



**ANNUAL REPORT 2017-18**

## MGA Annual Report 2017 – 2018

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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:

- Present compelling, must see exhibitions that meaningfully contribute to arts scholarship and the advancement of photography
- Build a nationally significant collection of Australian photographs
- Deliver culturally enriching experiences that inspire audiences to embrace, explore and value photography
- Build our capacity to deliver our strategy by increasing revenue and developing and supporting our people.

## **2017-18 STATISTICAL PROFILE**

### **GALLERY**

283 days open

1781 hours open

### **ONLINE VISITATION**

65 695 sessions

79.6% new visitors

20.4% returning visitors

2.40min av session duration

### **PUBLIC PROGRAMS**

71 events and programs

4951 participants

### **EDUCATION**

91 tours

60 Schools

1869 participants

### **SOCIAL TOURS**

18 tours

317 participants

### **ARTIST TALKS**

10 artist talks

24 artists involved

### **OUTREACH**

20 activities

783 participants

### **PEOPLE**

#### **DONORS**

22 items including photography and luxury experiences  
donated to the Darkroom Dinner

\$73,976 raised from donated live and silent auction items of  
photographs and luxury experiences items

\$35,545 Donations

\$30,900 Ticket sales

\$66,445 Total raised

#### **FRIENDS OF MGA**

258 Memberships

11 events organised by the Friends

\$895 donations from FRIENDS

#### **VOLUNTEERS**

2039 Volunteer hours

34 Volunteers

## **MEDIA**

### **PRINT MEDIA**

136 editorial references  
1 radio  
16 print  
119 online  
4578 MGA Facebook likes  
3655 Bowness Facebook likes  
2440 Twitter followers  
4546 Instagram followers

### **PUBLICATIONS**

2 exhibition catalogues  
31 MGA Enews publications

## **EXHIBITIONS**

### **MAIN GALLERIES**

12 exhibitions  
8 group shows  
4 solo shows  
9 exhibitions curated by MGA  
3 exhibitions developed from MGA Collection

### **COMMUNITY GALLERIES**

8 exhibitions  
6 groups  
2 solo artists

### **TRAVELLING EXHIBITIONS**

3 exhibitions developed from MGA Collection

3 venues  
TBC open days (awaiting venue report)  
TBC visitors (awaiting venue report)

### **ARTISTS**

264 artists participated in MGA exhibitions

18 student artists

## **THE COLLECTION**

17 works purchased  
15 works donated to the collection  
247 works from the MGA collection exhibited  
138 works prepared for exhibition by MGA staff  
4 collection works loaned to 3 external institutions  
157 new collection records available online  
38 new entries include extended text on an individual artwork  
8 additional artist pages with biographic details

## **STAFF**

ANOUSKA PHIZACKLEA  
Director (from July 2017)

LARA GOODE  
Development and Sponsorship Coordinator (from November 2017)

MARK HISLOP  
Operations Manager

ELLENIE ZAHARIOU  
Visitor Services & Commercial Operations Coordinator (from May 2018)

STEPHEN ZAGALA  
Senior Curator (until December 2017)

STEPHANIE RICHTER  
Education and Public Programs Coordinator

ASHLEE DAWSON  
Gallery Coordinator (until December 2017)

KATIE TREMSCHNIG  
Registrar

STELLA LOFTUS-HILLS  
Curator (Maternity leave from May 2018)

OMAR QARADAGHI  
Framer

Gallery Assistants (Casual)  
YIFANG LU (Maternity leave)  
DINA IACOVOU (until March 2018)  
ALLISON HOWARD (until May 2018)  
GILLIAN JONES  
SUSAN BRUNIALTI  
LISA BEAUMONT

Installation Officers  
RICHARD MANNING (until September 2017)  
FERGUS BINNS  
CLIFF BURTT  
NICK KLEINDIENST  
EMMA SALAORAS

LOUISE PORTEOUS  
Finance Officer (until December 2017)

VOLUNTEERS

Emily Badge

Sue Brunialti

Tammy Boyce

Sue Clisby

Louella De Guzman

Marisha Dudek

Beverley Dungan

Melinda Haldane

Candice Hopkins

Therese Jenkins

Gillian Jones

Jess Lehmann

George Macfarlane

Liz McConnell

Christine Matysik

Amy Nolidin

Irena Silvester

Jason Salmon

Alex Savat

Sue Taylor

Betty Wang

Katherine Wright

Samaa Elsadat

Elizabeth Hosking

Jenny Huang

Monica Hunt

Miranda King

Kathryn Kouris

Barbara Muhlethaler

Merthi Poedijono

Elisa Stone

Huishu Zhan

RETIRED VOLUNTEERS

Brian Aldington

Mira Bogicevic

Andrew Brown

May Chai

Sandra Davis

Jelena Djunic

## COMMITTEE OF MANAGEMENT

NATASHA BOWNESS  
VAL BROWN  
GODFREY CLAY  
CR ROBERT DAVIES  
NICK FLETCHER  
KIRSTY GRANT  
DR MILTON HARRIS  
KATHRYN HENDY-EKERS  
CR STUART JAMES  
CR SHANE MCCLUSKEY  
DR DAVID ROSENTHAL  
PHILLIP VIRGO  
DR LES WALKLING  
JENNY RUFFY (City of Monash Officer, Ex-Officio)

### **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. Natasha is an Executive Director of Wilbow Group, a private family investment group. She is a Chartered Accountant and has experience in governance, strategy, risk, business management, audit and finance.

### **Val Brown** (appointed May 2018)

As REA Group's Executive Manager for Consumer Experiences, Val is responsible for creating smart and compelling products to help change the way the world experiences property. She leads a team of more than 120 people in Australia, bringing together the functions of product management, design and engineering to create intuitive and personalised experiences that help individuals make great property decisions. Val sits on REA Group's Executive Leadership Team and provides strategic digital advice to improve the consumer experience. She is passionate about product development and improving the lives of everyday people through technology.

### **Godfrey Clay** (appointed Oct 2011, until May 2018)

Godfrey is President of the Friends of MGA Inc. A long standing supporter of MGA, Godfrey brings to the committee a strong background in business and the perspective of local residents.

### **Cr Robert Davies** (appointed Jan 2018)

Robert has over 20 years of experience in leadership roles in business and finance working in Europe and Australia. From 2005–13, Robert worked as a Private Client Adviser for Patersons Securities in Melbourne and Mt Waverley.

### **Nick Fletcher** (appointed July 2016)

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

### **Kirsty Grant** (appointed June 2018)

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

**Dr Milton Harris** (appointed 2013)

Milton is a medical general practitioner and, with his wife Penny, has developed one of Australia's finest private photographic collections. He is an Ambassador of the Sydney-based photographic festival Head On, on whose advisory board he sits, and is also closely associated with the significant, recently ceased WA-based photographic festival FotoFreo.

**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.

**Cr Stuart James** (appointed Nov 2017, until Jan 2018)

Stuart is a first time Councillor who in his first year has been elected Deputy Mayor. Stuart has an IT degree, has worked in the industry for almost 20 years and has a passion for the arts, in-particular theatre and nature photography. He is a proud local resident with a young family and believes that working closely with the community is the best way to ensure that Monash remains the best place to work, live and play.

**Cr Shane McCluskey** (appointed Nov 2016)

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 and current Deputy Chairperson. Now in his second 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 the Monash and greater community. Shane and his family reside locally and have done since 2002.

**Dr David Rosenthal OAM** (appointed 2009, until May 2018)

David is a retired medical doctor, former art gallery owner and a collector of contemporary art. In 2013 David was awarded an OAM for service to the visual arts as promoter of Australian artists. His experience as a gallerist and collector, and his knowledge of contemporary art make a vital contribution to collection development and exhibition programming at the gallery.

**Phillip Virgo** (appointed Jul 2014, until May 2018)

Phillip is Director of Colour Factory, an art print services and specialist photographic gallery. Phill is an avid art collector and supporter of the arts, with extensive experience in photography originating from his founding occupation is a darkroom printer and photographer. Colour Factory works with some of Australia's leading artists in documentation & edition print services.

**Dr Les Walkling** (appointed Mar 2013)

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

## **DONORS, SPONSORS AND IN-KIND GIFTS**

Monash Gallery of Art (MGA) is the premier cultural facility of the City of Monash.  
MGA is supported by the Victoria Government through Creative Victoria.

### **MGA Donors**

Bowness Family Foundation  
Val Brown  
Georgia Dawson  
Peter & Leila Doyle  
Nick Fletcher  
Friends of MGA Inc  
Roland Geitenbeek  
Neil Graham  
Dr Milton Harris  
Fiona Hindmarsh

Robert & Mem Kirby AO & Kirby OAM  
Debra Knight  
Andy Penn & Kallie Blauhorn  
Peter Roberts  
Clive Scott  
Dr Niv & Joanne Tadmore  
Barbara Thompson OAM and John Thompson  
OAM  
Elina Wilson

### **Exhibition Partner – *Legacy. Your collection. Our story***

Mercedes-Benz Waverley

### **Sponsors**

Sotheby's Australia  
Community Awareness Partner - Cristine Jones, Ray White  
Design Partner - Design by Pidgeon  
Bright Brewery  
Chain of Ponds  
Gomersal Wines  
Haymes Paint

### **Exhibition Sponsors**

Architecture Media  
Colour Factory  
Thames & Hudson  
Icebreaker  
Konica Minolta  
Sofitel Melbourne on Collins

### **Collection Donors**

MGA Foundation (Bowness Prize)  
Estate of Kathy Cavaliere  
Tanya Maria Dyhin  
Gael Newton  
Robert Piaggio  
Dr David Rosenthal OAM  
Geoffrey Smith & Gary Singer

### **Individual Donors**

Eric & Lesley Armstrong  
Bill Bachman  
Natalie Bailey  
Rosemary Boreham  
Margaret Boyes  
David & Lynette Brown  
Lavinia Byron  
John Callahan  
Paul Cleaves  
Ann Cole  
Dinah Cragg  
Eddie Creaney  
Anne Davies  
Suzanne Gregory  
Joan Hangar  
Barry Hogan

Mark Learmonth  
John Lester  
David Lindsey  
Pamela & Ken Mathers  
Loris Peggie  
Carmel Picone  
Howard Rogers  
Dorothy Simpson  
Elizabeth & Robert Sinclair  
George Skarbek  
Ian & Vicki Teese  
William Walker  
Jim Weatherill  
Diana Wentworth  
Les & Barbara Wilson  
Patricia Witt

### **In-kind Goods Donors**

Bunnings Notting Hill  
Andrew Fairley  
JB Hi-Fi  
MGS Architects  
Yarra Valley Cherries

### **Darkroom Dinner Artwork Donors**

Hoda Afshar  
Robert Ashton  
Elaine Batton  
Tom Blachford  
Peter Bratuskins  
Stuart Chape  
Danica Chappell  
Peta Clancy  
Emilio Cresciani  
Tanya Maria Dyhin  
Rennie Ellis

Amos Gebhardt  
Silvi Glattauer  
John Gollings  
Peter Lambropoulos  
Janelle Low  
Sonia Payes  
Kate Robertson  
David Rosetzky  
Wolfgang Sievers  
Valerie Sparks  
Amanda Williams

### **Darkroom Dinner Donors & Supporters**

#### **Fundraising Committee**

Kallie Blauhorn  
Godfrey Clay  
Nick Fletcher  
Lara Goode  
Anouska Phizacklea

### **Individuals**

Kallie Blauhorn  
John Gollings AC  
Christine Godden  
Godfrey Clay  
Dr David Rosenthal OAM  
Julian Burnside AO QC  
Rennie Ellis Photographic Archive

### **Darkroom Dinner Table Patrons**

Andy Penn & Kallie Blauhorn  
Bill Bowness AO  
Natasha Bowness  
Russell Reynolds  
Cr Robert Davies  
Godfrey Clay & Barbara Thompson OAM  
Dr Milton Harris & Dr David Rosenthal OAM  
Dr Les Walking

### **Darkroom Dinner Auction Sponsors**

Print Partner - Adams Print  
Framing Partner – ARTEN  
Baillie Lodges, Southern Ocean Lodge  
Russell Reynolds  
Mercedes-Benz Waverley  
Studio Star Photography  
Thames & Hudson  
Parks Victoria  
Waverley BMW  
Zoos Victoria  
Colour Factory  
Vue Group  
Pommery Champagne  
Punt Road Wines  
Dinosaur Designs  
Icebreaker  
RACV Club and Resort  
The Glen  
CCP and Les Walking

The Australian Ballet  
Fairley Jewellery  
Sofitel Melbourne on Collins  
Aesop

Gomersal Wines  
Haymes Paint  
Krosno Glassware  
Maxwell & Williams  
Bright Brewery  
National Gallery of Victoria,  
Heide Museum of Modern Art  
Geelong Gallery  
Four Pillars  
Moonee Valley Racing Club

### **CHAIR REPORT**

MGA has enjoyed an exciting year reflected through outstanding programming, introduction of new engagement initiatives and wonderful new leadership from our Director.

I'm delighted to report we have made excellent progress in achieving the 4 key goals we set ourselves following the appointment of our new Director in July 2018. These goals included creation of MGAs 2018 to 2022 Strategic Plan, recruitment of a new Senior Curator, development of an Exhibition program with greater diversity of engagement events and the adoption and implementation of MGA's Development and Sponsorship strategy.

As the Australian Home of Photography, MGA's purpose is to champion Australian photography and inspire audiences to embrace, explore and value photography. We have incredible artistic talent in Australia and at MGA, we are committed to expanding the reach, reputation and profile of Australian photography and its artists.

Anouska Phizacklea, who commenced as MGA's Director in July 2017, has brought great energy, drive and commitment to MGA in her first year in the role. I endorse Anouska's comments in acknowledging and thanking our former Senior Curator, Stephen Zagala, and join her in wishing him well in his new role.

We are delighted to welcome Pippa Milne to the role of Senior Curator and look forward to her contribution in this important position.

We are delighted to welcome Kirsty Grant and Val Brown to our Committee of Management ("COM") who both bring significant professional experience to MGA. We are thrilled that Gael Newton AM, former Senior Curator of Photography at the National Gallery Australia, has joined our Collections Committee. Gael's extraordinary knowledge has added considerable value already and will be vital as we undertake a strategic review of our Collections Policy this year.

David Rosenthal, Godfrey Clay and Phil Virgo retired from the COM during the year and I thank them for their consistent support and advocacy for MGA over many years. David will continue as a member of our Collections Committee where his wealth of knowledge is invaluable. Godfrey continues in the important role as President of Friends of MGA.

MGA's Friends are an important part of the MGA family and I thank President Godfrey Clay for the significant role he plays in coordinating the Friends activities. The Friends key engagement activity is the Art in the Park initiative which was highly successful again in 2018 with great sponsorship support provided by Ray White, Glen Waverley and HSBC. We look forward to developing our Friends program further in the future and to greater engagement with this enthusiastic group of supporters.

The MGA team has delivered a high-quality range of thought provoking and engaging exhibitions and public programs this year with full details contained in the operations report which follows. In a year of such change at all levels within the organization I commend the team on the quality of their work and their ability to embrace and integrate the many new initiatives which have taken place.

We have made significant progress in relation to our Sponsorship and Development activities and I congratulate Anouska and the MGA team on their achievements in this short time. We have developed great support from many new partners and I thank our many sponsors, existing and new.

MGA is strongly supported by the MGA Foundation and we are thrilled to welcome Kallie Blauhorn to her role as the new Chair of the Foundation. Kallie has incredible passion for MGA and combined with her professional experience in philanthropy and her former role as Director of MGA she is an excellent appointment to the Chair role. We thank and acknowledge the great job Councilor Geoff Lake has done as Acting Chair for many years.

MGA Foundation has hosted many new initiatives this year and together we have set some ambitious goals for the future. We are building a strong Philanthropy program to help us achieve our aspirations, and to engage with supporters as we journey further into the exciting world of photography.

MGA's Darkroom Dinner was a fabulous event which raised much needed funds to support our exhibition program. It brought together our many important stakeholders including: supporters, sponsors, key industry members, MGA friends, Council and Councilors.

I thank and acknowledge Creative Victoria, the City of Monash Councilors and CEO Andi Diamond for their continuing support and advocacy for the Gallery. MGA is a significant community asset and plays a vital role in the provision of Arts and Culture opportunities to the community of the City of Monash and the surrounding areas. We have a unique opportunity to create a significant cultural precinct on this distinct site within the thriving south eastern corridor of Melbourne.

As MGA Chair I have enjoyed visiting many Galleries and Museums, both in Australia and overseas, and discussing MGA's vision and how we may be able to work together with them in the future. I thank my colleagues on the COM and Foundation board for their continuous support, enthusiasm and advice this past 12 months.

We are committed to the success of MGA and we have ambitious plans. I encourage you to visit us, provide us with feedback and to join us as we reignite MGA and share our passion for photography with you.

**Natasha Bowness**

Chair, MGA Committee of Management

## Director's report

Over the last 28 years MGA has grown and developed beyond what could have been imagined by its founders. As the only public institution solely dedicated to collecting Australian photography, it holds a unique place within the nation's cultural landscape. Since being appointed as MGA's Gallery Director a year ago, my focus has been to imagine what MGA will achieve over the next 30 years.

In October MGA undertook a strategic review to tease out the next phase in its development. This resulted in a re-imagining and strengthening of MGA's direction, one that advances MGA's position as the Australian home of photography, and inspires audiences to engage with photography on a deeper level.

Over the last year, MGA's exhibition program has continued to respond and speak to the diversity of its community, showcasing exemplary photography and championing Australian photography and its artists. *Under the Sun*, an Australian Centre for Photography touring exhibition, asked artists to respond to one of Australia's most iconic photographs, Max Dupain's *the Sunbaker*. *Australian's in PNG* showcased three Australian photographers, Stephen Dupont, Eric Bridgeman and Sonia Payes, who responded to PNG in radically different ways. The Annual *Bowness Photography Prize* continues to be an important survey of contemporary photographic practice and one of the most prestigious prizes in the country. This year the Prize became acquisitive and the cash awarded increased to \$30,000 to ensure it continues to provide a significant boost to an artist's career. Polixeni Papapetrou was awarded the coveted first prize with her 'marvellous life-affirming' photograph 'Delphi', from the series *Eden*.

*John Gollings: The history of the built world* launched in December and became one of MGA's most successful exhibitions, with record attendance and media coverage for a solo show by an Australian photographer. The exhibition was the first in MGA's summer series, an annual exhibition that focuses on significant Australian photographers. MGA's landmark exhibition *Antipodean emanations: cameraless photographs from Australia and New Zealand* sparked scholarly debate and awareness of cameraless practice. The exhibition was developed in partnership with Govett-Brewster Art Gallery in New Zealand and highlights MGA's continued focus on expanding its reach, profile and depth through developing strong international partnerships. We launched a number of new activities and events during the year to reinvigorate audience engagement, and we look forward to forging new connections with the community in programs that reflect, respond and speak to its vibrancy and diversity.

*LEGACY. Your collection. Our story.* launched in June and is a celebration of works that have been generously donated to the MGA Collection. MGA's collection numbers over 3 100 Australian photographs and donors, supporters and artists have been critical to the collection's development with over half the collection built through donations. The strategic growth and direction of collection development remains a key focus and we welcomed Gael Newton OAM as an external advisor to the Collection's Committee, who, alongside Milton Harris, David Rosenthal, MGA's curatorial staff and myself, will drive the future collection's growth and development.

The MGA Foundation reinvigorated its activities with engagement events to drive donor support. These events foregrounded the new Patron's Program which will officially launch in July 2018 which brings together visionary philanthropic leaders who share our belief in the transformative power of the arts and want to join us in our vision for the future. I want to thank and acknowledge Cr Geoff Lake for the wonderful support and leadership as Acting Chair of the MGA Foundation and welcome

Kallie Blauhorn as MGA Foundation's Chair. We are looking forward to working with Kallie and the Foundation on our ambitious plans.

There are a number of people I would like to thank and acknowledge, in particular Stephen Zagala who left MGA after 11 years to embark upon a new chapter in his career and move to Adelaide to take up a fellowship at the South Australian Museum. Stephen made a substantial contribution to MGA, and under his leadership the curatorial program and collection grew in depth and scholarship. He left big shoes to fill and after a rigorous recruitment process we were pleased to appoint Pippa Milne to the post who will start in September 2018. We are absolutely delighted that she will join our committed, talented, passionate and tightknit team.

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. A special thanks goes to CEO, Andi Diamond, Jenny Ruffy, Manager, Information and the Arts, and Julie Salomon, Director, Community Development and Services who have shown unwavering support for MGA and its role as the premier cultural facility in the City of Monash. I also thank the Victorian Government for its support through Creative Victoria and acknowledge the work of Rohini Sharma.

I would like to thank COM members, in particular Chair of COM, Natasha Bowness, who is an outstanding leader and advocate for MGA. I would like to thank retiring COM members David Rosenthal, Godfrey Clay and Phil Virgo, whose strong advocacy and support of MGA has been integral to MGA's position and strength. David and Godfrey will continue to support MGA. David has been appointed as an external advisor to the Collection's Committee and Godfrey remains as President of the Friends of MGA. I would also like to welcome two new members of COM, Kirsty Grant and Val Brown.

MGA renewed its partnership with key Program Partners during the year, Chain of Ponds, Gomersal Wines and Bright Brewery and welcomed new partners, Ray White Glen Waverley – Cristine Jones, Haymes Paint, Design by Pidgeon, and exhibition partners Mercedes Benz – Waverley, Konica Minolta, Architecture Media, Colour Factory, Thames & Hudson, Sofitel Melbourne on Collins and Icebreaker. Our partners share in our passion for photography and the arts and our desire to build and strengthen our community.

However, none of this would be possible without the incredibly talented, passionate and brilliant MGA staff. It has been an absolute joy and privilege to work with all of you over the last year. I am incredibly excited about what we will achieve together as we embark upon a new chapter.

**Anouska Phizacklea**  
MGA Director

## Development and Sponsorship

MGA's development and sponsorship focus during the 2017-18 financial year had clear long-term objectives and strategies to increase its network of supporters and strengthen its relationships in order to grow and develop a stable funding base.

As the gallery's diverse network of supporters grows, the gallery's reach, awareness and presence in the community has expanded, enabling MGA to develop and maintain meaningful, enduring relationships and ties to the community.

Partnerships have strengthened with increased support from existing in-kind sponsors including Chain of Ponds and Bright Brewery, with additional support received from Gomersal Wines.

Developing new corporate partnerships has been instrumental to the support and advocacy of MGA. We welcomed Mercedes-Benz Waverley as the Exhibition Partner of *Legacy. Your collection. Our story.* and *Legacy +*, and we were excited for long-term supporter Cristine Jones, Ray White to join us as our Community Awareness Partner. These partners help drive and promote increased visitation through their newsletters, networks, signage, brochures in-store and social media platforms. Two new partnerships with key industry leaders has developed including paint sponsors Haymes Paint and design partner, Design by Pidgeon.

New initiatives which strengthen ties to the community have been launched to ensure the expansion of our audiences with a key community partner The Glen to help us promote exhibitions and events to increase our reach and profile.

The generosity of donors and supporters play a vital role in helping MGA achieve its ambitious goals, and developing relationships and engagement opportunities with donors has been integral this year. A ticketed cocktail party at John Gollings' studio was a huge success, where guests were treated to an enlightening talk by John and exclusive access to previously unseen works.

The *Darkroom Dinner* was the fundraising highlight. The spectacular evening received an incredible amount of support through generous donations of photographic works, enchanting experiences and must-have delights for the live and silent auctions, which made the night one of the most successful fundraising events MGA has ever showcased. Attendance and ticket sales surpassed previous years, and a donation component added to tickets was warmly received and enhanced the evening's success.

That evening, we announced the launch of MGA's Patrons' Program, which brings together a group of visionary donors who want to be part of MGA and believe in what we do. They share our passion for photography and recognise the transformative power of the arts, and several new supporters joined the Patrons' Program that night. The program provides a range of opportunities for each key supporter group to support to MGA and positive engagement opportunities.

MGA would like to acknowledge, celebrate and invite our community to join us, as part of the MGA family, on the exciting journey ahead.

**Lara Goode**

Development and Sponsorship Coordinator

## OUR COLLECTION

For over 30 years MGA's unique collection, the only public collection solely dedicated to Australian photography, has continued to grow in the depth and richness through a combination of purchased and donated works.

Now numbering over 3 140 Australian photographs, MGA's collection illustrates the story of photography in Australia and its development is in no small part due to the generosity of donors. Collectors, supporters and artists have been critical to the collection's development with over half the collection built through donations.

The exhibition *LEGACY. Your collection. Our story.*, which opened in June 2018, celebrates the impact benefactors have had on the development of one of the nation's most unique and important collections, a collection dedicated to Australian photography and its artists. The exhibition is an opportunity to tease out the fascinating and compelling stories behind the works and their donors, and showcases significant works that chart the history of MGA through the work of some of Australia's most important photographers.

Over the last year a number of new works were acquired into the collection that speak to a deepening of the cacophony of voices and practice in Australia's vibrant photographic landscape. This included works by leading indigenous artists Brook Andrew, generously donated by Dr Robert Piaggio, Warwick Thornton, and works by Christian Thompson from two seminal series, *Pagan sun* and *Imperial relic*. The works by Thompson mark a major acquisition for MGA and deepen the collection of his performative practice.

Works acquired from contemporary artists include two works from Hoda Afshar's *Behold* series, two gelatin silver prints from David Rosetzky recent work as well as Polixeni Papapetrou's Bowness Photography Prize 2017 winning work 'Delphi'. From the exhibition *Australians in PNG*, works from Stephen Dupont and Eric Bridgeman were acquired, as was a work by Wesley Stacey that was previously exhibited in *Wes Stacey: The wild thing*.

A number of donations were received including a rare photograph by Carol Jerrems generously donated by Gary Singer and Geoffrey Smith. Gael Newton AM donated a number of works including an unusual colour photograph by Axel Poignant, exceptional commercial prints by Wolfgang Sievers, a *carte de visite* by Ezra Goulter and artist portraits by Peter Adams. Further donations were received from the estate of Kathy Cavaliere, artist Tanya Maria Dyhin, a portrait of David Moore by Graham McCarter donated by Lisa Moore and an early albumen photograph depicting Tasmania donated by David Rosenthal. The diversity and importance of these photographs assist in growing the depth and breadth of photographic practice represented in the collection, and the importance of donors and artists on its development.

Gael Newton AM, former Senior Curator of photography at the NGA, joined MGA's Collection Committee. Newton has been a key supporter of MGA for decades including donating key works to the collection, and through the provision of ongoing high level expertise, advice and guidance to the MGA's Director and curatorial staff. We are incredibly honoured that our relationship is now formalised.

For a detailed record of collection development during the 2017/18 financial year, see the full list of acquisitions included in this report. We thank the gallery's Committee of Management for their

support in relation to these acquisitions, and acknowledge the expert guidance of Dr Milton Harris, Dr David Rosenthal and Dr Les Walkling in collection development.

**Anouska Phizacklea**  
MGA Director

## EDUCATION & PUBLIC PROGRAMS 2017-18

It has been a very busy year for MGA Education and Public Programs. We saw our largest number of school tours and institutions visit the gallery to date, 1860 students across 91 tours (from 60 individual institutions) attended this year, with beginner photography classes in years 9 and 10 on the rise. We even heard from schools reconstructing their darkrooms, as the magic of analogue and the handmade returns to classrooms.

Our summer exhibition *John Gollings: the history of the built world's* program had a family focus. MGA commissioned architect Debra Kunda and Ehsan Khoshnami, to design a multi-level, illuminated platform which provided the perfect base for imaginative building. To this space we added over 1000 building blocks for the budding architects amongst the audience, so that they could take the inspiration of Gollings's photographs and put it straight to use! The 'Block City' space was expanded through story time sessions run in collaboration with the Wheelers Hill Library.

MGA's Public Programs participants and Education groups spent much of the second-half of the year exploring the concept of photography, of ways to capture light without a camera, and leaving the building smelling distinctly of photographic fixer. MGA ran nine lumen print workshops across a range of venues and participants and age groups. It began in September at the inaugural Bright Festival of Photography, supported by our Program Partners Bright Brewery. Our workshop series during *Antipodean emanations: cameraless photographs from Australia and New Zealand* were supported by generous Friend of MGA Mr Ian Bock OAM, who donated a cache of vintage photographic paper for our participants to enjoy. Across all ages, each workshop provided participants with new experiences and a greater understanding of the processes on display during *Antipodean emanations*.

We also welcomed our first Public Programs intern Melinda Haldane, who dedicated a month to the development of the suite of programs for *Antipodean emanations* in particular the opening weekend's symposium 'No cameras allowed' with keynote speaker Geoffrey Batchen. Panellists included MGA Curator Stella Loftus-Hills and artists Justine Varga, Danica Chappell, Amanda Williams, Susan Purdy and Lucinda Eva-May. As well as conducting two guided tours during the run of the exhibition, Melinda also joined me at Visual Thinking Strategies (VTS) training in December and returned to MGA later in the year to run our first VTS session during Slow Art Day with great success.

Our whole community had the chance to embrace experimentation during *Antipodean emanations* through a partnership with Konica Minolta. In our pop-up studio space, 1000s of cameraless works were created with the provided photocopier. Some added their masterpieces to our collaborative wall and others were displayed in cabinets or taken home.

Finally the year closed with our stalwart program for photobook lovers, Photobook Club Melbourne, celebrating five years of meetups, conducting its 30<sup>th</sup> meetup in June and it continues to provide an informal forum for the discussion of photobooks.

### **Stephanie Richter**

Education & Public Programs Coordinator

Photos: Block City; Antipodean Emanations tour; Konica Minolta 'Embrace Experimentation' studio space; Photobook Club 30<sup>th</sup> meetup selfie; Slow Art Day collaborative photogram; Bright Festival of Photography Lumen print workshop & feedback; School group lumen workshops & feedback

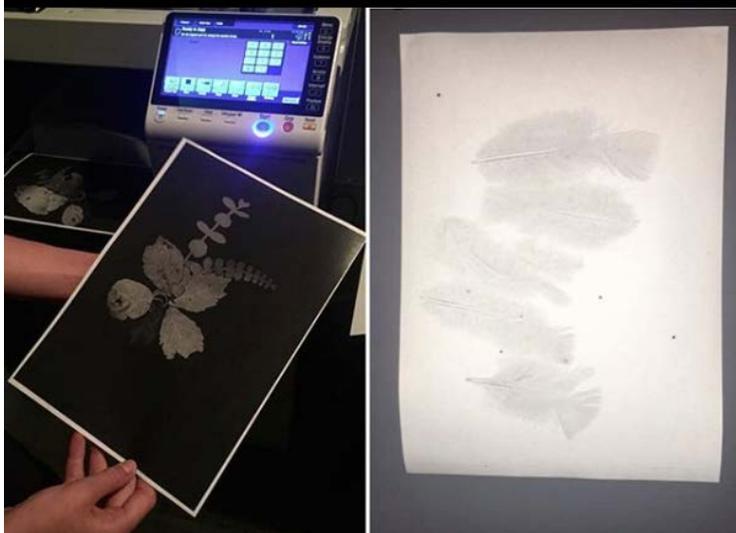
## Block City



**Antipodean Emanations school tour**



**Konica Minolta studio space "Embrace experimentation"**





### Photobook club Melbourne Meetup #30

Five years of bi-monthly meetings celebrated with a selfie.  
L-R Paul, George, Anne, Peter, Ian, Norm, Eddie, John, and myself.



Mr Ian Bock OAM (blue check shirt) also donated a large amount of vintage photographic paper to our lumen print workshops this year.

### Slow Art Day collaborative photogram



### Bright Festival of Photography Lumen printing workshop participants and results



BFOP workshop feedback on Instagram:

“laura\_everitt\_photography: Thanks @mga\_photography this was such an interesting workshop! Loved that we got to be interactive in learning about lumen printing! Will definitely be trying this again. Steph did a great job!”

“melissajaneimages: Thanks for sharing the process into Luminography, what a great workshop & lots of fun 📷 @mga\_photography #bfop”

“methylnick: Awesome session. Had no idea what lumenography was. Came out educated and with great results. Cheers.”





## SCHOOL WORKSHOPS

Padua College (Mornington) year 11 photography, Lumen print workshop.



Braemar College (Woodend) results from the workshop drying in the sun



“Dear Steph, Just a note to say a sincere thank you for your help and assistance last week for the two excursions. It was such a fantastic experience and I know that the students got a lot out of it and felt really inspired by the lumen print workshop. Hopefully we can visit again soon!” – Kate Crothers, Braemar College (Woodend).

These two visits were Braemar College’s first ever excursions to MGA. They joined six other secondary schools that were new to MGA this year.

## **Volunteers**

Melinda Haldene  
Irena Robbins  
Susan Brunialti  
Lisa Beaumont  
Elizabeth McConnell  
Christine Matysik  
Sue Clisby  
Serena Cowie  
Beverley Dungan  
Polina Nazarova  
George Macfarlane  
Katherine Wright  
Tess McLaren  
Alexander Linger  
Blake Randall  
Helen Zhang  
Deyna Yohana Friska  
Anne McCallum  
Katya Smirnovak  
Ankita Sengupta  
Tammy Boyce  
Emily Badge  
Dina Iacovou  
Betty Wang  
Martin Nahon  
Monica Hunt  
Jessica Bradtke  
Janice Chandler  
Nathan Mountford

### Retired in 2018

Jason Salmon  
Sue Taylor  
Amy Nolidin  
Alex Savat  
Candice Hopkins  
Marihsa Dudek

## **MGA Volunteers 2018**

MGA's Volunteers are an integral component to the Gallery's operations. The dedicated team of 34 volunteers collectively donated over 2000 hours of their time over the course of the year. Volunteers support MGA across all areas of operation including providing customer and retail service to visitors and assist with administration, archiving, guided tours, exhibition installation and deinstallation, public programs and gallery events.

MGA's Volunteer Program offers opportunities for the community to deepen their engagement with MGA, photography and community spaces. Volunteers can gain relevant industry experience in the arts sector. 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. Many volunteers are arts students working towards a career in the arts, while others share a passion or interest in the arts, particularly photography, and are eager to contribute to the daily operations of the gallery. MGA is fortunate to have a body of volunteers who bring with them a wealth of knowledge and varied experience that continuously improves the gallery for those who visit. Many staff at the MGA started out as volunteers, understanding the passion, commitment and drive that our volunteers share.

This year MGA welcomed 11 new volunteers; Anne McCallum, Helen Zhang, Deyna Yohana Friska, Katya Smirnovak, Ankita Sengupta, Nathan Mountford, Jessica Bradtke, Alexander Linger, Tess McLaren, Martin Nahon, Blake Randall and Polina Nazarova. We look forward to their ongoing contribution to MGA's success and growth.

In May 2018, we farewelled two long serving volunteers Sue Taylor and Jason Salmon who had contributed 19 and 5 years' service to the gallery respectively. We are grateful for their hard work, dedication and contribution to the gallery. During the year, we also said farewell to Amy Nolidin, Alex Savat, Candice Hopkins and Marihsa Dudek. We thank and acknowledge them for their time and enrichment to the gallery.

Each volunteer is an asset to MGA and we could not continue without their support, we thank them for the dedication, passion and enthusiasm they bring to our team.

## Exhibition Program Summary

MGA's exhibition program came alive over the 2017-18 period with a diverse range of exhibitions. ***Under the sun: Reimagining Max Dupain's Sunbaker*** was a large-scale exhibition of new works commissioned from 15 artists responding to Australian photographer Max Dupain's iconic 'Sunbaker' image. Artists included Peta Clancy, Christopher Day, Destiny Deacon, Michaela Gleave, Nasim Nasr, Sara Oscar, Julie Rrap, Khaled Sabsabi, Yhonnie Scarce, Christian Thompson, Angela Tiatia, Kawita Vatanajyankur, Daniel Von Sturmer, Justene Williams and William Yang. MGA was delighted to host ***Under the sun***, a travelling exhibition produced by the Australian Centre for Photography (ACP), and to revisit Max Dupain's 'Sunbaker' (1937) 80 years after its creation. Dupain's iconic photograph entered MGA's collection in 1980 and this exhibition is a wonderful opportunity for our audiences to view the work in the context of contemporary art and to reflect upon its relationship to current ideas around national identity.

***Australians in PNG*** highlighted the ongoing importance of Papua New Guinea as a subject in the history of Australian photography. Featuring major new bodies of work by Eric Bridgeman, Stephen Dupont and Sonia Payes, this suite of exhibitions, ***Eric Bridgeman: The fight, Stephen Dupont: Piksa Niugini and Sonia Payes: Terra mysteria*** acknowledged the complexity and significance of Australia's involvement with its closest neighbour. Eric Bridgeman, Stephen Dupont and Sonia Payes each engaged with the landscape and customs of PNG from radically different perspectives and testified to the unique and vibrant land of PNG, while acknowledging the complexity and significance of Australia's ongoing involvement with its closest neighbour.

The highly anticipated annual ***Bowness Photography Prize*** entered its 12 year and the distinguished judging panel, artist and educator Susan Fereday, architect and collector Corbett Lyon, and MGA Senior Curator Stephen Zagala, selected 59 photographs from a record 897 entries, the largest number received in the Prize's history. The ***Bowness Photography Prize*** is an important survey of contemporary photographic practice and one of the most prestigious prizes in the country, providing Australian artists with the opportunity to exhibit at one of Australia's leading public galleries. This year the Prize became acquisitive and the cash awarded increased to \$30,000 to ensure it continues to provide a significant boost to an artist's career. One of Australia's most established photographers Polixeni Papapetrou took out the prestigious photography prize with her work 'Delphi' (2016) from the series *Eden*.

To accompany the ***Bowness Photography Prize***, MGA hosted ***FOTOFILMIC '16***, an International juried travelling exhibition. It included 30 analogue prints by film-based photographers from ten different countries to provide a unique overview of contemporary photography's material practices. The FotoFilmic'16 exhibition was shown in Los Angeles and Vancouver before making its way to MGA. The exhibition was juried by renowned San Francisco photographer Todd Hido, Vancouver Biennale President Barrie Mowatt, SF Camerawork Director Heather Snider, Photobook Melbourne & *Unless You Will* magazine founder Heidi Romano, as well as The Photographer's Gallery senior curator Karen McQuaid.

In December ***John Gollings: the history of the built world*** which was the first major survey of Gollings's photographic practice and offered a much anticipated opportunity to appreciate the full breadth of his unique vision. The exhibition received record attendance for an exhibition by an Australian photographer, the second highest attendance recorded to date. The exhibition received significant press and media coverage in both mainstream media and industry coverage, as well as a 12 minute live cross from SkyNews.

MGA's landmark exhibition ***Antipodean emanations: cameraless photographs from Australia and New Zealand*** showcased over 80 cameraless photographs and brought together Australian and New Zealand artists who push boundaries through experimentation, unearthing the elemental properties of photographic practice. Many of the works have never been exhibited in Australia, and their inclusion has been made possible through a partnership between MGA and the Govett-Brewster Art Gallery in New Zealand. In 2016 Govett-Brewster Art Gallery explored the international history of cameraless photography through their exhibition ***Emanations: the art of the cameraless photograph***. Using this exhibition as a springboard, MGA continued this conversation. Beginning in the 1930s when modernist avant-garde movements were inspiring photographers to experiment with cameraless processes for artistic effect, ***Antipodean emanations*** highlights the lasting impact of these traditions on photographic practice. Putting the spotlight on Australian and New Zealand artists, MGA's exhibition explores experimentation and innovation with works by 20th-century luminaries such as Max Dupain and Len Lye, as well as contemporary artists such as Danica Chappell, Gavin Hipkins, Anne Noble and Justine Varga.

Over the past ten years MGA has celebrated the work of emerging photomedia artists with the annual ***TOPshots*** award and exhibition, showcasing artwork produced by students studying the VCE subjects of Art, Media and Studio Arts. The annual exhibition that celebrates young, emerging photomedia artists is ***TOPshots*** which this year was exhibited in the first gallery space, and provided an increased focus on emerging talent.

The year concluded with the launch of ***LEGACY. Your collection. Our story.*** an exhibition that celebrates and showcases donated works to the collection, highlighting the impact benefactors have had on the development of one of the nation's most unique and important collections; a collection solely dedicated to Australian photography and its artists. ***LEGACY*** teases out the fascinating and compelling stories behind the works that chart the history of MGA; from a Joseph Albers tapestry donated by Harry Seidler, the architect of MGA's building, through to some of the most recent donations to the collection by some of Australia's most significant photographers.

## Exhibition Summaries

### **Under the sun: Reimagining Max Dupain's Sunbaker**

**Until 6 August 2017**

*Under the sun: reimagining Max Dupain's Sunbaker* is a large scale exhibition of new works commissioned from 15 artists responding to Australian photographer Max Dupain's iconic *Sunbaker* image. Artists include Peta Clancy, Christopher Day, Destiny Deacon, Michaela Gleave, Nasim Nasr, Sara Oscar, Julie Rrap, Khaled Sabsabi, Yhonnie Scarce, Christian Thompson, Angela Tiatia, Kawita Vatanajyankur, Daniel von Sturmer, Justene Williams and William Yang.

The exhibition explored views of our culture, our identity and our nationhood through works that surprise, challenge and enthuse audiences. The mix of commissioned artists reflects Australia's multi-cultural, multi-ethnic and multi-faith nature, enabling a creative and often very personal exploration of the question 'is there something new under the sun?' These artists contemplate, challenge and interpret the representation of Max Dupain's photograph – an icon of a particular time and a particular vision of Australian culture – while offering unique perspectives on what it could possibly signify in our current society.

<https://www.mga.org.au/exhibition/view/exhibition/208>



Branding / Graphic for the exhibition *Under the sun: Reimagining Max Dupain's Sunbaker*, (Not an artwork) © Kirk Palmer Design

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## **Australians in PNG**

### **Stephen Dupont: Piksa Niugini**

**12 August 2017 to 8 October 2017**

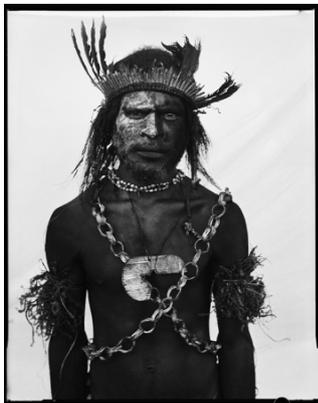
*Australians in PNG* highlighted the ongoing importance of Papua New Guinea as a subject in the history of Australian photography. Featuring major new bodies of work by Eric

Bridgeman, Stephen Dupont and Sonia Payes, this suite of exhibitions, [Eric Bridgeman: The fight](#), [Stephen Dupont: Piksa Niugini](#) and [Sonia Payes: Terra mysteria](#) acknowledges the complexity and significance of Australia's involvement with its closest neighbour.

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Stephen Dupont (1967–) is a Sydney-based photographer, artist and documentary filmmaker. Since covering the Vietnamese withdrawal from Cambodia in 1989, Dupont has established an international reputation for his documentation of global conflicts. He has twice been an official war artist for the Australian War Memorial, with commissions in The Solomon Islands (2013) and Afghanistan (2012). Dupont is also well known for his interest in cultural traditions that are either disappearing or in a state of transition. He has been the recipient of some of photography's most prestigious prizes and his works have featured in numerous exhibitions and publications around the world.

<https://www.mga.org.au/exhibition/view/exhibition/218>



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## Australians in PNG

### **Eric Bridgeman: The fight**

**12 August 2017 to 8 October 2017**

Eric Bridgeman's recent work revolves around the painted battle shields that were once central to men's culture in the Wahgi Valley of the PNG highlands. The various tribes that live around the Wahgi River have a long history of engaging in intergroup battles, as a means of dealing with disputes and maintaining social order. The painted battle shields were an important feature of this ritualised form of Melanesian politics. As well as providing protection, the painted shields functioned as both personal insignia (symbolising the owner's identity) and as optical devices for distracting and confusing opponents. Having inherited the rite to design ritual shields from his grandfather, who was a respected warrior, Bridgeman has worked with his family and friends in the Highlands to revitalise the shields within a contemporary context.



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## **Australians in PNG**

### **Sonia Payes: Terra mysteria**

**12 August 2017 to 8 October 2017**

Sonia Payes (1956–) is a Melbourne-based artist. Payes' art practice is grounded in her training as a photographer, which includes a Master Photographer qualification from the Australian Institute of Professional Photography (2001). She has been exhibiting her work since the mid-1990s, and has regularly staged solo exhibitions in art galleries since 2003. Payes is well known for her photographic portraits of artists and other public figures, but her creative work has increasingly focused on the landscape as a subject. Payes is an avid traveller, and takes particular inspiration from terrains that have extreme geological and atmospheric conditions.



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## **FOTOFILMIC '16 International juried travelling exhibition**

**14 October 2017 to 26 November 2017**

LOS ANGELES // VANCOUVER // MELBOURNE

Presenting 30 analogue prints by film-based photographers from ten different countries, FotoFilmic'16 provided a unique overview of contemporary photography's material practices. The exhibition frames a defining moment in film-based photography, as it reflects on its rich lineage of physical craft and recording methods within the context of today's global digital culture.

The FotoFilmic'16 exhibition was shown in Los Angeles and Vancouver before making its way to MGA, which was the exhibition's final venue. The exhibition was juried by renowned San Francisco photographer Todd Hido, Vancouver Biennale President Barrie Mowatt, SF Camerawork Director Heather Snider, Photobook Melbourne & *Unless You Will* magazine founder Heidi Romano, as well as The Photographer's Gallery senior curator Karen McQuaid.



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### **William and Winifred Bowness Photography Prize**

**14 October 2017 to 26 November 2017**

Established by the MGA Foundation in 2006 to promote excellence in photography, the Bowness Photography Prize has become an important survey of contemporary photographic practice and one of the most prestigious prizes in the country, providing Australian artists with the opportunity to exhibit at one of Australia's leading public galleries. This year the Prize became acquisitive and the cash awarded increased to \$30,000 to ensure it continues to provide a significant boost to an artist's career.

The Bowness Photography Prize is open to any Australian photographer, whether amateur or professional, and all genres of photography are eligible, provided that the work has been produced in the last 12 months.

Each year a panel of three judges consider hundreds of entries and curates an exhibition of finalists before settling upon a single winner. This year's panel consists of Australian architect, art patron and academic Corbett Lyon, artist and educator Dr Susan Fereday, and MGA Senior Curator Stephen Zagala.

The Bowness Photography Prize is non-thematic and this year entries reveal the diversity of Australian photographic practice. Gender diversity, sexual equality, forced migration and repatriation of Indigenous remains are some of the powerful contemporary themes explored by the finalists. Many of these artists push the boundaries of what we may conceive as photographic practice, utilising experimental techniques and technologies across a range of genres, from traditional landscapes and portraiture to drone surveillance shots and conceptual selfies. As Stephen Zagala notes, there is a certain tribalism, articulated through 'symbolical herbal plant-heads, totemic ciphers, ritualistic gestures and shamans conjuring meaning from photography's chemical processes' that somehow bind

the works into a cohesive cacophony. We hope you will enjoy this special publication that celebrates excellence in contemporary Australian photography.

**2017 Winner:** Polixeni Papapetrou, 'Delphi', from the series *Eden*



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**John Gollings: The history of the built world**

**2 December 2017 to 4 March 2018**

John Gollings is Australia's pre-eminent, and most prolific, photographer of the built environment. For the past 50 years he has been synthesising his parallel interests in photography and architecture to explore the cultural construction of social spaces. From sacred rock art sites and ancient temples, to suburban dream homes, iconic monuments and architectural interventions, Gollings's catalogue of images provides a remarkable visual history of how humans have chosen to inhabit their world. *The history of the built world* was the first major survey of Gollings's photographic practice and offered a much anticipated opportunity to appreciate the full breadth of his unique vision. With academic training in the history of architecture, and a professional grounding in photographic practice, Gollings documents and dramatises architecture with an informed artistic flair. Constantly innovating with photographic technologies, and investigating new architectural subjects with a restless enthusiasm, Gollings's connoisseurship of the built world is unparalleled.



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## **Antipodean emanations: cameraless photographs from Australia and New Zealand**

**10 March 2018 to 27 May 2018**

MGA's landmark exhibition *Antipodean emanations: cameraless photographs from Australia and New Zealand* showcased over 80 cameraless photographs and brings together Australian and New Zealand artists who push boundaries through experimentation, unearthing the elemental properties of photographic practice.

Many of the works had never previously been exhibited in Australia, and their inclusion made possible through a partnership between MGA and the Govett-Brewster Art Gallery in New Zealand. In 2016 Govett-Brewster Art Gallery explored the international history of cameraless photography through their exhibition *Emanations: the art of the cameraless photograph*. Using this exhibition as a springboard, MGA continued this conversation. Beginning in the 1930s when modernist avant-garde movements were inspiring photographers to experiment with cameraless processes for artistic effect, *Antipodean emanations* highlights the lasting impact of these traditions on photographic practice. Putting the spotlight on Australian and New Zealand artists, MGA's exhibition explores experimentation and innovation with works by 20th-century luminaries such as Max Dupain and Len Lye, as well as contemporary artists such as Danica Chappell, Gavin Hipkins, Anne Noble and Justine Varga.

Curated by Stella Loftus-Hills. Presented by MGA in association with Govett-Brewster Art Gallery, New Plymouth, New Zealand.



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## **TOPshots 2017-18: celebrating emerging artists**

**15 June 2018 to 15 July 2018**

Over the past ten years MGA has celebrated the work of emerging photomedia artists with the annual TOPshots award and exhibition. TOPshots showcases artwork produced by students studying the Victorian Certificate of Education (VCE) subjects of Art, Media and

Studio Arts. Each of these subjects has a different focus within the broader course of arts education offered to Victorian secondary school students, making the TOPshots exhibition an exciting overview of different creative trajectories. The artworks displayed in this exhibition offer little more than a glimpse of the year-long course of study each of these young artists has undertaken. It would be remiss not to mention the laborious nature of each of these subjects and the hours spent testing, refining and creating final folio pieces and documenting creative processes in visual diaries.

MGA is proud to have the opportunity to acknowledge the excellence of young photomedia artists in our community, and welcome our visitors to take inspiration from the creative potential that TOPshots 2018 represents.



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**LEGACY. Your collection. Our story.**

**15 June 2018 to 19 September 2018**

For over 30 years MGA's benefactors have been instrumental in the development of the only public collection solely dedicated to Australian photography. *LEGACY. Your collection. Our story.* celebrates the impact benefactors have had on the development of one of the nation's most unique and important collections, a collection dedicated to Australian photography and its artists. This collection show encompasses 144 works from 105 artists, donated by 116 individuals. But this is just a snapshot of the Gallery's generous donors who have contributed over 1500 works to the collection over its 30 year history. *LEGACY* teases out the fascinating and compelling stories behind the works and showcases significant works that chart the history of MGA, from a Joseph Albers tapestry donated by Harry Seidler, the architect of MGA's building, through to the most recent donated works to the collection by some of Australia's most significant photographers.



## COLLECTION ACCESS

As MGA's collection of Australian photographs grows larger each year, our emphasis is to keep the collection active and accessible. Improving access increases the collection's visibility in the community, raises our profile, and provides an opportunity to share specialist knowledge with colleagues, institutions, educators and students.

MGA's travelling exhibition program provides an opportunity to reach regional and interstate audiences with strong, curated exhibitions that highlight the strengths of our collection. Both *The Rennie Ellis Show* and *Photography meets feminism* completed their tours with great feedback from both the audiences and artists involved. The popular *Australian exotica* continued its tour itinerary to Mosman Art Gallery (NSW) – a first time host of one of our exhibitions. MGA Director Anouska Phizacklea flew to Sydney to attend the opening and joined artist Robyn Stacey to facilitate a discussion around Stacey's current practice.

An additional 156 items were added to our online digital resource, 'Explore our collection', encouraging digital engagement with local, national and international audiences. Entries include extended texts and artist biographies creating an excellent resource of Australian photographers and photographs for researchers, students, and the general public. A new initiative this year was to group works by exhibition to further assist enhanced navigation and exploration through the online collection.

MGA has continued to support and collaborate with external exhibitions that promote Australian photography throughout the year. MGA facilitated five loans to three organisations including the Centre for Contemporary Photography, TarraWarra Museum of Art and Town Hall Gallery. For local audiences, works on public display at the Civic Centre create a satellite exhibition space that showcase works from the MGA Collection.

MGA is committed to having a readily accessible and active collection – this was achieved with 20% of the collection viewable 'in real life' through exhibitions, loans and public displays and over 32% viewable online.

### Katie Tremschnig Registrar

The screenshot shows the Monash Gallery of Art website interface. At the top, there is a search bar and navigation links for Exhibitions, Collection, About us, eNews, Events, Education, Support us, and Business Prize. The main heading is 'Explore our collection'. Below this, there is a section for 'Online collection information' stating that the collection contains over 3,000 photographs and is updated regularly. A 'REQUEST FOR COLLECTION ACCESS FORM' link is provided. The page displays a grid of 12 artworks, each with a thumbnail image and the artist's name. The artworks shown are:

- Josef ALBERS: 4 cartes, bleu gris ochre ja.
- Milly ALLAN: OM age
- Prooi ANDREW: Tensio (cartoonings and sm.
- Robert ASHTON: Bucket
- Dorina BAILEY: Charlie and the pink biscuit
- Dr Kathryn BARTON: of childhood dreams (a pla.
- Polly BOPLAND: Untitled XII
- Pat BRASSINGTON: Untitled IX

## THE RENNIE ELLIS SHOW

The photographer Rennie Ellis (1940–2003) was a key figure in Australian visual culture. Ellis is best remembered for his effervescent observations of Australian life during the 1970s–90s, including his now iconic book *Life's a beach*. Although invariably inflected with his own personality and wit, the thousands of social documentary photographs taken by Ellis during this period now form an important historical record.

*The Rennie Ellis Show* highlights some of the defining images of Australian life from the 1970s and '80s. This is the period of Gough Whitlam and Malcolm Fraser, Paul Keating and Bob Hawke; AC/DC and punk rock; cheap petrol and coconut oil; Hare Krishnas and Hookers and Deviates balls.

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## WHITEHORSE ARTSPACE

3 August – 7 October 2017

Days open: 48

Attendance: 1 114

FUNDING AND SPONSORSHIP: City of Monash, Creative Victoria, The Rennie Ellis Photographic Archive, Fujifilm Professional, CPL Digital



Image: Rennie ELLIS

**Bon Scott and Angus Young, Atlanta, Georgia 1978**

selenium-toned gelatin silver print; 29.2 x 43.7 cm

courtesy of the Rennie Ellis Photographic Archive

## PHOTOGRAPHY MEETS FEMINSIM

During this period of the late twentieth century, photography helped feminism and feminism helped photography. On the one hand, feminists used the highly informative and accessible medium of photography to raise awareness of critical social issues. On the other hand, photographic artists embraced feminist themes as a way of making their practice less esoteric and more engaged with contemporary life. This productive exchange between feminism and photography fostered a range of technical innovations and critical frameworks that radically transformed the direction of visual culture in Australia.

*Photography meets feminism: Australian women photographers 1970s–80s* features vintage prints of important photographs, many of which have not been seen for decades.

Exhibiting artists included: Micky Allan, Pat Brassington, Virginia Coventry, Sandy Edwards, Anne Ferran, Sue Ford, Fiona Hall, Christine Godden, Helen Grace, Janina Green, Carol Jerrems, Merryle Johnson, Ponch Hawkes, Ruth Maddison, Julie Rrap and Robyn Stacey.

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## FLINDERS UNIVERSITY ART MUSEUM

16 September – 19 November 2017

Days open: 56

Attendance: 2 939

FUNDING AND SPONSORSHIP: City of Monash, Creative Victoria



Image: Ruth MADDISON

**Women's dance, St Kilda Town Hall, Melbourne 1985**

gelatin silver print; 36.5 x 24.5 cm

courtesy of the artist

## AUSTRALIAN EXOTICA

*Australian exotica* draws on MGA's nationally significant collection of Australian photographs and showcases a range of photographic work that engages with the theme of the exotic antipodes.

Ever since the fifteenth century, when European cartographers began including the contour of *Terra Australis Incognita* ('the unknown land of the south') in their speculative maps of the globe, the continent of Australia has been thought of as an exotic place. For many of the artists in this exhibition, this European vision is something that needs to be subverted and critiqued. For others, the idea of living in an eccentric environment, with surreal undertows, continues to inform a distinctively Australian sense of place.

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## MOSMAN GALLERY (NSW)

21 April – Sun 1 July 2018

Days open: tbc

Attendance: tbc

FUNDING AND SPONSORSHIP: City of Monash, Creative Victoria



Image: Michael COOK

**#2** 2010 from the series *Undiscovered*

pigment ink-jet print; 124.0 x 100.0 cm

Monash Gallery of Art, City of Monash Collection

courtesy of the artist and Andrew Baker Art Dealer (Brisbane)

## **COMMUNITY EXHIBITIONS 2017-18**

### **RAMP GALLERY**

**Shan Peng**

**6 May – 6 August 2017**

This exhibition of nature photographs by Shan Peng highlighted the artist's fascination with the macro world.

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### **BREEZEWAY COMMUNITY SPACE**

**Chris Hutchinson: fairies in the garden**

**27 June–31 July 2017**

This exhibition showcased bronze sculptures and photographic prints by artist Chris Hutchinson.



### **RAMP & BREEZEWAY COMMUNITY SPACE**

**Friends of MGA exhibition**

**31 October –26 November 2017**

In November 2017 the Friends of MGA presented their inaugural photography competition and exhibition. Exclusive to Friends of MGA, members were invited to submit up to three prints for selection for exhibition in the Ramp Gallery and breezeway space, as well as prize certificates in the categories of: best print; landscape; portrait; creative; nature and monochrome.



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## RAMP & BREEZEWAY COMMUNITY SPACE

### **John Gollings: The history of the built world** **2 December 2017 to 4 March 2018**

John Gollings is Australia's most pre-eminent and prolific photographer of the built environment. For the past 50 years he has been synthesising his parallel interests in photography and architecture to explore the cultural construction of social spaces. From sacred rock art sites and ancient temples to suburban dream homes and the monuments of corporate architecture, Gollings's catalogue of images provides a remarkable visual history of human habitats. *The history of the built world* is the first major survey of Gollings photographic practice, and offers a much anticipated opportunity to appreciate the full breadth of his unique photographic vision.



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## RAMP GALLERY

### **Sue Clisby** **Material things: cameraless photography** **10 March–27 May 2018**

Sue Clisby's photographic practice began by creating photograms through cameraless photography; watching in fascination as light and chemistry combined to produce images. In this exhibition, Sue Clisby returned once more to creating unique, hand developed works based on her deep interest in the structure and aesthetic of plants.



## COMMUNITY EXHIBITIONS

The focus for MGA's community exhibition spaces - the Ramp Gallery and the Breezeway Space – has been recalibrated to support the gallery's main exhibition program, providing a refreshed and responsive space to showcase work that responds to MGA's programming. This focus provides new and meaningful opportunities for artists working with photography to grow and develop their practice.

For local artists and community groups, exhibition opportunities have been expanded throughout Monash, with the City of Monash's Creative Spaces program run by the Monash Public Library Services in consultation with the MGA's Director and curatorial staff, to exhibit in a variety of spaces located throughout Monash's public libraries. These exhibition spaces provide a valuable opportunity for hundreds of artists to present their works to new audiences throughout Monash. These spaces remain a way for artists to explore new ideas or present their work for the first time to family, friends and the public. Many of these artists gain fantastic exposure in the local papers and the local community and have gone on to exhibit their work in other galleries.

In such a year of change and new opportunities for our community spaces, the Ramp Gallery showcased the work that reflected and responded to MGA's exhibitions and programming. Friends of MGA presented a select group show by its members. MGA's Stephanie Richter and Friends' Vicki Moritz and Thom Lyons chose an inspired selection of photographs of great quality and purpose. Sue Clisby presented her adroitly executed cameraless photographs as an adjunct to MGA's *Antipodean Emanations* exhibition.

Our Breezeway Space showed work by a multitude of local artists and community groups who continued to maintain colour and life in the space that connects the gallery and cafe to the Wheelers Hill Library. We welcomed back regular exhibitors such the Waverley Gem Club, Museum of Indonesian Arts and Ashwini art class students.

The Breezeway Exhibition Space and Ramp Gallery

MGA thanks all the artists and community groups who have exhibited in the Breezeway Space and Ramp Gallery and we welcome you to embrace the new opportunities the open Creative Spaces program throughout Monash with new opportunities to be announced for curated programs and professional development opportunities for local artists and practitioners over the coming year.

**Monash Gallery of Art, City of Monash Collection  
Acquisitions and donations 2017–18**

Peter ADAMS

**Athol Shmith** 1986

**David Moore, Oyster Bay** 1988

gelatin silver prints

25.0 x 23.3 cm; 21.5 x 21.3 cm

Monash Gallery of Art, City of Monash Collection

donated by Gael Newton 2018 (tbc)

MGA 2018.09–10

Hoda AFSHAR

**Untitled #4** 2015–17

**Untitled #1** 2015–17

from the series *Behold*

pigment ink-jet prints

95.0 x 120.0 cm (each)

Monash Gallery of Art, City of Monash Collection

acquired 2018

MGA 2018.01; MGA 2018.15

Brook ANDREW

**Tensio (currawongs and snake)** 2003

from the series *Kalar midday*

silver dye bleach print

99.6 x 300.0 cm

Monash Gallery of Art, City of Monash Collection

donated through the Australian Government's Cultural Gifts Program by Dr Robert Piaggio 2017

MGA 2017.50

Eric BRIDGEMAN

**Mori** 2017

from the series *Signs (Kuman project)*

chromogenic print

109.8 x 89.9 cm

Monash Gallery of Art, City of Monash Collection

acquired 2017

MGA 2017.58

Katthy CAVALIERE

**Study for 'Untitled home' 2** 2007

**Untitled home** 2007

gelatin silver print; chromogenic print

39.5 x 33.5 cm; 44.0 x 65.5 cm

Monash Gallery of Art, City of Monash Collection

donated by the estate of Katthy Cavaliere 2017

MGA 2017.51–52

Max DUPAIN

**Untitled (fragments)** c. 1930s

**Untitled (light experimentation)** c. 1930s

gelatin silver prints

50.6 x 40.4 cm; 38.6 x 30.3 cm

Monash Gallery of Art, City of Monash Collection

acquired 2017

MGA 2017.53–54

Stephen DUPONT

**Asaro Mudmen, Sing-Sing performers, Goroka Show, Eastern Highlands** 2011

selenium-toned gelatin silver print

56.7 x 45.0 cm

Monash Gallery of Art, City of Monash Collection

acquired 2017

MGA 2017.56

Stephen DUPONT

**Sing-Sing performer, Goroka Show, Eastern Highlands** 2011

selenium-toned gelatin silver prints

56.3 x 43.5 cm; 56.5 x 43.6 cm; 56.3 x 43.5 cm

Monash Gallery of Art, City of Monash Collection

acquired 2017

MGA 2017.57.1-3

Tanya Maria DYHIN

**Dreaming of Fata Morgana #2** 2013

**Dreaming of Fata Morgana #4** 2013

pigment ink-jet prints

90.0 x 150.0 cm (each)

Monash Gallery of Art, City of Monash Collection

donated by Tanya Maria Dyhin 2018

MGA 2018.02–3

Ezra GOULTER

**Unknown** c. 1870–80s

gelatin silver print

(tbc) cm

Monash Gallery of Art, City of Monash Collection

donated by Gael Newton 2018

MGA 2018.11

Carol JERREMS

**Magda and John at home** 1975

gelatin silver print

14.5 x 22.0 cm

Monash Gallery of Art, City of Monash Collection

donated by Gary Singer and Geoffrey Smith 2018

MGA 2018.05

Graham McCARTER

**David Moore** 1990

chromogenic print  
88.6 x 74.7 cm  
Monash Gallery of Art, City of Monash Collection  
donated by Lisa Moore 2018  
MGA 2018.04

Polixeni PAPAPETROU  
**Delphi** 2016  
from the series *Eden*  
pigment ink-jet print  
127.5 x 85.0 cm  
Monash Gallery of Art, City of Monash Collection  
donated by MGA Foundation 2017  
MGA 2017.62

Axel POIGNANT  
**Unknown** c. 1952  
chromogenic print  
24.5 x 35.6 cm  
Monash Gallery of Art, City of Monash Collection  
donated by Gael Newton 2018  
MGA 2018.06

David ROSETZKY  
**Karlo** 2017  
**Hoda #2** 2017  
gelatin silver prints  
67.2 x 57.2 cm (each)  
Monash Gallery of Art, City of Monash Collection  
acquired 2018  
MGA 2018.13–14

Wolfgang SIEVERS  
**Stocking advertisement at Contempora in Berlin** 1938  
**Untitled** 1937  
gelatin silver prints  
20.6 x 15.5 cm; 21.7 x 15.8 cm  
Monash Gallery of Art, City of Monash Collection  
donated by Gael Newton 2018  
MGA 2018.07–08

Wesley STACEY  
**Reflections** 1988  
**Mid-day in The Snowies** 1988  
**Pink and green garden in Brogo** 1988  
chromogenic prints  
10.0 x 28.0 x 2.0 cm (each)  
Monash Gallery of Art, City of Monash Collection  
acquired 2017  
MGA 2017.59–6

Christian THOMPSON

**Conjure by moon** 2013

from the series *Pagan sun*

**Gods and kings** 2015

from the series *Imperial relic*

chromogenic prints

120.0 x 120.0 cm; 100.0 x 100.0 cm

Monash Gallery of Art, City of Monash Collection

acquired 2018

MGA 2018.16–17

Warwick THORNTON

**Untitled (Star City)** 2011

from the series *Stranded*

pigment ink-jet print

106.5 x 106.5 cm

Monash Gallery of Art, City of Monash Collection

acquired 2017

MGA 2017.55

Unknown

**Untitled (The road to Dundas, West Coast)** c. 1880–90s

albumen print

27.0 x 21.0 cm

Monash Gallery of Art, City of Monash Collection

donated by David Rosenthal 2018

MGA 2018.12

## **FRIENDS OF MGA: PRESIDENT'S PIECE 2017 – 2018**

In 2017 – 2018, the Friends of MGA raised nearly \$14,000 and donated \$8,000 to the MGA in addition to the \$10,000 donated last year. These donations are specifically for the MGA's 25<sup>th</sup> Anniversary project which comprised commissioning Bill Henson to produce a body of work that will form a forthcoming major exhibition at the MGA.

**Twilight Art in The Park**, our major event, was held in February this year, with the program starting at 4pm and culminating at twilight in an open air film screening of *'The Secret Life of Pets'* finishing at around 10pm. We had perfect weather all day and good attendances in the afternoon for a program of Art activities that included figure drawing, giant chalk drawing, music from Oakleigh Brass and Chords, Library Storytime, African Drumming and of course, face- painting! There were hundreds of people, old and young, for the Twilight film screening. All of this was made possible by our generous sponsors – the City of Monash's Community Grant program, HSBC Glen Waverley, Ray White Glen Waverley, especially Cristine Jones. Many thanks to all of our supporters and the staff at the gallery, especially Stephanie Richter and Mark Hislop, and all the MGA volunteers.

In October we held our first **Friends Photography Exhibition** with over 30 high quality finalists exhibiting at the gallery. We hope this will be just as successful in following years. Many thanks to Vicki Moritz, Colin King and Thom Lyons for seeing it come together.

Our **Supper Talks** included an extensive and fascinating demonstration of wet collodion photography by Trevor Foon, and to complement this we later had a talk by Danica Chappell on her process with tintypes. Jeff Moorfoot gave us a wide-ranging talk and Ken Spence shared his photographic experiences with us.

The **Morning Coffee Program** featured Stella Loftus-Hills giving us an insight in to the upcoming exhibition on camera-less photography, *Antipodean Emanations*, David Williams showed us his exquisite architectural paintings of Melbourne and Bendigo, which were made possible with his precise detailed photographs, Susan Long from the State Library of Victoria showed us some of the photographic works from their collection, and our own David Fraser gave a talk on aerial photography and imaging. We also had a talk from a volunteer from Zoos Victoria and, on a separate occasion, we visited and toured the Melbourne Zoo to see the Photo Ark exhibition by Joel Sartore on threatened species hosted by Jane Scott. Many thanks to David for organising our program of Talks.

In July we welcomed our new Director, Anouska Phizacklea and we farewelled our Senior Curator, Stephen Zagala after many illustrious years at MGA.

We also welcomed Noel Denton back on to our Committee and David Fraser who has contributed such a lot in a short time, and we farewelled Sandra Hill who also earlier contributed to our Talks program.

I would like to thank all of our Committee, past and present, especially our Vice President, Colin King, and to all of the staff at the MGA, especially Stephanie and Anouska, and all the volunteers and, of course, the Friends for their help and support.

**Godfrey Clay**

President, Friends of MGA

## Foundation Financials

<b>Monash Gallery of Art Foundation</b>			
<b>Income Statement</b>			
<b>For the Period Ended 30 June 2018</b>			
	Note	30-Jun 2018	30-Jun 2017
<b>Income</b>			
Bowness Prize Entry Fees	1	51,590	34,485
Donation	1	23,000	-
Sponsorship Income	1	2,500	-
JBWere-Unrealised Capital Gain	1	7,420	20,601
JBWere-Dividend/Trust Income	1	18,054	16,092
Interest Revenue	1	5,911	17,647
<b>Total Income</b>		<b>108,474</b>	<b>88,824</b>
<b>Expenses</b>			
Program Expenses- Prize Money	2	31,000	26,000
Bowness Prize- Administration Expenses	3	41,600	65,818
JBWere- Unrealised Capital losses	5	4,854	4,820
Other Expenses	4	4,714	9,584
<b>Total Expenses</b>		<b>82,169</b>	<b>106,222</b>
<b>Surplus/(Deficit)</b>		<b>26,306</b>	<b>(17,398)</b>

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

**Monash Gallery of Art Foundation**  
**Balance Sheet**  
**As at 30 June 2018**

	Note	30-Jun 2018	30-Jun 2017
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash & Cash Equivalents	6	39,479	113,948
NAB Bank Term Deposit	6	80,245	-
JBWere- Portfolio Value	6	460,639	440,110
<b>Total Assets</b>		<b>580,363</b>	<b>554,058</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Grant Received in Advance	7	80,000	80,000
<b>Total Liabilities</b>		<b>80,000</b>	<b>80,000</b>
<b>Net Assets</b>		<b>500,363</b>	<b>474,058</b>
<b>EQUITY</b>			
Accumulated Surplus		500,363	474,058
<b>Total Equity</b>		<b>500,363</b>	<b>474,058</b>

## **FY18 MGA Foundation Report**

It has been an exciting year for MGA and MGA Foundation has been proud to be a part of its success.

Established in 2005, MGA Foundation helps the gallery fulfil their mission to be the Australian home of photography. Specifically, this is done through building the gallery's collection of photography, delivering the William and Winifred Bowness Photography Prize (Bowness Photography Prize) and cultivating relationships between people and the gallery.

In 2017/2018, MGA Foundation was responsible for the gallery's acquisition of the prominent photograph *Tensio (currawongs and snake)* by Brook Andrew, through a private donor, Dr Robert Piaggio and a rare work by Carol Jerrems generously donated by Gary Singer and Geoffrey Smith. These acquisitions will increase our holdings of these important works, insuring we better represent the photographic practice of these significant artists, and also, through the acquisition of Brook Andrews, increase our representation of contemporary Indigenous artists, an important aspect of our collection. Going forward, MGA Foundation will continue to focus on building MGA's art collection so it can remain one of the country's most esteemed public photographic collections.

This last year also was also the 12<sup>th</sup> annual Bowness Photography Prize. This prize was initiated by the MGA Foundation in 2006 and established to promote excellence in photography. It was also created as a way for MGA to engage with leading contemporary Australian photographers and with a record number of entrants this last year, it certainly achieved its mission. The 2017 Bowness Photography Prize of \$30,000 was awarded to Polixeni Papapetrou for her work, 'Delphi' (2016) from the series *Eden*. The Colour Factory Honourable Mention Awards were given to Del Kathryn Barton, Danica Chappell and Jenny Pollak and the People's Choice Award was given to Nasim Nasr. MGA Foundation would like to thank the 2017 judges, Corbett Lyon, Dr Susan Fereday and Stephen Zagala, for what would have been a demanding albeit rewarding job.

For the gallery to create diverse and exciting programming going forward, they will require increased support from the community. That said, 2017/2018 also saw MGA Foundation undertake renewed efforts around stewardship towards philanthropy. MGA Foundation is keen to play a leadership role in this space and we used much of trustees focus over the last year to establish a program that surrounds relationship-building activities. The 'Behind the Lens' series was launched in February at the private studio of Melbourne artist John Gollings. The evening was a photographic salon: an evening that provided great food, wine and stories from John for a select number of guests who share a passion for the arts. This series, along with other interesting and intimate events, will continue to be a focus for MGA Foundation going forward.

A strong relationship between MGA and trustees continue to be a key factor in the success of MGA Foundation. On behalf of all trustees, Bill Bowness, Cr Geoff Lake, Geoffrey Smith and Barbara Thompson OAM, I would like to thank MGA's Committee of Management Chair Natasha Bowness and their members and Director Anouska Phizacklea and the gallery staff for the important work they are doing and the support they have provided the MGA Foundation over the last year. In particular, we would like to welcome Lara Goode, Development and Sponsorship Coordinator, to the MGA team and thank her for all her hard work done to date. She has made a big impact in the short amount of time she has been with the team and we look forward to shared success going forward.

While it has been great to take a moment to reflect on this past year, MGA Foundation is firmly focused on the coming months and what it needs to achieve to help MGA with its strategy. We are eager to expand our efforts so that we can grow MGA's reach and impact and ultimately, create increased interest in Australian photography. We look forward to sharing our journey with the community and hope that you will join us at a MGA Foundation event this year.

**Kallie Blauhorn**

Chair MGA Foundation

July 2018