MGA Partners and Sponsors have continued to be vital in supporting the gallery and enabling MGA to maintain meaningful, enduring relationships and ties to the community. The MGA Gallery at The Glen has enjoyed exhibitions that reflect those at MGA, supported through public programs and marketing promotions. We were delighted that Mercedes-Benz Waverley and Lifeview continued their support as MGA Partners, HSBC are now MGA's Education Sponsor, and we have established a new partnership with Scotchman's Hill. MGA's

diverse partners have all played unique roles throughout the year in supporting the gallery and promoting increased visitation. We have worked closely with them to develop innovative ways to sustain community collaborations during lockdown, and developing a series of virtual gallery tours for the residents of Lifeview has been particularly rewarding.

MGA was fortunate to receive generous support from The Gordon Darling Foundation, Vizard Foundation and instrumental support from the Bowness Family Foundation towards MGA's 30th significant anniversary publication *View Finding*. The Albert and Barbara Tucker Foundation and Creative Partnerships through Plus1 generously supported *Portrait of Monash: the ties that bind*, and we were grateful to receive funding from The Copland Foundation for the restoration of the much-loved artwork 'Curlicue' (2001-02) by Lisa Young in our sculpture park.

We would like to especially acknowledge the MGA Foundation, in particular the Chair of the Foundation, Kallie Blauhorn. Together we have revitalised the philanthropic program and engagement events, driving our program forward with a vitality and dynamism. We were incredibly fortunate to welcome two new Trustees into the fold, Richard Janko and Michelle Varco.

During and post COVID-19, it is even more essential that we remain connected with our supporters, partners, audiences and community, to ensure the future of the gallery. MGA would like to acknowledge,

thank and celebrate our dedicated supporters, and invite them to join the MGA family as we navigate the journey ahead and make a difference together.

Lara Goode
Development and Sponsorship Coordinator

MGA implemented a new engagement calendar over the last year that focused on more intimate events for donors, facilitating a rich and meaningful connection with MGA for all levels of supporters of MGA's Patrons Program.

— **Lara Goode**
Development and Sponsorship Coordinator

Our Collection

MGA's collection is at the core of our program and purpose. Over the last 12 months the gallery's holdings have continued to grow and diversify through a range of donations, purchases and commissions that build upon MGA's standing as the custodian of a nationally significant and culturally relevant collection of Australian photography.

Among the noteworthy acquisitions this year are important works by Janina Green, Fiona Hall, Christian Thompson and Atong Atem. MGA also commissioned four major new projects for exhibition by Peta Clancy, Lee Grant, Ponch Hawkes and David Rosetzky leading to significant additions of works by these artists to the collection. Each of these four artists responded to diverse aspects of society and culture within the City of Monash. These projects therefore reflect MGA's commitment to integrating professional arts practice with the local community through commissioning exhibition programs and collection development.

One of the most extensive acquisitions by a single artist during the year was of 24 works by John Gollings that were kindly donated by the artist following the exhibition *John Gollings: the history of the built world* at MGA 2017/18. The works acquired include architectural photographs of the MGA building upon completion in 1990; content that is particularly fitting as the gallery celebrates its 30th anniversary in 2020. Other images range from cityscapes of

Melbourne in 2017 to sacred sites in the landscape of Indigenous Australia and temples and religious sites of China, India and Cambodia.

Another important addition to the collection was of three works by Philip Gostelow from the series *Black Christmas Bushfires*, (2002), kindly by the artist and Gael Newton AM. Despite the historical significance of bushfires within the Australian landscape, relatively few photographs dealing with this subject exist in public collections. These images therefore mark important additions to the MGA Collection. When Gostelow made these photographs in 2002 the relationship between climate change and bush fires was not yet clearly understood. Vast numbers of photographs taken during the devastating 2019-20 bushfires season have entered the public domain. Produced two decades earlier, Gostelow's images add to MGA's visual narrative of the Australian landscape. As such they represent both the recurrent historical impacts of bushfires and their problematic position within the political rhetoric of climate change denial. Responding to human impact on the environment in the contemporary context, the acquisition of Katrin Koening's 2019 Bowness Prize winning work 'Three' from the series *Lake Mountain* (2018) also makes a significant addition to the MGA Collection's visual narrative on this theme.

MGA has expanded its holdings of twentieth century photography with works

by Harold Cazneaux, John Eaton, Mark Strizic and Maggie Diaz kindly being donated by Anne Christoffersen, John Niemann, Ken Scarlett and Gwen Delacey, respectively. An excellent collection of more recent works by Matthew Sleeth, Polixeni Papapetrou, David van Royen and Alex Cyclesko was gratefully received from Daniel Palmer. The MGA Collection continues to grow through the great generosity of artists. Over the last 12 months Wesley Stacey, David Gillison and Charis and George Schwarz have all donated their work to the gallery.

In all 111 works have entered the collection this year. For a detailed record of collection development during the 2019–20 financial year, please see the full list of acquisitions included in this report. At the beginning of the year we could not have foreseen the impact of the COVID-19 pandemic on society at large and the arts sector in particular. Recognising the social and economic pressures that the pandemic has brought about, MGA decided to direct acquisition funds into acquisitive commissions designed to provide direct support to artists and to create a visual record of this time. Titled *STAGES: photography through the pandemic* the project invited 30 recognised photography directors, curators, writers, educators and producers based across Australia and internationally to each nominate an artist to be invited to submit a proposal for the *STAGES* commissions. From the nominees five artist projects – Jane Burton, Cherine

Fahd, Phuong Ngo, Isobel Knowles + Van Sowerwine and James Tylor – were selected by the MGA curatorial team to produce new work in 2020 for exhibition and acquisition in 2021.

We thank MGA's Committee of Management and Collection Committee for their support of these acquisitions, and acknowledge the expert guidance of Dr Milton Harris, Dr David Rosenthal OAM, Kirsty Grant and Dr David Rosetzky. We express our special appreciation to Gael Newton AM and Dr Les Walkling whose terms of office ended during year, for their outstanding contributions to the collection's development.

Gareth Syvret
MGA Associate Curator



Katrin KOENNING
Three 2018
from the series *Lake Mountain*
courtesy of the artist and Reading Room (Melbourne)

Education & Public Programs

MGA's public programs and education tours kicked off with a bang this year. Between July and December 2019, 40 public programs were held attracting 2,374 attendees (an increase of 13.5% compared to the same period last year). Programs included 'Kids imagination network' – a series of classes combining art, nature and meditation for school-aged children, a range of experiences from intimate VIP dinners to room-filled talks with artist Bill Henson, artist talks with Leah King-Smith, Katrin Koenning (winner of 2019 Bowness Photography Prize) and Elizabeth Gertsakis and MGA curators Gareth Syvret and Stella Loftus-Hills, and Director, Anouska Phizacklea.

For Education tours, school term three is the busiest time for excursions to the gallery, and this year proved even more so due to the popularity of the Bill Henson exhibition. From July to December 2019 MGA conducted 69 education and social group tours for 1,042 students. Of these tours, August in particular exceeded all past years with 38 tours conducted across 18 days to 612 people, an increase in tours delivered of 72.7% for August, compared to the same period last year.

In September we travelled to our favourite photography festival the Bright Festival of Photography, and conducted a masterclass on making contemporary photobooks, as well as joining the merch tent with MGA Shop's first market stall. Travelling with us was artist Valerie Sparks, past-Bowness Photography Prize winner, who joined a discussion about photography

competitions and prizes alongside Director Anouska Phizacklea.

MGA was also part of an important pilot project this year 'Finding Purpose for Seniors' where we partnered with a range of services in Monash to pioneer a series of workshops that focused on finding meaning through activity after you retire. Local artist Norm Hanson joined us for our session where we guided the group through both the looking and discovering of viewing art in a gallery, as well as the making of work through photography and watercolour workshops.

Over the summer holiday period, taking inspiration from *Fashioning Black Identity* and *Dressing up* a bright, fabric-covered pop-up selfie studio appeared in the Atrium space, inviting our visitors to place themselves in front of the camera. MGA also hosted two Summer storytimes with the Wheelers Hill Library attracting over 100 visitors into the gallery.

This strong start to the 2019-20 year ground to a shuddering halt with the beginning of the COVID-19 pandemic, that swept into Melbourne in late January, causing the Friends of MGA to cancel their annual community festival Twilight Art in the Park. This was just the first of many postponements and cancellations of programs.

However we did squeeze in some really engaging talks to support *Fashioning Black Identity*, *Dressing up: clothing and camera* and *The Tucker Portraits* prior to the closure of the gallery to the public in March. Atong

Atem was joined by journalist and filmmaker Santilla Chingaibe as they explored Atem's pioneering work as an African-artist working in Australia. Geoffrey Smith, Chairman Smith & Singer (formerly Sotheby's Australia) joined Director Anouska Phizacklea in conversation to explore how Tucker utilised photography within his painting practice. And as one of our final programs, artists Damien Shen, Jill Orr and Zoë Croggon joined MGA Associate Curator Gareth Syvret and explored the role of the body, costume and the performative act of presenting oneself to the world via the camera.

At the time of writing, we are deep in the world of virtual events and tours whilst Melbourne is in the grips of a second lockdown period and the gallery is closed. This is both a challenging and exciting time as we consider what education and public programs at MGA might look like in the future.

Stephanie Richter
Education & Public Programs Coordinator

Atong Atem and Santilla Chingaibe at MGA



Finding purpose for seniors



Bright Festival of Photography



MGA Volunteers

Volunteers

Tammy Boyce
Susan Brunialti
Janice Chandler
Serena Cowie
Melinda Haldene
Elena Karalnik
Yunshu Kong
George Macfarlane
Christine Matysik
Jenny Miao
Dani Razi
Cecilia Reynaga de Morfin
Irena Robbins
Alexandra Savat
Katya Smirnova
Katherine Wright
Sadaf Zekaria

Retired Volunteers

Lisa Beaumont
Sue Clisby
Lucy Ann Hall
Tyler Meredith
Maggie Seldon

MGA volunteers are an integral element in our yearly operations. The dedicated team of 19 volunteers collectively donated over 2000 hours of their time over the course of the year. Volunteers 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.

This year MGA welcomed 6 new volunteers; we extend a big thankyou to all our volunteers: Lisa Beaumont, Tammy Boyce, Susan Brunialti, Janice Chandler, Sue

Clisby, Serena Cowie, Melinda Haldene, Lucy Ann Hall, Elena Karalnik, Yunshu Kong, George Macfarlane, Christine Matysik, Tyler Meredith, Jenny Miao, Dani Razi, Cecilia Reynaga de Morfin, Irena Robbins, Alexandra Savat, Maggie Seldon, Katya Smirnova, Katherine Wright and Sadaf Zekaria.

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

Visitor Services - Commercial
Operations Coordinator

As part of MGA's response, to COVID-19 restrictions, Portrait of Monash was extended to October 2020 as we adapted to the challenges of lockdown and the urgent need to pivot the gallery's access strategy towards remote audiences.

— Dr Gareth Syvret
MGA Associate Curator

Over the past year MGA's exhibition program has inspired audiences with photography responding to a diverse range of social and cultural themes and issues. MGA's program presented eight major exhibitions across our three gallery spaces. Seven of these were developed by MGA's team, and five included existing and newly commissioned works from the MGA Collection.

As part of our audience development strategy we created four complementary exhibitions of custom prints for installation in our breakout space at The Glen drawn from gallery shows of Bill Henson, the *Bowness Photography Prize*, *Fashioning black identity: Africa and the African diaspora* and *Portrait of Monash: the ties that bind* at MGA.

The light fades but the gods remain, Bill Henson was a landmark exhibition by Australia's most iconic photographer. The exhibition presented two series of work in concert. *Untitled 1985 – 86* produced early in Henson's career in his childhood suburb of Glen Waverley was juxtaposed with the newly commissioned *Untitled 2018-19*; the second series a paean to the subjects and memories of the first. The exhibition was accompanied by a sumptuously illustrated book published in partnership with Thames & Hudson. Alongside Henson, the exhibition *A Place in Time: Viva Gibb (1945 – 2017)* celebrated the donation to MGA of numerous works from Gibb's photographic archive as lyrical social documents of the communities of North and West Melbourne

in the 1970-80s.

After these exhibitions came the 14th annual *William and Winifred Bowness Photography Prize*, which saw nearly 700 entries. This prize continues to act as an important survey of contemporary photographic practice in Australia, and this year was awarded to German-born, Melbourne-based artist, Katrin Koenning for her work 'Three' from the series *Lake Mountain* (2018). Alongside this the Bowness alumni exhibition series continued with, *Dreaming mum again*, Leah King-Smith.

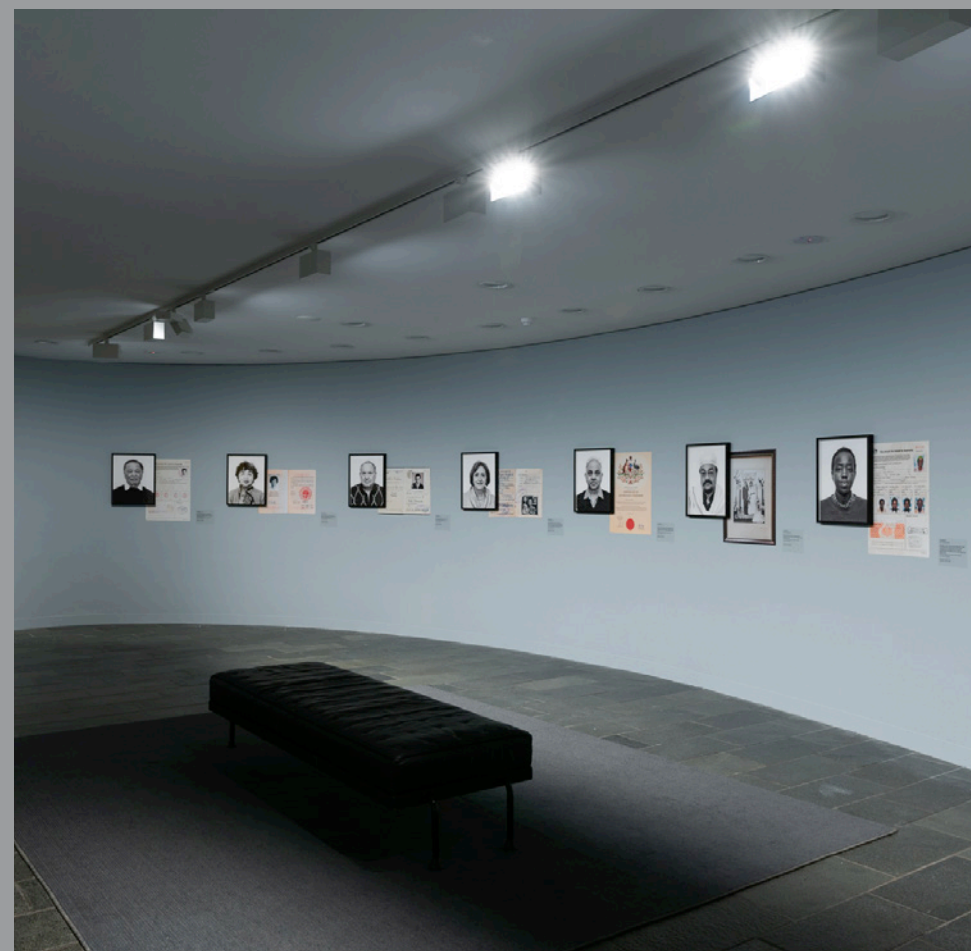
For the summer period the three main galleries at MGA were host to a trio of expansive exhibitions. The centrepiece *Fashioning black identity: Africa and the African diaspora*, on tour from Cairns Art Gallery, presented the work of the seminal twentieth century Malian photographer Seydou Keita alongside the practices of six contemporary black African artists. *Fashioning Black Identity* explored the use of photographic portrait making as a tactic for the decolonisation of the twenty-first century black body. The accompanying public program was enriched with a conversation between Melbourne based artist Atong Atem who was included in the show and journalist and filmmaker Santilla Chingaïpe. The exhibition *Dressing up: clothing and camera* used acts of dress and costuming seen through the lens as a theme for surveying the MGA collection and presented the works of twenty-five artists. These exhibitions were complemented by *The Tucker Portraits* which explored the role

of photographs as the fundament of the portrait painting of the seminal Australian modernist artist Albert Tucker (1914–99).

When the exhibition *Portrait of Monash: the ties that bind* opened to a full house on 15 February we could not have predicted the impact the COVID-19 pandemic would have on the remainder of the year. Part of the Luminaries exhibition series for *Portrait of Monash* MGA commissioned four artists to produce new work in response to aspects of society and culture in the City of Monash. David Rosetzky explored contemporary experiences of the LGBTQI+ Community; Ponch Hawkes responded to the personal stories of women who have experienced homelessness; Lee Grant researched biographies and photographed a diverse cross section of migrants to Monash; and Peta Clancy imaged Indigenous sites of significance in the locality. *The Portrait of Monash* exhibition's success as an outstanding example of integrated professional arts practice and social engagement was powerfully reflected in the community attendance at the opening. Little more than a month later, with the COVID-19 situation escalating in line with Federal and State government directions, MGA closed to the public on 24 March 2020. As part of MGA's response to COVID-19 restrictions, *Portrait of Monash* was extended to October 2020 as we adapted to the challenges of lockdown and the urgent need to pivot the gallery's access strategy towards remote audiences. We were fortunate to have the exhibition's online microsite as a platform to

build upon, offering in-depth insights into the four featured projects and artist interviews. This content was enhanced with 3-D virtual access to the exhibition delivering a permanent record accessible anywhere online. While these developments sought to address the immediate impacts of the pandemic on MGA they signal progress in the expansion and diversification of our audience into the future.

Gareth Syvret
MGA Associate Curator



Installation view of *Portrait of Monash: the ties that bind* featuring works by Lee Grant, 2020

Develop

25 May 2019 –
14 July 2019

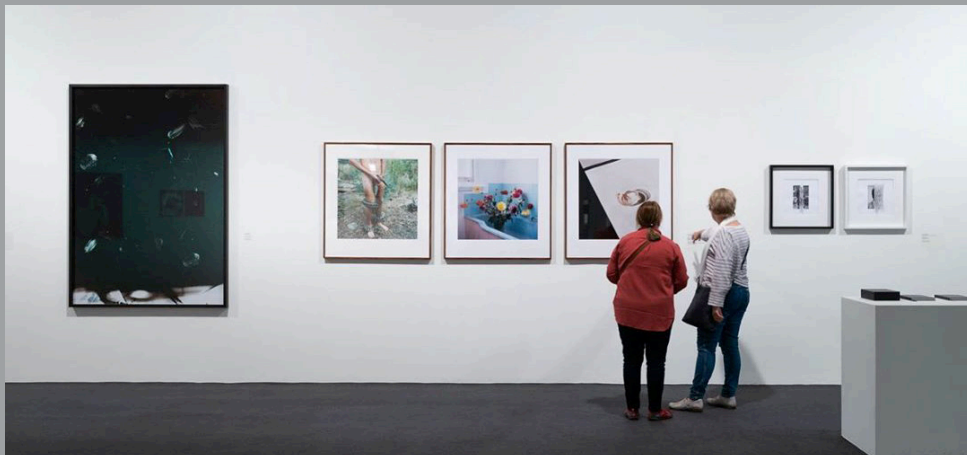
In its inaugural year, *Develop* showcased a small selection from the vast pool of talent that emerged from Melbourne's tertiary graduate exhibitions of photography in 2018. With artists drawn from six universities and across many styles and genres, this was a celebration of the next generation of Australian photographers. In 2019 the range of artworks encompassed delicate photographic sculptures, alternative processes, documentary photography of communities across Australia, family portraiture, conceptual images and music photography. This was only a sample of what is being produced by tertiary students within the photographic field, and the talent both here and in other students gives great hopes for what this cohort might contribute to the medium.

Curator: Pippa Milne

Exhibiting artists: Guy Grabowsky, Victorian College of the Arts; Jesse Boyd-Reid, Victorian College of the Arts; Kaitlyn Church, Photography Studies College; Kiah Pullens, Victorian College of the Arts; Melissa D'Amico, Melbourne Polytechnic; Mickayla de Pasquale, Deakin University; Nathan Stolz, Victorian College of the Arts; Noah Thompson, Photography Studies College; Sarah Stockman, Monash University; Thomas Edwards, Photography Studies College; Yunhua Zhang, RMIT University

Intern: Alex Walker

Installation view of *Develop*, 2019, featuring works (l-r) by Guy Grabowsky, Jesse Boyd-Reid and Thomas Edwards



TOPshots

25 May 2019 –
14 July 2019

Over the past 11 years MGA has celebrated the work of emerging photomedia artists with the annual TOPshots award and exhibition. TOPshots showcases artwork produced by students studying the Victorian Certificate of Education (VCE) subjects of Art, Media and Studio Arts and the International Baccalaureate (IB) Visual Arts. Each of these subjects has a different focus within the broader course of arts education offered to Victorian secondary school students, making the TOPshots exhibition an exciting overview of different creative trajectories. The artworks displayed in this exhibition offer little more than a glimpse of the year-long course of study each of these young artists have undertaken. It would be remiss not to mention the laborious nature of each of these subjects and the hours spent testing, refining and creating final folio pieces and documenting creative processes in visual diaries. MGA is proud to have the opportunity to acknowledge the excellence of young photomedia artists in our community, and welcome our visitors to take inspiration from the creative potential that TOPshots 2018-19 represents.



Exhibiting artists: Sophie Altmann, Strathcona, Baptist Girls Grammar School; Theresa Avice, Avila College Indigo-Rose Danes, Vermont Secondary College; Alanna Del Vecchio, Caulfield Grammar School; Matilda Foley, Toorak College; Sophie Grigarius, Toorak College; Sarah Hordern, Princes Hill Secondary College; Pepper Horman, Wesley College SKR; Mason King, Whitefriars College; Patrick McCormick, Marcellin College; Zara Nazikian, Vermont Secondary College; Ian Neo, St Andrews Christian College; Lachie Pratt, Yarra Valley Grammar; Courtney Thompson, Strathcona Baptist Girls Grammar School

Exhibition Coordinator: Stephanie Richter

Installation view of *TOPshots*, 2019, featuring Patrick McCormick, Sophie Grigarius, Pepper Horman, Mason King and Zara Nazikian

Robin Boyd, a portrait of an Australian house

25 May 2019 –
14 July 2019

This exhibition celebrated the architecture of Robin Boyd through the medium of photography. Contemporary photographers, Lauren Bamford and Lydia Wegner were commissioned to produce new work centred on the Wright House in Warrandyte, one of Boyd's iconic family homes. Wegner produces playful, investigative images that use carefully choreographed objects in real spaces, while Bamford photographs houses and interiors for creative clients. The two artists offered a fractured view of the Wright House installed in an ambitious, constructed space reminiscent of the framing within a Boyd house of the 1960s. This was accompanied by historic photographs by Mark Strizic from the 1960s, the time that Boyd was designing and building his houses. MGA's education and public engagement programs for the exhibition included a play space where children were asked to imagine their house of the future. MGA's Gallery at The Glen came alive with Wegner's bold and brightly coloured abstracted architectural forms.

Curator: Pippa Milne

MGA presented this exhibition as part of the Robin Boyd: Centenary of Design festival

Exhibition Partners: Robin Boyd Foundation, Tony Lee, NORD Modern



Installation view of *Robin Boyd, a portrait of an Australian house*, 2019, featuring works by Lauren Bamford and Lydia Wegner

A place in time: photographs by Viva Gibb

27 July 2019 –
29 September 2019

Viva Gibb (1945–2017) was a Melbourne-based artist whose commitment to social documentary photography saw her create a unique body of work that is both personal and political.

A place in time: photographs by Viva Gibb is the first public gallery showing of her work for over 30 years. The photographs are drawn from a large body of the artist's work that was recently acquired into MGA's collection, generously donated by the artist's estate.

The photographs included in this exhibition were taken in the artist's neighbourhood, in West and North Melbourne during the 1970s and 1980s. Living, working and raising two children in West Melbourne, Gibb immersed herself in her local community, observing and documenting the people around her. Gibb created warm and sympathetic portraits of children, migrants, workers and elderly citizens and also documented sub-cultures, religious rituals and street events. Her informal and intimate compositions celebrate the everyday and reveal her progressive and compassionate approach to humanity. Politically engaged and sensitively produced, these works provide small windows into the lives of ordinary people, which are today historically and culturally significant social documentations of a particular place in time.

Curator: Stella Loftus-Hills



Installation view of *A place in time: photographs by Viva Gibb*, 2019, image by Zan Wimberley

The light fades but the gods remain

27 July 2019 –
29 September 2019

Bill Henson

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.

The exhibition was accompanied by a publication produced in partnership with Thames & Hudson.

Curator: Pippa Milne



Installation view of *The light fades but the gods remain*, 2019,
image by Zan Wimberley

Dreaming Mum again Leah King-Smith

5 October 2019 –
17 November 2019

In 2018 to accompany the Bowness Photography Prize exhibition, MGA launched an annual exhibition series to showcase and explore the practice of a past winner or finalist. This initiative provides MGA with the opportunity to support, profile and champion past Bowness Photography Prize finalists and invites audiences to delve into their practice in more detail. Leah King-Smith is both a previous Bowness Photography Prize finalist and an MGA collection artist. King-Smith is a Queensland-based artist with a photographic practice extending across three decades. This exhibition presents the series *Dreaming Mum again* which includes King-Smith's Bowness Photography Prize work from 2018. This series depicts the artist's mother placed back into the context of her ancestral lands through King-Smith's signature process of layering photographs.

This is a stylistic return for King-Smith, whose 1991 series *Patterns of connection* is widely recognised and has been exhibited extensively both in Australia and overseas. Her practice explores ideas of identity and how they can shift over time. King-Smith's practice pushes beyond conventional boundaries of photography to propose ideas of cultural agency and interconnectedness.

Curators: Pippa Milne and Gareth Syvret



Installation view of *Dreaming Mum again*, Leah King-Smith, 2019

William and Winifred Bowness Photography Prize

5 October 2019 –
17 November 2019

Established in 2006 to promote excellence in photography, the annual William and Winifred Bowness Photography Prize is an initiative of the MGA Foundation. The Bowness Photography Prize has become Australia's most coveted photography prize and one of the most open prizes for photography in the country. All film-based and digital work from amateurs and professionals is accepted and there is no thematic restriction.

This year's distinguished judging panel consisted of Director of Queensland Art Gallery | Gallery of Modern Art, Chris Saines, acclaimed artist Dr Christian Thompson AO and MGA Director, Anouska Phizacklea, who made the selection of 58 works from an incredibly strong field of entrants. This outstanding selection of Australian artists presents a picture of Australia as a multicultural, quirky and extraordinary place. The shortlist reveals artists' continued fascination with exploring and pushing the boundaries of the photographic medium, embracing its capacity to explore a diversity of voices and perspectives.

2019 Bowness Photography Prize winner:
Katrin Koenning

Finalists: Rochelle Marie Adam, Riste Andrievski, Jonathan Armstrong, Zia Atahi, Simon Aubor, Sarah Barker, Sofi Basseghi, Greg Bilton, Polly Borland, Anna Carey, Céleste Cebra, Danica Chappell, Peta Clancy, David Collins, Ross Coulter, Emilio Cresciani, Chloe Dann, Gerwyn Davies, Shoufay Derz, Jo Duck, Stephen Dupont, Cherine Fahd, James Farley, George Fetting, Robert Fielding, J Forsyth, Andrea Francolini, Jon Frank, Lee Grant, Mark Harper, Fiona Kemp, Ingvar Kenne, Katrin Koenning, Benjamin Liew, Louis Lim, Ruth Maddison, Koji Makino, Danie Mellor, Anne Moffat, Bill Moseley, Tajette O'Halloran, Sean Paris, Sonia Payes, Clare Rae, Asanka Brendon Ratnayake, Justin Ridler, Simone Rosenbauer, David Rosetzky, Jo Scicluna, Vivian Cooper Smith, Jacqui Stockdale, Nathan Stolz, Angela Tiatia, Lisa Tomasetti, James Tylor, Justine Varga, Lydia Wegner and Adele Wilkes.



Installation view of *William and Winifred Bowness Photography Prize*, 2019, featuring works by (l-r) David Rosetzky, Lee Grant, Zia Atahi and Lisa Tomasetti

Albert Tucker (1914–99) is one of Australia's most well-known and renowned artists, and a key exponent of Australian modernism. He was primarily a figurative painter who critically responded to the world around him.

In 1939 Tucker acquired his first camera. From that moment on he began documenting his life and the people and places that meant so much to him. His archive of photographs range from studies of people that he used as source material for his paintings through to incredibly rare and intimate portraits of his family and friends who today are recognised as leading protagonists in Australian modernism and the Heide circle.

The Tucker portraits explores how Tucker used photography within his practice – from inspiration and source material for his paintings through to capturing unique and intimate documents that explore the social, cultural and political life in Australia.

Curator: Anouska Phizacklea



Albert TUCKER
**In the mirror: self portrait with
Joy Hester, 26 Little Collins Street,
Melbourne 1939**
courtesy Albert and Barbara Tucker
Foundation and Sotheby's Australia

Dressing up: clothing and camera

23 November 2019 –
9 February 2020

As necessity or luxury, to integrate or rebel, in freedom or oppression, dress is the nexus of selfhood. Photography and dress are forever entwined; from its inception in the 1840s one of photography's main objectives has been the making of portraits. Clothing has been imaged by photographers ever since. In documentary mode, photography provides a record of the ways we dress and how clothing has changed over time. As an instrument of empire photography was used for the purpose of recording the dress and appearance of Indigenous people. Since the early twentieth century the practice of fashion photographers has posed body and garment to create brands and promote lifestyle choices to sell us the clothes we wear.

This exhibition drew together photographs from the MGA Collection that feature dress or clothing as a significant element in their making. Some of the photographers included produced works with documentary intent. For many, a classification of their practice is not so clear cut. These artists photograph dress, clothing and the body to actively question appearances. They use photography as a tactic for testing the nature of consumer culture, challenging social norms or protesting histories of colonisation and discrimination. Shaping and shaped by the individual, our clothes can conceal, reveal and transform who we are. Like the photographs in this exhibition they are the bearers of memory, emotion and time.



Curator: Gareth Syvret

Artists: Gordon Bennett, Polly Borland, Pat Brassington, Eric Bridgeman, Jeff Carter, Nanette Carter, Jack Cato, Zoë Croggon, Sharon Danzig, Rennie Ellis, Elizabeth Gertsakis, Christine Godden, Alfred Gregory, Craig Holmes, Tracey Moffatt, Derek O'Connor, Jill Orr, Deborah Paauwe, David Rosetzky, Damien Shen, Wesley Stacey, Christian Thompson, Lyndal Walker, Justene Williams, Anne Zahalka



Installation view of *Dressing up: clothing and camera*, 2019, featuring works by Christine Godden, David Rosetzky and Nanette Carter

Deborah PAAUWE
Foreign body 2004
from the series *Chinese whispers*
courtesy of the artist and GAGPROJECTS |
Greenaway Art Gallery (Adelaide)

Fashioning black identity: Africa and the African diaspora

23 November 2019 –
9 February 2020

Fashioning black identity: Africa and the African diaspora explores ways in which contemporary black African artists are using fashion, photography and portraiture to redefine personal and cultural identity. The exhibition brings together works by seven prominent artists from Africa and the African diaspora who use photography and different spatial, corporal and temporal reference points as devices to explore and unpack perceptions of race and being.

Photography as a commercial business began in Africa with British and European colonisation in the late 19th century. Studios were set up to capture images of 'exotic' Africa to sell to the outside world. However, with the move to independence between the 1950s and 1970s, many of the photographic studios were taken over by African apprentices who began to explore the possibilities of photography as an art form.

Over the past forty years, a distinctive style of art photography has emerged in Africa, with artists incorporating fashion as a complex device in their works to convey individual and collective identity, speak of resistance and remembering, underscore creative expression and raise issues of race consciousness. Shifting between time past, present and future, portraits by these artists capture people, experiences and situations in order to redefine images of self and race in contemporary Africa and the African diaspora.

Artists: Jojo Abot, Leonce Raphael Agbodjelou, Atong Atem, Delphine Diallo, Omar Victor Diop, Seydou Keïta, Namsa Leuba

A Cairns Art Gallery touring exhibition



Installation view of *Fashioning black identity: Africa and the African diaspora*, 2019, featuring works by Namsa Leuba

Namsa LEUBA
Untitled III 2011
from the series *Cocktail*
courtesy of the artist



Portrait of Monash: the ties that bind

15 February 2020 –
25 October 2020

2020 is MGA's 30th anniversary. In celebration MGA commissioned four leading Australian artists to explore the City of Monash by responding to key issues facing the community.

Portrait of Monash: the ties that bind is a reflection of the city as a microcosm of the nation. Peta Clancy, Lee Grant, Ponch Hawkes and David Rosetzky have shone their own inimitable lenses on their chosen topic of interest: local Indigenous sites of significance, the migrant experience, homelessness, and the LGBTQI+ community.

Each artist has been working with members of the community to bring their unique stories to life. Whether through photography, film, oral history or the written word, this representation of their experiences reveals diverse perspectives on living in contemporary Australia. In doing so it adds new voices to the cultural record.

While each individual has their own unique story of origin to tell, there are more similarities than differences in how they have celebrated the successes and overcome the challenges that they have experienced in their lives. These are the ties that bind us together.

To augment and extend the exhibition through a microsite through which a virtual tour was created as well as the first in the artist interviews which was created in partnership with RMIT University. It created a way to engage onsite, online and through programs as we celebrate and delve into the complexities and diversities of community.

Curator: Anouska Phizacklea



Installation view of *Portrait of Monash: the ties that bind*, 2020, featuring works by Lee Grant

Ali MC: Nong shain maw: stonebreakers of the east Khasi highlands

26 November 2019 –
10 February 2020

These photographs were taken in 2016, high in the mountains of northeast India, in the state of Meghalaya where elderly women and children would break and sort rocks by hand using picks, hammers and woven baskets. Stone chips would fly into the faces of the workers, who wore no safety equipment apart from plastic coverings to protect them from the persistent rain in one of the wettest places on earth. These were the 'nong shain maw', a Khasi indigenous word literally meaning 'the people who break the rock'. For this dangerous and backbreaking work the 'nong shain maw' were paid around two dollars a day, and worked 12 hours a day, six days a week.

The Khasi are an indigenous people who live in the mountains of Meghalaya, a remote state in northeast India. The region is replete with quarries from which limestone rock would be hewn and broken up for shipment to Bangladesh. The men who worked at the quarry were called 'nong ti maw', meaning 'the people who dig the rock'. This too was dangerous work, with two men being buried alive in landslides while working at the quarries in 2017.

Once the large chunks of rock had been extracted, they were delivered to the 'nong shain maw' to be broken by hammers into various sizes. The rock would then be sold to buyers in Bangladesh, who used it to build roads and to make cement.

Since these photographs were taken, the limestone quarries have been closed down by the government. While this may at first seem like some kind of relief for the 'nong

shain maw' and 'nong ti maw', it has left the local Khasi people without jobs or income in a region that is largely ignored by the Indian authorities.

All images shot on medium format film.
Ali MC



Ali MC
Untitled 2016
from the series *Stonebreakers*
courtesy of the artist

Collection Access

MGA are the proud caretakers of a collection of Australian photography that contains more than 3400 items and we strive to provide access to it for our community beyond our gallery exhibitions. We achieve this through an active touring program, accommodation of external loans to art museums and galleries across the nation, and continuing to grow our online offerings that encourage engagement in Australian photography.

Our travelling exhibition *John Gollings: the history of the built world* continued its tour itinerary in India with an additional venue and was also hosted at Sydney Living Museums. Unfortunately due to gallery closures across Australia during the COVID-19 pandemic the exhibition was closed early in Sydney and we have not been able to reschedule the next venue in Yarra Ranges. Even with a shortened exhibition dates the SLM audience reached 13 600 visitors, bringing the total visitors for the Australian tour to an impressive 16 795. It has also been evident that this exhibition has brought further appreciation of the photographic contribution that Gollings's has made in documenting architectural sites. SLM conducted a visitor survey during the exhibition which was overall very positive but specifically noted that 92% of visitors would be likely to recommend the exhibition to others and 90% agreed that the exhibition demonstrated Gollings's ability to capture the 'essence' of modern Australian buildings – further acknowledging the positive outcomes and strengths of MGA's travelling

exhibition program.

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. There are over 1250 records available online, which represents more than 35% of the collection. Many of these records include extended texts and artist biographies to create an informative resource of Australian photographers and photographs. This also gives us the basis to share content through our social channels to highlight collection artists, new acquisitions and encourage further exploration. We continue to investigate how to make this resource more useful and recently added links on individual records to related exhibition pages, thus building on the available exhibition history for works in the MGA Collection. To date ten exhibitions have been linked to the artwork records.

An important role as custodians of a public collection is to make it available to similar institutions for inclusions in their exhibitions. Our treasured Josef Albers' tapestry on loan to National Gallery of Australia's Bauhaus display was extended until April 2020. Collection works by Tracey Moffatt and David Stephenson were also included in exhibitions at Museum and Art Gallery Northern Territory and National Gallery of Victoria Australia.

On a more local level, during the last 12 months we have retrieved collection material from public display at Council facilities that do not meet strict museum

standards to continue to protect our collection for future generations. However, we continue to showcase works from the collection via high quality reproductions from both the collection and works from recent exhibitions to extend the visibility and enjoyment of Australian photography for both City of Monash staff and visitors.

MGA is committed to having a readily accessible and active collection – this was achieved with 142 artworks from the collection viewable 'in real life' through exhibitions and loans plus 1258 items available online.

Katie Tremschnig
Gallery Registrar

John GOLLINGS
Hi Surf Motel, Surfers Paradise, Queensland 1964
courtesy of the artist



John Gollings: the history of the built world

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

Bangalore International Centre (Bangalore, India) | Bengaluru ByDesign

15 – 22 November 2019
Days open: 10
Attendance: 8,532

Funding And Sponsorship: City of Monash, Creative Victoria, Australian High Commission in India, Bowness Family Foundation, Gordon Darling Foundation, Vizard Foundation

Museum of Sydney | Sydney Living Museums (NSW)

30 November 2019 – 23 March 2020
(early organisation-wide closure due to COVID-19;
originally scheduled for 26 April 2020)

Days open: 114
Attendance: 13 600

Yarra Ranges Regional Museum (VIC)

Exhibition on hold due to COVID-19

Funding And Sponsorship: City of Monash, Creative Victoria, Australian High Commission in India, Bowness Family Foundation, Gordon Darling Foundation, Vizard Foundation



John GOLLINGS
**Kay Street housing (Edmond & Corrigan),
Carlton, Victoria** 1983
courtesy of the artist

The Atrium Gallery

In 2019 MGA launched the Atrium Gallery, a new 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 an average of 180,000 visitors per annum.

Over the last year, MGA held four exhibitions in the Atrium Gallery. The year's program provided opportunities for 33 artists across two group and two solo exhibitions.

Denis Smith: playing with light was the inaugural exhibition in the space. It included six large-scale photographs of Denis Smith's light sculptures. To create his innovative works, Smith uses tools to paint with light while employing the camera to capture his otherwise ephemeral performative moments. Often taking place in the landscape at night, Smith's light-painting performances form shapes that are only made visible through the use of photography.

September saw the launch of the 2019 Friends of MGA photography competition exhibition, which ran alongside the William and Winifred Bowness Photography Prize. Showcasing the work of 25 Friends of MGA Inc. members, this annual exhibition provides a wonderful opportunity for members to exhibit their work at MGA. The competition is open to all members and

prizes were awarded to images excelling in categories of architecture, creativity, landscape, monochrome, nature, portrait and print.

Over summer, the Atrium Gallery hosted an exhibition by Ali MC, which brought together photographs he had taken in 2016 in the mountains of north-eastern India, in the state of Meghalaya. Ali MC's captivating images gave audiences some insight into the adverse working conditions of the Khasi people, an indigenous ethnic group in the area. Particularly, his exhibition focused on the people who worked in the limestone quarries of Meghalaya, breaking stone by hand. These quarries have since been closed down.

To coincide with MGA's exhibition, Portrait of Monash: the ties that bind, the Atrium Gallery launched an exhibition celebrating MGA's partnership with Victorian Advocacy League for Individuals with Disability (VALID) and their local Peer Action Group (PAG), based at Clayton. The partnership, which was assisted by the City of Monash Community Grants Program, involved the delivery of four workshops and two reflective sessions, which explored lived experiences of disability in Monash through art making and culminated in an exhibition. The six participants created works using a range of photographic techniques, including still-life studio photography and cameraless processes, incorporating objects that had both personal and political significance.

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 artists and also adds to the variety of experiences available for audiences at MGA.

List of exhibitions and dates:

Denis Smith: playing with light

17 May 2019 to 22 September 2019

Friends of MGA photography competition and exhibition

26 September to 24 November 2019

Exhibiting artists: Myroslawa Bates, Ian Bock, John Callahan, Marlene Chaitra, Louise Chen, Donna Clarke, Janet Crowe, Antony Dimmock, Andrea Esposito, Daren Fawkes, Jennifer Fawkes, Antony Fowler, Malcolm Gamble, Vicki Goodall, Ken Gosbell, Melissa Hansen, Norm Hanson, John Noble, Felix Menke, Trace O'Rourke, Sally Paterson, Anthony Pearsall, Samantha Pearsall, Javier Roldan Perez and David Wong.

Ali MC: Nong shain maw, stonebreakers of the east Khasi highlands

26 November 2019 to 10 February 2020

Arts action: exploring the personal and political

15 February to 25 October 2020

Exhibiting artists: Jacqui, Jodie, Lisa H, Lisa R, Michelle, Russell

Atrium Gallery Exhibitions

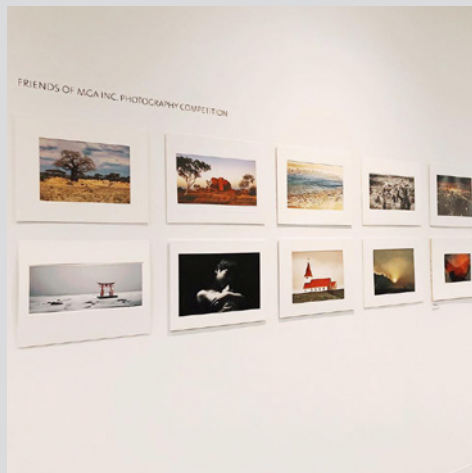
Friends of MGA photography competition and exhibition

26 September 2019 –
24 November 2019

The annual Friends of MGA Inc. photography competition and exhibition provides a fantastic opportunity for members to exhibit their work at MGA. The competition is exclusively open to all current Friends members who are invited to submit up to three photographic prints. The competition is not limited in theme and prizes are awarded to images that excel in the categories of architecture, creativity, landscape, monochrome, nature, portrait and print.

Congratulations to the 25 finalists of 2019 who enabled a strong exhibition that featured an array of subjects and creative techniques by photographers at all stages of their practice.

Artists: Myroslawa Bates, Ian Bock, John Callahan, Marlene Chaitra, Louise Chen, Donna Clarke, Janet Crowe, Antony Dimmock, Andrea Esposito, Daren Fawkes, Jennifer Fawkes, Antony Fowler, Malcolm Gamble, Vicki Goodall, Ken Gosbell, Melissa Hansen, Norm Hanson, John Noble, Felix Menke, Trace O'Rourke, Sally Paterson, Anthony Pearsall, Samantha Pearsall, Javier Roldan Perez and David Wong



Arts action: exploring the personal and political

15 February 2019 –
25 October 2020

MGA partnered with Victorian Advocacy League for Individuals with Disability (VALID) and their local Peer Action Group (PAG), based at Clayton, to explore the lived experience of disability in Monash through art-making.

Across 2019, four workshops and two reflection sessions were held. The workshops utilised a range of photographic techniques that included still-life studio photography and two cameraless processes - cyanotypes and lumen prints - to explore objects that had both personal and political significance to the participants.

The cameraless processes chosen are techniques that often abstract the source material. If you look closely into the pink lumen prints, you may see the evidence of a rubber mat that is used to hold an object steady when you can't, a luxury perfume bottle, a 'swiss cheese plant', or plastic straws that make it possible to drink unaided. Innocuous items at first glance, but amongst the group discussions we considered the impact of the recent campaign to rid cafes and restaurants of plastic straws for environmental reasons and the tensions that might exist between progressive political movements, such as access for people with disabilities to the community vs sustainability and the environment.

Amongst the deep blue washes of cyanotype presented here you'll find the unique movements of each of our participants. With this process, the chemistry is painted directly onto the paper before being dried and then exposed to the sun. These works capture the brushstrokes, repetitive movements and the vision that is unique to each of us when we pick up a brush. One work in particular cuts directly to the point, with the simplicity of a single word: walk.

The final work in this exhibition is one from the still-life workshop. Amongst the precious objects explored on this day were a treasured teddy bear and a swim flipper that has enabled one participant newfound freedom in the pool. In this image however are Lisa H's melancholy reflections on never being able to wear shoes like her mother's gold slip-ons, contrasting them with a pair of candy pink callipers from her childhood.

Participants: Jacqui, Jodie, Lisa H, Lisa R, Michelle, Russell

This project was delivered with the assistance of the City of Monash Community Grants Program.

Monash Gallery of Art, City of Monash Collection

Acquisitions and donations 2019–2020

Atong ATEM
Ajok 2015
Dit 2015
Adut and Bigoa 2015
from the *Studio series*
pigment ink-jet prints
59.2 x 84.0 cm (2); 84.2 x 59.3 cm
acquired 2020
MGA 2020.19–21
courtesy of the artist and MARS Gallery
(Melbourne)

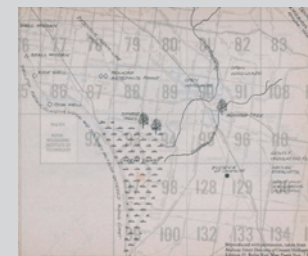
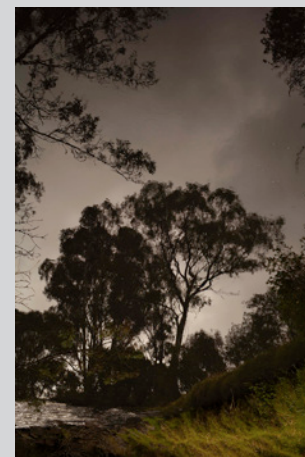
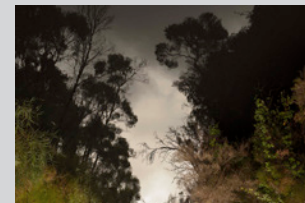


Harold CAZNEAUX
Australian gums 1920s
gelatin silver print
20.0 x 24.9 cm
donated by Anne Elizabeth
Christoffersen 2019
MGA 2019.204



All artworks with reproduction
permission are reproduced

Peta CLANCY
Undercurrent #1 2020
Undercurrent #2 2020
Undercurrent #6 2020
from the series *Undercurrent*
pigment ink-jet prints
100.0 x 150.0 cm; 150.0 x 100.0 cm; 100.0
x 150.0 cm
acquired 2020
MGA 2020.59–61
courtesy of the artist



Undercurrent #7 2020
Undercurrent #8 2020
Undercurrent #9 2020
Undercurrent #10 2020
from the series *Undercurrent*
pigment ink-jet prints
110.0 x 150.0 cm; 62.5 x 75.0 cm; 100.0
x 150.0 cm; 29.7 x 23.4 cm (oval)
#8 reproduced with permission by
Gary Presland from *Land of the Kulin*
donated by Peta Clancy 2020
MGA 2020.62–65
courtesy of the artist



Alex CYRESZKO
Abandoned car #8 2000
Abandoned car #3 2000
 from the series *Abandoned car* 2000–10
 chromogenic prints
 45.7 x 62.1 cm (each)
 donated by Daniel Palmer 2020
 MGA 2020.10–11
 courtesy of the artist

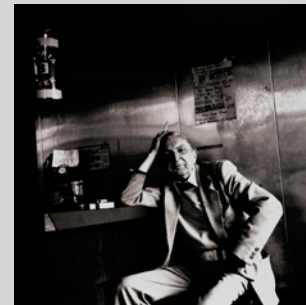


Maggie DIAZ
Girl hero c.1965
 gelatin silver print
 38.5 x 38.5 cm
 donated through the Australian
 Government's Cultural Gifts Program
 by Gwendolen De Lacy in memory of
 Maggie Diaz 2020
 MGA 2020.53
 courtesy of the Maggie Diaz Collection



The Canberra 1960s
Maggie, Port Melbourne 1960s
Corner guy (the real Australian),
Punters Club, Fitzroy 1988
 pigment ink-jet prints
 31.5 x 32.3 cm; 32.5 x 32.3 cm;
 29.8 x 30.0 cm
 donated through the Australian
 Government's Cultural Gifts Program
 by Gwendolen De Lacy in memory of
 Maggie Diaz 2020
 MGA 2020.54–56
 courtesy of the Maggie Diaz Collection

By the Yarra 1960s
Newspaper seller,
Flinders Street 1960s
 pigment ink-jet print
 30.0 x 30.0 cm; 30.4 x 30.0 cm;
 donated by Gwendolen De Lacy
 in memory of Maggie Diaz 2020
 MGA 2020.57–58
 courtesy of the Maggie Diaz Collection



John EATON
Untitled c.1929
 gelatin silver print
 17.5 x 29.1 cm
 donated by John Macgillivray Niemann in
 honour of Mr and Mrs NM Nieman 2019
 MGA 2019.205



David GILLISON

Haidabo with theatre prop 1974–78

Kauba collecting theatre props 1974–78

Axe sharpening 1974–78

Theatre rehearsal 1974–78

Final preparations for ritual feast
1973–75

Warida travelling alone 1973–75

Erimbari landscape 1973–75

Mumu, ritual feast II 1974–78

pigment ink-jet prints

63.0 x 76.8 cm; 76.8 x 63.9 cm;

63.4 x 63.1 cm; 63.3 x 77.2 cm;

76.2 x 92.6 cm; 76.7 x 76.1 cm;

76.3 x 76.2 cm; 77.0 x 63.5 cm

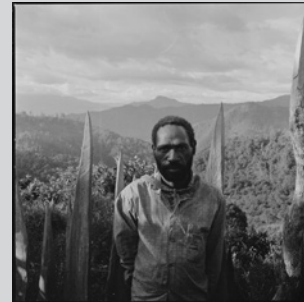
Monash Gallery of Art,

City of Monash Collection

donated by David Gillison 2019

MGA 2020.02-08; MGA 2020.96

courtesy of the artist, Trevor and
Michele Fuller



Christine GODDEN

Untitled 1974

gelatin silver print

15.2 x 22.9 cm

donated by Wesley Stacey 2019

MGA 2019.198

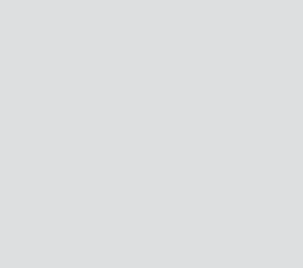
John GOLLINGS
Hi Surf Motel, Surfers Paradise, Queensland 1964
 pigment ink-jet print
 60.0 x 86.0 cm
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.24
 courtesy of the artist



Cuba Flats, Surfers Paradise, Queensland 1973
 pigment ink-jet print
 80.0 x 57.0 cm
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.23
 courtesy of the artist



Sturges House (Frank Lloyd Wright), Los Angeles, United States of America 1976
 pigment ink-jet print
 60.0 x 87.6 cm
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.31
 courtesy of the artist



Monash Gallery of Art (Harry Seidler & Associates), Wheelers Hill, Victoria 1990
 pigment ink-jet prints
 60.0 x 75.0 cm; 58.3 x 75.0 cm (2)
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.35-37

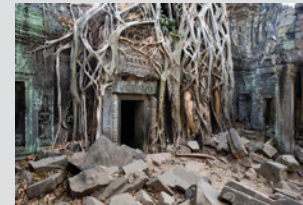


Monash Gallery of Art (Harry Seidler & Associates), interior view including Josef Albers's tapestry '4 carrés, bleu gris ochre jaune' (1967), Wheelers Hill, Victoria 1990
 pigment ink-jet print
 60.0 x 75.0 cm
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.38

Uluru Visitor Centre (Gregory Burgess), Uluru, Northern Territory 1999
 pigment ink-jet print
 126.1 x 90.0 cm
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.39
 courtesy of the artist



Berman House (Harry Seidler & Associates), Joadja, New South Wales 2007
 pigment ink-jet print
 60.0 x 90.0 cm
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.32



Ta Prohm Temple, Angkor Thom, Cambodia 2007
 pigment ink-jet print
 60.0 x 90.0 cm
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.43
 courtesy of the artist



Tianjin Newtown estate (Denton Corker Marshall), Tianjin, China 2008
 pigment ink-jet print
 89.1 x 60.0 cm
 donated through the Australian Government's Cultural Gifts Program by John Gollings AM 2020
 MGA 2020.34
 courtesy of the artist

**Imin Minaret Turfan,
Xinjiang, China 2009**

pigment ink-jet print
60.0 x 90.0 cm
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.41
courtesy of the artist



**Federation Square (LAB Architecture
Studio with Bates Smart), Melbourne,
Victoria 2010**

pigment ink-jet print
100.0 x 149.8 cm
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.29
courtesy of the artist



**Featherston House (Robin Boyd),
Ivanhoe, Victoria 2011**

pigment ink-jet print
60.0 x 90.0 cm
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.33
courtesy of the artist

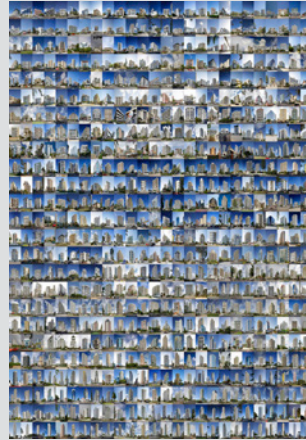


**Every high rise on the Gold Coast,
Surfers Paradise, Queensland 2012**

pigment ink-jet print
146.5 x 102.0 cm
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.22
courtesy of the artist

Bayon, Angkor Thom, Cambodia 2012

pigment ink-jet print
80.0 x 119.8 cm
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.40
courtesy of the artist



**Nawarla Gabarnmang, Arnhem Land,
Northern Territory 2015**

pigment ink-jet prints
90.0 x 134.9 cm (each)
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.25-28
courtesy of the artist



**Shrine of Remembrance (Ashton
Raggatt McDougall), Melbourne
Victoria 2015**

pigment ink-jet print
60.0 x 89.9 cm
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.30
courtesy of the artist



**Australian Pavilion (Denton Corker
Marshall), Venice, Italy 2015**

pigment ink-jet print
90.0 x 60.0 cm
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.45



**Sun Temple, Modhera, Gujarat, India
2017**

pigment ink-jet print
59.9 x 89.9 cm
donated through the Australian
Government's Cultural Gifts Program
by John Gollings AM 2020
MGA 2020.44
courtesy of the artist



Philip GOSTELOW
Sheehan's, Wallacia 2002
Anxious girls, Mona Road 2002
 from the series *Black Christmas bushfires*
 gelatin silver prints
 40.0 x 39.5 cm; 28.7 x 42.4 cm
 donated by Philip Gostelow 2020
 MGA 2020.17-18
 © Philip Gostelow

Josephine Quigley with her grandson Aaron at the site of their burnt out home in Warragamba, NSW 2002
 from the series *Black Christmas bushfires*
 gelatin silver print
 40.0 x 39.5 cm
 donated by Gael Newton AM 2020
 MGA 2020.77
 © Philip Gostelow



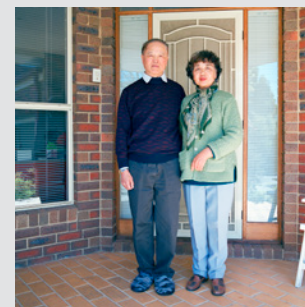
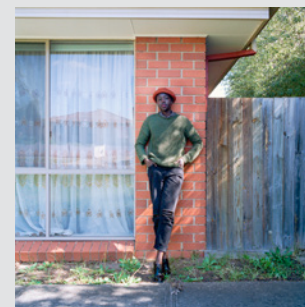
Ezra GOULTER
Untitled (studio portrait of a standing woman with chair) c. 1863-71
 carte de visite, albumen print
 10.2 x 6.5 cm; 9.5 x 5.9 cm
 donated by Gael Newton AM 2020
 MGA 2020.83

Lee GRANT
Shashi (India - retired business manager and OAM recipient for community services), with his dog Paris (household boss), relaxing at home, Oakleigh 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet print
 80.0 x 100.0 cm
 acquired 2020
 MGA 2020.66
 courtesy of the artist

Shashi Kochhar (Indian), arrived in Australia from India as a textile manufacturer, initially in 1971 for three years before permanently settling in 1978 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
 acquired 2020
 MGA 2020.67.a-b
 courtesy of the artist

Nyangak 'Lizzy' (Sudan - Bachelor of Commerce student and volunteer youth advocacy worker), at home, Mulgrave 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet print
 100.0 x 100.0 cm
 acquired 2020
 MGA 2020.68
 courtesy of the artist

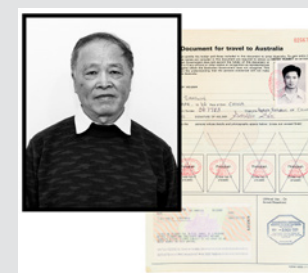
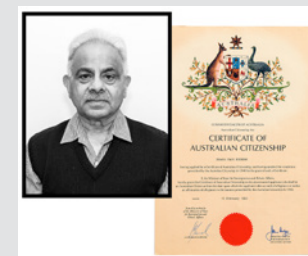
Nyangak 'Lizzy' Kuoth (Nuer/Sudanese), arrived in Australia from Khartoum in North Sudan via Egypt, as a refugee with her maternal grandmother, two siblings and a cousin, aged 13 in 2005 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet prints
 50.0 x 40.0 cm; 65.0 x 44.1 cm
 acquired 2020
 MGA 2020.69.a-b
 courtesy of the artist



Bingqi and Sanlin (China - retired physicists), by their front door, Mount Waverley 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet print
 100.0 x 100.0 cm
 acquired 2020
 MGA 2020.70
 courtesy of the artist

Bingqi Yu (Chinese), arrived in Australia from China via the United States of America in 1989 with her husband Sanlin Shi 2019
 from the series *From there to here: migrant journeys to Monash*
 pigment ink-jet prints
 50.0 x 40.0 cm; 45.5 x 65.0 cm
 acquired 2020
 MGA 2020.71.a-b
 courtesy of the artist

Sanlin Shi (Chinese), arrived in Australia from China via the United States of America as an optical communications researcher in 1989 with his wife Bingqi Yu 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
 acquired 2020
 MGA 2020.72.a-b
 courtesy of the artist



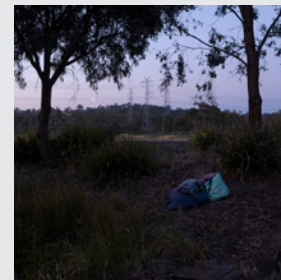
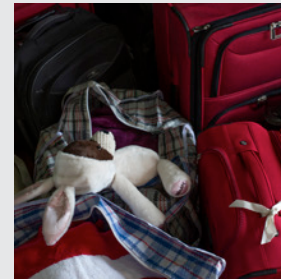
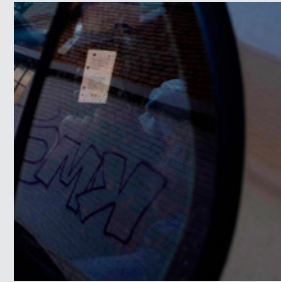
Janina GREEN
Untitled (stain) 1993
Untitled (folding sheets) 1993
Untitled (iron) 1993
 from the series *Vacuum*
 chromogenic prints
 80.3 x 79.1 cm; 102.0 x 78.0 cm;
 71.6 x 80.0 cm
 acquired 2019
 MGA 2019.206–208
 courtesy of the artist and M.33
 (Melbourne)



Fiona HALL
Leura, New South Wales 1974
 gelatin silver print
 35.0 x 35.5 cm
 acquired 2019
 MGA 2019.197



Ponch HAWKES
Untitled IV 2020
Untitled VI 2020
Untitled VIII 2020
Untitled IX 2020
 from the series *Lay down your head*
 chromogenic prints
 80.0 x 80.0 cm (2); 120.0 x 120.0 cm (2)
 acquired 2020
 MGA 2020.73–76
 courtesy of the artist



Katrin KOENNING
Three 2018
 from the series *Lake Mountain*
 pigment ink-jet prints
 80.0 x 100.0 cm (each)
 donated by MGA Foundation 2020
 MGA 2020.09.a–c
 courtesy of the artist and Reading Room
 (Melbourne)



Terry NAUGHTON
Nelligen Court House 1978
Old Supreme Court, Sydney – Francis Greenaway staircase 1979
Old Supreme Court, Sydney 1979
Tibooburra Court House 1982
Kempsey Court House – ceiling piece 1985
 gelatin silver prints
 10.6 x 15.0 cm; 19.2 x 15.2 cm; 13.5 x 11.6 cm; 14.6 x 16.6 cm; 16.5 x 16.6 cm
 donated by Gael Newton AM 2020
 MGA 2020.78–82

Polixeni PAPANETROU
The ambassadors 2009
 from the series *Between worlds*
 pigment ink-jet print
 75.0 x 75.0 cm
 donated through the Australian Government's Cultural Gifts Program by Daniel Palmer 2020
 MGA 2020.12
 courtesy of the Estate of Polixeni Papapetrou, Michael Reid (Sydney) and Jarvis Dooney Galerie (Berlin)



David ROSETZKY

Being ourselves 2020

2 channel synchronised video

installation, colour, sound

44.01 minutes

acquired 2020

MGA 2020.46

courtesy of the artist and
Sutton Gallery (Melbourne)

Rida 2020

Hannah 2020

Michael and Gregory 2020

Ruiqi 2020

Tugoe 2020

Panagiotis 2020

from the series *Being ourselves*

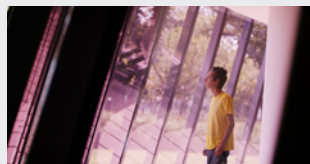
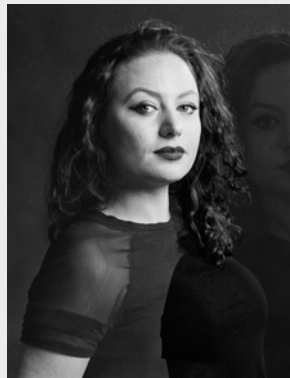
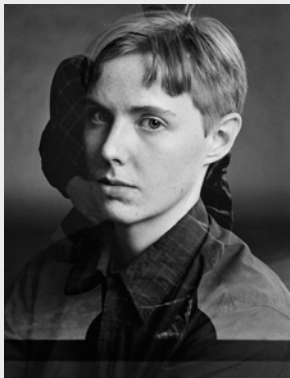
gelatin silver prints

58.5 x 44.5 cm (each)

acquired 2020

MGA 2020.47–52

courtesy of the artist and
Sutton Gallery (Melbourne)



Charis SCHWARZ and

George SCHWARZ

Untitled 1978

Untitled 1978

Untitled 1978

from the series *Bat* 1978–2012

chromogenic prints

40.0 x 40.0 cm (each)

donated by Charis and

George Schwarz 2020

MGA 2020.84–86

Untitled #6 1987

Untitled #11 1987

Untitled #13 1987

from the series *Bunte builder*

chromogenic prints

58.0 x 40.0 cm (each)

donated by Charis and

George Schwarz 2020

MGA 2020.87–89

Untitled #5 1992

Untitled #6 1992

from the series *Items*

chromogenic prints, transparencies,

gold leaf

50.0 x 40.0 cm (each)

donated by Charis and

George Schwarz 2020

MGA 2020.90–91

Untitled #5 2002

Untitled #11 2002

from the series *Recuerdos*

chromogenic prints, blue and gold plastic

frame, transparency

50.0 x 40.0 cm; 49.0 x 40 cm

donated by Charis and

George Schwarz 2020

MGA 2020.92–93

Untitled #18 2008

Untitled #21 2008

from the series *Vita brevis est*

chromogenic prints

40.0 x 40.0 cm (each)

donated by Charis and

George Schwarz 2020

MGA 2020.94–95

Matthew SLEETH

Pictured #23 (Rosebud) 2004

Pictured #14 (Ball) 2005

Pictured #10 (Paris) 2005

from the series *Pictured* 2004–06

chromogenic prints

43.0 x 53.0 cm (each)

donated through the Australian

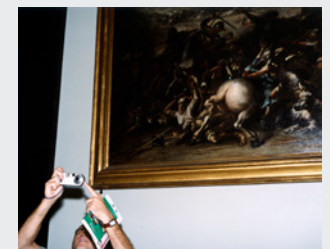
Government's Cultural Gifts Program

by Daniel Palmer 2020

MGA 2020.14–16

courtesy of the artist and

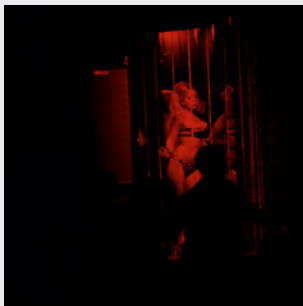
Claire Oliver Gallery (New York)



Wesley STACEY
Carlotta upfront, Les Girls, Kings Cross 1970–71
Go Go Girl, Whisky a Go-Go, Kings Cross 1970–71
Basement club, Kings Cross 1970–71
chromogenic prints
40.0 x 40.0 cm; 39.0 x 40.0 cm;
100.0 x 150.0 cm
donated by Wesley Stacey 2019
MGA 2019.199–201
courtesy of the artist



Waterways c. 1999
hand-bound book, 65 gelatin silver prints
15.6 x 25.0 x 4.3 cm; 6.0 x 18.6 cm (each)
author: John Anderson
donated by Wesley Stacey 2019
MGA 2019.202



101 Panoramas: to Roma and beyond 2004
drawing journal, 111 chromogenic prints
28.3 x 35.7 x 3.0 cm;
10.0 x 30.5 cm (each)
donated by Wesley Stacey 2019
MGA 2019.203



Mark STRIZIC
Untitled 1992
photocopy
19.5 x 13.7 cm
donated by Ken Scarlett 2019
MGA 2020.01

Christian THOMPSON
Sip from the unseen 2018
from the series *Moonlight cactus*
chromogenic print
120.0 x 120.0 cm
donated through the Australian
Government's Cultural Gifts Program
2019
MGA 2019.209
courtesy of the artist and
Michael Reid (Sydney + Berlin)



David van ROYEN
Brett 2001–02
from the series *Him self*
pigment ink-jet print
74.5 x 73.8 cm
donated by Daniel Palmer 2020
MGA 2020.13
courtesy of the artist



**All works: Monash Gallery of Art,
City of Monash Collection**

Note: This list of works is ordered
alphabetically, then chronologically
within each artist's section. Dimensions
of the image size are recorded as height
x width x depth. Circa dates (c.) implies a
two-year window either side of the
central date.

The Friends of Monash Gallery of Art Inc.

During the past year, the Friends activities included the following events:

- July Supper Talk: Melinda Clark – *The Melbourne Map*
- August Morning Coffee: Noushka Reiter from the Royal Botanic Gardens – *Orchids*
- September Supper Talk: Darron Davies – *The Rodders Photo Gallery*
- October Morning Coffee: Marjo Angelico, Waverley Historical Society – *Waverley History*
- November Morning Coffee and AGM: Gareth Syvret from MGA – *The Jersey Photographic Collection*

The year started well with an interesting array of Morning Coffee speakers and Evening Supper events, but it is recognized that far too many people, including members of the Friends of MGA, are probably unaware of these great events. It is the wish of the Friends Committee to attract larger audiences to all the events offered by the Committee, in order to strengthen the bond between the Friends and the Gallery and to promote the Gallery and the wide range of interesting and educational events that take place throughout the year.

There has been a change of membership of the Committee with two great stalwarts, Colin King (President) and Dr David Fraser resigning during the year. New members of the Committee were Dr Jim Love, Tuck Leong and Alison Carpenter.

One of the biggest and most varied events over recent years has been the annual

“Art in the Park” and its companion piece “Twilight Art in the Park”, attracting excellent attendances and participation but this year the searing heat of summer, the onset of the Covid-19 virus and the accompanying bush fire danger caused this event to be canceled, regrettably at short notice. It is on the agenda for the coming summer, subject to the restrictions that might be in place at that time.

In July there was also a Q&A on his work by Bill Henson with an audience of students and in August a conversation between Bill Henson and art critic John McDonald. Bill also hosted an exclusive evening discussion with the Friends of MGA.

October saw the announcement of the winners of the Friends Exhibition followed by an enjoyable social gathering.

During the year we produced two major newsletters containing significant articles on aspects of the Gallery’s collection and reflections on the art of photography generally by eminent practitioners of photography.

The range of Friends activities has necessarily been curtailed by the present virus and the Committee is using this inter regnum period to plan for the future. We are trying to keep in touch with our highly valued membership. Two such plans are firstly a Working Party to increase the range of fund raising activities by the Committee to help the gallery and the second is to look at various means of significantly increasing the number of members of the Friends Association. Under the present restrictions

on movement, all meetings of the Committee and the Working Parties are being conducted by remote methods, with the difficulties and limitations that this form of communication imposes. But we look forward to a much brighter future, hopefully soon, when we will all be able to resume enjoying the wonderful attractions that our MGA offers.

Noël J Denton AM RFD ED
President

MGA Foundation Report

In a year that has created disruption for so many, art and its subsequent appreciation remain a constant in our lives. Like us at MGA Foundation, many people would have turned to the visual arts to find momentary sanctuary from the noise of these challenging times. This is why MGA's mission - to champion Australian photography, and inspire audiences to embrace, explore and value photography - has never had more relevance to our community and importance for the fabric of our society.

MGA Foundation (MGAF) is proud of the role it plays in helping MGA achieve this mission. In particular, trustees focus on the gallery's sustainability by assisting with development activities. Our predominant role revolves around building and maintaining a community of art and photography enthusiasts, comprised of potential and existing supporters for MGA.

In 2019-20, MGAF held many bespoke and large events for this growing group. We continued with our 'Behind the Lens' dinner party series which sees like-minded people come together to share food, wine and conversation in unique settings. In August, MGA and MGAF held a 'Behind the Lens' during the gallery's Bill Henson exhibition with the artist in attendance. This same series also turned virtual later in the year - streaming at home to selected attendees - with artist Christian Thompson.

In light of the health restrictions later in the year, MGAF also delivered a virtual Celebration Dinner. This evening saw 30

supporters and staff come together online to celebrate the start of MGA's 30 years. The evening saw everyone dining on the same food and wine and enjoy entertainment from visual and performing artists.

MGAF's event calendar would not be complete without the William and Winifred Bowness Photography Prize. In 2019 we ran our 14th annual prize which saw almost 700 entries with 58 works being selected for the exhibition. It was not a surprise to many that Katrin Koenning won for her hauntingly beautiful work 'Three' from the series *Lake Mountain* (2018). We also acknowledge the Colour Factory Honourable Mentions winners - Zia Atahi, Polly Borland and Angela Tiatia - and the Sotheby's Australia People's Choice Award winner - Shoufay Derz. Trustees are grateful to this year's three judges who generously gave of their time and talent - Director of Queensland's Gallery of Modern Art Chris Saines, artist Christian Thompson and MGA Director Anouska Phizacklea.

In order to be more effective in our development activities, MGAF welcomed two new trustees in the last 12 months. Michelle Varcoe joined the board and brought with her experience in not-for-profit sustainability and a passion for the craft of photography. Likewise, Richard Janko also became a trustee this year and we are already benefiting from seeing the Melbourne art community through his eyes and appreciating his ideas on how to engage its various demographics.

On behalf of all trustees, I want to thank MGA Director Anouska Phizacklea and her team for the great work they are doing in not only advancing their mission, but also in finding creative ways to present photography and connect with artists and supporters during these turbulent times. The MGA Foundation looks forward to working alongside the gallery in its efforts to cultivate further appreciation of photography now and into a more hopeful future.

Kallie Blauhorn
Chair MGA Foundation



Foundation Financials

Monash Gallery of Art Foundation Income Statement For the Period Ended 30 June 2020

	Note	30 June 20	30 June 19
Income			
Bowness Prize Entry Fees	1	38,028	39,160
Donation	1	15,600	5,034
Sponsorship Income	1	-	5,000
JBWere – Unrealised Capital Gain	1	-	13,511
JBWere – Dividend/ Trust Income	1	16,603	37,522
Franking Credit	1	12,218	16,851
Grant – Bill Henson 25th Anniversary Project	1	-	80,000
Interest Revenue	1	377	5,047
Total Income		82,826	202,125
Expenses			
Program Expenses – Prize Money	2	35,000	32,500
Bowness Prize – Administration Expenses	3	46,541	38,209
Hospitality and Event Expenses	4	-	16,986
JBWere – Unrealised Capital Losses	6	26,635	23,660
Payment – Bill Henson 25th Anniversary Project	5	-	80,000
Other Expenses	5	2,459	22,698
Total Expenses		110,635	214,053
Surplus/ (Deficit)		(27,809)	(11,929)

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 2020

	Note	30 June 20	30 June 19
ASSETS – Current Assets			
Cash & Cash Equivalents	7	20,452	1,771
JBWere – Portfolio Value	7	440,173	486,664
Total Assets		460,626	488,435
LIABILITIES – Current Liabilities			
NIL	8	-	-
Total Liabilities		-	-
Net Assets		460,626	488,435
EQUITY			
Accumulated Surplus		460,626	488,435
Total Equity		460,626	488,435

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



Polixeni PAPANETROU
The ambassadors 2009
from the series *Between worlds*
courtesy of the Estate of Polixeni Papapetrou, Michael Reid
(Sydney) and Jarvis Dooney Galerie (Berlin)

mga