

5.1 MONASH GALLERY OF ART COMMITTEE OF MANAGEMENT ANNUAL REPORT 2021/22

Responsible Senior Officer: Dr Andi Diamond, Chief Executive Officer

RECOMMENDATION

That Council:

1. Notes the 2021 – 2022 Annual Report presented by the Monash Gallery of Art Committee of Management.

2. Acknowledges the leadership of the Committee of Management in the achievement of Monash Gallery of Art's strategic vision.

INTRODUCTION

The Monash Gallery of Art (MGA) Committee of Management (CoM) submits an annual report to Council on MGA activity over the past year. The Monash Gallery of Art Committee of Management is constituted as a community asset committee in accordance with section 65 of the Local Government Act 2020 and is referred to as the Committee of Management (CoM).

Pursuant to the clause 3.8 of the TOR reporting requirement the annual report for MGA 2021-2022 as approved by CoM is attached. This report is submitted to the CEO and provided to Councillors for information. The report will be available for public view on MGA's website.

BACKGROUND

MGA's annual report covers key aspects of the Strategic Plan that speak to how MGA achieves its mission, vision and strategic statement, in particular how it is delivering on its four key initiatives:

- Compelling must see exhibitions
- Nationally significant collection
- Culturally enriching experiences
- Building our capacity to deliver by increasing revenue & professional development of the team

DISCUSSION

The last two years have seen the impact of the global pandemic change how we operate. We again entered into lockdown periods early in the first quarter which saw us continue to experience the world online and mediated through digital screens. The first exhibition in the program responded and reflected the impact the pandemic was having on society, through the commissioning exhibition *STAGES: photography through the pandemic*. This exhibition was expanded into a call out that sought one defining image of our community's experiences of COVID-19 in Victoria.

With the adoption of digital engagement the primary focus of our audiences was focused on ways to engage key segments. This included dedicated resources for the VCE sector that spoke directly to the curriculum and included a microsite for STAGES with a virtual exhibition that could facilitate education and group tours online, as well as interviews with the artists, curators and core staff. The integration of a virtual tour of the exhibition created a new tool to engage diverse audiences, create content utilised by the education sector and a documentation of the exhibition that is immersive and responds to the needs of key audience demographics.

A major strategic focus continues to be the MGA/Wheelers Hill Library Integrated Cultural Precinct (ICP) that sets out a concept for the future of the site with a vision that enables our ability to adapt and grow to meet the needs of our diverse audiences. It proposes an integrated cultural precinct that harnesses the power of photography, MGA's unique and nationally significant collection of Australian photographs, embedded with the literary arts and the important role libraries play within the community. Throughout the period we continued to advance advocacy and support for the project, which includes the City of Monash playing a key role in developing a South Eastern Region cultural tourism strategy. In 2023, we will continue our advocacy for the redevelopment of the site, and also roll out key initiatives mapped out within the ICP plan including the redevelopment of our website and a new brand and identity. In line with the work undertaken MGA also established a new strategic plan for 2022–26 periods, which cements our place as the leading dedicated photography museum in Australia.

POLICY IMPLICATIONS

Activities conducted during 2021-2022 were based in the creative and diligent aspiration of the MGA Strategic Plan to achieve the development and implementation of its vision as the Australian Home of Photography. The MGA Strategic Plan 2018-2022 supports the delivery of the Council Plan 2017-2021. In particular, it meets the aspiration of:

Strategic Objective - An inclusive community: Our people and communities are healthy, connected and engaged.

SOCIAL IMPLICATIONS

MGA has a unique role in the cultural and community life of Monash. It is an important local destination for social and cultural connection, for creative and intellectual wellbeing.

A priority for CoM is the development of activities and business support that represent and reflect the city's demographic diversity, to sustain relevance and ownership by the community. In particular, the *Being a voice* exhibition was a collaboration between MGA, Monash Council and JOY media to explore the stories of our LGBTQIA+ community.

HUMAN RIGHTS CONSIDERATIONS

The Monash Gallery of Art exhibition and activities programs accord with the Charter of Human Rights and Responsibilities act 2006 and in particular the following rights:

- (vii) freedom of thought, conscience, religion and belief;
- (viii) freedom of expression;
- (ix) peaceful assembly and freedom of association;
- (xi) taking part in public life;
- (xii) cultural rights.

CONSULTATION

Through the year, consultation has occurred with visitors to MGA via a visitor survey. This is a regular feature of MGA's connection with the community and an essential part of its framework for future planning.

FINANCIAL IMPLICATIONS

Even in the midst of COVID, MGA met its fundraising targets including raising over \$150,000 through donations and fundraising activities with more than \$282,000 of photographs donated to the MGA Collection.

MGA implemented a new engagement calendar over the last year that focused on more intimate online 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. MGA also grew its online store that enabled MGA to continue to raise funds while MGA was closed due to COVID.

CONCLUSION

In 2021-22, MGA has continued to grow and cement its reputation locally, nationally and internationally as the Australian Home of Photography with high quality exhibition programming, public programs and partnership development, and pivoted towards online engagement. This has been supported by a focus on renewal, sustainability, network development and excellent governance by the CoM.



MGA acknowledges the Traditional Owners of the land, the Wurundjeri Woi Wurrung and Bunurong People, and recognises their continuing connection to the land and waterways. We pay our respects to their Elders past, present and emerging and extend this to all Aboriginal and Torres Strait Islander People.

Please note: Aboriginal and Torres Strait Islander viewers are respectfully advised that this report contains images of people (and mentions in writing those) who have passed away.

Cover:
Hoda AFSHAR
Untitled (detail) 2015–20
from the series *Speak the Wind*
courtesy of the artist and Milani Gallery (Brisbane)

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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

Gallery

64 478

Visitors
gallery & cafe¹

210

Days open²

1230

Hours open³

Online visitation

82 660

Sessions

54 317

New visitors

54 135

Returning visitors

02:22

Min. avg. session
duration

Public programs

44

Events and
programs⁴

1346

Participants⁵

11

Tours

120

Participants

Social tours

Artist talks

12

Artist talks⁶

27

Artists involved

Education

99

Tours⁷

44

Schools

1183

Participants

People

Donors

23

23 photographs donated &
'money can't buy' items to
MGA's Fundraising Auction

\$48 000

Raised from photographs &
'money can't buy' items donated
to auction

\$104 650

Donations to MGA

\$20 000

Trusts & foundations

\$3345

Fundraising income

\$282 545

Donated works of art

Friends of MGA

120

Memberships⁸

\$9478

Donations from Friends'

2

Events organised
by the Friends (online
presentations with guest speakers)⁹

Volunteers

80

Volunteer hours

3

Individual
active volunteers¹⁰

Media

Media

76

Editorial references

3

Radio

7

Print

66

Online

Social media – Facebook

5760

MGA Facebook followers

4100

Bowness Photography Prize Facebook followers

11 495

Instagram followers

Social media – Instagram

Social media – other

2529

Twitter followers

205

LinkedIn followers

Publications

0

Exhibitor catalogues

2

Online microsite

96

MGA Enews publications

1 COVID-19 Lockdown 5: July 15 - 27 Gallery reopens with restrictions to capacity. COVID-19 Lockdown 6: August 5 - October 21 arts venues to remain closed. Gallery re-opened October 29 with vaccination status restrictions and capacity limits.

2 Gallery also closed during install and de-installs for Bowness Photography Prize, *Vision of India, Speak the Wind and Old ways, new ways*. Gallery closed on Mondays. Gallery closed public holidays.

3 Tuesday - Friday 10am-5pm
Saturday - Sunday 10am-4pm

4 Including virtual and face to face programs. Programs included workshops, talks, school holiday programs and much much more.

5 This is the stat for face to face participants only.

6 Including virtual and face to face artist talks, in conversations and key note addresses

7 Both virtual and face to face tours.

8 COVID-19 impacted these number as did the dissolving of the Friends of MGA inc

9 Lockdown and declining Friends committee members impacted the resources to organise and host events

10 Being in lockdown we could not utilize volunteers. Volunteers return to MGA in March 2022 with limited hours

11 Across galleries 1, 2 and 3 plus the Atrium

12 TOPshots and Develop

Exhibitions

Main galleries

9

Exhibitions

8

Group shows

1

Solo shows

8

Exhibitions curated by MGA

1

Exhibitions developed from MGA Collection

Atrium gallery

3

Exhibitions

2

Groups

1

Solo artists

Artists

395

Artists participated in MGA exhibitions¹¹

46

Student artists¹²

Travelling exhibitions

4

Travelling exhibitions

5

Venues

266

Open days

32161

Visitors

The collection

13

Purchased acquisitions

90

Donated to the collection

46

Works from the MGA Collection exhibited

287

Works prepared for exhibition by MGA staff

128

New collection records available online

10

Additional extended texts on an individual artwork

2

Artist pages added/updated with biographic details

The last two years
have seen the impact
of the global pandemic
change how we operate,
online and IRL.

— Anouska Phizacklea
MGA Director

Staff

Anouska Phizacklea
Director

Pippa Milne
Senior Curator

Stella Loftus-Hills
Curator

Katie Tremschnig
Gallery Registrar

Cait Burgoyne
Exhibitions & Operations
Coordinator (maternity leave
from December 2021)

Charles Robertson
Exhibitions & Operations
Coordinator
(from December 2021)

Ellenie Zahariou
Visitor Services & Commercial
Operations Coordinator

Grace Longato
Education & Public
Programs Coordinator
(until August 2021)

Alma Tooke
Education & Public
Programs Coordinator
(August 2021 until
December 2021)

Jessica Schwientek
Education & Public
Programs Coordinator
(from January 2022)

Christina Apostolidis
Development & Sponsorship
Coordinator (until February
2022)

Kerry Pryor
Development & Sponsorship
Coordinator (from February
2022)

Omar Qaradaghi
Gallery Framer

Ashini Nanayakkara
Digital Marketing Contractor

Michelle Hambur
Collection Project Officer
(from February 2022
until May 2022)

Gallery Assistants (casual)

Irena Robbins

Yifang Lu

Ashini Nanayakkara

Joel Kram

Tobias Fulton

Marley Campagna

Michelle Hambur

Education Volunteer

Marjolyn Willis

Volunteers

Christine Matysik

Jenny Miao

Retired Volunteers

Alabama McMurrick

Dani Raz



Susan PURDY
Acorus gramineus:
Chang Pu 2002
 from the series New branches
 on an old tree
 gelatin silver prints, ink
 40.3 x 30.3 cm (each)
 Monash Gallery of Art,
 City of Monash Collection
 courtesy of the artist

MGA Committee of Management

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

Natasha Bowness

(appointed July 2016, Chair)

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

Val Brown

(appointed May 2018)

As REA Group's Chief Consumer Product Officer, 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 250 people, 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 the intersection with technology and people to create immersive and empowering product experiences.

Val holds a Bachelor of Business Marketing from RMIT, is currently on the advisory board of Realtor.com in the US and a graduate member of the Australian Institute of Company Directors.

Nick Fletcher

(appointed May 2018)

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 Kathryn Hendy-Ekers

(appointed Nov 2015)

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

Richard Janko

(appointed May 2021)

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

Cr Shane McCluskey

(appointed Nov 2016)

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

Dr David Rosetzky

(appointed March 2020)

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

Cr Tina Samardzija

(appointed November 2020)

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

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 Karina Lamb

Manager Arts & Libraries

Tamara DEAN
Bluebells 2020
from the series
High jinks in the hydrangeas
pigment ink-jet print
100.0 x 75.0 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist and
Michael Reid (Sydney)



Donors and sponsors

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

Anonymous (5)

Bowness Family Trusts & Foundation

Camberwell Camera Club

Godfrey & Alice Clay

Ann Cole

Eddie Creaney

Rob McGauran & Alessandra Giannini

Neil Graham

Kirsty Grant

Halina Kukulka

Mark Learmonth

David & Mary Liddle

Fiona Lodge

Loris Peggie

Sue Phizacklea

Kerry Pryor

Ralph Renard

Gary Richardson

Kalli Rolfe

Hamish Riddell

Sylvia Sandeman

MGA donors (cont.)

Dorothy Simpson

Elizabeth Sinclair

Beverly Stevens

Judith Taylor

Ina Tennant

Dimithri Wickramaratne

MGA Foundation donors

Bowness Family Trusts & Foundation

Denis Savill & Anne Clarke Endowment

Diana and Phillipe Jaquillard

Megan Peart & Nikos Katinakis

Tony & Dr Lyndal Peake

Michael Robertson

Richard Janko & Rachel Soh

Niv & Joanne Tadmor

Michael & Emily Tong

Troy & Michelle Varcoe

Sponsors

Blakes Feast

City of Monash

Creative Victoria

Haymes Paint

Mercedes- Benz Waverley

Sponsors (cont.)

Novotel Melbourne Glen Waverley

Pidgeon Ward

Ray White Glen Waverley

RMIT University

Scotchmans Hill

Sequana Partners

Exhibition sponsors

Bowness Family Trusts & Foundation

City of Monash

Friends of MGA

Margaret Lawrence Bequest

Kallie Blauhorn & Andrew Penn

Richard Janko & Rachel Soh

Albert & Barbara Tucker Foundation

Collection donors

Narelle Autio

The Estate of Kathy Cavaliere

Tamara Dean

Helen Frajman

Kathy Freedman

Tom Goldner

Collection donors (cont.)

Phillip Gostelow

Ruth Maddison

Kerry McGorlick

MGA Foundation

Geoffrey Smith & Gary Singer

James Tylor

Trusts & foundations

Gordon Darling Publication Grant

Margaret Lawrence Bequest

Albert & Barbara Tucker Foundation

Vizard Foundation

Bowness Photography Prize sponsors

MGA Foundation

Kee Wong

Smith & Singer

Colour Factory

Mercedes- Benz Waverley

MGA X Photography Auction donors

Hoda Afshar

John Cato

Danica Chappell

Yask Desai

Marian Drew

Jo Duck

Viva Gibb

Silvi Glattauer

Richard Glover

John Gollings

Joanne Handley

Joseph Håxan

Petrina Hicks

Paula Mahoney

Rod McNicol

Peter Milne

Leela Schauble

Melissa Spiccia

Ali Tahayori

Cyrus Tang

In-kind donors

Spicers

PHOTO 2022

Southgate Melbourne

Village Roadshow

Smith & Singer

Bespoke Frames

Arten

John Dwyer

Italian Institute of Culture



Katthy CAVALIERE
Spirito del paese: mother and child 2003
chromogenic print
35.0 x 43.5 cm
Monash Gallery of Art,
City of Monash Collection
MGA 2021.103
courtesy of the Estate of Katthy Cavaliere



Nici CUMPSTON
Barka messenger 2021
pigment ink-jet print, crayon, pencil
64.0 x 170.8 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist and Michael Reid Gallery (Sydney)

There have been many highlights over the past 12 months for MGA despite the continuing COVID-19 related challenges faced by the community at large and cultural institutions. This reflects the incredible tenacity of the MGA team.

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

There have been many highlights over the past 12 months for MGA despite the continuing COVID-19 related challenges faced by the community at large and cultural institutions. This reflects the incredible tenacity of the MGA team, adapting to the learnings of the past 12 months and the unconditional support MGA has continued to receive from its many stakeholders and supporters.

During this year MGA completed its 2022 to 2026 strategic plan which will see the gallery rebrand to a new persona – the Museum of Australian Photography. This will occur in 2023 in conjunction with the launch of our new website which will enable greater engagement with our collection and multiple enhanced online learning opportunities.

As the Museum of Australian Photography (MAPh), we are aspirant to be the preeminent national institution dedicated to championing Australian photography and its vital role in culture and society.

Much of MGA's focus during the last four-year strategic plan centered around building new audiences, developing online engagement for different audiences and increasing opportunities for artists. As Australia's only institution dedicated to collecting, exhibiting and profiling Australian photographic artists we recognise we are uniquely placed to play a leading role in the sector.

We have strengthened and redefined our purpose in our new strategy 'to cultivate a community which actively engages with Australian photography and its stories and to empower and celebrate artists'.

Advocacy work related to the redevelopment of MGA and the creation of an Integrated Cultural Precinct has been very active over this past year. We have briefed key stakeholders including local, state and federal political representatives, arts and cultural sector leaders, educators, artists, donors and partners.

The Greater South East Melbourne (GSEM) group has established a committee, which MGA and the City of Monash are members of, to develop an Arts and Culture Strategy for the GSEM region. This is an exciting initiative which sees the eight councils in the GSEM region come together to create a joint strategy to drive cultural tourism to the region.

We are delighted that the City of Monash has taken a leadership role in assisting with development of this strategy and also look forward to the imminent release of the City of Monash Arts and Culture strategy.

Exhibitions and programs

Our exhibition program continued to be impacted by COVID-19 and its related staffing and operational challenges. The MGA team has achieved incredible outcomes in presenting the exhibitions and public programs over the past year given this complex and ever-changing operating environment. The enormity of the challenges related to this cannot be underestimated for this small team.

We were fortunate to open *STAGES: photography through the pandemic* in person in May 2021 before the gallery closed again in June 2021. We were then able to move to online engagement, building on the learnings we had from doing this the prior year.

Lillian O'Neil's impressive work 'Drawing to a close' (2020), a large-scale work comprising of found objects stitched together, won the 2021 Bowness Photography Prize. This important survey of contemporary works provides great insights into both the mood of the community and current photographic practice.

We were delighted to announce a new initiative in support of the Bowness Photography Prize, the Wai Tang Commissioning Award which was awarded to Paula Mahoney. Wai Tang was a former MGA Committee of Management member and her family has generously donated this award in her honour following her recent death. This award provides a former Bowness Photography Prize finalist with a

further professional development opportunity with the commissioned works to be shown this year alongside the 2022 Bowness Photography Prize exhibition.

We were delighted to present *Visions of India: from the colonial to the contemporary* over the summer period and to showcase exceptional work never seen before outside India. We continue to be ambitious to expand our exhibition program to include the best of international work to provide an opportunity for our audiences to appreciate excellence from abroad and also place our Australian work in that context.

The PHOTO 2022 International Festival of Photography was a very active and enjoyable time in Melbourne for the photography community and MGA was delighted to play a leadership role in several areas in support of this fabulous initiative for the sector.

Hoda Afshar's exhibition, *Speak the Wind*, was a major festival headline and anchored the program. The exhibition received outstanding reviews and provided a further opportunity for a former Bowness Photography Prize winner to return to MGA. We also partnered with the Italian Cultural Institute to present renowned Italian photographer Massimo Vitali in Southbank, broadening MGA's engagement to the city.

The festival's theme *Being human* was also brought to life through an extensive range of public programs, curated tours and other exhibition related events. MGA's team was actively involved in many aspects of these events during a busy but highly

engaging and successful time for the sector. This calendar year has seen an increased interest in education programs in response to the terrific resources that were produced for online learning the prior year. It has also been very gratifying to have school children return to in-person learning in our gallery.

The collection

MGA's nationally significant collection grew materially during the year as we are fortunate to be the recipient of many donated works from benefactors and artists. In addition, we have an annual acquisition budget which enables us to carefully build and strengthen the collection in line with our strategic focus.

I'm delighted to advise that during the year numerous works from outstanding female photographers who were either not represented or underrepresented entered the collection. We continued our important commissioning work and are delighted to have added works from the exhibition *STAGES: photography through the pandemic* to the collection from this important time in our history.

Partnerships & supporters

Our many partners, supporters and other key stakeholders have been crucial to our successful operations over the past 12 months. I thank them sincerely for their continued support during these challenging times.

Our Luminary program continues to grow and we are delighted to welcome supporters of MGA from interstate. As a national institution we are seeking to grow our national and international reach and support in coming years.

We were delighted to hold our second MGA X Artists auction in May 2022. This is a major fundraising initiative for MGA and provides the public with the opportunity to buy works from Australian artists with proceeds shared equally with MGA and the artists. Many happy purchasers left with new work and an increasing appreciation of this artform and its practitioners.

The unwavering support from the City of Monash was an essential part of our success during this difficult time, and on behalf of the Committee of Management I thank CEO Andi Diamond, Russell Hopkins Director Community Services and Karina Lamb Manager Arts & Libraries for their unwavering support. It enabled us to collectively navigate the operational challenges of the past 12 months whilst also looking forward and delivering a new strategic plan, together with the pivotal agreement to rebrand as the Museum of Australian Photography.

The continued support of Creative Victoria through their operational funding grant is greatly appreciated, and continues to be of significant benefit to MGA and our activities. We look forward to continuing to work with them to support the delivery of the Victorian Creative State 2025 strategy.

I'm grateful to my colleagues on the MGA Committee of Management and acknowledge the wonderful support they have provided me, the organisation and team members this past 12 months. As volunteers their contributions through their time, networks and generosity is deeply appreciated.

The MGA Foundation has been a constant source of support, driven by the enthusiastic leadership of Chair, Kallie Blauhorn. With a renewed board and fresh ideas, MGA philanthropy continues to grow, and we look forward to being able to further engage with our committed donors in person and to connect with new networks who are inspired by the artform.

Thank you

My term as Chair of MGA concludes at the end of August 2022 after six years on the Committee of Management, including five years as Chair. I'm delighted that Tony Peake, a highly accomplished Non Executive Director with a deep personal interest in art, will succeed me as Chair in September 2022.

During my time as Chair it's been an incredible privilege to have the opportunity to lead this wonderful institution, that plays such an important role in the sector, for its artists and for the broader community.

The MGA team, led by its wonderful director Anouska Phizacklea, has undertaken a stellar job navigating the complexity of the past few years.

I'd like to acknowledge Anouska's role as Director and congratulate her on the many new initiatives that have been implemented at MGA over the past five years. In particular I want to acknowledge her fabulous work and commitment relating to the redevelopment business case.

The MGA team are incredibly creative, individually and collectively, and I have been so impressed with their ability to continue to deliver the exceptional exhibitions and programs that they have in the face of such adversity. Their commitment to the sector and contributions to our new strategic plan and relaunch to MAPH have been vital to MGA's future. I thank them all for their efforts and wish them all the very best for their future with MAPH, and encourage them to continue to be creative!

I've been fortunate to meet and work with many stakeholders related to MGA over the past six years including many levels of government, council, artists, galleries, curators, consultants, service providers, donors, partners and I thank them all for their support, advice, interest in and commitment to MGA. I have learnt so much about this wonderful sector from so many people who have a deep and abiding commitment to the arts.

I've thoroughly enjoyed the opportunity to work with a diverse range of colleagues on the Committee of Management and thank them for their contributions, advice and commitment. I have learnt a lot from them all and value their support during this period greatly.

A particular thank you to Kallie Blauhorn, as Chair of MGA Foundation, who has been a constant source of support reflecting her deep commitment to MGA, the sector broadly and artists. We have been fortunate to have her passionate leadership throughout these times.

The future for MGA is bright. As Australia's leading museum devoted to photography we are committed to expanding the profile, reach and recognition of Australian photography and its artists. We look forward to engaging with you further through accessible, thought provoking and inspiring digital and physical experiences.

As a member of the community, I look forward to continuing my involvement with MGA and to being part of the future for the MAPH. I hope you will join me as we continue on this exciting journey.

Natasha Bowness

Chair, MGA Committee of Management



The last two years has seen the impact of the global pandemic change how we operate online and IRL. We again entered into lockdown periods early in the first quarter which saw us continue to experience the world online and mediated through digital screens. The first exhibition in the program responded and reflected the impact the pandemic was having on society, through the commissioning exhibition *STAGES: photography through the pandemic*. This exhibition was expanded into a call out that sought one defining image of our community's experiences of COVID-19 in Victoria.

With the adoption of digital engagement the primary focus of our audiences was focused on ways to engage key segments. This included dedicated resources for the VCE sector that spoke directly to the curriculum and included a microsite for *STAGES* with a virtual exhibition that could facilitate education and group tours online, as well as interviews with the artists, curators and core staff. The integration of a virtual tour of the exhibition created a new tool to engage diverse audiences, create content utilised by the education sector and a documentation of the exhibition that is immersive and responds to the needs of key audience demographics. MGA was incredibly grateful to have received support from philanthropic partners to support exhibitions, education and public engagement programs over the year including the The Yashian Schauble and the Australia China Art Foundation,

The Margaret Lawrence Bequest and the Luminaries circle of donors that supported the commissioning exhibition *STAGES* and Hoda Afshar *Speak the Wind*.

The Bowness Photography Prize celebrated its 16th year and continues to be the anchor to the annual program. We continued to activate online audiences through livestreaming the award announcement and providing a virtual tour. A new initiative included producing our 'Ask the artist' series where young audiences asked artists about their work which was shared online and on social media.

Lillian O'Neil received the prestigious award valued at \$30 000 and the work was acquired into MGA's nationally significant collection of Australian photographs.

The summer season opened with *Visions of India: from the colonial to the contemporary* which was the first major survey of Indian photography in Australia, with all artworks derived from the collection of Museum of Art & Photography (MAP), Bengaluru, one of the most celebrated collections of photographs relating to India in the world.

Curated by Nathaniel Gaskell, the exhibition began its journey in 1860, with a range of works by pioneering studio photographers through to contemporary photographic practices. The exhibition comprised an extensive online resource co-created by MAP and MGA's curatorial and education teams. We also hosted a series of hybrid events

whereby international Indian artists and curators beamed into the gallery.

MGA is a partner of the PHOTO International Festival of Photography (photo.org.au), which is a major biennial of new photography and ideas that took place from 29 April to 22 May across Victoria. In 2022 MGA presented three exhibitions which included *Speak the Wind* that showcased Iranian, Australian artist, Hoda Afshar's documentation of the possessing winds that have shaped the islands off the southern coast of Iran, in the Strait of Hormuz, and over many centuries, the tides have brought to these islands an ancient and complex group of people. Afshar has a sustained relationship with MGA, including winning the Bowness Photography Prize in 2018 with her 'Portrait of Behrouz Boochani, Manus Island' (2018). This stunning and immersive exhibition was shown alongside *Old ways, new ways*, which drew works from three collections to consider the ways that First Nations photography makes links between times gone by and the present, placing traditions within contemporary practice across generations and through passages of time. This exhibition included a playspace with activities devised by Peta Clancy, that asked young (and those not so young) to consider what intervening in a photograph may do to the image, meaning and intent. These types of activities are an example of how to engage audiences in photography through their own mark-making. We will continue to engage artists and educators in the development of activities and more

immersive experiences that activates the space.

A major strategic focus continues to be the MGA/WHL Integrated Cultural Precinct (ICP) that sets out a concept for the future of MGA with a vision that enables our ability to adapt and grow to meet the needs of our diverse audiences. With an integrated cultural precinct that harnesses the power of photography, MGA's unique and nationally significant collection of Australian photographs, embedded with the literary arts and the important role libraries play within the community. Throughout the period we continued to advance advocacy and support for the project, which includes the City of Monash playing a key role in developing a south eastern region cultural tourism strategy. In 2023, we will continue our advocacy for the redevelopment of the site, and also roll out key initiatives mapped out within the ICP plan including the redevelopment of our website and a new brand and identity. In line with the work undertaken MGA also established a new strategic plan for 2022–26 periods, which cements our place as the leading dedicated photography museum in Australia.

The MGA Foundation continued to pivot online with digital engagement events to drive donor support. I want to thank and acknowledge MGA Foundation's Chair Kallie Blauhorn, Cr Geoff Lake, Bill Bowness AO and Geoffrey Smith and welcome Richard Janko, Michelle Varcoe and Megan Peart to the MGA Foundation. It is through their support that we have continued to

reinvigorate our philanthropic supporter base and bring new donors into our fold even in the midst of a global pandemic.

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, Andi Diamond. We want to thank Russell Hopkis, Director, Community Services whose support and advocacy has enabled MGA to champion the feasibility study. We also want to thank and acknowledge the contributions of Dr Karina Lamb who has united the Arts, Culture and Libraries under one department.

We also thank the Victorian Government for its support through Creative Victoria.

I would like to thank COM members, in particular Chair of COM, Natasha Bowness, who is an outstanding leader and advocate for MGA and for her continued and tireless energy and support for MGA. Under her leadership we have gone from strength to strength as we honour our past and embrace the incredible opportunities that the future holds. As her term on COM concludes in August 2022, we reflect on what an incredible legacy she has left.

We are grateful for the support of MGA's network of partners and sponsors and we appreciate that even in the wake of the pandemic many were able to renew or transition their support which included Ray White Glen Waverley – Cristine Jones, Haymes Paint, Pidgeon Ward, Colour Factory, Smith & Singer, Arten Framing, Scotchman's Hill and Partners Mercedes Benz – Waverley, 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. In one of the most challenging environments we have faced, having these leaders help us navigate our way through has not just created stability but enabled us to grow and transform our vision for the future.

Anouska Phizacklea
MGA Director

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

— **Anouska Phizacklea**
MGA Director





An inspiring photography destination with a gallery-library at its heart.

We are pleased to share with you our vision for our future, transforming MGA into the Museum of Australian Photography (MAPh).

MAPh is a transformative cultural infrastructure project, located in the burgeoning South Eastern suburbs of Greater Melbourne, which fulfills a compelling need for major cultural infrastructure in Melbourne's fastest growing region. The City of Monash is currently seeking \$65m in funding to develop an Integrated Cultural Precinct anchored by MAPh. This bold project further cements Victoria's position as a truly creative state and enhances its social and cultural vibrancy.

MGA, as the Australian home of photography, has a nationally significant photography collection and a highly regarded annual exhibition program with local and national presence. MAPh leverages the significance of MGA, a national cultural photography destination, with the knowledge resources of the Wheelers Hill Library to create a unique integrated cultural and learning destination in the heart of Monash.

The project relaunches the precinct to a national audience as an inspiring photographic destination with a gallery-library at its heart. MAPh becomes a new cultural experience in Melbourne within a unique landscaped sculpture park that celebrates Australian artists, stories and our identity. MAPh will be a world class

institution that preserves and showcases our heritage through photography, books and architecture. As a major photography destination in Australia's network of galleries and museums, MAPh will contribute to the creation of a rich cultural life for Victorians and those who visit.

MAPh seamlessly connects the visual and literary arts to drive cultural tourism, job creation and strengthen the cultural and social capital in the South East region of Melbourne.

Development and sponsorship

After a year that saw MGA learning to adapt with the realities and challenges faced with managing the gallery during a pandemic, 2021–22 saw us reengage with donors in new ways as we adopted in-person and hybrid interactions. Happily, face to face events and functions have gradually been returning and we are thrilled to be able to hold and plan for regular fundraising events on the MGA calendar to continue to grow MGA's Patrons Programs and circle of supporters.

While we paused many of our events in the July to October period due to lockdowns and increased capacity restrictions, we launched the annual philanthropy calendar in December with a marquee event that could only have occurred online, with an in-conversation with Hoda Afshar and Behrouz Boochani. Afshar was the recipient of the 2018 Bowness Photography Prize award with her 'Portrait of Behrouz Boochani, Manus Island' (2018), with Boochani zooming in from New Zealand. This kicked off our philanthropic year and signalled and celebrated Afshar's being the focus on MGA's 2022 Luminary exhibition season with her large scale installation *Speak the Wind*.

2022 saw us holding events again in the gallery along with facilitating hybrid events. This meant we were able to look further afield and dial in curators, galleries and artists from around the world. The *Visions of India* exhibition was a great example of this as we held an in-conversation event with artist Karen Knorr in the UK,

MAP Curator Varun Nayer in India and MGA Senior Curator Pippa Milne at the gallery. Bringing together parties from around the world was an experience that added depth to the exhibition programing and provided an opportunity for our photography family to 'travel' and hear from the international photography community.

As part of the Development and Sponsorship calendar we continued to hold *Behind the Lens* events for our philanthropic leaders. In May we were pleased to host an intimate dinner in the gallery with Hoda Afshar. Afshar's show *Speak the Wind* was proudly made possible by a generous group of MGA supporters known as The Luminaries. Every year The Luminaries through financial donations provide support to bring a feature solo exhibition to life. The dinner was held at MGA and guests were treated to an evening with Afshar while being surrounded by her artwork along with a candid conversation with MGA Senior Curator, Pippa Milne. The evening celebrated the support MGA receives from their amazing donors.

We were thrilled to again be participating in PHOTO 2022 International Festival of Photography with our headlining exhibition, *Speak the Wind*, by Hoda Afshar along with a second exhibition, *Massimo Vitali: Leporello 2020* held off site at Southbank, Melbourne. Vitali's exhibition was well attended and MGA's partnership with PHOTO 2022 continues to strengthen. During PHOTO 2022 we combined an event for our donor circles that saw both MGA and

PHOTO 2022 join in a walk through Southbank with MGA Director Anouska Phizacklea and PHOTO 2022 Artistic Director, Elias Redstone to explore the works of artists such as Naomi Hobson, The Huxleys and Patrick Pound. Patrick Pound was on hand to present an artist talk and it was a beautiful evening to be walking the Southbank Promenade to explore the installations. The evening concluded with drinks at Vitali's exhibition and provided an opportunity for our photography community to come together and enjoy the festival.

We were incredibly grateful for the continued support from Honourable Mention sponsors Colour Factory and Smith & Singer for the Bowness Photography Prize. Smith & Singer People's Choice Award is voted by the public with the recipient receiving \$5,000. This support enables and supports the practice of artists and celebrates their work. We were also incredibly excited to introduce the inaugural Wai Tang Commissioning Award. The Wai Tang Commissioning Award is a new initiative of the MGA Foundation as part of the 2022 Bowness Photography Prize. Paula Mahoney is the first artist who has been selected from the 2021 Bowness Photography Prize to be awarded the \$10,000 commission. Her exhibition will coincide with the 2022 Bowness Photography Prize exhibition with one work entering MGA's significant collection of Australian photographs in honour of Wai Tang's legacy.

Tang served on MGA's Committee of Management from 2018 until she passed away in 2020. Tang's expertise included more than 30 years of experience in the retail and wholesale manufacturing industries where she held senior executive roles and non-executive directors' roles in public and private companies. Her commitment to the visual and performing arts was demonstrated through her leadership roles and philanthropic support. The Wai Tang Commissioning Award has been established by her husband, Kee Wong, to recognise and honour her significant impact on the arts and preserve her legacy within MGA's collection and exhibition history. We are incredibly grateful to Kee Wong for his support and recognise the impact this award will have for the recipients and MGA, our exhibition and acquisition program.

Our MGA X Artist Auction was held on 31 May and was again held offsite in South Yarra at Roc's Jam Factory which was made possible through the generous support of Robert and Mem Kirby of Village Roadshow. The evening was supported by Smith & Singer who for the first time facilitated the auction live online. Auctioneer Jon Dwyer created an expert atmosphere and oversaw the sale of 23 lots. The artworks were installed in the foyer of the Gold Class lounge. Guests were invited to view the work through a gallery on Smith & Singer's auction online as well as in the Roc's bar beforehand. We were delighted to welcome MGA's photography family of collectors established

and new faces that were keen to bid on a diverse collection of works. The auction raised close to \$50,000 with artists sharing equally in the sale proceeds of their work. We want to thank the incredible support shown to us by the artists and collectors whose support means so much to us , We also look forward to continuing to work with our partners RMIT University, Haymes Paint, Novotel, Pidgeon Ward, Scotchman's Hill and philanthropic organisations including the Bowness Family Foundation, Yashian Schauble and the Australia China Art Foundation, The Margaret Lawrence Bequest, Gordon Darling Foundation and the Vizard Foundation.

The fundraising program at MGA would not be possible without the incredible support of our MGA Foundation Chair Kallie Blauhorn who dedicates time and energy into ensuring the events are engaging and memorable. As always we are thankful for the support of our MGA Foundation and MGA's Committee of Management led by Chair Natasha Bowness, their leadership and expertise in the arts is pivotal to building such a strong network of like-minded photography lovers.

Kerry Pryor
MGA Development & Sponsorship Coordinator

We want to thank the incredible support shown to us by the artists and collectors whose support means so much to us, artists are at the centre of what we do at MGA.

— **Kerry Pryor**
MGA Development & Sponsorship
Coordinator



Naomi HOBSON
The good sister 'Ms. Daley, the kindergarten teacher has a flash black bike, it's them olden-style one. Every time I drop Erica off at kindy, I always check it out.' Kayla 2019
from the series *Adolescent wonderland*
pigment ink-jet print
69.2 x 104.1 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist, Arthouse Gallery
(Sydney) and Vivien Anderson Gallery
(Melbourne)

Our collection

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

After a pause in purchasing capacities during the previous financial year, the 2021–22 period saw a resumption of its acquisitions of Australian photography through its acquisition budget. This allowed the gallery to meaningfully support artists directly through purchases, and saw a number of key acquisitions. Of particular note, MGA was able to use its acquisition budget to reflect some of the identified areas of interest, such as underrepresented female photographers and work by Aboriginal and Torres Strait Islander photographers. Among the noteworthy acquisitions are significant works by Nici Cumpston, Narelle Autio, Ruth Maddison and Rod McNicol.

Another remarkable acquisition to enter the collection in the last 12 months were three portraits by Maree Clarke from her series *Ritual and memory*. For the past 30 years, Clarke's practice as an artist, curator and educator has reclaimed and celebrated Aboriginal customary rituals, language and cultural practices. This series continues this pursuit and is an example of the artist's firmly held belief that arts and culture are inseparable from daily life, and that art has a role to play in keeping culture for future generations. *Ritual and memory* comprises 84 portraits of Aboriginal people from

Victoria. Clarke made this work to represent the mourning practices of Aboriginal people from Australia's south east and to talk about loss of land, language and cultural practices. The three portraits that MGA has brought into the collection are of important figures within the Indigenous community of Australia and particularly southeast Australia. Uncle Jack Charles is a venerated Wurundjeri, Bunurong and Djadjawarrang elder, artist, actor, musician, activist and Stolen Generations survivor. Aunty Carolyn Briggs is a Boon Wurrung woman, founder of the Boon Wurrung Foundation, and has worked with Indigenous youth and Boon Wurrung culture for over 40 years. Kent Morris is a Barkindji man well known and broadly represented as a visual artist.

MGA benefits greatly from the generosity of artists as they support the gallery in collection building beyond what could otherwise be achieved. Artists who donated their work to MGA over the last 12 months include James Tylor, Ruth Maddison and Tamara Dean. These have strengthened MGA's holdings considerably, allowing the collection to represent the full suite of James Tylor's series *Nguya: the Australian smallpox pandemics* that was produced as a result of the commissioning exhibition *STAGES: photography through the pandemic* 2021. Donations also introduced the work of acclaimed artist Tamara Dean into the collection.

Through generous donations, MGA has strengthened its holdings with a number of works donated by private collectors and artists' estates. Through a generous donation by Kathy Freedman, a number of astounding contemporary works that are well aligned with MGA's collecting policies were welcomed into the collection. Of particular note are works by Justine Varga and Petrina Hicks. This donation allows the gallery to more meaningfully represent these artists within the collection, offering insight into their earlier practices.

Throughout the year, MGA saw over 100 works enter the collection. For a detailed record of collection development during the 2021–22 financial year, please see the full list of acquisitions included in this report.

We thank MGA's Committee of Management and Collections Committee for their support in relation to these acquisitions, and acknowledge the expert guidance of these sub-committee members in collection development: Isobel Crombie (external advisor and non-voting member); Kirsty Grant (MGA COM Member), Milton Harris (Collections Ccommittee Chair and external advisor), David Rosenthal (external advisor and non-voting member) and David Rosetzky (MGA COM member).

Pippa Milne
MGA Senior Curator

Stella Loftus-Hills
MGA Curator



Above:
Peter MILNE
Nick Cave, Seaview Ballroom c.1977
pigment ink-jet print
48.0 x 48.0 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist and M.33 (Melbourne)

Below:
Peter MILNE
Anita Lane, Seaview Ballroom c.1977
pigment ink-jet print
48.0 x 48.0 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist and M.33 (Melbourne)

Education and public engagement programs

2021–22 has been a period of transitioning into new ways of thinking and new, hybrid ways of delivering our educational and public programming. With the return of onsite, in-person arts and entertainment we have been able to bring face to face programs back into the space but have also kept virtual programs firmly in place.

MGA's education and public programs are designed to engage a range of identified MGA audiences and recently we have been exploring ways of expanding and diversifying our audiences and engagement.

MGA's schedule of programs runs alongside our exhibitions as a platform to delve deeper into concepts, histories and processes relevant to the exhibitions. These programs and educational tools are designed for a range of demographics to allow deep engagement at all levels. For example an activity for children that prompts them to look closer and think about an artwork is just as important as a panel talk with academics exploring the underlying themes of a body of work.

We have hit the ground running this year and presented an ambitious program of events; virtually, in the gallery, and in external venues. Every exhibition is now digitised into a three dimensional virtual space by Ross Coulter. These virtual tours are a staple to our programs as they both archive our exhibitions and provide an alternative way for patrons to view an exhibition if they cannot physically travel to MGA.

Capping off from last year's commissioned exhibition *STAGES: photography through the pandemic*, artists Jane Burton, Cherine Fahd, Isobel Knowles and Van Sowerwine, Phuong Ngo, and James Tylor were commissioned to produce work in response to their experiences and the social, environmental and economic impacts of the COVID-19 global pandemic. The exhibition was accompanied with an in-depth microsite filled with additional content including curatorial insights, VCE specific Art in industry contexts video productions and conversations with MGA Director Anouska Phizacklea, collection curators and exhibiting artists. A major feature of the gallery was a playspace designed by artist Sean Meilak where young audiences created their own dioramas that responded to Isobel Knowles and Van Sowerwine's work as well as drawing activities.

Continuing on in the Atrium Gallery *STAGES: life in lockdown* exhibited submitted photographs by MGA supporters and photographers of their own lockdown experiences.

The William and Winifred Bowness Photography Prize announcement took place in November. We were still under state mandated capacity restrictions but were able to host more patrons in the gallery than the previous year with 75 physical attendees and a digital livestream of the award ceremony. The award was won by Lillian O'Neil. Acting Education and Public Engagement Coordinator Alma Tooke

created a kid's activity book responding to different works in the exhibition and prompting kids to look closer. MGA also presented a series of *Ask the Artist* videos on our social media pages.

MGA began 2022 with *Visions of India: from the colonial to the contemporary* that comprised a selection of significant Indian photography which was on loan from the Museum of Art and Photography in Bengaluru. The exhibition covered many historical and contemporary photographic processes which prompted us to hold professional workshops in the historic processes: albumen printing and hand-colouring black-and-white photographs. For the school holiday period we held children's workshops in colouring photographs and creating DIY *orotone* portraits. MGA also hosted classical Indian dance performances by the Natyalayaa dance company and in conversation events with artists Alana Hunt and John Gollings. Complimentary to *Visions of India*, Yask Desai exhibited a selection of works from the series *Telia* in the Atrium Gallery. Desai also delivered an artist talk as part of the exhibition in the space which was our first face to face public program for MGA as Victoria began easing COVID-19 restrictions.

As exhibition partners of the PHOTO 2022 International Festival of Photography we held three exhibitions in conjunction with the festival. At MGA we showed *Old ways, new ways*, an exhibition of First Nations photography, and *Speak the Wind*, a solo exhibition by Hoda Afshar. In a pop up

exhibition in Melbourne's Southgate we hosted *Massimo Vitali: Leporello 2020*.

We facilitated many events to coincide with the festival which was a nonstop busy month of programming. MGA commissioned Peta Clancy to create an activity for kids that was located in the gallery in our children's playspace within the *Old ways, new ways* exhibition and Gail Harradine, Curatorial Manager for Koorie Heritage Trust and exhibiting artist, delivered a presentation to RMIT undergraduate students regarding protocols in photographing and creating on Indigenous land.

The Massimo Vitali exhibition hosted a private donors' tour by Elias Redstone and Patrick Pound, with a tour of the exhibition by MGA's Director as well as an exhibition celebration co-facilitated with the Italian Cultural Institute.

Speak the Wind had a significant amount of supporting programming with an in conversation event between Hoda Afshar and academic Nikos Papastergiadis, a panel discussion exploring the imperceptible titled *Grasping at the invisible* with Hoda Afshar, composer Stephanie Kabanyana Kanyandekwe and quantum theorists Dr. Christina Giarmatzi. We also held a film screening and Q&A of documentary *Archipelago* at Thornbury Picture House which documents the people on the same cluster of islands as depicted in Hoda Afshar's *Speak the Wind*. MGA was also a partner of the PHOTO Live series of events held at ACMI in the CBD, five of which MGA's

Director introduced.

This year we also presented our two emerging artist exhibitions *Develop*, a selection of graduating higher education students, and *TOPshots* 2021–22, a selection of graduating secondary students. The *Develop* launch was accompanied by artist talks by exhibiting artists and MGA partnered with the Waverly Camera Club to award a prize of \$1000 to a TOPshots artist in memoriam of WCC member Rosie Hughes. Judged by artist Danica Chappell, Madison Jeffares took out the award with their photogravure photograph, ‘*Soteria’s garden*’ (2021).

Being a voice, an exhibition of works by LGBTQIA+ artists from Monash exhibited in MGA’s Atrium Gallery. The exhibition is curated by MGA Director Anouska Phizacklea in conjunction with JOY. The launch included talks by JOY CEO, Ange Barry and a keynote address by Melbourne Queer Film Festival CEO, David Martin Harris. JOY also produced a podcast to support the exhibition interviewing Anouska Phizacklea and Mayor of Monash Stuart James regarding the rationale of the importance of the exhibition to LGBTQIA+ communities in Monash.

It is also important to acknowledge the work of Emily Beimers from Wheelers Hill Library who has been an excellent collaborator with MGA. Emily has presented a number of themed story time sessions in the gallery to engage children in the exhibitions. She has also worked with the Education Coordinators to develop and present co-facilitated school holiday workshops based on MGA exhibition themes.

Overall, MGA’s education and public program has continued to develop throughout the year. Education and Public Engagement Coordinators had already implemented greater digital resources and platforms in the previous year, which paved the way to focus on refining how we use these resources, how we can improve on them and to what capacity they are still required.

We have continued to host secondary and tertiary school tours throughout the year regardless of the initial challenges with pandemic restrictions. It has been a slow return for education tours with some institutions still opting for virtual visitation, whilst others have embraced physically coming back to the gallery. Bookings have been coming in fast for the next few months giving an optimistic outlook for education in the gallery in the future.

Since February I have been taking time to research the new curriculum changes to VCE for 2023 and map out study focusses for most study levels. I have also been researching the educational programs

delivered at other arts institutions to give a reference point for the creation of relevant education kits to be created in the future. This research will also be prevalent in the gallery’s rebrand and strive to provide ambitious but relevant educational materials to a range of study levels.

During the year the role of Education and Public Engagement Coordinator has been filled by multiple people with long-term employee Stephanie Richter currently on leave. Grace Longato and Alma Tooke filled the role throughout 2021 and I have been in the role throughout 2022. Each staff member has made significant contribution to the foundation work and added their own specialised knowledge and skills to the position.

MGA would also like to acknowledge the incredible support of the Margaret Lawrence Bequest that has supported our education and public programs throughout the year and the Waverly Camera Club for their sponsorship of the *TOPshots* exhibition, judging and prize over the next three year period.

Jessica Schwientek
MGA Education &
Public Engagement Coordinator



Cherine FAHD
Gilda 2021
from the series *Held*
pigment ink-jet print
40.0 x 36.4 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist



MGA volunteers

MGA volunteers are an integral element in our yearly operations. Over the last year COVID-19 restrictions impacted the volunteer opportunities we were able to offer. Volunteers were not permitted to return to Monash until March 2022. As a result our active volunteer number reduced to three and their support was focused on key projects, including supporting the development of education resources, visitor services and public programs.

The Volunteer Program at MGA continue to evolve off the back of prolonged COVID-19 restrictions. MGA continues to seek and nurture volunteers who wish 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. We extend a big thankyou to all our volunteers who remain passion in their commitment and support of MGA: Christine Matysik, Jenny Miao and Marjelyn Willis.

Ellenie Zahariou
MGA Visitor Services –
Commercial Operations Coordinator

Philip GOSTELOW
Backyard, Woodford 2002
from the series *Black Christmas bushfires*
gelatin silver print
41.5 x 28.0 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist

MGA's exhibition program offered a range of opportunities to see and connect with different aspects of photography.

— Pippa Milne
MGA Senior Curator

Over the last year, MGA's exhibition program offered a range of opportunities to see and connect with different aspects of photography, we focused on international counterparts as we explored the story of photography in India and, closer to home, we worked with First Nations curators and photographers, as well as MGA's 2022 luminary artist, Hoda Afshar to produce exhibitions for PHOTO 2022 International Festival of Photography. MGA's program consisted of nine exhibitions across the three main gallery spaces, eight of which were developed by MGA's team, and four either included works from the MGA Collection or added to the collection.

In July 2022, MGA's *STAGES: photography through the pandemic* continued. This was a commissioning exhibition that reflected on what has been a uniquely trying time of lockdowns and isolation. The process saw eminent curators, editors and educators from around Australia nominate an artist who was commissioned to respond to the pandemic through photography. The resultant works, by artists Jane Burton, Cherine Fahd, Phuong Ngo, Isobel Knowles and Van Sowerwine, and James Tylor demonstrate the range of responses to the pandemic conceived by some of Australia's most creative artistic minds.

Alongside *STAGES*, recent graduates from Bachelor degrees in photography continued to exhibit in MGA's annual showcase, *Develop*. With artists drawn from five universities and across many styles and

genres, this was a celebration of the next generation of Australian photographers and a fabulous way to reflect on a difficult year for students, and to celebrate their bright futures.

This was followed by the 16th annual William and Winifred Bowness Photography Prize, which saw Lillian O'Neill awarded the \$30,000 prize for her immense and intriguing photo-collage, 'Drawing to a close' (2020), which the judges, acclaimed artist Del Kathryn Barton, MGA Director Anouska Phizacklea and Director of the National Portrait Gallery, Australia, Karen Quinlan AM, selected from an outstanding array of 52 finalists. The prize continues to be an important survey of photographic practice in Australia and it was gratifying to see such an enthusiastic crowd of artists and supporters celebrate the announcement (both online and in person) and visit the exhibition over its duration.

MGA's summer exhibition was an international extravaganza, introducing Australian audiences to photography from the Museum of Art and Photography, Bengaluru with *Visions of India: from the colonial to the contemporary*. Curated by Nathaniel Gaskell, and covering various aspects of photography in the subcontinent, this treasure-trove of historic and contemporary photographs drew engaged and enthusiastic visitors from all over Australia. Accompanied by an approachable, in-depth microsite that included details of the process of procuring and showing an international exhibition, as

well as commissioned texts by Australian curators, writers and academics, this exhibition was appreciated by a range of audiences, from educators to local community members.

PHOTO 2022 International Festival of Photography was a highlight of the photographic calendar in this financial year. Having endured postponements in 2020–21, PHOTO reappeared in Melbourne only a year after its first iteration. In future it will be a biannual festival, but this was a wonderful opportunity to include three ambitious exhibitions from MGA's schedule in the festival program. Onsite in MGA's main gallery spaces, *Old ways, new ways* and Hoda Afshar's *Speak the Wind* were both substantial exhibitions, while *Massimo Vitali: Leporello 2020* was showcased offsite, in co-operation with the Italian Institute of Culture.

Old ways, new ways was an exhibition of work from three collections exploring the ways that First Nations artists use photography to connect the past and the present. Collaborating with the Koorie Heritage Trust and Horsham Regional Art Gallery, MGA was able to showcase a range of photographs from archival family photographs of Gail Harradine, to photo-collages by poet and activist Lisa Belleair, and from documentation of traditional performances by Damien Shen, to manipulated photographs by Leah King-Smith and Peta Clancy.

Speak the Wind was Hoda Afshar's largest solo exhibition to date, and

demonstrated the artist's ability to use photography, moving image and spatial manipulation to explore a poetic topic. The exhibition proffered an enigmatic view of the rituals and lives that play out within the astounding landscape of the islands in the artist's home of Iran, in the Strait of Hormuz, grappling with the history of documentary photography, its beauty and its limits. This exhibition was met with wonderful responses from the PHOTO audiences, and had significant coverage in Australian and international press.

Alongside *Old ways, new ways* and *Speak the Wind*, MGA presented its annual showcase of two student exhibitions, which ran one after the other in the curved gallery. *Develop* and *TOPshots* occupy an important place in the MGA exhibition calendar, celebrating and showcasing the work of some of the best tertiary and secondary graduates respectively. This year *TOPshots* was judged by Danica Chappell, an artist who has been a Bowness Photography Prize finalist many times. The show demonstrated the high calibre of work being produced by high school students, working with alternative processing, sculptural photography and a range of art historical influences. *Develop* drew artists from five universities, showcasing a range of styles, techniques and genres in a celebration of the next generation of Australian photographers.

Pippa Milne
MGA Senior Curator



Installation view of Hoda Afshar's *Speak the Wind*, Monash Gallery of Art, 2022. Photo: Zan Wimberley

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

Curator: Stella Loftus-Hills and Pippa Milne

Exhibiting artists: Klari Agar, Eremaya Albrecht, Teva Cosic, Isabella Imperatore, Fiona Lewis, Georgina Pynta, Jediah Shue, Joshua O Smith



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

Our experience of a twenty-first century response, led by government, to this global pandemic is paradoxical. On the one hand we must work online and remain in the safe haven that is home, while on the other hand this shields us from the real world scenario of a pandemic that we construct via the constant mediation of news feeds. These circumstances of rapid change mark a paradigm shift in the way artists live and work.

The *STAGES* commissions sought to enable artist practices in a time of economic pressure and to creatively reflect on our path through the pandemic phenomenon in 2020.

Left:
Isabella IMPERATORE
82 'a tavula mbandita 2020
from the series *O' spassatiemp'*
(passing time)
pigment ink-jet print
101.6 x 152.4 cm
courtesy of the artist

STAGES: photography through the pandemic saw Jane Burton, Cherine Fahd, Isobel Knowles & Van Sowerwine, Phuong Ngo, and James Tylor respond creatively to the social, environmental and economic impacts of the COVID-19 global pandemic.

Curator: Anouska Phizacklea



Above:
Phuong NGO and IRL Infoshop
Untitled 2021
Untitled 2021
from the series *IRL*
pigment ink-jet prints
26.8 x 18.0 cm (each)
Monash Gallery of Art,
City of Monash Collection
courtesy of the artists

MGA has been celebrating the work of emerging photomedia artists with the annual *TOPshots* award and exhibition for over a decade. *TOPshots* is open to students who have studied the Victorian Certificate of Education (VCE) subjects of Art, Media and Studio Arts, as well as 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.

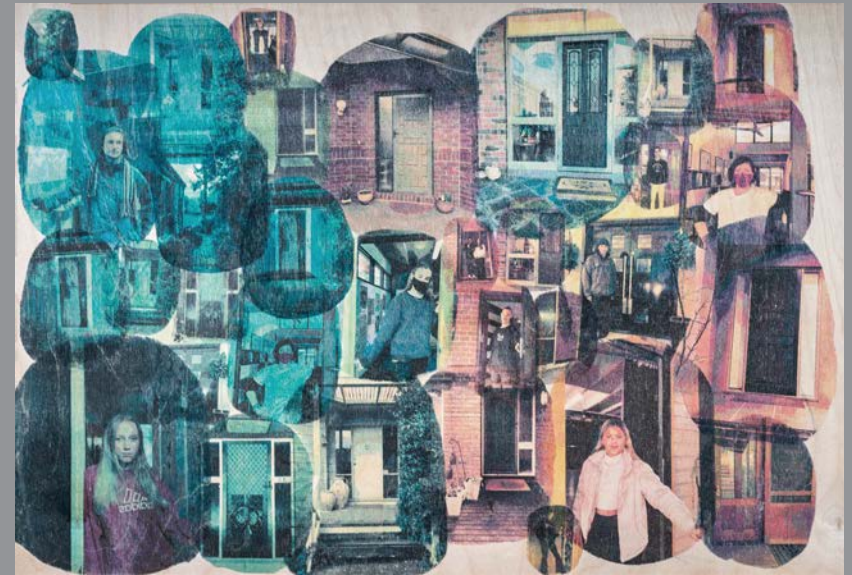
The artworks displayed in this exhibition have been selected from a large pool of entries, and represent a small sample of the vast array of talent that emerged out of Melbourne's high schools in 2020. MGA is proud to have the opportunity to foreground and acknowledge the excellence of young photomedia artists in our community while providing a vital platform for these artists to share and exhibit their work.

Anika McClean from Woodleigh School won the TOPshots 2020–21 award for her work 'Knocking on COVID's door' (2020). The award was judged by MGA collection artist and 2010 Bowness Photography Prize winner, Lee Grant.

Curator: Stella Loftus-Hills

Exhibiting artists: Natalie Catalfamo, Zac Hibbins, Chloe Kopec, Olivia Martin, Anika McClean, Jaime Morcos, Jordan Morise, Anneke Morris, Millini Mule, Samantha Pickering, Adam Shimota, Ashton Taylor, Sam Triandafillou, Jackson Trundle, Joahanna Wickramaratne

Anika McCLEAN
Knocking on COVID's door 2020
eucalyptus solvent transfers on boards
48.5 x 68.5 (each)
courtesy of the artist and
Woodleigh School Anika McCLEAN



William and Winifred Bowness Photography Prize

9 September 2021 –
5 December 2021

Over the last 16 years, the Bowness Photography Prize has emerged as an important annual survey of contemporary photographic practice in Australia and one of the most prestigious prizes in the country. The prize was established by the MGA Foundation in 2005 with the aim of supporting MGA and its significant collection, as well as its unique commitment to photographic art.

The winning work by Lillian O'Neil is a large-format collage of found photographic images, enlarged, cropped and reconceptualised to create an enigmatic composition entitled 'Drawing to a close' (2020). The work is tactile in its materiality, with collaged elements stitched together so as to prompt multiple interpretations and draw connections between subject matter and sensation. O'Neil's practice is founded in archival processes by amassing material that she scans, cuts and wields adeptly into compositions that bind history to the present moment.

After lengthy deliberation, the judging panel commended the work of three additional finalists: Colour Factory Honourable Mentions were awarded to Lauren Bamford for her intimate diptych titled 'Easter egg hunt' and 'Dot's apple' (2021,

to Shea Kirk for his compelling and raw double portrait Dina Scintilla (left and right view) 2021 and to Ali Tahayori for his altered family archive photograph that speaks to an undisclosed trauma in 'Sisterhood' (2021).

Tahayori was also awarded the 2021 Smith & Singer People's Choice Award for his work. 'Sisterhood' is a photograph from Tahayori's family archive that has been transformed into a kaleidoscopic interpretation that speaks to an undisclosed trauma creating a dynamic composition and complex interweaving of layered imagery. The work claimed 35% of the vote, the most ever received, making it a clear favourite.

The MGA Foundation was unwavering in its support to ensure this opportunity for artists was provided in the wake of such uncertainty in the sector and to maintain the prize money awarded at \$30 000 and People's Choice Award at \$5 000. MGA worked with flexibility to mitigate the impact of COVID-19 on the prize whilst maintaining our commitment to a physical exhibition. The shortlist judging took place via zoom with each of the three judges: award-winning artist Del Kathryn Barton, MGA Director Anouska Phizacklea and Karen Quinlan AM, Director of the National Portrait Gallery, Australia – taking time prior to view all the works digitally

Lillian O'NEIL
Drawing to a close 2020
pigment ink-jet prints
183.0 x 183.0 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist and
The Commercial (Sydney)



before meeting online and finalising the shortlist to be exhibited. Another Victorian lockdown pushed the exhibition installation dates out and the gallery was not able to mount the exhibition until early October.

All the artists were gracious in accommodating the changed schedule. MGA updated the exhibition dates and was optimistic that the new dates would allow for the exhibition to be installed, judged and open to the public. MGA implemented contingency plans to enable judging to take place remotely if needed, including filming a virtual tour. However, the restrictions eased just in time for our interstate judges to travel to Melbourne and select the winner. The exhibition opened to the public almost two months after the scheduled launch date.

The announcement event became a hybrid one due to restrictions in place, which meant the launch had limited numbers of local artists and VIPs able to attend in person. This meant the wider community joined us via a live stream. Both judges were able to participate with recorded comments played to the room and online.

Katie Trem Schnig
Gallery Registrar

2021 finalists: Leith Alexander, Svetlana Bailey, Kate Ballis, Lauren Bamford, Gabrielle Bates, Tom Blachford, Paul Blackmore, Christophe Canato, Danica Chappell, Benjamin Cole, Nici Cumpston, Tamara Dean, Marian Drew, Jo Duck, Liss Fenwick, Silvi Glattauer, Richard Glover, Rebecca Griffiths, Joanne Handley, Jesse Harvey, Ponch Hawkes, Joseph Håxan, Petrina Hicks, Edi Ivancic, Angelique Joy, Tony Kearney, Ingvar Kenne, Shea Kirk, Honey Long and Prue Stent, Paula Mahoney, Harry McAlpine, Joseph McGlennon, Rod McNicol, Danie Mellor, Hayley Millar Baker, Mark Mohell, Lillian O'Neil, Meredith O'Shea, Ashley Perry, Patrick Pound, Ruiqi Qiu, Tonina Ryan, Amber Schmidt, Jessica Schwientek, Christopher Sheils, Melissa Spiccia, Ali Tahayori, Christian Thompson, Angela Tiatia, James Tylor, Justine Varga, Amy Woodward



Installation view of Bowness Photography Prize
featuring artworks by James Tylor,
Justine Varga and Petrina Hicks,
Monash Gallery of Art, 2021

Visions of India: from the colonial to the contemporary

17 December 2021 –
20 March 2022

Since its invention in Europe in the 1840s, the genre of photography has played an integral role in the course of Indian art history. Although it is often quoted that India is the most photographed country in the world, the history of its representation is more complicated, and more political than initially meets the eye.

Visions of India: from the colonial to the contemporary was the first major survey of Indian photography in Australia, and all artworks showcased came to MGA from the collection of Museum of Art & Photography (MAP), Bengaluru, one of the most celebrated collections of photographs relating to India in the world.

Curated by Nathaniel Gaskell, the exhibition started its journey in 1860, displaying a range of works by pioneering studio photographers, such as Samuel Bourne and Lala Deen Dayal, before continuing right through to the contemporary photographic practices of artists such as Pushpamala N, Karen Knorr and Michael Bühler-Rose.

Artists: Darogah Abbas Ali, Indu Antony, Felice Beato, Mitter Bedi, Jyoti Bhatt, Bourne & Shepherd, Samuel Bourne, Michael Bühler-Rose, Henri Cartier-Bresson, Chunni Lal & Co., Lala Deen Dayal, Francis Frith & Co., Gauri Gill, Khubiram Gopilal, Hamilton Studios Ltd, Johnston and Hoffmann, Willoughby Wallace Hooper, William Johnson, John William Kaye and John Forbes Watson, Karen Knorr, Annu Palakunnathu Matthew, Steve McCurry, Saché & Murray Studios, Pushpamala N with Clare Arni, Nicolas & Company (attributed), Norman Parkinson, Anoli Perera, Suresh Punjabi, Marc Riboud, John Edward Saché, Charles Scott (attributed), Sawai Ram Singh II, Maharaja of Jaipur, Edward Taurines (attributed), Waswo X Waswo, Wiele and Klein Studio, Wilson Studios Bombay



JOHNSTON & HOFFMAN
Maharaja Sir Bhagwati Prasad Singh 1915
hand-coloured albumen print
46.0 x 33.0 cm
courtesy of the Museum of Art &
Photography (MAP) (Bengaluru)

Old ways, new ways

2 April 2022 –
26 June 2022

Photography can be a container, a mouthpiece, a medium of record: a tool for considering and enlivening the ways of the past through the eyes of the present. In *Old ways, new ways*, works from three collections sat together to consider the ways that First Nations photography makes links between times gone by and the present, placing traditions within contemporary practice, speaking (sometimes shouting, at times singing, sometimes performing) across generations and through passages of time.

Human experience is shaped by what comes before it. Through various approaches – from documentation of protests and ceremonies, to conceptual and performative photography – each photographer exhibiting at MGA could be seen to have co-opted the camera to test what this means to them.

Works were drawn from the Monash Gallery of Art, City of Monash Collection, The Koorie Heritage Trust Collection and the Horsham Regional Art Gallery Collection.

Artists: Tony Albert (Girramay/Kuku Yalanji), Lisa Belleair (Minjungbul/Geoernpil/Noonuccal/Kanak), Peta Clancy (Bangerang), Brenda L Croft (Gurindji/Malgnin/Mudpurra), Viva Gibb (Au), Gail Harradine (Wotjobaluk/Djubagalk/Jadawadjali), Dianne Jones (Balardung/Nyoongar), Leah King-Smith (Bigambul), Michael Riley (Wiradjuri/Kamilaroi), Damien Shen (Ngarrindjeri), James Tylor (Kurna)



Leah KING-SMITH
Baby 2018
from the series *Dreaming Mum again*
pigment ink-jet print
100.8 x 82.2 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist

Speak the Wind

2 April 2022 –
26 June 2022

Winds have shaped the islands off the southern coast of Iran, in the Strait of Hormuz, and over many centuries, tides have brought to these islands an ancient and complex group of people. Here, there is a commonly held belief that the wind can possess a person, and can equally be exorcised from them through an intense ceremony of dance and music.

In this exhibition, *Speak the Wind*, Iranian, Australian artist, Hoda Afshar proffers an enigmatic view of the rituals and lives that play out within the astounding landscape of these islands. As she uses photography and

moving image to ensnare and parse the winds of the Strait of Hormuz, Afshar also grapples with the history of documentary photography; its beauty and its limits.

Speak the Wind was an official exhibition of PHOTO 2022 International Festival of Photography, a major biennial of new photography and ideas taking place from 29 April to 22 May in Melbourne and regional Victoria.

Curator: Pippa Milne



Hoda AFSHAR
Untitled 2015–20
from the series *Speak the Wind*
pigment ink-jet print
80.0 x 100.0 cm
courtesy of the artist and
Milani Gallery (Brisbane)

Develop

2 April 2022 –
15 May 2022

Develop is MGA's annual showcase of work by emerging photographic artists. The photographs included in this exhibition represent a small selection from the vast pool of high-calibre work that was produced by graduates of bachelor degrees in Melbourne in 2021. With artists drawn from five universities and showcasing a range of styles, techniques and genres, this is a celebration of the next generation of Australian photographers.

Curator: Stella Loftus-Hills

Artists: Ali Choudhry, Madeline Crockett, Asif Hussein, Bronwyn Hutton, Joshua Kidd, Kat Stevens, Courtney Watson, Amy Wendel



Kat STEVENS
Untitled 2021
from the series *What remains*
pigment ink-jet print
94.0 x 103.0 cm
courtesy of the artist

TOPshots is an annual celebration of emerging photomedia artists at MGA. Established more than a decade ago, this award and exhibition continues to showcase exceptional photographic work produced by students who have completed the Victorian Certificate of Education (VCE) subjects of Art, Media and Studio Arts, as well as the International Baccalaureate (IB) Visual Arts.

The artworks displayed in this exhibition have been selected from a large pool of entries, and represent a small sample of the creative talent that emerged out of Melbourne's high schools in 2021. MGA is proud to have the opportunity to foreground and acknowledge the excellence of young photomedia artists in our community while providing a vital platform for these artists to share and exhibit their work.

Madison Jeffares from Caulfield Grammar School won the inaugural Rosie Hughes Memorial Prize, sponsored by The Waverley Camera Club in memory of their late member Rosie Hughes. The award was judged by MGA collection artist Danica Chappell who chose Jeffares's photogravure work 'Soteria's garden'.

Curator: Stella Loftus-Hills

Artists: Ella Chawkey, Mikayla Crossett, Lucy Crowe, Sebastian Crupi, Gabrielle, Stella Hammet, Isabella Hughes, Madison Jeffares, Chloe Lochhead, Tom Machin, Jemima Mantello, Olivia McQuitty, Rochelle Paris, Jodhi Ramsden-Mavric, Lucy Vickers-Willis



Lucy VICKERS-WILLIS
Birthday blues 2021
pigment ink-jet print
84.1 x 118.9 cm
collection of the artist
courtesy of the artist and
Loreto Mandeville Hall Toorak

Atrium Gallery: STAGES: life in lockdown

19 June 2021 –
29 August 2021

STAGES: life in lockdown showed work by people who lived through Victoria's lockdowns during 2020 and 2021 as a result of the COVID-19 global pandemic. Participants responded to MGA's callout for photographs that encapsulate individual experiences of life in these lockdowns. Growing progressively throughout the course of the exhibition and resulting in an explosion of images across MGA's Atrium Gallery walls, this exhibition documented the lived experiences of people in our community, providing a cultural record of the impact of the COVID-19 pandemic.

Exhibiting artists: Klari Agar, Anne Algar, Eric Algra, Robynne Allen, Tim Allen, Peter Andrewartha, Ying Ang, Emma Armstrong-Porter, Leslie Arnott, Zoe Arnott, Dena Ashbolt, Simon Aubor, Karima Baadilla, Ramak Bamzar, Marc Baptista, Grace Barber, Elaine Batton, Kim Baumann, Peter Baxter, Veronique Berard, Jess Bezik, Ian Bickerstaff, Devika Bilimoria, Greg Bilton, Madeline Bishop, Catherine Black, Suzie Blake, Libby Blamey, Ellie Bracci, Jordana Bragg, Leonie Branningham, Claire Bridge, Sharyn Broomhead, Chris Brown, Susan Brunialti, James Bugg, Daniel Bushaway, Steven Caddy, Valeriu Campan, Wandu Cao, Kate Cashin, Ben Challenor, Ssu-Hua Chen, Ali Choudhry, Thomas C. Chung, Nicola Clark, Ryley Clarke, Steph Clarke, Maria Colaidis, Natalie Cooper, Angela Cornish, Teva Cosic, Neve Curnow, Emilie D'acre, Luke David, Lisa Davies, Sandra Davis, Lisa Dinale, Jessie Dinan, Nick Doolan,

Jacqui Dowdy, Paul Dunn, Celia Dymond, Kristyna Erbenova, Yosando Faizal, Simon Fazio, Tim Fenby, Michelle Ferreira, Michael Fogarty, Mark Forbes, Lainey Foster, Liam Gammon, Corrado Gismondi, Tenniell Gollings, Owen Gooding, Ed Gorwell, Ronnie Grammatica, Sharon Greenaway, Laura Grogan, Narelle Haas, Karl Halliday, Cathryn Hallpike, Alli Harper, John Harrison, Danyel Harvey, Ej Hassan, Ben Hattingh, Brad Henderson, Claire Hicks, Tim Hillier, Chris Hilton, Nick Horan, Rachael Horan, Deborah Horner, Casey Horsfield, Penelope Hunt, Les Irwig, Callum Jackson, Ewan James, Kim Jane, Donna Janes, Jade Jefferies, Matt Jones, Javan Katayoun, Chris Kelly, Phoebe Kelly, Henry King, Pamela Kleemann-Passi, Deborah Klein, Aldona Kmiec, Isobel Knowles, Tatiana Kooraram, Miranda Kremers, Fred Kroh, Alla Kuyunzhi, Karina Laird, Sandra Lamonaca, Guy Lamothe, Jana Langhorst, Nathan Larkin, Kelvin Lau, Georgia Laughton, Denise Lawry, Pearce Leal, David Lindsey, Robyn Lindsey, Caitlin Littlewood, Jacqueline Loftus-Hills, Matto Lucas, Adam Luttick, Beatrice Magalotti, Josephine Majdan, Clare Martin Lapworth, Bec Matheson, Julie And Greg Matheson, Tyler Matthias, Laurence McDonald, Richard McKenzie, Sam Mcneil, Jenny Miao, Carole Mills Noronha, Julie Milton, Cassie Mitchell, Anne Moffat, Anna Molan, Gary Moore, Antonino Muratore, Matthew Mutimer, Steve Nally, Suzanne Neal, Mani Nejad, Michelle Newnan, Anna Ng, Rebecca Ng, Lisa Nguyen, Matthew O'donnell, Lynne O'Neill, Leonie Oakes, Barbara Oehring,

Alejandra Olavarria, Eva Overbeeke, Rosalind Pach, Tahlia Palmer, Anna Papij, Alexandrena Parker, Cindy Parker, Gary Parkinson, Sonia Payes, Andrew Perkins, Emma Perry, Viki Petherbridge, Suzanne Phoenix, Wayne Pollard, Nima Porkar, George Poulakis, Zorica Purlija, Philipa Purser, Samuel Rebbechi, Madz Rehorek, Jon Rendell, Tess Rice, Christopher Rickard, Patrick Riley, Filomena Rizzo, Josh Robenstone, Emily Roden, Isaac Rollinson, Ilana Rose, Guy Sansom, Gemma Saunders, Elizabeth Schiavello, Amber Schmidt, Alex Schoelcher, Jessica Schwientek, Gina Secchi, Hilary Sloane,

Cecilia Sordi Campos, Renee Stamatova, Nadia Stone, Boris Struk, Linda Studena, Kelly Sullivan, Jennifer Swanton, Fiona Szabo, Ufuk Taner, David Tatnall, Michael Thomas, Ross Thompson, Mary Thorney, Melinda Tonzing, Theresa Tuite, Jerry Valenzuela, Abigail Varney, Jill Velinos, Heidi Victoria, Peter Waters, Alan Weedon, Ute Wegmann, Nick Wellman, Adrian Whear, Lou Whelan, Anna White, Bethan White, Cory White, Mel Wilson, Michael Wolfe, Diana Wright, Phoebe Wynne, Ilsa Wynne-Hoelscher Kidd, Shelley Xue, Reza Zamani, Lucy Zevallos



Installation view of *STAGES: life in lockdown*
Atrium Gallery, Monash Gallery of Art, 2021

This exhibition showed work by Melbourne-based Australian-Indian artist Yask Desai. His series *Telia* includes archival material and documentation combined with his own photographs as a means to reanimate and re-examine the experiences of the men who migrated from undivided India and worked as hawkers or travelling salesmen within rural Australia during the late 19th and early to mid-20th centuries. Most often their purpose for migrating was to earn money for the extended families that they left behind. Telia was the name given to Australia by some of the family members who remained in India.



Being a voice was an exhibition celebrating LGBTQIA+ young people aged between 15 and 25 who live, study, play or work in the City of Monash. The exhibition showcased nine artists who shared their experiences of being part of the rainbow community. Displayed across MGA's Atrium Gallery with an extended showing in the Wheelers Hill Library meeting room, this exhibition was accompanied by audio recordings that explore the lived experiences of people in the City of Monash, providing a cultural record of being part of the LGBTQIA+ community. www.beingavoice.mga.org.au

Curators: Anouska Phizacklea
Coordinating curator: Stella Loftus-Hills

Artists: Zeth Cameron, Ziliang Guo, Zoe Kuo, Phuong Le, Jordan Morise, Johanna Toner, Emily Unity, Claudia van Kollenburg, Lachlan Wyness

Left:
Yask DESAI
Harmel Uppal,
Wolverhampton, UK 2019
from the series *Telia*
pigment ink-jet print
90.0 x 120.0 cm
courtesy of the artist

Right:
Phuong LE
No. 3
from the series *The product*
courtesy of the artist



The Atrium Gallery continues to provide opportunities for emerging artists and also adds to the variety of exhibition experiences available for audiences at MGA.

— Stella Loftus-Hills
MGA Curator

Over the last year, MGA's Atrium Gallery continued to provide meaningful exhibition opportunities for emerging photographic artists. While the program was impacted by extended lockdowns during 2021, MGA was able to hold three exhibitions in the space during the past financial year. These exhibitions provided opportunities for over 200 artists across one solo and two group shows.

The Atrium Gallery reopened to the public in November 2021 with the final installation of *STAGES: life in lockdown*. This exhibition showed work by people who lived through Victoria's lockdowns as a result of the COVID-19 pandemic. Participants responded to MGA's callout for photographs that encapsulate individual experiences of life in these lockdowns. Documenting the

lived experiences of people in our community, this exhibition provided a cultural record of the impact of the COVID-19 pandemic.

STAGES: life in lockdown closed on 14 December 2021 and was followed by the launch of *Yask Desai: Telia*. This exhibition showed work by Melbourne-based Australian-Indian artist Yask Desai, whose series *Telia* includes archival material and documentation combined with the artist's own photographs as a visual investigation into the experiences of the men who migrated from undivided India and worked as hawkers or travelling salesmen within rural Australia during the late 19th and early to mid-20th centuries. This exhibition coincided with MGA's major exhibition *Visions of India: from the colonial to the*

contemporary. As a local anchor to the international exhibition, *Yask Desai: Telia* provided a very different photographic experience while showcasing local talent.

On 13 May 2022, MGA, JOY Media and Monash Council launched *Being a voice*. This exhibition was a celebration of LGBTQIA+ young people aged between 15 and 25 who live, study, play or work in the City of Monash. The exhibition showcased nine artists who have shared their experiences of being part of the rainbow community. Displayed across MGA's Atrium Gallery with an extended showing in the Wheelers Hill Library meeting room, this exhibition was accompanied by audio recordings that explore the lived experiences of people in the City of Monash, providing a cultural record of the experiences of young people who form part of the LGBTQIA+ community in 2022.

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

Stella Loftus-Hills
MGA Curator

Collection access
and travelling exhibitions

MGA is the proud custodian of over 3630 Australian photographs and we aim to provide access to our collection for our community beyond our onsite gallery exhibitions. We achieve this through an active touring program and updating our online resources to encourage engagement with Australian photography. During such a turbulent year with government restrictions closing our gallery doors it has been more important than ever to have an online presence and to develop new innovative ways to access our collection.

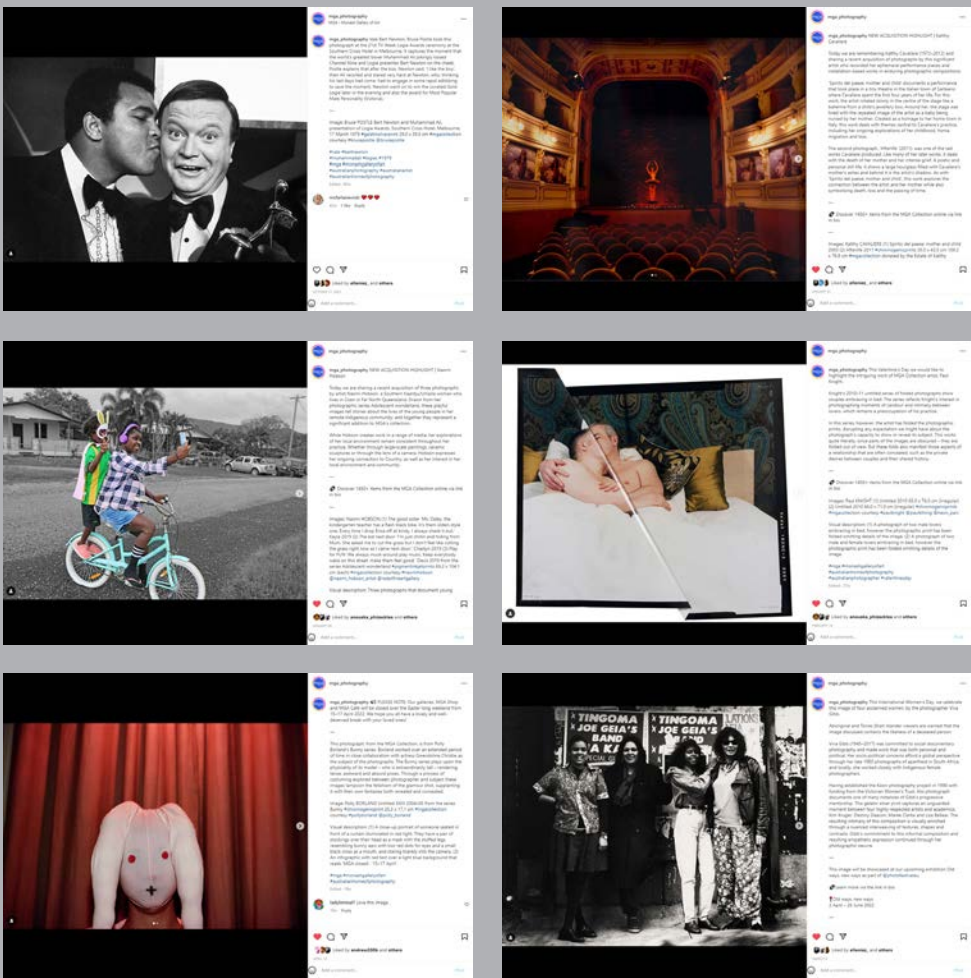
Our digital audiences are privy to curatorial insights on new acquisitions and are given the opportunity to explore forgotten collection gems via our social media channels. These regular posts engage our audiences beyond the gallery visit and current exhibition. These posts will often coincide with special days, for example using Paul Knight's romantic image of a couple in bed for Valentine's Day or Bruce Postle's iconic photograph of Burt Newton being kissed by Muhammad Ali to commemorate Newton's passing.

MGA's travelling exhibition *John Gollings: the history of the built world* was presented at its final venue at Newcastle Museum in New South Wales from July to October 2021. Julie Baird, Museum Director at Newcastle approached us with an innovative idea to mitigate freight costs by working with the artist to reproduce exhibition prints for display and digital exhibition labels. This allowed greater flexibility for them to create a customised exhibition. Over the course of

the tour MGA was proud to present this exhibition, which travelled to venues in India and across the eastern states of Australia, as we shared the story of Gollings's long-standing and well-respected career in architectural photography, which was supported by a companion publication. This exhibition was made possible with the generous support from the Bowness Family Foundation, the Gordon Darling Foundation and the Vizard Foundation and we extend our thanks to them.

Robyn Stacey: as still as life was shown at the Art Gallery of Ballarat in regional Victoria until early July 2021 where it was impressively viewed by over 21 000 visitors before moving onto Redland Art Gallery in Queensland where it was shown between 25 July and 29 August 2021. Many venues around Australia are managing their schedules despite potential lockdowns, uncertainty and budgetary cuts, which often results in venues extending dates and showing fewer exhibitions per year. While it has been a juggle to re-schedule with venues, this tour has continued to remain popular and has a full itinerary booked for 2023 and 2024.

In 2020 the Bowness Photography Prize marked its 15th year. To celebrate, MGA curated an exhibition of work by past winning artists drawn from the MGA Collection. This exhibition travelled to regional Victoria in August, showing at Wangaratta Art Gallery until 14 November 2021. While the venue was unable to hold any public programs due to COVID-19



Collection posts featuring photographs by: Bruce Postle, Kathy Cavaliere, Naomi Hobson, Paul Knight, Polly Borland and Viva Gibb

restrictions, the exhibition was very well received by their visiting public. Feedback from venues has demonstrated that visitors were impressed by the quality of the work and the diversity.

MGA's travelling exhibition *The light fades but the gods remain* featuring two series by renowned artist Bill Henson and curated by MGA Senior Curator Pippa Milne has been on hiatus during this financial year. Feedback from venues has been that the expense and uncertainty in the current climate has made their commitment to travelling exhibitions more difficult. Some venues already secured for the tour have opted to postpone rather than cancel their bookings and we look forward to sharing this exhibition with additional venues in 2022 and 2023.

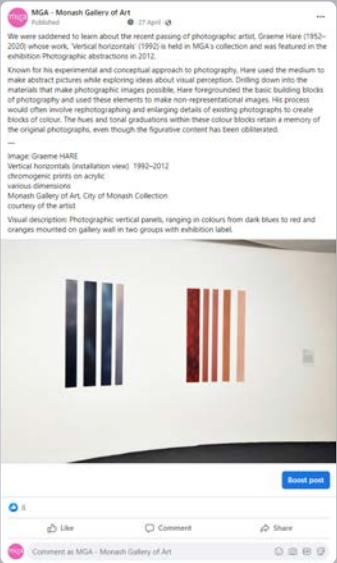
MGA's offsite exhibition, *Massimo Vitali: Leporello 2020* formed part of our contribution to PHOTO 2022. Exhibited in the CBD during the photo festival, in collaboration with the Italian Institute of Culture, this exhibition showed work by Massimo Vitali, one of the most eminent living Italian photographers. Vitali is best known for his large-scale colour images of beaches and mass leisure events, and MGA was pleased to present a recent series of large-scale photographs made as Italy emerged from its significant COVID-19 lockdown of 2020. The images showed people repopulating the coastlines of Italy, evoking nostalgia and conveying collective relief at being able to enjoy activities commonplace before the pandemic.

MGA's website includes an 'Explore our collection' section that provides digital access to the collection, which has become more important during lockdowns and gallery closures. We are pleased to report that 1578 records are available online, representing almost 42 percent of the collection. Many records include extended texts and artist biographies to create an informative resource of Australian photographers and photographs. This also provides a foundation from which to share content through our social channels, allowing us to highlight collection artists, new acquisitions and encourage further exploration.

MGA is committed to having a readily accessible and active collection. This past year saw 55 artworks from the collection viewable 'in real life' through exhibitions plus an additional 128 items available online.

Stella Loftus-Hills
MGA Curator

Katie Tremsehn
MGA Gallery Registrar



Collection posts: International Artist's Day featuring Naomi Sunner, David Thomas and David Moore, Brenda L Croft, Graeme Hare

John Gollings: the history of the built world

A Monash Gallery of Art (MGA) travelling exhibition

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

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

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

Curator: Stephen Zagala

Newcastle Museum (NSW)

26 June–31 October 2021

Days open: 63

Attendance: 8 589

Funding and sponsorship:

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



John GOLLINGS

Hanuman Temple, Hampi, India 2006

pigment ink-jet print

courtesy of the artist

Robyn Stacey: as still as life

A Monash Gallery of Art (MGA) travelling exhibition

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

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

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

Curator: Anouska Phizacklea,

Art Gallery of Ballarat (VIC)

27 March–4 July 2021

Days open: 100 reduced to

85 due to COVID closures

Attendance: 21 080

Redland Art Gallery (QLD)

25 July – 29 August 2021

Number of days open: 24

Number of visitors: 1 211

Funding and sponsorship:

City of Monash, Creative Victoria



Robyn STACEY

Fontaine de Vaucluse 2009

from the series *Empire line*

chromogenic print 120.0 x 169.5 cm

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

Bowness Photography Prize celebrates 15 years

A Monash Gallery of Art (MGA) travelling exhibition

In 2020 the Bowness Photography Prize marked its 15th year. To celebrate, MGA curated an exhibition that celebrates the past winning artists (2006–20) with a selection of their works drawn from the MGA Collection which showcases contemporary photography in Australia.

As the only public institution dedicated to the collection and promotion of Australian photography, MGA holds a special place in the nation's network of art galleries and museums. The Bowness Photography Prize plays an important part in MGA's role as 'the Australian home of photography', one that recognises exemplary work and champions Australian photographic artists.

The annual Bowness Photography Prize 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.

Curator: Anouska Phizacklea,

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

Wangaratta Art Gallery (VIC)

21 August – 14 November 2021

Days open: 73

Attendance: 877

Funding and sponsorship:

MGA Foundation, City of Monash, Creative Victoria



Kathy MACKEY

Reliquary 1 2006

pigment ink-jet print 75.0 x 45.0 cm

Monash Gallery of Art, City of Monash Collection

courtesy of the artist and Lorraine Pilgram Gallery (Southport)

Massimo Vitali: Leporello 2020

*An Monash Gallery of Art (MGA) offsite exhibition in
collaboration with the Italian Institute of Culture*

Massimo Vitali, one of the most eminent living Italian photographers, is best known for his large-scale colour images of beaches and mass leisure events. Vitali has never been drawn to emptiness, and deserted cities hold little interest for him. But following the European spring lockdown of 2020, as soon as it was possible to leave the house in Italy and travel outside one's own town, people began to return to the beaches. And Vitali was there, ready to capture the Italians during their moments of relaxation and leisure, as if to ask himself if they had really changed.

This exhibition was a collaboration between the Italian Institute of Culture and Monash Gallery of Art, and was shown in Melbourne's CBD during PHOTO 2022. It was an official exhibition of PHOTO 2022 International Festival of Photography.

**Shop 5, Upper Level,
3 Southgate Avenue, Southbank (VIC)**

29 April 2022 – 22 May 2022

Days open: 21

Attendance: 434

Funding and sponsorship:

City of Monash, Creative Victoria,
PHOTO 2020 International Festival of
Photography, Italian Institute of Culture,
Southgate Melbourne



Massimo VITALI

Manarola paranco, August 15th 2020, 14:45:56 2020

from the series *Leporello 2020*

courtesy of the artist

Monash Gallery of Art, City of Monash collection

Acquisitions and donations 2021–22

Narelle AUTIO
Untitled #2 2012
Untitled #17 2012
from the series *Water hole*
chromogenic prints
81.9 x 119.9 cm (each)
acquired 2021
MGA 2021.101–102
courtesy of the artist,
Hugo Michell Gallery (Adelaide)
and Michael Reid (Sydney)

Untitled #6 2012
from the series *Water hole*
chromogenic print
82.0 x 119.7 cm
donated by Narelle Autio 2021
MGA 2022.31
courtesy of the artist,
Hugo Michell Gallery (Adelaide)
and Michael Reid (Sydney)



Jane BURTON
Night windows #2 2021
Night windows #4 2021
from the series *Night windows*
chromogenic prints
110.0 x 110.0 cm (each)
acquired 2021
MGA 2021.132–133
courtesy of the artist
and M.33 (Melbourne)

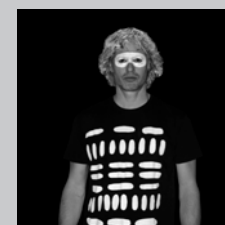
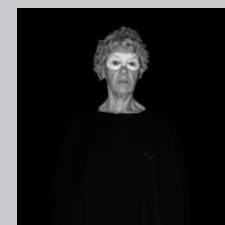


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permission are reproduced

Katthy CAVALIERE
Spirito del paese: mother and child 2003
Afterlife 2011
chromogenic prints
35.0 x 43.5 cm;
109.2 x 76.8 cm
donated by the
Estate of Katthy Cavaliere 2021
MGA 2021.103–104
courtesy of the
Estate of Katthy Cavaliere



Maree CLARKE
Jack Charles 2012
Carolyn Briggs 2012
Kent Morris 2012
from the series *Ritual and ceremony*
pigment ink-jet prints
50.0 x 50.0 cm (each)
acquired 2022
MGA 2022.16–8
courtesy of the artist and Vivien
Anderson Gallery (Melbourne)

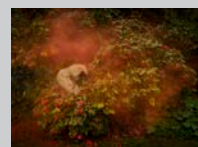
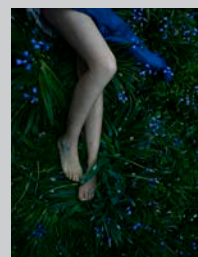
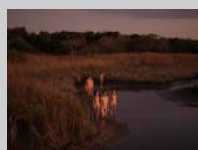
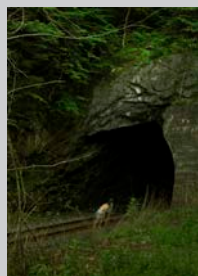


Nici CUMPSTON
Great-grandmother Barka 2021
Barka messenger 2021
pigment ink-jet prints, crayon, pencil
80.0 x 80.0 cm;
64.0 x 170.8 cm
acquired 2022
MGA 2022.01–02
courtesy of the artist
and Michael Reid Gallery (Sydney)



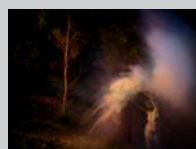
Tamara DEAN
Ebenezer rock drop 2015
Gaping maw 2015
Finding light 2015
The edge 2015
By feel 2015
 from the series *The edge*
 pigment ink-jet prints
 75.0 x 100.0 cm;
 100 x 75.0 cm;
 75.0 x 100.0 cm;
 67.0 x 100.0 cm;
 150.0 x 200.0 cm
 donated by Tamara Dean 2022
 MGA 2022.19–23
 courtesy of the artist
 and Michael Reid
 (Sydney + Berlin)

Shoaling 2017
Encounter 2017
 from the series *Instinctual*
 pigment ink-jet prints
 150.0 x 200.0 cm;
 75.0 x 100.0 cm
 donated by Tamara Dean 2022
 MGA 2022.24–25
 courtesy of the artist
 and Michael Reid
 (Sydney + Berlin)



Endangered 10a 2019
Endangered 10b 2019
Endangered 10c 2019
 from the series *Endangered*
 pigment ink-jet prints
 110.0 x 165.0 cm (each)
 donated by Tamara Dean 2022
 MGA 2022.26–28
 courtesy of the artist
 and Michael Reid (Sydney + Berlin)

High jinks in the hydrangeas 2020
Bluebells 2020
Losing myself 2020
Night garden 2020
A clap of thunder rising from the deep inside my soul 2020
Tumbling through the treetops 2020
 from the series *High jinks in the hydrangeas*
 pigment ink-jet prints
 100.0 x 75.0 cm (x2);
 75.0 x 100.0 cm (x2);
 120.0 x 160.0 cm;
 110.0 x 160.0 cm
 donated by Tamara Dean 2022
 MGA 2022.29–34
 courtesy of the artist
 and Michael Reid (Sydney + Berlin)



Cherine FAHD
Hair 2005
 from the series *The chosen*
 chromogenic print
 136.5 x 116.5 cm
 donated through the Australian Government's Cultural Gifts Program
 by Kathy Freedman 2021
 MGA 2021.125
 courtesy of the artist

Gilda 2021
 from the series *Held*
 pigment ink-jet print
 40.0 x 36.4 cm
 acquired 2021
 MGA 2021.134
 courtesy of the artist



Anne FERRAN
Chorus #4 2013
Chorus #19 2013
 from the series *Box of birds*
 pigment ink-jet prints
 60.0 x 42.0 cm (each)
 donated through the Australian Government's Cultural Gifts Program
 by Kathy Freedman 2021
 MGA 2021.126–127
 courtesy of the artist and
 Sutton Gallery (Melbourne)



Tom GOLDNER
A mare in the grass 2020
 from the series
Do brumbies dream in red?
 pigment ink-jet print
 75.0 x 95.0 cm
 donated by Tom Goldner 2021
 MGA 2021.100
 courtesy of the artist



Philip GOSTELOW
Backyard, Woodford 2002
Boy, Lawson 2002
Dick McNeill, Kurrajong Heights 2002
Elliott's, Wallacia 2002
 from the series
Black Christmas bushfires
 gelatin silver prints
 41.5 x 28.0 cm;
 28.5 x 42.5 cm;
 40.0 x 39.7 cm (x2)
 donated by Philip Gostelow 2022
 MGA 2022.10-13
 courtesy of the artist



Bill HENSON
Untitled 1997-98
 pigment ink-jet print
 103.0 x 153.0 cm
 donated by Geoffrey Smith
 and Gary Singer 2022
 MGA 2022.35

Petrina HICKS
Lambswool 2008
 from the series *The descendants*
 chromogenic print
 90.0 x 90.0 cm
 donated through the Australian
 Government's Cultural Gifts
 Program by Kathy Freedman 2021
 MGA 2021.128
 courtesy of the artist, Michael Reid
 Gallery (Sydney) and THIS IS NO
 FANTASY (Melbourne)



Naomi HOBSON
The good sister 'Ms. Daley, the kindergarten teacher has a flash black bike, it's them olden-style one. Every time I drop Erica off at kindy, I always check it out.' Kayla 2019
The kid next door 'I'm just chillin and hiding from Mum. She asked me to cut the grass but I don't feel like cutting the grass right now so I came next door.' Chastyn 2019
Play for FUN 'We always muck-around play music. Keep everybody wake on this street, make them feel good.' Davis 2019
 from the series *Adolescent wonderland*
 pigment ink-jet prints
 69.2 x 104.1 cm (each)
 acquired 2021
 MGA 2021.135-37
 courtesy of the artist, Arthouse Gallery (Sydney) and Vivien Anderson Gallery (Melbourne)

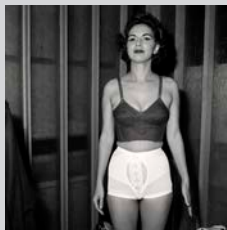


Isobel KNOWLES & Van SOWERWINE
The world came rushing in 2021
Behind my virtual background 2021
We'll never again take for granted the simplicity of being in the same room 2021
Travelling between memories and mess 2021
Packing the things we left behind 2021
 from the series *Can't do without you*
 pigment ink-jet prints
 55.8 x 71.0 cm (x2);
 41.7 x 53.2 cm;
 27.9 x 35.5 cm (x2)
 acquired 2022
 MGA 2022.05-09
 courtesy of the artists



Ruth MADDISON
Tracey Moffatt prepares for something more 1989
 gelatin silver print
 27.5 x 27.6 cm
 acquired 2022
 MGA 2022.14
 courtesy of the artist

Yvonne Wegner and Jan Cashman,
prison officers, Pentridge 1985
 pigment ink-jet print
 50.0 x 50.1 cm
 donated by Ruthe Maddison 2022
 MGA 2022.15
 courtesy of the artist



Rod McNICOL
One hundred and twelve days of solitude 2020
 pigment ink-jet print
 80.0 x 60.0 cm
 acquired 2022
 MGA 2022.36
 courtesy of the artist



Peter MILNE
Tracy Pew and Nick Cave, Boys next door gig, Swinburne 1977
Nick Cave, Boys next door gig, Swinburne 1977
 pigment ink-jet prints
 30.0 x 20.0 cm (each)
 donated by Helen Frajman 2021
 MGA 2021.105–06
 courtesy of the artist and M.33 (Melbourne)

Rowland S Howard 1977
 Rowland S Howard 1977
 Rowland S Howard 1977
 Bronwyn Adams 1977
 Rowland S Howard 1977
 Rowland S Howard 1977
 from the series *A day in the life of Rowland S Howard*
 pigment ink-jet prints
 48.0 x 32.0 cm (x2); 48.0 x 48.0 cm;
 32.0 x 48.0 cm (x3)
 donated by Helen Frajman 2021
 MGA 2021.07–112
 courtesy of the artist and M.33 (Melbourne)

Boys next door, Tiger Lounge 1978
 Boys next door first photo session after Rowland joined 1979
 Polly Borland 1979
 Nick Cave, Seaview Ballroom c.1977
 Anita Lane, Seaview Ballroom c.1977
 Anita Lane, party c.1985
 Anita Lane and Nick Cave c.1985
 Blixa Bargeld (pre-Bad seeds), visiting Melbourne with Einstürzende Neubauten c.1985
 Tracey Shepard and Pierre Sutcliffe c.1985
 Kate Jarrett and Andrew Foote 1985
 Bruce Milne and Greta Moon c.1987
 Deanna Bond 1988
 pigment ink-jet prints
 32.0 x 48.0 cm;
 20.0 x 30.0 cm;
 48.0 x 32.0 cm;
 48.0 x 48.0 cm (x2);
 20.0 x 30.0 cm;
 12.0 x 18.0 cm;
 32.0 x 48.0 cm (x3);
 20.0 x 30.0 cm;
 48.0 x 32.0 cm
 donated by Helen Frajman 2021
 MGA 2021.113–124
 courtesy of the artist and M.33 (Melbourne)



Phuong NGO and IRL Infoshop

Untitled 2021

Untitled 2021

Untitled 2021

Untitled 2021

Untitled 2021

Untitled 2021

Untitled 2021

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Untitled 2021



Lillian O'NEIL

Drawing to a close 2020

pigment ink-jet prints

183.0 x 183.0 cm

donated by MGA Foundation 2022

MGA 2022.03

courtesy of the artist and

The Commercial (Sydney)



Susan PURDY

Acorus gramineus: Chang Pu 2002

from the series *New branches*

on an old tree

gelatin silver prints, ink

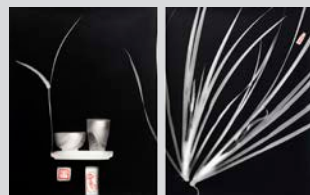
40.3 x 30.3 cm (each)

donated through the Australian Cultural

Gifts program by Kerry McGorlick 2022

MGA 2022.04.a-b

courtesy of the artist



James TYLOR

Nguya smallpox, Peramangk 2020

Nguya smallpox, Barkindji 2020

from the series *Nguya: the Australian*

smallpox pandemics

pigment ink-jet prints with bumps

and holes from echidna quills

25.0 x 25.0 cm (each)

acquired 2021

MGA 2021.155-156

courtesy of the artist, Vivien Anderson

Gallery (Melbourne), GAGPROJECTS

(Adelaide) and N.Smith Gallery (Sydney)

Nguya smallpox, Kurna 2020

Nguya smallpox, Ngambri 2020

Nguya smallpox, Ngarrindjeri 2020

Nguya smallpox, Ngunawal 2020

Nguya smallpox,

Wadawurrung people 2020

Nguya smallpox, Walgalu 2020

Nguya smallpox, Wiradjuri 2020

Nguya smallpox, Yuin 2020

Nguya smallpox,

Djab wurrung people 2020

Nguya smallpox, Ngarigu people 2020

from the series *Nguya: the Australian*

smallpox pandemics

pigment ink-jet prints with bumps

and holes from echidna quills

25.0 x 25.0 cm (each)

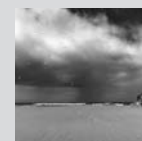
donated by James Tylor 2021

MGA 2021.157-166

courtesy of the artist, Vivien Anderson

Gallery (Melbourne), GAGPROJECTS

(Adelaide) and N.Smith Gallery (Sydney)



Stephanie VALENTIN

Chiasma #9 1999

from the series *Chiasma*

gelatin silver print

149.5 x 101.3 cm

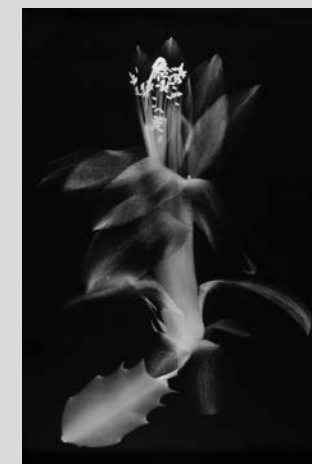
donated through the Australian

Government's Cultural Gifts Program

by Kathy Freedman 2021

MGA 2021.129

courtesy of the artist



Justine VARGA

Sounding silence #1 2014

from the series *Sounding silence*

chromogenic print

141.0 x 111.5 cm

donated through the Australian

Government's Cultural Gifts Program

by Kathy Freedman 2021

MGA 2021.130

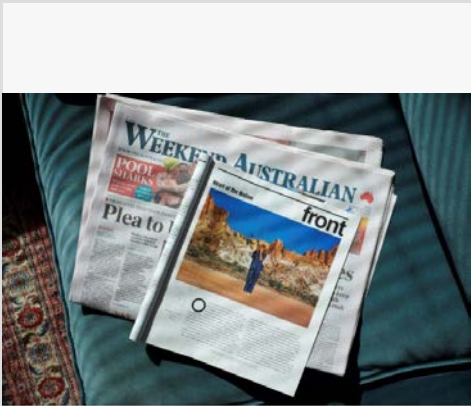
All works: Monash Gallery of Art,
City of Monash Collection

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.

Media highlights

Date: 7-8 August 2021
Publication: The Weekend Australian Magazine
Author: Ross Bilton
Title of article: Heart of the Nation

Focus: Article on Bowness Photography Prize finalist Paula Mahoney's work



Date: 11-12 September 2021
Publication: The Weekend Australian Review
Author: Bronwyn Watson
Title of article: Public Works

Focus: MGA Collection



Date: 11 November 2021
Publication: The Age
Author: Kerrie O'Brein
Title of article: All the emotions are documented in the best photos of 2020

Focus: William and Winifred Bowness Photography Prize



Date: 17 December 2021
Publication: The Guardian
Author: The Guardian
Title of article: Images of India: from courtesans and colonial rule to a child's-eye view in pictures

Focus: A survey of Monash Gallery of Art's exhibition *Visions of India*.



Media highlights

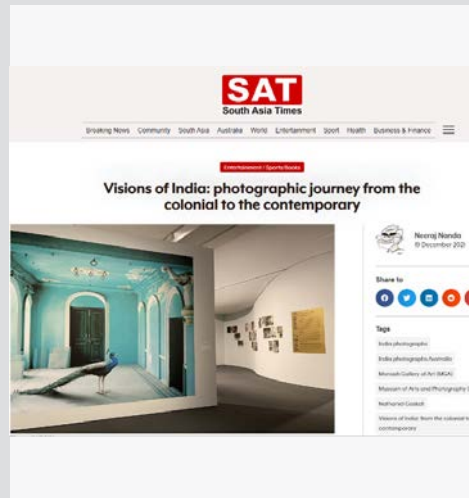
Date: 19 December 2021

Publication: South Asia Times

Author: Neeraj Nanda

Title of article: Visions of India: photographic journey from the colonial to the contemporary

Focus: Review of exhibition *Visions of India*

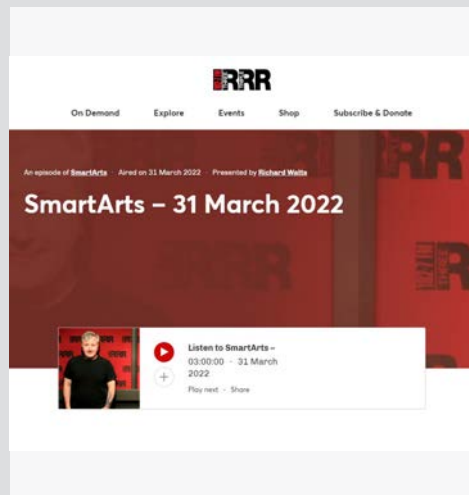


Date: 31 March 2022

Program: Smart Arts, Triple R

Host: Richard Watts

Focus: Stella discussing DEVELOP on RRR SmartArt's



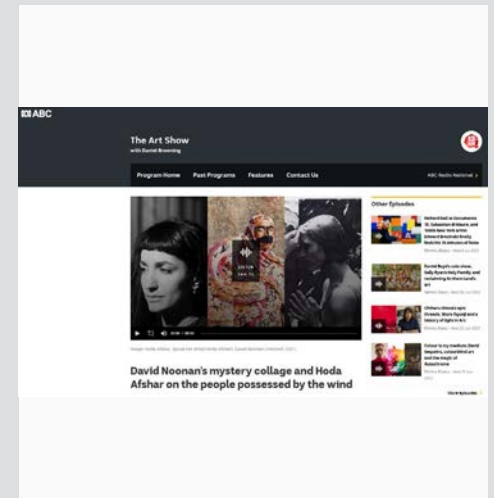
Date: 19 February 2022

Publication: ABC Radio National

Author: The Art Show

Title of article: David Noonan's mystery collage and Hoda Afshar on the people possessed by the wind

Focus: Discussion with exhibiting artist
Hoda Afshar



Date: 16–22 April 2022

Publication: The Saturday Paper

Author: Esther Linder

Title of article: Documenting the unseen

Focus: Review of Hoda Afshar's *Speak the Wind* exhibition



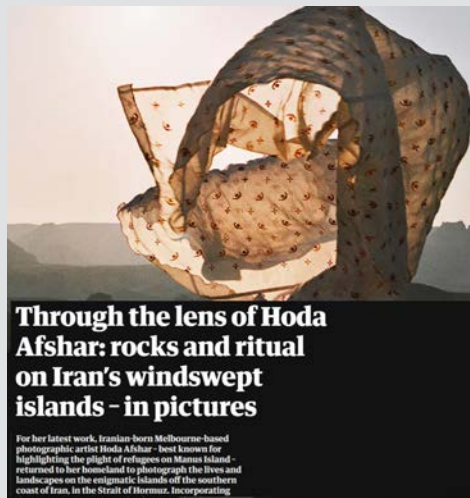
Media highlights

Date: 02 April 2022

Publication: The Guardian

Title of article: Through the lens of Hoda Afshar: rocks and ritual on Iran's windswept islands – in pictures

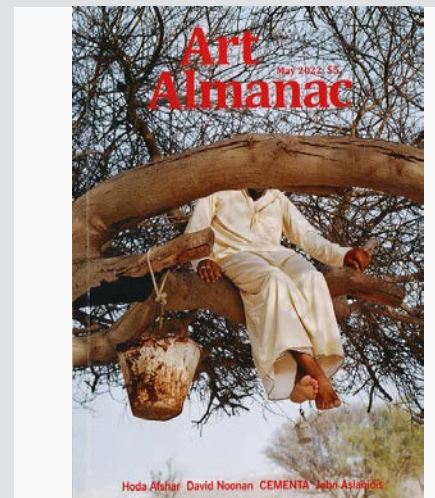
Focus: Picture gallery of images from Hoda Afshar's *Speak the Wind* exhibition



Date: 01 May 2022

Publication: Art Almanac

Focus: Cover image by Hoda Afshar from the exhibition *Speak the Wind*



Date: 01 May 2022

Publication: Art Almanac

Author: Kirsty Francis

Title of article: It is one of those places that seems to have been carved out of a dream

Focus: An editorial in Art Almanac's May issue on Hoda Afshar's *Speak the Wind* exhibition



Friends of MGA report

In January 2022 the Friends of MGA Inc. held a special general meeting to discuss the current status of the membership program and voted in favour of dissolving the incorporated group as it stands. A proposal was accepted to bring the membership program in-house to become a pillar of MGA's vibrant and thriving public engagement program.

Established in the early nineties to fundraise and campaign on behalf of the gallery, this dedicated and fiercely loyal group of supporters helped to build MGA into the organisation we recognise today. The evolving Committee of the Friends of MGA have volunteered thousands of hours across three decades to support MGA through numerous fundraising activities and programs that were cherished by the extended MGA community. We thank them enormously for all their efforts and commitment to our ongoing success.

The Committee are excited for this new phase of the membership program that will develop and augment the delivery of unique offers and experiences for all our members, and streamline its administration.

The new membership program will be refreshed with the current benefits retained as well as expanded offerings for all our members to enjoy. The new program will be rolled out in the second half of the year, however in the meantime all current memberships will be honoured with a complimentary twelve month extension automatically granted to all current members when the new program is launched.

We are excited for all current and future members to journey with us as we move into a new phase of the membership program that celebrates our great community who share our passion for photography and art.

Anouska Phizacklea
Gallery Director

Peter MILNE
Rowland S Howard 1977
from the series *A day in the
life of Rowland S Howard*
pigment ink-jet print
48.0 x 48.0 cm
donated by Helen Frajman 2021
MGA 2021.109
courtesy of the artist
and M.33 (Melbourne)



MGA Foundation report

MGA Foundation (MGAF) believes in MGA's mission to promote excellence, access and education in the visual arts, notably through interactions with Australian photography. As trustees, our support of this mission centres around the gallery's financial sustainability, predominantly, through building and maintaining a community of art and photography enthusiasts, comprised of potential and existing supporters for MGA. The following is an outline of our activities for the financial year 2021-2022.

MGAF continued to help grow the development program through relationship and event-based activities over the last twelve months. We held two *Behind the Lens* event series which sees like-minded people come together to share food, wine and conversation in unique settings. In November, there was a virtual edition of the event with MGA exhibition artist Hoda Afshar and journalist Behrouz Boochani. We then held an in-person *Behind the Lens* dinner party in April for twenty guests who enjoyed a preview of Hoda's show, an in-depth conversation with the artist and the company of select MGA leaders and supporters.

In the past year we also assisted MGA in welcoming people back to the gallery on a regular basis through exhibition events aimed at new and existing donors. Realising the importance of connecting supporters to MGA's programming, namely its marquee exhibitions, we worked alongside the team to invite and host people to several bespoke show viewings.

Although not at the gallery, MGAF trustees really enjoyed attending and hosting MGA supporters during this year's Melbourne PHOTO 2022 Festival of Photography and its subsequent events as well.

MGAF was also proud to deliver the 16th William and Winifred Bowness Photography Prize in 2021 and award a total of \$35,000 in prizes. 52 incredible finalists were chosen from an astounding 739 entries which would not have been an easy job for our three judges – artist Del Kathryn Barton, National Portrait Gallery Director Karen Quinlan AM and our own MGA Director Anouska Phizacklea. Given its incredible beauty and structure, it was not a surprise to learn of the winning work by Lillian O'Neil. The three additional awards, Colour Factory Honourable Mentions, to Lauren Bamford, Shea Kirk and Ali Tahayori, were also given out. Tahayori also won the Smith & Singer People's Choice Award with the highest percentage of the votes ever received.

In the last year, MGAF also welcomed Megan Peart as a new trustee. With a skill set in communication, marketing and human resources and, as importantly, a passion for Melbourne culture and people, Megan has already become a great leader and advocate for MGAF and MGA. On a personal note, I want to thank all our trustees – Bill Bowness AO, Richard Janko, Cr Geoff Lake, Megan Peart, Geoffrey Smith and Michelle Varcoe for the support they provide MGA and their continued passion for the creative sector as a whole.

On behalf of all trustees, I acknowledge all the hard work that MGA Director Anouska Phizacklea and her team do to make MGA a premier Australian creative institution. Their belief in the arts, specifically photography, continues to shape their practices which, in turn, make MGA a great place to visit and work. MGAF look forward to working alongside the team and all in our community for the coming year and beyond.

Kallie Blauhorn
Chair, MGA Foundation



Foundation financials

Monash Gallery of Art Foundation Income Statement For the Period Ended 30 June 2022

	Note	30 June 22	30 June 21
Income			
Bowness Photography Prize Entry Fees	1	40,755	35,105
Auction	1	75,341	–
Donation	1	162,107	67,847
JBWere – Dividend/Trust Income	1	–	92,382
Franking Credit	1	2,757	3,787
Interest Revenue	1	211	113
Other Income	1	18,112	7,777
Total Income		299,283	207,011
Expenses			
Program Expenses – Prize Money	2	40,000	30,000
Bowness Photography Prize – Administration Expenses	3	40,176	34,376
Koda Investment Capital Losses	5	49,611	–
Other Expenses	4	60,595	59,676
Total Expenses		190,382	124,052
Surplus/ (Deficit)		108,901	82,960

The above Income Statement should be read in conjunction with the accompanying notes.

Monash Gallery of Art Foundation Balance Sheet As at 30 June 2022

	Note	30 June 22	30 June 21
ASSETS – Current Assets			
Cash & Cash Equivalents	6	180,984	33,865
JBWere – Portfolio Value	6	–	1,442
Koda capital investment	6	471,502	508,278
Total Assets		652,486	543,585
EQUITY			
Accumulated Surplus		652,486	543,585
Total Equity		652,486	543,585

The above Balance Sheet should be read in conjunction with the accompanying notes.

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Sponsors

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RMIT University



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Novotel Melbourne Glen Waverley



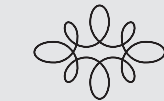
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Margaret Lawrence
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Exhibition sponsors

Bowness Family Foundation



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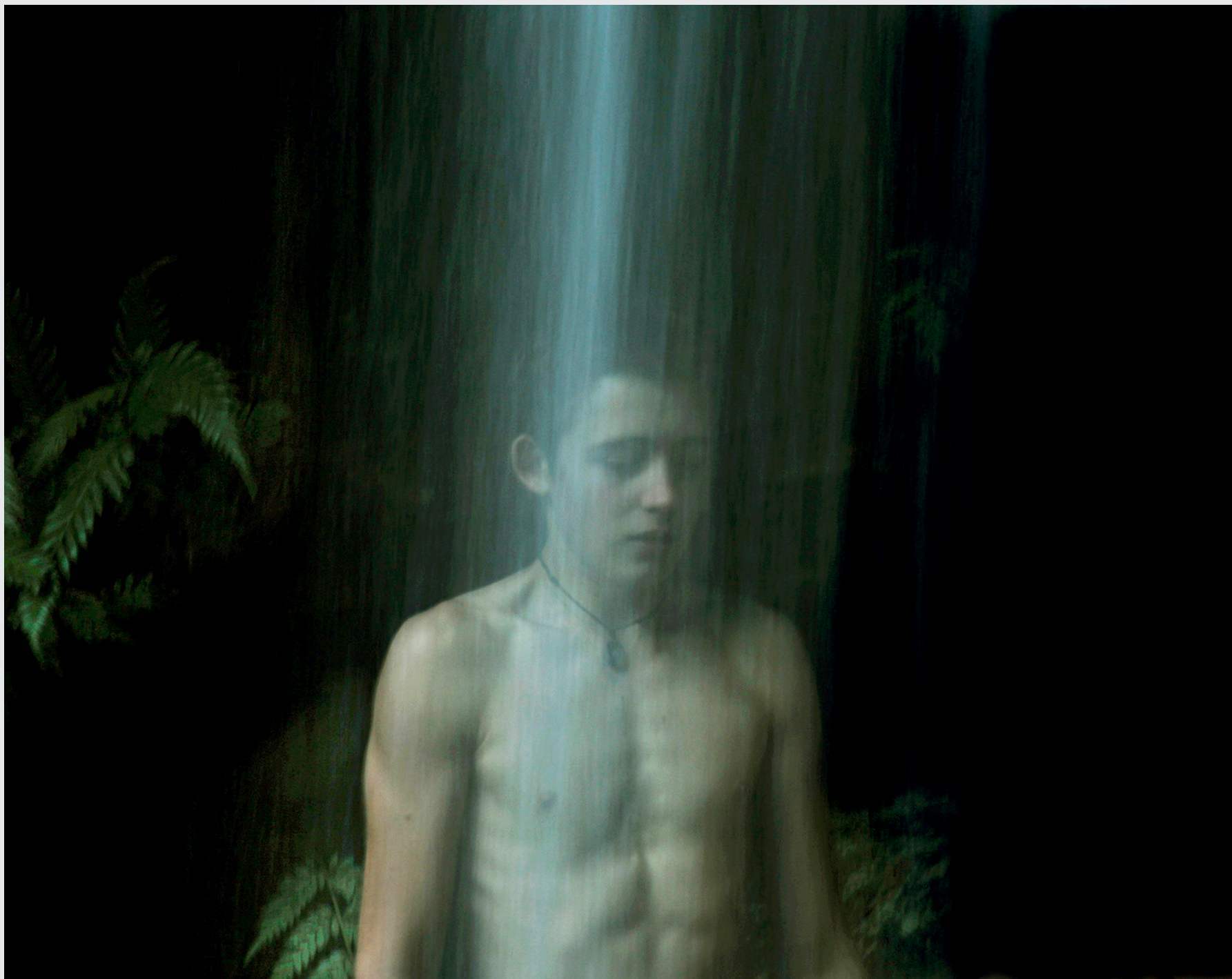


PHOTO 2022



Southgate





Tamara DEAN
The edge 2015
from the series *The edge*
pigment ink-jet print
67.0 x 100.0 cm
Monash Gallery of Art,
City of Monash Collection
courtesy of the artist and Michael
Reid (Sydney + Berlin)

mga